



The Explicit and The Implicit in Al-Wasti's Art

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ABSTRACT

The current research deals with (the explicit and implicit in the art of Al-Wasiti), which proceeds from the reference of the written text to present a visual text different from the literals of the written, according to the ability of the artist's personal imagination in the process of representation based on the process of understanding, interpretation or special reading that gives his visual text an entity independent from the written by deleting or addition, through a first moment of intertextuality, the visual text expands and it has a completely independent existence, despite its association with the written one, and it remains in place, due to its relationship as a guide to reading it and accompanying it in the linear entity, i.e. its presentation to the reader's sight at the moment of scanning the linguistic entity of the text.

The research contains four chapters: The first chapter deals with the research problem, its importance and the need for it, by answering the following question: What are the places of deletion and addition in Al-Wasiti's drawings?

As for the importance of the research and the need for it, it lies in identifying and revealing what is explicit and what is implicit through the artist Yahya Al-Wasiti's translation of the literary text (Maqamat Al-Hariri) a visual translation and replacing it with what is technically equivalent on the pictorial surface.

The first chapter also deals with the goal of the research, which was represented in: (The Explicit and Implicit in Al-Wasiti Drawings), the limits of the research and the definition of terms.

As for the second chapter, it includes the theoretical framework, which contains two sections: the first topic deals with an introduction to the art of the Islamic book and its most important general characteristics as an introduction to the stages of development of this art with its various techniques, manufacture, decoration and binding.

As for the third chapter, it contains the research procedures that include the research community, its sample, its tools, its methodology, and then the analysis of the samples, which amounted to (5) models of Al-Wasiti's drawings.

As for the fourth chapter, it includes the results and conclusions of the research, as well as recommendations and suggestions

Keywords:

The explicit, the implicit, the plastic art, Al-Wasiti, Yahya bin Mahmoud Al-Wasiti

Research problem

The link between the written and the painted remains a field of aesthetic research and a permanent exhibition of what is possible in reading visual texts that are contradictory with written texts and examining the relationship of the painted and the language because it expands due to the expansion of the two sides.

Al-Wasiti's(*) artistic experience was the subject of great interest and investigation. In fact, Al-Wasiti's experience with is a pioneering and early founding experience in the course of Arab-Islamic formation. Al-Wasiti's art is unique for more than one reason for it formed a break with the old traditions where he revealed his name, and he is the oldest artist whose pictorial traces have come to us, His works revealed a careful observation in highlighting the situations, expressions, movements of characters, popular manifestations, and the daily life of his contemporaries, which is the same topic that Hariri showed in "Maqamat Al-Hariri" through its hero, Aba Zaid Al-Srouji(**) these manuscripts are a complete world with Its life, is an artistic, literary and historical reference, and it amazes everyone who contemplates it, with the skill of its performance, the subtlety of its memory in kind, and the depth of its knowledge of the smallest things.

From here comes the importance of shedding light on the impact of the manuscript on the painted arts and vice versa in Al-Wasiti's drawings, which include many pearls of language and literature, and Al-Wasiti's ability to draw these mental images from writing to visual reality in color, and to reveal the extent to which the deletion and addition were made in those drawings. The importance of this study was manifested, in light of the foregoing, we can define the research problem in revealing the places in which the deleted and added to the literary text of Maqamat al-Hariri in al-Wasiti's drawings appeared.

Importance and need for research:

1. It helps artists, art students, and those interested in art to know what is explicit and what is implicit in Wasiti's drawings of Maqamat al-Hariri.

2. It opens new horizons in the study of figurative drawings of literary texts and their relationship to formation.

3. May contribute to the service of researchers in the field of criticism and aesthetics, and those interested and researchers in the field of Arab-Islamic heritage and Islamic arts.

