



Study of the Importance of Association between Form and Content in "Names of God" Typography

Maryam Safa; Hossein Abeddoust

Assistant Professor of Graphic Group, Department of Art and Architecture, University of Guilan, Rasht, Iran

Email: safateach@gmail.com; habeddost@guilan.ac.ir

<http://dx.doi.org/10.18415/ijmmu.v7i2.1328>

Abstract

Communication and coordination between form and content is inevitable in the transfer and impact of the Creator's purpose. The use of most forms in visual works, relying on visual elements, is to express the meaning and true context of the work, so the type of element selection and how they will also have a direct impact on the content that the artist desire. Of these works, typography, especially the typography of Names of God, has a special place, because apart from its graphical structure, it also contains the semantic meaning of the word. Therefore, the main point of the study is how much the association between form and material is important in typography of Names of God? Therefore, the researcher has decided to consider the objectives of this research, including the establishment of a broad message communication with respect to visual elements and the form and content of expression in Names of God's typography works and to better express the truth and content of Names of God in typography, In general, the form and content of these posters are analyzed using descriptive-analytic research methodology to analyze the data qualitatively. This transfer of context and meaning in Names of God typography is of particular importance; because their content, apart from holiness, has a deep and profound truth. Also, the interpretation and paraphrasing of these names and attributions that are the same essence of the God is one of the categories that needs to receive and study their special sciences. The use of special Islamic forms that artists have used to convey religious truths and religious beliefs to a great extent can also contribute to the translation of the meaning of divine names.

Keywords: *Form; Content; Typography; Names of God*

Introduction

When it comes to the form, the concepts like, feature, shape, and apparent state are conveyed to the mind. In fact, the form refers to visual elements that are in a range of work by creating relationships in a uniform with a geometric or abstract view, an expression of a concept or vision is revealed. Types of lines, colors, degrees of darkness / brightness, texture, and space are conceived elements of the artist's vision. It can be said; forms, when appearing in visual format templates, seek to express a conception of these associations and, in general terms, transfer the meaning of the work.

Many concepts are used for the word "form" and represent the many meanings that this term holds. If the content is considered to be contradictory to the form, the form will mean exterior representation or appearance and style. If the element is the opposite of the form, the form meaning will be the discipline and order and arrangement of the components. If the material is contradictory to the form, the form meaning will be the feature and the shape. With this explanation, though, the form has different meanings, but because of the deep relationship that exists with the content of a work, in fact Supplements it.

A visual work is the product, and output of the artist's mind design, even those works that are very similar to nature or objects are in fact representations that are chosen and directed by the artist to express a particular viewpoint and thought. Obviously, the purpose of this selection is to influence the audience and create a relationship. In the graphic arts, the artist, who seeks for visual communication in a simple, concise and effective way, actually relies on the most important issue that is the same audience; an association with the most basic visual elements that creates a lasting and effective relationship in the audience. It turns out. Among the many theories that have been presented so far, the theory of Roman Jakobson is the most complete discussion.

According to this theory, in a verbal communication function, the six transmitter, message, receiver, field, code, and call elements have an essential role in the success rate of transmitting the semantic and final meaning of a thought. The first element is the sender of the message; a thoughtful case that can send a meaningful message to the receiver or receivers. The message is the semantic and ultimate aspect of connection.

The message receiver or receiver is sometimes individually known and occasionally there is a huge mass of people. And each message is sent in a special field, a field that depends on the time of the presentation of the message, to historical, social, philosophical, psychological, moral, and ultimately to the horizons of particular cultural implications. The codes are the fifth element of this theory. To fully understand these codes, one must also understand the language and its principles, as well as the literary traditions and the dominant elements in the literature of that language. Full understanding of the codes of the image is also possible by recognizing the special rules and its elements. And the call of the same Receiving or transmitting messages in various forms can be done via different channels, and in some way a two-way communication is formed.

With careful consideration, the presence and existence of these communication elements is also evident in all artwork, including in the field of graphics. The graphic artist, as the message sender, conducts its semantic meaning in its field of application, in the form of works such as the logo or tokens, posters, letter design, etc., relying on the codes of visual elements in the atmosphere of the community and using various channels of communication, to their receiver and audience. Among these works, typography has had a special place, because apart from its graphical structure, it also contains semantic meaning of the word. Therefore, the scope of the audience is increased and can include all individuals. Some of the pioneers of this art in the world have meant typography:

"Milton Glaser: There is no element more important than typography in graphic art, and the boundaries of graphics and painting are typified by typography. Erik Spiekermann: The typography makes the language evident in which whispering, shouting, singing, dialogue, groaning and laughter are current. In typography, we need the design of fonts for the number of expressions and voices." (Chareyi, 2013; 8)

Also, in the concept of typography, different perceptions have been made among Iranian graphic designer artists. Each of them has expressed their views on this subject; some of them are referred to below; from the point of view of "Ibrahim Haghighi: typography, i.e. the transfer of concepts at a certain time to better read a letter, a word, sentence, or a text, as well as from the perspective of Abdolreza Chareyi: Typography is a comprehensive branch of graphic design in the design of letters."(Ibid.

