



UDK 7.07

FORMATION OF MINIATURE ART IN CENTRAL ASIA

*Nazarova D.N.**teacher, Samarkand State Architecture and Sivil engenering University, Samarkand, Uzbekistan*

Annotation. Miniature art is a form of art that embodies unique and unique views. This type of art has been polished and developed over centuries during the stages of development of the culture of the peoples of Central Asia and the Middle East. The peoples of Central Asia have made a great contribution to the history of art, and each of them is distinguished by its own artistic problems. The traditions of the Uzbek people formed over the centuries are studied in the visual art of Uzbekistan. Any known form is associated with art and cultural heritage. And national art allows a deeper understanding of concepts that are the spirit of the people, a bridge connecting the past with the present. Therefore, the preservation of material culture and art is of great importance in the formation of national unity along with the national community. In the culture of Central Asia and the Middle East in general, the miniature art of book decoration and calligraphy is distinguished by its uniqueness and charm from a long history. Elegant, wonderful pictures mainly served to decorate the manuscripts of scientific, artistic and historical works. At the same time, he relied on applied arts, with which he was primarily associated with decorations. The art of book decoration preserves centuries-old traditions created by architecture and architectural decoration. In this article, the importance of the Central Asian miniature school in the development of miniature art, its application areas, the work of Kamoliddin Behzod, who is considered the Eastern Raphael in miniature art, is scientifically analyzed.

Key words: miniature, culture, history, art, Kamoliddin Behzod school, values, practical art, UNESCO, artistic system.

Аннотация. Миниатюрное искусство — это вид искусства, воплощающий уникальные и неповторимые взгляды. Этот вид искусства шлифовался и развивался на протяжении веков на этапах развития культуры народов Средней Азии и Ближнего Востока. Народы Средней Азии внесли большой вклад в историю искусства, и каждый из них отличается своими художественными проблемами. В изобразительном искусстве Узбекистана изучаются традиции узбекского народа, формировавшиеся на протяжении веков. Любая известная форма связана с искусством и культурным наследием. А национальное искусство позволяет глубже понять понятия, которые являются духом народа, мостом, соединяющим прошлое с настоящим. Поэтому сохранение материальной культуры и искусства имеет большое значение в формировании национального единства вместе с национальной общностью. В культуре Средней Азии и Ближнего Востока в целом миниатюрное искусство книжного оформления и каллиграфии отличается своей уникальностью и очарованием с давней историей. Изящные, замечательные картины в основном служили для украшения рукописей научных, художественных и исторических трудов. При этом он опирался на прикладное искусство, с которым в первую очередь был связан с украшениями. Искусство оформления книги сохраняет многовековые традиции, созданные архитектурой и архитектурным декором. В статье научно анализируется значение среднеазиатской школы миниатюры в развитии искусства миниатюры, сферы её применения, творчество Камолиддина Бехзода, которого считают восточным Рафаэлем в искусстве миниатюры.

Ключевые слова: миниатюра, культура, история, искусство, школа Камолиддина Бехзода, ценности,

Introduction. The history of art is also the history of national and universal values. Various cultural monuments, relics, artifacts, and the rich legacy of our great scholars, found as a result of extensive research by historians and archaeologists, serve as a program for studying the history of culture and art of our people. It should be noted that the scientific research conducted in this regard is more important and relevant than ever.

From this point of view, it is natural that our aspiring scientists have a great responsibility to systematically introduce scientific and artistic people to new sources, conduct scientific research purposefully and consistently in all aspects, and analyze them in the context of world culture.

The decision of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev on April 21, 2020 "On measures to further increase the efficiency of the field of visual and applied art" [1] set new horizons in the perspective of our national visual and applied art.

According to him, a scholarship named after Kamoliddin Behzod was established in our country for young people who are fond of visual arts. The Academy of Arts organized an international symposium, conferences, and exhibitions dedicated to the 565th anniversary of Behzod's birth.

On December 16, 2020, at the XV session of UNESCO's Intergovernmental Committee for the Protection of Intangible Cultural Heritage, "Miniature art" was included in the Representative List of UNESCO's Intangible Cultural Heritage [2].

