



## ISLAMIC ART AND VALUES IN THE CREATIONS OF MODERN ARTISTS

**Eshanova Gulchekhrakhan Numonovna**

Nizami Associate Professor of Tashkent State Pedagogical University,

candidate of philosophy

[eshanova2021@gmail.com](mailto:eshanova2021@gmail.com)

Article history:	Abstract:
<b>Received:</b> July 24 <sup>th</sup> 2023 <b>Accepted:</b> August 24 <sup>th</sup> 2023 <b>Published:</b> September 28 <sup>th</sup> 2023	In the philosophy of Islam, the combination of fine art is described in such types of art as miniatures, patterns, book art, and architecture. Islamic philosophy describes the spiritual qualities, morals, and outlook of a perfect person. It is highlighted that the Islamic values continue to be creative in the works of modern artists. The ideas of the expression of Islamic philosophy values such as humanity, beauty, morality in art, the stable socio-spiritual environment of the society and the formation of the worldview of young people are highlighted.

**Keywords:** Islamic philosophy, art, visual arts, religion, value, miniature, pattern, perfect man, beauty, morality, humanitarianism, world view, artist.

The content of works of art is expressed in artistic images, through the means of artistic thinking, and its main influence is focused on forming the spiritual world of a person and educating his feelings. Spiritual and moral values of religion are artistically reflected in art. Works of this content are given through the concepts of artistic creativity and artistic perception. Art includes fiction, architecture, music, visual arts, and other forms. These are one of the oldest forms of art, and in visual arts, events, existence, nature are depicted on a flat surface through lines and colors.

It is known that in the history of philosophy, views about people are inextricably linked with their beliefs. During the totalitarian system, human intellectual potential, spiritual and creative possibilities were humiliated. The interconnected spiritual and cultural heritage, formed and developed over thousands of years, was divided into positive and negative ideas. In particular, the interpretation of religion as superstition had an ideologically negative impact on the formation and development of human spirituality. At the same time, these factors became one of the reasons for the moral crisis during the former union.

Today, it is important to preserve our national and religious values, such as national morals and spirituality, to study the priceless heritage of our ancestors, and to provide a stable socio-spiritual environment of the society while educating young people to be perfect people based on it.

Today, in Uzbekistan, "the awareness of the content of legal documents, the development of legal consciousness and culture of young people, in them, the development of national-ethical values along with universal values such as observance of a healthy lifestyle, human rights, gender equality, peacekeeping and inter-ethnic harmony, freedom of conscience, respect for the languages, customs and traditions of all nations and peoples, socio-political and economic activity, formation of a strong civic position; issues are considered urgent.

In these thoughts, it is intended to restore the spiritual values of the Uzbek people, to realize their identity, and to take into account the creative efforts of our contemporaries. Their creative researches and worldviews are now being depicted in a wide space, and today's postmodernism and the diversity of other cultures are also attracted to it. Today's art gives the content of humanitarianism and creativity. Our national art is rising to the level of universal culture and art.

In European countries, universal ideas are being demonstrated, and the desire for nationalization is somewhat outdated. In today's culture, views have spread that the future is determined not by national schools, but by the artist's creative identity. Today, modernism coexists with postmodernism in Western Europe. In particular, various stylistic trends of 20th century artists such as cubism, expressionism, abstractionism, object, photo art, and installation are prominent.

A "new wave" has also appeared in the work of Uzbek artists, including Fayzulla Ahmadaliev, Bahadir Jalolov, Akmal Nur, Jamal Usmanov, Javlon Umarbekov, among others, the works of art presented in modern art as objects, paintings, cinematic sculptures, installation composition methods. has been showing.

The task of reflecting artistic-aesthetic and religious values is manifested in works of art in such a way that it should not only have an ideological-aesthetic effect on people, but should serve to form the spirituality of the

individual and society.

Religion has spiritual, moral, and aesthetic values that strongly influence people's spirituality.

In Islamic culture, the process of integration of religious values and fine art has been carried out. For example, the types of miniatures, patterns, architecture, calligraphy, wall paintings, and book art representing the content of the Islamic religion reflected the Islamic ideas in religious images and had a positive impact on people's worldview and spirituality. At the same time, the integration of religious values and fine arts and its important factor of human spiritual development.

In the appropriation of medieval miniatures by our modern artists, there is a process of understanding the teachings of Sufism in the religion of Islam. The spirit of Sufism, worldview, aesthetic theory, and the selection of specific plots by many artists form a modern approach to miniature art.

By using the symbolic meaning of feeling the world in works of art, its modern currents are also emerging. The development of miniature art in Islam is directly related to the book, which is a kind of elegant visual art.

