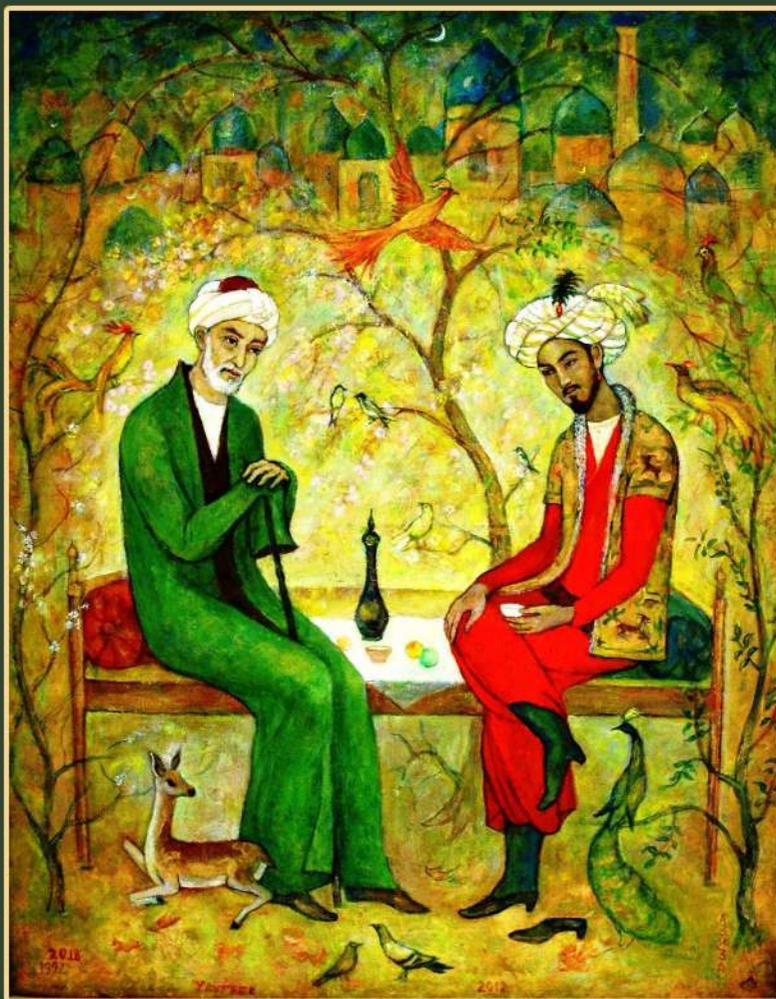


ULUGBEK MAMATOV



**WORKS OF HISTORICAL GENRE
OF FINE ARTS IN THE CULTURE
OF UZBEKISTAN**
(The second half of XX –
beginning of XXI centuries)



**ACADEMY OF ARTS OF UZBEKISTAN
NATIONAL INSTITUTE OF FINE ARTS AND DESIGN NAMED
AFTER KAMOLIDDIN BEKHZOD**

ULUGBEK MAMATOV

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The monograph explores the works of the historical genre of fine art in the culture of Uzbekistan (The second half of XX –the beginning of XXI centuries). The works are given an interdisciplinary study from the point of view of cultural studies, history, philosophy and art history. The book is designed for a wide range of readers interested in art.

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*A tribute to memory of my grandfather, turcologist-linguist Said Nasimkhon Mamatov
and my grandmother, lawyer-legal theorist, Oliyakhon Makhmudova*

INTRODUCTION

The monograph "Works of the historical genre of fine art in the culture of Uzbekistan (The second half of XX –the beginning of XXI centuries)" explores the famous fine artworks. They are considered as historical unique objects and cultural phenomenon created by masters of Fine arts of Uzbekistan. The positive perception of these works by the audience is largely explained by their deep ideological background, artistic merit and aesthetic values. Furthermore, culture has a distinctive and collective character. The form of its expression in fine art is determined by the scale and duration of public perception of fine artworks. Fine artworks are studied as historical objects of culture, which are based not only on the audience's interest in them, but also on their thorough analysis and conception of artworks. In this way, the highest aesthetic forms of their expression in artworks stand out are distinguished from the variety of cultural manifestations. In this case, history paintings are no exception.

