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IMAGE PHILOSOPHY OF CENTRAL ASIAN MINIATURE ART

Abstract: Miniature art is an integral part of the rich and diverse cultural heritage of the Central Asian region. Miniature art is known for its exclusivity and originality and plays an important role in shaping the spiritual world and the artistic taste of people. Due to its partial connection with reality, moral standards, an aesthetic ideal, ideological content, philosophical ideas within the law, and finally, the embodiment of the national spirit of miniature art of Central Asia has important artistic and aesthetic value.

Key words: miniature art, artistic image, color, aesthetic ideal, symbolic meaning, pattern, portrait genre.

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Introduction

Ancient works of art lifted the spirit and led humanity to harmony, beauty and greatness. Art not only contributes to the growth of the inner self of every person, but also creates opportunities for the development of society. Visual art also plays an important role.

Miniature art plays an important role in the aesthetic perception, study and understanding of the universe. Reflecting life on literary images and evaluating life from the point of view of aesthetic, feeling miniature beauty is a powerful tool. This not only reflects yesterday's reality; it also faithfully expresses tomorrow's life. With its fabulous, fantastic, romantic and aesthetic features, it reveals the world of beauty to people, develops their aesthetic taste, calls for knowledge and reflection, fosters the desire for perception the world even more beautiful.

Miniature paintings are one of the most valuable decorative items in Central Asia. Miniature paintings not only complement and decorate text content, but reflects the religious, philosophical, social and elegance perceptions of a particular period. "... Decorations of manuscripts are miniature paintings and are blossoming flowers of culture, however, they are not wildflowers growing in a pile of green meadow and stretching its thin leaves into the sun's rays with weakness. This is an elegance flower created by the hard work of artists. The beauty of miniatures in lines,

shapes and colors is the surface, it is clear to the glances and feelings of each viewer: It generously gave its beauty to the distant descendants of past development, and generously sacrifices to our contemporaries. It still holds its charm, but it is just an apparent perception. There is such complex content inside the miniature paintings that special training is needed to understand this" [1; p. 6].

Miniature art reflects the aesthetic ideal of the period and has reflected the life of society, the struggle of new forces and humanistic ideals through artistic images. Luxurious parties, fierce battles, philosophical considerations and romantic scenes have become the main compositional themes of miniatures.

"...The definition of the artistic features of an artwork requires the study of image forms and the task of the image. An image in artistic perception is sensual perception that is a means of illuminating an object and conveying some general idea" [2; p.105-106]. It can be distinguished different methods of different forms of "imaged" ideas and artistic generalization.

II. Main Part

Combining reality with images is an act of imagination, however, in other cases, a particular artistic idea may also be a source of imagination. At first it captures the imagination of artist, then the artist chooses the image to present it [3; p.131]. The artistic image as a fundamental, epistemological and aesthetic

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category creates various forms of imaginative thinking, requires a deep and rational understanding of the universe, since “Interpretation of events depends on the authors' commitment to certain aspects of reality, their understanding, as well as their philosophical and aesthetic views” [4; p.436].

Miniatures in artistic manuscripts depict worldly life and reflect beauty. “...miniatures always have hidden meaning, it is intended for each observer to interpret it individually. Today's public perceives this as a beautiful picture, For the author, the most important thing is to give the idea of work through composition, color and various possibilities. In miniature paintings, metaphors obey the rules and regulations. Especially in many-faced compositions there is no element that does not make sense” [5; p.35].

Reflection of the qualities and real properties of the external world in the visual arts creates harmonious feelings and perceptions, which are elements of aesthetic taste [6; p.13]. In the miniature art of Central Asia, the color, shape and structure of the elements of nature (plants, horns, trunks, leaves, flowers, animals, birds, people, landscapes, mountains, rocks, rivers, sun, stars, etc.) are highly generalized in terms of the artistic image and it is one of the main aesthetic features of symbolism. As a result of the wise use of miniature compositions creates incredible images. Anyone who sees this will receive aesthetic pleasure from the reflected form.

As is known, each art form has its own “language”. Understanding miniature painting requires knowledge of the language of a particular system of sciences, such as poetry, philosophy, aesthetics, astrology, and religious studies.

If the main weapon of the writer, poet, playwright is words, the artist's means of expression are paints and colors. We can say that, the secrets of the beauty and elegance of nature and life, as well as the human soul, are not able to reveal any other field of art other than painting. It is in painting with the help of paints that great progress can be achieved in the knowledge of nature, society, the general way of mankind life, human soul, character.

