

## ORIENTAL MINIATURE AND ITS ROLE IN ART

Juraeva Ogiloy Kengash kizi

Student of Navoi State Pedagogical Institute

<https://doi.org/10.5281/zenodo.7954085>

**Abstract.** *In this article, the close connection of oriental minatura art with the literature of the Middle Ages, the fact that this ancient art form is a free expression of the content of the great oriental literature through the medium of images, and that it has a writing and internal structure that is different from the visual art of the Garb is thought about.*

**Keywords:** *oriental, minature, art, image, tool, middle ages, literature, west, art, writing, internal structure, painting.*

The role of art in expanding a person's worldview is incomparable. It makes human life meaningful and enriches spiritually. Because art satisfies a person's need for beauty, awakens his feelings, develops his creative ability, and leads to goodness. This creates conditions for the spiritual growth of a person, helps to solve the most complex problems in his social and personal life, and helps everyone to find his place in life. For this, it is necessary to understand art, to be familiar with it.

President of the Republic of Uzbekistan Sh.M.Mirziyoev emphasized that “First of all, the creation of the necessary environment and conditions for the promotion of the rich history of our country, its unique culture and national values, and the achievement of scientific and literary achievements among the youth and the population is one of the priority tasks”.

Indeed, mastering the cultural and scientific heritage of our ancestors, deeply mastering their contributions to visual art is one of the important tasks of today.

Miniature art as an oriental masterpiece is closely related to medieval literature. According to the researchers, this is an ancient art form - a free form of visualizing the content of the great Eastern literature.

Only with the help of these art tools, the content and form of the works of the Middle Ages were expressed. The creators of these works showed their deep understanding of Eastern literature and the height of their intellectual thinking with the help of unique artistic tools in miniature. Acquaintance with oriental miniatures is a foundation not only to get to know the beauty, but also to understand the sources of contemporary oriental art.

A natural question arises as to what the miniature is. Miniature is derived from the Latin word “miniature” and means light red color (cinnabar). The French word “miniature” (XVII century) means a small-sized picture (portrait). In all encyclopedic dictionaries, it is written that “miniature” is a small-sized, delicate artistic work of art. It is called by Persian, Arabic and Turkish words such as “painter”, “naqqosh” and so on.

Oriental miniatures are unique in that they have a writing and interior design that differs from Western art.

The miniature is distinguished by its free expression, fineness and elegance of the picture, freeness and softness, and harmonic balance.

The miniature has its own expressive language, which has been formed for hundreds of years. The oriental master describes perspective and related spatial spaces, plans conditionally. Similarly, from the height of “Bird’s Flight”, which shows the placement of a composition of tall

figures with many figures in a small space, as well as the architectural border of the interior and exterior of the building and the interior, which allows to imagine a large “World” on a small paper surface. And 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 have expressed a tendency to see the miniature of the Muslim East from the point of view of a realistic image of the art typical of foreign countries. This is fundamentally wrong, and a number of expert scientists, including academician G.A.Pugachenkova, L.I.Rempel, S.I.Galerkina and others have convincingly proved that the form of realism in art has changed historically, and at the same time, the decorativeness of miniature art, its figurative poetic language, the original oriental miniature art is considered realistic, and constitutes a rare branch of painting.

Color is very important in medieval oriental miniatures. Perhaps, the main difference between Eastern and Western painting is that color has its own aesthetic value in miniature. All the compositions in miniature, reminiscent of a glaring carpet, are aimed at long-term contemplation and observation. As a result of looking carefully at the picture, the viewer will witness new details and characters drawn with great skill and delicacy. The play of bright, resonant pure local colors and harmony creates a poetic mood.

It is necessary to pay special attention to the role of the general emotional state, which is allocated to the rhythm in the miniature. Rhythm is based on the sequential repetition of certain elements, colors, shades, etc. in visual arts.

In Shorokhov’s textbook “Composition” (M, 1986), the concept of rhythm is defined as follows:

- Rhythm is described as being based on the laws of composition and tone and color contrast. Totally agree with that. The above definitions can also be applied to oriental miniatures. Looking from the perspective of research on miniature schools of Bukhara (Central Asia) of the 16<sup>th</sup> century allows us to justify that:

-Rhythm is based on repetition in miniature:

- 1) line;
- 2) colors;
- 3) mattress stains;
- 4) planes of different sizes and shapes;
- 5) space in miniature space that is not filled after a certain period.

We see that in the oriental miniature composition, each of its laws is based on the general rules of rhythmic art.

The masters of the Middle Ages skillfully used these effective methods of composition. It can be clearly concluded that the artists of that time had the opportunity to depict various emotional states in the plot with rhythmic means.

## **REFERENCES**

1. Mirziyoev Sh.M. Critical analysis, strict discipline and personal responsibility should be the daily rule of activity of every leader. - T.: Uzbekistan, 2017. - P. 47.
2. Aydinov.N. Clips from the history of visual art of Uzbekistan.-T: Okituvchi, 1997.
3. Umarov.A. Ahmedov M. Explanatory dictionary of fine art terms.-Oz. 1998.
4. Usmanov O. Komoliddin Behzod and his painting school. -T. Fan. 1997.
5. Eastern miniature schools.-Tashkent: Gofur Ghulam, 1989.

6. Aydinov N. Problems of training artist teachers.-T. Okituvchi. 1997.
7. Sh. Bobonazarov. Sh. Jalolov. Nuza arts as an ethnomedial phenomenon. Published by: TRANS Asian Research Journals AJMR: asianjournal of multidimensional Research Asian Journal of Multidimensional Research (AJMR) Impact Factor: SJIF 2021 = 7. 699 05 -May 2021. <https://www.tarj.in>
8. Sh. Bobonazarov. The importance of using modern pedagogical technologies in composition classes. Innovative Development in Educational Activities
9. Sh. Bobonazarov. The uniqueness of working with images in the grisaille technique. Scientific Journal Impact Factor (SJIF) 2022: 4.654 December, 2022
10. [https://t.me/openidea\\_uz](https://t.me/openidea_uz) Multidisciplinary Scientific Journal December