

ORIENTAL LYRICAL TONES IN PORTRAITS OF THE INDEPENDENCE PERIOD AND THE IMAGE OF A HISTORICAL FIGURE

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Abstract: Thanks to the independence, in Uzbekistan a new era in the art of portraiture has started. In the portraits created during the years of independence, the idea of personality has completely changed. Instead of an idealized image of a person reflecting the ideas of the old system, the portraits depict a real person - an independent person with oriental lyricism, deep philosophical views, as well as an extremely natural and sincere person. The number of women portrait painters is growing. During the years of independence, creative freedom, searches in art have led to the development of different styles and trends. Increased attention to the national theme and history gave a great impetus to the development of the historical portrait, which is an integral part of the historical genre.

Key words: portrait genre, self-portrait, series of portraits, typical generalized image, ethnography, psychology, plot, linearity, symbolism, image of a historical figure.

INRODUCTION

Independence of Uzbekistan has marked the beginning of a new era in its art. In portraits created during independence, the concept of personality has completely changed. It is no longer an idealized human image that reflects the ideas of the old system, but a true, real-life, independent, oriental lyricism, deep philosophical views, as well as an extremely natural and sincere personality. In particular, from year to year the number of women portrait painters is growing, and their works are becoming numerous.

“People in every epoch want to see the image of its contemporaries. This is natural because the spiritual world of the people of certain epoch, their interest in existence, in nature is reflected in the arts. In portraits painted during the years of independence by Akmal Ikromjanov, Rustam Khudoiberganov, Gafur Kadyrov, Imyar Mansurov, Aziza Mamatova, Sabir Rakhmetov, Muhammad Nuriddinov, Chori Bekmirov, Muhammadiyor Tashmurodov, Orif Muinov, Erkin Juraev, Tohir Karimov, Erkin Aralov, Zebuniso Sharipova and other portrait painters, new facets of this art can be seen” [1].

THE MAIN RESULTS AND FINDINGS

Bahodir Jalolov's works captivate people with their unique legitimacy, charm and endless dialogue. In his paintings, the symbolic and figurative images,

which are based on a deep understanding of reality, are unnaturally combined with being. In the unique work of the artist you can see portraits of contemporaries, a series of portraits dedicated to his family members, as well as a series of self-portraits. These include: “Portrait of Academician Sodik Azimov” (1998), “Portrait of the King of Saudi Arabia” (1992), “Sisters” (1996), “Children of Ghana” (2004), “Sarrah” (2002), “With the Beautiful Girl Sarrah” (2002), “Teachers” (2005), and “Self-Portrait” (2004). “Bahodir Jalolov, like a real philosopher, has deep philosophical observations and always strives to be surrounded by new emotions and pure feelings of artists. The fact that his portraits depict elegant and attractive characters of people familiar to the author in the form of inspired fairies testifies to the artist's truly rich inner world.” [2]

Independence of Uzbekistan has become an important milestone in the artist's career. The opportunity to feel creative freedom and fully express one's idea changed the essence of art. It is difficult to directly link the radical change in the concept of Bahodir Jalolov in portraits with certain events in socio-political life. But it is also impossible to ignore the influence of objective conditions. One of the youngest representatives of modern painting, the artist Bobur Ismoilov, has a unique concept of beauty in his work. In his works, he tries to depict beauty in close connection with being.

“Bobur Ismoilov is a versatile artist by nature. The thematic diversity of the artist's works is expressed in the fact that he has more philosophical reflections, abstractive like an unfinished play but at the same time bright and intense. In his works, more spatial colors: blue, yellow, white and red predominate. At first glance, the surrealist tendencies are typical of Bobur Ismailov's work, but in part the effects of avant-garde, cubism and postmodernism can be felt. In the philosophy of Western artists, form is often primary and content is secondary. In the eyes of the artist, the balance must be the same in both form and content. He tries to penetrate deeper into the three-dimensional space in the fabric, creating a unique reality. The works of Bobur Ismailov are reminiscent of illustrations of allegories. In his creative explorations he draws based on the masterpieces of great artists such as I. Bosh, Klimt, A. Jiboedov, B. Jalolov, J. Umarbekov. A number of portraits can also be seen in his work. In particular,

“The Girl with the Pomegranate” (2003), “The Chess Girl” (2010), “The Girl with the Apple” (2008), “The Dreamer” (2009), “The Clowns” (2009).) can be an example.

B.Ismailov's easel painting work "Chess" depicts a life-and-fantasy scene on a unique chessboard. Stretched in a straight line, the painting depicts a black-and-white chessboard made up of orange, semi-brown, and red colors, like an endless ocean. Eight different images placed across the board play the role of a separate chess piece. As if this chess game is like a play of actors on a theatrical stage, each one is unique and exclusive. It is clear from the appearance of the images that they are frozen in the imagination of an unknown strategic plan, as if they are feeling a kind of anguish, a kind of uneasiness in their hearts. Various objects depicted along with the figures (cage, trombone, vase) are embodied in real life in the form of their interests, dreams and desires [3].

