INTELLECTUAL, METAPHYSICAL AND AESTHETIC PERCEPTION OF SCRIPT IN ISLAMIC CULTURE

Key words: Islamic culture, manuscript book, line, harmony, intellectual, metaphysical, esthetic perception

INTRODUCTION

The history of the manuscripts written by the Arabian alphabet and kept up today tells us a lot: except the books destroyed during the wars, fires and other events, more than millions of book in Arabic language and approximately four hundred books in Persian and more than hundred of manuscript books in Turkish survived up today. The handwriting and script have attracted attention not only from transferring the texts, but also as an important and dynamic aesthetic element in Islamic culture. Among the numerous types of this handwriting, six types are more widespread and Non-Arabs, especially, Iranians and Turks had great services in the evolution from the aesthetic point of view.

When speaking about the script and the book in Islam, it is necessary to get acquainted with the way the Koran views the universe. From this point of view, two important points in the foreword written by H.Gibb to the famous book of Seyyid Hussein Nasr “Introduction to the Islamic Cosmic Doctrine” (13.p.XIV):

a. The Qur'an approaches the universe and humanity which is the part of it from the Divine justice, the perfection, harmony and truth are originated from God. In the world of existence, the general order and integrity are ensured with it, the vital activity of all elements is regulated on the harmonic attitude of mutual rights and duties, and everything moves towards the purpose allocated by God.

b. The attitude to science in Islam is different from other civilizations, where science has a universal criterion that is related to the revelation, and if not taking this into account, the modern science could seem to be an artificial tail for Islam.

So, there is a universal and comprehensive view from the revelation of the truth in Islam, and the script is the key to reading and understanding the universe.

Seyyid Hussein Nasr also notes in his introductory remarks that science is related to the revelation in the traditional Islamic civilization, thus, the universe and social life are breathing with it (13.p.1). According to the author, in other civilizations, the nature is studied only for its benefits and daily needs of society. However, in Islam, nature is also a book of symbols, while man is the aim of escaping from the material elements and illuminating in the perfect spiritual journey (Same. p. 2). The author draws an example from Azizaddin Nasaf that there is analogy between the universe and the Qur'an, and the universe itself is a book; every species in nature is in harmony with the Surah, Aye, and every living thing is in handwriting
with the letters; every day, fate and movement of time relieve the book (universe) Surah by Surah, Ayeh and Ayeh, letter by letter, so you could know the meaning (same. P.2)

The most perfect harmony is from God, and this harmony covers the ghosts in the heaven up to the human which is the integral part of the universe, as well as other living beings in the heavens and the earth. At the same time, the human being accepts that harmony as an example in all aspects, in mental, moral, and social life. The source of the Islamic aesthetic idea is that same harmony. In Islamic art, wisdom is combined with the power of craftsmanship and has its moral aspect. Therefore, "the perception of art in Islam is connected with the deepest understanding of both poles" (14. p. VII-VIII).

DESCRIPTION OF THE SUBJECT

In the Muslim East, the script and the book were key indicator of the science and culture, wisdom and intelligence; even the princes had mastered the art of calligraphy, science, literature and painting, and showed love for the book and the script. Ordering and preparation of the beautiful manuscripts and the organization of rich libraries have been in the focus of great Rulers.

In Islam, script and handwriting combine wisdom with harmony, its intellectual, metaphysical and moral as well as aesthetic aspects come together. The holiness of the writing is not accidental, because the mind and the thinking of the person, the thoughts, the inner world and emotions of the person, turn into his/her documentary memory and live eternally.

The Eastern thinking paradigm is in harmony with the cosmological look and harmony in the universe; because its source is from Almighty and Holy God and the highest harmony belongs to Him. The universe itself is also described as a book created by God, and everything in the universe: the sky, the stars, the mountains, the rivers, the wildlife and the plants are all reflected in this book. Man unwittingly interacts with the universe and surrounding nature, takes advantage of it and thinks about it, trying to read and understand the secrets written by God in that book. Thus, while the universe appears as the object of thought, on the one hand, it creates a sense of aesthetics with its harmonic nature from other side. Man himself is also a perfect book combining two worlds - the Material World and the Spiritual World, the body and spirit. God gives him from his soul, and gifts virtue as the heart and the mind. This is why he is regarded as the value of the nature, and at the same time, his nature was a deeper wisdom. In this way, man has a duty according to his creation and character: he shall read the book called nature and also shall read himself and to go through a glorious way of life by recognizing the greatness of these books. At the same time, he must know and approach God, the Creator of the universe, the One that gave him life, soul, mind and body.

