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HARMONIZED ORIENTAL CLASSICAL ARTS

Abstract: *The article studies the place of the literal synthesis in the oriental classic arts, especially in the literary arts, ways of their development based on the interrelations of the types of literary arts. On the basis of real examples the author tries to investigate the interrelations of poetry, calligraphy and the art of creating miniature.*

Key words: *classic arts, literal synthesis, calligraphy, miniature, visual image, graphical verse.*

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Dealing with the examples of classic literature the authors often speak about the fact that creators of that time often lean on literal and ideal conditionality. As the reason for this fact they stress that recognizing the world as a temporary phenomenon they seek the reality outside this existing world. In other words in the creative activities of the artists of that time as a rule try to hide their individual peculiarities, i.e. they try to avoid outer signs of the temporary world. Therefore

In the classic arts traditional nature and conditionality prevail a lot. At the same time the above mentioned factors led to weakening the objective description.

The experts who are engaged in the oriental classic literature and bookmaking graphics as E. Polyakova and Z.Rahimova point out that it is rather difficult to define the personality of the author which is hidden behind the philosophical and skillfully created literary works. They wrote: "The creators of that time did not try to express their own feelings and sociality of that time [6.23].

The lack of real (objective) description in their works can be explained by their feeling to avoid sociality. As a matter of fact objective description can be reached by the interrelations of time and place. But this fact doesn't mean that

The feelings of these times were not realized (objectivized).

Though the artist does not avoid the conditionality he/she tries to introduce his literal ideas into definite visual images. Especially cooperation of the classical literature with the art of

calligraphy provides the possibility of dispatching joy to the poet.

In the process of investigating the cyncretic relations of poetry and calligraphic arts it is necessary to keep in mind that literary synthesis has very deep and ancient roots. As a matter of fact the development of any type of art is greatly influenced on the form of expressing the contemporary arts.

Watching the expressive peculiarities of the oriental classic music, miniature, calligraphy as well as the literature we can see that these arts have been developing in great connection with each other.[10.20]

Its impossible to imagine the classic music without 'aroz' verse and the miniature can't be imagined without literary works. Therefore in the oriental arts we can feel that these arts are in syncretic relation not only by ideal-literal point of view but also by expressive peculiarities.

In his book 'The city of highly educated people' Abu Nasr Foroby who had the title of 'highly educated tutor' in his time wrote: "There is a kind of relationship between the representatives of this art and decorators of the house. Though their objectives in their art are different there is something in common

In the forms, creation and the aims they correspond each other. The things that decorate the art of poetry are words and ideas, the things that decorate the objectives of painters are paints of different colour. There is a difference between them but both of them lead the imagination and feelings of people to one thing – imitation [4.124].



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Another type of arts is calligraphy. Its importance both in classical literature and in the art of painting is the same. In other words calligraphy can be treated as a product of strong synthesis between poetry and painting (water colour).

Calligraphy is one of the most ancient types of the oriental art.

After the introduction of Islam in Central Asia Arabic alphabet has been introduced in all the spheres of human life.

Calligraphy based on the Arabic alphabet began to develop rapidly and in the Muslim world it became a special type of art. We would not be mistaken if we say that Islam had a great influence on the development of calligraphy as an independent art. Because Islam prohibits portraying the humans and animals. Such a prohibition led to further development of broderie and calligraphy as an important phenomena in the oriental aesthetics. On this very point we also can say that the art of miniature began to develop in close connection with calligraphy.

In the East miniature has been living as a bookmaking graphics, a definite part of the text, as a kind of writing. In other words miniature is enriched with elements of calligraphy and engraving and is brought closer to the examples of water-colour and that of expressive principles of literature (poetry). Talking about the synthetic relations these two arts we should take into consideration that this art provides relationship and leadership and occupies the central place in the literal works.

The main factor providing development of calligraphy as an art is the fact the Holy Qur'on has been written in this alphabet and special form and expressiveness of the Arabic alphabet [1.4].

Dealing with interrelations of the classical literature and calligraphy we can see such a closeness not only in bookmaking graphics but also in the relations of classical poetry and handwriting.

Particularly bookmaking art based on the Arabic alphabet is directly connected with the art of writing:

*“Мим”и йилони дамидин ўт сочиб,
Йўл бошида ётибон оғзин очиб...[3.6]
 (“Mim” lies on the road and dispatches its
poison through its open mouth)*

In this example taken from the “Hayrat-ul-abror” by Alisher Navoiy the form of the letter ‘mim’ serves as a means of expressing the literal idea, i.e. at the initial position the Arabic letter “م” (initial position “م”) the form of the letter takes the form of a snake[9.135]. In this case not the meaning of the letter but its form i.e. its visual esteem is more important

In general, treating these arts as a means of depicting the author’s mastership and the beauty and attractiveness of the poem is not satisfactory enough.