9). Masoud Najabati also believes that typography is the creation of visual sensitivity to the letters. He also recognizes handwriting practices as Typography. "(Maaroufi, 2006; 31).

"Typography is a branch of graphics. In this, the designer, using the design of the letters, gives letters the spirit and character in order to approach the concept and purpose of the subject. Typography is the use of typed letters (as the word itself comes from) and text in graphic spaces. In typography, text is the first priority, and the shape is displayed in a finite and concise manner.

The rules that apply to calligraphy do not apply to typography." (Homayounfar, 2011; 66). "According to the vocabulary, typography is" art or printing process by typing. "Typography consists of two words; typo meaning" type "and" graph "meaning design. In literal translation, the term means type design, but in the author's comment (Alex V. Wright) typography means "the effective use of the type to reveal the contents of the work in a clear and persistent way so that the reader does not bother to understand the subject." (Razavi Ganji, 2013; 33). Among the typographic works that have been performed in Iran, Names of God typography has a special place. It is somehow structured in terms of our ideas and culture, and it can be said that it is intimately connected with the public and the audience.

By reviewing research on form and content such as: (and Tatarkie vich/ translation of Keyvan Doostkhah (2002) with the subject; form in the history of aesthetics) and those who may have presented a paper and a dissertation on various subjects in the field of graphics, and emphasized the importance of the topic, as well as on the typography and how to give letters susceptibility and form in order to present better, in particular the content, whether in the books published in this area or in the articles and researches such as: (Abdolreza Chareyi in the year 2013 in the book Creativity in Typography / and Masoumeh Sadat Razavi Ganji in 2013 with the subject; a reflection on designing the letters , Practical ideology in typography) as well as in religious fields such as: (Behrooz Eliasi in 2008 with the theme of sacredness in calligraphy / and Sedigheh Ahmadi Baghbadarani in 2009 with the theme of religion and Art; Hamid Reza Talebi Ali Abadi in 2014 with the theme of expressing meaning and concept of Religious issues and Islamic mysticism with the method of typography in Iran), and while in the last few years, thanks to Allah the Almighty and veteran and committed graphic artists, there are exhibitions titled Names of God Letter Writing in our beloved country, and although in the selection of works they have Prominent attention to this issue.

However, unfortunately, regarding the importance of the relationship between form and content in these works (Names of God), no research has been carried out. Therefore, the researcher is determined with the help of almighty allah with having the purpose of this research in mind, including the creation of a broad message communication with the audience regarding the visual elements and form of the content in the works of Names of God typography and the better expression of the truth and The content of Names of God in the form of typography, after receiving the truth of the concepts of these divine names (as much as possible) in order to provide them better in the typography, while using the sensitivities in the design and form of the letters in order to accurately express the truths of Names of God and also to offer more outstanding works From typographers, in general, they examine the form and content in the Posters. In fact, this study seeks to examine the following questions:

Why should there be a relationship between form and content in typographic works?

To what extent is the relationship between form and content important in Names of God's writing?

The assumptions are that there is, in essence, a relationship between form and content in the works of typography. Also, to express the content of the Names of God in typography, it is necessary to design a particular form of letter shapes, the truth and content in the typography, as well as how to give it sensitivity in designing the form of the letters, will be examined and, at the same time, we will get the

actual communication of these two (form, content) in the typography, especially in the context of Names of God, in sending an effective message.

The Truth of Content in Islamic/Persian Typography (Persian Typography History)

The nature of godliness and belief in the supremacy of the Supreme Being, in the institution of all human beings, have been laid down and evolved in various forms throughout history. Muslims, who thanks to religion of Islam have unequivocal beliefs, in the form of various and in different fields have also expressed practical expression. Prayer and benediction, verses and hadiths, prayers and words with divine and spiritual themes are always in progress in all Islamic practices of Muslims.

Islamic ideology and philosophy are also based on the deep and profound concepts of these prayers in such a way that all the verbs and lives of Muslims, including speeches, deeds, worship, etc., are rooted in these thoughts and beliefs. Throughout this incarnation, art also has a high status with the blessing of the same divine culture and color; because, "the creation of works of art remains in the substrate of time, and it can speak about a language that can come from the culture that leads to its creation." (Ahmadi Baghbadarani, 2009, 25). Now, if a culture is rich in high human values, the product supplied in the form of art and technology is a reflection of the same values and beliefs, is a synthesis with spiritual psyche, because "the greater the understanding and sense of humanity of the scientist and artist and their love for the spiritual world, the more remarkable and more beautiful than the great world that will bring humanity to mankind.

This tremendous success comes from the dedicated people who create the eternal works, and the divine prophets, whose number is more than 100,000 are among these humans, it means, the artist with the communication and knowledge of within and outside of himself Discovers the secrets of universe, and reflects it. The artist can play a big role in cleaning up the thoughts and beliefs and throwing the garbage that has been deposited in the people's minds. The artists are among the enlighteners of the minds of the people of society and the makers of their lifelong aspirations. The artist's struggle is beyond trades and is in the direction of a great achievement of art "(ibid.)".

