

INTERPRETATION OF MYTHOLOGICAL TOPICS IN THE FINE ART OF THE XX CENTURY

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DOI: <https://doi.org/10.37547/ssa-V2-I2-01>

Abstract: This article provides a comprehensive and systematic study of the evolution of the interpretation of mythological themes in the fine arts of Uzbekistan in the XX century, the dynamics of development of works on the theme in the works of artists in terms of the relationship of socio-political ideology to our artistic culture. New interpretations of myths, epics and folklore in modern painting over the past hundred years, the originality of works based on the creative thinking of artists, the dynamics of development, the influence of new and old artistic traditions on the development of art are comprehensively scientifically presented.

Key words: Myth, mythology, artist, miniature, sculpture, epic, tradition, evolution, interpretation, belief, mysticism, artistic style, folklore, modern painting, dynamics.

INTRODUCTION

The XX century was a turning point in the fine arts of Uzbekistan. Along with secular themes, folklore was also addressed in the works of art. This is explained by the fact that at the beginning of the century, modern art trends began to emerge, although local traditions continued in the art of this period. During this period, local artists created miniatures of the works of our classic poets such as A.Firdavsi, A.Navoi, H.Dehlavi, A.Bedil, F.Attor, H.Sherozi. The artists decided to find the most influential points of the literary content and depict its original essence by adapting it to the requirements of mystical teaching. Our local folklore heritage is addressed in the works of master artists Muhammad Muqim, Sayyid Aziziddin, Akrom Siddiqi.

THE MAIN RESULTS AND FINDINGS

R.H. Toktosh studied the history of fine arts of Uzbekistan from the end of the XIX century to the fifties of the XX century [18.280]. According to him, in the art of miniature, Ahmad Donish from Bukhara created elegant miniatures for the epic "Yusuf and Zulaykho" by MirzoBedil. The image of a tree trunk in the center of the artist's mystical miniature composition "Madman in the Desert" (1914) served as a central arrow. It was as if there was a desert behind the mountain. In the square in front of the cave, a lion, a rabbit and a gazelle were approaching Majnun's leg in fear. In the lower right of the image, the picture of Layla on a camel served to ensure artistic integrity [15.49].

Unfortunately, the works of A. Donish are rarely preserved.

Due to the interest of the local population in folklore, special attention was paid to written epics. A. Navoi's epic "Farhod and Shirin", published in 1908, was decorated with great scenes by Fakir al-HaqirRahmatullah and Rahmatullah bin MullaAbdushukur. The narrative of the works, as well as the courage of numerous mythical heroes, were given great attention in Akrom Siddiqi's paintings to Saadi's epic "Gulistan." In these illustrations, the artist skillfully used the artistic traditions of local miniature art. In the works on the epic "Gorogly" published in Tashkent in 1915, A. Siddiqi was able to interpret the mood of his heroes with great skill [8.12].

The greatest stylistic and ideological changes in the history of art took place in the early XX century. This was a new stage in the entry, formation and historical development of modern fine arts. The first scientific sources devoted to the traditions of this period were created in the field of art [17.126]. In the art of the new period, great attention was also paid to Islamic philosophical narrations. RK Zommer's paintings "The Night Prayer" (1895), "The Dervishes" (1903), "Prayer", "Prayer on the Road" (1905) are based on the religious life of Muslims. The plot of the composition depicts the real situation of two passengers on a journey, performing the evening prayer on a carpet laid on the grass by the side of the road. The artist's main emphasis is not on the plasticity of the form, but on the character of the heroes' inner spiritual experiences. The image of those who devoted their attention to the prayer of the Creator reflected the essence of the Islamic faith. In this way, the artist expressed the sanctity of the pillars of Islam. In S. Dudin's "Darvish" (1906) and "Asnamazi" (1911) mystical ideas are reflected in a realistic style.

The depiction of the world in a symbolic-metaphorical direction gives an irreversible originality to the works created by artists. Especially the works of I. Kazakov, based on the principles of the realistic school, such as "God's will" (1906), "Prayer" (1908), O. Tetevosyan's "Expulsion of demons" (1919), "Tumor writer" (1920) were great courage in their time [18.16].