Research goal:

The current research aims to know (the explicit and the implicit in Al-Wasiti drawings)

Research limits:

The current research is limited to identifying and revealing the explicit and implicit in the drawings of Al-Wasiti of Maqamat Al-Hariri manuscript, by following up, analyzing and comparing the literary text of the Maqamat with Al-Wasiti's drawings of it. Among the illustrated models whose subjects contained the texts of the Maqamat al-Hariri for the period (1237 AD - 634 AH) we have the current research dealt with (5) samples as a research sample.

Define terms:

Explicit: stated clearly and in detail, leaving no room for confusion or doubt.

Implicit: suggested though not directly expressed.

Procedural Definition: for (explicit and implicit)

What is meant is that every visual artwork carries two interpretations, one of which is apparent, and the other is hidden and implicit, and this applies to all types of plastic arts.

The first topic: an introduction to the art of the book

The Arabic book or manuscript is the container that contained the values, concepts, sciences and knowledge that ruled the political, social and cultural life of the nation. The Arab Muslim Artist used it to create in calligraphy, gilding and photography. (4)

The Arabs knew paper and books in the Umayyad caliphate, so Caliph Hisham Ibn Abd al-Malik ordered the translation of a book on the life of the Persian-Sassanian kings into Arabic, and it contained drawings. (5)

Hence, it seems that the book with drawings was known since the end of the Umayyad era and the beginning of the Abbasid era, and the Caliph Al-Ma'mun was very interested in the

book. He sent many delegations outside the country to bring manuscripts and buy them in various sciences for the purpose of translating and studying them, and this is what prompted Arab scholars to write, so books and libraries spread until it reached (36) libraries in Baghdad that included many books decorated with pictures on various topics such as philosophy, ancient literature and medicine. (6)

Among the topics addressed by the Muslim artist who decorated the books, according to what was reported by Tharwat Okasha, are as follows:

- Pictures of scientific books.
- Pictures of animal nature books
- Literary and epic book illustrations (7)

Among the most important books on these topics are:

(Maqamat al-Hariri) by Abu Qasim bin Ali al-Hariri, who composed it in the year (446/1054).

It is one of the most famous books that belongs to this style of Arabic writing that was invented by Badi' al-Zaman al-Hamadhani. It is a type of short stories full of representational movement, and the dialogue takes place between two people.

Its tales are drawn by Yahya bin Mahmoud Al-Wasiti and revolve around extorting money by means of subterfuge through the adventures of its hero, Abi Yazid Al-Srouji, which is narrated by Al-Harith bin Hammam.(8)

Al-Hariri's book has become famous in literary and even artistic circles, as artists gathered around it to weave from its stories themes for their miniatures, which constitute an important part of the heritage of Islamic art. It introduced us to the features of the life of that era, such as building homes, people's clothing and their bodies, and so on.(9)

In other words, this means that he is a brilliant writer who transcended the boundaries of his time and society and addressed subsequent generations, and is still so to this day and will remain. This means that Hariri's society was also characterized by progressive human aspects, and that its negative aspects that Hariri embodied in Abi Yazid's behavior of

Srouji are not limited to that society alone at that time and even our own time.

From the foregoing, are vivid examples of the importance of the book, the art of its calligraphy and its decoration, which has survived as a witness to this day of what it brought us of literature, poetry and tales about the lives of kings and commoners. These books were the most important container for these masterpieces, which were created by Muslim artists, and are also masterpieces that cannot be compared to other works of art.

Paper and writing tools:

The thousands of manuscripts that we received from the seventh century AH and beyond did not show us any decline or poor quality in the papers used, but rather that it continued as it was in the Abbasid era, and we can say that this industry has developed and improved and the number of pieces of paper in addition to the continuing specificity of Baghdadi paper in quality The workmanship that al-Qalqashandi, who died in 1418/821, described in his book Subh al-Asha, said: (The most expensive kind of paper, as we saw Al-Baghdadi, is thick paper with the softness of the paper of its entourage, and the proportion of its parts and is very abundant).

