



Rational Analysis Of Oriental Miniature

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ABSTRACT

The article discusses the work of one of the most talented figures of the Renaissance culture of Khurasan and Central Asia. The great artist Kamoliddin Behzad brought a lot of new things into oriental miniature. His works of art inspire artists to this day.

KEYWORDS

Kamaleddin Behzad, illustration, “pictorial chronicles”, “Zafar-name”, “Gulistan”, “Mantik-at-tayr”, “Bustan”

INTRODUCTION

Oriental miniature is one of the remarkable phenomena in the visual arts of the peoples of the world. Until the XVI century a miniature, as a rule, was an integral part of a book, or in other words, a book illustration, but later, miniatures on separate sheets are increasingly found. Therefore, it owes her vivid manifestation to the manuscript, since the oriental miniature organically blended into it, often illustrating works of art. In addition to the quality of decorative design, the value of the manuscript was determined precisely by the presence of miniatures. We can say that the miniature illustrating the text was an adornment of the handwritten book. The art of decorating the handwritten book in the

East has always been distinguished by its aesthetic grace, harmony of colors, as well as the richness of symbolic and semantic content.

Kamaliddin Behzad (1455-1535) was the founder of the artistic style of the Herat school. He developed the art of painting, painted portraits and various illustrations for art books. In his genius work, miniature reached the heights of possible perfection, the ideal embodiment of its artistic and aesthetic principles. Behzad made his greatest contribution to the development of book illustration, to which he gave special expressiveness. Along with that, he was the

first artist in the East to raise portraiture to a higher level, turning it into an independent art, separate from book illustration. The works of Kamaledin Behzad are distinguished by their delicate expressive patterns, rich colors, lively poses and gestures of the people depicted. Behzad demonstrated an unusually broad outlook on life and a deep perception of it in various forms. Using complex architectonics (schemes of a circle, spiral, diagonal construction, etc.), the artist has achieved a spatial, airy composition. Expanding the framework of the depicted world, activating the emotional side of the composition, sharpening the drama of plot moves, he achieved a more expressive interpretation of the plots, with a mass of emotional and psychological details, a deeper and more voluminous understanding of life. If in the early miniatures the artists limited themselves to showing the main action of the story, then later, especially in Behzad, a more flexible and full-blooded character appears in a varied, rich environment. Behzad's creativity, based on the traditions of high heritage, absorbing all the best and synthesizing the experience of the best schools, appeared as a mature culmination of the entire ideological and artistic system in the East. The genius of Behzad, a versatile artist who worked both in everyday life and in lyric genres, who laid the foundation for "pictorial chronicles" and individual portrait, decisively influenced all the masters of the Herat school, giving it stylistic unity [1, p. 7].

THE MAIN FINDINGS AND RESULTS

The miniatures executed by Behzad have come down to us in the cycles of lists "Zafar-name" Sharafiddin Ali Yazdiy, approx. 1480, "Gulistan" Saadi, approx. 1480, "Mantik-attayr" Fariddudin Attara 1483, "Bustan" Saadi, 1488-89, in two copies of Nizami's "Khamasa" from 1442, miniatures of the 1490s, XV century's "Portrait of Sheibani Khan". It is Kamaliddin Behzad who was instructed by Hussein Mirza to accept the challenge from

the Ottoman Sultan: as a result, the artist creates a series of portraits, unusual for miniature painting, in which the manner of European painting of the 15th-16th centuries is felt. Among them, "Dervish from Baghdad" is the amazing work, the original of which is kept in Bellini's album in the library of the Capa Museum in Istanbul and dates back to 1500 [3, p.106]. K. Behzad was able to create a surprisingly subtle psychological image, thereby confirming the idea of the high professionalism of the miniaturists, their knowledge of the academic tradition of drawing and painting. In the East, ornament was widely used in decorating handwritten books, filling the space around miniatures, fragments of architectural structures inside compositions, or played an independent role in the form of ornamental medallions.

The aesthetics of the ornamental style, brilliantly expressed in many of Behzad's works, was originally interpreted in many works of European artists of the 19th-20th centuries. Behzad also used ornament as a decorative element, but as a true master he did not limit himself to the function of the pattern and introduced it into the fabric of the main images. An example of a brilliant synthesis of figurative and ornamental beginnings is the exquisite composition "Girl among flowering branches", created in 1480. On a golden-yellow background, the figure of a gracefully curving moon-faced girl in a black dressing gown seems to hover, on which patterns in the form of broad-leaved branches. The figure seems to merge with the ornament, forming a kind of bright plastic metaphor, poetically praising the triumph of life and beauty. This technique of fusion of ornament and human figure became widely used in the subsequent art of the XX century (in particular, it clearly manifested itself in the contemporary art of Uzbekistan).

CONCLUSION

Miniature painting of the East gives a concentrated image of the worldview and attitude of the people, since in living images it reproduces the very reality of life, the historical and religious identity of the people. The range of images depicted is not particularly wide - these are musicians, dervishes and lovers, guests at a feast, warriors, and camel drivers. The bright beauty of oriental miniature, poured in lines, shapes and colors, is always available to the eyes and feelings of every viewer. Her images are amazingly festive, full of joy and charm of life, and reality, fiction and symbolism seem to merge in her into a single whole. A peculiar feature of oriental miniatures is that no matter how historical the events depicted on it are, they are transmitted to the contemporary artist's environment and setting. Costumes of heroes, architecture, household details accompany the time and place of creation of miniatures. This always helps researchers in establishing the country of creation of the miniature itself, in comprehending various kinds of realities of the corresponding time and place. Miniature painting of the East to this day generously gives its beauty and retains its charm.

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