

THE INTERPRETATION OF THE MINIATURES USED IN THE MANUSCRIPT COPIES OF "GULSHANUL ASROR" AS AN ARTISTIC SOURCE

Joraev Jamoliddin Aminjonovich

Associate Professor of Jizzakh State Pedagogical

University, Candidate of Philological Sciences

ABSTRACT

In the state presented analysis manuscript produced by Haidara Khorazmi "Gyulshanol-asror", stored in the National Library of France, i ee miniature. Takje privodyatsya nekotorye svedeniya o eksempliyarax miniature, written for etoy work, sobrannyx for different albums.

Keywords: miniature, art, izobrazitelnoe, srednee, masterpiece, manuscript, godly, decor, image, color, plot

АННОТАЦИЯ

В статье представлен анализ рукописи произведения Хайдара Хоразми «Гюльшанул-асрор», хранящейся в Национальной библиотеке Франции, и ее миниатюр. Также приводятся некоторые сведения о экземплярах миниатюр, написанных для этой работы, собранных для различных альбомов.

Ключевые слова: миниатюра, искусство, изобразительное, среднее, шедевр, рукопись, художественный, декор, образ, цвет, сюжет.

INTRODUCTION

The art of creating miniatures of manuscripts is a complex and creative process that requires special skills from the artist. The beauty of miniatures is the best drawing, colorful and bright saturation of color, expressiveness of movement of figures, elegant simplicity and clarity of drawing landscape and architectural structures. In manuscript miniature art, the human figure is drawn in a flat form, with no shadows. As in the art of poetry, the method of repeating favorite plots, traditional for medieval art, was used in miniature. In miniature art, the image of a person is inextricably linked with the historical conditions of the development of society, defining the attitude towards a person and aesthetic imaginations typical of this period.

The meaning of the word "miniature" is defined in the explanatory dictionary of the Uzbek language as follows: the Italian word "miniature" is an elegant, delicately made picture. Minium - red or reddish-brown paint. An elegant painting, picture, ornate initial or plaque in medieval manuscripts and books. [1:345] V. Yu. Baimieva: "Miniature is a very small work, positionally complete, but predominantly one compositional element - culminating, enhanced author's expression and dominance in the unifying image of the author, everything often merges with the narrator." [5:10-15] And A. Kvyatkovsky in his "Poetic Dictionary" defined a miniature as "a small prose or a poetic work in a strictly finished form." [8:70]

In the 14th and 15th centuries, many manuscript books were created in Movorounnahr, Khurasan and Iran, especially in the second half of the 15th century in Herat, and in the 16th century in Bukhara and Tabriz. The rise and flourishing of Herat culture during the times of

Navoi, Jami and Behzod did not appear in a vacuum, but the gathering of many calligraphers, painters and painters in the palace libraries of Samarkand, Herat and Shiraz in the second half of the 14th century and the first half of the 15th century during the reign of Temur and Ulugbek. The ground was prepared for the creative development of people like Sultan Ali. [1:4]

Despite the richness and diversity of medieval oriental literature, not all works were decorated with motifs and pictures, but were selectively decorated. The eras of Rudaki and Khayyam were rarely decorated. Some historical chronicles, for example, Baikhaqi or Wasifi (works) are not decorated at all. But a number of works of classical literature have constantly attracted the attention of artists. Firdausi's "Shahnama", Nizami's "Khamsa", Saadi's "Boston" and "Gulistan", Dehlavi and Navoi's "Khamsa" written in a similar manner to Nizami's work were among them. [9:70]

Another one of the works written in this period, "Gulshanul Asror" by Heydar Khorazmi, several paintings were drawn on the manuscripts, and their study is considered one of the urgent tasks of today.

It was difficult to interpret the poetic works with different weight, rhyming styles and complex artistic images with visual means, but the miniature was able to find its own artistic language and system of images suitable for the style of the depicted work, and created a "spectacle equivalent corresponding to the author's words and thoughts.

