

Category of Mythological Images in the Painting of the Independence Period

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Abstract: The article examines the dynamics of the development of mythological themes of the last thirty years of painting in Uzbekistan, various artistic styles and creative principles. The high part of his waist and the three-horned crown on his head are enclosed in a separate symbolic circle, indicating that he is a semi-ruling demigod - the first man. The fruits of the trees around the square are a symbol of the prosperous and prosperous life of his people. In the image of a lion facing each other at the two edges of the upper part of the portrait, his status as the ruler of all humanity is understood.

Key words: myth, origin, tradition, legend, dream, mysticism, style, approach, Alpomish, decorative image, saint, dervish, sheikh, angel.

Introduction

The development of the renewed painting of Uzbekistan over the past thirty years has been rich in various changes. The creative freedoms that have prevailed in our society due to national independence have opened the door to new opportunities for artists to appeal to the traditions of cultural heritage. Many artists began to create wonderful compositions, artistically combining in their imagination the views of mystical ideas based on various cults, mytho-epic, divine, universe, universe, nature, being, Islamic aesthetic principles. A new page has been opened in the centuries-old annals of fine arts of our country. For a deeper understanding of this process, they can be divided into the following conditional categories according to the ideological direction of the chosen themes and the artistic interpretation of the artists.

The main findings and results

In the fine arts, the legends about the origin of mankind – Adam and Eve, Ogiskhan, Qayumars - are interpreted differently. In the first human-themed compositions that artists penetrated deeply into the art of the whole world, three contrasting images - Adam and Eve, the fruit of the divine tree of paradise, and the symbols of the devil deceiving people - are conventionally depicted in various plastic forms. Some of them are done in a realistic style, while others are expressed through poetic lyrical experiences. The decorative style, rich in artistic decoration, is addressed in I. Mansurov's work "Adam and Eve" (2016). In the plot of most of the paintings, the image of the first couple in the background of paradise is embodied under a divine tree, holding a date in his hand. Instead of the branches of the tree, angels sounding trumpets on either side of the devil in the form of a giant and giant snake, and images of trees, flowers, owls, and other animals around the square complemented each other, ensuring the integrity of the landscape. The fact that the snake is given a dark color is a sign of its negative side - evil.

Academician A. Mirzaev's trilogy "The story of Adam and Eve" (2014) combines national decorative elements, geometric shapes. In R. Akramov's work "Adam and Eve" the shapes are characterized by the fact that the images on a dark blue background sit asymmetrically to each other, without anatomical rules. Adam embraced the tree with one hand, and Eve took on a deep symbolic meaning in the form of taking its fruit from the ground.

The paintings are dedicated to the ancient epic monument of the Turkic-Oghuz tribes – "Oguznoma" and reflect the personal views and creative discoveries of the artists. In I. Mansurov's portrait "Oguzkhan" (2014) the legendary ruler is depicted in a real style, sitting in a red robe. The high part of his waist and the three-horned crown on his head are enclosed in a separate symbolic circle, indicating that he is a semi-ruling demigod - the first man. The fruits of the trees around the square are a symbol of the prosperous and prosperous life of his people. In the image of a lion facing each other at the two edges of the upper part of the portrait, his status as the ruler of all humanity is understood. The images of the moon, sun, and stars in the circle point to her children. The work "Oguzkhan in hunting" (2016) from another angle is also made in a strong plastic solution. Motives about the first ancestor of mankind are also expressed in M. Yuldashev's paintings "Qayumars", "The suffering of Qayumars" (2001). The composition, which combines bright red and orange colors, creates a fabulously exaggerated atmosphere.

During the years of independence, works dedicated to the legends of ancient cities were developed in different styles and angles. As a result of their plastic research, the artists created stunning landscapes of the distant layers of the mausoleum by adapting them to the appearance of earthen-colored buildings, palaces, mosques, and madrasas that matched the murals of the old cities. M.Yuldashev's "Legend of Bukhara" (1992), N.Kalonov's "Pearls of Afrosiyob" (2007), F.Ahmadaliev's "Khiva" (2000), "Bukhara" (2003), "Samarkand" (2011), "Afrosiyob" (2014), A.Mirzo's "Magic Bukhara" (2012), E.Mansurov's "Afrosiyob" (2016) the mahogany of our legendary cities of the distant past was interpreted differently. They are completely different from each other in terms of approach to the subject, compositional structure and complex ideological solution.

