

ORGANIZATION OF CALLIGRAPHY TRAININGS IN EDUCATIONAL INSTITUTIONS

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ABSTRACT	KEYWORDS
The article focuses on visual activity in educational institutions to train thinking ability, visual memory, creative imagination, artistic taste aimed at development. To visual activity in training students teaching painting, knowledge of building materials, acquisition of skills at school ideas about the successful acquisition of visual activity lessons and labor lessons given.	visual activity, calligraphy, artistic creativity, painting, aesthetic sense, art works.

Calligraphy is an invaluable art that has acquired its own special direction in eastern countries and has risen to the level of a science. With the adoption of Islam by the peoples of Central Asia, the Arabic script also entered this country, and the ancient Uighur, Orhun-Enasai, Sughd, Khorezmian scripts that were in circulation among people gradually fell out of use, and in their place from the end of the 7th century, the Arabic script was used in official science and state affairs. Became a record. At the same time, serious importance was given to mastering the Arabic script and raising it to the level of art.

In the East, the letters of calligraphers, in addition to expressing meaning, excited a person and gave him aesthetic pleasure. In Central Asia, before the advent of printing, calligraphers were engaged in the preparation of manuscripts and copying of their copies (the art of books). Calligraphers worked in groups in palaces. Each letter was considered a miracle of art. Because of this, this art developed and different schools of calligraphy came into being.

If we take a look at the history of the development of the art of calligraphy in Central Asia, we will learn that the Movarounnahr school of calligraphy was created in the 7th-10th centuries in the central cities of the Arab caliphate – Mecca, Kufa and Basra, and later spread to other regions of the caliphate. Calligraphers such as Ahmad ibn Umar Ash'as Abu Bakr Samarqandi (11th century), Ahmad Tabibshah Movarounnahri (died 1215), Ali Banokatiy (13th century), Jamshid Shoshi (14th century) were the representatives of this school.

In the 14th and 15th centuries, an unprecedented rise was observed in the art of calligraphy, as in all areas of science, culture and art. In Central Asia, this type of art developed at a high level during the Timurid, Shaibani and last dynasties (Ashtarkhani, Mangit).

The Arabic word for «calligraphy» is «calligraphy» and refers to the art of writing (calligraphy), copying books, and the profession of creating books of architectural structures and works of art. The art of calligraphy and reading has a special place in the cultural heritage of the peoples of the East. Before the introduction of book printing, calligraphers were engaged in preparing manuscript books and reproducing their copies (copying text).

The creative works of more than a hundred calligraphers and artisans were displayed within the framework of the festival. The submitted calligraphy works were highly appreciated by the jury, and the participants were awarded «The most skilled calligrapher», «The most skilled calligrapher who created a new type of writing», «The most skilled craftsman who used examples of calligraphy in works of applied art», «The youngest calligrapher», «Nasta There are nominations such as «the most skilled calligrapher in liq script», «the most skilled calligrapher in Suls script», «the most skilled calligrapher in Devoni script», «Quran calligraphy», «Architectural calligraphy» was awarded with a diploma and souvenirs.

In the 15th century, the Herat school of calligraphy was established with the support of the rulers of the Timurid dynasty. During the time of Amir Temur, Maulana Shamsuddin Munshi, the composer and calligrapher Oltun were very famous.

In Alisher Navoi's personal library, 11 great calligraphers are present: «Sultan of Calligraphers» Sultanali Mashhadi (1437-1520), Mir Ali Tabrizi (1330-1405), who invented the «nasta'liq» letter and raised it to the level of art, Darvesh Muhammad Taqi Hiravi (first half of the 15th century), Abduljamil Kotib (died 1505/1506), Darvesh Muhammad Taqi (second half of the 15th century – beginning of the 16th century) are well known for their effective works.

Now calligraphy is very developed in a number of countries. For example, in Turkey. That's why we need to create a school of calligraphy.

Calligraphy is a good course. Each symbol and point has its own meaning. If we do not create this school, we will be left far behind. People may say, where is it needed? It will be necessary. Large scientific schools are being built, our attitude towards language and languages is changing, so it will be necessary,» said the president. It is noted that calligraphy groups will be opened in a number of religious centers and higher schools in Uzbekistan in the future, as well as in the republican art college named after Benkov. The head of state also instructed the officials to conduct annual examinations among calligraphers.

Calligraphy is one of the most beautiful and elegant arts, and it refers to the art of writing (khat), copying books, and creating books of architectural structures and art objects. The art of calligraphy and literature has a special place in the centuries-old historical heritage of the peoples of the East, and even today their importance is considered high.

