

Artistic Expression of the Image of Women in Ancient and Medieval Art in Central Asia

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Abstract: In this article, we talked about the history of the statues and exhibits in the museums of Uzbekistan. The appearance of the first terracotta sculptures in the territory of Uzbekistan is connected with the formation of settlements the formation of a unique culture and the development of art as a result of the cohabitation of nomadic peoples in the steppes and deserts during the Bronze Age.

1 INTRODUCTION

Art originated and developed in ancient times in the process of human labour. In the process of labour, people began to feel the sense of form and to master the concepts of rhythm, and symmetry. They began to subdue the forces of nature in the process of labour. They realized that the shape of the items used could make their work easier or harder. The proliferation of convenient tools of labour has aroused in them feelings of affection for their own weapons. They began to try to express their affection by decorating their weapons. The emergence of the notions of convenience and usefulness in people began to develop the ability to feel the beauty and ugliness of reality, of life. Human culture has entered the world of development. The emergence of art has led to the deepening of man's knowledge of objective reality, to the enjoyment of the experiences of his generation.

It is known from history that the first forms of art appeared in Uzbekistan in the Palaeolithic period (13-5 thousand years BC). The rock carvings found in the Zarautsoy gorge in southern Uzbekistan show that primitive man saw the natural world alive and described it through simple realism.

Primitive people began to enhance their beauty by drawing various symbols and lines on their labour and hunting weapons, and items used in everyday life, trying to create ornaments for themselves. Bone carvings found in the Early Stone Age in Obisher (Ferghana), Machoy Cave (Boysun), various jewellery and necklaces, as well as female statues are evidence of the elegance of the people of this period.

In many places, sedentary life began, a seed community was formed, and a double family was formed. The era of maternal matriarchy has begun. This confirms that women have had their place in society since those times. The issue of women's rights has been formed for thousands of years and has been the constant focus of political, legal, moral, religious, and philosophical thinking.

It is expedient to study the periods of historical and legal formation of women's rights in the following stages:

- i. The ancient period is the period from the appearance of the first views on women's rights to the 7th century AD.
- ii. The Middle Ages - VII-XVIII centuries.
- iii. The classical period is the first half of the XIX-XX centuries.
- iv. The modern period from the first half of the twentieth century to the present.

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2 RESULT AND DISCUSSION

In ancient times, the first views on women's rights were formed in ancient Greece and Rome, Mesopotamia, Egypt, China, India, and Central Asia. In these regions, specific international legal institutions of women's rights have been established. For example, before the establishment of Islam in Central Asia, the ancestral lineage was privileged among the ancient Turkic peoples. Their rights are protected by all legal measures. The protection of women's rights in social and legal life is reflected in Turkish customary law and Sogdian documents. In the Turkish khanate, according to the custom of the ancient Turks, a woman-mother was valued. Women were entitled to full inheritance, and the law strictly protected women. At the same time, they have become a major topic in the field of art, as well as in all other fields. In the New Stone Age, small plastic was also widespread, and the image of women, in the art of this period, is very common. But these sculptures have a somewhat schematic and conditional solution. Sometimes the image of women is reduced to the level of conditional characters, feminine characters are exaggerated. This development is also reflected in architecture, fine and applied arts.

The first examples of applied art in Uzbekistan were made at the time of the emergence of sedentary farming. These are terracotta, ceramic, and majestic patterns. Terracotta statues of the Neolithic period consisted mainly of statues of women associated with the gods of agriculture.

The Bronze Age in Uzbekistan (2,000 BC) had a highly developed culture of arts and crafts. By the end of the 2nd millennium BC - the middle of the 1st millennium BC (the first Iron Age), three historical and cultural regions were formed in modern Uzbekistan: in the middle and upper reaches of the Amu Darya between Bactria, Kashkadarya, and Zarafshan rivers in the Sogdian and in the lower reaches of the Amu Darya in Khorezm.