It is known that the preparation of manuscripts with artistic decoration starts with the work of calligraphy, and a separate white space is allocated on the pages for pictures and artistic decorations. But in some cases, in collaboration with the calligrapher and the artist, he can insert a few bytes in the middle or top of the picture, sometimes at the bottom. The artistic decorative manuscripts, which are prepared by several specialists, are mainly made to order. So, naturally, the pictures were made for this or that episode of the works, based on the level, taste, and outlook of the client, based on his recommendation. Therefore, the miniatures made for different manuscripts of the same work, except for traditional ones, do not repeat each other both in terms of number and content.

MATERIALS AND METHODS

Despite the fact that Haydar Khorazmi's work "Gulshanul-asrar" has reached us in several copies, not all of them have miniature decorations. As mentioned above, the number and content of the paintings differ from the works of this artist.

In particular, there are nine miniatures in the copy registered with the archive number 951 of the Ali Amiri collection of the National Library in Istanbul. [7:7] Or in the British Library. The copy listed in archive number 3491 has six miniatures. [12:298-299]

Spencer Coll also has miniatures in a copy listed as archive number 41 at the New York Public Library. (The author of the article did not specify the number of thumbnails). [10:3] There are eight miniatures in the copy registered in archive number 433 in the Chester Beatty Library, Dublin. [11: 56- 57 -6er]

In the collection registered in the National Library of France in Paris with archive number 978, six miniatures were made for the works of Haydar Khorazmi's "Mahzanul-asror" ("Gulshanul-asror"), copied after the story of Sheikh San'an in Alisher Navoi's "Lisonut-Tayr" masnavi. [6:116]

In order to find evidence of the beginning of miniature painting after Navoi, it is necessary to trace and compare all the miniatures made in quintessences from Nizami to Navoi. [13:235] When we compared the miniatures in manuscript number 978 in the National Library of France by Hamid Sulaymanov, the album "Paintings of Alisher Navoi" was revealed: miniatures numbered 195, 196, 197 in the album "Paintings of Alisher Navoi" belong to "Lisonut-tayir". [13:235]

However, by mistake, miniatures numbered 198, 199, 200 were also included in this album as pictures of the masnavi dedicated to "Shaykh San'an" from Navoi's "Lisonut-tayir". Perhaps this mistake may be due to the fact that Navoi's "Lisonut-tayir" and Heydar Khorazmi's "Gulshanul Asror" were written consecutively in one volume and compiled in the form of a collection.

Three miniatures in the collection are made for Haydar Khorazmi's work "Gulshanul-asrar" by the verses written on the edges of the miniatures and by comparing the two sources For example, when two sources are compared after the stanza of "The story of the man who lost his money", it is the same as picture 198 in the album "Paintings of Alisher Navoi" and manuscript picture number 978 in the National Library of France. At the top of page 33a of this manuscript is this one stanza:

Yo'lg'a chorlattiyu qildi navid,

Tobmayin ul naqtidin uzdi umid. [14:32a]

يوليغە چار لادى و قىلدى نويد
تاپماين اول نقتيدىن اوزدى اوميد

Dedi kim: –Ey Qodiri parvardigor,

Borchaning asrori senga oshkor.

ديدى كيم اى قادرى پروردگار
بارچانىگ اسرارى سينگه اشكار

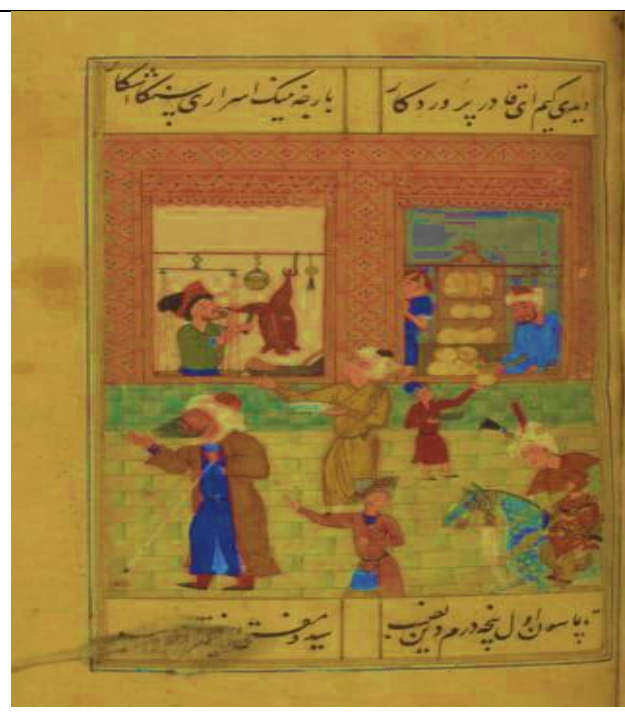
[14:33a]

At the bottom of the image is this single stanza

Tobmasun ul necha diramdin nasib,

Sayyidu muftiyu faqiru g'arib!