On November 30, 2018, a meeting with the famous calligrapher Habibullo Salih was held at the Department of Arabic Philology of the Tashkent State Institute of Oriental Studies. Professors and teachers interested in the art of calligraphy and students took part in this event.

Calligrapher Habibullo Salih informed the students about the uniqueness of the art of calligraphy, the history of its development and its importance today. They also talked about the importance of learning the art of calligraphy and demonstrated their skills to the students.

The calligraphic art school that is expected to be opened in Bukhara is called «Al-Manar» and all participants from 7 to 70 years of age are admitted to study. First, students learn Arabic, and only then calligraphy.

On December 23 of this year, a seminar was organized at the Chirchik State Pedagogical Institute on the examination of the curriculum and concepts of pre-school, general secondary, vocational school, academic lyceum and higher education institutions from the point of view of coherence and continuity. During the seminar, a number of issues on ensuring continuity and integrity in fine arts and drawing were discussed. In addition, mutual opinions were exchanged on the optimization of topics in the textbooks of secondary schools, colleges, academic lyceums and higher education institutions and prevention of repetition. Also, the composition of the working group on the examination of the concept of educational programs in this subject was approved and relevant tasks were determined.

«Each character is important in calligraphy, so one type of writing needs to be studied for an average of three months,» Azimjon Yaqubov, manager of the center, told Sputnik during the Pilgrimage Tourism Week.

Modern calligraphy is an integral part of Uzbek traditional culture. Unfortunately, there are not countless learned masters in this field. Another circumstance of issue is there are also a less clientele that differentiate and appreciate their creativity. The scientific aspect of the sphere is also less learned. In art criticism, we know only some of the research on the history of modern calligraphy and some theoretical issues [1]. Langsyne, arabic calligraphy used in many areas. Such as, in the tiles (inscription on architecture), in stone (sepulchers), in wood carvings (feretories, doors), in pottery, in embroidery and another spheres of applied arts.

Tursunaliev Nizomjon Yunusovich is actively engaged with this work in the modern Tashkent art culture. Master was born on November 22, 1979 in Tashkent. His profession is calligrapher-nakkosh. He graduated from the Tashkent State Pedagogical University with a bachelor's degree in "Drawing, Fine Arts and Applied Arts" (2000), Master's Degree in Applied Arts (2002). Teachers – Salimjon Badalboev (calligrapher), doctor of pedagogical sciences, professor Saidakhbor Bulatov, Ne'mat Inog'omov (nakkosh), Bahrom Nig'monov (nakkosh).

Nowadays Nizomjon Tursunaliev works with pedagogical activity in the following directions:

- 1) Decorations in modern housing;
- 2) The verses of the Arab letter in the mosques;
- 3) Expressions in the Arabic letter, which are framed for exhibitions and personal collections.

The Arab calligraphy has "kufic", "naskh", "thuluth", "nasta'liq", "ruqa'h", "diwani", "ta'liq" and other letters, and the writer must "write a mature calligrapher at least five letters" there is an opinion. In the mosques, master Nizomjon uses "thuluth" "kufic", "naskh" letters.

In 2015, Tashkent region, Zangiota district N. Tursunaliev completed Bakhrom Nigmonov of decoration of inscriptions of "Durman" jome mosque with his teacher. Here, the suras "Al-Ikhlos", "Al-Falaq" and "Al-Naas" are written in the Sacred Qur'an. In the top part, "Subhaan Allahi wa bihamdihi" and "Subhaan Allahil Azhim" hadith sentences are written by emulsion paint. Mostly, in architecture records, master uses this paint. Because, sometimes the inscriptions are written thin and in some cases are thicker. Additionally, the paint is mensurable daubed to surface of the wall and does not leave any pencil trace.

The Sacred Quran book is divided into three parts:

- 1) Demand of the Quran (“axkom” – Z. Sadullaeva) (about necromancy which is right or wrong);
- 2) The history of the prophets and
- 3) Verses that glorify the uniqueness of God. In most mosques the verses of the third section are written.

The other two verses are not nearly used. When writing the verses, the calligrapher himself chooses a type of Arabic letter. In some cases, teachers are advised to write them in the letter “naskh” for easy to read. Because “naskh” is easy to read; it is a simple letter type. That is why many beautiful examples of the Qur’an were written in that letter.

