

FEMALE FIGURE IN TIMURID PERIOD MINIATURES

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Abstract

This article provides interesting facts about the figure of women in their miniatures during the period when science and culture developed during the Timurid period. Also what attention is paid to the image of women in miniatures depicted by artists it is possible to know if it is given.

Keywords: Oriental miniatures, women's figure, Science in the timurians, Alisher Navoi, Kamoliddin Bekhzod, Mrs. Agabegim.

From the Times of the past to the present, great attention is paid to the fields of science, culture. In history, the power power of any state is determined depending on the culture developed there, the sphere of science. Of course there will be peace, culture will develop, especially since the state will be powerful. When attention to Fine Arts in the conditions of independence in Uzbekistan rose to the level of Public Policy, there were great positive changes in all its spheres. In particular, miniature and calligraphy were restored, which became an example of Oriental elegant art. the interest of young people in its study increased, special art education and higher education institutions are taught at the National Institute of painting and design named after Kamoliddin Bekhzod. East catalog of miniatures, used as a tutorial on Shooqubov's modern Uzbek miniature album. One of the brightest pages of the mining of the Timurid period is the achievements in the fields of calligraphy and painting .That is why, when talking about oriental scripture and miniature art, of course, the Timurids period has special attention. The elegant art that has come down to us from the Times of Amir Timur and the Timurids is in miraculous paintings, that women have a special place in the Society of that time

and it is possible to know that women have always received special attention.

The most ancient sample of the Timurid period, the painting of Amir Timur and his children from the family tree, also contains a picture of the eldest of their daughter-Mrs. Agibegim. This picture is preserved in the library of the Topkapi Palace Museum in Istanbul, Turkey, it is assumed that the years 1405-1409 were created. Although the female figure in the photo was created very diligently, her headdress was used and

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drawn in accordance with tradition, similar to that of the peoples of mold. There are also four female images in the famous Ulugbek hunt or the so-called Ulugbek with his own bears and family. This picture is the right side of the double picture of the retail manuscript created 1400, the size of the paper is 24,1x31,8cm. There is no doubt that the painting was created in Samarkand during the reign of Ulugbek. In the picture, two women are from Queens, and two more are servants. One of the Queens is presumed to be the image of one of Ulugbek's favorite wives, Oqsulton Khan Aga, and the other, Mrs. Husn Nigor. Baysungur Mirzo listening to music or in the garden with his Boysungur wives, a poetic complex named after the painting, created in 830 A.D. 1426-1427 A.D., in the center of the garden near running water, four corners in the shade of a huge tree on the carpet of the prince and his prisoner, musician women composed of a Piper, a circle and a On the right side is a shepherd holding a jug. At the bottom there are male servants who fry meat on the grass on the water collar. It can be seen that Boysungur Mirzo spent his time in hush Alisher Navoi also noted that this prince loves to enjoy life. In one picture, which can be attributed to the poetic complex (1434-1440), the assumption entering the Rustam room is described. That servant in the evening candles in the hands of a woman and in the room mean. The assumption is depicted in an orange robe, with a golden crown on his head, a shy and believing robe. Another picture in its composition is a miniature on the theme of a sweet, seeing a picture of Khusrav, in which on a lush green lawn on a water collar near a huge tree, the princess is watching a picture of a young man in a scarlet dress with his four concubines-Khusrav.

In front of the rocks far away, it is impossible to see a few flowering grass-dead in a yellowish field. Sweet black - brown in color, with a long sleeve Gabo, pale pink in a jacket, and a golden crown on the head. Concubines wore dresses of red, brown, white-pink, yellow colors. On their head, women's skulls of blue and dark brown colors are depicted. Iskandar Sultan ibn Umarshaikh toleoma (Sheroz 18 April 1411) in a double picture interpreted as an angel and a woman personified by the star of Zuhru made. From this we know that women have a very beautiful imagination. The most ancient are the miniatures of Abulqasim Firdavsi and Shahnameh in the paintings to be developed into works of art. Within such a series of pictures are female angels, Princess Bilqis, concubine, dancers, musicians, an official old woman described. All obruses were created according to the aesthetic and artistic requirements of their time as they were described. Some characters are portrayed as charming and in a line of positive personalities yes, of course there are also negative manifestations among them. An example of this would be Princess Sudoba and my retinue old woman.

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Hamsa and Lison ut-tayrdostons of Alisher Navoi, the great poet and thinker who lived and worked during the Timurid era, and Badoyi ul-bidya, order in Sheroz given devon to the complete and national manuscripts of these and other epics, many paintings were made during the 15th and 16th centuries. When we see life historical figures in some of them, we see in many of them the harmonized figures of sweet, Layley, Mohinabonu, Diloroms and other women.

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