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THE EMERGENCE AND GENERAL CHARACTERISTICS OF ORIENTAL MANUSCRIPTS

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GENERAL FEATURES OF ORIENTAL MANUSCRIPTS

The main feature of the manuscripts of the peoples of the East, including Central Asia, is that over the 14 centuries since the formation of Islam, these peoples have created scientific and artistic works not only in their native languages, but also in Arabic and Persian. Historically, there was no border between Central Asia and Iran, as well as between the Arab countries. Therefore, although some Arabic manuscripts were created in the Central Asia region, others may have been imported from Arab countries or Iran. The same is true of the Persian manuscripts. Thus, in Central Asia, there are manuscripts written in Turkish, as well as manuscripts written in Arabic and Persian.

In support of our point of view, we will give the following figures: In fact, there are more than 17 thousand manuscripts in the treasury of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan. More than 10 percent of these, or about 1,700, are manuscripts in Turkish. About 30 percent of the manuscripts are in Persian. These are over 5000 manuscripts. The remaining 6 percent are manuscripts written in Arabic. Therefore, speaking about the paleography of the manuscripts of the peoples of Central Asia, it is necessary to

take into account not only the Turkic-language manuscripts, but also the manuscripts created in Arabic and Persian.

The emergence of Islam at the beginning of the seventh century led to socio-political and cultural-spiritual changes in the life of the Arabs. Islam has its first stage in the life of our Prophet Muhammad S.A. B. consisting of calls and propaganda by individuals. Our Prophet S.A.V. who preached the new religion of Islam, orally transmitting to people the revelations revealed by Allah through the angel Gabriel (Jibril). The Prophet himself (peace and blessings of Allaah be upon him) repeatedly stated that the Quran was written before the creation of the world and is held seven times over the sky, and that this verse of the Quran is now sent down to the earth through Gabriel. But our Prophet S.A.V. These verses, revealed during his lifetime, were not recorded.

At that time, almost all Muslims had learned the Koran. Some literate people even wrote some of his suras on boards and skins.\

After the death of our Prophet, it became necessary to collect the oral revelations that came to him, organize them and write them down in a book. The compilation of the perfect text of the Koran

and its compilation into a book was entrusted to a companion named Zayd ibn Thabit, who during his lifetime was the secretary of the Prophet. Zayd fulfilled this task during the reign of the first caliph, Abu Bakr Siddiq (632-634). Thus, the Qur'an, which consisted only of oral revelations, became the written Qur'an in the form of a book. This is how the first handwritten book appeared in the Muslim eastern world. This work began in 12 and lasted for a year. So, the first handwritten book of the Arabs dates back to 13 h. - 635 m. formed in. The transformation of the Koran into a book did not end there.

THE EMERGENCE OF ARABIC GRAPHICS IN KHORASAN AND MOVARAUNNAHR

Along with Islam, the Arabs brought their inscriptions to Khorasan and Movaraunnahr. This writing gradually began to spread in these regions, and by the middle of the second century of Abbasid rule (early tenth century), the Pahlavi script, which was used in practice in Iran, and the inscriptions in Central Asia were completely out of use. The reason for the rapid spread of the Arabic script was, firstly, that the Qur'an, which was considered a holy book, was written with this letter, and secondly, the Arabic script was simpler and easier to learn than the existing local scripts.

The local population of Khorasan and Central Asia adopted the Arabic script without any changes, but the process of transition to this new script took much longer. It should be noted that the letters existing in the Arabic language and denoting sounds that are not in the local languages were also adopted by the locals. (letters se, evil, hoyi huttiy, ain, itki, izgi, sod, zod).

The sounds represented by these letters are sounds alien to the phonetics of the Persian and Turkic languages. But these letters were accepted, and they were pronounced as the sound closest to this sound in Persian and Turkic languages.

For example, the letters «se, sod» are pronounced as the letter «sin», the letters «zod, izgi» are pronounced as the letter «ze», the letter «itki» is pronounced as those, and the letter «khoyi huttiy» is pronounced as «khoi havvaz». In any case, the Arabic script was not suitable for the phonetics of the Persian and Turkic languages. Because the Arabic script could not convey all the sounds in Persian and Turkic languages. Therefore, the sounds «p, g, ch», which are present in Persian and Turkic languages, and the sound «j», which is present in Persian, were originally written in Arabic letters «be, kof, jim, ze».