During the creative process of Master Nizomjon, professors of the mosque ask him to make the inscriptions look more attractive. Then the calligrapher uses the message “thuluth”. But the characters in the inscriptions are written in the “kufic” script and the letter becomes more attractive. Other authors also follow this. That is why they call “thuluth” the “king” of letters in their circles. A calligrapher who cannot write in this inscription is not recognized as a professional calligrapher. That is why a calligraphy writer must know at least five Arabic letters.

Master N. Tursunaliev creates to order, and most of the orders are carried out in various verses in the Quran. Customers often ask to write “Yasin” and “Ayatul kursi” surahs. Therefore, the master wrote not only mosques in our country, but also mosques built in neighboring Kazakhstan.

Currently, the master is working on objects of architecture, and also explores other new trends, expands the range of creativity and demonstrates the beauty of Arabic letters in other creative works. Because the interpretation of the Arabic letters in the architecture is based on the strict rules developed in the past. However, Master Nizomjon wants to create independent compositions, consisting of educative sapiential lines, which are of paramount importance for exhibitions. If inscription in the architecture is in Arabic language only, the lines in it are in Arabic spelling. The language is Uzbek. He learned this innovation from his mentor, Salimjon Badalbaev. Creative work on this paper is written on paper in gouache, watercolor and tempera. If the letter is written with a tally which is made of reed, it uses a special ink that is brought from Turkey. This ink is called “murakkaba”. There are different colors available in sale. Green and red are more commonly used in Uzbekistan.

In general, from the outset, the classic calligraphy samples are written with a reed. The letters are intended only for a beautiful rosette, as well as the letters “kufic”, consisting of large and fat letters, therefore, the masters first draw a line of letters, then the letters are smoothly painted with tempera. In this case, the master uses two different types of reed pencil to write one letter. Written in one; with the second pen (the tip is thin reed pen) corrects the edges of the letters. If an hour is spent writing, it will take a day to straighten the edges.

These can be seen in the works of the master:

1. “Uzbekistan is my country!” (2016). (The letters “thuluth” and “naskh”). This panel has three primary colors used on the flag of the Republic of Uzbekistan – white, blue, green. The top of the line is blue, the middle is white, and the bottom is green. For the first time this work was shown at the “Festival of Applied Arts” (2017, Tashkent).
2. “The future of Uzbekistan is a great state” (2017). The composition consists of three Arabic letters: “thuluth”, “naskh”, “nasta’liq”. The word “great” in his text is written in the letter “nasta’liq” Autograph master was written in the letter “ruqa’h”. Master N. Tursunaliev is at the same time a nakkash master, and he easily introduces ornaments on the letter into his work. For the first time

this creative work was shown to the public at the 1st calligraphy festival in Tashkent in 2018 and won first place in the nomination “Compatibility of drawings in calligraphy”.

Master Nizomjon writes other letters on reed and wooden pencils, except “kufic”. If he uses a “kufic” in a composition, he will first write the font outline of letter on the paper. Then he paints the inside of the letters with paintbrush. Because the “kufic” can’t be written with reed pencil. But some craftsmen, like the famous Tashkent-based calligrapher Habibulla Salih, also wrote “Kufic” on the reed.

From the above view, it is clear that there is a very intensive creative process in calligraphy. The role of this art is first of all important in the contemporary Uzbek architecture. But along with the achievements of calligraphy, there are many pressing issues. The most important of them is the creation of various forms of the text of the Uzbek Latin alphabet in calligraphy.

The reason for this is that the art of calligraphy was developed in the Middle Ages, when Arabic was the working language of Caliphate, and its status was very high. But now Uzbekistan has an independent state and its own state language and its inscription. Language has always been the foundation of the culture of peoples. For this reason, calligraphers, in order to raise the status of the Uzbek language and Latin alphabet, pay attention to this problem, first of all, today, the Arabic language is appreciating as the only Sacred language of modern Uzbek culture. In other words, this language is used by Orientalists in a narrow circle to study ancient manuscripts.

While talking about the spirituality of modern society, it is clear that most of the population can’t read the Arabic texts of the “kufic” or “thuluth” letters; do not even understand the meaning. However, these recordings should enhance the spirituality of the audience. They are written for that purpose.

Secondly, in our view, the masters who use the Arabic language in the modern folk arts and crafts of Uzbekistan superficially copy the old patterns and methods. This tragic situation creates artificial images in folk art. Instead, when Arabic texts are replaced by wise Uzbek texts in Latin, the society in which they become acquainted with samples of such creatures will:

- 1) Strengthen their spiritual immunity;
- 2) In the modern applied art of Uzbekistan, the problem of time and space is solved positively.

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