Similarly, al-Qalqashandi mentioned a type of paper of a rank other than high (small pieces, rough, thick, light difference, not useful for writing, they are used for sweets, perfumes, and other uses that are not intended for writing and drawing).(10)

We can clearly clarify the aesthetic of Arab art through the miniatures or illustrations that remain from Arabic manuscripts and preserved in international museums, because the artist in his practice of drawing pictures on paper remains more accurate in expressing his concept than the task is linked to the profession of writing and thus these two important elements of Arabic art (calligraphy and image) unite.(11)

This artistic trend helped in the emergence and development of miniatures after the book itself became a distinct phenomenon that expressed itself with the development of Arab-Islamic

culture and the large number of scholars, thinkers and philosophers as well as translators everywhere. As well as expressing The Arab-Islamic identity with the writings of the hadith owners, jurists, logicians, medicine, astronomy and other sciences.(12)

The drawings of the Baghdadi School of Art:

The art of drawing flourished on paper and manuscripts until it reached at the end of the twelfth century and the beginning of the thirteenth century AD the degree of creativity, and these illustrated manuscripts constitute the first schools of Arab Islamic art in the Abbasid era. And the Baghdadi school, because Baghdad is the capital of the Abbasid Caliphate.(13)

This school was characterized by artistic features represented by its lack of interest in nature and its lack of care for the anatomical aspect, proportions and perspective. It used bright and flashy colors. Its artists were characterized by realism and exaggeration in the trimming of clothes with flowers and the traditional method of drawing trees. As well as drawing nature in a way that shows what's inside it like drawing a stone by deleting the front part of the stone and showing transparency through the things in it such as fish and oars, and highlighting the main character as a central figure, and the elements of the artwork appeared in a secondary form.(14)

The Baghdad School's methods, styles, aesthetic concepts and expressions of humans, animals, plants and all the things that are exposed to them extended, and dominated the Islamic world until it reached the far north of Africa, and it also continued to struggle with incoming values with the Mongol invaders.

It can be said that most of the illustrated Arabic manuscripts are translations of stories written by the Indian poet Pedia, and of Greek literature in plant and animal sciences, nature and medicine, and among the famous books that the Iraqi school artists accepted to decorate with pictures is (Book of Maqamat al-Hariri).(15)

Al-Wasiti is almost the only artist whose name has come to us, completing an integrated work

among the illustrated manuscripts of the Baghdad School, and this manuscript is one of the most prominent manuscripts of the Baghdad School, and it is the first work in Islamic painting. He created his own style and didn't submit to traditional molds or accept the forms and models presented by Christian art or Sassanid art without modification, we see him drawing inspiration from his observations and quoting from familiar scenes from life in the Islamic era. The writings of Al-Hariri extracts from society paintings that enriched daily life with its themes and elements, so it came to speak of life and not images adorning a manuscript.(16)

One of the characteristics of the artist "Al-Wasiti" is that he exceeds the limits of the frame and focuses on the subject directly and the absence of elements in the painting, as he does not care about the visual truth and may combine two scenes in one image, despite what the faces appear to be of neutral expression as if they were masks, but the Arabic style is not absent from the viewer.(17)

Despite Al-Wasiti's inclination towards realism, he did not see in landscapes anything but a means that would enable him to display decorative models, and like the Baghdad School, he was almost distracted from reality. He sometimes used his imagination and let it overflow.(18)

Al-Wasiti proposed a formal equivalent to these tales, relying on a personal interpretation, and a denunciation vision to fill those spaces that the literary text was unable to express.(19)

Al-Wasiti translated the mental images of Al-Maqamat into reality in color and made them a clear mirror of the reality of the Arab-Islamic society in Baghdad. He put some of them in one picture and some of them in two, and he did not explain them.(20)

Perhaps one of the most prominent elements of Al-Wasiti's artistic personality is that excellent ability to borrow from what art is of an imaginary nature and a virtual reality. It includes only a little expressiveness that links it to the linguistic or written reference, and Al-Wasiti compensates for the poverty of the written reference from a visual point of view

by taking the bird's point of view, in which the view from above is dominant, so his drawings seem disproportionate in size, so their presence is symbolic or idiomatic suggesting the nature of the place Symbolically without transposing it literally, the natural representation is not its main concern, but the semantic or indicative representation.(21)

