

THE INTERACTION OF STAGES IN THE DEVELOPMENT OF UZBEK MINIATURE. THE INTERPRETATION AND EXTIRPATION OF TODAY'S NEW UZBEK MINIATURE

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ABSTRACT

the article covers the interpretation of Uzbek miniature art and aspects of this miraculous art that are distinguished in nobility within the renewing arts. Stages in the development of miniature are of course important, in which the emphasis is mainly on the fact that they can also draw attention to the issues of loss and change to periods, and it should not be exaggerated to say that it was paid.

Keywords: beauty elegance and, craftsman, muse, naqqosh, hattot talent, artistry, compositional solution, imagination, majestic culture, art., lok, graphics, Mystery

INTRODUCTION

the memory of history restoration of the unbiased and truthful history of the people, our country, the territory of our state occupies an extremely important place in the process of restoring and growing the national pride, if it is permissible to renew the national identity.

It is known that the work of teaching and educating the younger generation by our ancestors, preparing them for future life, preparing them for creative activities, for decency, for obtaining Science, for dealing with useful fists is one of the unique deeds that are absorbed into the blood and blood of the peoples of the East. At the same time, the national craft art, which is our long-standing values, consists in the delivery of our traditions for the future generation.

The protection of educational work by law, the nationalization of all organizational, leadership and supply work, testifies to the serious consideration of our people's national heritage in preserving for their future.

ADABIYOTLAR TAHLILI VA METODOLOGIYASI

It is known that our land is one of the most ancient places and centers of world history and tamadduni. Hundreds of invaluable archaeological masks preserved on the territory of the Republic, architectural and written monuments, examples of Applied Art and folk creativity, all this is a rich and unique historical and spiritual heritage of

our people. In the long history of the peoples of the East, even in the initial periods of the emergence of mankind, for example, in the primitive community system, in the system of slave society, attention was paid to the upbringing of young children, the future generation.

Of course the miniature of the East to learn, to enjoy watching is a necessity to visualize both the scientific and aesthetic aspects of the art of the East today, without becoming an oshufta with beauty.

In these centers, where miniature painting centers are historically the main cities of the major provinces of which are Sheroz in Iran, and later Isfahan, Kazvin, Tabriz, Khurosonda Herat, Movarounnakh Samarkand and Bukhara, unique art schools were formed from aspects of commonality on aesthetic fronts. Records of the formation of the miniature painting of Movarounnahr go back to the end of the 14th century, when the Great State of Amir Temur was founded.

The flourishing of the Middle Eastern miniature painting corresponds to the works of XV-XVII. In many ways, this art was associated with an atmosphere in which secular directions intensified, and the musicians had the opportunity to depict life events, historical and literary heroes.

Oriental miniature has its own language of artistic expression, in which the distant proximity of space, shrinkage and the laws of light are distinguished by the fact that they are not interpreted as the main means.

In the 17th century, the same Central Asian artists were forced to continue Ananas in miniature art far from their homeland. The artist created pictures of the Sultan and their families, Palace emirs, poets in the Palace of the Baburians in the state of Muhammad Khindistan. During this period in Xinjiang, Muhammad Murad Samarqandi created at the Babur court and took the name of Portrait Master.

IMAGINATION AND RESULTS

miniature art is one of the most elegant types of creativity of the Uzbek people of antiquity. According to historical sources, it turns out that boxes with a lock with a photo were made in Bukhara in the 16th century. Lockley miniature examples from this period have not reached US, while most of the manufacturing processes characteristic of this type of craft have been forgotten. The miniature artist created a work based on the imagination of reality-watching life in the outside world, following certain rules of law of the composition. In the seventies of our century, significant changes took place in the cultural life of Uzbekistan. In particular, during this period, a type of painting—miniature art appeared, in which visual art is drawn on a stone.

It was in this circle that the elegant naqshu nigor experimental and scientific production workshop was established in order to preserve, develop and revive all types of folk art. He founded the Association of folk art “Usta” under the auspices of the Art

Fund of the Union of artists of Uzbekistan. He was appointed as a trustee of the famous artist Chingiz Akhmarov. The first miniature works of talented young artists came to the building at the workshop. In his creative activity at the Union of folk art "Usta" there were famous Uzbek muse Chingiz Akhmarov and his students Javlon Umarbekov, Bahadir Jalolov, as well as young, needy artists Niyozali Kholmatov, Shomahmud Muhammadjonov, Abduvosit Qambarov, Ghaz Kamolov, Munira Sotiboldiyeva and others.

