



| Research Article



The Role of Miniature-Style Design Techniques in The Type of Book Design of Fine Art

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Annotation

The article highlights the role of miniature-style decoration techniques in the type of book decoration of Fine Arts and the significant contribution of miniature painting to the culture of all the Lfdkfh and peoples of the Uzbek people to specialists who are at the Faculty of preservation of objects of cultural heritage.

Keywords: miniature painting, richness of creative imagination, decoration of the book, classical representatives of Oriental literature, ideas of high humanity, life – size images, weight beauty, conditional decorative, mirror of life, countertop and monumental painting, form and composition, decorative-applied art.



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INTRODUCTION

The miniature painting, which has been developing for many centuries, rightfully occupies a proud place in the history of World Art. At the beginning of the 20th and 21st centuries, many masterpieces were created by artists and folk masters of Uzbekistan. They not only amaze a person with the richness of creative imagination and excellent execution, but also testify to the abundant history of the Uzbek people, the lush and originality of their artistic culture. They are rightfully ranked from the Golden fund of World Art.

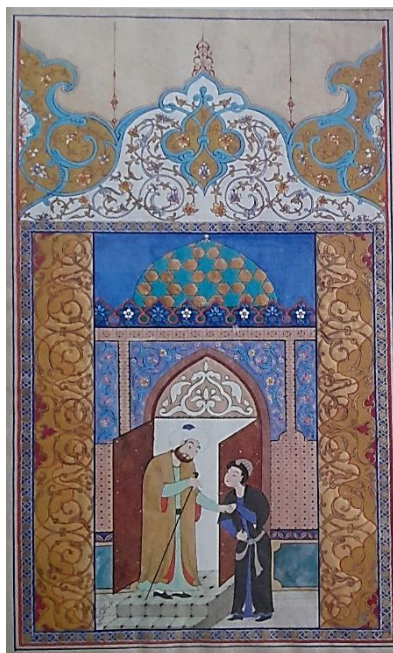
Main part. However, the miniature painting is a wide significant part of the Uzbek people's contribution to the treasure of the culture of all eras and peoples.

The Uzbek miniature of Central Asia is one of the most interesting pages of the centuries-old history of the art of the peoples of the Muslim East. As a distinct type of fine art, it was a biblical decoration and was influenced by classical Eastern poetry.

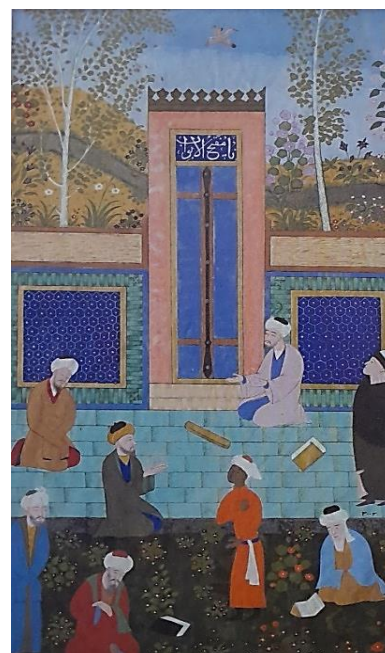
Abulkosim Firdavsiy, Nizami Ganjavi, Abdurakhman Jami, Alisher Nawab, one of the classical representatives of Eastern literature, were considered an inexhaustible source of unity for the mussavirs, enriched their creativity with high humanitarian ideas, life-long Images.

Not only did Oriental poetry know the humanistic content and ideological orientation of miniature painting, but also to some extent its own seal on the development of artistic form.

The majestic world of poetic images, the museified language with istiora, the beauty of weight, the melancholy of poetry to the Muscovites helped create a conditional-decorative style, a system of romantically uplifting, poetic images. The Oriental miniature painting embodies the perception and feeling of the universe by the people in images, because it depicts life reality, the historical and religious identity of the people in vivid images, consequently, the " mirror of life" is



Picture 2. Shomahmud Muhammadjonov. painting on the "Hamsa" of the A.A Navai. Hornbeam, tempera, waterbed. 2002.



Picture 1. Kamal Mirzayev. Manifestation. "Masjidda". Hornbeam, tempera, watercress,

Analyses. Miniature art is not only "reflected", but also creates. Adding new features and drawings to the pre-existing national identity, Mussavir discovers previously unknown terenities of this national "Spirit" and defines its prospective development in a particular way.