Because there exists necessity of demonstrating of the author and excitement of the reader by seeing it. Especially this peculiarity is displayed by the syncretic relation of uttering the word at the leadership of the classical literature

Those limitations of Islam not only makes the painter and calligraphist seek permanent investigations of the matter but also satisfy the aesthetic need of the reader to feel this beauty in the process of seeing (reading) the text. Perhaps it is because of the fact that classical poets must have had a permanent need for the description of the beloved lady.

Usually the painter could not describe the real beauty of the beautiful girl, to make it clear he avoided it. Instead of it he tried to use traditional-conditional elements: a slim waste, good-looking face, eyebrow looking like an arrow, etc.

It was difficult to notice the individual character of a definite person and the natural size of parts of his body. Therefore classic miniatures were closer to the expressive arts than painting. Perhaps by means of such expressive settlement the painter must have tried to avoid he traditional limitations. In his work he tries to stress that he wants to paint not the real body of an object but his inner world. Nevertheless the miniatures satisfy to some extend the need of his fans of the visual art.

This way with the help of definite means the poet also used to try to satisfy the aesthetic needs of his readers.

We seem not to be mistaken if we say that such ‘demands’ of the readers make the creator use the possibilities of other types of art and as a result of this fact there appears new forms of synthesis of two or more types of art.

Ataulloh Husainiy’s book ‘Badoyi-us-sanoyi’ is about ‘aroz’ type of verse and its fifth part is titled as ‘The beauty of word and explanation of beauties belonging to the sight of the letters’. This part of the book contains a lot of information dealing with the sight of the letters. For instance, he author says: “*The art of ‘muqattaa’ contains the words in which the letters are separated from each other*”, “*the ‘muvassal’ is another type of art in which the letters in the word are not separated from each other*” and “*raqtoo’ is a type of art in which one letter of each word is dotted but only one letter is dottless and ‘e’not’ is used to by the poet or calligraphist to decorate the word but it is needles, as the word is full enough even without it... the main aim is to decorate the word.*[5.35].

Moreover, the book contains more information about other types of art. It can be seen that in order to express his emotions and other inner feelings the poet tried to lean not only on the meaning of the word but also had to take into consideration the visual shade of the letters as well. This brings the poetry close to descriptive art.

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In modern literary studies such works are studied as examples of graphical poetry, i.e. reading the verse by means of visual aids (your eyes) you can feel aesthetic influence from the verse.

Graphical poems have been in use during the last two thousand years and it can be observed in the samples of ancient Greek poetry. The Greek poet Simmiy Rodoskiy is known to have created verse the of which resemble an egg, an ax, a wing etc. During the later period this tradition has spread wide in the Western literature as well. In the works of such poets as Rable, Polotskiy, Derjhavin, Appoliner we can see more improved version of this branch of art. In the XXth century this art began to develop in the form of calligramic genre.

Dealing with his calligrams Appoliner says: "The possibilities of this art is very wide, we can see in it the synthesis of water colour and the music"[8.46]

Even today we can see the example of such an art in the world and in the Uzbek literature (I. Otamurod, Fahriyor).

Not in vain we have paid special attention to the essence calligrams as their roots are closely connected with calligraphy.

We try again to have a glimpse of the above mentioned book by Ataulloh Husainiy. He writes: "Mu'aqqal" is the way of creating the verse in

which the letter takes the form of mathematical unit", 'mudavvar' is the way of creating verse taking it into a circle", 'mushajjar' is the form of calligram in which the verse is written in the form of a tree"[5.38].

If to compare the graphical poems and the works of the calligraphist it seems that they have equal estimation. But in the poems of the poet expression of emotion and in the works of a calligraphist expressiveness occupies a leading position. Such works have wider possibilities of expression. Because in the graphical poems the reader feels a two sided influence i.e. the reader by means of eyes sees a definite form and imagine a real object. Then the reader mixes his imagination with the meaning of the verse. This is important for the creator as with this he objectivizes his emotions. And the reader at the same time enjoys the both expressive and decorative art.

Man receives the information by means of visual aids and it is natural that his needs are directed to visual arts. Each creator (whatever trend he belongs to and whenever he may live) creates his products in accord with the needs of his consumers. Thus literature enters into synthesis (relation) with other types of art due to a definite need. In reality this need serves as a necessary stimulus for permanent development of different types of art.

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