The work of Shomahmud Muhammadjonov became a lesson for the first generation of musicians who were engaged in lokli miniature. Medieval Oriental miniature, in-depth knowledge of its technological methods and the skills of an academic machine painting at the same time became the basis for the formation of a unique artistic style in Shomahmud Muhammadzhanov. It follows the laws of medieval miniature in patterns.

The heroes of the muse reflect their mental state through appearance, situation, gestures, symbolic meanings of colors.

However, Shomahmud Muhammadjonov, in contrast to medieval Masters, also tries to instill in the traditional system of miniature art the unique artistic thinking of the modern author.

He became one of the founders of a special direction in the Fine Arts of Uzbekistan, consisting in the harmonization of traditions and modernity. His contribution to the development of Uzbek lokli miniature is significant. With several types of artistic crafts .G'ayrat Kamolov boxes made of stone (pape-mashe), upadons, decorate decorative tablets directly with miniature. When choosing a topic, The Muse will turn to more folkloric melodies-Yu, Navoi epics. The work of enthusiast Kamolov is colorful and is characterized by the addition of miniature traditions along with European realistic painting techniques.

Bahodir Yo'ldoshev talented miniature muse. Born in 1961 in Tashkent region. In 1982 he completed the Faculty of art graphics of the Tashkent State Pedagogical Institute named after Nizami. Since 1990, he has been creating at the abulkosim madrasa. In the miniatures he created, medieval plots found their solution. Musavvirnig miniature works on paper and fabrics are distinguished from others by their unique compositional solution, color harmony.

Zilola Sulaymonova – miniature muse. He continues to create today as a specialist teacher at the Republican musavirlik college. In his works, one can find miniature compositions of the classical East in the direction of miniature and belonging to the work of Uzbek folk writers. His miniature works are distinguished from others by their unique compositional solution, color harmony.

Lockley miniature art is a type of creation that requires tremendous diligence,

skill, knowledge, subtle emotion. The current miniature master cannot create without striving to get closer to the heights of Oriental classical miniature, albeit a little. In their creations, young people belonging to the navqiran generation of musicians first of all adhere to the traditional laws of miniature art. Graduates of Tashkent State Pedagogical University named after the Republican art college and Nizami of the Academy of Fine Arts of Uzbekistan are Bahadir satellite, Abduhakim Karimov, Anwar Israilov, Jalaliddin Ashrapov, Shailhom Shoyokubov, Rasul Steelov, Abdullah Nazirov, Shorasul Shoahmedov, Sunnatulla Steelov, Fakhridin Rahmatullayev, Shoolim Shomansurov, Kamoliddin Mirzayev, Zilola Sulaymanova.

They work in the "Craftsman" Union, and another is engaged in free creativity. The creators' cells, located in the abulkosim madrasa, attract attention to their coziness, ready-made cuticles lined in them, drawings, books, art materials laid out on ancient papers. Perhaps what a creative atmosphere surrounds the medieval muse masters who shed an eye on the manuscript books: an incredibly quiet and peaceful spirit and dreams prevail here. Despite the fact that these musicians are still young, they each have their own disciples.

This is how the continuity of artistic traditions, the peculiarities of one of the forms of Education in the East are also manifested. In the works of young miniaturists, the artistic and methodological peculiarities of Oriental miniature are maintained: figurativeness of the image, decorativeness of colors, sophistication in images, thoroughness of execution.

Young masters are using only natural paint by adding egg yolks to the powders, while retaining the Ancient Technology of making pape-mashen. Medieval miniature painters often used molds, copying some elements from the paintings of famous Masters for a long time in order to create their own compositions from time to time.

Current young musicians working in the genre of lacquered miniature also apply this principle in their practice.

They are creating author's compositions on historical and modern topics, avidly caressing the artistic laws and regulations of miniature painting.

The characters of firdavsi's "Chronicle", Nizami's "Khamsa", Jami's "Yusuf and Zulayho", Nawai's "Khamsa" epics, and other historical-literary sources are re-embodied in the lokli patterns of the young masters.

CONCLUSION

In place of the conclusion, it should be said that in the years of independence, the emphasis on Uzbek miniature art became more intense. In Uzbek fine art, compositions in a creative idea can be seen, which have different curings in miniature works of kuplab.

According to the decree of the president of the Republic of Uzbekistan, in 1997 the National Institute of painting and design named after Behzod was founded. In Uzbekistan, miniature art is a comprehensive artistic-stylistic direction that can not be a simple type, but include a miniature in lacquer, mural patterns, fabric and leather.

Today, miniature art is precisely at the height of prosperity, the circle of miniature painters is expanding, and artistry is rising in his works. With this, miniature art is recognized as one of the main tools of tourism infrastructure due to the demand of the present day.

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