Through his control over the formulation of his pictorial scene, he transferred the processes of modification, hybridization and installation with the help of applications of intuition to exotic visual levels, where we find that he has suggested imaginary images in a somewhat strange decorative way, in which objective reality is mixed with imaginary.(22)

From all this it becomes clear to us that the literary text, although it reflects social life in some ways, on the other hand reflects reality and personal values together for the writer to be safe since his reality is separate from his values. It cannot be attained without an emotional strength that has the capacity and fertility that enables it to comprehend and express it. This power is the imagination that played a decisive role in giving the artist a space of regressive movement sometimes by reference to the text and a relentless movement towards the horizons of unlimited imagination at other times imagination as a magical creative force, grants existence to the tangible world, and produces the soul in shapes and colors, and is considered the mediator The magic between thought and existence, and the embodiment of thought in the image and the location of the image in existence. Reversing his psychological world, he opened our eyes and made the text a visible reality to us at the same time he passed without us feeling his feelings and emotions.

The second topic: On the meaning of the explicit and the implicit

The idea of duality or the opposition of antonyms is not new to human thought. Rather, it is as old as man's awareness of the nature of his life, which is distributed inwardly and outwardly among a wide range of contradictions. (23)

The idea of conflict between opposing forces throughout the cosmic process is an idea older

than codified philosophy. Ancient Eastern thought portrayed the struggle between good and evil, two opposing masters alternating for dominance and victory. (24)

The human soul lives in a state of continuous debate with the reality that constitutes it, and that any transformation in this reality must be offset by a transformation in the self in order for it to be written for continuity, otherwise there will be contradiction between it and the new facts of reality, and this leads us to say the relationship is clear transformation and creativity because sticking to the text means Forgetting the self and forgetting the self means forgetting its creative powers. As for change and addition, it tries to reveal the strength and creative energies of man and his true essence in being creative, and transformative, more than a follower of inheritance. (25)

Art is no longer a repetition of what is inherited, or an inevitable result of previous teachings or memorized rules, but was able to be freed from the formal commitment to any rules and principles that art had previously adhered to, and to open up to new horizons that art did not pursue before.(26)

And when man became free to act, he began to strip things and phenomena of their stability, free them from the place in which they were tied and reveal the subsequent covers with them, and this is what we see in artworks, legends and tales and how perceptions progressed at a stage in the embodiment of the unseen forces in the form of gods and monsters and then portrayed in forms as half is human and the other half is animal, so human perceptions have shifted from metaphysical forms to the human world, absorbing the changes and contradictions of life, emphasizing the audacity of research and transcending preconceived ideas.(27)

The relationship of the self in the external world is not always continuous and does not go in one direction, but rather resorts to exercising its advantages and creative mechanisms, and to move towards innovative horizons of freedom, and it is the self that practices its attempts to transform habits instead of copying and transferring them.(28)

Therefore, the explicit and the implied are governed by several factors, including what is external represented by the objective factors involved in the construction of thought, and some external (such as the environment and the age) interfere in the creation of the moral state, and some of them are internal related to the human self and its active forces, which live in a state of continuous debate with reality.(29) It is not possible to definitively abide by the text. Rather, there may be additions or deletions. Rather, man's histories and times represent a summary of his consciousness and affect one way or another in his life. Therefore, any change that occurs to a person's life is a kind of restructuring of what he has stored and acquired in A complex process in which phases overlap, cross-cultures, melting data and transforming relationships.(30)

For this, it becomes clear to us through the above that art always transcends rules, foundations and concepts. It is a persistent quest to delete or add new forms or patterns of new visions and concepts.

First/ The research community:

The current research community included drawings that represented Maqamat Al-Hariri, and after reviewing many of the illustrated models of Al-Wasiti's drawings of them, which are (50) miniatures, while they were published and available in Arab and foreign sources, such as books, magazines and websites.

