

TYPES OF DECORATION IN MINIATURE ART

Kalbayeva Maftunakhan*

*Teacher,

Department of "Miniature and Calligraphy",

National Institute of Painting and Design named after Kamoliddin Behzod,

UZBEKISTAN

Email id: imaf_planet@mail.ru

DOI: 10.5958/2249-7137.2022.00766.2

ABSTRACT

At the present time, Nowadays, great attention is paid to painting, drawing and other professions. Among them, attention and interest in the Miniature direction is the most. The study of this field is becoming an urgent issue day by day. This article sheds light on miniature art and its types, and how attractive this art is.

KEYWORDS: *Miniature, Metal, Decorate Medieval Manuscripts, Watercolor, Architectural Borders.*

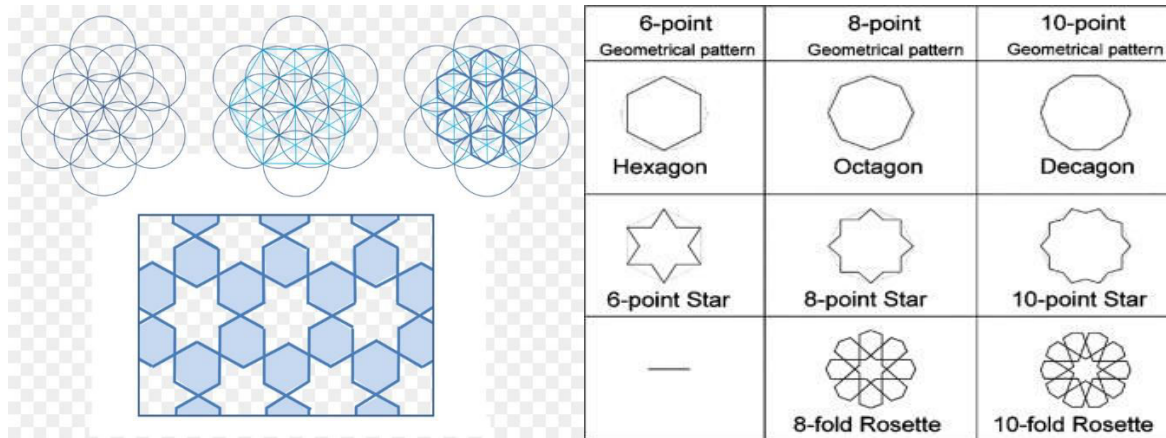
INTRODUCTION

Miniatures are small-scale works of fine art. The term Miniature is also used for small-scale paintings created to decorate medieval manuscripts, as well as bone, parchment, fake core (stone paper), metal, porcelain, and sometimes household items (tobacco, clock, ring, etc.). Areas of artistic miniatures such as book and portrait miniatures are widespread. In Book Miniatures, the pictures are colored with tempera, gouache, glue, watercolor, and other paints and applied directly to the pages of manuscript books, and the patterns (title, title, plate, etc.) are combined with the decorations of these books. The miniature has been known since ancient times. In ancient times, the paintings on Egyptian papyri were painted with dull colors on a flat surface. Late Antique Miniatures (4th-6th centuries) are notable for their accurate rendering of shapes and exposure. This method prevailed in Byzantine Miniatures (mainly religious manuscripts) until the 10th century. Features of folk art entered the miniature. In the Gothic miniatures of the 13th and 15th centuries, the desire to represent nature increased, the pictures were explained with text, the forms were revived, and landscape, interior, and architectural borders were given a lot of space. Among the great miniature masters in France, A. Boneyo, Jacquemard'Edenand others created fruitful works. Medieval western miniatures are distinguished by a couple of local schools. Miniatures developed in Armenia (6th-7th centuries), Bukhara (8th-10th centuries, Georgia (9th-10th centuries), Russia (5th century).

By the beginning of the 20th century, the development of miniature art stopped in the territory of Uzbekistan. Us t a Momin, A. Siddiqi, G. Nikitin, Ch. The traditions of M. are observed in the work of artists such as Ahmarov and T. Muhamedov. In the 1970s and 1980s, there were attempts to restore the traditions of Miniatures. The real development of the miniature took place after the independence of Uzbekistan. Ch. Ahmarov continued the traditions of miniature art in his work, enriching it with new content and ideas. Artists used various patterns to decorate the

elegant miniature. Ancient manuscripts created in the 14th and 15th centuries used Islamic and Girih motifs to decorate the borders of books.

Girih (Persian - problem, knot, tangle) - complex geometric pattern; widely used in architecture and artistic crafts. The basis of the pattern consists of triangular, rectangular, square, circular and arc-shaped distributions. Analyzing, drawing, and creating new types of geometry requires special training and skills. Girishes were simple at the time of their creation, and later they improved and became more complex. No matter how complex a Girih is, it has a convenient side: any Girih is divided into certain repeating parts (divisions).



Islamic Girih

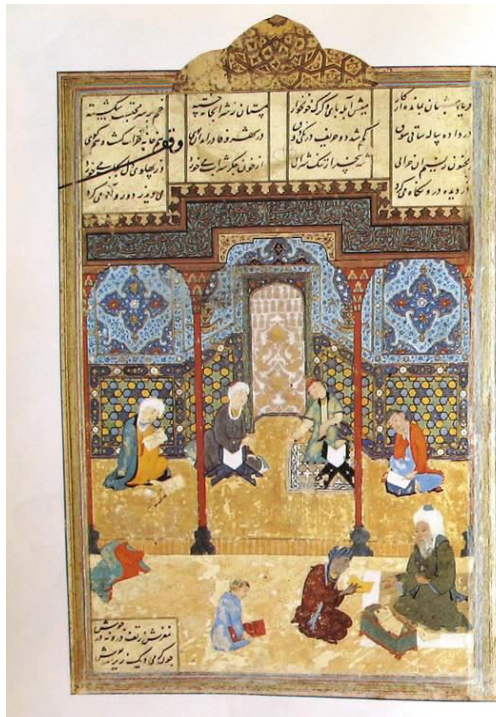
As the layouts are repeated, they become more beautiful and attractive. Due to this, it is possible to re-decompose a complex Girih consisting of some simple Girihs and create a third type of Girih by intertwining several simple and independent Girihs. Depending on their shape, Girihs are called differently: "5 and 10-pointed Girih" if they are 5- and 10-pointed stars based on their distribution, "PargariGirih" if they are made of curved lines drawn using pargar, etc.



