



Perception of Miniature Works through an Artistic Image

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Abstract: The article describes the stages of formation of miniature art, as well as the fact that perception through an artistic image is a means of forming aesthetic views in young people. The relations in miniature are analyzed based on various guidelines

Key words: Miniature, harmony, style, art, pattern, symbol, even, aesthetics.

Introduction

The art of the beginning of the 21st century is a true combination of different trends, traditions, and creative research. Beauty and oriental poetry of the miniature artists of Uzbekistan, especially the great Nizami Ganjavi, Abdurrahman Jami, Alisher Navai, whose works were created with a unique understanding of the world of poetry defined by the poetry, clear, bright colors and a world of integrated characters, the richness and exuberance of nature, as well as the source of spirituality that nourishes their creativity.

The range of depicted images is not very wide, these are musicians, dervishes, lovers, guests at a party, warriors, unglates. However, if you take a closer look, you can see that the painters actually depicted the universe, the world in which every tree, pox, flower, and secret created by Allah is hidden. And the universe in the bosom of this Universe is a more complex, beautiful and strange human world. The main feature of the works is the desire to migrate from misery to the world of beauty, to a unique world of beauty, imbued with the wonders of the East, national customs, religious perception of the world, household details, beautiful clothes, and environment. It is observational and philosophical thoughts that prevail.

The main rule of the work of artists is to depict nationality, to know life, to show the elegant musical and sometimes mysterious vibrations of the human heart, to clarify a thing with its essence in any way, and finally great performance skills. In the era of violent global upheavals, miniature artists in their works created the unique calmness of antiquity, created in the past centuries, did not show disrespect to themselves by creating works in a hurry, and depicted the world with attention and dignity. They are also trying to preserve the dignity of artists. From their works, the lyrical voice of an artist who loves his motherland and his people is heard. By creating an object and bringing it to life with a plot image, miniaturist artists actively determine its materiality, flat, linear representation of the form, and its materiality through the abstract twisting of the pattern.

Material and methods

The combination of the extreme simplicity of the shape of the boxes and the strangeness of the pattern, its "freedom" and geometrical regularity, the contrast of colors on the outer and inner surface of the items, shows the rule of comparing the diversity and bringing diversity to the commonality. As a result, a juicy, serious, at the same time elegant and lively image is clearly visible before our eyes.



Faced with a new compositional "structure" at the discretion of the miniature masters, and comparing the depicted characters with the objects themselves, the graphic image of the image abstract rhythmic "vibrancy" and the melodiousness of local colored spots help us to feel more clearly the stylistic completion and freedom of these works.

Rhythm is clearly manifested as an element of style. And the connection between objects saturates the environment with "spiritual" tension and strengthens the effect of these objects on our perception. Taking into account a person's taste, needs, national identity, aesthetic and spiritual upbringing, and moral perfection are necessary for the artistic system, decorative and practical art, which covers both the material and spiritual aspects of the people's life. Art school is determined by the concept of style.

Result and discussion

A specific system of methods that express and strengthen people's taste, life values, and perceptions of beauty will be developed. This is the socio-artistic basis and environment in which the artist's personality is formed. The high importance and spiritual significance of the method in the works related to structural style

that's why. The works of Uzbek miniature artists are an example of the formation of a stylistic unity on a developed "personal", individual basis, and the emotional richness and integrity characteristic of their works explained by this. Stylization in the name of "false folk art" is almost not found here, because the lessons of true folk art are embodied in the current artistic thinking of the masters.

It seems that a new type of modern art, which did not exist before, has appeared, in which the emotional-psychological style of the individual-people finds its direct expression in the structure of the work, in the complex harmonious construction. An important feature of this style is that it is not static, on the contrary, expands, becomes a highly organized dynamic structure and "appears" in space.

This structure "encompasses" the thinking process, the "feeling" of the artist, as a result, the work acquires a unique lyrical "spirituality". The contribution of the high artistic thinking culture, the beauty of the whole, revealed by the artists of Uzbekistan to the creation of a new synthesis, a new "spiritual" harmony, in which the beauty of the whole is revealed as a vibrant complex system of opposing elements, is also for the art of the bench. there is no need to prove that it is important. Naturally, all these issues are somewhat indirect in the art of the workshop.