The appearance of the first terracotta statues in the territory of Uzbekistan is associated with the formation of settlements as a result of the sharing of nomadic peoples in the steppes and deserts in the Bronze Age, and the formation of a unique culture and the development of arts and crafts. The production of small statues depended primarily on the cult of the gods, who sought to achieve greater productivity in agriculture, such as livestock, and were used to propagate and assimilate religious ideas. Early terracotta statues embody the image of the Great Mother, the goddess of fertility. In East Asia

and Asia Minor, clay and stone statues of women belonging to agricultural culture are common. The appearance of statues of female goddesses in Khorezm in the same form is associated not only with the emergence of new economic relations but also cultural ties. The female statue found in Makhandarya (Zarafshan) of this period is a very simple, traditional sculpture.

In Central Asian art, the image of the Great Mother Goddess is more common than the image of other goddesses. Because this deity consists of several types of deities, but they differ from each other in terms of function. One of them was a statue of him standing with his right hand on his waist and his left hand on his chest. In the same terracotta, the Great Mother Goddess is embodied in two different forms - half-naked and some half-naked or dressed.

By the 6th century BC, Bactria and Sogdia were part of the Achaemenid state. In the art of this period, new artistic methods were developed. Alexander the Great's conquests, which led to the collapse of the Achaemenid state, marked the beginning of a new era in the history of Central Asian culture and art - the Hellenistic era. Hellenistic traditions are clearly reflected in the art of Bactria (Dalvarzintepa, Kholchayon, Kampirtepa, Old Termez) and are less reflected in the artistic culture of Sogd and Khorezm. During the time of the ancient world, architecture became the most common and characteristic type of figurative painting on the walls.

In the corpuscles of antiquity, images of the local Mother Goddess, the oud-playing woman, are very common. The image of the mother-goddess, which has long been believed, is depicted as a single woman carrying a child. Undressed Mother-God statues were common in Central Asia in ancient times. Researchers associate the undressed female statues found in Bactria with the great female goddess believed by Bactrians. (Kholchayon, Dalvarzintepa, Zartepa, Barottepa, Balkh, Shahribonu). Similar religious beliefs are widespread among the Khorezm and Central Sogdian peoples. More perfect copies of the image of the goddess were found in Saroytepa in the Shurabsoy oasis (1st century BC - 1st century AD) and in the Book of Undressed Statues of a Woman Carrying a Child.

A statue found in Saraytepa depicts a naked woman standing upright. This statue resembles the best examples of Hellenic and Indian sculptures. The statue found in Saraytepa is similar to the image of the god Margian. It is reminiscent of the image of Aphrodite. In Greece, this statue was erected on the altar inside the house as a patron saint of women. Terracotta, paintings, and sculptures depicting a

woman carrying a child, similar to those in Sogdia, were also found in East Turkestan and India.

In the first centuries AD, statues depicting women playing the oud were widespread in East Kashkadarya. The statues found at Saraytepa are an example of their earliest variants. The resemblance of one of the characters in the Ayritom mural to the statues of musicians found in Northern Bactria shows that legends dedicated to music patrons were also created in East Kashkadarya.

The finds of art objects of this period are small, which allows us to talk about the artistic direction of the Central Asian regions. During antiquity, architecture, sculpture, and mural painting became the most common and traditional forms of art. A new concept of human personality is noted in art. Portraits of Italians and coins reveal the inner world of man. In ancient times, plastic art in Central Asia was particularly developed in monumental and small forms. Its development was undoubtedly driven by Hellenism. The first appearances of painting, sculpture, and architecture began to take shape.

Hellenic traditions in the territory of Uzbekistan were reflected in ancient and medieval times. In this period, the mythological theme dominates in the fine arts. Numerous findings in Dalvarzintepa indicate a gradual increase in the dynastic theme, the deification of emblems. In the realistic interpretation of the female sculptures, the individuality of the emblem is observed, and gradually its transition to abstraction, to the figurative image, intensifies. It was this character that later became a defining factor for Kushan art.