The Girih pattern is often found in preserved architectural monuments, household items (barkash, obdasta, plate, ceramic dishes, carpet, palak, etc.), jewelry, and book decorations. Especially among architectural decorations, Girih takes the leading place (Islamic pattern takes

the second place). Finding the key to making G. in architectural monuments often requires a lot of hard work. Z. Bositkhanov, master painter and gyrihologist, restored many (more than 300) gyrihs, found ways to build them, and created new ones.

The halls of the State Museum of the History of the Timurids, the walls of the building of the Angren Development Association Club (Ulugbek Academy) and other miniatures are decorated with paintings. At present, miniature artists ToshevDavron and ToshevDavlat are creating in Bukhara at the traditional school of Bukhara.



Pattern (Arabic - image, flower) - ornament (flower) consisting of stylized images of plants, birds, animals, etc. It is widely used in various objects (objects, weapons, cloth, furniture, books, etc.), architectural structures (both interior and exterior decorations), works of fine art (mainly, applied art), and in some nations, it is also used to decorate the human body (tattoo, intended for decoration). A pattern adorning the surface of an object reveals its structure and increases its artistic quality. The pattern is either composed of abstract shapes or stylized from specific themes. Depending on the raw material used, there are different styles and methods of pattern making: carving (wood, copper, stone, marble, etc.), painting (paper, fabric, wood, ceramic, etc.), embroidery using stitches (embroidery, goldsmithing, etc.), forging and casting (jewelry, coppersmithing, etc.), weaving (carpet making, textiles, etc.), carving (inlaying, latticework, etc.), etc.

There is no specific information about the pattern's origin. The history of pattern is as old as the artistic culture of mankind. Archaeological materials show that the pattern has existed in all nations of the world since ancient times. In the Paleolithic and Neolithic periods, metal, pottery, dishes, and weapons were decorated with plant-like patterns in addition to simple geometric shapes. The pattern has developed differently in different countries and peoples under the influence of the geographical environment, flora and fauna, and culture. For example, in the motifs of the Northern countries, there are many images of juniper, herders have cattle horns, farmers have grape leaves and bunches, and settled people have images of flowers, pomegranates, almonds, and peppers. The artistic styles (baroque, gothic, classicism, etc.) that prevailed in Europe at different times had their influence on the pattern. During the renaissance, it gained a particularly high appeal. From the end of the 19th century, the various currents that emerged during this period deliberately used the pattern sparingly, and even went so far as to completely abandon it.³

New types of applied art and folk crafts such as porcelain sculpture, leather miniature work, inlaying, pumpkin-shaped patterns have appeared, and masters work in these areas with great pride and skill. Making porcelain figurines, inlaying, carving pumpkin dishes, making miniatures on leather materials, printing flowers on gazmol, stone carving, which are newly emerging trends

in Uzbek folk art. ongoing work is also noteworthy. In particular, A. Muhiddinov from Andijan, A. Abdullayev from Namangan, E. Abdullayev from Nurota, Kh. Yoldoshev, A. Haitovlar from Tashkent, from Tashkent for leather carving. S. Polatov, B. Yoldashevlar, S. Ziyomov from Tashkent, B. Khojimetov, Sh. Rikhsiyevs, A. Rahimov from Tashkent for putting flowers on a vase, Sh. from Tashkent for porcelain sculpture. Mominova, M. Madaliyev's services in the restoration and development of these types of national applied art in the art of coppersmithing are great.⁴

In the years of Uzbekistan's independence, Uzbek folk art is entering a new stage of development. Samarkand, Bukhara, Tashkent, Gijduvan, Margilon, Khiva, Rishton, Shafirkon, Urgut, Khojayli, Kokan, Nurota, Gurumsaray, Asaka, Chimboy, Shorchi, Termiz have long been considered cultural centers of our country. , Urganch, Boysun, Denov, Gallaorol, Jizzakh, Zomin, Namangan, Kosonsoy, Shakhrisabz, Kitab, Sherabad, Beshkent, Khanka, Nukus, the masters of our cities and villages are working effectively to restore their ancient fame.

CONCLUSION

Today, miniature painting is represented by an independent type of Uzbek fine art. A memorial garden-museum named after KamoliddinBehzod is operating in our capital. More than 500 valuable exhibits, old handwritten books, various written documents, miniature paintings on canvas, leather, paper, and jewelry boxes are widely displayed in the museum. In addition, a large collection of miniature paintings is preserved in the State Museum of the History of the Timurids. You can also see wonderful pictures of miniatures on selected oriental poetry pages.

LIST OF USED LITERATURE

1. ⁵<https://uz.wikipedia.org/wiki/Girih>
2. Akilova K. Lacquered miniature: problems of formation. // Art. No. 1-3.- Tashkent, 1998
3. <https://uz.wikipedia.org/wiki/Naqsh>
4. Pugachenkova G.A. Masterpiece SreniyAzii./Album. Literary and art publishing house named after Gafur Ghulam. 1986.