Methods. During the years of independence, a number of scientific studies were conducted to improve the teaching of visual arts in the educational system of Uzbekistan, and high results were achieved. The results of these studies were defended in the form of a dissertation. They were R. Hasanov's doctorate in 1994 on the topic "Content, forms and methods of art education and training in Uzbek secondary schools", A. Turdaliyev's 1996 "Students in the process of visual art classes and extracurricular activities" orientation to artistic professions", candidate dissertations of O. Khudoyorova in 1997 on the topics "formation and development of fine art teaching in general education schools of Uzbekistan" are among them. In the textbooks and training manuals of a number of scientists, in particular, N.M. Avliyakulova's "Methodology of Teaching Fine Art" Study Guide, A. Abruyev's books titled "Eastern Miniature School" scientifically analyzed that miniature art is an invisible art.

The miniature school has its own style, school, and traditions in the Central Asian country. In the region, attention to fine and applied arts occupies an important place in cultural life.

Against the background of archaeological discoveries in recent years, painting, sculpture, applied art in Central Asia has emerged as a major artistic phenomenon. The originality of art, as a specific artistic system, the strength of its principles, which manifested itself in the continuity of images and forms, as well as the breadth of connections with other advanced art schools and currents of the Middle, Near and Far East are its main features. Historically and geographically, Central Asia has always been the crossroads of the greatest artistic cultures of the Asian continent at all times. The great silk road from Rome to China was in the hands of the peoples of Central Asia in its main part. This trans-Asian highway played a major role in the interaction of Eastern and Western artistic cultures. The roads that passed through Central Asia from the south to the north were also of great importance. According to them, since ancient times, contacts have been made with the peoples of the desert region of India and Iran, and outside it with the peoples of the Volga, Siberia and the upper reaches of the Far East. Central Asia is a country of the highest mountain ranges, wide river valleys, and endless steppes.

Discussion and results. Oriental miniature art got its initial appearance from the examples of ancient wall paintings and sculptures. According to art experts, ancient manuscripts in Iran are decorated with miniature examples. It started as an art form in the Islamic period, that is, in the 7th century. As a masterpiece of the east, miniature art is closely related to the literature of the Middle Ages. According to the researchers, this is an ancient art form—a free way of illuminating the content of the Great Eastern literature by means of images [3, 17 pages].

The origin of the Central Asian miniature is due to ancient manuscripts. At that time, the first task of Muslims was to observe Sharia laws, to regulate people's social, family and personal relationships. All forms of human activity are subject to mandatory rules that define their tasks. Artists who created miniature

works corresponding to the poems of medieval poets and their meaning created their creations on paper.

The term miniature first appeared in the East in the 19th century. Miniature is derived from the Latin word "minium" which means a small image. Initially, miniature works were created on the edges of books enriched with letters, patterns and various artistic decorations using natural paints. Even in ancient sources, miniatures are presented as works of fine art, characterized by small size and subtlety of artistic technique. A distinctive feature of the miniature schools of the East is the representation of the relationship to the religion of Islam through images.

In the training of future miniature painters, masters not only carefully studied painting methods, but also paid attention to the acquisition of necessary skills and knowledge by students. The training of future miniaturists began with copying simple examples of famous masters. As they acquired abilities and skills, the tasks became more complex. Usually copying was done by individual elements of the composition.

By copying the elements of the composition, the student learns the symbolic interpretation of external forms and the color solution of the composition.

In order to gain the necessary skills in order to create a background in the future, miniature painters collected drawings with various images of animals and birds, plants and architectural structures, which they later used in their work [3, 19 pages].

Various techniques were used in the use of compositional elements by experienced artists. One such way of using the image is called "axta". Our craftsmen still use this technique in ganch and wood carving. With the Axta method, artists practice for several years until they master the skills of working with a fine brush. Sometimes inexperienced miniaturists used the whole composition with other manuscripts in their works, turning them into mirrors.

In Central Asia, until the last quarter of the 9th century, works of art and science were copied by Hattots and passed from hand to hand. True, in Arabia and Spain at one time there was a method of reproducing letters by carving them on wood, but this method was not widely developed and soon fell out of use.

