

THE PECULIARITY OF THE NATIONALITY IN THE INTERPRETATION OF WOMEN'S IMAGE IN THE WORKS OF THE ARTIST KHURSHID ZIYAKHANOV

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Abstract: In this article, artist H.Ziyahanov, who cherishes the rich historical heritage of our nation, draws on the disappearance of lost traditions and customs, including national dresses and folklore, through female images. but the essence of his works does not deviate from modern life.

Key words: nationality, tradition, woman, image, plot, pomegranate, ghost, figurative, symbol, fetishism, goddess, character, figure, composition, cubism

INRODUCTION

Today's artists tend to be more focused on contemporary regional art, with a more regional focus. In particular, the theme, the plot, the colors and the heroes of H. Ziyahanov's works also have national identity.

The pomegranate, often used in the works of H. Ziyahanov, enriches the Oriental composition in the "Suga", "Motherhood", "Girl and Girl", "Girl and Pomegranate" paintings.

The artist's paintings, such as "Memory" and "Tor Street", depict the old streets, the main and simple heroes in them, alternately on the narrow corridor in the center. The peculiarity of Uzbek culture is evident in these works, along with heroic costumes. That is, a boy holding a pot of pottery in his memory, and a piece of bread in his hand, a precious gift to our people; In the composition "Tor Street" she is a girl with household utensils and a towel.

THE MAIN RESULTS AND FINDINGS

The values inherent in the Uzbek mentality, such as family, are illustrated by the artist "Voris", "Crossing". "Bridges", "Mother and Daughter", "Mother and Child", "Sayr", "Migration", "Castle", "Uzbeks", "Family". The main idea in these paintings is family unity. For example, in the "Castle", the pillar is a man with a pillar, and the large and powerful image of the hero surrounds the whole family. His body can be compared to the fortified wall of the fortress.

"Pass. Bridge" describes the process of the family jumping over the bridge somewhere. She has separated her children based on their educational responsibilities, that is, the father is the son and the mother is leading the daughter. The most common bridge in H. Ziyahanov's works is the philosophical side. If you compare a bridge from one road to another, it is at its peak. The heroes of the work are at this time. The composition project of the heroes in the paintings "The Voris" and "The Mother and

the Girl" is reproduced and summarized in this work "Evening. Bridge".

The plot of H. Ziyahanov's works contains a lively performance. Among them, the "Sayr" is a comic to contemporary life. In the scene of the two paintings, on one side a pregnant woman walks with her son in a wheelchair and with her daughter, while the father leads a dolmatine puppy; It is noteworthy that even though the woman, who has taken all the family's concerns and the head of the family, still gives her impression of her position and ambition, it is still worth the family outings.

The "Movement", a family plot that crosses a small bridge in a carriage loaded with cradles, knots, bedding and sandals, also features aspects of traditional mentality. We are talking about some of the items used rather than the subject matter. The knife hanging on the belt of the protagonist, who was holding the donkey, has had some symbolic meanings as a constant companion of the man in our nation. In the fine arts, the circular shape represents the unity of the world and the continuity of life. In this sense, the large wheels of the cart in the work are consistent with the content.

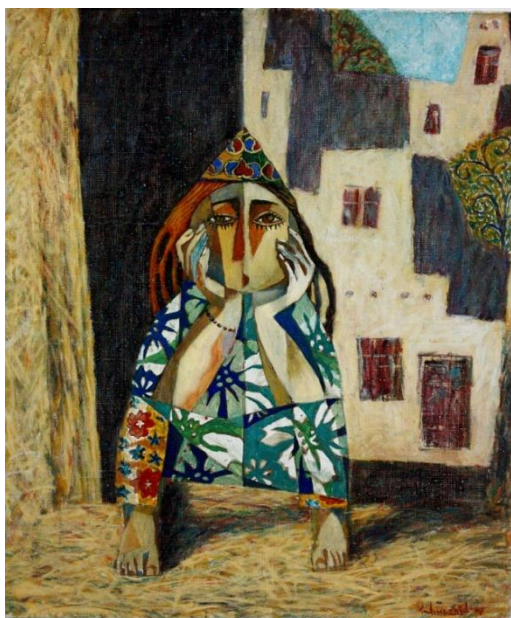
Pomegranate grains were believed to give fertility to women from the primordial fetishism. Also, this fruit symbol has been associated with art such as "family", "mother" or "mother and child". For example, in the film "Motherhood" by H. Ziyahanov, a mother sitting with a pomegranate, under a pomegranate, shed in the background of suzane. The fact that they are sleeping quietly adds to the fact that the pomegranate fruits, like the stars, are all about it. The artist separated the mother and the child in a uniform.

In the past, Samoni was considered the Father, the Earth - the Goddess of fertility, the patron of the family welfare. From this, the portrayal of a woman in the form of a woman was an ancient farmer's religious belief that everything came from the earth.

The artist's work "Fishmanship" has a strange figurine. The image of a plant on the Moon's long-sleeved dress and the various ripening fruits on the abdomen is comparable to the fertile fall. Both are the creative forces of nature.



"Fisherries" 2005.



"Bored girl" 2009.