While the plot bases of the fine arts of ancient Uzbekistan are unique, the images of women are interpreted differently in different regions. Khorezmian art is unique, there are no Buddhist themes with unique compositional plans. This indicates that the ancient Khorezmian art culture developed independently of the Hellenistic Kushan art culture. In general, the art of the Kushan period reflects the final stage of development of the ancient artistic culture of Uzbekistan.

The Jonbos-kala statues of the Kushan period are noteworthy. It can be seen from them that these statues date back to the period of the castle's creation (4-3 centuries BC). It is immediately obvious that the image is far from the views of the mythological image. Apparently, the image of the naked goddess entered Central Asia as early as the Achaemenid period, and her iconography also emerged because the local female goddess was here.

Images of women are very common within the young Sogdian corpuscle. Afrosiyob's small

terracotta figurines are distinguished by their deep and full scattering expression. With the face slightly to the left and up, this posture is a style that stops that movement, showing the favorite opposite turn of Hellenic sculpture. The face is rounded, almost broad, with a fuller chin, and a slightly swollen mouth, the forehead is not high, as smooth as a girl, and the lines of the eyebrows are sharply broken. His eyes are large and his pupil-like gaze is directed upwards, giving the impression of working out of pain. His mouth is as small and graceful as that of a young child. The figures around the face are hung on the top and chin, and sometimes on the shoulders. At the bottom of the neck, the garment consists of transverse embossed folds drawn by rapid movement. The sculpture is very soft in terms of structure and is very rich in light, light, and shadow games. This female figure dates back to the famous aretus nymph, created by Kimon in Syracuse in the 3rd century AD. On the basis of this nymph were created many images of women, iconographies, which were very popular in the Hellenistic period. An example of this is the fessal larynx.

Among the female figures of the 1st century BC and 1st century AD were found in Tokharistan (Shortepa city, Termez district), the folk goddess is intended for printing in large numbers. This largely crafted mother mold cut is eye-catching. The large figurine (the lower part of which is not preserved) conveys the look of a wealthy woman in a light shirt pulled down under the breasts. He threw a large folded blanket over his shoulder, his right hand pressed to his abdomen. The image of the goddess with a beautiful neck, an elongated face, a high forehead, her hair written in a straight line, and her face wrapped in wavy curls and twisted at her temples is a large, calm, lyrical softness.

This type of sculpture is close to the image of the Khorezm terracotta, found in the castle Koykilgan (7th century BC). The goddess is depicted in the form of a noblewoman. It is depicted in a straight-sewn position, with a folded collar, a tight-fitting bottom of the chest, a dress that goes down to the heel, and a veil over the shoulders. In his hand, he holds a small amphora and a cup (these attributes represent water and wine). The cultural basis of the small terracotta statues, which convey the iconography of the great goddesses of Asia, was formed by female figures.

According to common external signs, these figurines can be divided into two groups. In the first case, the face of the goddess has a faint passionate look, a soft, leather-like head on her head, pendants on her ears, and a half-neck on her neck. The narrow dress, sewn from a long, light, thin fabric, defines the

appearance of the figure, with a veil fastened to the chest and falling down to the heels. In one like a small fruit is depicted, and in another a spike. Despite the proportions of the body, the cohesiveness of the shapes, the delicate workmanship of the facial structure, and the style of dress and tailoring that are part of Asia, grief still calls for Hellenic values. The mother mold found in Afrosiab fully represents this type of figurine with all its details. Some of the heads in this group resemble the head of the "Vazamar spouse" wife from Tuprakkala.

Another option is to develop the previous type of clothing in the direction of complete "orientation" of the head and face. The face is broad, with somewhat crushed, tempered almond-shaped eyes, instead of a small nose, a large, high-pitched mouth, and an aggravated chin, hair surrounds the forehead and cheeks with fine corrugations. They are covered with a coin-trimmed conical top that resembles a married Turkmen woman, or an intricate, salsifat wrap wrapped around the top. Hanging on the ears, a wide half-neck on the neck. The jacket is down to the long heels, decorated with embossed teeth and circles, further embellishing the dress with half-length, wide, numerous folds. The half-covered canopy is often decorated with wide circles and slides.

