

THE FIGURE OF AMIR TEMUR IN THE PICTURE

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Abstract. *The article contains analytical comments on the results of some creative works carried out by artists in the artisticization of the image of the seven-climate sultan, our great grandfather, general, and ruler Amir Temur.*

Key words: *Amir Temur, figure, historical portrait, majestic painting, miniature, mural.*

INTRODUCTION

During the years of independence, our artists made a number of creative researches in creating the image of the great leader, our great grandfather, Amir Temur and Timurid princes. The existing sources were thoroughly and thoroughly studied by art historians and certain conclusions were reached. As a result, the world saw new works that did not repeat each other at all. Unprecedented large-scale work has been done in our country in order to decide the historical justice and depict the true image of the great master who has been trampled over the years. Because there were very few sources in this regard. There were some differences in the existing pictures. In one of them Sahibgiron was depicted as a Mongol, in another as a Hindu, and in the third as a representative of another nation. This situation made it difficult to come to a decision by having a clear idea of what the true image of a great leader and ruler was. Most historians took as a model the scary bust made by the anthropologist-sculptor M. Gerasimov in the middle of the 20th century during the former Soviet Union. But it only served to slightly confuse the correct attitude and views.

THE MAIN RESULTS AND FINDINGS

With the instructions of our respected first president, in 1996, several rough versions of the portrait of Amir Temur were prepared. They were first discussed by historians, scientists, writers and artists, public representatives, and a general conclusion was reached. After that, the late People's Artist of Uzbekistan Malik Nabiev created a realistic portrait of the owner based on clear historical evidence. As a result, a classic image, which is well known to our entire nation, appeared today. It was this image that later served as the basis for all the statues erected in our country in honor of our grandfather Amir Temur. In this way, one after another, new creative works began to appear. Some experience has been gained in this regard. "Sanoyi-nafisa" group first started working on the image of Amir Temur in the colorful painting. T. Boltaboev, Kh. Nazirov, G'. The style of miniature painting by Kamolov and S.Koraboev was used in their majestic murals. The work of T. Boltaboev, a member of the group, was especially rich in news.

In 1996, the members of the group decorated the interior of the State Museum of the History of the Timurids in our capital. The artists painted 200 sq.m. on the wall of the museum foyer. The "Great Master - Great Builder" trio (levkas, tempera, gold) dedicated to Amir Temur gave the building a new look. In the central part of the wall, the pictures combining the themes of "Birth", "Growing up", "Heritage" were harmoniously combined with each other. Each of them has its own colors and compositional-spatial solution. The trio complement each other very subtly, with an interior dome decorated with a tillahal border, central hall pillars and huge crystal chandeliers.

When portraying the image of the main character - Amir Temur, the artists preferred to be healthy and educated, avoiding false moods.

Special attention is paid to the central part of Mahobatli's work. It gives the impression that a great owner is sitting calmly in a golden crown on the net of the palace. Amir Temur is of medium height with broad shoulders, hands on both knees, looking straight on the throne as if listening to the people around him. On the right side of the throne, one of the great sages is gesturing to him with his hands and speaking. We think this old man may be his spiritual guide Said Baraka. The artists managed to achieve this by depicting his hair, beard and turban as white, and his robe as golden.

On the left side of the throne, two figures are represented above the waist. One of them may be one of the generals of the great warrior, who wears iron armor in a battle dress. One of the Timurid princes is depicted next to the commander. Thanks to the creative thinking of the authors of the plays, the artistry and the deep spiritual experiences of the characters are clearly reflected in the lyrical plan.

A total of ten wall panels on the second floor of the museum, consisting of magnified copies of miniatures taken from medieval manuscripts, depict scenes of Timur's enthronement, beautification and party scenes, the education of the Taliban, and similar subjects. Since the dimensions of the images in it are taken according to the overall composition, they do not disappear in this spatial width. The upper part of the composition is harmoniously and lightly combined with angels flying in haste (in the central part), unnatural mythological creatures-phoenixes (in the left part of the trio) with white "Chinese" clouds (in the right part of the trio). This gives the whole trio the necessary space and creates a space. All of them together ensure the artistic integrity of the composition.

Academician B. Jalolov's works should be specially mentioned in the creation of majestic murals. Among a number of works of the artist, the works

created on the theme of our great grandfather Amir Temur and the Timurids are of great interest in their own way. In particular, the composite wall paintings in Samarkand, the capital city of Amir Temur's kingdom, went down in history under the name "Reflecting the Universe". It combines the strong traditions of the academic school as well as rich imaginative artistic thinking.

In 1995, the artist created a large mural called "Under the Dome of Eternity". The magnificent painting made for the wall of the central facade of the State Museum of the History of the Peoples of Uzbekistan proves the limitless artistic thinking of the artist.

In the center of the picture, Amir Temur, in a noble appearance on a horse, is carefully looking around. Above his head, a page of the Holy Quran, the holy word of Islam, is drawn in an open position, as if light is radiating from it. On the right side, we see the symbolic image of a child playing with a white mare, a symbol of goodness and purity. At the base of the holy book, the majestic buildings built by the great world hero, and under their columns, the poetry evenings of our great grandfathers in the world of science and art, such as Alisher Navoi, Zahiriddin Babur and Mirzo Ulug'bek, are reflected.

The party is going on in the palace. In it, the Timurid princesses, Sayyid Baraka and ambassadors of foreign countries who visited Azim Samarkand from different parts of the world are represented in foreign costumes. All of them brought letters and gifts from their kingdoms to the great host. Amir Temur is looking at them as a sign that he welcomes them all. In this way, it can be seen that the artist depicted the events taking place under the Dome of Eternity through symbolic images.

In this regard, a number of works have been created in easel painting. Academician J.Umarbekov also has a special role in this. During the years of independence, the artist created several works on the theme of Amir Temur and the Timurids. "Sultan of Seven Climates" (1995), his work is completely different from his earlier painting "Husayn Boygaro and Alisher Navoi".

The work can be divided into three parts according to its structure. In the left part, scientists, poets, calligraphers, painters - intellectuals of the world of art, who are imbued with the ideas of science, creativity, and creativity, are gathering and observing the secrets of science, tradition, and catastrophes. An

answer to the problems of the universe and existence is being sought as if the light of reason illuminates the darkness. Angels of inspiration are leading them to the faraway world of imagination. The artist achieved his goal by depicting the foreign scientists and scholars who visited Samarkand from different countries and their appearances.

On the right side of the plate, a festive mood reigns. Amir Temur is sitting on the majestic throne in the middle. The emirs and ministers of the archon and davs gathered on both sides of him. A divine angel with white wings seems to be guarding them. Below, three musicians are playing music and singing. Everyone is intoxicated by the magic of the song. Further down, a great sage with a white beard holding the Holy Qur'an seems to be prophesying about a bright future. The astrologer reports that the great master will be the sultan of the seven climates.

Our great-grandfather is sitting on the throne in the central part. On its head is a symbolic image of Huma, the bird of happiness. On both sides, the figures of the battles fought in different regions, captured rulers, generals, and Timurid princes are depicted. In some places, tones of decoration and pattern art can be felt. But the artist used them appropriately, to enrich the content of the work.

CONCLUSION

So, creating works on the theme of Amir Temur and the Timurids in the painting of our homeland requires great responsibility from artists. The images of Amir Temur and the Timurids, created in a magnificent painting, reflect the policy of creativity and creativity of the great master in one or another field. It is great that such topics will continue; I am sure that many paintings will be created about the great works of our grandfather.

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