Colors also played a role in ancient folklore. In particular, in folk myths the four sides of the world are imagined in different colors, for example, North as white, South as brown, East as yellow, and West as blue. Seasons are indicated by following colors: spring as white, pink, green; summer as dark green; autumn as green, pink, golden; winter as white. As indicated in historical archaeological sources, in many nations, a month, a day, in the general time, is usually represented by specific colors. Less generalized ideas about the universe, the greater the variety of colors are recognized, but in designating abstract concepts, all peoples of the world refer to the properties of color. For instance, white as peace and tranquility, blue as call for unity, red as love. ... Artists also represent the

age of people in different colors. Love, stormy youth expressed as blue, green, dark red and red, oldness expressed as brown, blue and gray [7; p.15].

Brilliant colors that are the main aesthetic properties of miniatures not only reveals the nature of the vision of each life situation but also it is a reliable means of expressing his secrets.

Indeed, “No matter what genre an artwork is written in, it will be imprinted in human memory only if it obeys the laws of ideals and forms. In fiction, the concept of image and idea corresponds to the concept of painting and color in painting” [8; p.19]. Knowing that the artists of Central Asia, the world is beautiful in its diversity, they understood that color has a deep meaning and it is a tool that shows the psychological processes taking place in the human soul. Therefore, a miniature is a unique type of painting.

Color is a real miracle. Color plays a very important role in showing space in miniature and painting. Our ancestors in miniatures expressed their understanding of the world, natural and human images through a complex of beautiful colors and shapes. For instance, “...Timurid artists, by using different shades of color, create a compact space and, by preserving all the colors in it, place large natural landscapes, large architectural structures. They embodied the essence of fire and the sun in golden color; therefore, other colors appear in the background with all their brilliance” [9; p.10]. Since time immemorial, mankind, especially artists, has always paid special attention to color. That is why our works of classical art have been and continue to be of interest and recognition for centuries.

Marc Chagall, a world-class artist of the 20th century, said about color: “Color is all. When color is right, form is right. Color is everything, color is vibration like music; everything is vibration... In our life there is a single color, as on an artist palette which provides the meaning of life and art. It is the color of love” [10]. As noted by G. K. Chesterton: “The old miniature masters were able to convince people that color is precious, like gold or sapphires. The artist could choose the color himself, but the color meant something: the bird could be blue, the tree could be gold, the fish could be silver, the cloud was scarlet, but the artist convinced us how important and almost painfully stressed these colors were” [11; p.1]. Indeed, the colors used in the oriental miniatures were symbolic. For example, the following colors have been expressed by the following meanings: green as sustainability, durability, dignity, the awakening and revival of life; blue as solicitude, loyalty, enjoyment, dreams; red as life, love, victory, beauty; yellow as desire, wealth.

The ban on the worship of the image of living beings in Islam has caused a trend of ornaments in the fine arts of Central Asia. “Ornaments created by our ancestors have a multi-level meaning, different emotional colors, shapes, moods, as well as logical and philosophical overflows. They loved beauty,

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accordingly, they embodied symbolic expressions and certain symbols, they were able to quickly convey reality to people through beauty” [12; p.38].

A high level of knowledge of art, symbolism and color psychology of the analysis of ornaments and compositions in miniature works is required, because, Book masters knew that their task was not only to reveal the specific content of a particular book but also to express the general method of a literary work, as well as the literary method of that period using ornaments and illustrations. For instance, “ornaments in books embodied in the decorations of a beautiful spring flower-garden and garden. The image of a prosperous garden was a traditional theme of folklore poetry of peoples engaged in agriculture and a traditional topic of folk art of the East. It wisely embodied the imagination of the prosperous life of the nation and expressed it as an alternative to the imagination of paradise” [1; p.5-6].

Images of deserts and garden landscapes in miniatures of Central Asia were the main theme of the paintings and embodied in them the Asian properties of pictoriality. It is well known that many gardens were created by Amir Temur, later Shahrukh Mirza, Sulton Husayn, prince Badiuzzamon (“Bog‘i Baland”, “Bog‘i zog‘on”, “Bog‘i Safed”, “Bog‘i Zubayda”, “Bog‘i murod”, “Bog‘i jahonaro”, “Bog‘i Nav”). As the historian Hafiz Abru said: “In Herat, building palaces, luxurious houses and gardens were strengthened from the poor to aristocrats to the best of their abilities” [13; p.182]. Information about Timurid gardens can be represented mainly by literary, historical and scientific sources, as well as by miniatures. In general, Gardens depicted in oriental miniatures testifies to the high level of development of garden art in Central Asia.

Gardens that considered the mercy of Allah was accepted as a small part of paradise and they were the basis for artists to express the beauty that they see and feel that they experience. The garden has symbolized, first of all, a small part of the paradise that Allah created. Inside this stands a man who leads a secluded life and misses the loneliness. The miniature image of paradise reflected the idea of a truly immortal life.