تايمسون اول نيچه درامدين نصيب
سيدو مفتى و فقير و غريب



At the bottom of the image is this single stanza:

Tobmasun ul necha diramdin nasib,

Sayyidu muftiyu faqiru g'arib!

تابمسون اول نیچه درامدین نصیب

سیدو مفتی و فقیر و غریب

"The story of the gray weaver and the old lady" of the masnavi

Ko'rdi bu bazzoz bo'zini ochib,

Purg'uradi bir necha tukruk sochib [14:406]

کوردی بو بزاز بوزینی آچیب

بورقوردی بیر نیچه توکروک ساچیب

After stanza 199, the two sources are compared, and the same image as manuscript image 978 in the Bibliothèque Nationale de France. At the top of page 41a of this manuscript is this line:

Ким, момуғи пасту ийпидур йўғон,

کیم ماموگی پست و ایپی دور یوغان

[14:41-a]

At the bottom of the picture is written this one stanza:

Бўзни ошуқиб не керак тўқуғон.

بوزچی اشوقوب نی کیراک توقوغان



Comparing the two sources after the stanza of the masnavi "The Story of Mahmud Ghaznavi" is the same as image 200 and manuscript image number 978 in the National Library of France. At the top of page 48a of this manuscript is written this single verse:

Shoh ko'rib sachradi ottin ravon,

Turdi adab sharti bila ko'b zamon. [14: 47a]

شاه کوروب سچرادی آتدین روان

بوردی ادب شرطی بیله بیر زمان

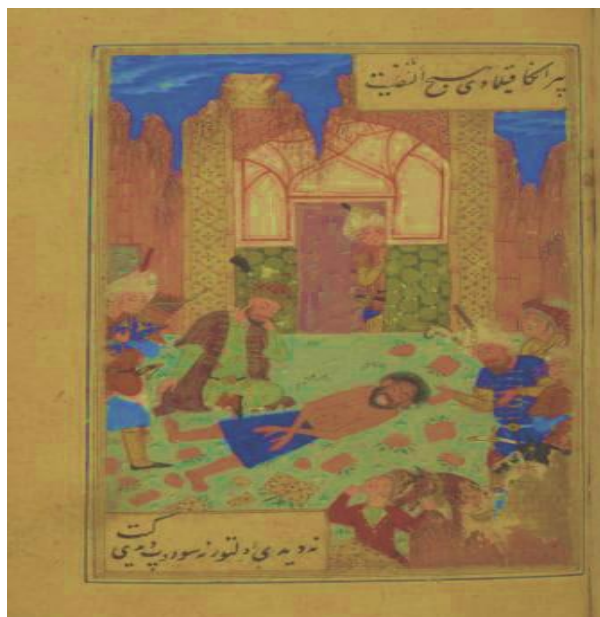
Pir anga qilmadi hech iltifot,

پیر انکه قیلمادی هیچ التفات [14:48a]

At the bottom of the picture is written this one stanza:

Ne dedi:—O'ltur! Ne surub dedi:—Ket!

نى دېدى اولتور نى سوروب دېدى كيت



It is necessary to study depending on the position of the miniature given in the manuscript, in which story, that is, in relation to the text of the work. The artist who painted a miniature based on a specific event in the work or the scribe who left a place for it, reacts to the text and the plate by choosing the place of this painting. It can be observed that in most cases the miniatures made for Navoi's "Khamasa" are presented side by side with the interpreted plate.[2:6]

The situation of inconsistency of the miniature with the text of the epic is characteristic not only of Navoi, but also of the miniatures of the epics of the predecessors. For example, in Khusrav Dehlavi's epic Majnun and Layli, Majnun meets his father in the desert. The artist depicted this meeting in the garden in his miniature.

