HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

ART OF CALLIGRAPHY IN THE EAST.

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doi:https://doi.org/10.5281/zenodo.23494191

Abstract: This article explores the art of calligraphy, examining its historical development, diverse cultural expressions, and enduring aesthetic appeal. From ancient scripts to modern lettering styles, calligraphy is presented as more than just handwriting; According to Alisher Navoi, it's a visual art form that embodies cultural values and individual expression. The article discusses the contemporary resurgence of interest in calligraphy, exploring its relevance in the digital age and its therapeutic benefits.
Key words: Mahbub-ul-Qulub (Beloved of hearts), Alisher Navoi, scribe, letter, Arabic script, calligraphy, calligrapher, manuscript.

Annotatsiya
Ushbu maqola xattotlik san’atini o‘rganib, uning tarixiy taraqqiyoti, turli madaniy ko‘rinishlari va doimiy estetik jozibasini tahlil qiladi. Qadimiy yozuvlardan tortib, zamonaviy harf uslublarigacha bo‘lgan davrda xattotlik oddiy qo‘l yozuvi emas, balki – Alisher Navoiy fikricha – madaniy qadriyatlarni va shaxsiy ifodani o‘zida mujassam etgan vizual san’at turi ekani ko‘rsatiladi. Maqolada xattotlikka bo‘lgan zamonaviy qiziqishning qayta uyg‘onishi, uning raqamli asrdagi dolzarbligi va terapevtik foydalari ham yoritiladi.
Kalit so‘zlar: Mahbub-ul-Qulub (dilbar qalblar), Alisher Navoiy, kotib, harf, arab yozuvi, xattotlik, xattot, qo‘lyozma.

Аннотация
Данная статья исследует искусство каллиграфии, рассматривая её историческое развитие, разнообразные культурные проявления и непреходящую эстетическую привлекательность. От древних шрифтов до современных стилей письма каллиграфия представлена не просто как почерк; по словам Алишера Навои, это визуальная форма искусства, воплощающая культурные ценности и индивидуальное выражение. В статье обсуждается современное возрождение интереса к каллиграфии, исследуется её актуальность в цифровую эпоху и терапевтические преимущества.
Ключевые слова: Махбуб-уль-Кулуб (Возлюбленный сердец), Алишер Навои, писец, буква, арабское письмо, каллиграфия, каллиграф, рукопись.

INTRODUCTION. The art of calligraphy is a valuable skill that has its own unique direction in the Eastern countries, and it has reached a high level of mastery. In Central Asia, with the acceptance of the Islamic religion by the people, the Arabic script in which the "Qur'an" was revealed entered this

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country. The ancient Uighur, Orkhon-Enesay, Sogdian, and Khwarezmian scripts used in Central Asian relations were gradually replaced by the Qur'anic script at the end of the 7th century and became an official script in science, art, and government affairs.

According to history, the Arabic script served for the spiritual-intellectual and cultural advancement of the Islamic religion. The basic principles of this script are characterized by a variety of forms and styles without a clear division, and the letters in it have been designed in various styles from an artistic perspective.

One distinctive aspect of the Arabic script from other scripts in the world is that, due to its beauty, it has gained special attention beyond its meaning as a means of communication, spreading high aesthetic taste to people through art works. This art, known as " xattotlik " in the East since ancient times, has gained wide popularity in the West under the name of calligraphy.

ALISHER NAVOI: THE ART OF CALLIGRPAHY. In the middle ages, when the technique of printing books had not yet been invented, any work was copied by hand and written down. Therefore, copying books was considered the most important skill and art at that time. The masters of this skill were called a calligrapher, scribe or draftsman.

Alisher Navoi dedicated the seventeenth chapter of "Mahbub-ul-Qulub" to scribes and their activities. In the chapter titled "In Praise of Scribes," Navoi expressed serious attitude for the activities of these professionals in the field, stating:

Scribes are the guardians of the leaf of the word and the treasure trove of language. The art of treasure becomes wealth and treachery turns into betrayal. (Draftsmen are guardians of the treasure that is called word. If the treasure trove skill is lacking, the actions in its possession will also be close to betrayal.)

A good writer gives grace to words and makes it easy for the reader to understand. Being precise, accepting truthfulness is important. The editor must be meticulous in editing, if the letter is poorly written, the meaning will be very difficult to understand.

According to these writings, scribes have played a very important role in the time of Navoi. We should not underestimate their degree as people we know today. Because in those times when publishing was not yet common, all the works of the creators were edited by the writers, corrected and multiplied. Each of their mistakes had a huge impact on the future of the work. Therefore, Navoi praised good calligrapher as "writers who give beauty to words and make it easy for the reader to understand" and criticized irresponsible scribes as "those who destroy the essence of words".

