

EXPRESSION OF THE IMAGES OF FIGERATERS AND VICTIMS OF REPRESSION IN FINE ART



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Abstract: In the article, in the works of artists and sculptors who created and are working in the visual arts, the sufferings of the fighters and victims of repression who fought for the free and independent development of their country.

Keywords: Munavvar Qori, Jadidism, national consciousness, Uzbek language grammar, Turan idea, cultural reform, repression, artistic representation, education, independence, universal values, Uzbek history, sculpture, painting, literature, media, nationalism.

Annotatsiya: Maqolada tasviriy san'at sohasida ijod qilgan va hozirda faoliyat yuritayotgan rassomlar hamda haykaltaroshlarning asarlarida o'z yurtining erkin va mustaqil taraqqiyoti uchun kurashgan hamda qatag'on qurboni bo'lgan insonlarning chekkan azob-uqubatlari aks ettirilgan.

Kalit so'zlar: Munavvar Qori, jadidchilik, milliy ong, o'zbek tili grammatikasi, Turon g'oyasi, madaniy islohot, qatag'on, badiiy tasvir, ta'lim, mustaqillik, umumbashariy qadriyatlar, o'zbek tarixi, haykaltaroshlik, rassomchilik, adabiyot, ommaviy axborot vositalari, millatchilik.

Аннотация: В статье рассматриваются произведения художников и скульпторов, которые творили и продолжают работать в области изобразительного искусства, отражая страдания борцов и жертв репрессий, сражавшихся за свободное и независимое развитие своей страны.

Ключевые слова: Мунаввар Кори, джадидизм, национальное сознание, грамматика узбекского языка, идея Турана, культурная реформа, репрессии, художественное воплощение, образование, независимость, универсальные ценности, история Узбекистана, скульптура, живопись, литература, средства массовой информации, национализм.

Munavvar Qori is a true nationalist and reformist scholar who was studied in the 30-35 years of his life. He was a historian, biographer, geographer, and the author of "Uzbek Language Grammar." He created the first alphabet in 1921. Munavvar Qori is the author of the Turan idea.

Currently, four books about the Jadids have been published. He considered it necessary to study world press. The 100th anniversary of Munavvar Qori is being celebrated.

On December 22, 2023, the President of the Republic of Uzbekistan delivered a speech directed at the culture and art community during a meeting of the Republic's Spirituality and Enlightenment Council. This speech was broadcast on Uzbek television. During this meeting, he suggested creating works to eternalize the memory of the Jadids.

In the continuation of his speech, Sh. Mirziyoyev emphasized the need to create artistic works about these great individuals and to promote their names to the world and younger generations.

From this perspective, if we look at the history of our people's culture, particularly the activities of the Jadid movement, we can see that the early 20th century was a period of reform in Central Asia aimed at completely renewing the way of life in the Muslim East.

The Jadids believed in the spread of scientific knowledge and advanced culture, and from this understanding, they defined the main tasks of their movement. The primary issues of the Jadid movement were the development of the homeland, society, religion, science, and education.

The term "Jadidism," if examined closely, represents universal values.

Jadidism was born out of national talent and self-awareness. It fought for national values. This is why during the 20s and 30s, it was accused of nationalism, as the desire for national awakening at that time was often labeled this way.

The time of historical changes has come, and in the present day, the Jadids' understanding of universal values during challenging times holds significant importance.

Scientific-based thoughts on this Jadidism were expressed in the 11-12 issue of the "Nafosat" magazine in 1992 during a roundtable discussion organized by a group of philosophical scholars from the Academy of Sciences of Uzbekistan titled "Problems of Our National Values."

Participant and philosophy doctoral student Zuhra Eshmurodova began her remarks by stating: "The spiritual wealth accumulated over thousands of years served as the foundation for both

Eastern and Western cultures in the past, and today it remains relevant, serving as a source of ideological reflections."