By recognizing the best fine artworks, we should remember that they often reflect subjective preferences of painter, but this is the very substance of culture reality of culture. It is always closely intertwined with people's subjective perception and their attitude to life. In addition, ethical norms and scientific laws leave behind painters' freedom of theoretical study of objects, in their opinion, important and requiring priority attention. Based on this, we can conclude that, "In scientific research, some points can be omitted: to focus on the features of creativity, and life circumstances can be tied to them as an explanation, but it is painter's preferences and optional choice. Perhaps, such works and authors who are interested in everything about the artist lifetime – are its important custodians and interpreters"¹.

In addition to the aforementioned, it is necessary to note: "Artists are like rare species of fish living in the transparent water of the universe. They oppose the dull everyday life and thus retain themselves as creative creators. Some masters of fine arts are interested in material benefits, while others in fame, and unexplored aspects of life and the world. Consequently, from the continuous search for the purpose of life, there is an irresistible desire to explore, create and build your perfect world, which sometimes differs from the surrounding reality. The beautiful world modeled by an artist and built on sensations – that's the source of inspiration for the artwork comes from. First of all, it arises from artists great striving and willingness for the sake of building own identity"².

For this historical era, among diverse history paintings it is possible to identify certain masterpieces of national culture. For instance: The portraits of "Abu Ali Ibn Sino" and "Furkat" by Nigmat Kuzybaev, (1980); portrait of "Alisher Navoi" by Abdulkhak Abdullaev, (1981); "The Homo Sapiens" by Djavlon Umarbekov, (1981); portrait of "Mukarrama Turgunbaeva" from the fresco "Origination of Dance" by Bakhodir Djalalov, (1983). "History and works of the historical genre of fine arts, which are considered as cultural phenomena, are like two mirrors that are reflected in each other in such a way that the realities depicted in it involve equally historical, and moral and cultural aspects"³.

In the XX century were formed new principles for artworks creation. They were in many respects different from past fine artworks performed in academic traditions. For centuries

¹ Mamatov U. The history of one life. // GISAP: Culturology, Sports and Art History. №5, 2014. [Electronic resource]. Access mode: www.culture.gisap.eu/sites/default/files/CS_5_8-15.pdf

² Egamberdiev A. The World of Art. Genesis of graphic art // Evening Tashkent. 2017.

³ Morgan T. Factor of personal harmonious development within the structure of the global society progress. [Electronic resource]. Access mode: <http://files.gisap.eu/sites/files/digest/77.indd%20Internet.pdf>

were preserved the established artistic methods of creating works of art. In that time there were canons, which carried out the orientation and formed artistic practice, while at the turn of the XIX–XX centuries was a decisive transformation. Scientific and technological progress and changes in social conditions undermined the aesthetic norms and artistic principles developed by the preceding history, which incorporated the culture of the medieval classics, as well as the stylistic directions in the fine arts of the XIX century. We consider that improvement of theoretical and practical basis of painters professional activity is an indispensable condition.

In the 3rd century, art culture and fine arts played a prominent role, together with the intensive development of mural painting and sculpture in the ancient Bactria region. The findings from the excavations of Afrasiab, Dalverzin-Tepa, Khalchayan and others give an idea of this art. In the Kushan Empire, which included the south of Uzbekistan, were found fine artwork reflecting the historical images of kings, princesses, ambassadors and others. "The monumental sculpture of the Kushan era was aimed at creating an image of the ruler, carrying the idea of boundless power, sanctified by God... In this period, one of the remarkable features of the interaction between culture and the state is the origination of so-called dynastic palace art, reflecting the peculiarities of the genesis of local art culture."⁴ Therefore, it confirms the thesis that the historical artworks of Uzbekistan have deep roots since the 1st millennium of Common Era.

Since the end of the XIX century, a new concept was introduced into the fine arts, it differed from the academic traditions of European Fine art schools in the creation of paintings with their reference to biblical subjects. In the second half of the XIX century, artists from Europe and Russia began to master the plein-air painting. Paul Cezanne, Claude Oscar Monet, Pierre-Auguste Renoir, Vincent van Gogh, Paul Gauguin created works of art that were included in the Treasury of World Culture. In Russia: Ilya Repin, Vasily Surikov, Valentin Serov, Konstantin Korovin, Mikhail Vrubel and many other artists reached unprecedented heights in the fine art. The majority depicted the scenes from lifetime of people and history. Classical art continued to exist in the form of fine art in museums, academic art education and in masterpieces of painters working in realism art movement. The general composition principles of academic methods in history paintings remain fundamental in masterpieces of the leading masters of fine arts of Uzbekistan. They are included in the system of mass communication and in aesthetics of artistic plans.

