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Original Research Article

Studying the Poems of Omar Khayyam Based on Hypertextuality in Prominent Calligraphy Works (Case Study: Quatrain or Rubái No. 103)

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Abstract

Among numerous calligraphy scripts, Nastaliq is inseparably associated with Iranian culture and literature, as it represents part of Iranian culture and art. The consonance of Nastaliq's appearance with the spirit of Persian poetry provided the basis for more interaction of this writing style with Persian literature to give a balanced structure to the rhythmic poems. This script has various forms that are mostly applied in poetry, calligraphy, and Chalipa as kind of it. The quatrains No. 103 of Khayyam's poem with a high degree of repetition by calligraphers in the form of Chalipa have been addressed in this research. To comprehend the concepts behind these artworks, it is required to study the textual relationships between them and carry out the relevant transtextual studies. The transtextuality approach of Gerard Genette targets all existing relationships between texts, among which hypertextuality is more adaptable to artistic texts. This term is defined as the influence of one text on another. Therefore, this research aims to systematically study the quatrains 103 of Khayyam's poems, to address the textual relationships among them. The main research question here is to know how the hypertextuality of Genette can be identified in the mentioned works.

The research method was based on a descriptive-analytical approach, and the data were collected relying on documented resources and observation by using qualitative analysis. According to the research findings, the reference to the hypotext in these works is significant, and the function of hypertexts is often serious, so the process changes very slowly.

Keywords: *Hypertext, Calligraphy, Literature, Hakim Omar Khayyam, Genette.*

Introduction

Nastaliq script is the second handwriting style created by Iranians after Taliq; this script slowly entered the realm of Persian calligraphy from the end of the 7th century to the beginning of the 8th century, due to its visual aesthetic features and legibility, and it is highly accepted as a calligraphy script in manuscripts and the collection of Persian poets. The consonance of Nastaliq with the spirit of Persian poetry provided the basis for more interaction of

this handwriting with Persian literature to give a balanced appearance to the rhythmic Persian poems. Nastaliq script has been recognized with different forms of writing styles, among them the style of writing book (Ketabat) and Chalipa are more suitable for presentation works and competition among the calligraphers. The collection of Khayyam's quatrains (Robaiyat), which were written between the 5th -6th centuries, are highly considered among calligraphers. A good example is quatrains No. No. 103 of Khayyam's poems, for which several calligraphers

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have had a competition on writing and reciting this poem. According to the idea of Dr. Hamid Reza Ghelich-Khani in a specialized meeting, entitled “AAN” (Present). Practicing and representing past expert calligraphy works is a tradition that has existed in calligraphy, in such a way that the tutors and followers of a master used to practice a work to create another work similar to the original one. Even in the past, due to the lack of technology, some of the works have been represented, which is admirable. However since this method is an educational and training practical one, it lacks theory and a written model for doing theoretical research, therefore it cannot be considered as the main approach and research structure. Considering the concepts of transtextuality and especially hypertextuality is based on adaptation that targets the influence of one work on another one, it can be closer to the research aim than other theories. Therefore, knowing these recognized works influenced by Khayyam’s Quartet 103 and uncovering the concepts behind them requires studying the textual relationships between them and referring to the transtextual studies. Transtextuality deals with the types of possible relationships among texts and includes five types: Intertextuality, Paratextualite (y), Metatextualite, Arcitextualite, and hypertextuality. Multitextual typology addresses types of texts that have a relationship of ‘Adaptation’, meaning that the second text is influenced by the first text. Therefore, it is expected that referring to it facilitates this research.

The research aims to systematically study the hypertext relationships available in calligraphy works addressing Khayyam’s quatrain 103. The main research question is to know how and to what extent hypertextual relations of Genette are identified in the mentioned works.

Research Method

The research applied a descriptive-analytical method and analyzed the collected works based on Genette’s theory of transtextuality and different types of hypertextual approaches. The research data were obtained by using reliable documentary sources through direct observation, and the sample works were selected using library methods and reliable web databases. The research statistical population was selected among 10 calligraphy works

addressing the mentioned quatrain by using purposeful sampling, and the research data were analyzed by using qualitative methods.

Research Background

Several published works on calligraphy address the relationship between poetry, calligraphy, and hypertextuality. For instance, in a work by Akbar Hassanzadeh Rostami and Amin Jafarizadeh (2017) presented at the National Conference on Iranian Islamic Art Effects in Culture, Science and Documentation’ the concepts of “Mysticism, poetry and calligraphy, three dimensions of a single meaning” have been addressed. They indicated that calligraphy is the most prominent artistic example, and the manifestation of the semantic realm of Islamic thought, as the continuation and survival of these three fields in the civilization of Islamic art was not possible without their companion.

In a study entitled, “Representing Sufism in Islamic -Iranian Arts from the Perspective of Discourse Analysis (with a Look at the Art of Calligraphy and Poetry)” (2017) by Hadi Momeni, Fatemeh Shiri and Mona Zeighmi in the National Conference on the title mentioned above, have discussed the similarities between the art of calligraphy and poetry; The authors indicated that these two areas of arts, despite their differences, have many similarities and connections with their content and the specific media structures they present. Moreover, they believe that Islamic culture is the main sign of the Islamic discourse and Sufism as the main floating sign, is noticeable in the structure of all Islamic arts, both in form and content.