Another participant, Anvar Sharipov, in his article "Jadidism: Nation and National

Consciousness," noted that the services of the Jadids, who were among the most prominent representatives of the enlightenment movement, are invaluable in addressing the problem of "nation" and "national consciousness" in social thought. He stated that the struggle for Jadidism is one of the components of the ideological framework. Therefore, Jadidism should remain a vital source for the revival and development of our national consciousness in the period of strengthening our people's independence. The Jadids enriched the concept of "nation" theoretically and brought forth new, objective processes in this area. Continuing his thoughts, he

argued that one of the key contributions of the Jadids was their understanding of national consciousness as an important factor in uniting the nation. They interpreted national consciousness as the feeling of being representatives of a united nation with independent rights.

In our view, the concepts of nation and national consciousness align with the ideas promoted by figures such as Fitrat, Abdullah Avloniy, Abdullah Qodiriy, Cholpon, Tavaqalloh, Hamza, and other Jadids.

It should be emphasized that the Jadids certainly contributed to the practical service of the development of the national consciousness, alongside working on the theoretical aspects of the concept of "nation." Their contributions to this field are so significant that we have yet to reach

that level. The Jadids expressed their aspirations in the phrase "Awaken, oh nation from sleep," which aimed to change national consciousness and achieve a fundamental goal. They believed that deepening national awareness and restoring national pride, along with embracing the new ideas and achievements of advanced nations, could shape and develop the national identity to reach the levels of developed countries.

An important aspect of this matter is that the Jadids were able to boldly highlight the shortcomings within their own nation and sought to eliminate them. Of course, the process of shaping and developing national consciousness is very complex and encompasses an entire historical era. However, the Jadid movement and its ideology played a significant role in the development of national theory in Uzbekistan and the growth of national consciousness, serving as a leading current in the ideological struggles and national liberation movements at the beginning of the 20th century. We believe that even in our present life, the ideas of the Jadids must be revived and recognized as one of the most important and integral parts of our developing national ideology.

As an example of such initiatives, on January 18, 2024, an exhibition titled "Memory: Night, Dream, Dawn" dedicated to the Jadid movement was opened at the Gallery of Fine Arts. The exhibition showcases several Jadids from Uzbekistan during the previous regime, who initiated actions aimed at developing the nation's science, education, and cultural life through newspapers, publishing houses, and the establishment of schools for educating children.

However, the former Soviet regime organized repressions to halt their activities, scattering them and condemning them to death, thus stifling the development of the Uzbek people.

Regarding such individuals, we can cite examples of portraits created by painters and sculptors that depict their artistic images. For instance, the works of Uzbekistan's national artist M. Nabiyeu, including "Cholpon Portrait," "Abdulla Qodiriy Portrait," and "Munavvar Qori Portrait," were created in 1985. Additionally, the works of artist R. Rizamuhemmedov, such as "A. Qodiriy Face," "Munavvar Qori," "Fitrats," and "Tavallo Portrait 1984," portray the Jadids in a colorful, profound, and serious artistic style, reflecting realistic tendencies while committing to illuminating national, universal, and human issues.

The installation of "Cholpon Portrait" by sculptor R. Mirtojjiyev in Andijan and the creation of "A. Qodiriy's Charismatic" in Tashkent are significant and positive events in Uzbekistan's artistic life.

From this, it becomes clear that artists M. Nabiyeu and R. Rizamuhemmedov, as young artists, began their creative journeys by exhibiting their works in the second half of the 1980s, reflecting the portraits of the Jadids without waiting for any state support, driven solely by their artistic spirit.

Regarding the early years of R. Rizamuhemmedov's creative career, art critic Abduvali Egamberdiyev noted in the 10th issue of "Soviet Uzbekistan Art" magazine published in 1988 that valuable insights were expressed about the exhibitions where the young talented artist showcased his studies, teachers, and created works.

The article begins: "As we observe the work of artist Rahimjon Rizamuhammedov, we are confident that he is a bright representative of the young artists who graduated from the academic school, as he has been educated by prominent figures of the 50s in the field of painting, such as R. Ahmedov, N. Qoziboyev, and M. Saidov. He later completed his artistic education at the studio of V. Burmakin. Subsequently, at the Tashkent Theatre and Art Institute, he continued his artistic training under the guidance of R. Ahmedov and N. Qoziboyev. After a thorough and prolonged education, he expanded his knowledge at the creative workshop of the USSR Academy of Arts, led by R. Ahmedov. As a result, the future artist had the opportunity to deeply integrate the principles of academic education into his artistic psyche, allowing him to grasp the delicate nuances of creating a painting.

