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TEXT AND IMAGE: SYNTHESIS PROCESSES IN ORIENTAL CALLIGRAPHY AND MINIATURE ART

Eminova Saidaxon Asadullo qiz
Second-year Master's student specializing in Calligraphy and the Art of Miniature Painting,
National Institute of Fine Art and Design named after Kamoliddin Behzod
Academic Supervisor: **Behzod Khadjimetov**
Professor, PhD, Department of Miniature Painting and Calligraphy, National Institute of Fine Art and Design named after Kamoliddin Behzod
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Abstract: Against the backdrop of global changes occurring worldwide, the article investigates the growing interest in national artistic monuments and the synthesis processes of traditional scripts with modern imagery. Furthermore, it reveals the scientific and practical significance of Oriental calligraphy (husnixat) and the symbolic forms inscribed within it in miniature art.
Keywords: Calligraphy, script, miniature, fine writing, art, method, image, heritage, school, tradition.

Important global changes occurring in the world are increasing the interest of nations in their national artistic monuments more than ever. The current stage of world art development makes it increasingly urgent to re-examine the historical and cultural heritage accumulated by humanity over centuries and to investigate the synthesis processes of traditional scripts with modern visual images. In particular, a strong need has arisen to manifest national identity in new artistic forms. In this process, Oriental calligraphy (husnixat) and the symbolic forms inscribed within it acquire significant scientific and practical importance in miniature art as an independent plastic and semantic equivalent language.

In the process of large-scale reforms carried out in our country, the issues of studying, promoting, and innovatively developing the calligraphic and miniature art created by our ancestors—specifically the traditional fine writing associated with scripts—play an important role. Harmonizing traditional calligraphic schools (such as Kufic, Thuluth, Nasta'liq, Shikasta) with modern painting and artistic practice presents great theoretical and practical interest. There is a strong demand to comprehensively investigate the expression mechanisms of calligraphy in modern fine arts, its plastic characteristics, and its influence on the ideological content of an artwork from a scientific-theoretical standpoint.

Main part: Development of Calligraphy and Architectural Epigraphy

In sources, the term 'calligraphy' (xattotlik) originates from the Arabic language and is noted to refer to the profession of fine writing, copying book texts, as well as creating inscriptions (kitobalar) for architectural structures and artistic items. Calligraphy actually emerged directly as a result of the appearance of writing. In particular, due to the widespread dissemination of the Arabic script, the development of calligraphy accelerated. In the East, including Central Asia, prior to the advent of modern book printing, calligraphers were engaged in preparing manuscript books and multiplying their copies (copying texts).

By the end of the 19th century, with the emergence of lithographic presses, the practical significance of calligraphy temporarily began to decline. From the second half of the 20th century onward, efforts aimed at reviving book art ensured the rebirth of this craft.

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In studying the topic, sources regarding the historical and stylistic features of architectural epigraphy occupy a distinct place. The scientific significance of master inscriptions on architectural monuments built in various eras across our nation's territories is immensely priceless. Architectural monuments in ancient cities, besides being masterpieces of art, are also significant because they encapsulate the most unique examples of calligraphy known as epigraphy. The multifaceted traditions within them, the wisdom in sacred texts, and deep philosophical proverbs are expressed in compact and beautiful forms as artistic decoration with precise proportions.

In particular, epigraphic monuments of Uzbekistan were extensively covered in an album-monograph published in three languages (Uzbek, Russian, English) by a team of specialists [1]. It investigates historical dedications, Quranic verses, and other inscriptions on monuments, providing original texts accompanied by translations and commentaries. Furthermore, the synthesis of calligraphy and architecture was thoroughly analyzed. It was highlighted that inscriptions written by historical master-calligraphers such as Ali Bukhari and Mirak Naqqash on building portals, surrounding domes, and drums were specially designed taking into account the overall proportions of the structure. The square Kufic (bannayi) style was also included in this source, where geometric inscriptions created by raised brickwork in the architecture of Shah-i Zinda and the Registan ensemble in Samarkand, Poi Kalyan in Bukhara, and Ichan Kala in Khiva were harmonized with architectural structures.

Synthesis of Text and Image in Book Art and Miniature

Certain data related to the topic were also studied by scholars of the Institute of Fine Arts at the Academy of Sciences of Uzbekistan. In particular, in the research of Professor L. Rempel, illustrations created for Amir Firdousi's 'Shahnameh' epic and epic plots in wall paintings were interpreted, clarifying the style and visual language utilized in calligraphy [2].

In the monograph by art critic N. Ziganshina titled 'Book Art of Uzbekistan', the emergence, development stages, and 20th-century status of book art in our country were comprehensively covered [3]. It analyzed the criteria ensuring the mutual harmony of scripts and images in book illustrations crafted by graphic artists of the past century. Specifically, A. Portseva's lithography technique on the cover of 'Bahori Donish' (1900), V. Ilyina's illustrations for Alisher Navoi's epic 'Farhad and Shirin' (1914), as well as the mastery of using images and calligraphy in the works of artists like Usta Mumin, I. Ikramov, V. Rozhdestvensky, and V. Eremyan were demonstrated.

Additionally, in Sh. Shoyaqubov's major scientific monograph titled 'Modern Miniature of Uzbekistan', new artistic principles that emerged in the works of miniature artists operating during the independence years, artistic methods of representing the world, and the traditions of the Chingiz Akhmarov miniature painting school were broadly analyzed [4].

The fundamental monograph titled 'Examples of Oriental Calligraphy and Miniature Art' published in 2011 is also of great importance in revealing regional characteristics [5]. The book illustrates through concrete examples the interconnection between calligraphy practiced from the 7th to the 21st centuries and miniature painting. Despite adhering to the general principles of Islamic aesthetics, a distinct restraint and philosophical style are clearly palpable in the works of Uzbek artists.

Conclusion

In conclusion, the synthesis of Oriental calligraphy and miniature art is one of the important indicators of humanity's spiritual progress. Architectural epigraphy not only enriches the essence and content of monuments but also transforms them into unique masterpieces of art. Comprehensively

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investigating the synthesis of traditional fine writing and modern visual arts from a scientific-theoretical perspective holds fundamental importance in preserving our national cultural heritage, widely promoting it, and transmitting it to future generations.

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