In another study entitled “Thematic creation with calligraphic terms in the “Jami’s Selsele-Ye Al-Zahab Masnavi. (Haft Awrang of Jami)” (2018) The authors, Nahid Adli et al. have indicated that content-based presentation and poetic interpretations are among the significant features of Persian poetry. According to this research on Haft Awrang of Jami, in this poetic work, new contents have been created based on the terminology of calligraphy, which shows that the incompatible calligraphic elements in Jami’s poems created pleasant content with the association of literary presentations and imaginary elements.

In another study, entitled “Calligraphy terminology in Saadi’s poetry” (2017) by Azad Mahmoodi published in the journal of Saadi-Shenasi (Knowing the poet, Saadi), the author believes that Saadi has revealed an example of his artistic language by using calligraphic terms and applying them according to his poetic sense of creation. Moreover, the author has discussed the favorite contents of poets in calligraphy and calligraphers.

In a similar study, entitled “The Role of Letters and Calligraphy in Public Art” (2021) by Mahsa Dawachi in the ‘Journal of Art & Civilization of the Orient’, the effect of handwriting and calligraphy in establishing communication between the audience and the work in the context of public art has been addressed and establishing a relationship between these two is considered one of the most important artistic topics of postmodern art. The author has studied Iranian and foreign works (three examples of each) in which he points out that the characteristics of public art to the audience are: the public presentation, the availability of the public audience, influencing mass of people, inviting the audience to participate, creating a sense of happiness, beautifying the urban space, a proper way for conveying the message and preservation of information.

In an article entitled “Calligraphic works in two Muraqqa works of Sultan Yaghoob” (2007), published in Baharestan newspaper, the author, Yoshifusa Seki, studies these two written works (Muraqqa) belonging to the 9th century of Hijri. The author explains the possible motivations of calligraphy pieces and the reasons for the increase in them, which are the main particles of Muraqqa in the 9th century AH; Since Nastaliq script is considered the most important inspiration factor for the increase of calligraphy works in this century, he deals with the relevant condition in this century. The article “Typology of hypertextuality” (2011) by Dr. Bahman Namvar Motlagh in the Literary Research as one of the most pioneering studies that deals with hypertext. A study by Dr. Bahman Namvar, titled “From Trans-Narrative to Hyper-Narrative; A Study of Second-Degree Narrative” (2020) in Pazhouhesh Nameh-e Farhangestan-e Honar (the research journal of the Academy of Arts) was among the reviews that dealt with transtextuality. “Introduction to Intertextuality” (2015), “Intertextuality:

from Post-structuralism to Post-modernism” (2015) and “Trans-narration: Hypertext relationships of narratives” (2021) authored by Dr. Bahman Namvar Motlagh are among the research addressing intertextuality in artistic and literary criticism. The article “Study Types of Hypotext InIran’s Graffiti” (2020) by Neda Shafighi, published in Negreh magazine, deals with the typology of hypertextuality in graffiti works, and aims to study the artistic identity in contemporary time. “The process of hypertextuality in painting” (2010) by Manijeh Kangarani, published in the Visual and Applied Arts Journal, searches for hypertext in painting works; There are also more several works that have referred to this issue. Despite the studies on the topic of hypertextuality and the relevant reviews in the field of visual arts, unfortunately, there is no systematic review in the field of calligraphy. It is expected that the current research shed light on future studies of mentioned topics and will be useful for those who are interested in researching calligraphy, especially the Nastaliq script.

Research Literature

• Quartet No. 103 of Khayyam

Perhaps there has been no Persian lecturer or thinker like Hakim. Omar Khayyam is recognized and famous in the world, and no work like his quatrains has been the subject of discussions, debates, research, interpretations, and criticisms in the East and West world compared to his (Mahoozi, 2006, 15); The Quartet No. 103 of the poet is as follows:

*Hey, beloved one! [the point is to the inner beloved one]
Take of all the desired things of the world,
Take the pleasant garden, beautified with greenery
And then sits on that green grass a night like dew and
Raise [abruptly] in the dawn*

In this poem, the poet, Khayyam is mostly focusing on temporary life, whose audience is himself in the first step, but ultimately it is advice to his associates and followers. It refers to a short and passing life and invites the readers to have a pleasant time. In this research, the calligraphic works that have addressed this poem have been selected and reviewed by focusing on their textual relationships.

• Reviewing Nastaliq Script and Chalipa is a kind of Nastaliq handwriting style

Following the development of the Taliq script for about a century, the Nastaliq script emerged, which was not limited to the slow writing style of Naskh nor the disadvantages of the Taliq script (Fazaeli, 1984, 444). The consistency, strength, and beautifulness of Nastaliq made it very attractive and pleasant to the viewers (Matin, 2012, 66). In addition to the aesthetic aspect, the legibility of this script was an important factor in expanding this handwriting style. One of the recognized masters in writing Nastaliq was Mir 'Ali Kāteb (Heravi) who lived in the 10th century, and was born in Herat around 870 A.H. (Ghelichkhani, 2013, 115); following him, Baba Shah was standing at the top of the handwriting (Ketabat) in Nastaliq. Mir 'Ali Kāteb was not that interested in cursive and bold (Jali) writing style (*ibid.*, 118). Many recognized calligraphers lived in the 10th A.H. century, including Mohammad Hossein Tabrizi, who made many attempts to train students like Alireza and Mir Emad (*ibid.*). Another top master in calligraphy is Mir Emad Hassani, who is the greatest according to some experts. He was born in 961 A.H. and learned the secrets of Nastaliq handwriting under the education of Mohammad Hossein Tabrizi and the influence of brilliant past works. He is considered the most famous Nastaliq calligrapher, whose works in Nastaliq were practiced and quoted by the other calligraphers in this handwriting style after him (*ibid.*, 120). From the 11th to the beginning of the 13th century, no specific changes occurred in the handwriting style of the Nastaliq script. Mohammad Ibrahim Tehrani, known as Mīrzā Amū, was one of the students of Mirza Gholamreza Isfahani/Esfahani, and the great calligraphers during the time of Naser al-Din Shah Qajar. He had a powerful hand in writing the Nastaliq calligraphy, both in Jali (bold) and Khafi (linear) styles (Golestan & Attarzadeh, 2019, 96). Gholamhossein Amirkhani, is one of the contemporary calligraphers in Iran who has a strong hand in writing Nastaliq from small letters to large ones. Many consider him the best Nastaliq writer of the present time. He was under the education of experts like Seyyed Hassan Mirkhani and Seyed Hossein Mirkhani. He has practiced the handwriting styles of masters such as Mir Emad, Mirza