Art and religion have a close relationship with each other and in order to strengthen these two correct paths should be chosen and make an effective form of speech in order to have a better effect, than to lead to the distortion of the beliefs of the people." in Islam's world which is the most complete religion, The Muslim artist soon became aware of the fact that in order to visualize the great arts, he must pass through the sensible world. "(Ibid. 28). In some of Names of God's typography, this truth has been partially applied. (Picture 1) The connection between the bird symbol which is derived from concept of liberation and freedom is based on the verse of Bismillah Al-Rahman Al-Rahim, which is the key to all closed doors has been totally mixed. The fluid lines and cool and peaceful colors have also influenced the transcendental sense of this typography and have made a deep connection with the audience.

Among the arts that Muslim artists have been working on is the art of calligraphy, and this art has a special place among them; because "from the point of view of the Islamic philosophers, calligraphy has steps that begin with the imagination and embellishment of imaginary forms in the artist's mind."

Then, the pen in the direction of the mind and the soul recollects what conceives and internalizes the universe of imagination or example by means of a pencil (ink), makes it real and in this way, the imaginary appears in the form of material. "(Eliasy, 2008; 42). "The hand writing, this manifestation of taste and thought, when blended with the thinness of the artistic fantasies and magic of calligraphers, brings a spring of faith and mysticism and takes the viewer into a sun viewing, which seems to have no sunset. It is possible to mention calligraphy as the most notable Iranian-Islamic arts, which in fourteen

centuries has always preserved the Qur'anic and Muslim spirit in its jewel, and its glossiness in various pens has never been darkened "(Mousavi Jazayeri, 2010; 11).

"God Almighty and exalted in the Holy Qur'an by swearing to the pen, has given special credit to composing and writing, along with knowledge and science, and in some verses, mentioning the letters, reading, writing, knowledge and adjudge, its importance has been noted. "(Haj Seyyed Javadi, 1362; 216).

«ن،والقلم و ما يسطرون»

Swear to (ن) which is of the muqatta'at of Quran and its mysteries and According to some of the interpretations, it is the name of the light and the image of God, or the tablet of the light of God, And they swear by the pen and what they write with it. "In addition to the Qur'anic and hadithic tradition, which is one of the best traditions common to Muslims in the world, other sciences were also recorded by the calligraphers art in the books and it's the only absolute and approved art by Islam, which undoubtedly had the status and legitimacy of Islam is the art of calligraphy. "(ibid; 218).

"Calligraphy as an art is the result of a written communication that has been transmitted throughout the history of human civilization. They refer to writing as calligraphy, which has both aesthetic effect and Communication medium. In the world of Islam, writing has never been confronted with limitations. Calligraphy is the mediator of divine communication and an important part of Islamic art that embraces different forms and desires. "(Azizi Yusufkand, 2010; 28).

"Islamic calligraphy in the form (feature) has implicit and allegorical references to divine matters, which, in the components, is an attempt to manifest and express the symbolic side of the names and attributes of God's beauty, and in the general sense is the symbol of the unity of the Supreme Holy God. Subsequent lines of text can be described as a piece of fabric that is similar to that, by combining the components makes a beautiful whole. "(Borkhat, 1986; 58).

If in expressing the form of hand writing and calligraphy, like other visual arts, we look for specific visual elements. We can find this symbols and signs in the twists of the hand writing. "Islamic hand writings in structure are composed of the general, horizontal, and related circles, each of which has a symbolic expression. A considerable part of the Arabic alphabet is formed when writing an arc of a circle and a curve, such as a Thuluth and these arcs are further enhanced in calligraphy of the Iranian style of Ta'liq, Nasta'liq and Shekasteh. The circle is the symbol of heaven, infinity, perfection and integrity, and quality representative. "(Balkhari, 2005; 558).

"The horizontal and wavy lines of calligraphy, which is a sign of plurality, can be considered as fabric bundles, which are kept by invisible cords in the erected Alifs sequence. Therefore, the horizontal movement of the line, which is the aspect of its development, has a tendency to interweave and appearance of the shape of the letters, the words and the vertical lines keep the essence of existence consistent."(Burkhart,1986;58-59)

"Unity is a fact that is very much emphasized in Islamic calligraphy symbols. Borkhart notes in this context that an artist who wants to exhibit the unity of existence has three devices: one is the geometry that demonstrates unity in terms of space and Another is the weight (rhythm) that exhibits unity in a worldly and indirect order in space, and the third light, which is its relation to the visible shapes, is as absolute being to the limited entities. "(Gnostic Principles of Architecture and Islamic Art, c. 2; 508).

"Islamic calligraphy with the possession of these three elements can be a sign of unity. Geometry is an inseparable component of calligraphy, in which the line, in addition to the usual geometry of drawing shapes and objects, is to be observed. The calligrapher must observe the complex and mysterious forms of geometry while combining words and sentences, and the alignment of phrases, which is

interpreted as spiritual geometry and due to this spiritual geometry it leads spirit to ethereal and spiritual world. And the weight (rhythm) is made musically with the normal picking of eye-catching elements. The light is also shown in contrast to the dark and bright of the ink and plate. "(Eliasy, 2008; 45-46) Among the works of calligraphy, we also find (pictorial) that the calligrapher, apart from the proper choice of font type and calligraphy, has also used certain images for expressing the concept and content of the word. Also, "the written image is an introduction to the technology age, from which It is referred to as a picture font and a font of meaning. Patterns of written pictures in addition to the text are a writing symbol in the form of a picture font, representing the signs and the family tree of a family, group, and ethnicity. (Fig. 2).

