

**Arts Overlap in Saudi Literature:
Fine Arts and Narration as Model**

Dr. Hamed Albelayhed, King Saud University, Saudi Arabia.

halbelayhed@hotmail.com

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From Proximity to Overlapping

Arts have always been in a state of unnoticed intersection since the word was merely an image at the beginning of genesis. The theory of literature genres ignored this overlapping in its early stage. Intensive efforts were exerted to enshrine the concept of (the purity of the species) in an attempt try to install it and provide evidence of its existence. It considered arts as isolated islands that do not communicate. This view was influenced by the Aristotelian heritage. Most of the pioneers of this phase embracing this approach for long until the launch of the second phase of the theory with early thresholds that came with the Romantic artists to dismantle this rigid stage. This integration of art unfolds in various and ways.

Since its inception, the Saudi Literature has witnessed such mingling between various literary forms. However, the interaction between the arts requires further reflection to understand these deep relations between literature forms and the other arts in the cultural and social contexts. There are unnoticed overlaps among all the arts, but they are more intimate when we compare between literature and the visual arts. This is because photography is the mainstay of artisans' achievements. Even though their imaging tools vary, there is a common area between the visual arts, in particular, and literature. They are different languages in rules and tools, but they resemble one another in the way in which the process of essential contact between the visual and language aspects.

The synergy of art and fine arts within a unified art project is issued in one book. This experience is spreading amongst authors as these books combine the work of some of the poets and artists alike. It is considered a phenomenon that reflects the intersection of creative arts experience (Rajaa and Shadia Aalem) is an example of this collaboration between the art text (poetry) and visual paints. It is the intersection of the arts in Saudi literature through writing Textual and Visual palette. The brush interprets the text and vice versa. They both record a history and provide visibility, and parallel worlds. This experimentation needs script art and visual art, mixed by the depth of culture and the mastery of art tools. Professional sensitivity of the author and his poetic talent help to reflect the aesthetics of interaction between the arts in reading, and harmony between the painting and the literary text. The painter has succeeded in responding to the text by coloring, inclusive relationships, the intersection of the lines, paralleled and curves that commensurate with literary writing with its implications, intersection detail and parallel poetic romance.

The text (Masry ya Raqeeb) sought to provide a narrative painter scene by an experimental narrative adventure, investing techniques of the visual arts that deal with colors, fonts, graphic equalizers, and narrative in the merge of all art forms that embraces intensity of data through painting and poetry. Consequently, this merging of multiple forms of arts produced the suggestive reception of aesthetics and interpretive sectors.

The eye is a common element to authors and artists who retain the effectiveness over the stages of creation. There is a hot line to exchange positions between fine arts and texts. The fine artist (Shadia Al- Aalem) has sought to provide parallel worlds of narrative through vibrant colors, the significance of intersecting lines, divergent perspectives movement, the position the focus, the value of shading and the diacritic. All these techniques gave life to the literary text at the semantic level that invests the components of dimension, shape, color, movement and distribution of linear units. All of which

contributed to stimulate energy and grant the recipient and the horizon of the imaginary, and the interpretative space.

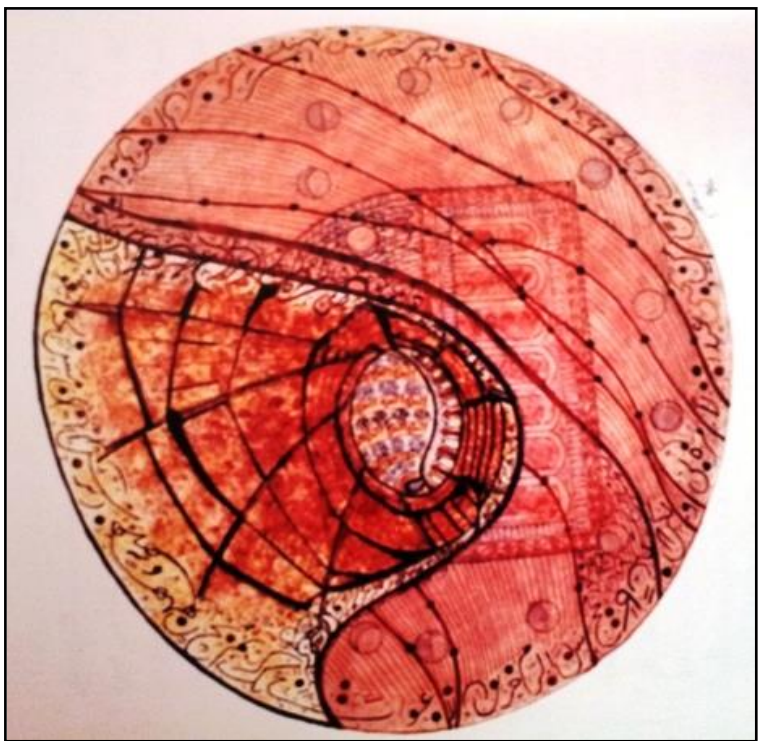
Correspondence between the two texts, literary and fine art