Kalhor, Emad Al Kitab, and other calligrapher experts (Bazi & Farrokhfar, 2020, 4).

The Chalipa style of handwriting is known as one of the most beautiful and common types of writing pieces, a way for performing artistic handwriting and a class of training art. Chalipa originally means cruciform, literally refers to curved, diagonal, and crossed shapes, and as a calligraphy term, means a diagonal form of calligraphy, writing in two lines or four hemistichs of a poem with a single content or message, that is written on a rectangular page, according to the classical structures and principles. This style of handwriting represents the highest level of creativity, and artistic abilities of the calligrapher (Amirkhani, 1982, 30). In this form of writing style, the four parts of the poem are written in separate four lines of the same size, inclined at about 45 degrees to the horizontal line. So that the beginning and end of the 1st and 3rd lines are in a vertical stretch, similar to the 2nd and the 4th lines (Rashvand, 2013, 66).

In the Chalipa form of writing style, all the principles of calligraphy including symmetry, proportion, and balance are presented without any pretense and build up, with good-looking in appearance using rhythm and harmony. Contrary to the ideas of some calligraphers who consider it as a repetition of an old handwriting style, it manifests an ancient form of Persian poetry and an archetype of literature, that never fades and will last forever (Amirkhani, 1982, 30). This writing style was considered in the past time due to the lack of paper, and later it independently was applied for creating calligraphy works; in the 12th and 13th centuries of Hijri, calligraphy experts like Darvish Abdu- Majid Taleghani and Seyyed Ali Akbar Golestaneh by writing Shekasteh Nastaliq and Mirza Gholamreza and Mir Hossein by using Nastaliq presented new forms of calligraphy in an emerging style by applying free hand and black-and-white formats. During this time, the Chalipa form of writing was rather discounted, and free writing styles in new formats, especially artistic Siah-Mashgh (practicing calligraphy letters in an artistic form), were taken into consideration. Therefore, the number of Chalipa forms that remained from the great calligraphers of this time is rare. However, in recent years, the Society of Iranian Calligraphists has included the Chalipa writing style as a tool for measuring

and evaluating the skills of calligraphers in its educational courses (Rashvand, 2013, 66).

-The collaboration of poetry and calligraphy

It is known that letters and writing were created to record time; The script of calligraphy has always had a connection with beautiful writing styles. For this reason, in writing calligraphy pieces, which were selected from the most good-looking and captivating works, the literary texts especially poetry writings were most chosen after verses and hadith. By taking a brief look at the exquisite works of the museums and libraries in the world, it can be seen that the complete collection of poets (Divan) of Persian scholars was one of the most important productions of art schools in Iran and neighboring countries. Literature and calligraphy are advanced and beautiful forms of two important means of human communication, which are known as language and writing. These two arts have shown a lot of influence and connection throughout history. Extensive research has been done on Persian language and literature. However, about Persian handwriting, and especially Iranian calligraphy, there are few scattered researches (Ghelichkhani, 2013, 221)

• Intertextuality & hypertextuality

Intertextuality is a concept based on the idea that a text does not follow a closed, independent, single, and self-contained structure, and if so, that text becomes incomprehensible (Frow, 2005, 285). Kristeva first coined this term in 1996; according to him, any text is an intertext that is the crossing point of many other texts (Abrams & Harpham, 1993, 285). After Kristeva, Gérard Genette, as one of the most influential researchers in the field of intertextuality, defined a special structure for analyzing the implications of a text. His area of study includes open structuralism, post-structuralism, and semiotics, which provide him the conditions to study the variable intertextual relationships (Namvar Motlagh, 2004, 85). He coined the term transtextuality in 1981 to introduce the types of textual relationships. Transtextuality deals with the types of possible relationships among texts' five subtypes: Intertextuality, Paratextuality, Metatextuality, Architextuality, and Hypertextuality (Namvar Motlagh, 2012, 139). The difference

between each of these five parts lies in the type of communication that one text establishes with another. Genette separated hypertext from other parts of transtextualite. According to him, hypertextuality includes a collection of several texts, while in other types, transtextuality shows various kinds of text (Allen, 2001, 155). Before dealing with the types of hypertext, it is required to mention that in the current study, the text refers to a calligraphy piece of work that is created in Chalipa style, and is a praying text known as Nad-e Ali (Calling Ali ibn Abi Talib) with long history behind it. The first available example dates back to the early 10th century (created by Mir Ali Heravi) and the last examined work was created by Omid Rabbani in the last few decades. There are 14 high-quality works available, in this time interval, which are taken from the original text (created by Mir Ali Heravi).