The features of a picture font or text pictures include:

- 1) Observing the type of font based on the concept of a word or sentence
- 2) Observing the principles of calligraphy of different types: Thulus, Nasta'liq and etc.
- 3) The correct understanding of the concept of a word or sentence
- 4) The creativity of the artist in presenting the work
- 5) Close connection of the image created with the concept of writing
- 6) Composition in font seats
- 7) Understanding the shape and form of the desired image and, most importantly, creating symmetry, harmony and unity between the lines, the meaning and concept of the writing and the image created from the animal, the bird, the flower, etc., delivers a nice design of a written text for the audience. "(Chareyi, 2013; 12.13)

"The amount of flexibility and ductility in the Pictogram is such that it creates a special sense in the viewer of the work and creates visual comfort with a new world of" look. "The beauty and variety in the appearance of "Pictogram" , whether it is human, plant or animal, is a kind of simple writing creativity in the technical form of calligraphy and peculiar specialty of calligraphy. It is interesting to know this feature and the writing in the image and the special templates (Animal Painting) has been, and is, an unparalleled variety of Iranian innovations and art; today, one of the characteristics of typography in the image form in Iran is the iconic Writing Imagery (Pictogram). "(Ibid). "As parallel to the progress and life of the traditional fonts in the last half century (also), Muslim artists became familiar with modern arts, this familiarity led to the use of fonts and calligraphy in contemporary modern art such as the drawing of lines, graphics, and branches of its subcategory Such as typography, poster, logo, font design, etc., so that the line elements are widely used in them.

In this new era, the rules of holiness have not changed as Muslims continue to look at their own faith in the sanctity, the standard of sacredness, as in the past, depends on the degree of affiliation with the word of revelation, and as the line and calligraphy move away from the axis of the revelation, and move towards the material life It becomes less sacrosanct. It can be concluded that form (feature) is not inherently sacred, it is content and inside which is a sacramental criterion or an unholy criterion. "(Eliasy, 2008; 44-45).

"Iranian calligraphy has different forms and is used in different ways for different purposes. In the Islamic world, since graphic design has played an important role in the production of written materials, a variety of typographical forms has been created based on traditional calligraphy. The variety

of form and design and Composition, sensibility and the ability to use the line in various texts derive from the direct form and talent of Islamic lines.

Letters in Islamic calligraphy always have the potential for geometrization, which allows them to shape abstract and geometric shapes in different forms. "(Azizi Yusufkand, 2010; 31, 32)

Letter Design, the First Step in Typography

It is worth noting that the form and design of the letters are the first step in typography. "The attention paid to the traditional Iranian lines, such as the Sextet Lines (Muhaqqaq, Reyhan, Tawqi, Reqa, Thuluth, and Naskh), became the asset of artists who walked in this direction. In spite of the existing problems, they reached the new typography fringe based on the traditional Persian (Iranian) alphabet.

But today, the advent of technology and human affiliation quickly transformed thought with a phenomenon called typography. The first tool Typography is an element for designing letters to achieve graphical expression and sensitize form and content. Knowing the alphabet of every language and writing a picture of the same language can be a good step for typography.

The way to sensitize words and letters through the positive and negative space, or to remove part of the letters, or to briefly display the words, and, on the other hand, to create a cut in the letters, and possibly to move them in the path of repetition of the letter and in the whole word combination, can be successful in designing letters. Neighborhood (tangency) of letters or words or simulation (symmetry) in designing letters is one of the important tools and factors of typography, and with options such as resizing to create strength and weakness of letters, dark and lit letters, movement at different levels Whether or not to deviate from heading and passing through the letter body, as well as shading letters to achieve a new design, is a typography tool. In fact, using the color element has been the first visual effects of typography. "(Chari, 1392; 17 and 24).

Another important element in the design and form of the letters in typography is composition. "In designing the composition of the letters, it tries to involve the audience with the type of composition. So composition in the movement behavior of a title is a gravitation of graphic design for the attention of the audience and inviting to the limitations of the typography effect; in some cases, the composition for the field of work becomes accessible and in terms of graphic design and typography branch is important.

If you look at each of the words presented, you can clearly find meaning in the combination of word behavior. "(Ibid. 36). "So the purpose of typography is to communicate and communicate the message and create visual appeal. If typography ignores these issues, it has failed in practice. The more effective the message, the communication required, the creation of understanding and understanding, the greater influence of the ordinary text on the goals of this works have been works. "(Maaroufi, 2006; 32).

"In typography (typography), like in other arts, the form and content are never separated from each other, and words and writing can be converted into images or associating it. Letters should be seen as well as they are read, and they are twofold and it is readable. In the writing of letters, each message forms for a special purpose. "(Rezaei Battle, 2010; 46).