The works of (Shadia Al- Aalem) in the text of (Masry ya Raqeeb) are not just layouts or accompanying plates used for decorative purpose, as it is the case in many literary publications, but they represent a parallel to a text. They present discoveries and extensions that interact with the literary text and deepen it to gain more rich semantics. Following the indication that produce the text approaches enrich the hermeneutical and mobility granted by the energy mobility between the receiver and the recognition. This parallel text stimulates effective mental thinking and discourages the concepts that adhere to the hard, refined and the resurrection.

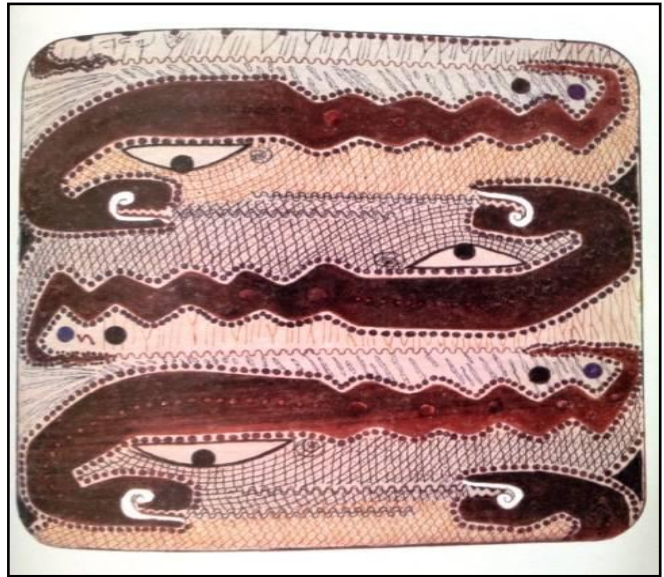
The parallel text moves via an expressive, creative mechanism that enables the creative thinking to change in the structure of literature and composition. The literary and art texts interact in vision to reach the level of organic cohesion that conveys integrated modern aesthetic message linked to the concerns and issues of cultural reality.

Paintings of the artist (Shadia) are inserted on separate pages, meaning they do not take numbers on the pages of the book. It looks like the work of an independent parallel narrative to text. The artist has given each painting a title that specifically illustrates its relationship to a specific part of the literary text.

The published painting after page (16) is called: "edifice" a circular icon that takes deeper spiral shape like wooden stairs. The brown degrees that vary between bright and dark tints elaborate the wooden structure. The fact that the circle shape have string slices of different directions enrich a sense of the splendor of this edifice. In addition, Arabic fonts and alphabets which spread on the circumference of a circle to suggest the identity of this edifice, calling on Islamic decoration. This drawing on legendary edifice has been linked to a princess in the narrative text. Page (10) contains a description of this edifice with accomplished calligrapher top of ornament. Then we come to the wall of the edifice, designed by purple ground of nine decades of pulpit. Ach niche is provided with eight rows of jagged star of gold and silver, and purple columns with niches embossed of the eight-quarto petal of silver half, bottom, and golden on top. On top of each column, their palms of lavender and pink flowers fill the frame. The line drew the pomp and the wind ad birds that flew over the inscriptions. It passage makes a sound input and intonation of color and movement that fill the heart with pleasure".