The second group, presented with similar faces, standing, and attributes, is distinguished by local roots of body proportions and a distinctive dress culture (a hat with a soft top, a knee-length hat, a dress with twisted soft short boots).

It is difficult to say what was the basis for the Samarkand corpus, copies of Sogdian figurines, or more coins from the Mediterranean world in international trade in the Middle East, depicting women in a very vivid way. The image of Aretus was eventually included in the group of Medusa gargoyles. Seen as a mask in the medieval Greek world, surrounded by snakes, Gargona's appearance is described differently in Hellenic art, which is revenge for psychologically sharp images. From the lovely soft look known since the time of Alexander, to the beautiful appearance of a girl tormented by fear and pain, with snakes sniffing at the cocoons around her pleasant passion. This style also permeates Central Asia. The reddish fragment of the Hermitage from Samarkand shows the face of a girl who is restless in high relief, that is, a snake-like figure and her eyes wide open from the pain of silence. In the other fragment, the face is given in a tragic direction, with a left-facing gaze, frowning eyebrows, and a forehead adorned with frowns. A similar plot is shown in the gem of Samarkand, which is a gem of the Samarkand Museum. Thus, as in the Hellenistic

world, Samarkand corpses are surrounded by the theme of deep spiritual experiences. They presented this topic to us, focusing on the deep study of the inner world of man, using the talents they have.

There are stone images (Sharafa) on the roof of the house, girls on the roofs covered with species, girls playing musical instruments, and boys playing drums. Fragments of a brick Buddha statue were found inside the building. The example of the Ayrinom statue shows the development of the cultures of India, Greece, and Central Asia, and between them, trade relations.

A monument to Kholchayon was found in the Denov district of Surkhandarya. As it turns out, A.D. In the middle of the 1st millennium, a large city was formed and developed during the Kushan period. A first-century palace was found inside the monument. The walls of the palace are decorated with paintings. The statues found in the palace were 2 meters large, the Dalvarzin monument was found in Termez and it was a city surrounded by a common defensive wall. It was even the first capital of the Kushan state. Excavations at Dalvarzin in 1972 revealed a treasure trove of gold weighing more than 30 kg. A total of 115 bracelets and women's gold dresses were found in the treasury. In addition, a tomb was found in Dalvarzin and it was discovered that there were 3 types of burials and that they were specific to the Zoroastrian world. In the process of scientific research of the findings of Kholchayon (7th century BC) such hills as Khanakhtepa, Karabogtapa, and Maslahattepa were discovered and studied. It was discovered from the room that the foundation of the palace was made of stone and the wall was made of thick raw brick. Kholchayon Palace is very important in terms of architecture. The three walls of the main hall are plastered with white plaster at a height of 3 m, above which are placed monumental statues. On the dark red background of the fourth wall, there is a pattern of leaves, flowers, and a head of grapes made of white plaster. There is also a picture of women in the patterns on the porch leading out of the main hall of the palace. One of the women looks like a Bactrian and the other like a Mongol. The statue of the woman found is remarkable, with a broad face and a white helmet with clearly visible hair ruffled in stone. A piece found on the body of the statue contained a robe or veil over the statue, with a white ribbon tied above the waist over a dark red shirt at the bottom of the robe. This statue must have been a statue of the goddess Athena, rather than her body, posture, the position of her arms, her helmet, and her robe.

If we look at the development of religious concepts in Central Asia and the service of art to it,

the history of religious beliefs and concepts takes us back to the distant past. Here in ancient times, religious concepts such as magic, totemism, and animism were imagined. Religious notions, the notions of the spirit of the dead, are clearly reflected in the material evidence. Taking religious concepts in a broad-minded, philosophical tone, polytheism and polytheism gradually turned into the worship of a single deity. New religions were emerging. One such major religion was Zoroastrianism. If we look at the sacred book of Zoroastrianism, the Avesta, we see that "in the Avesta, the issues of family freedom, the role of women in society, the role of the mother in the home and community are highlighted in different places, in different relationships."