In the Middle Ages in the East, manuscripts were not only the spiritual wealth created by ancestors over centuries and thousands of years of human thought, but also the only tool of education and education. Therefore, until recently, great importance was attached to the creation of handwritten books. Secretariat, in turn, was considered one of the factors determining the level of development of cultural life.

The value of manuscripts is determined by the quality of paper, ink, and especially Hattot art, various decorations.

Although the Qur'an does not say that animals should not be painted, Islam has for centuries prevented the development of the art of painting. This is probably the reason why different types of Arabic calligraphy have been developed and the letter itself has become a work of art.

A. Muradov, a connoisseur of the art of calligraphy, says about manuscript books: "In Eastern countries and Central Asia, the art of calligraphy, painting, painting and calligraphy, which was not seen in the world of Christianity and Buddhism, connected with the elements of letters, and the art of artistic manuscripts, built on the basis of the art of letters, developed especially."

As a proof of our opinion, we can cite the work process, images of hardworking people, simple family life, farming, horticulture, handicraft enterprises in the wonderful art of this period. As in fiction, the center of visual art is mainly the human personality, his life, dreams.

The Central Asian school of miniatures is unique and differs from Western fine art. It has its own writing and internal structure. The miniature is distinguished by its free expression, fineness and elegance of the picture, freedom and softness, and harmonic balance. We do not see independent lights here. Miniature has its own expressive language that has been formed over hundreds of years. Central Asian artists depict perspective and related spatial spaces and plans. The difference between a miniature and an easel painting is that it is designed to be carefully looked at, observed, observed. Some researchers of this art tend to see the miniature of the Muslim East from the point of view of the realistic image of the art typical of the Western countries. This problem was solved by expert scientists G.A. Pugachenkova, L.I. Rempel, S.I. Galerkina and others convincingly proved that the form of realism in art has changed historically, and at the same time, the decorativeness of miniature art is considered to be realistic, art of oriental miniature with its image, and constitutes a rare branch of painting.

It is known that the formation and development of the miniature art center took place over several centuries: beginning with the XI-XII works, and in some countries continued until the XIX centuries. During its development, the miniature of Central Asia has traveled a long and complicated path. In the history of Eastern miniature art, there are four centuries that unite a number of schools:

1. Timurid era Khurasan and Movarounnahr (Herat, Samarkand, Tabriz, Shiraz schools).
2. The era of the Safavids - Iran (Shiraz, Tabriz, Mashhad, Isfahan schools).
3. Shaibani period - Central Asia (Bukhara, Samarkand schools).
4. Babur era - India (Agra, Delhi schools).
5. Central Asian miniature centers of the 17th-20th centuries.

Color is very important in medieval Eastern miniatures. Perhaps the main difference between Eastern and Western painting is that color has its own aesthetic value in miniature. All compositions in miniature, reminiscent of a dazzling carpet, are aimed at observation.

By the 5th century, the Shiraz school began to lag significantly behind. At that time, Sultan Husayn, who began patronizing science and art lovers, and Alisher Navoi, a poet who lived and worked here, attracted the best artists of Iran to Herat. In 1519, Jami's epic "Golden Chain" was copied by the calligrapher Mir Ali al-Husayn in Herat. It was made by an artist from Mashhad in the 50s of the 16th century in the workshop opened in Ibrahim Mirza Palace.

17th century Iran is associated with the city of Isfahan, which became the capital of the Safavids. The Isfahan Miniature School of Miniatures united local schools, expressed the new artistic ideas of this period, and began to interest artists in expressing the inner world of humanity.

A portrait genre filled with landscape elements developed. Brightness and many colors started to disappear in the miniature. In this, light and shadow typical of European color image, characters in European clothes appeared. In the second half of the 17th century, the artist Aliquli Jabbar and Muhammad Zaman, who studied in Italy, developed. Reza Abbasi was a court painter in the palace of Shah Abbas I. To achieve this goal, the artist worked according to nature. Because life pictures and sketches have been preserved in the images of his body movements, gestures and situations.

In the Iranian miniatures of the 18th and 19th centuries, idol-shaped works depicting heaven and hell, the prophet Muhammad, imams, and other similar rough characters are widespread.

In the 19th century and the beginning of the 20th century, the artist Kamal ul Mulki reformed the Iranian color image using European artistic images. Miniature was such a unique and bright form of Iranian art that its traditions and influence can be felt in the works of contemporary Iranian artists.

