

Impact Factor: 5.479

ISSN 2181-9505

Doi Journal 10.26739/2181-9505

# Philosophy and Life

FALSAFA VA HAYOT • ФИЛОСОФИЯ И ЖИЗНЬ

Special  
Issue 1

2022





O'ZBEKISTON RESPUBLIKASI VAZIRLAR MAHKAMASI  
HUZURIDAGI IMOM BUXORIY XALQARO  
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# FALSAFA VA HAYOT XALQARO JURNAL

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СПЕЦИАЛЬНЫЙ НОМЕР 1

PHILOSOPHY AND LIFE INTERNATIONAL JOURNAL  
SPECIAL ISSUE 1

Jurnal bir yilda 4  
marta nashr qilinadi.



Журнал выходит  
4 раза в год.



The journal is published  
4 times in a year.



ISSN: 2181-9505  
DOI: 10.26739/2181-9505



# 2022

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№SI-1 (2022) DOI <http://dx.doi.org/10.26739/2181-9505-2022-SI-1>

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Регистрационное свидетельство №1175 выдано 27.02.2018 агенством по печати и информации Узбекистана

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№SI-1 (2022) DOI <http://dx.doi.org/10.26739/2181-9505-2022-SI-1>

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**The registration certificate № 1175 was issued on February 27, 2018 by the Uzbek Agency for Press and Information**

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## THE EMOTIONAL IMPACT OF ORIENTAL MINIATURES AND ITS ROLE IN THE STUDY OF HUMAN AESTHETIC NEEDS

 <http://dx.doi.org/10.5281/zenodo.6589756>

### ANNOTATION

This article highlights the role of the arts in influencing the emotional sphere of people, as well as their importance in the study of aesthetic needs. One of the main aesthetic features of the Central Asian miniature art is a high level of generalization, symbolization in the artistic image of colors, shapes and structure of images. As a result of their rational use in miniature compositions, amazing images arise. The person who sees this receives aesthetic pleasure from the displayed form. The article analyzes the significance of miniature paintings of the East in the development of a person's ability to aesthetic sense. The study analyzes the art of miniature Central Asia in the context of aesthetic discussion and romantic thinking, and also highlights the sustainable focus of the essence of moral and aesthetic ideals in miniature as a field of fine art and its significance aimed at society, nation and humanity.

**Key words:** art, miniature painting, emotionality, sensory cognition, aesthetic education, artistic image.

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## ЭМОЦИОНАЛЬНОЕ ВОЗДЕЙСТВИЕ ВОСТОЧНОЙ МИНИАТЮРЫ И ЕЁ РОЛЬ В УЧЕНИИ ЭСТЕТИЧЕСКИХ ПОТРЕБНОСТЕЙ ЧЕЛОВЕКА

### АННОТАЦИЯ

В данной статье освещены роль видов искусства в воздействие на эмоциональную сферу людей, а также их значимость в изучении эстетических потребностей. Одной из основных эстетических особенностей искусства миниатюры Центральной Азии является высокий уровень обобщения, символизация в художественном образе цветов, форм и структуры изображений. В результате их рационального использования в композициях



миниатюры возникают удивительные изображения. Увидевший это человек получает эстетическое наслаждение от отображенной формы. В статье проанализированы значимость произведений миниатюрной живописи Востока в развитии способности человека к эстетическому чувствованию. В исследовании проанализировано искусство миниатюры Центральной Азии в срезе эстетического обсуждения и романтического мышления, а также освещена устойчивая направленность сущности нравственных и эстетических идеалов в миниатюре как области изобразительного искусства и ее значение, направленное на общество, нацию и человечество.

**Ключевые слова:** искусство, миниатюрная живопись, эмоциональность, чувственное познание, эстетическое воспитание, художественный образ.