Navoiy also demanded from scribes to write both beautifully and faultlessly, and he wrote like this:

A calligrapher is the person who should write beautifully and flawlessly. He may turn "beloved" into "accursed" with just one dot, and "love" into "hard work" - just as the accursed one curses the hard worker. This way of irresponsibility is a serious offense, a mockery of ridicule. Tear that letter into pieces and throw it into the fire, and send its owner to the depth of Hell.

So, according to Navoi, the beauty of calligraphy itself is not sufficient. A calligraphy must be full of knowledge and wisdom. If not, "throw this letter into the fire and send its ashes to the depths of Hell".

Beautiful and eloquently written letter, according to Navoi, is addressed to the soul and heart:

A letter from beloved one, it may be filled with love and its content may be desired by the soul and heart. Even if the letter is bad, it is not bad; a lover does not consider his beloved's letter as bad.

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As we aforementioned, Navoiy critics have expressed very sharp critical opinions and emphasized that their activities are very limited. In our view, there is no wonder if no one had criticized untalented and ignorant scribes as much as Navoi. These words have the same meaning:

Let the address of an evil writer be like a pen holder, his head like a handle, and his face like an inkwell. (May the last place of bad scribes be as deep as their inkwells, their faces as dark as their ink, and their heads as empty as their pens.)

So, in the East, the term "scribe" does not refer to a simple technical worker like today, but rather to a knowledgeable and distinguished figure who played an important role in the intellectual and cultural life of his time. The calligraphers' written lines expressed meanings that captivated people's hearts and provided them with aesthetic pleasure.

The art of calligraphy is not limited to just writing. Our ancestors used calligraphy in all aspects of decorative and practical art. For example, they adorned the interiors and exteriors of buildings with wise words written in calligraphy. The activities of each building or institution were represented by the inscriptions on its exterior. For example, educational institutions had inscriptions that encouraged knowledge and spirituality, while caravanserais and teahouses featured wise words and sayings that promoted hospitality. Mosques displayed verses from the Quran that encouraged worship, while tombs and shrines featured prayers, remembrance, and recitations. For example, the inscriptions on the walls of Ulughbeg Madrasa read "Acquiring knowledge and learning brings honor in this world, and elevates one's status in the hereafter."

THE ART OF CALLIGRAPHY TODAY. After achieving independence, our government is carrying out large-scale projects with the aim of promoting this art form to the world at a high level, following in the footsteps of our ancestors. The discovery of a new calligraphy style by the internationally renowned calligrapher and scholar Habibullo Solih fills us all with pride. This type of calligraphy is known as "Zukhruf Habibi" or "Habibi script"[11].

The distinctive feature of this ornate script from other types of calligraphy is that it creates beautiful, intricate patterns, combining letters, diacritics, and dots to form an ornate image. In this script, it is possible to write in an artistic style based on calligraphic elements with precise attention to line measurements and making the text visually appealing. When reading the written text, the reader not only understands the meaning but also experiences aesthetic pleasure.

Calligraphy students have been taught to write letters in five stages from the basics. These are: working with individual letters; then practicing connecting letters together; afterward, writing paragraphs, stanzas, and poems in a single line; next stage is copying texts in a small script; writing letters and compositions in a light pen, and transferring books in light and bold scripts. Each stage was repeated multiple times according to the student's progress. Letters were measured with dots. In the past, calligraphy students needed to master two types of writing instruments for professional advancement: one is an ordinary reed pen - a light script, and the other is a broad nib - a bold script. Calligraphers had to arrange the text into three types of scripts: verses of the Quran and Hadiths were written in "naskh", ordinary texts were written in "nastaliq", headings and captions were elegantly written in "suls" style.

CONCLUSION. In conclusion, the art of calligraphy holds a revered place in Central Asian culture, deeply intertwined with its history and spiritual traditions. The transition to the Arabic script

[1] Bukhoriy A.R. Masterpieces of Calligraphy. -T .: "Movarounnah", 2008 - page 6.

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following the adoption of Islam cemented its role in intellectual and artistic pursuits. Alisher Navoi's profound respect for scribes underscores the importance placed on this art form and he critics untalented and ignorant scribes as much as noone. Today, Uzbekistan's commitment to promoting calligraphy, as exemplified by the innovative "Zukhruf Habibi" script developed by Habibullo Solih, demonstrates a vibrant continuation of this rich heritage. This new script, with its intricate patterns and aesthetic appeal, not only conveys meaning but also provides a visual feast for the reader, ensuring the art of calligraphy continues to flourish and inspire.

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