In order for students to know that the formation of fine art in the territory of Uzbekistan is inextricably linked with the historical stages of development in the process of education, the methodological science, which is developing and perfecting step by step, has a high educational value in the training of modern teachers, it is necessary to first have in-depth knowledge of the types and history of fine arts developed in our country. will be done.

Since ancient times, in countries such as Central Asia, Egypt, China, Japan, and India, more difficult graphic drawings of visual art have appeared. Egypt is one of the countries that has had schools of fine arts since ancient times. It is appropriate to approach the issue of scientific pedagogical interpretation of theoretical knowledge about fine art by analyzing the concept of art itself.

The skillful performance and ritualization of any work, thing, item, or event by people means that human labor is done artistically. Therefore, the pedagogues' performance of their work carefully, beautifully, and flawlessly is considered an example of artistry. The nature of the concept of fine art in education requires a special scientific pedagogical analysis. That is why we should dwell on the existing theoretical concepts in this regard and their place in the science of pedagogy.

No matter how distant the history of our ancestors is from us, and regardless of their religious beliefs, there are traces that connect them with us. Even so, they are the wonderful examples of art created by them, their spiritual values, concepts and knowledge that have had an impact on the organic development of human thinking in their general outlook. That is why, in the comprehensive training and formation of modern artist teachers, we can refer to such examples of the heritage of the past, we can use them not only as examples of the past, but also as methodologically perfect tools in the educational process.

Review of the history of art in general or its specific stages, types and genres is based on two

conditions: attribution of works of art (place, time, production techniques) and determination of its artistic qualities (school, style, artistic images and ideas of the period development). Analyzing a work of art consists of a qualitative assessment of genre, image, and style; the historical attribute of the monument is a general condition.

Many connections with other works of art can be identified in each work of art. In the search for similarities and their similarities "by elements", it is easy to deprive the subject of its main meaning - the carrier of artistic ideas and tastes of the entire period.

Conclusions. Even today, the traditions of schools of this direction are continued by skilled painters, craftsmen, and talented young people. The secular medieval art of Islamic countries (which also knew religious themes) required a different non-denominational terminology. Its development is one of the tasks dedicated to the work of many historians of Middle Eastern culture, who study all the arts of the Eastern Middle Ages, including those not related to religious precepts. set a special goal.

The Museum of Oriental Miniature Art named after Kamoliddin Behzod, a genius of miniature art, operates in Tashkent. Paintings, rare books, historical documents, a miraculous box, plaque and other samples of this type of art are collected here. In the State Museum of the History of the Timurids, you can get acquainted with fascinating examples and collections of national miniature art.

Literature:

1. O'zbekiston Respublikasi Prezidenti SH.M.Mirziyoyevning 2020 yil 21 apreldagi "Tasviriy va amaliy san'at sohasi samaradorligini yanada oshirishga doir chora-tadbirlar to'g'risida"gi qarori
2. 2020 йил 16 декабрда UNESCO'нинг Номоддий маданий меросни ҳимоя қилиш бўйича ҳукуматлараро қўмитаси XV сессиясида
3. Avliyakulova Nafisa Muzafarovna. "Tasviriy san'atni o'qitish metodikasi". O'quv qo'llanma. 199 bet. Buxoro-202
4. Fozilova, Z. Q. (2023). Samarqand shahrining bosh rejalari tahlili. Arxitektura, muhandislik va zamonaviy texnologiyalar jurnali, 2(1), 117-122.
5. Салохиддинова, Д. З., Каюмов, Х. И., & Фозилова, З. К. (2023). ПРОБЛЕМЫ ЗАСТРОЙКИ ГОРОДА САМАРКАНДА И ЕЕ РЕШЕНИЯ. CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN, 300-305.
6. Салохиддинова, Д. З., & Каюмов, Х. И. (2012). Мавзолей Саманидов в загадках и легендах: инженерные приёмы шедевра архитектуры Узбекистана. In Материалы международной конференции "Современная архитектура и инновации.
7. Фозилова, З. К., & Каюмов, Х. И. (2023). САМАРКАНД-ПРОБЛЕМЫ СОХРАНЕНИЯ ИСТОРИЧЕСКОЙ ГОРОДСКОЙ СРЕДЫ. CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN, 249-253.
8. Fozilova, Z. Q. (2023). Samarqand shahrining bosh rejalari tahlili. Arxitektura, muhandislik va zamonaviy texnologiyalar jurnali, 2(1), 117-122.
9. Fozilova, Z. Q., & Xamroqulov, O. (2023). SHAHARSOZLIKDAGI MILLIY-TARIXIY AN'ANALAR. CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN, 245-248.
10. Fozilova, Z. Q., Xamroqulov, O., & Yorqulov, F. I. (2023). O'ZBEKISTONDA EKOTURIZM MARSHRUTLARINI RIVOJLANTIRISH TAMOIYILLARI. CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN, 258-262.
11. Salokhiddinova, D. Z., Kayumov, H. I., & Fozilova, Z. K. (2023). Problems of development of the city of Samarkand and its solutions. central asian journal of arts and design, 333-338.
12. Kayumov, H. I., & Fazilova, Z. K. (2023). Organization of traffic flow and optimization of underground-overground passages. the importance of studying optimization of the road transport network in the training of architects-urban planners. journal of engineering, mechanics and modern architecture, 477-482.
13. Fozilova, Z. Q., & Khayitboyev, N. K. (2024). THE ROLE OF "SMART CITIES" IN THE PROBLEMS OF URBAN ECOLOGY AND THEIR MODERN SOLUTIONS. International journal of advanced research in education, technology and management, 3(8), 95-103.
14. Каюмов, Х. И., & Фозилова, З. К. (2024). ПРОБЛЕМЫ ПЕРЕБРОСА ЧАСТИ ВОД

- СИБИРСКИХ РЕК В ОБРАЛО КАСПИЙСКУЮ ВОДНУЮ СИСТЕМУ. Interpretation and researches.
15. 15. Dostonov, A. S., & Fozilova, Z. Q. (2024). O'ZBEKISTONDA AN'ANAVIY TURAR-JOY BINOLARINING SHAKLLANISH BOSQICHLARI. Innovative: International Multidisciplinary Journal of Applied Technology (2995-486X), 251-253.
 16. 16. MB, K., Chekaeva, R. U., & Masaridinova, N. A. (2024). O'ZBEKISTONDA CHOR ROSSIYASI DAVRIDA QURILGAN BINOLAR INTERYERLARIDA MILLIY AN'ANALARNI QO'LLASH USULLARI. Innovative: International Multidisciplinary Journal of Applied Technology (2995-486X), 358-363.
 17. 17. Abdirasulovna, M. N. (2024). METRIC PROBLEMS IN THE DESIGN OF COATING SHELLS. Synergy: Cross-Disciplinary Journal of Digital Investigation (2995-4827), 2(4), 106-110.
 18. 18. Tulakov, E., Inoyatov, D., Kurbonov, A., Sirojiddinov, S., Abdullayeva, S., Matyokubov, B., & Kulmirzayev, J. (2024). Experimental analysis of moisture protection of buildings. In E3S Web of Conferences (Vol. 559, p. 04018). EDP Sciences.
 19. 19. Turakulovna, E. M. U., & Pulatovich, M. B. (2023). Devorlarning issiqlikka chidamliligini oshiruvchi materiallarning xususiyatlari. Journal of engineering, mechanics and modern architecture, 765-768.
 20. 20. Turakulovna, E. M. U., Baxodirovna, R. D., & Pulatovich, M. B. (2024). CLIMATE AND BUILDING ENERGY EFFICIENCY. Научный Фокус, 1(11), 386-389.
 21. 21. Bolikulovich, K. M., & Po'latovich, M. B. (2024). CALCULATION OF THE TEMPERATURE FIELD OF EXTERNAL ENCLOSING STRUCTURES USING THE FINITE DIFFERENCE METHOD. Innovative: International Multidisciplinary Journal of Applied Technology (2995-486X), 165-169.
 22. 22. Rustamova, D. B., Egamova, M. T., Marupova, G. R., & Matyokubov, B. P. (2024). UZBEKISTAN IS AT THE PRESENT STAGE OF CONSTRUCTION DEVELOPMENT. Interpretation and researches.