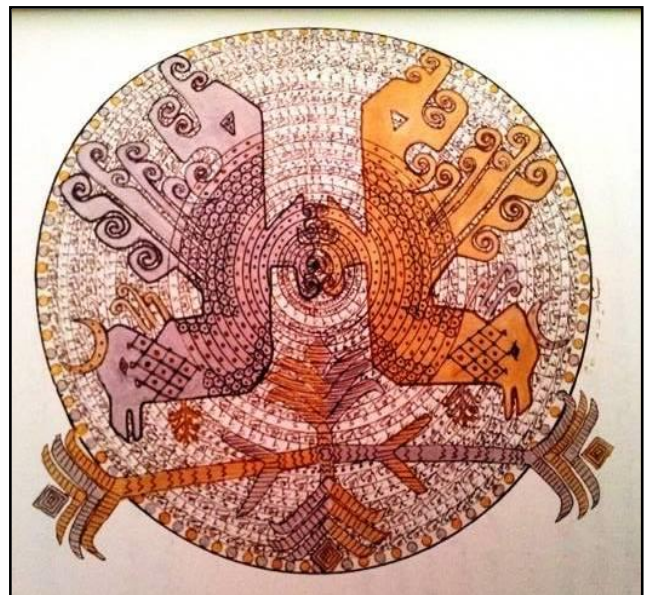


There is another painting published after page (80) titled: (A Princess Cloak) along the page vertically, with the many details of the Arabic and Islamic motifs. They come in the forms of the letters, rectangles, diamonds, animal shapes and lines intersecting, parallel. It is fraught with outputs that reveal to us the fundamental theme of the formation and the narrative text of the art of decoration. On page (91), the author says: "There are thousands and thousands of fascinating formations and situations. The Princess was informed that was a valley of whiff of the Creator, and from His infinite formations, the artists scoop paparazzi and pitching to their boards". Thus, the intimate interaction between composition and narrative text takes place.



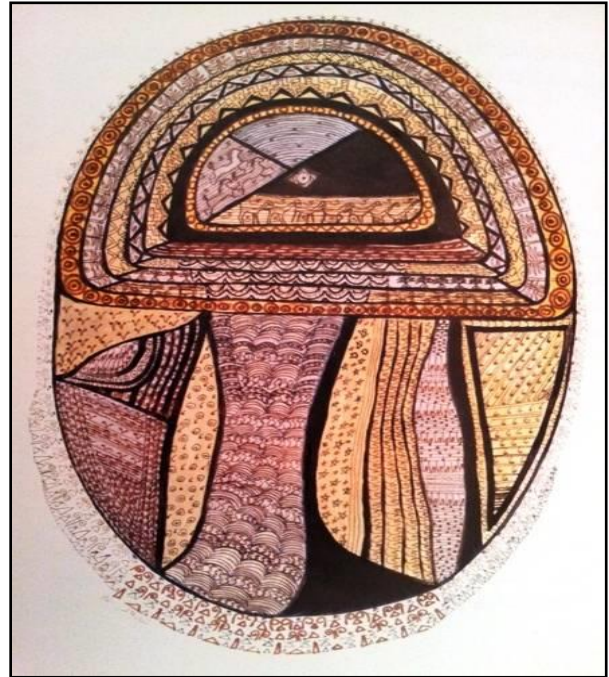
The theme of both the artist and the novelist is manifested in the concentration on the minutest features of the art of decoration, engraving and drawing in Islamic Civilization. For example, the text speaks in detail in pages (53, 54) on the impact of the raised decorative of the triangle, square, quintuple, hexagonal, septa and octagonal forms. They are all basic input in the art of Islamic Decoration. Elsewhere in the page (51), the author speaks of Turkish calligraphic decoration: "Then, the calligrapher, engrafted a line of three Verses of Surat Al-ISRA in the dark penned with Golden lines, enclosed within a rectangle of gold thread, and encircled them by rectangles water from the top and bottom that correspond to white flowery Arabic costume with gold and colors".