During the colonial expansion, aimed at the conquest of Central Asia by the Russian Empire, the Russian army was accompanied by a number of artist such as Vasily Vereshchagin, Ivan Dudin, Lev Bure, Ivan Kazakov and others who participated in military-political and scientific ethnographic expeditions. Some of the artists painted scenes from the daily life of people of Turkestan. "Throughout the late XIX and early XX centuries, the genesis and development of new forms of art in the Central Asia has been considered as a unique, historical and cultural phenomenon". There was a global cultural transformation in the region that had stable, age-old aesthetic traditions... In the late XIX and early XX centuries, during the conquest of Turkestan, new visual arts in the region began to spread into the leading cities, forming some small local centers of forwarding European forms of aesthetics".

At the end of the 19th century, during the colonization of Turkestan by the Russian Empire, new types of plastic art were formed in the Central Asia, based on principles of

⁴ Khakimov A.A. Art of Uzbekistan: History and Present Days.
// Institute of Art Studies, AS RUZ – T.: «San'at». 2010.

interpreting paintings that were created in European classical schools, in particular in the Russian art and academic school.

Fine art of the second half of the XX century was one of the important stages of development and formation of fine arts in Uzbekistan. It was primarily different from the fine arts in the past centuries. There were European forms of fine art like painting, graphics and sculpture. As a part of the Union of Artists, there were about ten diverse fine art courses; exhibitions were also organized, where sculptures, paintings, book graphics, ceramics, and posters were exhibited. Some of the paintings at the exhibitions were devoted to the pages from the history of Uzbekistan.

Tendency in mastering the traditional methods of national schools for creating miniatures has found practical use in monumental paintings by masters of fine arts such as Chingiz Akhmarov, Bakhodir Jalalov, Ozod Khabibulin and others. The museums and galleries exhibited history paintings created by artists: Malik Nabiev, Kuchkar Nasirov, Vladimir Zhmakin, Viktor Viko and others. Some artworks were dedicated to the victory of the Red Army over Basmachism movement. Half a century later, during scientific and historical research Uzbek people were recognized as fighters for the freedom of their motherland at the beginning of XX century in 1918-1921. In the second half of the XX century, despite the negative attitude of the of the policy and dogma of socialist realism in the visual arts, "there were bright manifestations of creative geniuses, famous architects, artists, actors, producers and composers who entered the history of not only the national but also the whole world art"⁵.

In the period of the proclamation of the Independence of the Republic of Uzbekistan, the names of many great figures of our country became well-known from the "Forgotten Chapters of History". The historical truth were revealed about the ruler Amir Temur and the Temurids, figures of science and culture of the past centuries and about the enlighteners – Jadids, which were silent for a long time. Today, these figures and their achievements are honoured and deeply cherished by our country. "It seems to me that all discoveries and scientific achievements must become the pride of the nation – this is one of the most important aspects of the work of scientists, which has not only scientific but also great political and educational significance. Citizens of the country, especially young generation, should always remember the history of their people, which is enriched by great achievements. It is necessary to carefully preserve and develop the invaluable scientific heritage of great scientists and thinkers, explored in this ancient land, and take pride in their contribution to the development of world civilization, using their achievements, knowledge and wisdom to build prosperous future of the country"⁶.

It should be noted that the monograph encompasses the interdisciplinary study of history masterpieces of Uzbekistan in terms of cultural studies, history, philosophy and art history. The collection is written in a plain language, which was used in ancient Greece before in scholarly works of the Athenian School, which gave an impetus for culture and science development of many countries in the world. The scientific works of Lao Tzu and Confucius were studied by youth in schools in China, Japan and Korea. Today, these countries have reached a high level of development. In the Middle Ages, on the territory of Central Asia, they presented their scientific works in a plain language: "The Sultan of the faithful in the science of Hadith" – Imam al-Bukhari; "Codes" – Amir Temur; "Pyateritsa - Hamsa" – Alisher Navoi. Many centuries later the works of great scientists have occupied a prominent role in spiritual development of people. We honor the individuals who created this historical

⁵ Khakimov A.A. Art of Uzbekistan: History and Present Days.