Second: The research sample

The current research was limited to the analysis of (4) models of these miniatures, for the period (643 AH / 1236 AD) and they were deliberately selected, taking into account their achievement of the goal of the current research according to the following justifications:

- Its occurrence in the sources concerned with Islamic arts.
- Validity for analysis in terms of printing and photocopying.
- The sample forms give the opportunity to investigate the places where the deletion and addition took place from the intellectual and technical sides.
- When choosing a sample of their research, the two researchers took the opinions of experts and specialists

Third: The Research tools

In order to achieve the goal of the research and to identify the places where the deletion and addition were made in Al-Wasiti drawings, the researcher adopted the intellectual and technical indicators and benefited from them in the process of analyzing the samples of the research.

Fourth: Research Methodology

In analyzing the research sample, the researchers adopted the descriptive analytical approach in line with the objective of the current research in identifying the positions of the omitted and added in the drawings of Al-Wasiti.

Fifth: Analysis of the research sample: sample (1)



Title: East Island

Artist: Yahya bin Mahmoud Al-Wasiti

Number of Al- Maqamah : the thirty-ninth (Omani)

Date: 634 AH - 1237 AD

Owner: The National Library - Paris

This work is known as (The Eastern Island), which is a depiction of the events of Al-Maqamah (Omani), in which a ship appears on the coast of one of the eastern islands. And a man appears to have a rest after the trouble of traveling and eating some of the fruits on this island and enjoying the view of these trees and brightly colored birds.

Three trees appear in this scene, the first to the left of the viewer, which is a pomegranate tree, and the other to the right of the viewer, which is an apple tree with a pine tree in the middle. Al-wasiti created these trees to tell the viewer that this island contains various plant and animal assets, just as there is a complex animal

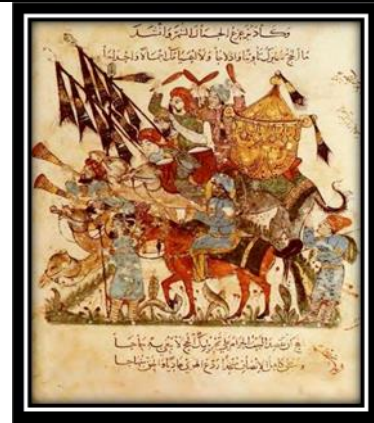
with a magical nature. Four monkeys also appear on those trees that perform various movements, and there are birds standing on those trees corresponding to the places and movements whose subject represents a scene of a life characterized by giving on an island surrounded by water on all sides.

Al-Wasiti was successful in representing a visual image of the island he arrived at, whether this island was from his imagination or actually exists in reality. Al-Wasiti is familiar with the legends and narrations that have accumulated in his imagination about such imaginary islands. The front of the ship, the Indian person who climbs it, and the monkeys above the trees, reveal an imaginary representation and addition.

Al-Wasiti inserted in this miniature some imaginary and shapes that clearly show us that these shapes were inspired by his own ideas. With a utopian story that fits with the prevailing mythic facts that were overshadowed by strangeness and mystery, As he brought in a mythical bird with a golden mane that we see standing on the low branch on the right side, as well as there are two imaginary creatures, each with a human head, the hook and the sphinx. What is noticeable here in this miniature is that it is devoid of the characters of Al-maqamat and their usual heroes who exist to create and invent events (Al-Srouji and Al-Harith).