Under such complex conditions, the first generation of local sculptors began to form. In 1886, an exhibition in Tashkent featured statues of legendary horses and deer made of alabaster with a simple knife [11.26] by TokhtaSodiqKhodjaev[8.12]. The image of various mythological creatures was made by local

stonemasons. The statue of the legendary lions, created by A. Turdiev from the village of Gozgan, Nurata district, in front of the MohiHosa Gate in Bukhara, is a rare example of exquisite workmanship.

Also, in different years, the compositions of mythological creatures - fish, crocodiles were created in accordance with national traditions. Leisure and recreation areas and alleys were decorated with images of legendary animals and birds. Traditional stone carving techniques were used in the sculptures of frogs, deer, dogs and lions created during this period. In 1913, a decorative water pipe installed in the garden in front of the Khoja Zayniddin complex in Bukhara was designed in the form of a fish and a lion with its mouth open. A statue of a deer, a dog and an atlant erected in the courtyard of Prince Romanov in Tashkent were the first examples of modern sculpture. The sculptor NP Vishnevsky's works "Darvish" and "Zahid" (1920) on wood were perfectly plasticized [19.41].

Some of the works created in the 1920s and 1930s are based on national themes, with a desire for new interpretations. In A. Volkov's paintings "Caravan of Camels" (1917), "Sound of caravan bells" (1926), "Game of Love" (1926), the artist referred to the ethnocultural life of the local population [1.170]. This situation was clearly reflected in N. Kashina's painting "Prophecy of Destiny" (1929). One of the local artists Ishakhon Tura JunaydullohojaSunnatullohojaoglu (1862-1937) worked on various legendary paintings. In particular, V. Ufimtsev's painting "Priests of Art" (1928) in a new interpretation was considered a great innovation in its time [2.146].

Research has acknowledged that new forms of fine art emerged in the 1920s and this development process had its own characteristics. In the art of this period there were realistic and impressionistic traditions of modern painting [2.141].

On February 18, 1923, the Uzbek comic magazine "Mushtum" started to be published in Samarkand. L. Burr started modern cartooning [8.56]. Later, the editorial office began to involve H. Ikramov, I. Ikramov, M. Khakimjanov and many other local artists in this work.

In Bukhara's miniature art, S. Pochchaev (1870-1948) paid special attention to folklore. This was confirmed by the illustrations of the "Kaaba" and A. Navoi's "Hamsa" [7.18]. In "The Saint on the Legendary Beast" (1930), a hindu-looking woman is depicted riding a mythological supernatural animal and holding a dominion hammer in one hand. The fact that the tail of the animal resembles a snake and the head resembles the head of a snake means that it is based on events that occur only in folk legends, not in real life.

The middle of the XX century has a special place in the history of fine arts. The specificity of the art of these periods was studied by L. V. Lakovskaya [10]. The scientist's dissertation identified the main principles of post World War II paintings in Uzbekistan. During this period, A. N. Nikolaev (master Momin) was captivated by the traditions of Oriental art, decorativeness,

flexibility of lines, rhythm of shapes and colors. In the evolution of his philosophical thinking in relation to creativity, the artistic traditions of miniature art and the language of imagery became a distinctive school. He was impressed by them and created wonderful paintings. In particular, he paid special attention to folk oral art. In his paintings for the first edition of the collection "Anecdotes of the Afandi", the main character is a skinny, agile old man. The character of the people, the peculiarities of their appearance, the smile, the laughter, the amazement, the deception - all these are very skillfully depicted in the short but meaningful stories of folklore. The constant change of these is consistent with the behavior and character of the heroes. It would not have been easy to describe these instantaneous changes if Nikolaev did not have the ability to embody his position in the image. The artist depicted Nasriddin and those around him as he felt [6.15].