"If in the past typography was only a mechanical setting of words on the page which was presented using lead or wooden letters to convey concepts by means of words, nowadays, this art thanks to the amazing advances in the field of computer and printing has changed into a very Complex, elegant and penetrating, which has penetrated into countless dimensions of human life. Today, the sphere of typography practice is very wide and it is used extensively in the design of newspapers and publications,

television, web pages, advertising, packaging, interior design and architecture, information boards, software and computer and cellular games." (Demirchillo, Sujudi, 2011, p. 92).

"The main purpose of typography is to accelerate and facilitate sending messages and communication; in that typing is done using visual features of the text, and utilizes the visual values of the letters to express the concept, and the fact that the alphabet is not the only alphabetical representation of the letters, and they always carry a certain cultural burden with them. Typography is primarily based on the reading practice, and in the next step it relies on another foundation called aesthetics. This can be understood by reviewing the history of the chirography in all languages.

What is important today in designing the letters according to aesthetics is the symbol of the letters that must visually convey the message of the main concept. That is, everyone with every language can understand that these letters beside each other accompany a message and are meaningful; formal and serious, wit and delusional, educational and scientific, fashionable or traditional or classical. "(Ibid). Also, "typography is the visual language processing to enhance the clarity and power of the writings. Speech language has components that are related to rhythm, loudness and other colloquial and aural qualities.

Visual presentation of writing can also include components; for example, changing the size and width of the letters, the intervals, the location and the style of the letters which can conduct in the message transmission direction. The text, message, and meaning also the intonation and sound of the voice and inner feeling, transmit it and provide hierarchies, important points and details, and try to convey the contents of the text in a clear and persistent way so that the reader understands the text easily. The essence of the typography translates the spoken language into an image. "(Ibid. 93)

Conveying the concept and content of an typography work clearly and without any need to interpretation and justification is directly related to the structure and form of the text, and this can be done by the graphic designer according to the main purpose of letter writing, because "the most important role of writing, and hence typography, is transferring of meaning and therefore is communication. Typography plays an important role in communication because it can change the feelings of reader when he encounters a written text. "(Ibid. 95)

Study of the Truth and Meaning of Name of Gods¹

The perception of the deep and profound meanings of the divine names by heart is the demand that maybe the perfect and mystic men rightly seek to understand them to reach the peak of knowledge, and the passion that is only achieved by them, with the grace of God.

Because Imam Ali (PBUH) follows this passion in the Shabaniyeh plainsongs: (The keys of Jinan, Shabaniyeh Plainsongs)

« إِلَهِي وَ الْهَمْنِي وَ لَهَا بِذِكْرِكَ إِلَى ذِكْرِكَ وَ هَمَّتِي فِي رُوحِ نَجَاحِ أَسْمَائِكَ وَ مَحَلِّ قُدْسِكَ » الْهَمِي؛ مَرَا شَيْفَتَهُ وَ سَرِغَشْتَهُ يَادِ خُودَتِ فَرَمَا
وَ هَمَّتْ مَرَا مَتُوجَهُ رُوحِ اسْمَهَائِ فَيُرُوزُ وَ جَائِغَاهُ قَدَسْتِ كَرْدَانِ «

Also in a part of the Komeil prayer said:

«... وَ بِأَسْمَائِكَ الَّتِي مَلَأَتْ أَرْكَانَ كُلِّ شَيْءٍ...»

¹ Asma al-Hassani

And has manifested your graceful names should in all the elements of the universe.

Allah, the Almighty and Exalted in the Quran, also reveals the truths of some of his names, and states:

« هُوَ اللَّهُ الَّذِي لَا إِلَهَ إِلَّا هُوَ عَالِمُ الْغَيْبِ وَالشَّهَادَةِ هُوَ الرَّحْمَنُ الرَّحِيمُ »
 « هُوَ اللَّهُ الَّذِي لَا إِلَهَ إِلَّا هُوَ الْمَلِكُ الْقُدُّوسُ السَّلَامُ الْمُؤْمِنُ الْمُهَيْمِنُ الْعَزِيزُ الْجَبَّارُ الْمُتَكَبِّرُ سُبْحَانَ اللَّهِ عَمَّا يُشْرِكُونَ »
 « هُوَ اللَّهُ الْخَالِقُ الْبَارِئُ الْمُصَوِّرُ لَهُ الْأَسْمَاءُ الْحُسْنَى يُسَبِّحُ لَهُ مَا فِي السَّمَاوَاتِ وَالْأَرْضِ وَهُوَ الْعَزِيزُ الْحَكِيمُ »

He is the only God who is no god beside him. He knows what is hidden and evident in the universe. And He is merciful and generous. He is the only God who is not other God beside Him. He is the Most Sovereign in the world. He is clean from defect and alloy, clean from any kind of blemish and unsavory. He is the safety, the guardian of the world, the dominant and the glory of all the people, with greatness and magnanimity, that's right Allah, is Almighty from those polytheists toward Him. He is the creator of the universe, and the world, the author of the form of nature, He has a lot of beautiful names, whatever is in the heavens and on earth, all praise and glorify Him, and He is the only Most Wise God. (Surah Hashar, 24-23 -22)

Allameh Tabatabai, in the commentary on Al-Mizan, states for the interpretation of these verses: "These verses refer to the tabernacle of the beautiful names of God the Almighty, and point to the fact that He possesses the best names that are glorious of any defect, and whatever is in the heavens and Earth are testament of the fact. If we consider the meaning of the preceding verses mentioned in the preceding verse, then this meaning is used that those who are reminisce of God refer to Him with His holy names and wherever they run into the glorious names of God, realize their flaw against perfection. »

"...the fact that at the beginning of these three verses the glorious name of "Allah" is written, in order to emphasize and stabilize the meaning, because this word (the special name) for God, and its meaning, is the essence of copulation, is the gathering of all attributes of perfection, all divine names come from it. (Allameh Seied Mohammad Hossein Tabatabai, Volume 19; 381-382) - (Figure 1).