Belief in the sacred power of the stars from the earliest times of faith was believed to bring happiness and childhood with the image of the golden crescent moon on the bride's forehead. The moon-shaped almond-moon is wrapped around the country. Jewel pieces of jewelry are the luminaries of the moon, where the moon can be considered as a symbol of motherhood, and pearls are also symbols of childhood. It is noteworthy that the heroes of H. Ziyakhonov's works "Pisces" and "Motherhood" are worn in moon-shaped almonds on one ear. In addition, such jewelry can be found in other female artist images. In another "Motherly and Childhood" film about Kh. Ziyakhonov, heroes enjoying a peaceful and peaceful life on the embodiment of nature recall the bright moments of motherhood and childhood. The pink roses in the composition are also seen in other paintings by the artist.

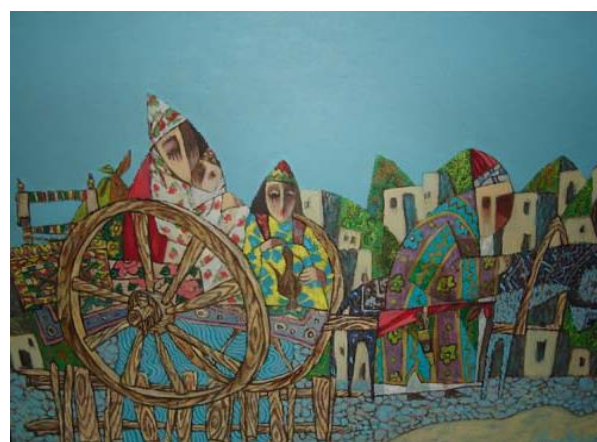
In the works of H. Ziyakhonov such as "The Sisters", "On tea", "Guest", "Neighbors", the hospitality, kindred relations and friendly relations between people in general are reflected.

The first part of the "Tea on the Diplomat" is an old and middle-aged woman, a young girl and a boy sitting around a table, and a puppy is resting. Tired of the general conversation, a playful little boy is turning to the puppy described in part two. And his mother is with him. Personality dress is not as fragmented as other compositions. The uniqueness of the uniform, colorful and embroidered fabrics is an indication of the artist's interest in working with colors and enriching the story through them. The bread and fruit on the table, the still life with a kettle-pot, and a handkerchief and a water bowl hanging on the second part of the vine show the rich culture of the people.

Another characteristic of H. Ziyakhonov's work is the reminiscences of his characters, which are created for Uzbek animated films. Although he creates compositions from simple houses and trees in his home paintings, he is unlikely to enrich them with small patterns and colors. In some of his paintings, the pearl-colored, small trees share simple miniature poetic patterns (such as "Finesse", "Dull Girl", "Scarecrow").



"Dutor girls" 2004.



"Migration" 2005

Musical compositions, "Dutorchi Girls", "Dancing", "Khorezmian Musicians", "Music",

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“Dancers”, “Vocal Ensemble” and “Maqom” and “Surnay Navoi” performances. they have a small color and shape in the form of true Uzbek characters. The small blue-colored pieces that make up the costume in the “Dancers” work more than dancers.

In recent years, Ziyokhonov has been making dry applications of various national fabrics and composing paintings and collage art. The “Dutorchi Girl” is the first dry-color example of khan-atlas. Decorativeism of Kh.Ziyahanov’s works is particularly popular in suzane and suits. This is characteristic of almost all of the artist’s works.

Kh.Ziyahanov also created a series of works from the story of the seven princes of the Seven Towers in the poem “Sab’ ai Sayyor” of “Hamsa” by the Alisher Navoi. According to him, each of the seven castles is in the color of one of the seven planets and is painted on the day that this planet is sponsored by the week. This series is called the “Seven Beauties”, and the “Queen of Kuksaroy” on Wednesday, which is part of the constellation, looks like an Eastern queen.

The artist strives to show the true nature of the nation in his works, enriching all its advantages both by women and by other national paintings. A striking example of this is the multi-figured triptych “Mahalla” in a complex composition solution. In the bustling bazaars of Uzbek neighborhoods, women, young scholars, and the various images of their age, their dress and their appearance in general, have always been the point of view. National accents are especially noticeable in painted portraits of the artist. In particular, a series of Oriental women will be shown in the works “Woman from Bukhara”, “The Lady in the Course”, “The Uzbeks” and “Boysunlik Momo”. Among them, the “Lady in a Chair” composition seems to have an affinity with P. Picasso’s “Woman in the Blue Dress” painting.



“The Angels of Salvation” 2005.



“The lady in the chair” 2004.

Ziyokhonov is interested in creativity and universal values. An artist who values simplicity and sincerity, even looking for philosophical names in his works, still stops at the subject. The face of the artist, whose work is linked to the lives of ordinary people, is marked by simple character, sincerity and human qualities.

CONCLUSION

To date, modern geometric forms of contemporary Uzbek painting have been stylized, and the first features of classical cubism have undergone significant changes in local traditions. According to Russian artist Vil Mirimanov, ethnic culture is the basis of the concept of cubism. In this respect, there is also a departure from the philosophy developed by P. Picasso and J. Brak in works that are examples of cubism in contemporary fine arts in Uzbekistan. H. Ziyahanov’s creative style is a vivid example of his deformation and harmony with local traditions. The author’s works differ from the classical Cuban canons with philosophical contradictions, Oriental decoration, the positive “way to the best of the best”, and plastic solutions. It is more effective in the western style to convey the oriental silence and mystery of women. So, Ziyahanov managed to create the Uzbek cubism in his works by developing and refining the classical cubic style.

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