After the artist selects a specific subject for his work, he engages in gathering materials related to the future composition, having previously understood the general mood through his sketches.

This collection process is carried out thoroughly, and once completed, he transitions into the phase of integrating these materials into the 'canvas'. The artist emphasizes that through the workshop of the USSR Academy of Arts in Tashkent, he was able to travel throughout the regions, gathering material for his works, which provided him the opportunity to engage closely with life. As a result, the young artist gradually honed his experience based on these life observations and encounters.

In the deepening of his thoughts and skills, a continuous dialogue with A. Abdullaev since 1967 has played an essential role. Overall, the personal qualities of A. Abdullaev and S. Ahmadov, characterized by genuine goodwill towards young artists, are considered significant factors that guide them toward true creativity and the realm of beauty.

The artist's triptych "My Republic" features a section called "Eradication of Illiteracy," which evokes a certain vision of the psychological state of a group of youths during a time of growth.

The artist's unique style is also clearly visible in the portrayal of the mo'yqalamin (a traditional artistic motif) on the surface of the canvas. "We need to strengthen and deepen our relationship with our past heritage through the interpretation of architectural monuments," says the artist.

This aspect is also reflected in his works "Restless Samarkand," "For a New Life," and "The Triptych of Eradicating Illiteracy."

In the artist's works, multiplicity of meaning and the prevalence of 'speaking' elements exceed the norm, with the depiction of everyday motifs and their structure showing large material dimensions that affirm this. To fill the canvas, unnecessary items are incorporated into the composition. However, any detail, even if created with a ruler, should serve to enhance the essence of the work, rather than detract from it, creating a condition as if a vital part has been left out.

From this perspective, the mentioned triptych demonstrates a certain level of perfection; it is cohesive in terms of internal structure, and the ratio of colors achieves a level of completeness. It presents the social panorama of society before our eyes. Starting from 1972, R. Rizamammedov has participated in exhibitions of young artists in Uzbekistan, as well as in national and all-Union exhibitions. In 1976, he was accepted into the Union of Artists of the USSR. His participation in an international exhibition held in Bulgaria in 1982 is also noted.

Additionally, the article mentions the artist's ongoing efforts to train young specialists at the Tashkent Theatre and Art Institute. In summary, R. Rizamammedov's work has developed significantly during those times, achieving a level of excellence, and now, as a productive artist, he has adapted well to creating works in the portrait genre."

The text discusses the importance of remembering individuals who faced hardships, specifically focusing on the contributions of Erkin Vohidov, an esteemed poet and critic from Uzbekistan. In an article titled "Poet, Poetry, and Consciousness," published in the first issue of the Guliston magazine in 2000 by Boynazar Yuldashev, Vohidov emphasizes that no event or individual in literature should ever be forgotten. He advocates for a deeper understanding of the works of past figures like Cho'lpon and Fitrat, arguing that this knowledge can reclaim tools that may have been given to our ideological opponents at times. Vohidov believes that studying their work will help uncover the truth and promote openness in scholarship. He critiques the artificial divisions that have existed in literary studies, urging for an objective and fair appreciation of our literary heritage.

He expresses admiration for historical poets like Navoi, Babur, Fuzuli, and Ogahi, noting that their works inspire love for the homeland and teach virtues like loyalty and sincerity.

The text also mentions an exhibition dedicated to R. Rizamammadov, a member of the Uzbek Union of Artists, held in October 2023 to celebrate his 70th birthday. The exhibition showcased various artistic works, reflecting the beauty of Uzbekistan's nature across seasons and the everyday life of hardworking people. Rizamammadov is noted for his contributions to historical and social themes, portraying figures like Fitrat, Behbudi, and Cho'lpon, who fought for the advancement of the Uzbek people in various cultural and educational fields during their lifetimes.

This is not without reason. In the works of R. Rizamammedov, his artistic images are boldly and sharply expressed, reflecting contrasts such as warmth and cold, bright and dark colors, and hues like deep black, white, or blue. Before conveying these through colors and tones, he studied the history of his people deeply. As mentioned in previous articles, R. Rizamammedov's work is discussed in a collection published by the editorial team of the "Sharq" publishing and printing joint-stock company in 2001, titled "Uzbekistan Art" (1990-2001), which includes opinions of art critics about contemporary artists actively creating during those years. This section contains information about R. Rizamammedov's work.

