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Article



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## THE ROLE OF CRAFTSMANSHIP AND CALLIGRAPHY IN ISLAMIC ART

**Abstract:** This article draws important conclusions by analyzing the role of handicrafts and calligraphy in the development of Islamic art, the stages of development and its specific directions. One of the main goals of the research is to arouse the interest of modern youth in this field by covering the history of Islamic art.

**Key words:** Islamic art, handicrafts, calligraphy, culture.

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### Introduction

Culture does not come into being by chance, but it consists of a set of different knowledge, beliefs, all forms of art, moral principles in society, laws, customs and traditions. The stage at which cultural life reached a more advanced stage is often referred to as "civilization." But culture and civilization are not exactly the same thing. Civilization is more applied to material culture, to the development of the tools of labor and the productivity of production, to the laws governing society and the state.

The original form of the 28-letter Arabic alphabet was called the maqali. The proverbial letter is one of the oldest inscriptions up to the Kufic script, the letters of which are represented by completely flat - wide, vertical lines, and differ from the Kufic script in that none of the letters has a round shape.

The reason why this letter is called "maqali" is that in 623 AD, two people with the same name lived there - one in Makkah, Maqal ibn Sinan al-Asji, and the other in Basra, Maqal ibn Yasar al-Muzani. But this letter was not in long consumption and did not gain fame. From the 7th century onwards, it was replaced by the Kufic, the oldest and most popular form of Arabic writing.

Kufic letter. The Arabs are preoccupied with choosing an inscription that is easy to read for all

Muslims before Arabizing and arranging the *divans* in the conquered lands. As a result, the type of letter that the people of Kufa learned is more precise and beautiful, so they choose this type of letter over the current type of letter in other cities. Thus, the Kufic script became a type of writing used in all districts of the state. This letter is free of dots and is distinguished by its simplicity and freedom from ornaments.

This type of writing is based on geometric shapes, and only straight and circular lines are used in the writing. From this type of letter, various other Arabic letters have emerged over the centuries. The Kufic script of each century varied, with different forms used in different provinces, and given different names depending on the century and region in which it was used (e.g., 5th century Kufis, 7th century Kufis, Mamluk Kufis, Andalusian Kufis). In this way more than seventy such letters are spread from him.

There are a few ideas about what is called a Kufic letter:

1) Because it was created in the city of Kufa, it is called "Kufi" in reference to Kufa;

2) Abdul Ghafir Razzaq Bukhari, a famous calligrapher from Bukhara, said about this:

Under the leadership of 'Uthman, the Qur'an was made into a book and copied in several copies. He ordered that the Qur'an be copied from this original. A

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copy of them was sent to Kufa. Later, because the peoples of Iraq, Khorasan, and Central Asia copied from the Qur'an sent to this city of Kufa, it became known as the "Kufi Qur'an" and the "Kufi Letter," and thus the term "Kufi" entered the world of writing. Also, during the Umayyad period, at the end of the 7th century, coins began to be minted in Kufic script. Later, dots and eras (zamma, fatha, kasra) were added to the Kufic script. The rapid development of the sciences of tafsir, hadith, fiqh, aqeedah, and history required that writing be fast, fluent, and convenient. The Kufic script, on the other hand, was so complex that it could not fully meet the demands of the time. Abu Ali ibn Muqla of Baghdad (d. 338/950) was the first inventor of the Arabic script, which was inspired by the Kufic script. Ibn Muqla invented seven main types of Arabic writing based on the Muqali (Kufi) script. After this man, Sheikh Jamaliddin Yaqt Al-Jaziri (277-397 / 891-1007) (peace and blessings of Allaah be upon him) perfected the six authentic and well-known letters based on the teachings of Ibn Muqla. He is also one of the inventors of the naskh letter. According to sources, Sheikh Jamaliddin Yaqt copied the Qur'an in a thousand copies with a Persian translation in the ruby letter. Later, Ibn Bawwab (d. 1022) also perfected the beauty of the writing style and invented 17 of the 36 types of writing. The great calligrapher Yakut (13th century) and other great calligraphers polished the Arabic script, made their invaluable contribution to making it more perfect and attractive, and completed and perfected the style of writing.