## INTRODUCTION

Oriental miniature art, like all other forms of art, plays an important role in the aesthetic perception, study and understanding of the world and being around us. Reflecting life in literary images, giving it an aesthetic value, is a powerful tool for seeing miniature beauty and influencing a person's emotional world. He accurately expresses not only the truth of yesterday, but also the life of tomorrow. By revealing the world of beauty to people through its fairy-tale-fantastic, romantic and aesthetic features, it develops their aesthetic tastes, encourages them to acquire knowledge and reason, nurtures their desire to accept everything around them more beautifully. The art of miniature plays an important role in the study of human aesthetic needs and feelings, expressing the harmony of human romantic mood and worldview problems.

## REFERENCES AND METHODOLOGY.

Art has always met the spiritual and social needs of people in the process of historical development. It simultaneously functions both as a special field of social production, as a form of social consciousness, and as a form of creative activity, and as a specific field of knowledge. A small form of fine art, miniature art is known around the world for its uniqueness. From its earliest days to the present day, it has been influencing the aesthetic feelings of people, contributing to the enrichment of the spiritual world, the formation of artistic and aesthetic taste, the education of the psyche.

As the philosopher-scientist E. Ilenkov noted, "Nature has given man the conditions for the formation of his mind, but this is not the only basis, the essence of the mind. When he was gifted with a brain, he was not given the ability to use that brain as an organ of thought, a special organ of the human psyche - intellect, imagination, consciousness, will, self-awareness. For this reason, man is the creator of his own destiny, and his achievements in life are only the fruit of his labor, activity and his own history. This astonishing fact is that the qualities that do not belong to any living thing (according to Kant) not only mature in society, but also appear, develop and grow to the heights of their high civilization - the phase of personality, the phase of talent" [Ильенков Э.В., 1991, с. 27]. This allows you to enjoy the elegance and beauty of the works of art. In addition to enjoying it, he gets spiritual nourishment from that work by satisfying his aesthetic needs. High works of art affect a person's emotional world and enrich their spirituality. We can say that a perfect man, like all knowledge, must have his own interests in the field of art, at least as a listener or spectator.

Philosopher and aesthetic scientist T. Mahmudov noted that literature and art play an important role in the development of human beings and that "every positive hero in the works of art is a reflection not only of the individual talent of the new type of artists, but also of the socio-economic and cultural environment of society" [Махмудов Т., Олимов Я., 1998, с. 4]. Art historian Galina Pugachenkova noted that while miniature art did not occupy a central place in world art, the role of this art form was unique in Central Asia [Пугаченкова Г., Галеркина О., 1979, с. 1]. This means that the aesthetic properties of miniature art are important in the study of human aesthetic needs.

## RESULTS

From the point of view of the impact on the emotional world of people and their aesthetic features, it is expedient to consider Oriental miniature art precisely on the basis of human aesthetic needs and feelings. Emotions in the human heart, such as glory, kindness, goodness, faith, honor, conscience, piety, are nourished by spirituality and art. In this regard, miniature art also serves as an

important factor in the development of the spiritual world, aesthetic taste of people and the education of perfect people in society. As a result of studying and understanding the aesthetic and romantic features of miniature art, we can say that the inner beauty of human beings will always be in harmony and harmony with the universe, nature.

### DISCUSSION

Let us briefly consider the emotional impact and aesthetic features of the miniature art mentioned above. The main influence of Central Asian miniature art will be focused on the spiritual and romantic world of man, his thoughts and feelings, intellect, aesthetic needs and the development of spiritual culture. In its plots, based on historical events, beautiful nature, heroic actions, romantic scenes, good and bad events, miniature art is based on moral purity, good behavior, high spirituality, compassion, care, the formation of aesthetic taste, humanity and, at the same time, spiritual maturity.

We can say that the role of art in human life is enormous. As a means of communication between people of different periods, it accompanies a person throughout his entire life path. Art always touches the sphere of human feelings, thereby touching the area of his aesthetic emotions. Thanks to the emotional and aesthetic information that almost all works of art possess, art can evoke various emotional reactions in a person. The question of how the emotional impact of art forms on the emotional sphere of a person occurs, as well as the study of their relationship with aesthetic needs, is relevant today.