The selected works all have the prerequisite for the study of hypertextual typology: The subject is textual-based, and there are more than two texts in the study, with the connection of hypotexts and hypertexts. The hypo-text is the first text which is the source of inspiration and adaptation, and the hypotext is the second text or the text derived from the hypotext (Namvar Motlagh, 2012, 191). One of the indicators of hypertext typology is 'function'. The most significant indicator regarding the function is the humorous one. The question arising here is whether the emerging text (second one) has humorous characteristics or not. Therefore, the approaches are divided into two major categories humorous or non-humorous. In the field of non-humorous only Pastiche is recognized, and in the field of humorous function, there are three types of intertextuality: Parody in its special sense, Travestiment, and humorous Pastiche. the relevant classification has been shown in Table 1 (ibid., 142). Regarding the textual relation between imitation/ sameness and change/ transformation, it is required to indicate that there is no absolute kind of sameness or transformation.

- Pastiche: This word is adopted from the concepts of visual arts and it refers to a kind of imitation in relief-painting technique. In pastiche, the artistic style is imitated, but in most cases, there is a different topic of work. Therefore,

pastiche is not a mere copy or reproduction, and is something between an original work and an imitation one (ibid., 148).

- Charge: The second type of sameness is charge after pastiche, which means exaggeration with a kind of humor. For instance, caricature is classified as a charge (ibid., 149).

- Forgery: It is the same as pastiche, which by imitating the style of the hypotext, in a specific form, provides the possibility of its continuation in a serious structure (Shafiqhi, 2020, 145) it is a serious imitation of the hypotext (Namvar Motlagh, 2012, 149).

- Parody: [An imitation of hypotext] in which intertext represents the subject differently. It has a Greek origin that means a conscious change of work style with an entertainment idea (Shafiqhi, 2020, 146). In the parody, the artist is not targeting a kind of humiliation or destroying the subject, instead makes jokes to create new and often entertaining texts (Namvar Motlagh, 2012, 149).

- Travestiment: It is a kind of textual relation that aims to destroy and humiliate the hypotext based on the humorous function, by keeping the transtextual relationship. Travestiment means transforming the gender and the essence of something. The downgrading and humiliation of the hypotext are considered in this way. There is no textual relationship as destructive as travestiment (ibid., 150).

- Transposition: It is a kind of transtextuality that seriously changes the style and hypertextuality of the text, and is the most common and diverse type of hypertextual relations. Its role in generating hypertext is more than other types. All types of transtextual relations are founded based on inter-semiotics and intermedia concepts that have a serious function placed in transformation groups (ibid., 150).

Following the general explanations of types of hypertextual relations, in the next section, the structure of the selected works will be analyzed to find out more about these kinds of relations.

Data Analysis

As a general rule, practicing the handwriting style of calligraphers and being influenced by them are basic topics in calligraphy. In a way that, at the beginning stages of learning calligraphy, the student must pay attention to the writing styles of the letters and words of their tutors and try to practice them. The spirit of practicing and imitating (Burlesque) techniques continues until the next stages of calligraphy education, even at the master stages, as the experts exercise and mimic the handwriting style of their master precedent experts to express their mastery in this art to the highest level. This exercise is sometimes practiced as the same as the original pattern (sameness), and sometimes it goes for changes (transformation). In the following sections, a piece of calligraphy in the Nastaliq script has been addressed from Quatrain or Rubai No. 103 Khayyam written by Mir Ali Heravi to study more of the relevant hypertexts.

• A calligraphy piece of work No. 1

The first existing reviewed work of Khayyam's quatrains No. 103 is a calligraphy work in Chalipa form in Nastaliq script written by Mir Ali Heravi. For historical reasons, this work is considered a hypotext for the later works. Mir Ali Heravi is the greatest master of calligraphy in writing Nastaliq, who lived in the first half of the 10th century (Ghelich Khani, 2013, 115) and influenced the calligraphers who followed him (Fig. 1). In calligraphy, the dot is a tool for measuring letter size and is considered a part of Persian letters, which plays an important role in representing the aesthetic aspect of the work and its legibility (Ghaemi Bojgan, 2014,1). Moreover, by measuring the dot angle with the siting line the angle of writing letters in calligraphy can be estimated to some extent. In this work, the dot is written with an angle of about 60 degrees. In some lines, the calligrapher has removed the dot to present a visual beauty, while in some parts, an additional dot has been added. According to studies, in this work, the aesthetic

Table 1. The classification of six types of hypertextual relationships. Source: Authors.

Adaptation	Function			
	Humorous	Entertainment	Serious	
Imitation/Sameness	Charge	Pastiche	Forgerie (Forgery)	
Transtextuality	Travestiment	Parody	Transposition	

aspect of the dot is preferred to its functional rule. The sitting line is another important visual element in calligraphy, which is indirectly visible to the viewer, but a calligrapher uses it as the main foundation in Chalipa's writing style, to arrange letters on this line and present a proper composition. The sitting line in the mentioned work (Hypotext) (written by Mir Ali Heravi) has a curved-shape dotting style to the upward direction. The angle of the sitting line in the first verse is about 50 degrees, while in the second verse, it is about 45 degrees. This difference may have been presented unintentionally by the artist. The distance between lines is called "Leading", which has a great effect on the order and readability of a calligraphy work. In the hypotext, the distance between the lines of hemistichs (11 dots) is less than the distance between the lines of the verses (12 dots). The distance caused a bigger gap between the first and second verses and separated them apart. Prolonged letters in calligraphy are another significant factor that helps a better composition. Depending on the type of letters and words, the calligrapher places these letters in the proper section of the line to create a beautiful composition. In the hypotext, the calligrapher has used prolonged letters once in each of the first three lines and twice in the last line. The prolonged letters in the first and second lines are placed exactly under each other. However, in the third and fourth lines, they are placed unsymmetrically, which has made a non-homogeneous composition for the last two lines. Moreover, in the second hypotext, the linear connections between the letters can be seen in the word "باغ": Baagh (garden) in connecting Ba: "ب" to gh: "غ" (Table 2).