Scattered finds held in the foundation of the Museum of art of Uzbekistan, as well as covers of medieval stonework collected in the treasury of Oriental Studies of the akdemia of Sciences of Uzbekistan, form the basis for the idea that this art, although one genre existed-the empty spaces on the surface of the stoneware, are decorated with islmy and girih patterns. It is clear that the fossilized, practically heavily used stoneware, decorated with voqeband miniature, decorated with paintings, did not survive like the preserved ancient "sacred" manuscripts.

The image of nature and man, drawn on the wall, book covers, stone objects, has not survived. Some researchers believed that on the territory of Central Asia, the surface of the objects was decorated only with an Islamic

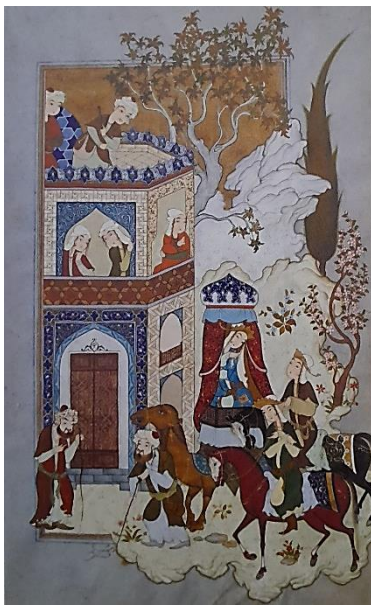
pattern, since the Qur'an forbade the depiction of Karim people and animals. However, historical documentary records and preserved Antiquities refute this assumption.

For example, the rare exhibits of the Museum of the Topkopi Palace in Istanbul (Turkey) indicate that the Prophet Muhammad was wearing a three-button hirqa with the image of a Hello Bee. And the ancient Eastern literary and Sherry manuscript books were decorated in the libraries of Samarkand, Bukhara, Herat, Tabriz during the reign of Islam. Miniature artists were sponsored by the rulers and statesmen themselves and awarded them with health, for which special complexes, workshops and schools were built.

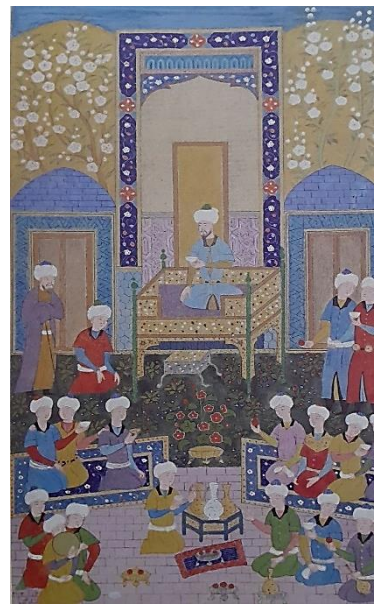
The annals (works of Sharafuddin Ali Yazdi, Zahiriddin Mukhammad Babur, Ibn Arabshah), a historical document, confirm that the walls of the palace erected by The Descendants of Amir Temur and unung were decorated with monumental ornaments and loom paintings from within.

"In the east of Samarkand, two gardens are solibtur, the compound is far away, and the garden is Dilkushodur. Andin Feruza is an alley to the gate, with poplar Timbers on both sides. Dilkushoda also describes the Indian War of ul kuşk soldurubturur , ul kuşkta Temurbek."

"In the middle of the garden, there are more buildings, more buildings, two ashiyonalıq, vale Shiring'ina imorattur, takalluf more in yuqqori ashiyani. Four cells in the Four Corners. Other than this, it is the middle of the four cells and the whole house is a household, a fabricator, a mob of the cells, and four of them are hidden. Every Zil of this house is musavvaradur, although this building was built by Babur Mirzo, vale painted these images by Sultan Abusa'id Mirzo, masof and urushkarini."



Picture 3. Muzaffar Pulatov. Manifestation. "Layly and Majnun". Hornbeam, tempera, watercross, thin zarvarağ. 2005.



Picture 4. Shomahmud Muhammadjonov. "Party in koksaroy". Picture made in the epic "Farkhad and sweet" by A.A Navoi. Hornbeam, tempera, waterbed. 2003.