Certain experience has also been gained in working with the images of legendary princesses in the paintings of the period under study. In O.Muinov's portraits "Tumaris" (1997) and "Roxana" (1998) the hero is expressed in a poetic way, rich in inner experiences. In both portraits, the artist sees the image of a beautiful princess, slender and slender, rather than a ruler. R.Khudoyberganov emphasized the pre-war mental state of the character "Tumaris" (1998). The Queen of Massagets draws attention to her bravery through the image of a lion in the middle of the crown, with a sword in her right hand and a shield in her left. In this way he points to his unparalleled power as a lion. E.Mansurov. In the interpretation of "Tumaris" (2016), the princess's figure is depicted on a bright background. The white-and-green dress on her head, along with the crown worn by the princesses, emphasizes artistic decoration. In the colors and shades chosen by the artist, as well as in all other details, there are images typical of the Uyghur mentality. Abdullaeva's portrait "Tumaris" (2020) focuses on the delicate and elegant experiences of the protagonist on a light green background.

During the years of independence, folk epics were given special attention in painting. The theme of the folk epic based on storytelling was interpreted on the basis of long-term life observations of M. Yuldashev. While creating images of legendary heroes, the artist was able to make the form of artistic expression and methods of depiction extremely simple and popular. The artist's originality is determined by the deep, logical thinking of the depicted events, the fairy-tale, exaggerated coverage of the characters. The slight exaggeration of the imagery in the interpretation of the images can be seen in a series of works dedicated to the epic "Alpomish". They are dominated by epic weight. Ultimately, having a stable system, all realities are developed in connection with a single hero, which is a great innovation

in the fine arts of our country. Such an approach is observed in such works as "Alpomish" (1998), "The Great Lion of Turan-Alpomish" (1998), "Courage of Barchinoy" (2002). The works of the artist in the series "Gorogly" are also numerous, and in the paintings "Among the women of Gorogly" (1995) and other paintings, the epic events are enriched with national ornaments and a wonderful composition is created. Portraits of the epic hero in various interpretations have also been created. In his portrait "Alpomish" (2005), S. Rakhmetov depicts an Alpine boy wearing a military armor and riding a horse with a bow in his hand. The majestic appearance of the image on the canvas is directly reminiscent of the Karovadjo style. E. Masharipov imagines the image of "Alpomish" (1998) as a young man from Surkhandarya sitting. O. Muinov likes to express Alpomish's inner feelings in a battle dress in the evening when he is holding his beloved Oybarchin in the moonlight. N. Shoabdurahmanov in his work "Gorogly" (1992) portrayed the hero in dark blue with a richness of geometric shapes in the cubist direction.

In the paintings of the independence period, some of the works on the subject are interpreted symbolically and metaphorically. Mythological worldview, imagery, allegory are reflected in the individual plastic research of artists. The plot focuses on the subtitles in the device. Shape and style, color scheme, meaning of paints served to enrich the ideological essence of the works. This approach is clearly reflected in mystical works based on Islamic philosophical narrations.

The works, which advocated the avoidance of mystical works, were developed in various symbolic forms and artistic styles. The composition of A. Nur's work "Majnun" (2004) on the theme of secularism is built in a rectangular frame. The yellow apple has a golden background and the red apple in the mouth of the fish, which opens its mouth in a white upright position and strives towards the sky, is a symbol of divine love. The light brown deer next to Majnun, who bowed his head and closed his eyes in the symbol of the shape of a fish, seemed to be comforting the young man. The fact that the tail of the fish and the body of the young man are covered with stones of different colors from the shoulders to the bottom is a symbol of harmony between man and nature. In "Layli and Majnun" (1999) G. Kadyrov combined plants, deer, moon, two lovers and celestial space according to oriental traditions.