In the Islamic art, the secular and the spiritual polar are not separated from each other, and the connection between them is established by a dream world. The handwriting also has such a feature.

In the East, the script and the handwriting are not only graphic embodiments of words, but also known as a symbol of holiness. According to the Qur'an, words and scripts are considered to be divine blessings, they not only express God's name and attributes, but they also play important role in person's understanding of the world. By script, the word stays in the memory of the history; the letters reflect the words and words represent the meaning. Both words and scripts are regarded as sacred things. The first verse of the Qur'an begins with the word "read" (Alaq: 1). The value of pen, scripts, and knowledge is emphasized in many Ayehs, they vow to the pen and scripts (Rahman 2, Alaq: 1-5, Kalam 1).

As the scripts and the book are inseparable from one another, the intellectual and aesthetic aspects reflected in them are also interconnected. Therefore, all elements used in the
design of the book of Oriental culture: paper sheets, their usage, volume, selvage, their decorations, geometric, floral and zoomorphic patterns, sky objects and elements of nature, meadows, gardens, human and animal drawings and other drawings are in handwriting with each other, as well as with the script and the handwriting, and connected to each other as parts of the whole book. Both the scripts and the patterns and drawings are visible due to the pen, so the pen has a great value as a creative force and tool. From this point of view, the pen’s place and level is very large in the universe.

Gazi Ahmad pointed to the hadeeth “First Allah created a pen” in his “Gülüstani-hünər”, indicating that the animal pen is a brush of Mani, Chinese and Persian artists. Floral pen has been created for books and scripts, science and intelligence, and its mental-spiritual circle is wider and more capable. Although beautiful scripts-handwriting is made with hands movement, its source is the purity of the soul. In the past, the origin of the scripts was explained mythological. The script was considered geometry of the soul (7.p.10-12). First, Adam taught script 300 years before his death, he wrote with clay and then burnt with fire. Even if there was storm, the writing remained and it could not be deleted (6.p.8). Ibn Khaldun indicates that the Prophet (peace be upon him) was a person who gained knowledge by the Divine Inspiration without having a lesson (ummi), and therefore he was highly esteemed. The ordinary handwriting and the script is the art and profession of person and people can even earn with it. The beauty of the writing is provided by training. The Prophet’s (pbuh) mind is measured by the acquisition of the knowledge treasured from reading and writing (5.p.832-833).

In Eastern culture, script and handwriting are aesthetically source of balance, harmony and beauty. However, there is a rich and sacred spiritual world behind this exquisite beauty. According to the famous American orientalist Franz Pouzental, Arabic graphics have a function of harmony and holiness. This script is considered sacred as it reflects the Mercy and Charity features of God, and the beauty of the creatures created by God. At the same time, the script acts as an artistic tool at all levels in Eastern culture (11.p.157). Even a white sheet intended for writing is not a usual paper, but a valuable asset (Same.p.151). In short, graphics in Eastern culture have metaphysics, holiness and aesthetics that are not observed in other handwritings. Therefore, various linear patterns are graphically used in most decorative-embroidery works, home-made items, carpet and book art, and even ornament of the tombs. In all types of Islamic architectural monuments, writing-graphic patterns are widely used as a decorative tool that directs human imagination to eternal beauty and harmony. Mosque, which is a place of worship for Muslims, consists of three parts: lower - seat, middle - hull and top - dome. The first part represents the Earth, the third part represents the Sky and the second part is the part connecting these two. The writings here are a means of communication between the two worlds that make the elements of the Earth to reach the supreme Sky, or holy level. (1.p.45). All the manuscripts and graphic patterns used in the architectural monuments created in the Eastern countries show that those monuments belong to the Islamic culture regardless of the content (8.p.135).