⁶ Rtveladze E.V. The Heirs of Great Civilizations. Uzbekistan at Great Silk Road. [Electronic resource]. Access mode: <http://www.silkway.uz/newsmore/5643>

foundation of intellectual and moral culture. In particular, influential scientists from Uzbekistan, such as Vakhid Zakhidov, Khamid Suleymanov, Rafail Taktash, Said Shermukhamedov, Galina Pugachenkova, Edvard Rtveldadze, Naim Karimov, Akmal Saidov, Akbar Khakimov, Dilorom Alimova, Elmira and Nigora Akhmedova's and many others introduced their scientific research results also in a plain language.

A special attention must be given to our history and culture, which are connected with national self-awareness and patriotic feelings. When people understand themselves as representatives of the nation, they begin to respect their culture and other countries, and their moral and spiritual-aesthetic values. The problem of creating history paintings consists in the professional representation of historical figures and achievements. From intuitive thinking, artistic perspectives and artists education depends ideological and thematic content of his artworks. The artistic language of history paintings carries a huge energy of expressive power, deeply influencing minds and hearts of the audience.

They are considered as one of the most important ways of aesthetic and spiritual development and education of a harmonious personality. One of the defining features of history paintings in the culture of Uzbekistan is the actuality, accuracy and reliability of the facts. The masterpieces created in this genre by Uzbek masters of the fine arts of the late XX and early XXI century distinguish by deep psychology and beauty. Their comprehensive knowledge and education enabled them to create highly artistic works. Their comprehensive knowledge and education enabled them to create highly artistic works of the fine arts. "The real history develops habits, emotional tendencies, moral statements of human ideals which define the attitude of people of one nationality to each other, to the nature and the world. This tradition develops from generation to generation, imprinting itself all the monuments of spiritual and material culture"⁷.

Since 1991 the role of the national fine arts school has been observed at major republican exhibitions which artist's attention to the national cultural and ethical traditions. After proclamation of the Independence of the Republic of Uzbekistan, were created masterpieces, depicting the figures of Central Asian scholars and thinkers: Mukhammad al-Kharezmi, Akhmad al-Ferghani, Abu Ali Ibn Sina, Abu Nasr Farabi, Abu Raykhan Beruni, and others profound geniuses of science and culture, who had a special place in the early Renaissance of the Central Asia. The representatives of science and culture contributed to the process of mutual enrichment of cultures and civilizations.

During this period were created paintings reflecting the epoch of the ruler Amir Temur and the Temurids. The portraits depicted military commanders, governors, scientists, writers and poets. Famous painters created portraits of the educators – Jadids, who had made their great contribution to education, by giving impetus to spiritual and intellectual development of Uzbek people. In the late XX century and early XXI centuries attitude to history paintings, cultural and spiritual values were changed. In the country a special attention is paid to the education of young people to cultivate moral and ethic attitude to life.

Lev Nikolayevich Tolstoy, in his work "Discourse on Art", wrote: "What art impacts on peoples mind and thinking, regardless of their personal development and education, what the charm of paintings and sounds, affects every man, no matter at what phase of evolution he is".

In his Utopian work "The City of the Sun", the philosopher Tommaso Campanella, whom the medieval French scholar Maren Mersenne considered as "Italy's Greatest Son", wrote: "On the walls were painted frescoes that reflect the great events that served as honour from the history of Italy for young generation, awakening civil feelings and participating in

⁷ Morozov A. Some trends of development of easel painting. – M.: Sovetskiy khudojnik. p.11.

education of youth generation, affirming the spiritual and aesthetic values of human culture". From school-days youth of the country should get acquainted with history paintings of Uzbekistan. In this regard, the French educator of the XVIII century, Jean-Jacques Rousseau gave a lot of valuable advice. In the first two books "Emilia", he recommended to influence gradually to the moral development of the youth, directing their acquaintance with historical works, not infringing on their freedom and not using direct coercion, but at the same time approach them precisely and correctly.