This island was painted in a different way from the landscapes drawn by Al-Wasiti because it was based on experience and knowledge. That is why this artwork is considered a purely imagined image.

sample (2)



Title: Hajj Convoy

Artist name: Yahya bin Mahmoud Al-Wasiti

Maqama number: thirty-first (Ramliyah)

Date: 634 AH-1237AD

Owner: The National Library, Paris

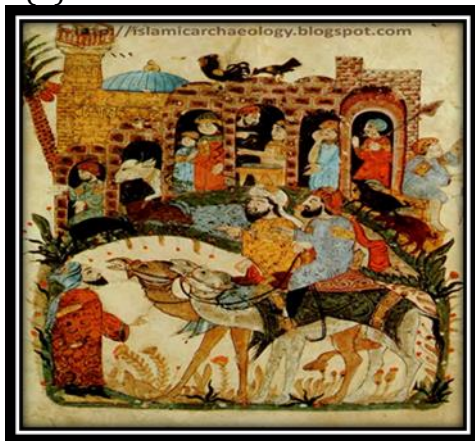
This miniature depicts a pilgrimage caravan, the subject of which talks about Al-Harith's passion and love for travel and his desire to perform the Hajj, which is the desire of every Muslim who wants to complete the duties of his religion. The view is on two levels from people, The first level includes two men, in the middle of them are a knight riding a horse, walking on a grassy land, in addition to the second level, which includes a group of the caravan members, their camels and their necessities. The howitzer has its color and movement center of the miniature.

We see the second camel bowing its head down without the remaining four camels, which are in the case of the resumption of the march towards the front, which represents a rushing movement that indicates a willingness to travel more distance, and in this miniature there are bright colors, such as the color of the red horse, which is next to the convoy from the right side and surrounds it on both sides. The top is the fragmentary color in men's clothing, and blue and red are distributed in harmony with the rest of the colors, such as gold, gray, light and dark green, Thus, these colors formed harmony in line with the content of the miniature of celebration and joy, and when we refer to the text from which this miniature emerged, we find that the caravan of pilgrims differs greatly from the spiritual and faith contents of high

sanctity as an Islamic ritual characterized by prestige and reverence and a lot of prayers and silence during the performance of such a religious ritual Like the rites of pilgrimage and going to Mecca, God's sacred house, we find, on the contrary, a state of turmoil over this scene, and the atmosphere of ecstasy, joy and pleasure appeared more than religious ecstasy and the symbolism of the event.

In this scene, the two characters that we used to see moving all the events represented by these shrines, namely Al-Harith and his friend Abu Zaid Al-Srouji, were deleted. On the religious aspect of the caravan of pilgrims, focusing a lot on its majesty, as if it were transporting a bride in a hodge, which gives a clear indication that the artist's imagination intervened in adding facts that were not present in the literary text that represented him, and this seems to attract Al-Wasiti from freedom in artistic performance that nature requires creativity of this artist.

sample (3)



Title: Abu Zayd and Al-Harith pass through a village

Artist name: Yahya bin Mahmoud Al-Wasiti

Maqamah number: forty-third (Bakriah)

Date: 634 AH - 1237 AD

Owner: National Library - Paris

This miniature represents a painted picture of the forty-third maqamah of al-Hariri, in which we find that Abu Zayd al-Srouji and al-Harith meet a man near a village and at this meeting a discussion arises between them. The village was known for not receiving guests, and they met in a place or yard for a camel brooke - with a young boy, according to the text of the

maqamah, with a bundle of grass on his shoulder.

Then, a discussion took place between Al-Srouji and the boy about the conditions of this village, where the view consists of houses grouped towards the left, and behind them Al-Wasiti painted the village mosque with a tilted palm laden with damp, and in the foreground of the scene, Al-Srouji and Al-Harith are above their camels, and in front of them is a bearded man talking with Al-Srouji and separating them from the village with a pool of water Around it are goats on the right, and Al-Wasiti crossed the village with all the details related to daily life and its hustle and the incidents, works and relationships that take place in it.

The artist went beyond the main work in four ways:

1- He drew an old man in place of the aforementioned boy.

