

Inheritance from our ancestors- Calligraphy – the meaning of life

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Abstract— After gaining independence, along with many other areas, the calligraphy works have also been instrumental in the creation of creativity, particularly focusing on the further development of applied arts. In particular, one of the values of the Uzbek people in the bookstore and architecture, the applied art of calligraphy, was also used by the scrupulous writers under the leadership of our compatriots to revive and to build buildings and structures.

Index Terms— Khorezm Mamun Academy, khattab, bookstore, UrSU, nakkosh, liability, contest, calligraphy.

1 INTRODUCTION

After gaining independence, along with many other areas, the calligraphy works have also been instrumental in the creation of creativity, particularly focusing on the further development of applied arts. In particular, the scrupulous writers under the leadership of our compatriots to revive and to build buildings and structures also used one of the values of the Uzbek people in the bookstore and architecture, the applied art of calligraphy.

We all know that calligraphy, which brought to high spiritual and civilized civilization, is one of the richest countries in the world by the number of written monuments. Without a deep and comprehensive study of the manuscript sources created by the Oriental people, it is impossible to study the historical background of the East, the historical development of the present, its social and cultural life [3]. Indeed, the art of calligraphy, which is worthy of writing and contributing to the arts, is of particular importance in the education of harmoniously developed generation.

The meaning of myths, mosques in the city of Khiva, understanding the meaning of the inscriptions in the madrasahs, towers, and towers, and the translation and writing of them are the essence of my life. From the very early years, I have witnessed that my parents' academic work in the historic monuments was difficult to train and analyze, that there were few specialists in the area, and that they were old and old. That is why I am trying to learn the secret of calligraphy now.

My first teacher is scribe and nakkosh Muhiddin Jalolov (Figure 1,a). He taught me to write a reed in my hand for the first time. Most

importantly, I have been able to write independently my writing for a year in the Naskh script with the help of my teacher.

When I was seven I was interested in studying Arabic and Persian languages. Since 2005, I am an active member of the "Academy" for the talented youth of the Khorezm Academy of Mamun. With the help of my 5th grade teachers, I began to take samples from various books on the rare manuscripts of the Khorezm Academy of Mamun (Figure 1b, b). The assistant to UrSU, the orientalist Abdulla Akhmedov, the winner of the Ofarin Prize, the poet Matnazar Abdulhakim, and the scholars of the Khorezm Mamun Academy Ahmadjon ustoz Magfuriy in translation of Arabic and Persian texts assisted me from my mentors.

2 KHOREZM MAMUN ACADEMY

For three years, I have learned calligraphy works of the bookstore in the Khorezm Mamun Academy's Fund of Nomads Manuscripts with the help of the noble support of teachers. In 2010, I presented to the library the rare manuscripts of the Academy, in the Arabic alphabet, because of 35 manuscripts of nastaaliq - "Rare manuscripts of Khorezm Academy of Mamun". To me, the Academy has created the necessary conditions for this work, and Rayhon Zaripova, the Head of the Academy's Information Resource Center, has been closely involved (Figure 1-b).

During my three months' vacation each academic year, I tried to learn from the famous calligraphers in Tashkent, Samarkand and Bukhara. In particular, in 2009, I was a teacher of the Abdujalil



Fig. 1. a) *At the Mamun Academy, my scribe Muhiddin Jalolov has taught me how to write naskh (2006) (a);*

Ergashev, the calligrapher of Samarkand, in the study of Nastalik. Also, on May 8- 9, 2010, at the international conference "Cultural Heritage of Uzbekistan: the Art of Calligraphy and Architectural Epigraphy" held at the Khorezm Academy of Mamun within the Asrlar Sadosi Festival, a well-known calligrapher scholar, Abdulghafur Razzok Bukhari and Abdulaziz Mansour, from Bukhara, I'm here. The master calligrapher offered me a pleasure to invite them to take notes at the Bukhara monument, "to be a good scribe" and to take my advice whenever possible (Figure 2).

3 LIABILITY - LIFE CONTEST

I feel that it is ford to reserve historical monuments and rare manuscripts that prove the power of Uzbekistan, especially the ancient Khorezm state. I am amazed by the fact that our Khorezm calligraphers are looking at the mosaic monuments and on the walls of the architectural monuments. That is why I am fond of learning more about the importance of understanding the meaning of the mosque-madrasahs in Samarkand, Bukhara and Khiva, the meaning of the inscriptions on the towers and towers, and their translation and



Fig. 1. b) *Discussion of records at the Academy's rare manuscripts, 2008 (b)*

sampling.

Nowadays, I am grateful to some of my talented people as Habibullah Salih, Abdulg'afur Razzok Bukhari, Salimjon Badalbaev, Abduljalil Ergashev, Islam Muhammad - writers and Komiljon Khudayberganov, Hamidulla Aminov, Masharib Abdullaev, epigraphy, bookshelves, I am studying drily.

In addition, one of the best scripts from Uzbekistan is learning from my mistress Mohammad Islam. In 2012, at the initiative of the Academy of Arts of the Republic of Uzbekistan, I took part in the contest of essays titled "The heritage of ancestors - the pride of the generations" and the master class master Mohammad Islam.

Master class and exhibition, dedicated to my creative work,



Fig. 2. The famous calligraphers Abdulaziz Mansur and Abdulgafur Razzak Buhari participation in the international conference

dedicated to the 15th anniversary of the reorganization of the Khorezm Academy of Mamun Academy on November 30, 2012, and was organized at the highest level (Picture 3) on "LIABILITY - LIFE CONTEST!"