One of them is the image of the divine mother, Anaxita, the symbol of fertility. "In ancient times, Samoni was considered the Father and Erni the Mother-Goddess, and in all nations, there was a female goddess, including Artemis, Cybele (Phrygia), Ma (Cappadocia), Anaitis (Pontus), Kupapa or Hebat (Libya and Hittite territory). can be added. Mil. av. The goddess Anaxita, which was widespread in the VI-IV centuries and had a great position before Islam, was also revived in the mythological imaginations of our ancestors as the Mother Goddess. H. Karomatov writes about it: "Iloha Anaxita" is compared to the Greek "Aphrodite" in terms of patronage, which was originally the goddess of the moon, stars, and rain. As the rain fertilized the land and made the plants grow, the task of the goddess of fertility was passed. Scholars have dubbed the image of the goddess "Aphrodite of Kushan" in an ornament found in the tomb of Tillatepa in Bactria.

According to the image of the winged Erot with a bow in his hand on the top of his left shoulder, it is concluded that this statue - a local variant of the goddess of love Aphrodite - "Aphrodite of Kushan". It is noteworthy that, unlike the original, which was common in Greece-Rome, the goddess was given a distinctive appearance by local women. A jewel found in another tomb of the same monument depicts "Aphrodite of Bactria" and is also known as the "Bactrian Anaxita".

Various factors have influenced the origin of the image of the female goddess. This scene becomes even more vivid, especially when it comes to the first religious ideas of our ancestors - the main divine symbols of fire worship. The goddess Anaxita, who became a symbol of prosperity, fertility, and prosperity in Zoroastrianism, also penetrated deeply into the art of antiquity. It is also pronounced in some sources in the modern language as the Mother

Goddess. The ancient peasants considered rain and blessing to be a direct miracle of Anaxita.

Well-known scientist L.I. Rempel describes it: "Anaxita, as a well-dressed beautiful woman, is a person who embodies human elegance, beauty, and gives strength and success to heroes." Regarding the image of this image, we read again: "Anaxita can always be seen as a beautiful, energetic girl with a high belt, gold ornaments, and a multi-folded muzzle." Apparently, the image of Anaxita is described as a living person. So, the symbol of this has been created over the centuries and the different h of our country within the monuments of art found in their territories.

The fifth-age goddess of water and fertility, Ardivi, is always mentioned as a "surah" (exactly "mighty") and along with the name Anaxita (exactly "pure without dust"). He is Aksho, the god of the Amudarya. Another name for this age is "Obon Yasht", which means "Song of Waters". The poem consists of three structures that define the genre of the work, which is typical of the ancient poems of the Indo-European peoples. In the first (appeal) part, the goddess herself is addressed. In the more extensive second (narrative) part, the ancient gods and heroes are told about the sacrifices and prayers brought to Ardivisura Anaxita and the blessings bestowed on them in return for these sacrifices and prayers. The third introductory (interrogative) section is for the needy who pray to Ardivisura, who find the entrance with a statement of sacrifice.

Feudal castles were built, reflecting the early medieval architecture. In particular, in the Nakhshab oasis, the Zakhokimaron fortress, and the ruins of Shahri Vayron and Khorezm in Bukhara, are made of cotton and raw brick. Afrosiyab also depicts a solemn procession. On the white elephant was found the image of a princess, and behind the elephant were three women riding a black elephant, one of which had the word "princess's yang" in Sogdian.

The women are being escorted by a man on a camel, with a picture of a man riding a horse and a teenager riding four swans, with the mouth of the ulran covered with a white cloth. The west wall of the room was depicted by people carrying expensive gifts in royal attire. There are 16 lines of Sogdian inscriptions, which say "I came to Samarkand on behalf of Chaganiyon ambassador Buhorzod ruler Turontosh" to pay tribute to the king. When thinking about the monumental decorative painting of Central Asia in the early feudal era, it is impossible not to remember the murals of the Round Hill, found near Termez, and the Childhood Hill near it. These

photographs depict noble women and men standing side by side.