...miniatures made for specific scenes in epics, in general, miniatures in general have a great role in the interpretation of an artistic work, in revealing the author's idea. [13:239]

We can see that the pictures of Haydar Khorazmi's work "Gulshanul-asror" are placed in a place suitable for the text of the work based on the content of the work. We will try to interpret the illustrations of the manuscript number 978 of the work "Gulshanul-asrar" stored in the National Library of France.

The first picture in the album "Pictures of Alisher Navoi epics" is interpreted as follows: "Sheikh San'an in the market."

If you look at the picture on page 33a of manuscript number 978, you will see two shops, in one of which a butcher is selling meat, and in the other, a baker is busy selling bread. But, if we take a closer look, in the center of the picture, we will see the picture of the person described in the first stanzas of the masnavi. In the byte:

Forsda bir fors chobuk suvor,
Shahr ichinda qilur erdi go'zor.

Fo'tasida bog'liq edi necha siym,
Fo'ta bila soldi yo'l uzra girm.

In the country of Persia, a horseman is walking in the city. There was some gold in his trunk. "Fo'ta" in Arabic means a cloth wrapped around the waist, a belt made of silk. The man

in the center of the picture has what looks like a modern-day wallet strapped to his waist and is looking for it after losing his money. In the byte:

Yo'lg'a chorlattiyu urdi navid,

Tobmayin ul naqtidin uzdi umid.

Another dervish, a poor man, and a high-ranking man are riding around.

Sayyidu muftiyu faqiru g'arib!?

Ul dam ochurg'onda ango bir fuzul.

In this mortal world, every person is busy with his own work and worries. That is, someone sells bread, someone sells vegetables, and feeds the poor. The artist describes in his own way that Sayyid muftis were also worried and writes these verses on the edge of the picture:

Dedi kim: –Ey Qodiri parvardigor,

Borchaning asrori senga oshkor.

That is, what is in everyone's thoughts and minds, the Scientist-Knower of all sciences knows what even an ant walking on a big rock in the middle of the night is thinking.

The second picture, in the album "Illustrations of Alisher Navoi epics" is interpreted as follows: "Rasta"

In our opinion, for this story of Heydar Khorezmi, a miniature painting was also made in other manuscripts of the work. For example, Vladimir Minorsky's Catalog of Manuscripts in the Chester Beatty Library in Dublin gives a brief description of manuscript number 433, noting that it contains eight miniatures. Two of them are dedicated to the story of the gray weaver old woman, who interprets the picture as follows: Fig. 2:16b. (page) A seller of woven goods offers a small amount of money to the old woman. An old man witnesses the process. Figure 3:18a. (page) When the merchant sold the cloth at a profit, the old man asks to put it in the merchant's box to get more value. [11:56-57]

Found on page 41 a of manuscript number 978, the French copy. If we look at the miniature made for the cartoon "The story of the gray weaver and the old lady", we can see the scene described and interpreted by Vladimir Minorsky. The difference is that in manuscript number 978, the view Minorsky emphasized is represented by a single image.

That is, the scene in 978 copies can be interpreted as follows:

The story begins with these stanzas

Ko'fada bir piri lodani sabaq,

Sayr eta bozorg'a qo'ydi ayaq. [14:41a]

The general view of the portrait depicts a market. A sheikh with "ilmi laduni" is walking in the market of Kufa, and his eye It depicts two shops, in the first two men are standing at the counter, one with a white beard and the other with a black beard. Both have turbans on their heads. A white-bearded man stares into the face of a younger merchant. A young merchant is selling various clothes or fabrics, and an old woman is selling her white gray cloth to a merchant. This is how the author of the story expressed in the verse that the old woman is covering her head with a scarf:

Bo'zini bu bazzozg'a berdikim: –Ol,

Har na baho bo'lsa ilgima sol! [14:41a]

The merchant in the second shop is busy selling various dishes, jugs, bowls or bowls. Next to him, an older man is trading a jug with him. Another man in the market is selling a basket

with pomegranates and some fruit in the basket. A black-and-white man with a beard is bargaining with him to buy some fruits for his grandson. In the picture, two other people are just walking around the market.

The artist writes these two verses on the right side of the upper part of this minaret and on the left side of the lower part of the picture.