The aesthetic of the Arab writing is an interesting issue. This writing was advanced in Hijaz in two ways, the most perfect was Kufi. The Qur'an was first written on the Kufic script. Then there was naskh and of course, the Kufi handwriting was chosen for its aesthetic beauty. The decorative types of this handwriting are used in inscriptions, page decoration, wall plastering, cutting jobs, and stony inscriptions. The Kufi script then coupled with networked and fertile elements and turned to an entire harmonic motion. In the early ages, along with the botanical elements, zoomorphic and anthropomorphic lines were also observed in these lines, which were explained by the influence of local culture. However, in the later periods, the subtle nature elements in calligraphy were replaced with abstract Islamic and geometric lines under the influence of the spirit of monotheism of Islam. In this sense, the kufi script draws
people from nature to the spirits of the soul, creates spiritual vaccines between man, nature and God.

Though the handwriting is a geometric pattern, it also has its spiritual-moral aspect. The circular writing of the Kufi handwriting and its consistent symmetrical structure increases its aesthetic value, and directs its gaze to the divine inequality. Muallaqi script was then created from this script, and this script was mainly used in the patterns of sacred buildings, mosques, ornamented mausoleums (12.p.65). This type of handwriting attracts more attention by black and white color; black script expressed one word, and the white meant another. During the Abbasids, muhaggag, then reyhani script were formed from the Kufi. Later, sulis were formed. In Isfahan, the Sheikh Lutfullah Mosque was built during the Safavid period in 1012 and 1028 (1604-1619) and its chapel was decorated with Suls script by Alirza Abbas.

Aesthetically Kufi script is more attractive. The Kufic script was embroidered on the border of Mehrab, the Safavid monument. It dates to Hijri 755 (1354). This chapel is kept in the Metropolitan Museum.

Ibn Mugla played a special role in the formation of handwriting types. He distinguished six types of handwriting: - Muhaggag, reyhani, sulis, naskh, touqi, ruga (7.p.16-17). The Gubar and Musalsal script types are also considered to be decoration writings belonging to that group. The state correspondence was written in touqi script.

During the Teymur period, Talig script was formed and Alishir Navai was among the master of that script. The Ottoman nobles changed the Talig script and used the Divani type. Ruga type of script was also created from the divani script. During the Safavid period, Mirali Tabrizi (death: 850/1447) created a more harmonic example of naskh and talig – nastalig script. This type of script has been developed in the writing of Turkish and Persian works and has managed to maintain its aesthetic level so far. Later, the Shikasta-nastalig script was spread.

In addition to simple script types, decorative types were formed by the combination of geometric ornaments and artistic writing types: tughra, half-tugra, gulzar, musanna, muamma, tafannun, siyahmashg, qita and figure.

The writing and script is the expression of the inner world of man. While writing, the movement of person’s hand is related with the heart and soul. “The movement of the pen from left to right, and from right to left, up to down is realized by the soul. The Chinese script is which is from up to down is the look of the human between the Heaven and the Earth, fall from the Sky to the nature, and the material expression of the soul. In the Eastern writing, the pen moves from the outer world to the inner world - to the heart. In the western writing, this direction is opposite side. The writing is considered to be the axis of the world and the destiny. The line is the warp and weft of the page. Vertical writing is a sign of stability and horizontal writing is a symbol of the multiplicity of the universe "(2.p.57-58).

In Islamic cosmography, writing and script are important elements. The dot is a symbol of truth and unity. The dot being entire and indivisible is a point to the Unseen world. The creation of the universe is supposed to be a turning of the compasses of the Creator. According to the Qur'an, God is the one who gives beautiful shape to the creations. His Al-Badi name draws attention from this point of view (Baqara: 117, Anam: 101). God is also known as an artist and a musavvir (describer) (Ali Imran: 6, pg. 24).

The first creation by God is primarily a mind, light, or pen. The pen is equal to the light and mind, because everything is made of pen, written with pen and painted.