This is also mentioned in the diaries of Rui González de Clavijo, ambassador of Spain to the Court of Emir Temür. Describing the halls of the Palace of Amir Temur, he mentions that the walls of the Palace were covered with monumental-painting frescoes.

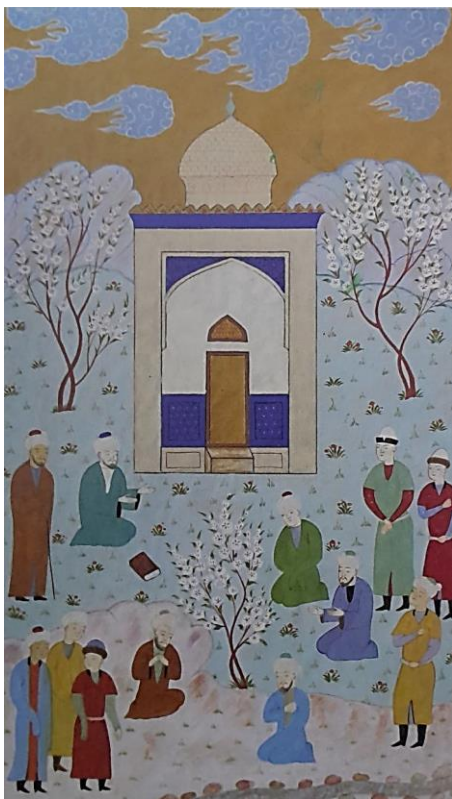
Ibn Arabshah, in his work "history of Amir Temur", concluded: Temur built high and fortified castles in Samarkand, building more and more bostans. Each of them was in a magnificent order, dazzling and wrinkled pace.

Boustons decorate them with fragrant fruit seedlings, making the base mustacham. One of them was called The Garden of Eram, the other the shrine of the world, another the Paradise Of Firdavs, the other the garden of the North, this one the Supreme Paradise.

Also demolishing some places, he built a castle inside each of the Bostons. How many of these castles to one have their meetings, their own pace in various forms; images of the battles he fought, laughing at one, and angry at the other, their pace at official celebrations; meetings in which he conversed with the tsars, emirs, Sayyids, scribes and magnates; the Sultans held their hands in his presence, the representatives of their Tsarist sultans who came to him from other countries over the service, their hunting halqqas-hidden khayts, the battles of Hind, Dashti Kipchak and Ajam-their victory rate, the pace of their enemies were overcome in what condition; the pace of their descendants, grandchildren, emirs, troops; Aishu-ishrat described the Shaki of the cups and cups of his wine, the Shaki of his ulfati singers, the ghazal singers of various status, and of these, like any other of his, connected, the pace of events that had been going on in other countries throughout his life. These were all reflected in the manner in which they occurred, without any prejudice or harm. The purpose of this was to show them clearly to those who did not engage in their own actions.

These are evidence that at that time the Qur'an did not forbid Karim to describe man, animals and poultry.

It has been proven through research that national identity applies equally to both form and content, on top of that it shows what it is necessary to be an artistic structure. Consequently, this identity will consist of a certain sum of ethnographic details (e.g., the representation of doppies, choppers, pilaf, teapots in Uzbek art), or the poetic methods characteristic of medieval classical literature-not the mechanical application of inhuman arts (traditional analogy, istoria, play of words, or fine art, i.e., stylization), but rather the “way of seeing things”.



Picture 5. Shomahmud Muhammadjonov. "Farkhad and Shirin", painting on the "Hamsa" of the A.A Navoi. Hornbeam, tempera, waterbed. 2003



Picture 6. Shomahmud Muhammadjonov. "Farhad's journey with the ruler to the country of Rum". Picture made in the epic "Farkhad and sweet" by A.A Navoi. Hornbeam, tempera, waterbed. 2005.

Conclusion. Medieval miniature can be restored, Of course. However, with its apparent restoration, the current Uzbek miniature circulation cannot be solved. It will be an unnatural and tasteless work. Today, the treatment of restoration of ancient miniature can be solved only by the system of national-aesthetic and moral visions, which existed in medieval classical miniature, that is, by the Yordan of artistic consciousness, which has been historically enriched and cultivated for hundreds of years. This will be the National form. The analysis of art made from the point of view of the unity of content and form inherent in this type of art leads to the idea that the technique of decoration in miniature uslibi also has a symbolic meaning in the type of biblical decoration of fine art.

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