•A calligraphy piece of work No. 2

The second work is another hypertext created by Mir Ali Heravi. This work is a piece of work recreated based on the calligraphy work of Mir Ali, which is supposed to have been created about 100 years after him, with no clue of the artist's name (Fig. 2). In this work, the dot (s) has been written by using a pen angle of about 62 degrees; The calligrapher has removed the dots where the accumulation of letters and words are compact to adjust and balance the writing, while, in the parts where there are free spaces, additional dots have been used to make a stability. The sitting lines in this piece of work have curved forms with an upward rhythm. The

angle of the sitting line is about 42 degrees to the structure of the first verse and about 40 degrees to the second verse. It seems that the slight angle change of the two verses has been created unintentionally. The line space of hemistiches (loading) in this work, is measured as 11 dots, similar to its hypotext, while the interspaces between verses are measured a little more than 11 dots, which has rather separated the two verses from each other. Unlike the original hypotext, this work contains two prolonged or stretched characters in each line. The prolonged characters of the first verse are completely parallel and placed under each other. In the second verse, the two prolonged characters are placed under each other and the other two ones are spaced apart, which makes an inhomogeneous composition. Moreover, in this work, similar to its hypotext, the linear connection in the word "Baagh" is observed (Table 3).

•A calligraphy piece of work No. 3

The hypertext No.3 is a work of Mir Emad, who is the most famous calligrapher in writing Nastaliq according to the history of calligraphy (Fig. 3). He stabled the foundation of the Nastaliq script by giving it an aesthetic sense of beauty, as the calligraphers after him exercised and practiced his works. He was one of the students of Mohammad Hossein Tabrizi who learned Nastaliq secrets from this master and other expert predecessors (Ghelichkhani, 2013). Mir Emad as part of his technique uses a dot angle of 60 degrees in his style of writing. Unlike the original hypotext, to achieve balanced writing, without removing any dot from the text of the poem, he professionally arranged the words on the



Fig. 1. Work Sample 1. Source: Zaredar, 2015.

sitting line, and if required, he performed additional dots under the prolonged letters such as “س”.

The siting lines in the calligraphy works of Mir Emad, similar to its original hypotext (the calligraphy works of Mir Ali) had a curved shape with an upward rhythm using 45 degrees compared to the siting line (45 degrees in the first verse, and 43 degrees in the second verse). In this work, the distance between the hemistichs is equal to 12 dots, while the space between the verses has reached 14 dots, similar to the original hypotext, the distance between the verses is more than in the hemistichs. The prolonged letters in this work are placed professionally under each other, each line contains prolonged letters, and the position of lines in all 4 hemistichs is similar, which has created a consistent, balanced, and beautiful composition throughout the work. In this text, the linear connections in the word “Baagh” are visible (Table 4).

• **A calligraphy piece of work No. 4**

This work is related to Abdul Rashid Deylami, who was known as Abdul Rashid and Rashida in Iran and was known as Agha-Rashid and Agha in India. Abdul Rashid Deylami was the niece and student of Mir Emad (ibid., 9). He lived in the 11th century A.H. migrated to India after the murder of Mir Emad, and got a high-ranked position in Shah

Jahan’s court, where he trained many students (ibid., 121). Placing dots [of letters] in calligraphy by Abdol Rashid Deylami was performed by using an angle of 63 degrees. In this work, like the original hypotext, to keep balance and present a visual beauty, the calligrapher has removed the dots in some parts and added additional ones in some other parts. The siting line in this work has a curved shape similar to the original hypotext with an upward rhythm. The angle of letters on the sitting line relative to the framework

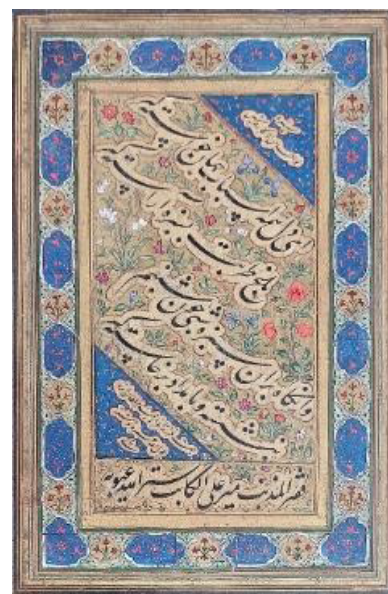


Fig. 2. Work Sample 2. Source: Zaredar, 2015.

Table 2. The visual analysis of the first sample (calligraphy piece of work). Source: Authors.

-	Sitting angle	Loading	Prolonged letters	Dots	Linear connection

Table 3. Visual Analysis of Work No. 2. Source: Authors.

-	Sitting angle	Loading	Prolonged letters	Dots	Linear connection

is 40 degrees in all lines. The line spaces of hemistiches are equal to 12 dots and between verses reached 14 dots. In the first hemistiches, the work has one prolonged letter and two in each of the following hemistiches. In each verse, there is a prolonged letter paralleled to its counterpart and a non-parallel prolonged letter. In this work, unlike the hypotext and other hypertexts, there is no linear connection between the letters (Table 5).