The current style of oriental miniatures was not only inherited, but stylization was created and developed in accordance with the new times. Forms of artistic tools, time structure have changed, but layers of epicness and lyricism have always existed as defining the specific aspects of this art genre. In many of his works, there is no development of events, there are few details and it seems to refer to past events. Artists express all of this through the weight of color shades and compositional restraint.

The images gain influence due to the musical ending, the eventfulness of the time, and the majestic ceremony. In order to achieve the solution of the composition in miniatures, from the elegant depiction of humans and animals, to the pattern that delicately surrounds the whole image, it is enriched with decoration. Even the composite spaces are elegantly and carefully decorated. The interrelation of the lyrical and poetic state determines the nature of movement, power and rhythm in the composition. Ornaments turn into elegant images in miniature works. These images, which are elaborate in their structure, are derived from specific events. Time seems to be stretched in its various dimensions, the effect, the tension, that is, the convergence of the personal experiences of the past and the present, arises from this. Layers of lyrical and poetic time clearly expressed. It can



be said with confidence that the strict rhythms, emotional and realistic tension of the images, which can be seen in the works of modern Uzbek miniature artists, did not exist in Central Asian miniatures in the Middle Ages.

In miniatures, the space seems to be filled with light and air, and the law of rhythm is applied. A smooth, smooth line in many miniatures creates a special freedom of form, expands the shadow of colored spots, makes them expressive in space. Sometimes the artist deliberately reduces the space, moves it up, as a result, the rhythm of the composition becomes more intense, the images are given special seriousness and expressiveness.

The level of individuality of the image in different works is very different. However, first of all, it is important to draw attention to the fact that it is limited by the originality of the oriental miniature, its connection with the great and multi-layeredness of the artistic era. Giving romanticism, grandeur, heroism to each work made it possible to preserve the artistic construction of the miniature, its shape and various aspects related to time.

In many works, figurativeness has acquired a symbolic tone, at the same time it is connected to a specific purpose through an image. The image of the past, present, and imagination can be combined in one miniature, on the surface of one image. Currently, our artists are carefully studying the creative heritage and traditions of Central Asian and Middle Eastern miniatures, gradually mastering the rich tools of miniature painting, the system of delicate methods of drawing it. They are looking for ways to further develop it due to their in-depth knowledge of historical material, household life, and culture. This is the reason for the comprehensiveness, symbolization and romanticization of the miniature artistic image. Folk song that combines the memory of the past with the dream of the future the basis, and finally, the emotional impact of artists' work and the power of the characteristics of the traditions of their school of style.

The current Uzbek miniature school has established itself as an art form, and it has its own attitude to the times. This school is determined by historical experience, current practice and rules that make up the nature of this art and to some extent shape its view of the world. The organization of time depends on the ideological-artistic feeling of miniature masters, their genetic feeling of their people, experiences of images that bring personal perception and attitude to their people, nation, religion and culture to the collective experience. The interaction of the structural layers is visible in the miniature. Time can merge only in the ideal world of fairy tale fantasy, folklore, where real and imaginary things coexist. This situation creates continuity in time, determines the epicness of the images, creates the possibility for large-scale unification and comparisons based on internal content.

Conclusion

Thus, the stylistic sophistication of art, its aesthetic power, directly refers to the time and is closely related to it. The heroes of the miniature works of the Middle Ages vividly expressed the problems of the distant past: relationships between people, their love, struggle, passions, dreams and hopes. The customs and activities of the artist determined by religion are included in a single closed system of social relations.

The development of art was determined by the general norms and rules of style. In today's eventful era, the passage of time seems to increase. Most of today's artists in their miniature works move from true reality to a somewhat stable world of tradition, where beauty and poetry reign, where feelings are strong and stable, where love is eternal, where truth celebrates, passion, courage and they dive into a world where bravery gets noticed. Despite the believable representation of the depicted events, they are interpreted by modern miniature masters as romantic dreams and beautiful dreams.



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