In the fine arts, a number of works have been created to promote the knowledge of the nature and attributes of Allah, to keep His commandments, to refrain from sinful deeds, and to turn away from worldly pleasures and lustful deeds. In Surat "al-Kafir" of the Holy Qur'an, the story of the saint Hizr is narrated. In Islamic narrations, the images of people whose prayers are justified, righteous, capable, and humble because of their good deeds, service, or character, who are second only to the prophets, are created in various forms and appearances. The spiral composition of A. Isaev's paintings "Spirit of Ancestors", "Saint Hizr" (2013) depicts a great representative of the theological world, which has become a "moral symbol" in the Muslim world. The main image in the composition, formed in the harmony of blue and white colors and on the basis of the "circle" device - Hizr is carrying light in his right hand. In the image of Hizr, the leader of the caravan of life is embodied as a perfect human saint who obeys the will of Allah. The depiction of a two-winged angel on the right and left side of the divine yellow camel, as if radiating light from its mouth, symbolizes the closeness of the saint to Allah through the symbolic comparison of Hadrat Hizr to light. In A. Nur's works "Hazrati Hizr", "Meeting with Hizr" (1991) the theme is combined with the symbols of light, darkness and yellow camel.

The image of the authoritative leader, teacher, pirs and saints of the Sufi sect also has a unique compositional solution. N. Kholmatov's conditional interpretation in Sufis (1999) connected with the steps of the sanctified seven in mystical narrations increased the ideological plastic significance of the work. In some of them, in particular, in B. Makhamov's painting "The Way of Truth" (1993) the essence of the work is revealed by pointing to the steps leading to the infinite universe - the ladder of abstract perfection between the symbolic views of the legendary city of Bukhara. The path of the Sufi ascending

from it is long and arduous, and it is extremely difficult to reach the top of the conditional ladder, for which man is the integrity of faith for the rest of his life, it signifies that spiritual freedom must burn in the heart with the light of goodness. In the composition of A. Sattorov's work "Sufi" (1992) the tendency to fantasy leads.

The subject of well-known leaders of Sufi science-sheikhs is one of the current issues of painting. This theme has also been addressed many times in modern miniature art. In his work "Sheikh San'an" (1997) J. Usmanov, referring to the direction of miniatures, metaphorically expressed the idea in a metaphorical way. B.Khojimetov made a new interpretation in this regard with a series of works on the theme "Sheikh San'an" based on the works of A.Navoi.

In modern painting, the symbolic images of divine beings — angels, angels, and gilmans — created from light that fulfill the command of the Creator form a separate category. The artists depicted angels as winged, heavenly princesses in white robes. In the painting "Angel in Prayer" (2005), A.Nur was able to express lyrical inner feelings through symbolic forms. L. Ibragimov's "Angel" "A thousand angels and a picture" (2000) was included in the Guinness Book of Records. The image of angels and horses in the painting is masterfully crafted. The work is 66 meters long and eight meters wide. J. Umarbekov's "Two Angels" (1993), A. Mirzaev's "Leaving Angel" (2004), "Angel of Peace" (2007) are distinguished by their artistic decoration in geometric shapes. R.Azizov's "Towards the Dream Tree in Paradise over the Clouds" (2001) is based on the belief that Muslims will tie pieces of cloth to tree branches in places sacred to them and that angels will come and take them to heaven to fulfill their dreams. In one of the trees in the picture, it is as if a celestial angel descending between the clouds, leading the desires and intentions to the destination. Z.Sharipova's painting "The Fall of the Morning Angels" (2007) based on mystical imagery has a unique interpretation. Professor A.Khakimov notes that the play depicts fire-worshippers, figurative symbols in the "Bible" and the "Holy Quran" in highly selected plastic and melodic interpretations, and the picture embodies a special mystical allegorical atmosphere of different religions. In the play, the natural postnatal process, each baby is born with its own angel. The mother and child are sound asleep. Morning purity, purity, land, water, air are all unique worlds. The influence of the awakening period is felt in the background by the protection of a lonely child by his angel day and night". "In The Guardian Angel" (2000), the protagonists seem to radiate light from themselves. Колорити ёрқин, декоратив ранглардан иборат. In A. Yusupov's interpretation, "Angel and Satan" (2003) seeks a solution to the work through three images - man, angel and devil. Through white and black are hidden symbols of good and evil, blue - infinity, life in warm colors. In Abdullaeva's "Angel" (1995), nationality became the main criterion. S. Sharipov's painting "Surai Nur" (1999) is based on an abstract idea of Cubism. The coming of man into this mortal world is by light. From infancy to the end of his life, the extent to which the light in his heart spreads depends on him. They are positive and negative, white and black factors. The artist revealed the essence of the work through exactly two contrasting colors. In "Angel and the Beast" (2009) M. Isonov created a realistic image of the universe on the basis of legends that the essence of the universe consists of two opposing forces.