Only a developed, educated, civilized nation can consistently uphold its right to freedom, to the development of its country. The main function of history paintings is to educate a harmoniously developed person by using artistic and aesthetic means. Our first President of the Republic of Uzbekistan Islam Abduganievich Karimov said: "If we want to glorify Uzbekistan in the world, if we want to exalt its ancient history and bright future, to preserve it in the memory of future generations for eternity, we must first cultivate the great writers, poets and creators"⁸.



⁸ Karimov I.A. Higher Morality is Insuperable Force Tashkent, 2008. p. 139.

CHAPTER I

WORKS OF THE HISTORICAL GENRE OF THE UZBEKISTAN FINE ART, CREATED IN THE SECOND HALF OF THE XX CENTURY

1.1. Development of the historical genre of Uzbekistan fine arts in the second half of the 20th century

One of the important trends in the development of the fine arts of Uzbekistan, in particular the historical genre of the second half of the twentieth century in the culture of Uzbekistan, has become a trend that is characterized by the desire for in-depth study by the masters of fine art of the established artistic language of national schools of medieval miniature. This trend in this genre manifested itself in a keen interest in folk art traditions, in its desire to enrich the content and especially the form of its expression, the richness of the visual heritage.

The similarity of the trends in the development of all types of fine arts in the second half of the twentieth century in the culture of Uzbekistan had reflected the unity of development that contributed both to the manifestation of young talents and to the formation of the fine arts school of the country with features of identity. One of the trends manifested itself in many works of the historical genre from the collection of the State Museum of Literature named after Alisher Navoi of the Academy of Sciences of the Republic of Uzbekistan.

In Uzbekistan, in many respects within the national school, the historical genre in the second half of the twentieth century, has received a great development, like many other kinds of fine arts. The originality of the national school can not be reduced to any common features. It lies in the unique originality of these traits, each of which, individually is a common heritage of mankind. The works of the historical genre of fine arts in the culture of Uzbekistan, created during this period, unfold in front of the viewer a multisyllabic range of thoughts, feelings and plastic techniques.

What is more, their originality is not external; it is born from the deep layers of consciousness of the master of fine art and the cultural experience of its people. One of the important differences in the fine arts of the national school during the second half of the twentieth century, which was observed at major republican exhibitions in Uzbekistan, is the artist's view of the national ethical tradition as a historical phenomenon. The whole atmosphere of the life of his people, his traditions is absorbed by the artist with the formation of his personality.

Hence the complexity of the problem of national ethical self-determination, relevant for every great work of art. The language of European, classical fine art schools brought to Central Asia in Uzbekistan at the beginning of the 20th century, to the second half of the last century, fused together with the national artistic traditions of Uzbek schools of fine arts, in particular with the language of medieval miniatures. This alloy - the language of artistic reflection of the world, as a result of creative exploration in the process of creating works of the historical genre of fine art, was realized in works on the historical theme of wall painting and paintings.

Thus, such masters as Malik Nabiyeu, Chingiz Akhmarov, Rakhim Akhmedov, Abdulkhak Abdullayev, Nigmat Kuzybayev, Ruzi Charyev, Sagdulla Abdullaev, Javlon Umarbekov, Bakhodir Jalalov and other masters have been creating their paintings. The works created by them are exhibited in many museums, galleries, Uzbekistan State Institutions and abroad. One of the main impulses in the development of fine art in this period was the organization of the State Museum of Literature named after Alisher Navoi of the

Academy of Sciences of the Republic of Uzbekistan, which was founded in 1939 in honor of the 500th anniversary of the great poet birth.



Celebrating the 525th anniversary of Alisher Navoi. Tashkent, Navoi avenue. 1968.

"In 1958 the museum was handed over to the Language and Literature Institute of the Academy of Sciences of the Republic of Uzbekistan. On November 18, 1967, according to the decision of the Council of Ministers of the Uzbek Soviet Socialist Republic, the museum received the status of scientific and educational institution of the Academy of Sciences of Uzbekistan. In 1976 the Institute of Manuscripts at the State Museum of Literature named after Alisher Navoi was founded. On September 13, 1989, the museum became a scientific and cultural institution"⁹.