The basis of creation is the word of God (the word "kövn" i.e. the command "ol" (be)). The letter and the writing are the carrier of the words, and the words are the carrier of the meanings.
The point in the creation of the universe and the destiny is a support point of the compasses and the beginning of existence. Before the compasses of the creating were moved, the point was metaphysical support for the unity of the human soul.

So, every word, writing, description starts with dot and consists of the dot. The dot is at the same time the symbol of infertility: everything starts from eternity and moves to eternity. There is direction from the unity to the majority in the network patterns; however, there is return from the majority to the unity that is the return to the dot in the ornaments. The branch in Kufic script is the symbol of majority around the dot. The dot is directed toward the ornament from the line, which is in agreement with the meaning of the world tree and world book. The root of that tree is fixed, and its branches are directed to the Heaven. The word of God is in the value of the tree of the world mentioned in the Qur'an (Ibrahim: 24). The dot is a symbol of stability and unity in writing and painting.

In medieval Islamic culture, God is the source of absolute perfection, beauty and harmony and, although the human being is created at the end, it is of great importance because of the fact that it is the closest creature to the Divine from the point of view of the mind and spirit, where a perfect human being is put forward. According to the Qur'an, man was created in the most beautiful form. Therefore, in the artistic description, the comparison is organized from the top to the bottom of the cosmic plane: God, man and nature.

One of the main features that differentiate Islamic art from other cultures is that here the handwriting is the main focus. This difference is primarily related to the cosmological view, because, according to the Qur'an, all creatures, universes, heavens and earth are created by the pen of God, and therefore have a single harmonic system. That is why the elements of nature, animals, or human beings, in other words, separate details are not puffed out; they are understood to be in harmony with common space. In his research Titus Burckhardt mentions two aspects of Islamic art that are indivisible:

a. cosmic order and relation with the nature;

b. connection with the metaphysical world.

The first is the material world and the majority, the second is the spiritual world and unity. Here, esoteric cognition comes together with mental intellect. In this respect, calligraphy has a special place in Islamic art as well as other types (3.p.22-25). Another important aspect is that not animal but floral elements are stressed out in the Islamic art (10.p.272-273). This is explained by the fact that those elements are more adaptive to the aesthetic perception of the script.

There are two sides in the nature: a pen and a plaque. The pen wrote the fate of the human in the board Mahfuz (always preserved) in the Qur'an (12.p.157). The pen creates writing from the dot, majority from the unity, and world of wide meanings from compactness. Seyid Sharif Circani named pen as detailed science, i.e. broad science. That is, the letters written with the pen are compressed in ink, and the pen turns it into the writing, giving detailed information (4.p.20). The invisible writings on the Mahfuz (protected) board and the ideas sent down from the sky to the human soul are found in the form of writing in the normal boards or pages by pen. The heart is likened to a page or a plaque in this sense.

It should be noted that there are more animals and human figures in Takhti-Jamshid, which is derived from the zoomorphism and anthropomorphism in ancient mythology. The lion acts as a symbol of power. However, the plant is considered sacred and symbolic as a tree of life from the ancient times in the East. For this reason, floral, bush, flower, leaf and petals are widely used as elegant embroidery elements in Islamic art. They create a new harmony with geometric patterns, arc connected with each other and curve lines. The geometric and arc lines are symbolically directed to the eternity.

A beautiful harmonic order is created from the join of the floral and geometrical elements with the writing and these three elements (floral, geometrical and calligraphic script)
are in align with each other and complete each other. Grapevine life tree attracts attention among all other floral paintings. Leaf and flower, circular and arc-like patterns are called "khatai" patterns. Arc-like patterns and circle tend to the infinite as the Lahut (Divine) world, but triangles and squares are considered as geometric paintings of Nasut (human) world. That is why, circle and circular elements are of great importance because they mean life and eternity. Artistic calligraphy patterns with patterns consisting of the synthesis of floral and khatai pictures are important in the design of the manuscript, and create a great aesthetic look with their miniature art. However, these patterns and drawings are widely used in adornment of mosques, sanctuaries and mausoleums along with writing and guarding.