4 PUBLIC RELATIONS ON THE KHATTAB ART

The participant of the exhibition, Barchinoy Masharipova, a deputy of the Oliy Majlis of the Republic of Uzbekistan, said that the positive results of the Khorezm Academy of Mamun Academy show the results of the calligraphy to bring them to the next generation and to further the study of their secrets and to bring them to the general public, and the head of the "Ustoz-shogird" as my work is highly



Fig. 3. Press wall image

appreciated. The articles in the regional and national newspapers - "Uzbekistan Today", "Islam Light", "Family and Society",

"Gulchehralar", "Tumaris avlodi", " " "Khorezm Truth" and "Khiva tongi" as well as in various TV programs - "Assalom Uzbekistan", "Yoshlar", "Khorazm". On September 14, 2015, an article titled "Passion for calligraphy" was published under the "Weekly activity" web site (Kamolot.uz@mail.ru) on the initiative of the Youth Movement of Uzbekistan "Kamolot".

Now, I'm learning about miniature art, calligraphy and painting as a 4th year student at the Khorezm Mamun Academy and as a 4th year student at the Calligraphy and Minor Art School of the National Institute of Arts and Design named after Kamoliddin Behzod.

I'm learning the ancient and miraculous calligraphy art, feeling that it is both debt and fard to preserve ancient Khorezm's historical architectural monuments, rare manuscripts. I am continuing to do my creative work with a sense of responsibility that we should learn the art of

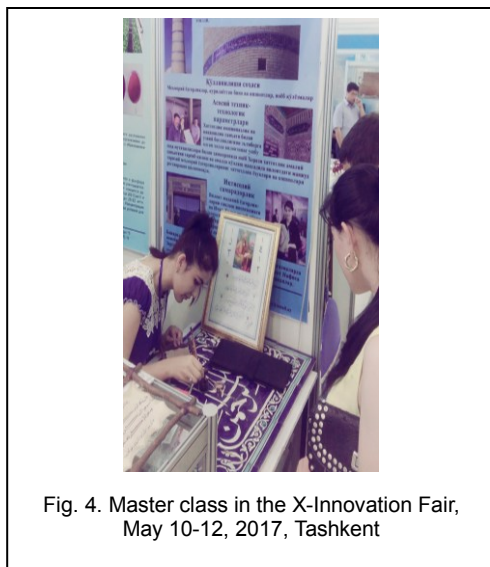


Fig. 4. Master class in the X-Innovation Fair, May 10-12, 2017, Tashkent

calligraphy at a time when technology and technology are developing and that we need to contribute to the wider development of this field (Figure 4).

Using my knowledge of my mentors, I was able to write the calligraphy notes of the renovated architectural monuments of Khorezm region and Karakalpakstan during 2011-2017. Nowadays, this architectural monument lives in the second half of the day as the renovations of historic architectural monuments, the masters of the Kattaboghlu under the leadership of Ollanazar Sadullaev, a member of the Academy of Arts of Uzbekistan.

As I love learning about calligraphy, I am also interested in writing

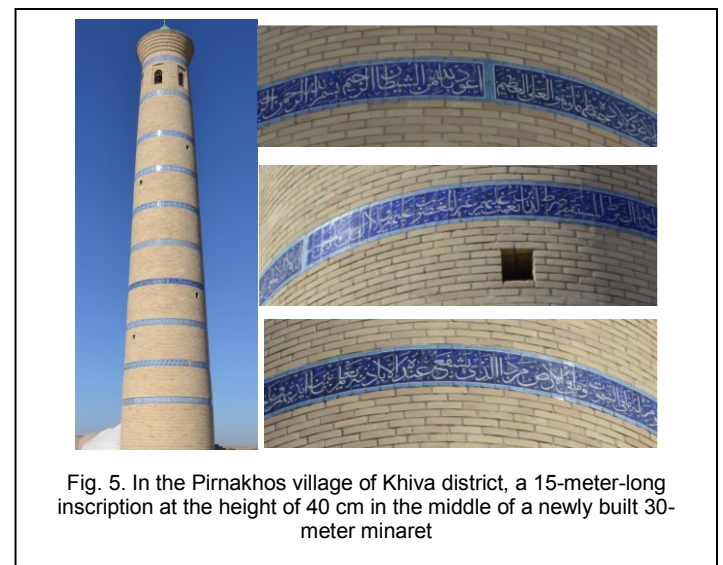


Fig. 5. In the Pirnakhos village of Khiva district, a 15-meter-long inscription at the height of 40 cm in the middle of a newly built 30-meter minaret

minarets on practice in various paragraphs. Because this calligraphy is the basis for my creative work in practice. One of my greatest achievements is that I wrote a letter in the Suls, 15 meter long Sura, 40 cm in height to the middle of the 30-meter minaret of the newly built hotel in the Pirnaxos village in Khiva district in 2013(Figure 5).

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7 CONCLUSION

Every day, when I go through the streets of Khiva, when I go back to school, watching tourists flowing from the seven climates of the world to see our historic monuments so captivating, writing scripts on their side-books, depicting videos and watching calligraphy sculptures of artifacts on the monuments of our ancestors. I am proud of the fact that the Uzbeks are deeply rooted in their spiritual roots. My best goal is the beauty and wisdom of every pattern to find and match our children with the next generations.

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