Volume 2, Issue 2,2024

THE EMERGENCE AND WIDESPREAD SPREAD OF CALLIGRAPHY IN CENTRAL ASIA AND EUROPE

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Annotation: This article covers the history of the origin of calligraphy in Central Asia, its emergence and prevalence in Europe.
Keywords: Art, calligraphy, kufiy, mukhakkak, Nasta'lik, suls, tavqe, Ta'liq, Devani, riko, Rik'I, miniature.

Calligraphy is an old and priceless art form that has taken on a new direction in Eastern nations and has become a speciality. During these times, due to increased attention to writing and book migration, several major art centers such as "Bukhara School of Calligraphy", "Khorezm School of Calligraphy", "Fergana (Kokand) School of Calligraphy", "Samarkand School of Calligraphy", and "Tashkent School of Calligraphy" appeared in the country, which were held by our ancestors. "In Ibn Sina's rules of Tib", it is claimed that the text written in an ugly letter causes great harm to one's Kozi. "As a result, literature written with husnikhat were highly regarded, venerated, and termed tabarruk". The primary styles of Hussite art. Each culture and nation began to design the type of letters by divine inspiration in their own unique manner, using heavenly scrolls as templates and moulds. One of these holy mojisas is the maqali letter, an early version of the Arabic alphabet made up of 28 characters. "This is the letter from the Blessed Prophet of the Two Worlds. Lord Osman R. was precisely imprinted on their skulls, and he was reproduced multiple times. He commanded that the Quran be copied from the original. A copy of this was delivered to Kufa. Since they later reproduced the Quran given to Kufa City in Iraq, Khorasan, Central Asia, it became known as "Kufi Quron" and "kufi letter", and so the name "kufi" entered the world of letters. Later, dots and erobes (zamma, fatha, and Kasra) loved Kufi's text". "The earliest creator of the Arabic letter based on the Kufi letter was Abu Ali ibn Muqla of Baghdad" (338 years). Ibn Muqla developed seven main forms of Arabic script based on the maqali (Kofi letter). Following this person, Shaikh Jamaliddin Yakut Algeria (277 - 397/891-1007) perfects muhaqqaq and the renowned six letters following Ibn Muqla's instructions. He was also one of the creators of the Naskh letter. According to sources, Sheikh Jamoliddin transported the Quran of Yakut Karim in a letter from Muhaqqaq (Yakut), along with the Persian translation. Later, Ibn Vavvob (B.1022y.) perfects the ghazality of the letter style and creates 36 new letter kinds. The Great Calligrapher Yakut (13th century) and other great calligraphers who refined the Arabic script and provided a vital contribution to making them more perfect and elegant, presented the styles in the letter to the final improvements".

Miniature (French for miniature; lot. minium-red paint) refers to small-scale (mosaic) fine art works using highly beautiful artistic techniques. Miniature also refers to a small-scale painting used to beautify mediaeval manuscripts, as well as bone, parchment, Maggi false (Flint), metal, porcelain, and occasionally domestic goods (tobacco, clock, ring, and so on). Book and portrait miniatures are popular examples of artistic miniatures. Book miniature paintings were created in color by hand using tempera, gouache, glue, watercolor, and other colorings directly into the Varakdar of manuscript books, and the patterns in them (title, title, plaque, etc.) were designed to complement the decorations of these books. Portrait miniatures emerged as a distinct sort of painting throughout the Renaissance, both in terms of approach and style. The book Miniature is also intrinsically related to the overall advancement of realistic art. Miniature paintings in Germany and England are distinguished by their precision and richness of portraits and mental states. In the

16th century, enamel miniatures were created in France. From the 18th century, it became popular in Russia, and Italian R. Carrera created a way of painting with gouache on a colored floor on ivory, watercolor Miniature the peak climbs. In Europe, engraving supplanted miniatures in the 17th and 18th centuries, and lithography emerged.

Finally, calligraphy plays a significant role in our people's scientific and cultural lives. The amazing service of Central Asian calligraphers, which enabled people to enjoy knowledge while also making a significant contribution to the advent of spiritual and educational monuments to us, deserves our highest respect and appreciation. The husnikhat schools described above are not geographical concepts, but rather significant economic, political, and cultural stages in the history of Khorasan and Central Asia from the fourteenth to the twentieth century. Herat, Bukhara, and, to a lesser extent, Kokand husnikhat schools have been brought to the highest level of creative achievement. It should also be mentioned that the emergence of husnikhat in Khiva and Tashkent coincided with the copying of books for masonry at the end of the nineteenth century.

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