If we look at the painting published after page (32) entitled (The Twin), we find that they belong to the Islamic Decoration, but drafted in a modern template, despite being based on the logic of Islamic decoration. The painting shows the identical birds mentioned in the tale narrated text. They are portrayed conversely. One appeared to stretch its head up and the other's head is down. This decorative contrast is a typical Islamic Decorative theme. It corresponds to the contrast is associated with the nature of the Rajaa Al- Aalem 's language in texts, in general and in this particular narrative text; it is one of the methods of experimental writing.



From the many places with the contrast in the narrative text, we find in the page (59): "The Princess finished with the evidence, dispersed some of the evidence white and black birds and named them the complete caravan". On page 19, we read: "She was at the age of thousand years as shown by the stigma".

The interest in the Islamic decoration is a principal theme, as we indicated in the narrative text, or the text of art publications in this book. For example, if we followed the painting publication after page (64), we discover that it is a decorative design of first class that relied on a basic law of ornamentation, i.e. repetition. All the elements are repeated, including a bow, a horse, a camel, a triangle and botanical elements that are circular, curved and cross. Each item is repeated many times. The viewer may glimpse the final form of contemporary art, because each of these elements repeat in a subgroup and overlay. These slides at the end of this scene gave us total decorative modernist general view.



On the other hand, we can follow corresponding narrative text with that close attention to Islamic motifs. We read on page (90) for example: "Princess crossed the corridors of brass inlaid with silver and rock crystal, pearls, bone, ceramic and glass with a metallic luster, mosaics, ivory, plaster, wood, shells, and precious and cheap metals". On the same page, we read: "The kings indulge in offerings, with their bodies that formulated in the form of quarto, triangles, octagons and pistols. They are intersected with the florets, palms and asterisk. The themes of the narrative text repeatedly refer to with decorations. Barely several pages do pass without seeing more descriptions of paintings, decorative sections of a narrative murals filled with patterns and Islamic miniatures. This tries to represent the history of the civilization of this art, and enliven them through the interaction of image and letters.

Return to the publication after page (32) once again, we will discover that the two birds are drawn in a circle. When the artist painted inner parallel circles within the perimeter of the outer circle, she managed to give the audience a sense of circular motion, movement in this drawing. This will convey the motion in the narrative text, it describes a procession exit in the direction of Princess (Abqar). On page (26), we see the Princess campaign "where there is the good creation and twin bird preparing to join the campaign lest they should miss it".

The painting does not provide a sole or ultimate vision, but remains able to provide new interpretations of the narrative text, changing steadily with each new reflecting. Moreover, the semantics are different from its impact on recipients, according to the extent their cultures, their visions, and their experience in dealing with fine art.

The semiotic discourse in drawings can be drawn across diversity of surfaces content in geometric figures. They are suggestive of spontaneity, but include aesthetic experiences and experiments. To note the following formats in "Shadya's works", we should reveal hidden themes as a permanent shift of the relationships with non-conscious image, develop logic thinking in text, and specify dimensions and backgrounds by vision. Umberto Eco defines the structure as the balance of internal signals that leads to a sense of the total indication of fine art text.

In the area of configuration for each painting, we will notice that the linear and decorative effects and tones that contribute to the formulation of the final form of the painting is mounting with amazing vitality and the ability to persuade and achieve aesthetic harmony.

The artist provides in this book the art forms like the popular mysteries and quizzes. She makes her lines derived from folk paintings. Her works dovetail in the worlds of text parallel to novelist's work, intersects with text, and illuminates it. She makes use of the art form of Arabic script as modernist sculpture to be at the heart of the aesthetic practice text feature when she transcends to prospects of experimental synthesis between tradition and modernity.

Thanks to the link text with the fine art, it produces a third text with parallel worlds that interact and are invested to serve internal mechanisms. Through ten parallel paintings, the artist plays an active role within the explanatory dimensions of the text and hence the nomenclature of these paintings. They are: "The Edifice, the Twin, King of beast, a map of sand, precious stone, , Princess gown, 10 trees, fantasy of Kings, the last painting is Ziggurat. The book has been able to find an imaginary vision that stems from mixing the visual and mental perception or the image and the word. The book (Masry ya Raqeeb) moves between expressive tools, allows the distance between them and enables the legitimacy of multiple interpretations.

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