By this time, local artists began to create works in various forms and directions of modern art in their works. Watercolor technique was also mastered. Legendary themes are mainly reflected in book art. From the 40s of the last century, I. Ikramov's work has reached its peak of maturity. The cover of A. Navoi's book "Layli and Majnun" (1941), V. Uspensky's cover of the musical drama "Farkhod and Shirin" (1937), anecdotes of "Nasriddin Afandi" and various illustrations of the magazine "Mushtum" used the highest technologies of the time [3.12]. B. Hamdami's search for new forms in gouache "In the Mad Desert" (1939) is reflected in the combination of purple, blue, brown and black. In one of his art work, Majnun was depicted sadly sitting in the middle of animals, which is very convincing [5.28]. In 1940, L. Nasriddinov reinterpreted the works of the savant A. Navoi, such as "Meeting with Layli and Majnun", "Layli's sufferings" (1939), "Layli's death" and "Majnun in the desert" (1940). Also, the national character of the heroes was revealed in the paintings "Shirin is writing a letter to Farkhod", "Farkhod's captivity to Khusrav" (1941) [18.109]. In painting and book graphics, the images of epic heroes like Gorogly, Avazbek, Alpomish, Rustamkhan were used. In particular, V. Kaydalov interpreted the works "Alpomish", "Guloyim" and "Fight with the Tiger" (1940) from different perspectives [8.478].

In the post-war years, the theme of folklore developed further in the monumental art of painting. V. Eremyan created wonderful sketches for the film "Hodja Nasriddin in Bukhara" (1943) [13.17]. In the works of Ch. Akhmarov, epic scenes were reflected in the murals of the Navoi Opera and Ballet Theater. The elegance, musicality and playfulness of the images depicted by the artist, the flat decorative color ushered in a new era in painting. These researches were brought to the norm on the basis of A. Navoi's work "Hamsa". In the post-war years, the artist worked on various scenes for Oybek's novel "Navoi" (1951) and one of the Uzbek folk epics "Ravshan" (1953).

In decorating the new edition of the great thinker A. Navoi's work "Farkhod and Shirin" I. Ikramov

combined blue, gold and gray. It gave the work a national spirit and evoked feelings reminiscent of its architectural monuments. The focus on epics in particular has shifted in a positive direction. A series of illustrations (1949) was created for the publication of the heroic epic "Alpomish" and the Karakalpak epic "Forty Girls" [18.191].

It is clear that the illustrations developed in the post-war years were dominated by a spirit of exaltation and solemnity. Although the idea of the work was taken from the folklore, the heroes were created similar as the heroes of the Soviet people. More precisely, the issue of creating the image of a single Soviet hero was one of the most important requirements for all artists.

In the painting of the sixties, folklore was enriched with new themes. M.Saidov's series "Askiya" (1961-1964) [3.20], G.Ulko's abstract painting "Afsona" (1961) and M.Yuldashev's heroic epic - "Alpomish", "Gorogly", and "Ravshan" (1964) interpreted differently in compositional structure, artistic style, and language of description.

In the post-war years, some work on the subject was done in sculpture. The Shomattechnique was mastered. During this period, N. Fidoridis's "Song" (1962), A. Toirov's plaster "Earth" (1964) and A. Ivanov's "Sky" (1965) were engraved in history as unique interpretations of national themes in the sculpture.

Legendary camel composition created by E.Aliev, V.Degtariev and N.Bandzeladze in the seventies of the last century on the square in front of the Central Exhibition Hall in Tashkent, "Khoja Nasriddin" (1979) by Ya.Shopiro for the LabiHovuz area in Bukhara, R. Suleymanov's "Tree of Life" (1977), B. Mukhtorov's wooden composition "About the Bear's Son" (1981), S. Sultonmurodov's "Goddess of the Desert" (1973), L. Kozlova's "Legendary Girl" (1983), R. Yormetov's "Donishmand" (1984), "Khoja Nasriddin" (1989), T. Esonov's "Those who listen to Nasriddin", "Fortunately, watermelon does not grow on a tree" (1980), "About the bear's son" (1981), "Nur Ota" (1982), "The Wise Man" (1986), "Nasriddin is not at home", "Nasriddin teaching a donkey" (1986), M. Gasimov's "Old Demon" (1986) are bright examples of folk wisdom.