• A calligraphy piece of work No. 5

This hypertext is one of the calligraphic works of Wali Al-Din Effendi (Fig. 5); following the murder of Mir Emad and the emigration of calligraphers from Persian land, his school in calligraphy could absorb many followers in India and the Ottoman Empire territories. Darvish Abdi moved to Istanbul and founded his school of writing there. The expert calligraphers in the Ottoman Empire including Wali Al-Din Effendi, continued this school in this territory (ibid., 120). The technique of dotting in the works of Wali Al-Din Effendi was performed by using a pen angle of about 55 degrees. Only in one part of this specific work, the letter dots were removed, like the original hypertext due to the compactness of letters and words, and in one case, an additional dot was used to fill the space. The siting line in the mentioned work has a curved shape similar to the main hypotext and the other ones by using an angle of about 45 degrees (43-45 degrees). In this hypotext, the line distance of the verses (12 dots), is more than the distance between the hemistichs (11 dots). Wali Al-Din has used two prolonged letters in each line. By ignoring the final prolonged letters of the third and fourth hemistichs, the rest of the prolonged letters are written paralleled under each other, similar to the work of

Mir Emad as hypotext; in this work the linear connections in the word “باغ”: “Baagh” is observed (Table 6).

• A calligraphy piece of work No. 6

This hypertext is a calligraphy work written by Tajali Alisha and created in the 11th century (Fig. 6). This work was created by an Indian calligrapher, which represents the influence of Persian art outside the geographical borders. The general identity of this work has a completely different appearance compared to its relevant hypotext; dissimilar



Fig. 3. Work Sample 3. Source: Ghelichkhani, 2013.



Fig.4. A calligraphy piece of work No. 4. Source: Ghelichkhani, 2013.

Table 4. Visual Analysis of Work No. 3. Source: Authors.

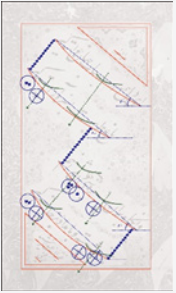
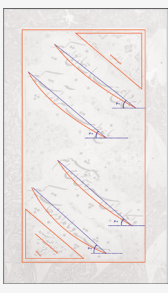
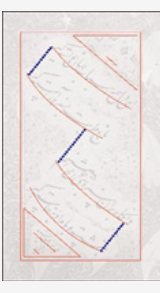


	Sitting angle	Loading	Prolonged letters	Dots	Linear connection

to it and most other hypertexts that were created by using a single script, in this work, different types of calligraphy scripts such as Naskh and Sols have been used. The combination of the Chalipa style of writing and other scripts has created a compound piece of calligraphy work. At a glance, the viewer might encounter the low quality of separate letters (Mufradat) and connected letters (Etisalat), but the overall composition of the piece represents an artistic and beautiful work. The artist has placed Chalipa in the center of the work to increase its significance, as it seems the rest of the texts and items are a kind of decoration for it. By ignoring the non-homologous and some other small and large dots, and considering a full dot as a typical icon in this work, the dotting angle of about 58 degrees can be observed. only in one part of the work, the dot has been removed, which seems it is because of not fit in the framework. The sitting line in this work has a curved shape with an upward rhythm, similar to the hypertext and other hypotexts. The sitting angle in the first verse is equal to 55 degrees and in the second verse is equal to 50 degrees. The line spacing in this work, unlike the original hypotext, is variable and dissimilar to both hemistichs and verses. The number of dots has been reduced to 13 dots in the first and second hemistichs, 11 dots in the couplet, and 9 dots in the third and fourth hemistichs, which has caused more space between the first and second hemistichs. The prolonged letters are placed two by two parallel to the lower sitting line in each line, and the linear connections between the words are also clearly visible in this work (Table 7).

• **A calligraphy piece of work No. 7**

This hypertext is an unsigned work attributed to the territory of India. Regarding the quality performance of Mufradat,

Table 5. Visual Analysis of Work No. 4. Source: Authors.

	Sitting angle	Loading	Prolonged letters	Dots	Linear connection
					-






this work is very similar to hypertext No. 6 (the work created by Tajali Ali Shah) (Fig. 7). In this work, unlike other hypotexts, calligraphy in this work is not at the center of attention and has been used as a marginal decorative art. In this work, quatrain No.103 Khayyam has been used in Chalipa form in the upper margin. In the center of this work, there is a picture of Nizamuddin Aulia (Olya) in which the artist has used calligraphy to decorate this picture. The quality of performing letters and words in this work is low, and the focus is on the picture.

According to this research, the dot in this work has an elongated form, and its shape varies throughout the work. In this writing style, the dot angle is 57 degrees and the calligrapher has tried to value the legibility of the work more than its aesthetic aspects by not removing or adding any dot, unlike the relevant hypotext; however, the sitting line in this work has a curved shape similar to the original hypotext, with the angle of about 45 degrees. The line spacing of this work has been partially changed on the whole page which is about 16 dots in the first and second hemistichs, 17 dots in the verse, and 15 dots in the third and fourth hemistichs.



Fig.5. A calligraphy piece of work No. 5; Source: Ghelichkhani, 2013.

Table 6. Visual Analysis of Work No. 5. Source: Authors.

	Sitting angle	Loading	Prolonged letters	Dots	Linear connection
–					

The prolonged letters of the first and second hemistiches are two by two paralleled under each other with a similar structure, but in the third and fourth hemistiches, two of the prolonged letters are parallel and similar and the other two prolonged letters are non-parallel. Linear connections are also visible in this work (Table 8).