In oriental miniatures, the garden is presented as a green lawn and as a place with different fruit trees and as a miracle created by divine power. Miniature artists in their works tried to convey paradise that they depict as a garden in the beauty of nature. To achieve aesthetic beauty in miniature landscapes, to depict gardens, flowers and fruit trees, artists focused on color harmony.

The miniatures (London, The British Library) drawn by Junaid Sultaniy for the Hamsa of Hodge Kamron in 1396 in Baghdad provide an opportunity to present the image of the garden in the style of oriental miniature art. The beauty of landscapes and the image of palaces in these works became the basis of medieval painting in Central Asia and contributed to

its development.

The wide scope of the compositions allowed Junaid Sultani to depict the vast nature landscape; in his works, hills alternate with flower-gardens, rivers flow in flower-gardens, different types of trees stand on the banks of the river, birds fly peacefully over them. To portray the inside of the palace, three walls have been based: a back wall with a window, two side walls built diagonally, This arrangement of walls gives an idea of the development from space to depth. The aisles have been shown below and light handwriting on a white background has been expressed above. On these miniatures, as usual, architectural buildings are depicted both in front and inside. Comprehensive image ratio, abundance of details, naturalness of the trees whose leaves are very elegantly portrayed, flowers, grassy areas are rich in charming harmonies with yellowish pink and light pink, different glossy green, blue, gold colors give the paintings amazing aesthetic beauty [14; p.15].

The flowering tree in miniatures, in fact, combines with a motif widely known before the Muslim era, “the tree of life”, which symbolizes the abundance of gifts of nature and divine generosity. The image of a tree has long been considered a source of energy since ancient times. “The tree has been expressed as the connection between greatness, power, belowground, earth and sky, i.e., a tree has been presented as the axis of the universe” [15; p.3].

In oriental miniatures, images of flowers, trees, fruits, birds and clouds, which are inextricably linked with the image of the garden, have deep symbolic meanings, particularly, The following objects has been the following meanings: flowers as life, a rose as beauty, a tulip as spring, a pomegranate fruit as family, goodness; an apple as love, a young branch as wellness; birds as happiness; the sun, sky and clouds as light, life and majesty.

In Central Asian painting, miniature artists also used symbols and composers to describe love, an example is the miniature of 1529 in the manuscript of “Anthology”.

In the two miniatures of the “Anthology” redrawn by Ali al-Husseini for Ubaidullah in Bukhara, the traditions of the miniature school of Herat are obvious. These miniatures are not an illustration of any poem in the collection, but rather show using colors all oriental poetry and its favorite subjects - love and friendship, spring blossoms and tender encounters, a friendly glass of wine and conversations of poetry reading [16; p.158].

Both miniatures show a flowering garden, creek, many flowers, a lawn with trees, flying birds, and blue sky covered with golden. Landscapes and figures are combined into a single musical mass, the lines are thin and proportional, the colors are clean and clear, and the characters in miniatures express the symbols of love and happiness.

The first miniature depicts a young poet and his

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friend, and the second poet and a beautiful girl. The second miniature entitled "Two lovers in a flowering garden" is devoted to the theme of harmony of nature and love, and it combines the image of love depicted on the background of the garden with spring and its eternal flowering. It does not relate this miniature to a specific poetic text but represents a symbol of love and beauty and a general conclusion.

The blue sky, reddish trees, a silver creek, amazing patterns of a girl's dress, the yellow colors of the young man's outfits in miniature symbolize life, love, kindness and prosperity, and gives the picture a high spirit and brightness.

The picture does not depict the conversation of lovers; the beautiful girl inspects fragrant apple fruit, which is a symbol of love, and the guy was absorbed in reading a book. The rhythmic interaction of the two images reflects their spiritual harmony. The noise of mandarin vibrations depicted on the creek is typical of Chinese poetry and interprets the symbol of love.

The scene depicted in a lyrical, romantic, and poetic spirit has a symbolic meaning and it demonstrates the characteristic and unique features of oriental painting. Elegant flowers in miniature create a decorative look, with its vibrant color, it captivates the viewer. The stylistic features of both miniatures belong to the Herat miniature school.

Along with vivid images of nature and love, the revival of the inorganic world in compositions and in colors and lines, the image of the "man" is also a center of measurement that determines social, psychological and national identity.

Portraits of oriental artists also play an important role in revealing aesthetic aspects and the philosophy of the image of miniature art in Central Asia.

The portrait genre of fine art differs slightly from other areas of art, as it expresses the spiritual nature of a human. Examples of such great artists as Kamoliddin Behzad, Mahmoud Muzahib, Mir Musavvir, Mir Said Ali, as well as Chingiz Akhmarov, Abdulkhak Abdullaev, Rakhim Akhmedov and many others were invaluable in creating portraiture.