From this point of view, the analogy and parallels built on writing and script in the artistic description take a wide place. In this regard, concepts like script, secretary, board, sheet, page, pen, pencil, pattern, written, figure, notebook were widely used in different artistic features in works of Fuzuli. In the couple from “Qalam” (Pen) ode of the poet, it says:

To drink the water of eternity, Khidr goes to the dark world,
So to write nice works, pen is put into the dark ink
The pen is likened to the successful Khidr prophet, and the black ink is like darkness; the pen transmits the spiritual world into the writing by drinking from the darkness.

Fuzuli expresses the natural phenomena or the psychological state of man by the language of the images, which expresses the notion of "writing-script-description".

Pen wrote the fate of the human in the board Mahfuz (always preserved) in the Qur'an (11.p.153-154). The pen creates writing from the dot, majority from the unity, and world of wide meanings from compactness. Seyid Sharif Circani named pen as detailed science. That is, the letters written with the pen are compressed in ink, and the pen turns it into the writing, giving detailed information (4.p.20). The invisible writings on the Mahfuz (protected) board and the ideas sent down from the sky to the human soul are found in the form of writing in the normal boards or pages by pen:

Manuscripts are not only rich sources delivering the scientific, cultural and literary heritage of the past from generation to generation, but also valued as the masterpieces of the medieval art. There is no culture in the world like the calligraphy, tahzib (decoration of the pages), binding and miniature art of East. Interestingly, the manuscript book has been developed by many non-Arabs as an artistic monument, particularly service of people from Iran, Azerbaijan, Asia Minor and Central Asia attracts the attention. The Qur'anic verses and other manuscripts prepared at the highest level from the point view of preparation belong to Tabriz, Isfahan, Shiraz and Heart schools. The traditions of these schools are spread throughout the region.

The aesthetic aspect of the writing and the importance given to the line art are all part of the interest in book art. In the Middle Ages, book design, binding, and decoration of pages created exquisite art examples. Rich ornamental and decoration works in the art of the book - geometric, khatai, floral patterns, networked drawings, oil paintings, geometric drawings, intersection lines, orange (rosettes), umbrella (bookplate) and petals on the cover of the binding, garden, flower, nightingale and canary, other floral and zoomorphic paintings inside the binding, cartridge, tehzib (embroidery and decorations of borders), colorful addresses and frontispiece, decoration of the interval between the lines with golden water, bordering the text with different frames, writing the addresses with golden water and white oil paint, color types of embroidery and ornaments are not observed in any culture of the world due to its aesthetic level. In this sense, the calligraphy and book art of Muslim East peoples are truly unique. Khatai ornaments, geometrical or erroneous patterns and other elegantly decorated elements in the art of the book often create an aesthetically panel rich with scripts and writings, and focus attention from nature to metaphysical world (9.p.182-183). All of the listed elements
create a general harmony with miniature drawings. In short, miniature paintings, other decoration works, create a complete aesthetic harmony with beautiful calligraphy patterns.

From the writing of the manuscript to the volume, all the design work is accomplished with great craftsmanship, and sometimes the preparation of a single copy took several years. For example, the famous calligrapher Shah-Mahmoud Nishaburi wrote Nizami’s “Khamsa” for the First Tahmasib for three years and this rare copy is kept in the British Museum.

The cover of the literal manuscript was prepared from leather and cardboard, and its outer cover is decorated with special oil paint and casting embroidery, rosettes are worked at the corners and in the center, and in some copies literal calligraphic writing is used. In the cover art, oil-painted floral and geometrical and sometimes zoomorphic drawings also attract attention. Mainly geometric-floral, calligraphic, and erroneous patterns are used in the Qur’an covers. The title sheet is drawn with a colorful address, khatai and floral ornaments in separate and duality. For the text, there is rectangular double lined frame, and the gap between the lines is decorated, the writings on the side of the border are given in the orange, or sometimes in triangles. All title, heading, subheading and endings are distinguished by their own artistic design.