"And the meaning of some of the other beautiful names of God:

Malek: the owner of the affairs of the people and the authority of their government.

Ghodo'os = Exaggerates the glory of sainthood, righteous and purity.

Salam = someone who treats you with greetings and Salam, not with warfare or evil and harm.

Mo'omen = the one who gives you security and keeps you in his safe.

Mohaimen = (someone) surmounts or overwhelms a person or thing

Aziz: is the dominion that never accepts defeat, and nobody dominates him, or it means whatever others have is from Him, and whatever he has, is not from anyone.

Jab'bar: is an exaggeration of determinism, that is, reformer and moderator, and so despot is someone whose will is penetrating and imposes his will upon anyone who wants to impose determinism.

Motekaber = the one who shows with his loftily garment.

Khalegh = the person who created the objects by measuring.

Baree= is the creator that the objects he has created are eminent of each other.

Mosavar = someone who has created his creations in such a way that they will not be similar.

And Huv-al-Aziz al-Hakim = he is an unconquerable ruler and one whose actions are indubtable and are neither frivolous nor vain. "(Ibid -383).

Of course, the blessed names that have been mentioned in the holy Quran: "According to the commentary of al-Mizan, are 127 names." (Asrar, 1996; 103).

Also, "The Sheikh Kafhami narrates from Ahmad Ibn Fahd, Imam Reza (PBUH), said that there are ninety-nine (99) names for Allah (His greatness was revealed) that anyone who recites The Lord by his names will receive his prayers and if counts them will enter him into Paradise, and that beautiful names are:

الله الواحدُ الأحدُ الصَّمَدُ الأوَّلُ الآخرُ السَّمِيعُ البَصِيرُ القَدِيرُ (القَادِرُ) القَاهِرُ العَلِيُّ الاعلى الباقي البَدِيعُ البارئُ الاكْرَمُ الظاهرُ الباطنُ الحَيُّ الحَكِيمُ العَلِيمُ الحَلِيمُ الحَفِيفُ الحَقُّ الحَسِيبُ الحَمِيدُ الحَفِيُّ الرَّبُّ الرَّحْمَنُ الرَّحِيمُ الدَّارِيُّ الرَّزَّاقُ الرَّقِيبُ الرَّؤُوفُ الرَّائِي السَّلَامُ الْمُؤْمِنُ الْمُهَيِّمُ العَزِيزُ الجَبَّارُ الْمُتَكَبِّرُ السَّيِّدُ السُّبُوْحُ الشَّهِيدُ الصَّادِقُ الصَّائِعُ الطَّاهِرُ العَدْلُ العَفْوُ العَفْوَرُ العَنَى الغِيَاثُ الفَاطِرُ الفَرْدُ الفَتَّاحُ الفَالِقُ القَدِيمُ المَلِكُ القُدُّوسُ القَوِيُّ القَرِيبُ القَيُّومُ القَابِضُ البَاسِطُ القَاضِيُ المَجِيدُ الوَلِيُّ المَنَّانُ المَحِيطُ المَبِينُ المَقِيبُ المُصَوِّرُ الكَرِيمُ الكَبِيرُ الكَافِي كاشِفُ الصُّرِّ الوَتْرُ النُّورُ الوَهَّابُ النَّاصِرُ الوَاسِعُ الوُدُودُ الهَادِي الوَفِيُّ الوَكِيلُ الوَارِثُ البِرُّ البَاعِثُ التَّوَابُ الجَلِيلُ الجَوَادُ الخَبِيرُ الخَالِقُ خَيْرُ النَّاصِرِينَ الذِّيَّانُ الشُّكُورُ العَظِيمُ اللُّطِيفُ الشَّافِي

"(Abraham, Khaneh Zarrin, 2005; 117)



Figure 1. Melissa Shadras - The 6th National Bi-sme Allah (in the name of God) Festival

The Almighty Name of Allah (the Accumulation of All the Qualities of Perfection); An Analysis of Form and Content of "Names of God" Typography

According to these divine names, it is observed that the implying of meaning and concept of God's name typography are more sensitive and understanding of their deep concepts is possible only in light of the will and providence of the Lord, and since "art and religion are compliment of each other because they both want to express the inner inwardness of excellence in some way, and that's why you see, beautiful God's names in Islamic history, has not found a better house than calligraphy." (5th Exhibition of divine names calligraphy, 2010; 13)

This expression of the inner intuition of excellence through writing and calligraphy and the selection of particular forms in images can be seen in other typographical works. (Figure 2), in this work, the existence of a rotating form and the emergence of a bird symbol from its center, in the background of the worldly ignorance and darkness that reflects the hadith of the Ascension is well presented.



