

Integrating Arabic and Japanese Calligraphy in Innovative designs for Fashion A Comparative Study of Diwani and Kanji Calligraphy

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Abstract:

It is possible to separate calligraphy as East and West calligraphy if we take processes and cultural differences that writing has lived during having a calligraphic formation. Each of these types of calligraphy is expressed in modern fashion with its own purpose. The calligraphy are used in different ways in terms of style, character and direction according to the origin of each method, on this basis, calligraphy are used in cases of integration between them to integrate two types of cultures of different origins to create a new vision for creative designs and formations, here lies **the study importance** in the heritage revival for both countries, Egypt and Japan, and to benefit from the heritage of the Arabic and Japanese calligraphy. **The present study aims** to compare both types of calligraphy (Diwani& Kanji) and use this comparison to create formations that reflect the main features of both. Calligraphy is used as an expression of formativeness has the function of shaping expressions as motives or patterns, avoiding meanings of words or phrases. As a **result**, Calligraphy formations were created while retaining the entity of each calligraphy and using the technique of art to integrate them, this resulted in a set of calligraphy formations that integrate the cultures of both countries in a simple technique that expresses the beauty and the validity of both cultures.

Keywords:

Arabic Calligraphy, Japanese, Diwani, Kanji, Shodo style.

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1 Introduction:

There is no doubt that the art of calligraphy in its various forms and shapes is one of the most important artists' creations. The lines are considered to be the promoted of the Fine arts at all, which was recognized by artists in the West and East alike to recognize the value of this great heritage and to benefit from it in their varied artistic creativity. This study is particularly interested in Diwani Arabic calligraphy and Kanji Japanese calligraphy, which is one of the finest of the Fine arts and its development, and this is for extract the calligraphy configurations and creative designs inspired by both calligraphy using calligraphy formations in a decorative style. It is intended to use the Arabic and Japanese calligraphy in fashion designs to add aesthetics and the distribution of this form according to the artistic vision.

Calligraphy formations can be applied to different types of day and evening clothes and has shown the real artistic heritage calligraphy merging through the calligraphy formations of high value during the integration of Arabic and Japanese calligraphy and which can be a prolific spring for new designs inspired by the two calligraphies In the magnificence and creativity in terms of technical wealth because what is taken from the wonderful thoughtful is wonderful. (4)

The calligraphy has not reached what it is now until it has gone through four stages, the first: the graphical material is ticrole, the second: the graphical Moral role, the third: the graphical literal role, the fourth: the purely literal role. Human spent a lot of Centuries without knowing writing, because he didn't need it, because of what he was living in a simple life, and when human went to the civility he began to express his ideas and needs

by drawing, which is the graphical writing, and the most famous of these graphics is the hieroglyphics.

All calligraphies prevalent in the world, in its origin comes back to two broad categories; first: The ancient Greek calligraphy, and the Roman, Slavic and Gothic calligraphy generated from it, and from these calligraphies the European languages calligraphies came out.

The second: The eastern calligraphy, which is intended by it the calligraphies used in the writing of Eastern languages, such as Arabic, Syriac, Chaldean, Hebrew, Habashi, Indian and Chinese (Japanese) calligraphy, and fall under this section the ancient Eastern languages: such as Alhamiri, Nabatiy, Kufic, Samari and Asfini. Some of these calligraphies is independent in its origin, such as Chinese and Asfini, while the rest of the calligraphies refer to one origin, the Aramaic, which was used by the Assyrians, a country that inhabited Assyria and Babylon and their writings were known as the Cuneiform writing. From this calligraphy the Nabatic letters had branched and it is the origin of the Arabic calligraphy, it was called Nabatiy because it was used by the Nabateans in the cities of Bosra and Horan. (1)

Problem statement:

- What are the similarities and differences between Arabic and Japanese calligraphy?
- Can we integrate Arabic and Japanese calligraphy in formations that reflect the main features of both?

Objectives:

- Investigate and analyse; Arabic and Japanese calligraphy through a comparison that indicate the similarities and differences between them.
- Integrating Arabic and Japanese Calligraphy in Innovative designs for Fashion that reflect the main features of both.