• A calligraphy piece of work No. 8

This work as hypertext here, is written by Gholam Hossein Amirkhani (Fig. 8), who learned the Nastaliq script from Seyyed Hassan and Hossein Mirkhani and has practiced the calligraphic works of experts such as Mir Emad, and Mohammad Rezā Kalhor. In this work, the dot angle is about 60 degrees to the sitting line, and unlike the main hypertext, the technique of removal or adding dots to adjust the balance of the lines, has not been used, however, the high skill in performing the correct arrangement of words and letters on the sitting line has greatly observed to keep the balance of line. The sitting line in this work has a curved shape similar to hypotext by using an angle of 45 degrees. The line spacing of the hemistichs in this hypotext is equal to 12 dots and in verses, this space is two dots more (14 dots). According to the research analysis, four prolonged letters in this work are performed completely under each other in parallel, and the other prolonged letters are placed two by two under each other. The direction of these prolonged letters is placed at the beginning of the third and fourth hemistiches which is not parallel to the other counterpart prolonged letters. There is no sign of linear connections in this text (Table 9).

• A calligraphy piece of work No. 9

Work No. 9, here as a hypertext is a work of Habib Ghanbari (Fig. 9), who is a contemporary artist and a

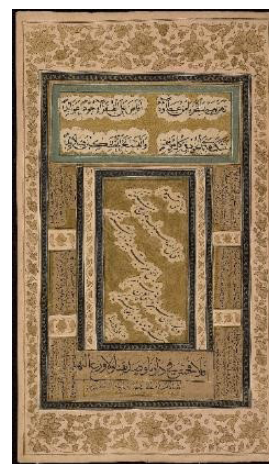


Fig. 6. A calligraphy piece of work No. 6. Source: www.ganjoor.net.



Fig. 7. A calligraphy piece of work No.7. Source: www.ganjoor.net.

learner who has represented the target poem in a calligraphy work. In this work, there is an exaggerated removal of dots, as most of them have been removed.

The dot angle is equal to 58 degrees; the sitting line in this work has a curved shape similar to the original hypotext and is placed at an angle of about 50 degrees to the sitting line. The line spacing in the hemistiches is about 10 dots and in the verses, it is about 12 dots. The prolonged letters in the

first verse have been performed paralleled to each other two by two, but in the second verse, they have been placed in a non-parallel and dissimilar position to each other. There is no clue of linear connections in this work (Table 10).

• **A calligraphy piece of work No. 10**

This hypertext is also another work of contemporary calligrapher and learner, Habib Ghanbari (Fig. 10) Unlike other works in Rubáí style of writing, it has been written in another form, different from Chalipa, and is confined to the first hemistichs. In this piece of work, placing dots has been performed at an angle of 58 degrees; no dot has been added or removed from the composition. There are multiple straight-sitting lines, two main and three subsidiary ones. The line spacing is completely variable and adjusted according to the space in the composition of the work. The prolonged letters are two by two paralleled and completely under each other, with no linear connections (Table 11).

Comparison of Variable Combinations & The Letters' Writing Structure in Hemistiches

After examining the works, we find the difference in the structure and placement of words in the lines, which

Table 12 shows a summary of. Following the analysis of hypertextual structures, the structural points and word placement in the linear sentences are considered. In the first hemistichs of all the hypertexts, except for hypertexts no. 8 and 9, the word “Eydel” “ایدل” is written separately. The position of “ب و جها”: “b and Jaha” in the word “اسباب جهان”: “Asbab-e Jahan” is similar in all work, except for hypertexts 6 and 7. The position of “ن و خو”: “N and Kha” in the word “جهان”: “Jahan” is similar to the hypotext, except for hypertexts 8 and 9. In the second hemistichs of all the

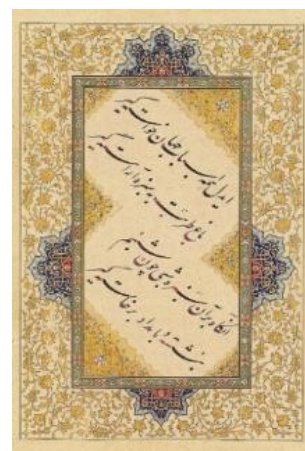


Fig. 8. A calligraphy piece of work No.7. Source: Rubáiyát (Quatrains) of Khayyam

Table 7. Visual Analysis of Work No. 6. Source: Authors.

-	Sitting angle	Loading	Prolonged letters	Dots	Linear connection

Table 8. The visual analysis of the work. Source: Authors.

-	Sitting angle	Loading	Prolonged letters	Dots	Linear connection
				-	

hypertexts, the word “آراسته”:Arasteh is written in a stretched form, unlike the hypotext. Except for hypertexts 4 and 9, the other hypertexts are created rather in a similar way, but in work No. 5 the cap of “آ”: “sounds A” has been removed. In the third hemistichs, there is a writing difference in the word “وانگاه”: “Wangahi” among calligraphers. So in the hypertexts of numbers 6 and 7 by removing the letter “الف” this word is written in the form of “ونگاه” and the hypertexts No. 8 in the form of “انگاه” “Angehi”. Another case is the word “سبزه”: “Sabzeh” which has a different connection in hypertexts no. 6 and 7 compared to the hypotext and other works, with a writing mistake in hypertext No. 6.