Types of Arabic script. Divanian letter. During the dissolution of the Ottoman state, a special type of letter used for sultan's decrees and documents and documents in the state's divans emerged and was called the divan's letter. To write a pen is a type of letter that differs from this letter according to the shape of its letters, it is called jali divani (or floral divani).

If the spaces between the letters in the Devonian letter are left blank, in the Jalon Devonian these spaces are filled with ornamental forms.

*Ijaza* letter. This type of letter is relatively rarely used, and it is considered an advanced form of basil letter. The letters in it are made up of a mixture of syllables and syllables.

In the IX-X centuries, the first calligraphers Ibrahim Sikizi, Yusuf Sijistani, Ibn Bawwab and other masters invented thirty-six types of letters. They are:

1. Tumor - a thin, small letter or pencil.
2. Jalil is a large, thick pencil.
3. Majmu' - a compound letter.
4. Sulsayn is a letter written with two-thirds of the pen.
5. Half is half of the exercise pen (pen quality).
6. Javonihiy - a parallel line letter.
7. Gubori Khuliya is the decoration and decoration of the letter.

8. Mansur is a pen used in prose words.
9. Muqtarin - a letter written by connecting the letters in a word.
10. Havoshi is a frame pen.
11. Ash'ar is a pen for writing poems.
12. Lu'-luy is the quality of the pen.
13. Masohif is the abundance of mushaf.
14. Fazzah un-naskh is an open and clear naskh letter.
15. Dust - small pencil, fur pencil.
16. Uhud - used in contracts and agreements.
17. Muallaq - from the pen of ta'liq.
18. Muomarot is a pen used in meetings and councils.
19. Muhdas is a newly invented pen.
20. Mudammaj - a letter written by putting the letters together and placing them in one place.
21. Muqawwar - a letter cut and engraved around.
22. Mamzuj is a mixed writing pen.
23. Mufattah - the quality of the pen.
24. Muammayaat - Writer of problems.
25. Muhaffaf - pen quality
26. Mursal
27. Mabsut is a broad, action-free letter.
28. Tovamon - a letter with a shadow written in twins.
29. A miracle is a letter that reaches the limit of miracles. A letter that leaves the secretaries helpless.
30. Mukhalla' - the quality of the pen.
31. Divanian - a kind of tragic letter from the clerk, the clerk, the secretaries.
32. Siyaqaat is a flat letter written by moving the pen quickly.
33. Qurama - a letter cut and pasted.
34. Names of famous letters other than type letters:

- shikasta;
- shikasta nastaliq;
- khatti mehi;
- jali devoni, ijzat, riq'a, shajari;
- zulf;
- Uyghur;
- musalla nasta'liq;
- Rumuzod letters;
- Kufic letter of art;
- khatti Baburi;
- khatti tughra.

**Crafts** - have long played an important role in the productive economy as one of the main factors in the development of society. The peoples of our country have been engaged in various crafts since ancient times, creating their own schools and traditions, styles and directions. The socio-political changes that took place in Central Asia and neighboring regions in the early Middle Ages led to the intensification of urbanization processes throughout Central Asia, including Sughd.

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According to the analysis of archeological sources, the majority of nomadic herders who entered the Sughd region settled in large numbers. This, in turn, led to the widespread spread of the culture of nomadic pastoral tribes (this culture was introduced to science under the name of Melon culture) throughout Sughd. The influence of this culture is first and foremost evident in handicrafts, especially in pottery. For some time in the social life, ceramic products - traditional elegant, graceful, diverse market ceramics - have been replaced by low-quality, rough and unpolished ceramics. The animal symbol is displayed on the handles, ears and cauldrons. In the archeological finds of this culture, "the cult of the sheep, especially the image of the ram, is widely described."

