Section 1. Decorative art

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CALLIGRAPHER NIZOMJON TURSUNALIEV FROM TASHKENT – THE MODERN INTERPRETATION OF HERITAGE

Abstract. In the article, the author explores the work of a little-known Tashkent calligrapher and ornamentalist Nizomzhon Tursunaliev. N. Tursunaliev works in three directions: 1) decorates ceilings and walls with ornaments in the private residential sector; 2) upon request of the clergy and individuals, creates calligraphic inscriptions in Arabic and the alphabet. These instructive texts and verses of the Sacred Quran are in demand among believers; 3) creates small texts-slogans in the Uzbek language using Arabic letters. They are designed to decorate interiors and fit into any decor. In conclusion, the author sets out some guidelines for improving the creative potential of the master and to eliminate some of the identified problems.

Keywords: modern calligraphy, nakkash, “kufic”, “thuluth”, “naskh”, “nasta’liq”, “ruqa’h”, “diwani”, “ta’liq”, the Sacred Quran, surah, murakkaba, arabic, Arabic letter, Latin script.

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 [2], 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. Tur-sunaliyev 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 “Qund” prayer was written on the altar of mosque:

Read: Bismillahir Rahmanir Raheem

Meaning: In the name of Allah, the Beneficent, the Merciful

In the master’s work, the letters “Thuluth” are longer than the “Naskh” script. The line “Bismillahir Rahmanir Raheem” was written in a variety of ways: a circle, oblong. The color of inscriptions does not symbolize any meaning. Therefore, master creativity approach to the choice of color.

The star of the composition is the star shape of “Bismillaahir Rahmaanir Raheem”. The meaning of the five-faced star indicates that there are five fards in Islam: “Shahadah” (Arabic: “testimony”, the Muslim profession of faith), “prayer” (performed in a prescribed manner five times each day), “sawm” (arabic: “fasting” during the month Ramadan), “zakat” (the alms tax levied to benefit the poor and the needy) and “hajj” (the major pilgrimage to Mecca, if financial and physical conditions permit).

Surrounded by the main text, there is a dark brown Surah “Al-Ihlas” (Purity, 112):

Read: Bismillaahir Rahmaanir Raheem. 1. Qul huwallahu ahad. 2. Allahus samad.

3. Lam yalid wa lam yuulad. 4. Wa lamyakun lahuuu kufuwan ahad

Meaning: In the name of Allah, the Beneficent, the Merciful. Say: He is Allah, the One. 2. He is Allah, the Enternal. 3. Who was never born, nor ever gave birth. 4. The One beyond compare

The surrounding strips are enriched with geometric patterns, for an attractive appearance.

Then, the surah “Al-Falaq” (The Dawn; 113) was written much smaller than the previous one:

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

قُلْ أَعُوذُ بِرَبِّ الْفَلَقِ ① مِنْ شَرِّ مَا خَلَقَ ② وَمِنْ شَرِّ غَاسِقٍ إِذَا وَقَبَ ③
وَمِنْ شَرِّ النَّفَّاثَاتِ فِي الْعُقَدِ ④ وَمِنْ شَرِّ حَاسِدٍ إِذَا حَسَدَ ⑤

Read: Bismillaahir Rahmaanir Raheem. 1. Qul a'uzoo bi rabbil- falaq. 2. Min sharri ma khalaq. 3. Wa min sharri ghasiqin iza waqab. 4. Wa min sharrin-naffaa-saati fil 'uqad. 5. Wa min shar ri haasidin idhaa hasad

Meaning: In the name of Allah, the Beneficent, the Merciful 1. I seek refuge with the Lord of the Dawn. 2. From anything harmful in Creation. 3. From the evil of darkness as it spreads. 4. From the evil of knotted spells. 5. From the evil of the envier when he envies

After that, there was written the surah Al-Naas (Mankind; 114):

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

قُلْ أَعُوذُ بِرَبِّ النَّاسِ ① مَلِكِ النَّاسِ ② إِلَهِ النَّاسِ ③ مِنْ شَرِّ
الْوَسْوَاسِ الْخَنَّاسِ ④ الَّذِي يُوَسْوِسُ فِي صُدُورِ النَّاسِ ⑤ مِنَ الْجِنَّةِ
وَالنَّاسِ ⑥

Read: Bismillaahir Rahmaanir Raheem. 1. Qul a'uuudhi bi rabbin naas. 2. Malikin naas. 3. Ilaahin naas. 4. Min sharril wawaasil khannas. 5. Alladhee yuwaswisu fee suduurin naas. 6. Minal Jinnati wa naas

Meaning: In the name of Allah, The Beneficent, The Merciful. 1. Say: I seek refuge in Lord of the men, 2. The King of mankind... 3. The God of mankind... 4. From the evil of whisperings of the slinking (Shaitan) 5. Who whispers into the hearts of men. 6. From among the jinn and the men

In this composition, the calligrapher is trying to show the star as attractive as he uses different letters in one sentence. For example, for the picturesque look the last “S” letter deliberately written in the “Kufic” inscription, on the edge of the composition the “Subhaan Allahi wa bihamdihi”, and the “Subhaan Allahil Azhim” lines were written in the opposite side, to replace in each row, repeat, as it is being returned in the console-mirror (as repetitiated). Repetition of the last two lines – the masters’ own initiatives. This way, they maintained integrity in writing form and content.

A master Nizomjon can sometimes write a few letters in lines with slightly oblong. The main purpose of this – to bring the composition to a finer look, to create a balance on the surface of the wall and to make the job beautiful.

There are some restrictions on writing verses in mosques. In particular, verses are written about prayer, the altar, as well as various meanings of convocation and educational significance.

If there are 114 Suras in the Quran, each one has its meaning and place. For example, the “Yasin”

surah is as a “heart” of the Sacred book, “Al-Fatiha” surah is as a “mother”, “Ar-Rahman” as a “bride”, “Al-Ikhlās” surah as “welfare”. These surahs are mostly written in mosques.

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, expect “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 [3]. 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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