Art influencing the human soul contributes to the formation of an intellectual and harmoniously developed personality. Awakening the beauty in a person and giving him the joy of aesthetic pleasure, art teaches to feel and understand beauty.

Miniature painting of the East as a special type of artistic creation displays the characteristic features and properties of the depicted object, as well as the inner world of the artist. It is in the oriental miniature that one can feel not only the spiritual world and the philosophical views of people of a certain period, but also see the pictorial interpretation of artistic images and artistic and aesthetic methods, which in turn have an incomparable emotional impact on the viewer through his aesthetic perception.

“The swing of humanity and the kingdom of nature is the East. In the East, man is a child of nature; from infancy he lived in the bosom of nature, and in his old age died in his bosom. It is inherent in the animal kingdom, which is still the basic law of life - faithful to nature. The first manifestation of Eastern love is eternal, that is, it expresses only the desire of one sex to another, based on the laws of nature” [Белинский В., 1955, с. 146]. The content of Central Asian miniature art embodies the elegant features of oriental romanticism, showing sincerity and poeticity, variety and emotionality, the philosophical and aesthetic essence of human artistic traditions, such as symbolism and imagination, as well as the stability of the aesthetic ideal, the depth of sense of style and taste.

The charm of oriental miniatures lies in the subtlest, delicate drawing, in the expressiveness of the movements of the figures, multicolor and bright color saturation, as well as in the refined simplicity and clarity of images. A characteristic feature of the entire oriental miniature is well-developed in it stable artistic images, concealing a deep inner meaning and thereby affecting human emotions.

Being a source of joy, inspiration, love and life, oriental miniature reflects not only universal human values, but also conveys the emotional state of a person, which serves us as a means of satisfying moral education and aesthetic needs. After all, it is not for nothing that it is believed that “A truly artistic work is always saturated with feelings, excites a person, instills in him a certain emotional attitude towards what is portrayed, makes him worry. The ideological content of a truly artistic work is always an emotional content and it always appears primarily as a feeling” [Буров А., 1956, с. 164].

Taking into account people, their tastes, feelings, needs, national identity, way of life and the prevailing social environment, their aesthetic and moral development - an ideological and artistic system that encompasses both the material and spiritual aspects of people's lives and its is determined by the concept of artistic style required for. The development of a certain system in the fine arts,

which expresses and strengthens the tastes, needs, life values and perceptions of beauty of the people, creates an environment of socio-artistic basis on which the artist's personality is formed.

Emotionality is one of the essential aspects of a specific artistic talent and an element of the creative process. Since, “the very subject of cognition in art is such that it does not lend itself to cognition, therefore, artistic processing, without an emotional attitude towards it” [Буров А., 1956, с. 166]. Each emotionally charged piece of miniature art has a unique ability to delight, pleasure, induce pity, heroism, admiration, and inspire and guide a person towards self-improvement. Since the oriental miniaturists, creating a circle of images and humanistic ideals in their paintings, tried to convey precisely the joy, happiness, grief, aspiration and hopes of their contemporaries.

The strength of the emotional impact of oriental miniature, in addition to the artistic content, is also determined by the form of its expression, which harmoniously reflects the plot of the composition, the color scale, chiaroscuro and all the visual means.

Aesthetics as the science of sensory cognition of the surrounding reality comprehends and creates beauty. Developing the ability to aesthetic feeling and experience, a person simultaneously realizes himself in culture. As you know, an integral part of spiritual culture and a source of knowledge of the world is art, which satisfies the artistic needs of people. Aesthetically mastering a miniature work and thereby reflecting on it, a person has a number of emotional feelings, such as joy, sadness, grief, indignation, surprise, amazement, admiration, etc. Visual perceptions and feelings and emotions arising on their basis undoubtedly serve for a person as his aesthetic satisfaction.