Methodology

Research follows the descriptive analytical method and application study.

Theoretical framework:

1.1 Arabic Calligraphy:

Arabic calligraphy has a privacy, and this character has added beauty to its privacies, and this is what makes the calligraphers through ages compete in drawing its letters and so they embroider and retouch it, and make from this silent letter an active letter to express its beauty in these shapes and movements, which made it talk with no tongue. (2)

The Arabic calligraphy was known before the era

of prophecy by Nabaty, Heiri and Anbari, Because it came to the Arab countries with the trade in these provinces and when the Arab calligraphy settled in Mecca and Madina and began to spread to other destinations, it was then known with their name, Makki and Madani. The Arabic calligraphy has not achieved a degree of renewal and perfection except in Iraq and Sham, that is when the Islamic country patch expanded in the Umayyad era and it was inherited by the Abbasid state, In both of them, the movement of prosperity was activated, so writings on the utensils and antiques appeared, and the writing and decoration of Qurans were taken care of. (3)

The Arabic calligraphy has gone a long journey in its life, as it has aroused a normal and simple Genesis, and it was developed to reach the point of creativity, where the calligraphers dealt with it by improvement and decoration, and added to it, from their creativity, aesthetics which had not come to the mind of a previous artist (4).

Types of Arabic calligraphy are divided into six main types: (Kufic, Thuluth, Ruqah, Naskh, Diwani, Persian), in this study I'm going to talk about diwani calligraphy.

1.1.1 Diwani calligraphy:

One of the nicest types of Arabic calligraphies in terms of shape or flexibility as it is featured by having a lot of curves, rotations, smoothness and going up and down so it is the closest to Ruqah calligraphy.

This calligraphy is related to the official writings, medals, nominations and insignia. It is called by this name because the official books, issued by the Ottoman Empire Diwani, were written in it, and it was, at first, one of the secrets of the Ottoman palaces. This calligraphy was officially known after the opening of Constantinople by the Sultan Muhammad Al-Fatih. (5)

Diwani calligraphy is one of the newest calligraphies and is considered to be in the first ranked decorative calligraphies. Its letters overlap with each other, such as branches and leaves, and the syntax and a decorative sign filling the spaces between letters and it is a manifestation of decoration and luxury. Its advantages: The calligraphy is distinguished with its roundness, no letter is free of arcs, and the origin of the calligraphy's drawings is written directly by Al Kasapi pen with its width free of the manufacturing drawing, and modification is done by a finer pen even in its letters of the accurate and extended tails which is "Alif-أ", "Geem - ج", "Dall - د", "Waw - و" and "Ra - ر". One of its features also is that there is letter convergence

and interproximal across the track of a straight horizontal line, but some characters have to get out of that track to give more aesthetics trend of the letter flexibility in a creative and innovated structure aspiring towards a horizon overcrowded with extensive vocabularies of elegance, routine and graceful textures. (6)

The experienced calligrapher writes this type with one pen rotating it according to the requirements of high-end characters as well as in the drawing of the descending Alif "ا", the Lam "ل", the Kaf "ك", the cup of the H "ح" and its derivatives, the M "م"

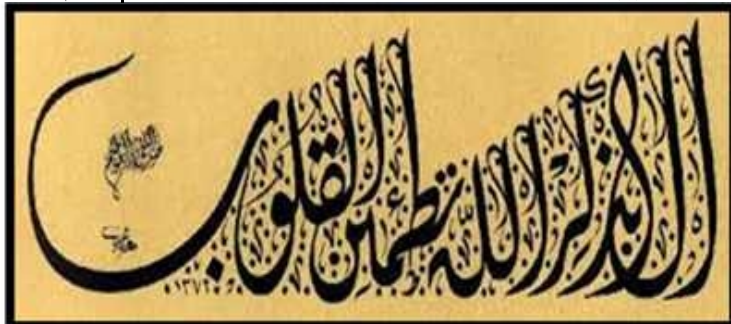
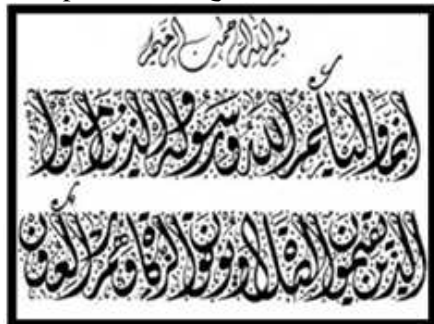


