

FACTORS OF CENTRAL ASIAN PEOPLES CONTRIBUTING TO THE DEVELOPMENT OF WORLD CULTURE. MOVAROUNNAHR ART OF LITERATURE IN THE XV TH CENTURY

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Abstract. *In the article the factors of the peoples of Central Asia, contributing to the development of world culture. In the Movarounnahr art of literature and miniatures of the xv th century, we are talking about the ways of using various techniques to depict certain literary characters. From the works of art that have come down to us, we can see that the pages of colorfully designed manuscripts were delicately miniaturized, decorated, and embroidered with patterns. From the IX th to the XX th centuries, the great heritage of the peoples of Central Asia in the field of science and spiritual culture, created over a history of about 1000 years, has come down to our time mainly in the form of handwritten books. The thousand-year cultural heritage, written in Arabic script, was passed down from generation to generation in the form of manuscripts. The peoples of Central Asia used the cultural heritage created by their ancestors only thanks to these handwritten books. Thanks to these manuscripts, it is clear that each people who lived in Central Asia had its own history, and that the peoples of Central Asia were able to contribute to the development of world cultural history.*

Keywords: *madrassah, secretariat, emir, archeology, Afrosyab, calligraphy, papermaking, murakka, label, khusnihat, "hatti baburii", "literate education", encyclopedic, "calomi tariff", dynasty, nastalik, shikasta.*

INTRODUCTION

Amir Temur, the founder of the new dynasty, always kept divan, bitikchi, munshi and navisandas in his palace and always took them with him during military campaigns. Although there is a lot of information about the writing of many letters, badges, edicts, and conquests by the Sahibqiran dynasty of historians, the state documents of Amir Temur have not reached us in their full and perfect state, and we can learn about them from historical works, namely "Roznomai futukhoti Hind" by Ghiyaziddin Ali Yazdi, "Zafarnoma" by Nizamiddin Shami, "Diaries" by Rui Ganzalez de Clavijo. We can learn and have information from the collection of Ibn Arabshahni's "History of Amir Timur" and "Zafarnama" of Sharafuddin Ali Yazdi.

As we all know, the structure of a huge centralized state at the end of the 14th century created a socio-economic and political basis for the cultural development of Movarounnahr and Khorasan in the following centuries. In addition, efforts were made to preserve and further develop the glory, culture, and development traditions of the huge centralized state. In this field, the attention of political leader Shahrukh Mirza and his children Mirza Ulugbek in Samarkand, Movarunnahr, Mirza Boysunkur in Herat, Ibrahim Mirza in Shiraz, and the science, enlightenment, and the art of literature, led to the development of these areas to an incomparable level.

It shows that as a result of Mirzo Ulugbek's work in Samarkand, the construction of science centers, madrasas, observatories, along with beautiful buildings, parks, served as a leading idea for all intellectuals of that time.

For the development and prosperity of the country, those in charge of the country and representatives of the intelligentsia were personally engaged in the tasks of calligraphy and book decoration. The fact that the cultural history of the peoples of Central Asia is the most ancient and has reached the stage of high development in many fields is recognized by the world scientists today.

The arrival of Arabs in these regions had a great impact on political and cultural development. In Central Asia, especially in Khorezm, cultural and scientific thinking flourished. The whole world enjoyed the knowledge and creativity of great thinkers such as al-Farabi, Ibn Sina, al-Biruni, known to the world.

The centuries-old rich culture of Khorezms and Sugdians in Central Asia consisted of legal development. The cultural monuments created by the peoples of Central Asia, including the Turkic peoples (especially the Uyghurs) before the Arab conquest, are proof of our opinion.[1]

LITERATURE REVIEW AND METHODOLOGY

Cultural monuments are destroyed, and thousands of manuscript books, which are the treasures of science, are burned in bonfires. No matter how much the Mongolian invaders destroy, the creative nation honors its cultural heritage, cultural life strives forward even in the most difficult and difficult situations. In the XIV-XV centuries, during the Timurid era, a centralized state was introduced in Central Asia, albeit for a short time, and economic, political and cultural growth took place in the life of the country. Especially in the XV th century, the culture of the peoples of Central Asia experienced its brightest period in Herat and Samarkand.

Mirza Ulugbek, Alisher Navoi, Abdurrahman Jami, Khondamir, Behzod, Sultan Ali and Mirza Babur were among the great intellectuals of this period. The rule of the Safavids and the Shaibanis caused a certain crisis in the cultural life.