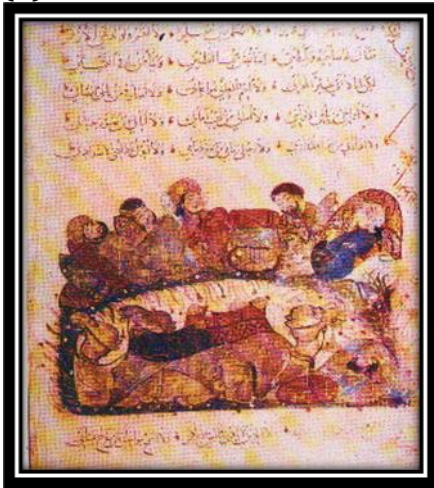
2- The painter showed Al-Srouji and Al-Harith at the beginning of the village, meaning that they had not yet entered the village, and the pond separated them from the village, despite the text mentioning that the meeting took place inside the village.

3- The village formed a back view when meeting the boy (the bearded man).

4- He painted the village and its inhabitants to a small size so that it was far from them, and the mosque and the palm tree seemed to be the farthest from everyone.

Al-Wasiti's drawing of the scenes of the village and the hierarchy of levels of view indicated that there is a fourth dimension. The village and its rooms, each of which reflect a special social activity, show a woman cooking, and another waiting, and a woman on the right spinning wool with her spindle. Al-Wasiti also depicted a rooster and a chicken on the roof. The convexity in the middle and the head of a cow as it emerges from inside of the houses, to give the rural environmental atmosphere like the colors of warm clothes for people. Al-Wasiti gave each shape its natural color. With a lively appearance through what it reflected in its various physical, social, economic and individual aspects, with a tinge that is not devoid of the tricks of the imagination.

sample (4)



Title: Al-Harith and his friends rest on their way to Damietta

Artist name: Yahya bin Mahmoud Al-Wasiti

Maqama Number: 4 (Damietta)

Date: 634 AH-1237AD

Owned by: National Library - Paris

This miniature drawn by Al-Wasiti for the fourth station of the Damietta reveals to us a view of the place of the camel which represents an aspect of the daily life of the Arab caravans at that time, which moved from one place to another or during their stop in the place of sleep or rest, and Al-Wasiti chose from the folds of this text A view of Al-Harith and his companions resting, so he drew them while they were in a deep sleep.

We see that Al-Wasiti did not pay attention to the time (night) stipulated in the maqamah, or he intended to do so, for the event took place on a pitch-black night in which there is no moon. Where he drew three camels sleeping on the ground without closing their eyes to sleep and the companions of Al-Harith, who are on a curved hill higher than the perch of camels under that high hill. One of them was placed on three pillows so that he would not fall from the high hill, and a rolled rug was placed under his head.

While three people met while they were sleeping, Al-Wasiti drew thick grass around the hill, forming a frame for it with a modification closer to the ornamental. In this miniature, he combined brown, blue and white colors in musical harmony, giving imagination a prominent role.

Upon careful consideration of this maqam and then depicting it in this way, we can investigate the extent to which al-Wasiti was able to not be bound by the literalism of the text in his depiction of this maqam. Combining the depth of sensitivity and expression, Showing people in a state of sleep is closer to reality despite their unrealistic proportions, and by using the color through which he tried to trace the event and break boredom and monotony. Relying on a personal interpretation and an artistic vision, the event had an impact on the viewer to fill the inability of the literary text to express it. His drawing of this scene was a parallel interpretation of Hariri's narration and thus was a transformative and modification endeavor.

First: Results

The researchers reached a number of results based on the indicators of the theoretical framework and the analysis of the research sample. The research resulted in the following results:

- 1- The Arabic manuscript revealed the values, sciences, and arts of the nation, as it is the carrier of this achievement and the field in which the Arab artist in general practiced creativity in calligraphy, decoration, gilding and painting, and Al-Wasiti in particular, as in the sample (4,3,2,1).
- 2- The spread of Al-Hariri's maqamat led the artists to gather around them, including Al-Wasiti, and in their drawings they mixed imagination with reality and truth with myth, which was clearly reflected in his miniatures, as in the sample (3,1).
- 3- The explicit and implicit dialectic resulting from the fact that everything can be transformed into something else or replace it in the Omani Maqam (the Eastern Island) was revealed about the possibility of the creative level of the artist and his ability to create imaginary worlds as in the sample (1)
- 4- The artist's psychological, cultural and environmental factors interfered with the impossibility of cutting by deleting and adding the written text, as in the sample (4,3,2,1).
- 5- The artist conveyed his sense of shapes and their implications by approaching reality

sometimes and staying away from it at other times, as in the sample (4,1).