Figure (1) Diwani Calligraphy

1.2 Japanese Calligraphy

We expect the beauty of Japanese calligraphy to be closely related to the spatial distribution of the black (or white) part of the limited two-dimensional space. If characters are fully distributed in a random or periodic position, there would be no artistic value at all. There is a technical relationship between the fashion and calligraphy.

Japanese has not only an abundance of native words but also a large number of words whose origin is Chinese. Many of the Chinese loanwords are today so much a part of daily language that they are not perceived to have come from outside Japan. The cultural influence of China over the centuries was such that many words used in an Intellectual or philosophical context are of Chinese origin. When new concepts were introduced from the West during the late nineteenth and early twentieth century's, they were often translated by making up new combinations of Chinese characters, and such words represent a significant body of intellectual vocabulary used by modern Japanese. (14)

There are three forms of syllabic kana script. One is called hiragana and the other kana script called katakana; both kinds of kana are easier to write than the full forms of the original Chinese characters from which they were taken and the third one is called Kanji. (14)

1.2.1 KANJI

Kanji is a type of Japanese Calligraphy.

"and others with fine ends. So the Diwani is considered as a soft and flexible calligraphy that suit most scripts and it is flexible in writing, making it easier, for calligraphers, to write. It was special in official writings in the Diwan of the Ottoman state and its writings was written in a definite manner, especially in the Diwan of Kings, princes and sultans. It is the writing of nominations in high posts, investiture of Senior Positions, giving patents, and in what the Kings issue of personal orders and so on, and sometimes the Books' names and advertisements. (7)

Calligraphically works are appreciated not less than products of painting. But this type of the Calligraphy possesses also philosophical sense. In the simplest understanding the calligraphy is an art to write beautifully. The master creates a work of art by bamboo brush and inks on the rice paper. It transfers harmony and beauty. The parity of simple and graceful is embodied in calligraphically works as one of main principles of Japanese aesthetics wabis abi. There is nothing casual in Japanese calligraphy. The beginning, the direction, the form and the ending of lines, the balance between elements are important for each line and point, and even the empty space testifies about many things.(15)

In the 5th century Japanese Buddhist monks brought Chinese texts written in Chinese language to Japan. Since the Japanese language itself had no written form at that time, the Chinese characters (so-called Kanji or 漢字) were adapted. At that time the original texts would have been read according to the Chinese language. Even documents written by Japanese scholars were, so to speak, imitations of Chinese texts in grammatical, morphological, and syntactical respect, although Chinese and Japanese are completely different languages. Parallel to these efforts there were attempts made to detach kanji from all Chinese peculiarities and to use them as a tool of genuine rendition of Japanese (as a phonetic alphabet for a transcription).(16)

Kanji are used to write the core of the Japanese

words the words Japan, unit, length, unit, weight, and use are written in Kanji, i.e. the essence of this sentence. Japanese has a relatively simple sound structure, i.e. it has a very large number of homophones (words that sound the same like I and eye). If we did not have the chance to write these words differently we were not able to distinguish them. A very popular tongue twister kisha ga kisha de kisha shita. (the reporter came back to his firm by train.) Demonstrates us clearly this problem. These three kisha written in Kanji 記者 汽車 帰社 can make the sentence unequivocal while a notation in Hiragana きしや きしや きしや or Katakana キシャ キシャ キシャ would make the sentence virtually un-understandable.