In mysticism, self-denial in order to become an eternal, stable friend of Allah, the images of human beings embodying all good qualities are also expressed in their own peculiar forms. Z.Sharipova interpreted the image "Dor-ul fano" (2009) from the photo and managed to exaggerate the inner feelings of the image. D. Urazaeva seeks such an essence in creativity through her work "The Road to Theology" (2003). In the desert, a coffin is made from the branches of a willow tree in the form of a ladder to follow the corpse to the last path. After burial, the ladder is placed upright on the side of his feet. This means that the human soul has traveled "To the Lord". Thus a ladder thicket appeared. Their roots go back to ancient history and represent a symbol of the connection between man and the

Supreme Consciousness. In A.Mirzaev's "The Way of Eternity" (2004) the main idea is expressed through three stages.

In Islamic narrations, the subject of the horse-creature Burak, which runs and flies very fast, has given rise to new research. In Rakhmonov's composition "Al-Buroq" (1992), using cool colors, the head is in the form of a woman, the body is reminiscent of a horse, the divine being is conditionally expressed in the sky against the wind and storms. The colors chosen by the artist - light gray, dark yellow shades - were given as a background, the sky was combined with blue, green, light purple, and floating white clouds served to ensure the integrity of the plot. Abdullaeva's "Meroj" (1996) is abstract in blue and attracts attention with its new interpretation of some of the plots in the miniatures. Of particular importance in Sufism is the image of dervishes who are committed to self-improvement. The artists worked on the image of a dervish sitting in a chill, reciting dhikr, talking. Their main purpose is to express the signs of the image that lead to spiritual, spiritual and moral perfection. In the works of A.Nur "Darvish" (1991), "Darwish's sweet dream" (2005) there is an attempt to show the inner and outer world of the hero.

F.Ahmadaliev describes the image of the dream of seeing the beauty of the Creator in his heart in his work "Life of the Dervish" (2006), which embodies the idea of the majesty of the material world and the existence of truth. Although his facial expressions are not clearly visible, a balance of shape and color has been achieved. In the center of the composition is the way of life of the Sufis around the dervish. In the painting, the spiritual experiences of the ascetics are provided in an artistic integrity through large and small details in a fragmented state. The "Majlis of the Dervishes" (1997), placed in a multi-figure composition in a reclining position, has a yellowish, white background, the image of the dervishes is thoughtful, his hair and beard are black, his eyebrows are black, he has a woolen hat on his head, and his clothes are positively decorated by the artist. The "Three Dervishes" (2002) seem to be imagining in the dim light of the moon wandering in the night sky, as if to indicate that there is a warm soothing tone in their appearance. The mysterious is represented in the symbolic image of the fourth dervish-moon wandering in the sky. Thus the life of the dervishes was solved by ancient mystical philosophical proverbs, poetic symbols and metaphors. Such landscapes - goodness, divine love, light-sharing images can be observed in other works of the artist. "The Dervish Carrying Water", "The Lonely Caravan" (1990), "The Heart of the Dervish" (2000), "The Queen of Birds" (2000), "The Sleeping Dervish" (2000), "The Road to Truth" (2002), "Continuation of Life" (2003), "Darwish's Dream" (2009), "Caravan of Life" (2012), "Bahauddin Naqshband" (2012) and other works used as a means of artistic expression to illustrate the essence of the framed pattern elements on the edges of carpets, suzani, handkerchiefs, rugs, felt, zardevol, tablecloths, etc. as a national decoration.

A. Sattorov "Darvish". 1998) to create a wonderful composition in yellow to indicate that the heart is full of light, while A. Karimov created the image of "Dervishes" (2005) typical of fairy-tale heroes. S. Jabborov ("Darvish". 2013) interprets the flight of the sitting dervish's fantasy world in appropriate colors and shades. R. Mansurov ("Contribution". 1998) points to the harmony of man and nature through the image of a dervish prepared for breakfast and a bird landing in his hands. Man and the environment are close not only physically but also spiritually. The bird seems to believe in the dervish, imagining that love is waiting for him.

J.Usmanov Sufi symbolism and elegance in the image "Birds". (1992), "Awakening" (1997), "Seven Planets" (1998), "Fish Flight" (1998), "Bird's Tongue" (2004) and others. In Muslim culture, the bird is a symbol of the "heart", which is likened to the Sufi's desire to reunite the soul with its original before leaving for eternity. This is why the Sufi language is traditionally called the language of birds – "zaboni murgon".