Another hero of the article is sculptor Jaloliddin Mirtogiev, whose work I became familiar with closely in the spring of 1998, as stated by writer and art critic Nadir Normatov in his article published in the January 2014 issue of the "San'at" journal. Although he had already created several notable sculptures by that time, I had only seen his works, including the statue of Abdulla Qodiriy, installed in the park named after the writer in Tashkent, through media outlets.

The author's impressive works, including statues of Babur Mirzo (Andijan, 1993), Abdurauf Fitrat Bukhara, 1996), Cholpon (Andijan, 1997), and Elbek (Tashkent Region, 1998), have been established in various cities of our republic and have caught public attention.

The author sculpted the images of the great Timurids, Mirzo Ulugh Beg and the renowned thinker and poet Alisher Navoi. As the sculptor created these historical figures, he worked to

portray the image of the Jadids, who were repressed in the 1930s, due to their struggle for the freedom of the nation and homeland. This creative search served as a genuine school of skill for him. Today, the sculptures created by R. Mirtogiev in memory of Abdullah Qodiriy, Abdurauf Fitrat, Abdulhamid Cholpon, and Elbek express symbols of sorrow and pain, hope, and salvation.

In the process of creating the image of Abdullah Qodiriy, the sculptor often visited the current Shahidlar Memorial Square in Tashkent. During the creation of Fitrat's statue, he sought to express the deep thoughts and emotions evident in the exciting gazes of his subject. The location where this statue was erected has now become one of the pilgrimage sites in Bukhara. Through these works, the sculptor aimed to convey that this individual was the brightest star among the Turkic peoples of the 20th century.

When another opportunity arose to present a gift to the people of Andijan, the sculptor introduced the statue of the great Uzbek poet Cholpon. The image of Elbek, depicted in the statue installed in the center of the village where he lived, embodies a person who has endured life's trials, standing tall with a passionate heart.

In the Central Exhibition Hall of Uzbekistan, as part of the traditional Republic Artists Exhibition held annually in celebration of Independence Day, the works of creators in all forms of visual arts were displayed. In this exhibition, graphic artist Akrom Bahramov also participated by showcasing a series of graphic works depicting the lives and tragic destinies of Uzbek Jadids and victims of repression.

In 2023, Akrom Bahramov created a series of works titled "Our Jadid Ancestors" using the linocut technique in graphic art, comprising nine pieces, each with distinct meanings and profound content. The first piece is "Birth," the second is "Oppression," the third is "Towards Enlightenment," the fourth is "Rebellion," the fifth is "Autonomy," the sixth is "Severe Repression," the seventh is "Conclusion," the eighth is "Memory," and the ninth is "Independence Day." In "Birth," the artist depicts the leaders of Uzbekistan's progressive figures, believing the false promises given by the leaders of the Soviet regime, celebrating the establishment of the Turkistan autonomy by holding its flag and the decree of the newly established state, expressing their joy in that moment. In the background, other people of Uzbekistan celebrate their new found freedom, clearly showing their happiness in traditional clothing.

In the piece titled "Oppression," the Red Empire is represented as a large-bodied dragon, which stands on the skulls of those who have been ruthlessly exterminated, symbolizing the oppression of the Uzbek people and their leaders. The image includes the former Soviet red star emblem on the creature's chest. In "Towards Enlightenment," the artwork reflects the aspirations of the people striving for education, which seem to be dashed.

The composition "Repression" memorializes the victims of oppression, depicting a cleric praying for their souls, while their children stand with outstretched hands in prayer, set against a backdrop of an architectural structure dedicated to martyrs. Finally, the themes of memory and independence are illustrated through the image of a young boy from Uzbekistan riding a white horse, proudly carrying the new flag of Uzbekistan. Thus, artists creating in various directions of Uzbekistan's visual arts are seriously committed to immortalizing the artistic images of our Jadid ancestors through their works, actively participating in exhibitions. It is also recommended to emphasize organizing exhibitions abroad featuring works related to the lives and creative, political activities of the Jadids, as well as publishing articles about them.

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