6- Al-Wasiti was inspired and added from his ideas and imagination modified and mythological forms from the Assyrian, Indian, Persian, Byzantine and Sassanian heritage, as in the sample (1).

7- Al-Wasiti omitted from the scene of the Damietta Maqamat the two main characters, Al-Harith and Aba Zaid Al-Srouji, who represent the focus of all the events of the Maqamat, which we are accustomed to seeing, as in the sample (2).

8- Al-Wasiti added an old man instead of the little boy mentioned in the written text in the Bakri station and changed the location of the event from outside the village to inside it and made it a rear view, as in the sample (3).

9- Al-Wasiti replaced the time of the event in the Damietta Maqam, from a time representing a pitch-black night as mentioned in the text to a time of bright daylight, as well as drawing camels with open eyes and in a state of wakefulness instead of a state of sleep, as in the sample (4).

10- The artist Al-Wasiti transformed the manifestations of obedience, fear and commitment to the ritual of Hajj in the sandy maqam (pilgrimage convoy) into a manifestation of ecstasy, joy, pandemonium and meadow, although the literary text emphasized the sacred atmosphere, spiritual tranquility and religious symbolism, as in the sample (2).

Second: Conclusions

1- Drawing miniatures and illustrations on paper and manuscripts contributed a lot to the spread of Islamic arts represented by calligraphy, decoration, gilding and photography among the general public.

2- The interrelationship between science and art and the spread of book art and its binding had an effective role in the expansion and spread of scientific and literary topics.

3- The idea of duality and the contrast of antonyms has been revealed to us since Greek philosophy and before and its impact on human life in artistic and literary activities.

4- When translating Al-Wasiti, his aesthetic senses of shapes approached reality and at the same time went out of the ordinary.

5- The controversy between the two sides of deletion and addition gave the artist Al-Wasiti the ability to reveal the extent of creative development and see reality at different levels.

6- When Al-Wasiti abandoned some of the components of the literary text, these attempts revealed the creation of an imaginary and virtual life.

7- The pictorial shortcoming that the written literary text carries, was replaced by Al-Wasiti with a symbolic suggestion of place and time without prejudice to its aesthetic and expressive value.

8- Al-Wasiti's ability to suggest an objective equivalent to the stories of the Maqamat, based on a personal interpretation and a denial vision.

Third: Recommendations

In light of the results of the research, the researcher recommends the following:

1- A collection and documentation of female artists interested in Islamic art in its various artistic schools within one encyclopedia that allows the researcher to become familiar with them.

2- Opening specialized departments to study Islamic arts such as painting, decoration and calligraphy.

3- Benefiting from the results of the current research in the subsequent studies of Al-Wasiti's artistic works.

Footnotes

(*) Huyhya bin Mahmoud bin Yahya bin Al-Hassan Al-Wasiti, who was born in the thirteenth century in Wasit in the year 1237 AD, is a pioneer of the Baghdad School of Islamic painting and the reason for his nickname "Al-Wasiti" is because he did not stay in Wasit, but migrated to Baghdad because of its civilized center, where it retained the leadership position By sweetening and decorating the Qur'an. Tharwat Okasha looks at: Wasti art through Maqamat al-Hariri, Dar al-Shorouk for printing, Egypt, 1992, pg. 17.

(**) It is a literary maqam composed by Muhammad al-Hariri (446/1054 AD), and it is one of the most famous maqamas that belong

to the art of Arabic writing that was invented by Badi' al-Zaman al-Hamadhani. It revolves around extorting money by means of a ruse through its hero, Abi Zaid Al-Srouji, which is narrated by Al-Harith bin Hammam.

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