The pictorial art of Central Asia has grown from the end of the 15th century to a portrait miniature. Books across the page portrayed a standing or seated person. Historical miniature artifacts appeared that could identify facial features beginning from this era.

Kamoliddin Behzad is a leading portrait artist in Central Asia and was a skilled artist who introduced portrait genre into the history of our fine art. The portraits of Abdurahman Jami, Sultan Hussein Baykara (Tehran Museum Collection), Zahiriddin Muhammad Bobur, Muhammad Shaybanikhan, Hussein Baykara's son, poet, and prince Garib, poet of the Safavids Palace Abdullah Khotifi (collection of A. Sakisyan), "Portrait of Emir", drawn on the basis of ethnicity in a stylized form (Museum of Fine Arts, Boston), dervish and many others painted by Kamoliddin Behzad, occupy a special place among

the historical and artistic masterpieces of Uzbek and world culture. The portraits created by Behzad attract attention that reveals a characteristic feature, inner experiences, soulful and psychological state of a certain person. Scientific works of Galina Pugachenkova are of great importance to show the grace and features of the portrait genre of Middle Eastern miniatures, especially portraits of Behzad.

As an example, consider the portrait of Sultan Hussein Baykara. Several miniature paintings are preserved to our time, depicting Hussein Baykara, who was the patron saint of Behzad. It is written in miniatures that they belong to 1485 (collections of Tehran museum). On the left of the picture, which consists of two parts, the sultan was depicted solemnly holding a flower in the middle of a flowering garden, and many women around the sultan are also depicted. Women belong to the harem of the Sultan and are depicted sitting on a beautiful carpet, walking between flowers, reading poetry, playing the harp, and servants are depicted with glasses and cups of wine (as is known, Hussein Baykara has been addicted to wine). The small size of the work reflects only the general view [17; p.12].

A single portrait of Hussein Baykara, which attracts attention and reveals its peculiar character, was revised at the end of the 15th century by Behzad. Hussein Baykara is depicted in the portrait where he completely sits on his knees. Identity of Hussein Baykara is clearly revealed in the portrait. The appearance and harmonious structure of the body part in the picture attract any viewer. In the picture, the sultan is depicted sitting on his legs with his legs folded, one hand on his knee, the other hand bent in half, and his fingers seem to be describing something. In his head is a well-tailored turban, a long beard beautifies his face in a peculiar way: the sultan has long eyes and a neat mustache over his lips.

When the center of the picture is determined and analyzed using simple geometric shapes, it can be seen that the picture is perfect in relation to harmony. Such an analysis shows that the portrait is perfect in every way and can meet the requirements of beauty. This means that the artist has mastered and applied the secrets of fine art.

It can be seen that the royal clothes are very rich in jewelry, part of the shoulders and chests of clothes are decorated with patterns in the portrait. There is a scatter pin on the belt and the upper part of the royal chapan is ornamented with gold thread. Observing these aspects, once again, we admire the art of painting of that time. The patterns are so harmonious with each other that Even if you look at it carefully, you will not know where the ornament begins and where it ends. The brightly colored clothes of Hussein Baykara and the richly decorated shoulder parts emphasize his high artistic ability, the image of a wise warrior and his elegant appearance. The harmony of the Eastern spirit, mood, aesthetic taste and artistic

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craftsmanship testifies to a wide range of creative possibilities of the artist. Indeed, although aesthetic features are simple in the portrait, they are manifested in expressions by the skill of the artist of the proportions of the human body. Proportions are peculiar in almost every part of the portrait. Images of eyelashes, eyebrows and fingers in harmony with the patterns of clothing. An artistic solution has been found in the combination of soft colors and elegant lines. Therefore, the image of the portrayed person has been brightly depicted. In general, another valuable aspect of the work is the fact that Kamoliddin Behzad left invaluable information about the people of his time and their spiritual world. It is known that the original portrait, stored in the national gallery of Sweden, is in a private collection of the Swedish art critic F. Martin. At the time, this portrait glorified not only the artist, but also Hussein Baykara, king of

Khorasan [18; p.37].

Conclusion

As we have already seen, a miniature artist is, first of all, an artist who enlivens the images he creates with the help of colors, patterns and shapes. "It is the miniature art that embodies spiritual, aesthetic, historical and other information, therefore, miniature art was the basis of the culture of that time and has been considered one of the indicators of the representative" [19; p.25]. Miniature is one of the most interesting areas of art in Central Asia. The miniature art of Central Asia amazes the public with its elegant style, the mysteriousness of images and bright colorings. A miniature that requires an artistic generalization and a sublime interpretation in images with the help of metaphorical and symbolic features develops a person's common sense and desire for a deeper understanding of life.

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