Figure 2. Hamid Zareh - Fifth annual Divine names (Asma Al-Hassani) calligraphy Exhibition - Expression of Intuition

"If art is adorned with a holy spirit, it will undoubtedly imply the most effective expressions and most intense messages. The committed and creative artificer of the monotheistic religions, with the help of divine revelation and Islamic mysticism, and by use of the material tries to find the truths contained in (the word of blessed Allah) and be able to shine. It releases the material from the limits of darkness and limited quantities, and it turns into a spiritual symbol that will stroke the eager eyes of every visitor and calm down their desperate hearts. "[Ibid. Fereidoun Mardani, 5) (Figure 3)



Figure 3. Fereidoun Mardani - International Bi-sme Alllah (in the name of God) Festival

"A great man said:" Allah is a sign of glory of divinity and dignity of the Lord. Merciful is a reminder to the fullness of the blessings and virtue of spirituality and universality of mercy to the believers. Propitious is reminder of affection and kindness especially for the benevolences. Another mystic said: "in the name of Allah, the servant is such that the kuf (ك) and no'on (ن) from the Lord, when the Lord Almighty says:" behave in a way before Kuf joins No'on, a universe will come into being by the command of Allah, the Almighty. Also, the as the servant says: "Bi-sme Allah to whatever he reads it will come true, and what he will find in the words of Bi-sme Allah. "(Kemrey, 2009; 4). The Prophet of God (PBUH) also said: "which important work begins without In the name of God the Merciful (بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ) is endless." (Ja'fari, 2010; 312). This concept of the stagnation of work and the outcome of the action with the words of بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ was seen in the work of Mehdi Abbas Netaj (Picture 4), the application of the square cubicle, which somehow represents the point of the Bi-sme Allah, and the mention of it, also the end of the curve and upward path is a sign of resistance of a deed, although it does not appear to have a solid foundation.



Figure 4. Mehdi Abbas Netaj - Sixth International Bi-sme Allah Festival - Resistance and Ending of action

In examining the typography of some divine names, the sensitivity to the form and content in the design of the letters, using the positive and negative space, the adjacent letters or simulation (symmetry), creating strength and weakness in the letter or deleting some of the letters, also shading and moving at different levels on the line, and in the end using color and composition, for some kind of visual attraction to deliver the content of the work in a best way, are among the points that are considered.



Figure 5. Ahmad Azizpour - International Bi-sme Allah Festival - Black and White Contrast - Light and Darkness

The black and white contrast is the association of light and darkness, and the preexistence and eternal point in the center and the golden rectangle or the golden single point of the frame, represents the creator of the world and the center of the universe. He is the center of attention of all universe. The motion and rhythm in the lines that are repeated are indicative of lasting and continuous creation. God is eternal and everlasting. (Figure 5, 6).

"Therefore, there is no god except Allah, who illuminated darkness with his light, and darken everything that was light except his light" (Nahj al-Balaghah, sermon 182).



Figure 6. Roya Shabani - International Bi-sme Allah Festival - Black and White Contrast - Light and Darkness



Figure 7. Sarah Attarzadeh – International Festival of Bi-sme Allah

He is only one who is the center of universe, on every side that we see, his being and his beauty is reveal. And all the universes are aware of him. (Sura Qasas .70)

«وهو الله لا اله الا هو له الحمد في الاولى والاخره وله الحكم و اليه ترجعون»

And he is the only God who is no god except Him, and praise at the beginning and end of world is just for Him, as well as the reign of the world is with him and the world is toward him. (Picture 7). Oh light, a clearness of every darkness oh glory, the one who is very pure and flawless, pure from all impiety, ugliness and darkness, O Lord of the worlds. You are light on the zone of darkness and murkiness, you are the brightness of light and the greenness of green of sanctity, and the movement and the illumination of light and eternal sanctity. (Figure 8)



Figure 8. Alireza Hesaraki. The fourth annual exhibition of the divine names (Asma Al-Hassani) calligraphy

Of course, in the above examples, typographers have tried to perfectly match the form and the content, and there are other works that are only considered to be beautiful in terms of visual elements, as in the following examples (Figure 9).



Figure 9. Hamed Zare - Second Annual calligraphy Exhibition of divine names Asma Al-Hassani



Figure 10. Hossein Josbaši - Second Annual calligraphy Exhibition

Hamed Zareh in his work, by using the positive and negative space and creating graphical textures based on the type of letters design with linear values of side lines in warm colors on the background of blue sky and axial composition, and creating a cool and warm contrast, has represented a beautiful structure. (Figure 9).

The presence of a warm red color on a background with neutral black and white colors and the presence of positive and negative open spaces and clear with the central composition is another sensitive component of the pictorial elements that Hossein Josbaši has used to affect the viewer based on the aesthetic principles. (Picture 10).

Conclusion

According to the studies, it can be concluded that the use of most forms in visual works is based on the visual elements in order to express the meaning and concept of the artwork, because the type and way of selection has a direct impact on the content which is taken by the artist, relationship and coordination between form and content, the implication and impact of the goal of the artist, is inevitable. The graphic artist, as the sender of the message, has a semantic meaning in relation to the fields of interest, in the form of works such as a logo or sign, a poster, an alphabet design, a typography, etc., based on the code of the visual elements in the community and with the use of different channels of communication, transmits it to its recipient and audience. Of these works, typography has had a special place, because apart from its graphical structure, it also contains semantic meaning of the word. It therefore adds to the breadth of the audience and can accommodate all people.