It is not known who and where first used the Arabic script in the Khorasan region. But in any case, this process had to take place in different ways in each part of Khorasan. The administrative and economic needs of the rulers may have also contributed to the use of this script, as the Arabic script was simpler, easier to use, and coped with faster writing than the local script.

The formation of Persian and Turkic writing based on Arabic letters includes three stages:

Step 1. This is the initial stage of the formation and development of writing. Initially, some problems arose when the Arabic script was used for Persian and Turkic languages, as such a problem was natural when letters of one language were used for another language. For example,

there was no need for the definite article «al» in Arabic or the letter «ta marbuta» that appears at the end of a word. Because these things themselves in the Persian language removed two dots on «ta marbuta», turned them into «hoyi hawvaz» and began to express the sound «u-e». Or the sign «hamza», which exists in the Arabic language, in some compounds began to be used to designate isopharynx. The adaptation of the Arabic script to the Persian language took place in the ninth century.

Step 2. This stage is characterized by the formation of the Persian and Turkish alphabets based on Arabic letters and some qualitative changes that have occurred in the Arabic script in connection with this. At this stage, local philologists create four letters to denote sounds that are not in the local language in Arabic, and these letters represent the letters «pe, chim, dje». These letters were first used in writing at the beginning of the tenth century. They created some letters for the «G» sound. But for some reason in practice these letters were not used, and in the XVI-XVII centuries it was an image drawn by a parallel line above the letter kof for the sound «g». This line is called «sarkash» in Persian. Thus, over a relatively long period of time, the Persian and Old Uzbek alphabets, consisting of 32 letters and based on Arabic letters, arose. These 32 letters are composed of 18 shapes, the rest differ in the number of dots.

Step 3. This stage is the stage of creating new types of writing by adapting the seven types of writing that existed among the Arabs to themselves. If the Arabs had seven types of writing (kufi, muhakak, raikhani, naskh, suls, tavki, rika), then the owners of the pen of Khorasan and Movaraunnahr, based on their aesthetic

tastes and artistic abilities, began to use the above seven types of writing from the second half of the fourteenth century. We have developed and created in our database four new types of writing (talik, shikai talik, nastalik, shikayati nastalik). The most common of these is the nastalik script.

The interaction of curved and straight elements in the letters of the Arabic script, the proportionality of the letters to each other and the desire to write with these letters clearly and beautifully opened the doors to huge and limitless opportunities for local calligraphers to realize creative searches and aesthetic demands.

In the Middle Ages, spiritual culture in Khorasan and Movarounnahr manifested itself in many aspects and forms. Calligraphy was undoubtedly one of these forms. This art form is highly regarded among the population. He was considered a criterion for high intelligence and ability. That is why this art form is revered and highly regarded. The hadith "Beautiful writing half of science" is widespread in the Islamic world.

As in all Muslim countries, Islam restricted the fine arts in Khorasan and Movarounnahr. Therefore, the art of calligraphy formed the basis for the techniques of embroidered decorative art in many fields, be it architecture, ceramics, weaving, embroidery or book making. Moreover, the design of books with images in manuscripts is much more limited, they were brought to the level of works of art mainly thanks to beautiful writing. It should also be noted that manuscripts created using all calligraphy skills were not created for the majority of readers. Because it was very expensive and was created only for the class

that could pay for the work of a calligrapher. It would take as much time and effort as it would take to create a huge painting with a complex composition in Europe before writing and creating a single handwritten book. Very strict requirements were imposed on the creation of such manuscripts. No matter how large the manuscript is, it should be written in the same size and in the same font from head to toe. The proportionality of letters and their interrelationships, the curvature and straight lines of thick and thin lines, the relative position of letters in a word and words in a line, and similar professional details have served as material for many discussions and debates since the creation of the manuscript. The fate of the manuscript created in this style was also decided in advance. It would be a book adorning a ruler's personal library or a library shelf in a palace. Keeping such manuscripts in private libraries was considered the envy of officials. Therefore, the kings of Khorasan, the Khakans of Movarounnahr, the Rajas of India ordered such manuscripts, looked for them, and since the kings and emperors in Europe kept a collection of valuable paintings, they collected collections of manuscripts, created libraries and kept them.

In conclusion, our manuscripts from the past are one of the important elements of our spiritual values.

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