The miniatures, which have a worthy place in the treasury of world fine arts, are an integral part of traditional book art, embellishing ancient rare manuscripts and serving to express the progressive ideas of humanity, the pursuit of nobility, the notion of beauty in these works.

“In general, medieval Central Asian aesthetics, with its oriental approach to beauty, is of great importance as a lofty doctrine that synthesizes tradition and modernity” [Махмудова Г., 2019, с. 15]. In the Middle Ages, oriental miniature, as a part of the manuscript, was the most refined element of the design of manuscript books and thus, while retaining its independent artistic value, it constituted a special branch of fine art. “The development of painting during this period takes place under the sign of improving the form. The drawing is characterized by great refinement and refinement. For color - a gradual enrichment of the colorful range. For composition - a variety of constructions, the search for harmonious balance, the organic connection of the thematic image with the landscape. And yet the image of a person occupies a leading place in the visual arts of this time” [Пугаченкова Г., Ремпель Л., 1965, с. 317].

The favorite subjects of oriental miniatures were historical legends and folk tales, scenes of magnificent royal receptions, battles, as well as portraits of rulers. It was in portraits, depicting a person with the help of artistic means and images, that medieval artists were able to convey the internal and external qualities of the depicted object. Especially in the era of Amir Temur, an official portrait occupied a prominent place in miniature. The portrait prevailed as part of a multi-figured composition. Later, putting forward a single image of a historical person into an independent genre, the artists especially tried to reflect the state of mind and highlight the internal psychological characteristics of the image.

Excellent masters of the portrait genre in the East were the famous miniaturists, outstanding cultural figures Kamaliddin Behzad and his follower Mahmud Muzahhib. In their portraits, they focus on the transmission of the inner content and psychological characteristics of images. They own the portraits of Sheibani Khan, Hussein Baykar, Alisher Navai, Abdurahman Jami and others.

Depicting a person, great artists gracefully established the characteristic aspects and specific signs of famous personalities. As a result, even in idealized and generalized pictures, it was easy to recognize the appearance of a certain person.

Emphasizing convention in miniature, as a characteristic, defining feature based on the requirements of the religious and symbolic interpretation of the world, we can say that it manifested itself primarily in the conventional image of humans, animals and birds, landscape, architecture and in the transfer of spatial depth [Мусакулов Ф., 2004, с. 10]. Especially, the aesthetics of depicting a person by medieval miniaturists was a characteristic skillful presentation (by means of conventions)



of individual features of the depicted image and their embodiment in a generalized form. But neither the conventions, nor the generalization of the external appearance of the person depicted did not prevent the viewer from unraveling the image of a certain person in the portrait. With the help of neat and clear compositional techniques, the artists managed to create an aesthetically beautiful image of a person, which delights a person with its aesthetic sublimity.

“By depicting a person, an artist is able to stop time. With the power of his talent, he grabs the moment, leaving for posterity not only valuable historical material, but also the eternally living spiritual world of a contemporary. Thanks to the art of portraiture, it became possible to meet people of different eras, a kind of contact between them, the silent reverence of one generation for another.” [Махмудов Т., 1982, с. 7].

Artists of the East tried not only to capture the external appearance as clearly and realistically as possible, but also to reflect the spiritual world and aesthetic views of man. The image of a person in individual and group portraits, in work, in communication with people around, in a meeting with friends or with a beloved, and, finally, in scenes of battles or hunting, especially attracts attention.

The aesthetics of the image of a person in the Middle Ages was based on the identification of stable, hierarchical-value signs of a particular hero. Thus, the characterization of a literary or pictorial character was, as it were, taken out of the verbal and pictorial context and acquired a more general, idealized meaning, closely related to the worldview of a given era.