The composition of “شبی چون”: “Shabi Chon” is similar to the original hypotext in all the texts, except case No. 8. In the fourth hemistichs, there is a difference in writing the word “برخاسته”: “Barkhasteh”. The word “برخاستن”: “Barkhastan” [without و] means to get up and the word “برخواستن”: “Barkhastan” [with pronouncing و] means to demand and wish. This word has been used in two parts of the relevant quatrain, as in the first hemistichs means wishing and demanding, and in the second one means to raise. The hypotext has used this word with a spelling mistake, so the hypertexts of No. 6 and 7 have been influenced by hypotext in this case and have repeated the same mistake, Table 9. The visual analysis of the work No. 8. Source: Authors.

however, the creators of another calligraphy piece of works have taken it seriously and corrected the spelling mistake. As stated earlier, there is a connection between the studied works, which has sometimes been transformed by changes, and sometimes continued by maintaining the same style. In this research, the works that were the same and were associated with the preservation of style are collected in



Fig. 9. A calligraphy piece of work No.9. Source: www.100Honar.ir.



Fig. 10. A calligraphy piece of work No.10. Source: www.100Honar.ir.

-	Sitting angle	Loading	Prolonged letters	Dots	Linear connection
				-	-

Table 10. The visual analysis of the work No. 9; Source: Authors.

-	Sitting angle	Loading	Prolonged letters	Dots	Linear connection
					-

Table 13 and the works that were associated with changes at the time of creation are collected in Table 14.

Conclusion

The concept of hypertextuality defines the rules of proliferation and expansion of texts in the human world; relying on this approach, it would be possible to better understand art disciplines and the level of adoption from each other. Calligraphy, despite its comprehensive and long history in Persian art, has not contributed much to such areas of study. The present research by investigating the hypertext relationship of calligraphy works has addressed the quatrain No. 103 of Khayyam to study and analyze the variation of this work relying on the documented and classified theory. The studies show that most of the calligraphers in history have tried to preserve the structure of the previous works as hypotext, and to imitate and represent them with slight

variation and difference, as the adoption from the original work is rather high. In examples with higher similarity aspects, the functionality of hypertext is serious. The dominance of sameness over transformation in the texts is almost due to the protection of traditional rules and the calligrapher tendency to adhere to the style of the previous experts, which in turn is the reason for the slow process of major changes in this art. Despite the existence of more or less humorous function, the serious aspect is dominated in most of the hypertexts as the humorous approach is not observed in any hypertext, which seems to originate from the calligraphers' inner self and the transcendental aspect of this art. In this research, the serious aspects of the artworks have been directly related to the accuracy, correct performance of each letter, and compliance with calligraphy proportions both in writing and exercising, so that misspelling, writing mistakes, and ignoring the proportions

Table 11. The visual analysis of the work No. 9. Source: Authors.

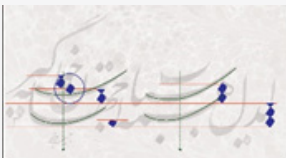
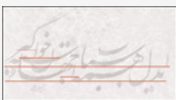

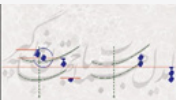


	Sitting angle	Loading	Prolonged letters	Dots
				

Table 12. Comparison of the words in the hypertexts. Source: Authors.

Hemistiches Work No	1	2	3	4	Doting			
1	ایمل	اسباجانجی	آراسته	شبحون	سبز	وانگاه	خواسه	
2	ایمل	اسباجانجی	آراسته	شبحون	سبز	وانگاه	خاسته	
3	ایمل	اسباجانجی	آراسته	شبحون	سبز	وانگاه	خاسته	
4	ایمل	اسباجانجی	آراسته	شبحون	سبز	وانگاه	خاسته	
5	ایمل	اسباجانجی	آراسته	شبحون	سبز	وانگاه	خاسته	
6	ایمل	اسباجانجی	آراسته	شبحون	سبز	وانگاه	خاسته	
7	ایمل	اسباجانجی	آراسته	شبحون	سبز	وانگاه	خاسته	
8	ایمل	اسباجانجی	آراسته	شبحون	سبز	وانگاه	خاسته	
9	ایمل	اسباجانجی	آراسته	شبحون	سبز	وانگاه	خاسته	

indicate less seriousness of the calligrapher and his low level of accuracy in performing the exact style of original text. Moreover, the centrality of calligraphy and its priority over the painting icons [in traditional Iranian arts] represents the seriousness and significance place of calligraphy to the artist. Therefore, pushing the calligraphy to the margins of the pictures, or miniature paintings shows an amusing aspect and degradation of this art instead of a serious one. Finally, it is important to remember that the function of hypertextual types in calligraphy works has been implied and cannot be presented according to the classification of Genette, however, this kind of categorization in this study will hopefully shine a light on understanding the relevant works.

Endnotes

1. Loading targets the distance that appears between the siting lines, the invisible ones on which the letters are placed (Highsmith, 2015, 70).

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Table 13. The imitative hyper-text relationships in the examined calligraphy works. Source: Authors.

Type of hypertextuality	Type of connection	Imitation of the hypotext				Functionality of hypertext		
		Following the style		Content change		Humorous/ comedy	Funny	Serious
		Slightly	High	NO	Yes			
Pastiche	9	*		*			*	
Charge	-							
Forgery	2		*	*				*
	3		*	*				*
	4		*	*				*
	5		*	*				*
	8	*		*				*

Table 14. The transformation hypertextual relations in the target calligraphy works. Source: Authors.

Types of Relations	Types of Relations	Style Variation		Types of Hypertextuality						Functionality of Hypertext			
		Relative	General	Decreasing		Increasing		Displacement	Humor		Funny	Serious	
				Decorative	Modified	Developed	Adding		Expansion	Relative		General	Relative
Parody	6	*						*			*		
	7		*					*			*		
Travestiment	-												
Transposition	10		*			*							*

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