

INSCRIPTIONS IN DECORATIVE COMPOSITION

Alijon Turdaliev,

Associate Professor of the Department of Fine Arts and Engineering Graphics of QDPI,
pfn, member of the Union of Artists of Uzbekistan, academician of Turon FA.

ANNOTATION

This article discusses the unique masterpieces created by skilled masters of our people in Central Asia, i.e. calligraphy, and analyzes their unique composition. In particular, valuable information is given about the unique decorative compositions in the mausoleums of Khwaja Ahmed Yassavi and Shahi Zinda in the mausoleums of Kusam ibn Abbas.

Keywords: feudalism, miniature, Timurids, Ibn Sina, portrait, sculpture, battle, landscape.

Islam, which settled in Central Asia in the 8th century, with its new requirements, did not fail to have its influence on decorative art. The event patterns, which are closely related to the true roots of the art of the past, have disappeared, leaving only natural scenes and decorative patterns. In the early days, there was no clear rule or clear law in Sharia prohibiting taking pictures of living beings. The Qur'an is limited to warning in this regard, calling believers to be vigilant about drinking wine, gambling, and making human figures - "temptations of the devil." But later religious commentaries and hadiths took a more uncompromising approach and strictly said: "refrain from drawing pictures of gods or human beings, only draw pictures of trees, flowers and inanimate beings", otherwise the person who violates this rule will commit a sin. threatened that. The meaning of the prohibition of painting living beings is that no one but God can create anything, let alone re-incarnate what God has created, and it is not possible for him to do this, otherwise the artist would have doubted his will. As a result of submission to the requirements of Islam, monumental painting developed in the decorative arts, and with the adoption of the Arabic script, the title writing (epigraphic) style appeared in decorations. The content of the inscriptions to a certain extent was subordinated to the general style of all decorations, and the inscription itself served as a pattern.

From the 10th to the 11th centuries, writing played an important role in enriching the decorative composition of the walls, ceilings, doors, columns and applied art objects of architectural monuments. The inscriptions are mainly written in the Arabic alphabet (Kufic, Suls. naskh), meaning religious, philosophical, educational topics, and the author of the item and the date of its creation are recorded.

From the system of letters, eloquent sentences, elegant and elegant compositions are created.

Inscriptions were widely used in the interior of religious (mosque, madrasa, mausoleum) monuments, residential hotels, and applied art objects. In a prominent place in the interior of the obelisk, more of the mihrab, dome-bazam flange is finished in the frame above the ceiling. In particular, inscriptions were made along the direction of the large and small arches of the Shir Kabir mosque-tomb mihrab of the 11th century. There are two horizontal rows under the big arch, and there are also inscriptions in a horizontal row under the small arch. The series of inscriptions in this monument ensures that the composition of the mihrab is significant in terms of function, decoration and meaning. It also intertwines with the circular, plant-like motifs in the rest of the mihrab, enriching its composition. In mihrabs with a rectangular outer line, the writing line has a similar structure. An example of this is the mihrab of the Khoja Ahmed Yassavi mosque.

The composition of the inscriptions depends on the structure of the item. For example, the inscription on the surface of a circular object formed a ring. In this case, the line of writing is passed from the visible part of the item. The record can consist of several lines of different thickness. For example, in the mausoleum of Khoja Ahmed Yassavi, the upper part of the brass pot is covered with three lines of inscriptions of different thickness. From the last row to the bottom of the pot, ten different monad motifs enrich the decoration of the inscription rows and give them compositional integrity. In the copper lamps in this mausoleum, a row of inscriptions alternates with horizontal patterns of rings. In it, pattern and writing are compositionally connected and enrich each other.

The line of writing in practical art objects is also made bordered by a patterned border on both sides. For example, the belly of a 14th-15th century copper jug found in Samarkand is bordered by a border with a pattern above and below the line of writing that passes through the middle. Borders emphasize the importance of textual composition, both in terms of meaning and decoration.

Inscriptions are also found enclosed in circular, ellipse-like circles. An example of this is a copper bucket from the 18th-19th centuries found in Samarkand. The line of writing in it is enclosed in several ellipses. Circles composed of flowers and large leaves are placed between the written circles.

Inscriptions on surfaces with a square-jam structure are carved in a single line, often in a single composition. To fill the square surface, the letters "alif", "lom", "zol", "dol" were written high. For example, the above books of the doors of the mausoleums of Khwaja Ahmed Yassavi and Shahi Zinda have such a composition. High letters are also found in works of applied art. Examples of this are the 12th century copper jug (called Shamsiev jug) and the 14th-15th century copper vessel found in Samarkand. It is interesting that the upper part of the letters "alif" and "lom" on the copper jug found in Oratepa becomes thicker as it rises to the top. This event has given a special charm to the line of writing, which attracts one's attention at first glance.

Also, a square-jam composition of inscriptions on the surface can be made in two or three lines. At this time, the inscriptions are combined with thin shoots with leaves and flowers. For example, the top books of the door in the Sheikh Muslihitdin complex in Khojand have such a composition. The inscriptions in the books have a thick and deep background. That's why the plant-like pattern in it has passed into the background and served to enrich the background of the written composition.