For a medieval author, the question of the relationship of his hero with the outside world and the place of the character depicted in this world is fundamentally important. Consequently, the decisive factor in understanding the image of a person in medieval fine arts and literature is not just a statement of the traits of the hero and his environment, but the study of the meaning of the characters and elements of the world around them indicated by the authors [Шыкыров Ш., 1983, с. 132]. We can say that the diverse oriental miniature rich in traditions has left a bright mark on the history of world culture. Expressive images of a person created in oriental miniature, as well as the unique possession of the masters of miniature art by the rules of composition and color, provided us with the most complete picture of a certain person. Thanks to the aesthetics of the image, the entire spiritual culture of a person was embodied in artistic images, and the power of the emotional impact of these images does not lose its aesthetic value to this day.

The emotionality of artistic thinking inherent for a person, especially for a creative person, is inextricably linked with the aesthetic worldview of a person and characterizes his attitude to the phenomena of reality. It is worth noting that “if the images of the artistic imagination were not emotionally colored and linked with other images, did not carry the thoughts and embryos of a certain concept, representation, they could not serve as material for individualized expression in a work of art” [Махмудов Т., 1993, с. 120].

As one of the essential aspects of a specifically artistic talent, emotionality in miniature art is due to imagery, reflection of reality and aesthetic views of a person in the form of specific, single phenomena. Illustrating natural science treatises, classical works of oriental poetry, historical chronicles, as well as referring to the motives of a fairytale or romantic nature, oriental miniaturists through emotionality, which is inextricably linked with artistic creativity, showed their ability of creative imagination.

Without a developed ability for aesthetic feeling and experience, a person would hardly be able to realize himself in the beautiful world of culture. However, their formation is the result of a purposeful impact, that is, aesthetic education.

It is known that the ability to see, feel and enjoy beauty is the basis of human spiritual and aesthetic education. In shaping the characteristics of human emotional enjoyment from an object of art, we can directly see the guiding main force of miniature painting. Because it is necessary to form a high level of moral and aesthetic culture and to improve the creative imagination in order to feel and imagine beauty. Miniature art, which is one of the most important factors influencing human life and moral and aesthetic education, embodies these aspects.

Most of the literature that studies the problems of aesthetic knowledge, aesthetic education and aesthetic upbringing rejects the idea that there are differences between the concepts of “education” and “aesthetic perfection of the individual” without taking into account the principle of differentiation in the pedagogical approach to the individual. Not surprisingly, not only in terms of terminology, but also in terms of theory and practice, the complexity of this problem lies in the issue of aesthetic education. Although many thinkers of aesthetic education involuntarily define this issue as aesthetic education, it is inevitable that this issue is related to the theory of aesthetic education, the system of aesthetic education and forms of aesthetic education. Undoubtedly, education and upbringing, upbringing and education are interrelated, otherwise the need for unity and integration of education and upbringing would not always be emphasized [Зеленов Л. 2001, с. 74]. It is no coincidence that all kinds of works of art in the history of mankind have also served as coaches. It was passed down from generation to generation through images, patterns, dances, fairy tales, and incorporated practical, moral, and aesthetic experiences within itself.

N. Dmitrieva, who expressed her views on aesthetic education, said that aesthetic education is, first of all, the ability to fully accept the beauties of human life, nature and society, art and science, in general, the whole being [Дмитриева Н., 1965, с. 16]. O. Gaybullaev included literature and art in the list of types of aesthetic education of the person, “literature and art in the context of life adorn the spirituality of people, the way of thinking, the world of sophistication with feelings of beauty. Because in both literature and art there are hidden national feelings and aesthetic feelings of humanity” [Гайбуллаев О., 2019, с. 128]. It can be said that aesthetic education enriches a person's spiritual world in a way that includes artistic, ideological, spiritual and moral education.

In Central Asia, manuscripts have been for years and centuries not only the cultural hearth of the masterpieces of spiritual wealth created by our ancestors, but also the only tool for education and upbringing. The role of miniature schools in human aesthetic education is enormous, which is reflected in the works of great artists. An example is Kamoliddin Behzod's famous work "Iskandar and the Seven Wise Men" based on Nizami's "Khamsa".