When it comes to a mural found on a childhood hill (7th century BC), there is a picture of a woman in a fancy, quiet dress in front and two girls behind her. These women, holding a handkerchief in one hand and a glass in the other, with a broken forehead, are a sign that they are the ladies of a noble family. In the formation of the character of these paintings, there is a style typical of monumental-decorative painting of this period, which together once again demonstrates the high level of this art in the early feudal age of Central Asia, the existence of different styles and trends in this art.

The collapse of the ancient empires in the IV - V centuries is explained by the formation of the Hephthalite state as a result of the invasion of nomads from the north to Central Asia. This state disintegrated under the invasion of the Turks in 563-567 AD. The patterns on the walls during this period are characterized by the complexity of the image, the richness of the composition, and the variety of colors. (Bolaliktepa Fortress, Varakhsha Palace) In Sogdia, the art of corpuscle and carving is well developed. Several types of sculptures have been developed, some of which are associated with religion and some with epic images.

In the VII and early VIII centuries AD, Islam began to spread in the territory of Uzbekistan, which had an impact on the development of fine and applied arts. In Central Asia, attitudes toward ancient and early medieval heritage have changed in this regard. During this period, a new aesthetics was formed, based on the principles of the Muslim religion and at the same time embodying the artistic traditions of various peoples that were part of the Arab Caliphate.

By the middle of the 11th century, the pattern-based basis was predominant in art. Painters used more patterns to enhance the expression of emotions. The similarity between the divine and the feminine beauty has arisen not only in the fine arts, but also in poetry. By the time of the Timurids, the rise of palace culture, which as a result of the solemnity and grandeur, was the expression of a life full of entertainment in manuscripts, miniatures, and murals, without losing its hidden and traditional interpretation.

Science, art, and culture flourished in the Middle East. During this period, magnificent palaces, mosques, and madrasas, tiled mausoleums were built. Great scholars introduced the fame of this state to the world. Scientists, poets, and miniature artists such as Ulugbek the Great, Alisher Navoi, Abdurahon Jami,

and Kamoliddin Behzod lived and worked during this period.

Despite the study of the meaningful worldview and formal description of Oriental miniature art, and the research of local schools and leading masters from different countries, it remains an area that opens up new frontiers of knowledge of artistic creation. Being a unique, complex system of knowing the world, Eastern miniature art embodies the philosophy of objective existence and rituals, secrecy and realism, and the role of man in society and the world, about life reality. In his treatise on calligraphy and artists, Qazi Ahmad states that the "amazing ideas and surprising ideas" that exist in the art of miniature deserve the attention of those with a high level of knowledge.

The peculiar world of medieval miniature consists of a formative system of pictorial elements, i.e. images and plots, the construction of composition, and the harmony of colors, symbols, and signs. Although subject to certain rules that have been polished for hundreds of years, it is impossible not to mention the professional excellence and poetic freedom within the framework of legitimate artistic thinking, which is characteristic of the famous masters Kamoliddin Behzod, Sultan Muhammad, Riza-yi Abbasi, and others.

The art of Oriental miniature reflects the imagination and spiritual pursuits of its time. The image of women is also reflected in her wonderful examples. They can be conditionally divided into two worldview layers: sacred (traditional) and real. In the sacred layer, poets and artists tried to show the harmony and beauty of the whole universe through the image of beautiful women. In Sufism, it is the image of women that has become a symbol of the manifestation of divinity in real life. Ibn al-'Arabi states in his work, *The Limits of Wisdom*, that it is not necessary to strive to see Allah in any intangible form. "It is most perfect to see Allah in a woman," said the great sheikh. It is a combination of the concept of beauty with the understanding of love that emerges as an attribute of God. In the concept of Sufism, the world created by Allah is highly magnificent and harmonious. God is beautiful and loves beauty. He who loves beauty loves Allah. The highest level of beauty in the world is women. This is how women are portrayed in the poetry of Firdavsi, Nizami Ganjavi, and Alisher Navoi.