The increase in population settlement in Central Asia [7, p.45] is directly explained by the development of trade, economic and cultural ties in the Great Silk Road during this period. "The intensification of the Turkic tribal movement on the Great Silk Road has played an important role in the development of urban culture," he said. This process has paved the way for the emergence of a new system of urban centers in Kazakhstan and Central Asia [6, p.314], with the rapid development of trade routes or cities that are commercially and economically dependent on them (as well as craft and shopping centers). In our opinion, such a situation in the region, where rainy days are relatively rare, is one of the peculiarities of the development of trade and transit links and roads, as well as the development of handicrafts, formed due to the need to supply caravans with primary source of water.

The same situation can be observed in the areas on the left bank of the Zarafshan River. In particular, a network of cities such as Zermon, Rabinjan, Dabusiya has developed along the Shah-Roh trade and transit road system, while the upper reaches of the river are considered exemplary monuments of Sughd civilization in terms of Rivdod, Varagsar and the development of early medieval architecture and crafts. Large centers such as Panjikent are also on the rise. Such centers became large cities as administrative centers of Samarkand Sughd rusts, which appeared in the Middle Ages.

The rule of the Seleucids and the Greek Bactrian state: pottery from the period The Darband defense fortification and the cone-shaped plates found during the study of Tumankurgan, the ceramic traditions in cylindrical goblets have partially continued. The pottery of the I and Kushan kingdoms of the 1st millennium BC has a very high-quality workmanship and a diverse appearance. In particular, the patterned clay vessels found in the upper layer of Tumankurgan are unique specimens in the pottery of this period of

Northern Bactria. On the outside of one jar, a seal depicts a deer pierced by an arrow, while on the outside of a jar, two rows of prints of a deer ready to jump are reflected.

The cultural process in the Central Asian [5, p.4537] region was formed inseparably from world culture. We have briefly mentioned above that the Selengur culture and the Mustir culture existed in the territory of Uzbekistan. One of the most widespread and long-lived cultural stages in the territory of Uzbekistan is the Kaltaminor culture. Based on the size of the Jonbos fortress, it can be assumed that a tribe of 100-120 people lived in this fortress. In the middle of the castle was a fireplace. Apparently, the fire in the furnace was never extinguished, this fire was considered sacred. A tribal chief was sitting by the fire. The sacred fire was a determining factor in sedentary living conditions. Every family had a cooking stove. It is also a special place for unmarried young men, sheltered from the cold in winter and the heat in summer. Bronze and stone weapons, necklaces, other jewelry, and utensils were also found in the castle. Human habitation here 2 See Zaur Gasanov. The above work, p.258. These monuments provide information about the style, farming and hunting culture. Kaltaminor culture influenced culture in other regions. This is evidenced by the cultural monuments of the Neolithic and Eneolithic period in northeastern Europe, the Urals and southwestern Siberia. In particular, the monuments found in the lower reaches of the Ob River show that the main occupation of the population was hunting and fishing. This lifestyle was undoubtedly influenced by the Kaltaminor culture. In general, the artifacts found in the Heat are also a continuation of the various cultural stages that existed in Central Asia [3, p.202; 4, p.61] and are a product of the Eneolithic period. New metal products, more precisely, gold products, appeared. In the East, especially in Israel, the use of gold jewelry began before the time of Moses. It can be said that the process of interaction of the peoples of the East in the field of cultural life began at that time. It was no coincidence that when Moses led his people out of Egypt, they secretly took gold and jewelry.

### Conclusion

When it comes to cultural stages, it should be borne in mind that the historical period and the cultural stages are interrelated and always complement each other. The following article provides a picture of the relationship between cultural stages and historical periods. These cultural stages have been developed since the second half of the 19th century by European scholars such as Gabriel Martile, Henri Breal, and Edgar Pete.

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