Kim, momug'i pastu yipidur yo'g'on,

Bo'zchi oshuqib ne kerak to'qug'on.

That is, if we compare this stanza with the picture, we can understand that the merchant undervalues the work of the old woman, and wants to buy her hair at a low price. The old sheikh, who is watching this, intervenes in the incident, unable to bear this injustice, and this is expressed in the verse.

Momug'idur pilladin ortuq zarif,

Ipligi katon ipidin ham latif!

Puxtau hamvor to'qulg'on bo'zi,

Ko'rmak arusidin arig'roq o'zi. [14:416]

After Bozchi described the bozchi as "finer than silk, and the thread is finer than cotton-cotton thread", the price of bozchi increased and she sells it at the price of silk. At the end of the Masnavi, the problem is resolved in this verse:

Jazb qilib tobtu muammo kushoy,

Urdu nakim, hosilina pushti-poy. [14:416]

It may be identical with the copy described by Minorsky in Dublin. (We have not been able to see this manuscript.)

The third picture, in the album "Pictures of Alisher Navoi epics" is interpreted as follows: "Companions in the presence of the sick Sheikh San'an." Another source interprets this picture differently in the album "Artistic Manuscripts of Alisher Navoi's Works". Here is the interpretation: "Friends are in the presence of Sheikh San'an, who is hopelessly in love with a Christian girl." [16:3]

In the catalog prepared for the publication, Minorsky interpreted the picture used for Mahmud Ghaznavi's story as follows: Fig. 6: 26a. (page) Sultan Mahmud Ghaznavi (representative on behalf of Shah Abbas) marvels at a dervish who praises his freedom. Two servants of the king, one holding a bow and arrow, the other holding a horse.

The picture placed on page 48a of the manuscript number 978 is similar to the form of the picture described by Minorsky.

In the upper right part of the picture, this first verse is written, and in the lower left part, the second verse is written:

Pir anga qilmadi hech iltifot,

Ne dedi:-O'ltur! Ne surub dedi:-Ket! [14:48a]

Let's try to interpret what this verse has to do with the picture. This story is a masnavi dedicated to Mahmud Ghaznavi, in which the king is walking on one of the winter days and rushes to see a dervish in a dilapidated state.

Yetti, ichinda ne ko'rar, bir qari,

Sochi parishon, chiroyi sobsari. [14:48a]

When he got there, he saw a person with faded color and disheveled hair.

If we look at the image of the verse quoted above, in the center of the picture a man with disheveled hair is lying on the ground. Around him was the scene described by Minorsky: "Two servants of the king, one holding a bow and arrow, the other holding a horse."

The artist tried to depict the "pir" with disheveled hair and a dervish quality, without a shirt. One of the requirements of Sufism is that a person who has entered the Zahi, renounces worldly desires and does not even pay attention to his outer clothes.

Minorsky: "Sultan Mahmud of Ghaznavi (representative on behalf of Shah Abbas) is amazed at the dervish who praises his freedom." He interpreted it in his own way that he stayed and was dumbfounded.

When the king came to him, the dervish said to him:

So'rdi:—Bu kelmakda muroding nedur?!

Ne kishisen, G'aznada oting nedur?! [14:48a]

he asks. The king said: "I came here to take places to worship. "Are you sleeping here and making a living like this?" Pir got angry:

Rizq iyosi yozu kuzu va yo qish,

Vositasiz qildi meni parvarish! [14:48a]

The Sustainer did not make me need something like you:

Faqr fano davlatida ul g'ani,

Qilmadi muhtoj saningtek mani!

At the end of the story, the king regrets what he said:

Shoh bo'lib so'zlaganidin xijil,

Qo'bti-yu ketti, evina munfa'il. [14:48b]

CONCLUSION

The conclusion is that in the 14th - 15th centuries, reproduction of examples of Uzbek classic literature in manuscript form, decoration of manuscripts, and the creation of miniature paintings are considered to be a developed period. Most of the world-famous precious miniature copies written by our ancestors are stored in foreign manuscript funds. Including, in modern times, the interpretation of the subtle aspects of the miniature art made into classic works, the spiritual, educational and educational aspects of the literature of that time are important. Comparing the miniatures in the sources with the original copies increases the value of the work even more.

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