Most items come with a pattern on the surface. For example, inscriptions on the surface or between zoomorphic images (a 12th-century bronze vessel from Old Ice) and the "hamesha guli bahar" pattern representing the movement of time (a 12th-century copper jug from Oratepa), a multi-branched "serbarg" pattern containing large and small flowers (the door in the 15th-century Shamsiddin Kulol mausoleum in Shahrisabz), a small plant-like pattern (a jug of the 14th-15th centuries in Samarkand) and other patterns. At this time, the inscription is made on a thick and deep ground, and the patterns are thin and small. As a result, the first inscription is carved. to the plan, and the patterns move to the background.

In Central Asia, there was also a custom of writing flowers out of the letters themselves. This is evidenced by the ancient pillars of the Juma Mosque in Khiva. The inscription ring in them is located in the lower part of the column body. Above the letters Koprok, "Alif" and "Lom" are isolated leaf patterns. Separated leaves were connected to each other and between the letters formed compositions similar to "madokhil", "mehrob", a sprout or a tree blowing in the wind.

Pattern compositions such as "flower" and "round flower" made of inscriptions are also found in Central Asia. For example, in the part of the double-layered door in the mausoleum of Khoja Ahmad Yassavi, a composition of six leaves was created using iron letters. A circle composed of inscriptions

can be seen on the ceiling of the Kattakorgon neighborhood mosque. In it, using the letters "alif", "lom", the center of the circle is divided into six triangles and one hexagon.

In addition to the task of written composition, it greatly helped to ensure the balance of the pattern on the surface of the object. For example, the body of one of the columns in the mausoleum of Khwaja Ahmad Yassa-viy is decorated with rings of various thicknesses from the bottom to the top. It has a thick ring in the lower part and under the head. The surface of the ring below and the space between are reminiscent of large leaves filled with small patterns. On the upper part, uppercase letters made up of bold and small letters are densely written. However, without the ring with bold inscriptions on top, the column would lose its decorative proportions, and the bottom part would seem heavy and the top light.

So, in architecture and folk art, decorative patterns were made from the letters themselves, a beautiful epigraphic series, a whole composition was created from the inscriptions, and they were interconnected with the decoration, enriched each other compositionally, and served to ensure proportionality to the composition of the decoration of the item. Applied arts and archeological objects are a clear proof of this.

Students studying fine art and engineering graphics of higher educational institutions should have extensive use of valuable and unique examples of our national art created by masters of our country in the classes of subjects such as Composition, Basics of Artistic Representation, Decorative Art, Painting.



Part of the pattern on the wall of the residential building. Samarkand, 2nd half of the 19th century.

Literature

1.Д. Нозилов. Ўрта Осиё дизайни тарихидан. Т., "Ўзбекистон",1998 й. И.Азимов.Ўзбекистон нақшу нигорлари. Т., Ғ.Фуллом номидаги Адабиёт ва саъат нашриёти, 1987 й. А.Турдалиев. Композиция. Ўқув кўлланма. Т., "Зиёнет, 2004 й.

2.MUBINAKHON, IKRAMOVA, and IKRAMOV MUHAMMAD ANASKHON. "The Importance of Using the Ict to Increase the Efficiency of Education." JournalNX 7.1: 106-108.

3. Ikromov, Muhammadanasxon Xakimjon Ogli, and Zulhayoxon Muhtorjon Qizi. "MARKAZIY OSIYODA GRAFIKANING RIVOJLANISHIGA HISSA QO'SHGAN BUYUK OLIMLAR." *Central Asian Academic Journal of Scientific Research* 2.5 (2022): 627-630.
4. Khaydarovich, A. A., & Muhammedovich, S. U. (2022). THE ROLE OF RISHTON SCHOOL OF CULTURE IN THE DEVELOPMENT OF APPLIED ART ON THE BASIS OF NATIONAL AND MODERN TENDENCIES. *Academicia Globe: Inderscience Research*, 3(05), 22-26.
5. Абдуллаев, А. Х. (2019). FEATURES OF DRAWING ACTIVITIES BASED ON IMAGINATION AND MEMORY. *Scientific Bulletin of Namangan State University*, 1(3), 340-343.
6. Zaparov, Abdikakhor, Khusanboy Rakhmonov, and Zuhra Isakova. "Modular Teaching Technology In Technical Sciences Application Methodology." *Oriental renaissance: Innovative, educational, natural and social sciences* 1.3 (2021): 349-355.
7. Rafiqovna, Isakova Zuhra, Dusmatov Tugonboy Ganiyevich, and Abdusamatova Meyrajxon Azamat Qizi. "TECHNOLOGICAL EDUCATION AND PROFESSIONAL CHOICE PLANNING." *European International Journal of Multidisciplinary Research and Management Studies* 2.03 (2022): 82-92.
8. Исакова, Зухра. "МЕЖПРЕДМЕТНАЯ ПРЕЕМСТВЕННОСТЬ СРЕДНЕ-СПЕЦИАЛЬНОГО И ВЫСШЕГО ОБРАЗОВАНИЯ." *Актуальные научные исследования в современном мире* 12-4 (2018): 59-63.
9. Isaqova, Z., M. Ikramova, and M. Abdusamatova. "TO EDUCATE STUDENTS TO BE SMART, POLITE, WELL-MANNERED, INTELLIGENT AND PHYSICALLY HEALTHY IN THE PROCESS OF LABOR EDUCATION." *Galaxy International Interdisciplinary Research Journal* 9.12 (2021): 868-870.