In 1970-1980, the Karakalpak sculptor J. Kuttimurodov created unique interpretations of local myths, epics and folklore. In "Amudarya" (1970), "Girl and Swan" (1974-1978), "Anahita rescuing fish" (1981), "Flying Nika" (1982), the sculptor showed a deep respect for the cultural heritage of his country. In particular, the white marble statue of Tumaris is a shining example of classical beauty [12.18]. In D.Turenioyozov's "SirinKushi" (1972), "Botir" (1979) and other sculptures, he showed plastic interpretations of the original imaginary world. Colorful, glazed ceramic panels of S.Sultonmurodov in decorative plastic were made in a vertical position in the compositions "Fairy Tales" (1976) and "God of Eternity" (1979). Among the unrealized sketches of D.Berdimbetova in the majestic sculpture, the monument "Forty Girls"

(1978), dedicated to the Karakalpak epic, has a place in many forms as a huge and promising relief. The heroic pathos of the images can be seen in the sketch of the majestic statue of the creator on the theme of angels "Amazon girls" (1978). This theme was also interpreted in the bust of Guloyim (1978) along with poetic lyrical experiences [12.16].

In the late 60s and 70s of the XX century, in the fine arts of Uzbekistan, there was a tendency to depict images of folklore through symbolic, allegorical forms. In the works of T. Muhammedov, the traditions of miniature art were adapted to the spirit of the times. His works in this style were distinguished by their light sense of humor, the beauty of the plasticity of the lines, and the charm of the color system. His works in this style are distinguished by their light sense of humor, the beauty of the plasticity of the lines, and the charm of the color system. In "The Adventures of Nasriddin Afandi" (1971), the artist pays special attention to the depiction of people laughing.

In a number of works in this series, such as "Did the Mullah have a head?" (1972), "Nasriddin Afandi on a Donkey" (1971), "Nasriddin by the Pool", "Nasriddin and the Thief", and "Hospitable Afandi" (1971), he described the story in a brilliant way. There are no redundant elements in the compositions. Even at the paper level, there are no additional images. Despite the scarcity of forms, a wealth of content has been achieved. Moods are sharpened in light lines. These achievements led to the artist's rapid recognition. Five years later, his drawings were published in Uzbek Folk Tales (1976) [14.38]. His paintings "Zumrad and Kimmat", "Farkhod and Shirin", "Craftsman", "Three Heroes", "Parrot in the golden jug" (1970-1972) were repeatedly published in "Mushtum" magazine.

In the 70s and 80s of the XX century, folk legends were used. The combination of modern painting traditions, miniature art, and decorative elements has been important in defining the plastic aspects of artists' creative research solutions. The process of interaction of Eastern and Western traditions took a significant place in the created compositions. In particular, L. Reznikov's "Caravan Palace" (1960) [18.341], Ch. Akhmarov's "Kays and Layli" (1970) [18.310] and M. Tukhtaev's "Land of Legends" (1978) were rich in expression. His efforts to reveal the legendary moments in different styles in accordance with folk traditions were positively evaluated in his time.

During this period, a number of works on the theme were also made in theatrical decoration painting. Artist of the Samarkand Opera and Ballet Theater named after H.Olimjon M.Yuldashev created majestic sketches in accordance with the content of such performances as "Layli and Majnun" (1967), "Yoriltosh" (1975), "Ravshan and Zulhumor", "Tokhir and Zuhra" (1976), "Legend of Kashmir" and "The Legend of Samarkand" (1977). The exaggerated depiction of the heroes in the spirit of children's fairy tales in the works of the artist's heroic epics "Gorogly" and "Alpomish"

was a great innovation in times. His artworks, such as "GoroglyRayhan kidnaps the daughter of an Arab" (1980), "Goroglyalla" (1982), "Gorogly defeated the giant" (1989), "Gorogly thanks God for his granddaughter-in-law" (1990) brought the majestic and artistic expression closer to the realities of life. M.Tukhtaev's trilogy "The story of a man who did not know the fate of a stolen bird in a dream" (1989)[18.363], B.Jalolov's colorful illustrations such as "Fight", "Three Heroes" (1983) enriched the collection of Uzbek folk tales[18.376].

CONCLUSION

In general, despite the various political crises that reigned during the colonial and former Soviet era, mythological themes were addressed in the fine arts. Although due to the ineffective policy of creating a single Soviet people in connection with the political environment of the time, little attention was paid to national themes, much of the imagery of folklore was developed. However, the spirit of the time, the political views of the time were partially felt in the images. Such misconceptions, the surfing ideology, began to disappear somewhat in the mid-eighties - during a period of spiritual change.

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