The Japanese calligraphy "Chudu" is one of the traditional Japanese arts that entered Japan

through China, and the writing tools are used by brush and ink to draw Japanese "Kanji" or Japanese kana characters. It is also called "Shaw". Shodo (書道) - To take the art of calligraphy as a means to cultivate one's character; via the practice of calligraphy, one is able to express and reflect on one's emotions, to elevate one's moral character, and to think and understand the meaning of life; this is known as shodo (書道). (17)

The art of calligraphy has evolved since ancient times in Southeast Asian countries that use Chinese kanji. Japan has developed this art and linked it to its Kanan-derived Kana script, and in addition to its unique touches, many new Japanese line art schools were born.(16)



Figure (2) Kanji Calligraphy

:Table (1) Comparison between Diwani and Kanji calligraphy

| Phrases | Diwani Calligraphy | Kanji Calligraphy |
|--------------------------------------|---|---|
| 1 - Calligraphy Description | One of the nicest types of Arabic calligraphies in terms of shape or flexibility as it is featured by having a lot of curves, rotations, smoothness and Going up and down.(5) | Type of the Calligraphy possesses also philosophical sense. In the simplest understanding the calligraphy is an art to write beautifully.(15) |
| 2 - Calligraphy Types | 1- The associated Diwani 2- The Jali Diwani 3- The knitted Jali Diwani calligraphy 4- The Humoni Jali Diwani calligraphy 5- The boaty Jail Diwani calligraphy(8) | 1-pictograph 象形 (shookei) 2- Indicative 師事 (shiji) 3- Ideograph 会意 (kaii) 4- semasio-phonetic 形声 (keisei) (16) |
| 3 - Calligraphy Styles | 1 - Turkish style 2 - Egyptian style (11) 3 - Iraqi or Baghdadi style(10) | SHODO (Kanji calligraphy Art style) (18) |
| 4 – Methods of writing | The characters are written individually or connected to each other through the intertwining of the letters with the links and then the dots are placed.(8) | Draw and write letters unit by writing longitudinal lines first and then width lines.(16) |
| 5- Equipment which are used to write | 1 – Cane pen; 2 – black and color ink; 3 – kushe paper. (8) | 1-the brush fude; 2-inkstick sumi; 3-paper kami; 4- inkstone suzuri.(17) |
| 6 - Calligraphy Direction | The direction of the inscription | The direction of writing from left to |

| | | | |
|--|--------------------------------|---|---|
| | | from right to left at an angle may reach 45 degree.(8) | right and in Shodo style should be the direction from top to bottom vertically at the right or left of the paper.(17) |
| 7 - Characteristics of the Calligraphy | Flexibility and yielding | It has the ability to be flexible, adaptable, stretched, and supine for its ability to prolong, shorten and curve. (10) | It does not have the ability to be flexible and compliant. (16) |
| | Diversity in the letter's form | There are a lot of letters forms and every letter has different shapes. (10) | There are a lot of letters forms and shapes and every word has different shapes.(18) |
| | Overlapping and intersection | Is an attribute to give a homogeneous ornamentation to the calligraphy configuration of words and sentence(9) | There are overlays and intersections of the letter according to the basic shape that was inventoried of it. (18) |
| | Movement | It has a great ability to move through curves. (10) | It does not have the ability to move except if the art of Shodo is used. (17) |
| | Reading sequence | The feature is used to build the characters side by side in a structured and beautiful way and create a harmonious space.(10) | The feature is used to construct the characters side by side in an orderly manner or down some lengthwise.(16) |
| | Pointing | The dotting is used as a decorative unit to show the shape of the line and tighten the border of the shape.(9) | pointing is not used.(16) |
| | Thickness | There is a diversity in the thickness of the line from full to slim to give movement, rhythm and beauty.(9) | The thickness of the writing is steady but has a beveled ends not knitted.(18) |
| 8 - Design Principles | Balance | There is a balance in the distribution of vertical and horizontal letters. (12) | There is a balance in the final unit after the distribution of vertical lines with the horizontal ones.(15) |
| | Symmetry | It is applying during decorative configuration. (12) | There is symmetry in some literal units. (15) |
| | Entanglement | The letters overlap and some of the letters are intertwined to give the unit an artistic ornament. (12) | There is no entanglement in the units.(18) |
| | Proportionality | Proportionality of the letters and words, in which the ratio of the whole to the part or the ratio of the part to the whole. (12) | Proportionality of literal units, where the ratio of the whole to the fraction or the ratio of the part to the whole.(18) |
| | Repetition | Repetition is used to obtain an ornate composition for the letter or word(12) | Replication is used to obtain different meanings from the same unit with other literal units.(18) |
| | Rhythm | There is a rhythm in the letter, word and line. (13) | There is no rhythm except through using the Shodo art.(15) |