In 1495, Nizami's Hamsa was reprinted in Herat, and a number of miniatures were painted on it by Kamoliddin Behzod. We can say that this manuscript and the miniature images in it, which are now housed in the British Museum in London, have a special significance in the history of our art and in the aesthetic education of man. The miniature work "Alexander and the Seven Wise Men" in the category has a unique artistic and aesthetic atmosphere. The play depicts the philosophical views of human thought, such as wisdom, ingenuity, and ingenuity, as well as the applied decorative arts in architecture and the beautiful and elegant landscape of the Oriental environment” [Ойдинов Н., 2007, с. 40]. This miniature depicts a traditional roundtable discussion of oriental scholars in the heart of nature, and each image in this photo clearly shows such subtle aesthetic features as modest compliment, courtesy, ingenuity, elegance. It is especially natural that the interlocutors communicate with great respect for each other, creating an elegant image and a special surprise in the eyes of the audience.

When we look at the miniature, we can see that moral qualities such as sincerity and honesty are also expressed in the artist's visual work. After all, “What is the most important aspect of a work of art? The theme and the content that successfully complements it? Of course! Maybe it's a skill? Absolutely right. Without these two structures, the work cannot be perfect. I think there is a third party that is more important than both. At one time, the great Dante also said - a necessary feature of any work of art - is sincerity. Sincerity is as important as air, not only in works, but also in life. After all, life without a bus is a lie” [Азимова Д., 2016, с. 5].

As we continue to explore the spiritual riches of our great ancestors, we receive spiritual nourishment from those works, along with enjoying the elegance and beauty of the works of art. All of this has an impact on our emotional world, leading us to perfection, enriching our spiritual thinking, and encouraging us to look to the future with confidence.

As we have seen in this miniature, the combination of content and form of the aesthetic and moral features inherent in this elegant and miraculous type of art, and the analysis made in this context, leads to the idea that miniature works are also symbolic. The analysis of the transition from

the methodological tasks that formed the form of the miniature and the system of images to the tasks of meaning helps to better understand the essence of the events.

A number of researchers consider the need for emotionality in the creative process of reflecting reality. “Since the reality cognized by the artist appears before us in a figurative form, in the form of an image of single phenomena, the perception of a work of art necessarily presupposes an emotional level of cognition, as a necessary link in the process of assimilating the truth inherent in the image” [Недошивин Г., 1953, с. 34].

Along with this, the artistic imagination of the miniaturist, being the basis of figurative thinking, conveys not only his subjective emotional state, but also the emotional state and social life of the people dominating in a certain historical period. It can be noted that if a miniature does not look like life, it loses its soulfulness.

“Nothing - neither word, nor thoughts, nor even our actions express so clearly and truly ourselves and our relationship to the world as our feelings: they hear the nature of not a separate thought, not a separate decision, but the entire content of our soul and its building” [Ушинский К., с. 177]. In fact, the emotional feelings that arose in artists as a result of aesthetic knowledge of reality, as well as their artistic talent for conveying their feelings through their works, testified not only to the true state of mind of the artist, but also of the entire people.

## CONCLUSIONS

In conclusion, we can say that the essence of art is the development of emotions through aesthetic perception. By acting on human emotions and feelings, art develops in a person the ability to respond to beauty and act according to the laws of beauty. It is the deep meaning hidden in oriental miniatures, which enriches the spiritual world of a person and encourages him to think, attracts the attention of the audience, and also satisfies their aesthetic needs through emotional impact. Depicting reality in images, the miniature art of the East to this day contributes to the expansion of a person's horizons and enrichment of his emotional world.

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СПЕЦИАЛЬНЫЙ НОМЕР 1

PHILOSOPHY AND LIFE INTERNATIONAL JOURNAL  
SPECIAL ISSUE 1

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