By the IX th century, especially as the economic and political relations of Central Asia with Russia became stronger, further changes began to take place in the cultural life. Thus, from the 9th century to the 20th century, the great heritage of the peoples of Central Asia in the field of science and spiritual culture, which was created in the history of about 1000 years, reached our time mainly in the form of handwritten books. [2]

A thousand-year-old cultural heritage written in Arabic script has been passed down from generation to generation in the form of manuscripts. The people of Central Asia enjoyed the cultural heritage created by their ancestors only thanks to these handwritten books. Thanks to these manuscripts, it can be seen that every nation that lived in Central Asia had its own history, and that the peoples of Central Asia were able to contribute to the development of world cultural history. [3]

RESULTS AND DISCUSSION

After the above-mentioned manuscripts were written by the author on pieces of paper, he was a person-secretary who performed the extremely complicated, laborious, and at the same time honorable task of copying it and turning it into a book. was A scribe seems to be a person who copies the author's work verbatim, but in fact it is not. In the history of the Middle Ages and in the cultural life of that time, the secretarial profession was considered the most honorable and sacred

task. First of all, the fact that the secretary is literate will bring him (the secretary) to a high position in the state system, when governors and emirs are often illiterate.

As a scribe learns the content of every book he copies, as a result, a true scribe takes a place among the educated and enlightened people of his time. Therefore, we do not consider the calligraphers who were involved in copying books in the Middle Eastern countries as simple copyists, but each calligrapher as an educated, enlightened, advanced intellectual and great scholar of his time. we should understand him as a cultural figure. [4]

Arabic writing entered Central Asia with Islam, so a group of calligraphers who came to Central Asia from Arab countries were engaged in copying the Qur'an and religious books. Not everyone could handle the task of copying books about religion and Sharia, which were considered extremely sacred in their time. The ruling class entrusted such a responsible task in the field of enlightenment to the most virtuous and capable people of their time - intellectual calligraphers.

It clearly shows how important a person the secretary was in the medieval society. In addition to these, it is known from history that a number of scholars, poets and virtuous people who lived in the Middle Ages mastered the art of calligraphy from a young age and later made a name for themselves in secretarial work. Such great people not only read their own works, but also copied the works of other authors. For example, Hafiz Shirozi copied Khusrav Dehlavi's "Khamasa". Several of Timurid's children (Boysunqor Mirzo, Gharib Mirzo, Badiuzzamon) were engaged in reading. It is known from historical sources that Alisher Navoi is a skilled calligrapher. Mirza Babur created the script "baburi" which was adapted to the Turkic peoples by adapting Arabic graphics. [5]

Munis Khorezmi wrote a treatise on the art of calligraphy called "Savodi Talim" and copied Alisher Navoi's "Khamasa" with extremely beautiful calligraphy. Muqimi copied it in the letter of Shikasta with a very small nastali. Finally, one of the last representatives of the Bukhara school of calligraphy, the great scientist of the 19th century, the owner of an encyclopedic mind, Ahmed Donish, copied more than ten beautiful manuscripts. All this shows that the demand for secretaries was extremely high in Central Asia at a time when book printing was not invented. In turn, the secretariat was considered one of the factors determining the level of development of cultural life. If we look at the educational work carried out in thousands of madrasas and schools in the middle ages, if we think that thousands and thousands of books that were taught as textbooks were copied by hand and met the needs of schools and madrasas. , one can imagine the hard work of the calligrapher who creates these books, his role in cultural life, his position in society, how responsible and honorable he is.

In the ethics of the Middle Ages, in addition to the ability and virtue of the calligrapher, in order to serve the people properly, it was required to be a person with a noble nature, kind to people, able to overcome the evil of the ego, and a pure heart. Sultan Ali Mashhadi, the qiblah of calligraphers of Navoi's time, said in his treatise "Husnikhat": The process and methods of book preparation had a special place in the division of labor in the medieval society, and calligraphy remained a special profession. [6]

With the growth of cultural life, the demand for books increased. This led to the establishment of book production enterprises. Special book-making enterprises were established in ancient cultural centers such as Herat, Bukhara, Khiva, Samarkand, and Kokand, where book sales were ramped up in order to meet the needs of the people. In this case, not only valuable

artistic manuscripts, but also ordinary books, these tasks were performed based on the desire of several professionals.

CONCLUSION

From the works of art that have survived to us, we can see that the pages of the manuscript, which were carefully copied by calligraphers and decorated with colors, were sprinkled with gold or delicately decorated patterns were embroidered. At the beginning of the text is placed a skillfully decorated flower. The pattern of chapters is separated by titles. To prevent the manuscript from being torn and scattered, it was covered with a pattern or a leather cover. But the main decoration of the book was its pictures and miniatures. First of all, the miniaturist artist had to pay attention to every gesture in order to match the images in the decoration to the content of the book. [7]

The miniature was created as a means of interpreting the content of the artistic text and had to express the idea of the work in bright colors. At the same time, the miniature also has an independent aesthetic value, which is expressed in pictorial means, lines and colors. The art of miniature goes back to the deep roots of the ancient art of the Arab East, Iran and Central Asia, such as wall paintings, sculpting, and applied art of the VII-VIII centuries before Islam. It has traveled a long path of development and reaches the peak of its development in the Middle Ages, that is, in the period of a mature state system.

Despite the richness and variety of Middle Eastern literature, not all works are decorated with motifs and pictures, but are selectively decorated. The works of Rudaki and Khayyom are rarely decorated. Some historical chronicles, for example, the works of Baikhaqi or Wasifi, are not decorated at all. But a number of works of classical literature have constantly attracted the attention of artists. [8]

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