Material and Methods:

This research uses different characters of the Arabic calligraphy (Diwani) and Japanese calligraphy (Kanji) as a decorative source that can be used in Fashionable designs for women. It has been drawing models of different calligraphy

formations that shows the integration of both the Arabic calligraphy (Diwani) and the Japanese calligraphy (Kanji) in proportion to the shape of the Japanese character (Kanji) with Shodo style for the existence of flexible and voluntary in this style and the form of Arabic (Diwani), Because of

his energy and volition and beauty while writing and easy to adapt it While writing and consistency in its form, its thickness is similar to the Kanji Japanese style in Shodo style, it leads to the production of calligraphy formations of an oriental Asian character with a unique beauty of its kind.

We also find that there are similarities between the two cultures from where Originality and legacy which is present in both the Egyptian and Japanese peoples and this reinforces the idea of merging the legacy of the calligraphy, where it's one of the finest sources which can be used in fashion design field.

By merging these two types of calligraphy (Diwani and Kanji), although there is a clear difference in the general form of letters and words; The character, structure and originality of each character were preserved During the work of these configurations to show the beauty of each letter in its own calligraphy configurations. And when using these configurations in the field of fashion design using different frequency methods, the beauty of the letters appears and the beauty of the fusion of cultures is evident.

Ideas are sketched out in rough sketches and the calligraphies are then redesigned and then confirming the designs by writing in different colors to merge calligraphies and make configurations.

Calligraphy formations were done in different measurements and the researcher has gathered between one formation, two formation and three formations in one design. The formations was written manually and then written on the computer using the Illustrator program to draw those letters, so it is easy to use and printed in laser style on

different types of fabrics (Stan - Chiffon - Silk - Velvet) for use it in fashion.

Results:

The integration between the Diwani Arabic calligraphy and the Japanese Kanji calligraphy in calligraphy formations will be used as decorative units for clothing.

Calligraphy is an art form that has been studied for over three thousand years. The line, being the basis of all Oriental art, has, of course, a deep relationship with the art forms of countries around the world. I believe knowledge of Calligraphy will be an important string to one's bow in the understanding of Japanese and Egyptian Culture.

The following is a presentation of eight Calligraphy formations were painted by hand writing and then draw by illustrator program.

Inspiration source: All Design Formations are inspired from Diwani Arabic Calligraphy merging with Kanji Japanese Calligraphy.

Colors: There are different colors used in the Letters; Green, Blue, Red and Black, But it can be changed according to the used design by the illustrator program.

Decorative Motifs: Diwani Letters and Kanji characters

Suggested Fabrics: Satin, Chiffon, Silk and Velvet.

Then, the calligraphy formations were printed on satin fabrics by using transfer printing method.

Transfer printing method: Formations were printed on paper with volatile dye. When the paper is heated the dye is preferentially adsorbed from the vapour phase by the textile material with which the heated paper is held in contact.



Formation (1)



Formation (2)



Formation (3)



Formation (4)



Formation (5)



Formation (6)

Conclusion

Based on the discussion, the following conclusion can be drawn:

- Diwani and Kangi calligraphy are compatible in some properties and different in others.
- Calligraphically study is useful to add aesthetic values to fashion designs, which combines originality and Contemporary.
- Studying the characteristics of Arabic and Japanese calligraphy by integrating the Letters in a Formation is a perfect way to create a decorative Formation for women's fashion designs, which reflects the Egyptian and Japanese cultures.
- Calligraphically Formation which showed in the present research is in terms of compatibility with the culture and traditions, keep pace with fashion trends, emphasizes the character of Egyptian and Japanese woman,

succeeded in combine the Formations of the Arabic and Japanese Calligraphy

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