In order to draw closer to Allah, the paintings include prayers taken from takbirs, verses or hadiths, as well as images of remembrance dedicated to the actions that glorify and glorify the Creator by repeating the name and attributes of the Creator. Sufis believe that dhikr is a means of communication with Allah and is determined by the forgetfulness of everything else. The artists depicted dhikr ceremonies performed individually and in public by several Sufis under the guidance of the sheikh. In the composition of J.Usmanov's "Autumn Remembrance" (2002), the image of the Sufi-old man at night seems to be connected with the supreme truth, which is full of divine essence.

The artists also referred to the five-time special prayer in Islam, the obligatory prayer - morning, noon, afternoon, evening, and night prayers. A.Mirzaev's "Light of the Holy Quran" (2011), "Towards Divinity" (2011), "Prayer" (2012), M.Kagarov's "Noon Prayer" (2006), Z.Sharipova's In the compositions of such works as "Prayer Time" (2008), T. Akhmedov's "Prayer" (2009), the attempt to express the mental state of Muslims in the process of prayer has borne fruit.

The theme of folk tales in painting is distinguished by its unique interpretations. In L.Ibragimov's "Tokhir and Zuhra" (2006), J.Umarbekov's "Tokhir and Zuhra's youth" (2005), A.Mirzaev's "Fairytale tree" (2008) the mysterious world of fairy tales is expressed in plastic forms corresponding to children's nature. The work is illustrative in nature, with colors and shapes intertwined to express the inner world of each image. In a mural depicting "Fairy Tales of the Peoples of the World" (2004), which he worked on in the building of the Theater for Young Spectators in Tashkent in collaboration with B. Jalolov's student A. Alikulov, he depicted the world of famous fairy tale heroes in the form of bright flat ornaments.

The artists have created unique plots on the themes of fortune-telling, dreams and mirage, seeking to know what will happen in the future. "Fortune tellers" by J.J. Umarbekov (1992), "Fol" by A. Umarov. 1992) looked at the role of divination in human life. The theme of the unrealized dream is Z.Sharipova's "Dream". 1992), A.Nur's "Dream", A.Nasriddinov's "Dream" (1993), B.Ismailov's "Winged Dreams" (1990-2000). M.Karaboev, L.Ibragimov, J.Usmanov, E.Masharipov also used different methods to express the essence of such mystical views.

In the majestic paintings of the years of independence B. Jalolov in a number of newly built buildings, including the interior of the concert hall "Turkiston" "Dream of Umar Khayyam" (1993), "Nobody told me why I was born" (1993), "Navruz", "Afrosiyob", "Night Goddess" (1996) in the building of the National Bank of Uzbekistan refers to the "Sufi" teachings that express secularism. Various artistic forms and symbolic images have been used to reveal the essence of mystical views in the Islamic world.

There is also a variety of interpretations of works on the theme of written epics in modern painting. A.Nur's "Majnun" (2004), G.Kadyrov's "Layli and Majnun" (1999), Sh. Abdumalikov's works, such as "Majnun in Desert" (2007), reflect different interpretations of secularism. The young artist F. Erkabaeva in the majestic work of A. Navoi on the epic "Lison ut-Tayr" (2007) depicts birds in the form of girls, and at the top - the sacred bird - "Khumo". He tried to express the central part of the work in a circle through various patterns.

The images of fire-worshippers and prophets also stand out in the paintings of the years of independence. A number of works have been created thanks to the artists' imagination in this regard and their individual creative plastic research. In particular, M. Yuldashev's "Prophet Zoroaster" (2001), "Birth of Fire", "Zahhok" (2001), O. Muinov's "Prophet Zoroaster" (1998), T. Kuryazov's "Zarathustra" (2000), "Anaxita" (1998), Sh. Abdumalikov's "Eyes of the Prophet" (2009) differs sharply in color, style of expression, image plasticity and ideological and artistic solution.

Conclusion

In short, a series of mythological images was created in the painting of Uzbekistan during the period of independence. Artists have interpreted legendary paintings differently based on their imaginary world, level of artistic thinking, and individual skill. Based on the results of the study of works on mythological themes created in the new period, it was found that the number and quality of works in this area has increased, and new plastic research has increased. The analysis shows that the paintings created on these topics in the late twentieth and early twenty-first centuries have a special place in the development of fine arts in our country.

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