Of course, every nation wants to see the image of its historical heroes. A series of historical portraits has been created by several Uzbek artists. They include: Malik Nabiev, Ruzi Choriev, Rustam Khudoiberganov, Aziza Mamatova, Rahmon Shodiev, Javlon Umarbekov, Alisher Alikulov, Sabir Rakhmetov, Akmal Ikromjanov and others.

Khushruya (Aziza) Mamatova has a special place among Uzbek portrait painters. This artist has made a significant contribution to the restoration of the image of the great scientists and philosophers of our country. Her portraits of Abu Ali Ibn Sina (Avicenna), Mashrab, Babur, Usman Nasir, Cholpon, Oybek, Ghaybulla as-Salam play an important role in expressing the memory of these great figures.

“She can express the qualities of each person, in particular, greatness and individuality through colors. In the portraits created by Aziza Mamatova, the author's patriotic feelings and love are vividly expressed in the images she creates. Every portrait she paints is an example of true creativity, and each image created has its own universe, its own inner world. In such works, it should be noted that the artist expresses the mood of her time, her approach to revealing the secrets is not typical of other artists. While creating images of our great ancestors, the artist Aziza Mamatova managed to show through unique colors in each of these portraits their ways of life, their hard work.” [4].

In particular, the image of Ibn Sina should be seen in the quiet nature of the golden autumn. Against the backdrop of the golden autumn, the portrait reflects the spiritual image of a scholar with invaluable generosity. The fact that the racehorse was not bridled seems to indicate how fast and sharp Ibn Sina's divine and inspiring thoughts were. That is probably why, as the artist points out, she tries to depict the people she loves dearly, to restore their image in painting. It is also a testament to the versatility of the artist's work. Due to these features, her works have a special place in the

cultural and spiritual life and are among the highest artistic samples of the national portrait art of Uzbekistan.

Another artist who has made a significant contribution to the Uzbek national portrait genre is Rustam Khudoiberganov. For this artist, historical events, historical figures are of great importance; it is important for the artist to depict the real heroes of the land on which he lives. As the artist touches on a historical theme, he feels good about the atmosphere of that period. The demeanor is natural, and the dress is convincingly tailored to the man of the time. It is known that a person's character, his taste and views are reflected in his eyes, gaze, behavior, and even in the clothes he wears. All this serves to harmonize and reveal one's inner world. “Apart from following this path, the artist also makes effective use of the expressiveness of colors. This quality is also seen in the portrait of Sultan Abu Said Mirza. As a result of such explorations, a number of works such as "Jaloliddin Manguberdi" (1999), "We will never give up" (1999), "Sultan Abu Said Mirza" has appeared. These portraits, performed in realistic images, continue the previous tradition: richness and purity of colors indicate the richness of the ancestral heritage, the pure world of spirituality” [5].

Image of historical figures and oriental lyrical tones in portraits created in the period of independence



Gafur Kodirov
“Portrait of a girl”
1991



Malik Nabiev
"Portrait of Amir Temur"
1996



Zebuniso Sharipova
"Self-portrait"
1998



Akmal Nuriddinov (Nur)
"Sadness"
1996



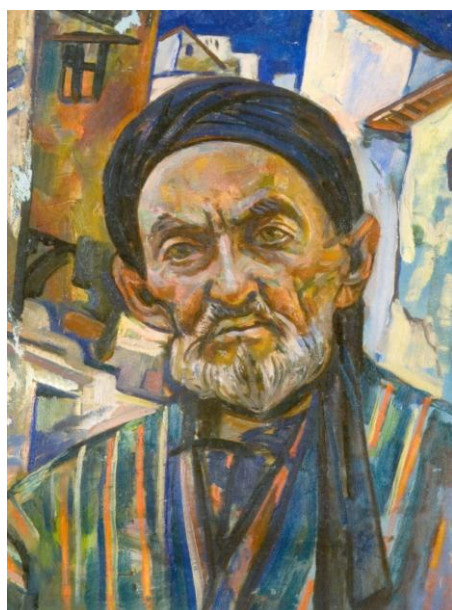
R. Khudoiberganov
"Portrait of Spitamen"
1999



R. Khudoiberganov
“Portrait of Princess Tumaris”
2000



Tohir Karimov
“Mohichehra”
2007



S. Rakhmetov
“Portrait of Shodimurod Niyozov”
2004

CONCLUSION

In conclusion, it should be noted that the concept of personality in the portrait genre in Uzbekistan has gone through several historical stages. Its transformation has been different in each epoch. In portraits created by Uzbek artists, the image of a person has different appearance at different stages, but the purpose of portraits has always been the same. This is a clear expression of the inner image of man, along with outward appearance, a miraculous creature, in harmony with his inner spiritual world.

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