This implication of meaning and concept in the divine names typography is more sensitive because we can by studying divine names sciences and understanding their specific concepts on the basis of life with using the elements, forms and symbols derived from the religious culture of Islam, as well as the design of fonts in this field, better imply the content of Divine Names. Since the content of these divine names, apart from holiness, has a deep truth.

The names of Allah the Almighty, and the interpretation of these names and attributes are the same essence of the Lord and is a category that needs to receive and study special sciences first, and examine to the same extent as the outer layer, which is the literal meaning of these blessed names, the deep interpretations, the truth and the content of them which surely will be more influential in conveying the concept in the form of art, and since Muslim artists have committed themselves from the past to devotional duty, and strive a lot on the way of the highest humane and Islamic goals as much as possible in different arts. It can be said that typography, like other arts, "can be considered as a suitable form of propagation of religious and Islamic culture if form and content of it be under more considerations".

References

Asrar, Mostafa (1996). Knowledge of the Qur'an. Mahia Publications.

Alireza, Azizi Yusufkand. (2010). From calligraphy to typography. Moon art Book. Number 150. From 28 to 33.

Ahmadi Baghbadrani, Sedigheh. (2009). Religion and art. Moon Art Book. No. 133. From 24 to 41.

Burghard, Titus (1986). The Holy Art, Tiggism and Expression. Translated by Massoud Rajabnia. Tehran: Soroush Publication.

- Balkhari, Hassan. (2005). The mystical foundations of Islamic art and architecture. Vol. 1 & 2. Sura Mehr Pub.
- Charai, Abdul Reza. (2013). Creativity in typography. Tehran: Mirdashti Cultural Center.
- Demirchillo, Hoda; Sujudhi, Farzan. (2011). Semantic Persian typography analysis. Moon art book. Number 152. From 90 to 101.
- Elyasi, Behrooz. (2008). Sacrifice in Islamic Calligraphy. Art and architecture; the arena of art. No. 5. From 38 to 48.
- Feiz al-Islam, Haj Seied Alinaghi (1991). Translation and description of Nahj al-Balaghah. Feiz-al-Islam Publications. Volume 1 to 6.
- Holy Quran.
- Ja'afari, Hussein. (2010). Preferred advices. Tabriz: Aharar Publications.
- Kemarei, Mohammad Reza. (2009). Boostan Bi-sme Allah. Tehran: Mashq d' Art pub.
- Khane zarrin, Ibrahim (2000). Spiritual drugs. Lahiji Publications.
- Musavi Jazayeri, Seied Mohammad Vahid. (2010). calligraphy. Aban Book Pub.
- Maroofi, Abraham. (2006). A Survey on Typography in Iranian Posters (2006 -1991). he moon Art book. No. 99 and 100. From 28 to 35.
- Homayounfar, Rashnooh. (2009). Principles of typography. Magazine. Brochure. Catalog. Tehran: Plateau Pub.
- Razavi Ganji, Masoumeh Sadat. (2013). A reflection on designing the letters of applied ideology in typography. Moon art book. No. 176. From 32 to 39.
- Rezaei Nabard, Amir. (2010). typography styles. Moon Art Book. No. 150 46 to 57.
- Tabatabaei, Seied Mohammad Hossein–Transcription of Al-Mizan. Vol 19. Tehran: Muhammad Publication Center.
- V. Tatarkieh Vich. (2002). Form in the history of aesthetics. Translated: Keyvan doostkhah. Art and Architecture; Art Quarterly. No. 52. 46 to 61.
- Haj Seied Javadi, Saied Kamal. (1362). A review in History of Islamic calligraphy: Reading the Source of All Consciousness. Art and Architecture; Art Quarterly. No. 4. From 216 to 235.
- Pahlavan, Fahimeh (2006). Introduction for the analysis of pictorial elements in the logo. Tehran: University of Art pub.
- Pahlavan, Fahimeh (2008). A visual connection from the semantic perspective. Tehran: University of Art pub.

Qomi, Haj Sheikh Abbas (1996). *Colleges of the keys of the Jinan*. Translation of Hoja-al- Islam Mousavi Damghani. Correcting by Hussein Ostad vali. Feiz Kashani Pub.

Sources of Figures

Figures No. 1-3-4-5-6-7 Kemarei, Mohammad Reza - Bostan-e Bi-sme Allah- Mashq d'art pub-2009.

Figure No. 2 - International Typography Exhibition of Letter Writing Poster of divine names - Fifth Exhibition (2009) Tehran - city pub. 2010.

Figure No. 8 - Annual Typography Exhibition of Letter Writing Poster– of divine names- Works of the 4th Exhibition (2008) Tehran – city pub. 2009.

Figures 9-10. International Typography Exhibition of Letter Writing Poster of divine names - The Second Exhibition (2006) Tehran – city Publishing -2006 First Edition and 2008 Second Edition.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).