They also sang the outward beauty of women like Rudaki, Vagif, and other poets. The interpretation of the image of women is multifaceted and comprehensive, from divinity to secularism. Everyone who looked at the miniature could find something in

the image of women. Those who devoted themselves to it felt the meaning of Sufism in the image of women, and those who did not felt the images and events of real life in miniature.

Kamoliddin Bekhzod's "Portrait of the Princess" is one of the rare works. The question arises as to whether this portrait is close to nature. It can be said that this month the charming eyes of the beautiful face under the curling eyebrows are glowing. His mouth is perfectly crafted. The dresses are floral, patterned, and festive. Beautiful hat with a crown on the head, she was holding delicate flowers in her hands. In general, the princess is embodied in a poetic image. She is like a beauty sung thousands of times in oriental poetry. Sultan Husayn described this beauty in his poem:

If I tell you to shut up, he won't say a word,
When I say 'crunching', to some it may seem like
allot, but it's not.

How can I compare the moon to a new song,
between beauty,

Like a cypress, it has no stature and no flower-like
permission.

Another example of Behzod's work "Girl among the blossoming branches" is the combination of figurative and decorative beginnings. It was as if the body of a moon-faced girl in a black dress was flying on a golden-yellow background. The ornaments in the image of a broad-leaved rod on his shirt look meaningful. The body blends in with the decoration and evokes the imagination as if singing eternal beauty.

Although Oriental miniature art is closed to others, but fully lived and reflected in a high-end art form such as miniature, medieval Muslim culture's perceptions of their lifestyle and spiritual values, its duties and rights, its status in society, and its rich inner world were observed. What about the image of women in Oriental miniature?

First, what stands out is the beauty that women are subjected to in accordance with the laws. In medieval miniatures, masters depicted women's skin as bright, and their faces as round oval, almond-shaped, straight noses, and small mouths. Such was the image of the ideal woman in Eastern culture, which was in close harmony with the concept of beauty. As an elite art, the miniature has focused on these concepts. Farid Alekperli, one of the seekers of Islamic culture, wrote: "Beauty, beauty and beauty again!" - was the motto of ancient and medieval Eastern culture. External beauty and inner beauty were intertwined. The image of women in miniatures attracts not only with its charm but also with its inner softness, unique elegance, and devotion.

Second, it is impossible not to mention the inner spiritually rich world of women in Islam. In the works of love lyrics in miniature illustrations, the image of women is manifested by a multifaceted, inner meaning.

The status of women in Islam has a special place. In addition, the treatment of women was an indicator of the degree to which Muslim society was committed to the principles of equality and compassion, humanism. The role of women in Islam was great. The authors say: "A woman is a mother, a sister, a daughter, a spouse. The attitude of men towards this group of women is strictly controlled by God".

3 CONCLUSIONS

The image of women in oriental miniature art is the main image with a meaningful worldview of this rare art form. The image of women in Oriental miniature art is a small model of medieval Islamic culture in its own right, reflecting the religious, philosophical, aesthetic, and other broad views of medieval poets and painters. The interpretation of the image of women has evolved from a divine concept to an everyday, worldly, real concept. Oriental miniature reflected two worlds: hidden and existing. This is reflected in the interpretation of women.

In folk art, the image of a woman is a symbol of fertility and childbearing. This ancient tradition was formed at the beginning of human civilization and is still preserved despite various external influences.

It is worth noting that the Central Asian region is not ancient and hereditary in folk art. In embodying the image of the woman, commonality was preferred to individuality, and tradition and sanctity were preferred to disrespect. All this gives us reason to say that the notion of publicity has always been put higher than the notion of individuality within the local culture. In the art of this region, the image of a woman's naked body is a unique symbol of the universe. The first woman who gave birth to humanity - the mother - is not a material image, but rather a figurative image of fertility. This was the case in early antiquity, during the Arab caliphate, and finally in the Middle Ages. It is surprising that during the Islamic period, and later during the Timurid revival, the theme of sensuality and pleasure was noticed by women among the members of a certain group in palace art.

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