"Miniature art depicts the beauty of nature, the world as a reflection of the beauty of heaven. Tilab Mahmudov writes that it gives a symbolic expression of the beauty of heaven in the beauties of life. The creator's philosophy is felt in every appearance, event in the world. The process of integration of Eastern religious ethics with fine art gives people great spiritual nourishment. Also, the moral and spiritual image of an oriental person is given through symbols in fine art. In the miniatures of Mahmoud Farshchian, the great artist of modern Iranian miniature art, divine visions and divine beauty are depicted as a reflection of human beauty.

In miniature art, the symbol of God is given in the form of "Light". It is said about the philosophy of Islamic art: Heaven has no shadow. Paradise is illuminated by the light of God. God's grace can be seen only in heaven. The shadow is characteristic of external things and does not concern inner feelings. "Showing a shadow in a miniature is perceived as casting a shadow on the light of eternity, as a stain on the beauty of heavenly places. The Supreme Truth is shadowless, does not cast a shadow, and is a canopy over the world. In addition, the situations of people sitting with their backs are not depicted in the miniatures. Ethics is the basis of the content of their religious-philosophical ideas. According to him, sitting with one's back to someone is arrogance and lack of education. As stated in the Qur'an, Allah Almighty expelled Satan from Paradise because of his arrogance.

When the light of God Almighty is reflected in the face of a person, sitting against it is turning away from the Truth, that is, it is considered a sin. That's why, according to our oriental morals, it is customary to walk away from older people instead of turning back, writes Tilab Mahmudov. The same tradition is reflected in miniature art. Since all the phenomena in existence, nature, and human beauty are created by the light of God, we love them, including man. It is stated that we should look at it, through which man is honored as a supreme value.

During the former Soviet Union, industrial art became a means of mass propaganda, and at its heart was the idea of a cult of personality.

The new interpretation of Islamic values by modernism in today's art is of great importance in forming the spiritual outlook of today's individual.

In the Holy Qur'an: "He is the Creator, the Existence (from nothing), the Giver of Image (and shape) to (everything). He has beautiful names. Let all that is in the heavens and the earth praise Him. "He is the Mighty and the Wise" is the philosophy of creation of existence given in Islamic art.

Currently, in Uzbekistan, Akmal Nur addresses the topic of religious values in a unique pictorial way. His works have a very deep religious and philosophical content, and the influence of the artist lies in the fact that he created a symbolic image of religious values. The theme of religious values has been raised in many of his works depicting Islamic values in a modern style of religiosity and secularism, and in the works currently in his personal exhibition.

The modern style of the 20th century visual art represents the illusions of an unknowable, incredible world. They are different currents in visual art - expressionism, surrealism, futurism, cubism. They create religious divine content, the content of things in the world through symbols.

The theory of modernism explores the diverse nature of society on a global scale, its unique features and characteristics. Analyzing the specific aspects of society shows that social life is diverse and complex, and cannot be expressed by separate theories. Modernism is the process of transition from traditional society to modern society.

Many contemporary art critics and philosophers think on the border of postmodernism. In modernism, the value of things and objects increases, while in traditional society, the value of worldview is in the first place. Postmodernism combines spirituality and materiality.

We see Islamic traditions in the paintings of artist Jamal Usmanov. The views of al-Ghazali, Farididdin Attar, Alisher Navoi, and Jalaluddin Rumi can be felt in his worldview and the content of his works. He follows the tradition of the hidden manifestation of Allah in Muslim culture, that is, not showing Allah in an image, approaching the texts of Farididdin Attar's "Mantiq ut-Tayr" ("The Language of the Bird") and Alisher Navoi's poetry. Musavvir directly combines religious and divine values through visual art, that is, he implements the process of integration. He directly introduced the spirit of modernity into the ideas of Sufism, the content is given in a deep and wide observation, he creates Eastern philosophy in his plastic images. In contemporary art, the main principle is to show the creative "I" of creators.

Fayzulla Ahmadaliev's work "The Life of a Dervish" is painted on gray fabric. Since the work is devoted to the life of a dervish, it emphasizes simplicity in fragments. The shapes in it are contrasted. In this, the dervish heart and life are compared in a contrasting manner. After all, life is beautiful and there are many conflicts in this life. Musavvir

described the material world as colorful, spring, flowers, fruits, singing of birds, beauty of life, storm, power, all as divine inspiration. But focusing on materialism makes a person fall into the trap of lust. This world is transitory. It is necessary to strive only for Him. The dervish's face is depicted in black. Because the life of a dervish is asceticism. The different patterns, shapes, and colors in the background of the work have a philosophy of conflicts in life.