The ornaments and decorations used in the art of the book are continued in architecture, household goods and carpet art as a tradition. In other words, there is a commonality and generality among the medieval patterns and colors. The area of usage of the line art is very wide. The writing ornaments used in the carpet and rug, fine inscriptions and different type of calligraphic ornaments on historical buildings and castles, palaces and fortress, mosque and madrasas, khanegahs and tombstones show the rich artistic and aesthetic means of this art. Even the beautiful calligraphy patterns engraved on the mausoleum and ordinary grave stones show the superiority of writing. The aesthetic significance of classic writing should be sought in its exciting harmonic order and eternal movement towards infinity.

The symbolism of the letters was still used in Arabic literature before Islam, as Arabic writers compared the letters to many characters and created many figures in artistic thinking and organizational structure. The writing and reading, the intellectual activity of a human kind is of great importance in Qur’an. There is an interesting compromise between Lovhi-mehfuz (Protected board) and destiny and the decree of Fate. In artistic imagery, the meaning of the pen is related with fate symbolically. As the pen of destiny, the decree of Fate is like a fortune. So, it is the fate that makes the pen to write. The angels are the ones that write the fate and there is no erase for this writing.

The esoteric inscription of the hidden content of the letters originates from the Qur’an. The names of several surahs in Qur’an are expressed in letters: Ya. Sin; Ta.Ha; Sad; Qaf; Nun (pen) surahs. These surahs begin with the same letters. Many verses of the Qur’an begin with different number of letter combination (2, 3, 4, 5): for instance: Baqarah, Ali Imran, Anjubut, Rum, Luqman and Sajda – start with “alif, lam, mim” letters, Yunus, Hud, Yusuf, Ibrahim, Hijr surahs with “alif, lam, re”, Mumin, Fussilat, Zukhruf, Dukhan, Casia and Ahqaf - “he, mim”, Shuara and Gasas surahs with “ta, sin, mim”, Araf surah with “alif, lam, mim, sad”, Rad surah with “alif, lam, mim, ra”, Maryam surah with “kaf, ha, ya, eyn, sad”, Shura surah - “he, mim” and “eyn, sin, qaf”, Naml surah with “ta, sin” letters.

Medieval artists are based on the Qur’an in the symbol of the letters. “Alif”, “lam” and “mim” given at the beginning of Baqarah surah is interpreted as follow: Alif – is the symbol of tawhid and unity, and also pointing to Allah, and the figure of the lover is compared with alif. Mim is the sign to Prophet Muhammad (pbuh), lam is point to the Gabriel. As the first letter is Alif, it is considered to be the beginning. The word Allah also starts with this word. They even said that all the letters were one-lined as Alif and they have changed thir form because they did not obey God (to the letter Alif). Alif can become letters such as “dal”, “re”, “nun” etc. by changing its form. All sacred books (Torah, Psalms, Gospel, and Quran) are
intended to explain the wisdom and power of the One who regards unity and solidarity of the universe. Therefore, Yunus Imre summarizes the contents of four books in one Alif:

The meaning of four Books
Gathered in one Alif.

The expression "Mim" letter in a figure is 40. Islamic philosophers regarded the stages of creation up from mind to human is 40, and that the darvishes steal out for 40 days were related with it. "Mim" letter, at the sometime refers to the light of Muhammad (pbuh). “Be” letter is the opening letter in Bismillah, so the dot at the bottom is the starting point for the creation. ). “Be” letter is in inclined form, which is a symbol of bow to the Alif (union of God). Qur’an starts with letter “be” and ends with letter “sin” – which means “enough” for the humanity. (The word combination of “Be” and “sin” letters is “bas” which means enough). The letter "vav" signifies the relationship between God and the creation, as a literal "and" sign. Letters are external signs in writing. So the limitation on the letters is a sign of idolatry. The secret meaning of the letters is more important. The letters are known as symbols of the diverse manifestations of the universe, and since every creation is supposed to be prayed to God, there is no such letter that does not pray to God, that is, everything in heaven and the earth prays to God, so the unity of the universe is always important (Hadith 1, Hashr: 1, Rad: 15 and so on).