Currently, the processes of integration of religious values and art are based on the necessity of the new era, and national characteristics are being expressed. In fact, real works of art reflecting national characteristics contribute to the development of universal culture. Because national values rise to the level of universal values.

After all, human value and rights are universal topics for all nations, and they are values that belong to all nations and peoples. The theme of universal humanity is broad, and they express nature and human beauty, human dignity, problems that make people think, spiritual, moral and aesthetic views. In modern works, first of all, along with religious ethics, national ideals, the future of the nation, national pride, national consciousness, self-awareness, knowledge of the world and man make one think. If the viewer correctly understands the core of the work, his outlook, mind, and spiritual world will grow.

It also follows the scientific principle in the values of religion and art. Religious worldview and secularism in works of fine art are traditionally used in the work of our modern artists today. For example, many artists are interested in creating a visual art work based on Alisher Navoi's famous epic "Lison ut-Tair".

In general, the history of the past consists of a continuous development in the processes of integration of the values of religion and art. With the development of religious ideas in the history of mankind, each religion had its own types of art and acted as an ideological mediator of that religious ideology. Historical works of art confirm that Zoroastrianism, Buddhism, and Islam also carried out the process of integration with visual art. Therefore, the creative heritage of people like Kamoliddin Behzod is studied and honored as a universal value. These works of art have become an immortal value for us.

The integration of the values of religion and art is universal. Because there are many artists who create in the direction of modernism, using the traditions of miniature art, which is our national art. The revival of traditional art directly serves as an important factor in the development of Uzbek culture, the formation of a national outlook and a well-rounded person.

#### **REFERENCES:**

1. Ўзбекистон Республикаси олий таълим тизимини 2030 йилгача ривожлантириш концепциясини тасдиқлаш тўғрисида Ўзбекистон Республикаси Президентининг Фармони, 08.10.2019 йилдаги ПФ-5847-сон <https://lex.uz/docs/4545884>
2. Қаранг: Маҳмудов Т. Миниатюра фалсафаси // Сино. Эрон Ислом Республикасининг Ўзбекистондаги Элчихонаси ҳузуридаги маданият ваколатхонасининг нашри. – Тошкент, 2002. – № 8. – Б. 39.
3. Қаранг: Маҳмудов Т. Миниатюра фалсафаси. "Саҳоват аҳлининг яхшилиги". "Тонг юлдузи". Маҳмуд Фаршчиён асари // Сино. Эрон Ислом Республикасининг Ўзбекистондаги Элчихонаси ҳузуридаги маданият ваколатхонасининг нашри. – Тошкент, 2002. – № 8. –Б. 37-39.; ўша манба: Маҳмуд Фаршчиён. Муножот. – Тошкент, 2004. – № 16. – Б.57.; ўша манба: Маҳмуд Фаршчиён. Нур муждаси. –Тошкент, 2002. (Баҳор. 2-фасл.) – Б. 1.
4. Қаранг: Маҳмудов Т. Миниатюра фалсафаси // Сино. Эрон Ислом Республикасининг Ўзбекистондаги Элчихонаси ҳузуридаги маданият ваколатхонасининг нашри. – Тошкент, 2002. – Б. 40.
5. Қуръони Карим маъноларининг таржима ва тафсири. / Таржима ва тафсир муаллифи: Шайх Абдулазиз Мансур. – Тошкент:Тошкент ислом университети, 2007. – Б. 548.
6. Қаранг: Акмал Нур. Ранг тасвир. "Ишқ менинг саждагоҳимдир", "Илоҳий ришталар. 2002. –Б.175.; "Севги фариштаси" 2005. –Б.197.; "Кўнгил фаришталари". 2006. –Б.231.; "Мажозий севги". 1999.– Б.234.; "Илоҳият фаришталар". 2006 –Б.235. Муаллиф Акилова К. –Тошкент: 2008. -318 б.
7. Қаранг: Илова. Акмал Нур. Шахсий кўргазма. "Илоҳий севги". 2011, "Жаннатнинг овози". 2010. "Севгининг овози". 2010. "Илоҳий нур". 2010. "Илоҳий ризқ". 2010. "Диний бағрикенглик". 2011.
8. Қаранг: Раҳимов И.А., Ўтамуродов А. Фанларнинг фалсафий масалалари. –Тошкент: Ўзбекистон файласуфлари миллий жамияти, 2005. – Б. 180 – 182.
9. Қаранг: Усмонов. Ж. Зикри хуфий. 1994 й // Санъат. Ўзбекистон бадий академияси журнали. – Тошкент, 2000. – № 4. – Б. 27.; ўша манба: "Қушлар".–Тошкент, 1999. №3. – Б.28.