Man himself is a perfect copy of the Lovhi-Mahfuz (protected board), reminiscent of a written set of all truths. This idea taken from the Qur’an was justified in the teachings of the famous philosopher Ibn Arabi. All these thoughts were out of the Hurufism. In some cases, the symbols associated with the writing had superficial contexts formed on the basis of the external alike. The eyebrows are likened to a tughra, which is decorated at the beginning of the letter. Khatai resembled the eyebrows to the Bismillah. The gentleness of the mouth is allikened to the letter “mim”, eyes to the “sad” or “eyn” letters, hair curve to the letters “dal” or “cim”, the birthmark with dot, figure with the letter “Alif” and so on.

There are many symbols of the superficial content: the letter "ha" is the end of the word of God, and is the beginning of word “huva” (as personal pronoun He – God). Ibn Arabi pointed out the divine essence with letter "ha”. The letter “Qaf” is a sign to the mountain Qaf, the home of Anga (phoenix) bird, which is a symbol of the purity. Qaf is a symbol of proximity to Truth. The letter “eyn” is the symbol of the eye and jewel, “nun” is the symbol of "success", "victory”, “mim” is the symbol of property (divine authority = Kingdom), Alif is the symbol of love and friendship.

The following symbols have been developed in Bektashis:
Alif - the only truth; Ta - demand (Demand of God); Re-equality (math);
Ye - way, sect; Qaf - savings; Te - Islam (To surrender to the Truth); Lam – pure knowledge; Ha - pointing to Divine.

Following this brief and general acquaintance with the symbol of the letters, one should draw attention to the fact that the use of the symbolic-artistic values of the words in the word art does not mean to be belonging to the Hurufi religion. Even if we examine Nasimi's poems carefully, we can come up with other fictional expressions and sayings, along with the purely Hurufism content.

CONCLUSION

In Eastern culture, the script and the writing are primarily related to the book, and are primarily consists of symbols and codes that translate the idea into documentary memory. Here, the writing brings out the intellectual function of the script, and book. At the same time, the metaphysical function of writing culture in Eastern culture, as well as the elegant decoration and embroidery elements of different types of lines in the designs of the sacred
places are from household items draws attention. There are two main functions of the line, which are the result of the “floral” and the arc-like elements:

a. aesthetic function directed to eternity with its apparent geometric equilibrium;

b. metaphysical function towards sacredness in terms of superficial and soul.

These features are reflected in all types of art of the Middle ages - in the artistic design of the manuscript, textile and carpet making, especially in architecture. In literature and vocabulary, motifs related to writing, lines and illustrations are treated as fine artistic characters and symbols.

Thus, the function of the line is not limited to delivering the rich scientific-philosophical, religious-moral, historical-social and literary-art heritage of the Middle Ages to the pages of the manuscripts and delivering them to future generations. The unusual balance of this line combines with its moral aspect, metaphysical perception, and at the same time an endless artistic-aesthetic invocation, where the ideal triviality places the human imagination and spirit into holiness, eternity, and divine harmony.

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Nəsil Göyüşov

İslam mədəniyyatında xəttin intellektual, metafizik və estetik qavramı

XÜLASƏ

Açar sözər: İslam mədəniyyəti, əlyazma kitab, xətt, harmoniya, intellektual, metafizik, estetik qavram

Yazı və xətt başır mədəniyyətinin ön mühüm və dəyərlə göstəricilərindəndir və insana- 

derin düşüncə və duyguları onun vasitəsilə tarixin sənədlə yaddaşına çevrilir və nəsillərdən nə-
Насиб Геюшов

Интеллектуальное, метафизическое и эстетическое восприятие письма в исламской культуре

РЕЗЮМЕ

Ключевые слова: Исламская культура, рукописная книга, письмо, гармония, интеллектуальное, метафизическое и эстетическое восприятие

Письмо и писменность являются важнейшим и ценным показателем культуры, посредством которых, мысли и чувства человека воплощаются в документальную память истории и передаются из поколения в поколение. Письмо и писменность – это система знаков для интеллектуальной деятельности человека.

Письмо имеет древнюю и богатую историю и арабская графика вот уже более 1300 лет используется в книжной культуре мусульманских народов, в т.ч. азербайджанского народа. Богатое литературное, научное и философское наследие прошлого на арабском, персидском и тюркских языках дошло до нас на указанной графике.