The creation of a literature museum and the Institute of Manuscripts, which are the spiritual and material phenomena of the culture of Uzbekistan, we primarily associate it with the name of the great scientist, literary critic Khamid Suleymanov (1911-1979). In the thirties of the last century, he was repressed together with writer Said Akhmad and other representatives of the intellectual class of Uzbekistan. In the early 1950, Khamid Suleymanov, after getting liberty, devoted himself to the study of the creative heritage of the great enlightener and poet Alisher Navoi for his entire remaining life.

It should be noted that, despite the tragic consequences of the repression of the Uzbek intellectual class and not only the Uzbek, when many well-known personalities of various professions died, one of the main slogans in the culture of the Soviet government was the slogan "Art belongs to the people". This slogan was universally implemented in all republics of the USSR. The building of the Tashkent regional executive committee was reorganized into a museum named after Alisher Navoi after the war.

⁹ The State Museum of Literature named after Alisher Navoi. [Electronic resource]. Access mode: https://ru.wikipedia.org/wiki/Государственный_музей_литературы_имени_Алишера_Навои



**Doctor of Philology, Professor Khamid Suleymanov
with his wife - Fazila Suleymanova.
Photo from the archive of Z.Ashrabova.**

Khamid Suleimanov was appointed as director. Rare manuscripts, books about the life and work of Alisher Navoi, works of fine art on a historical theme and about the life of the Uzbek people in the second half of the 20th began to flock into the museum, which also became monumental production after more than half a century.

The State Museum of Literature named after Alisher Navoi of the Academy of Sciences of Uzbekistan officially was opened with a large crowd of people in 1968. Many guests from abroad, from the USSR republics and from all areas of the Uzbek republic were present. The opening of the museum was coincided with the 525th anniversary of the great poet. It inspired scientists, writers and artists of fine art to create works about the life of the great poet. In society as a whole and far beyond its borders, there was no person who would not have heard of the great poet Alisher Navoi. After the official opening, the director of museum Khamid Suleymanov has repeatedly traveled abroad.

From the trips he brought copies of miniatures from the works of Kamoliddin Bekhzod and his students, copies of manuscripts, lithographs, photocopies from works of fine and applied art dating back to the era of Alisher Navoi. For many years an expert art commission worked in the museum. Research of historical works of fine art created in the second half of the twentieth century in the culture of Uzbekistan from the collection of the State Museum of Literature named after Alisher Navoi of Academy of Science of the Republic of Uzbekistan should be preceded by a remark that many of them have high artistic merits.

The merits of these works were repeatedly discussed by an authoritative expert commission, whose members were well-known scientists and Navoi experts headed by Khamid Suleymanov and masters of fine arts, such as Rakhim Akhmedov, Chingiz

Akhmarov, Nigmat Kuzybayev and others. Half a century later, their remarks and statements about the acquired exhibits remain indisputable in questions of judging the merits of these works.



**Scientific expedition to Leningrad - employees of the Institute.
Photo from the archive of Z.Ashrabova.**

Exhibit items of many kinds of works of the historical genre of fine arts were collected in the museum. This is the painting, graphics, wall paintings, sculpture, tapestries. Most of them were purchased and Chingiz Akhmarov's paintings were made in the museum during the life of Khamid Suleymanov. The museum stores more than 17,000 works of art and 65,000 lithographic books. They are exhibited on the four floors of the museum and reflect the culture and art of the XIV-XX century. On the second floor there are expositions reflecting the era of the ruler Amir Temur, Mirzo Ulugbek, Mirzo Bobur. They are devoted to the classical literature of Uzbekistan, Russian and European literature. The works of fine art, lithographs, reflecting the images of the Jadid enlighteners are located in the halls of the third floor.

The museum has a fund, where there are more than thousands of manuscripts stored properly. Also on the second floor of the museum, works of historical genre reflecting the era of Alisher Navoi are exhibited. They are dedicated to the work of Alisher Navoi, his literary heritage, copies of his manuscripts, his sculptural and pictorial portraits, works of fine art telling about his life. The museum, where an extensive collection of works of fine art on a historical theme was collected, was actively visited by the intellectual class, students and the people as a whole.

In these years, the role of intellect and creativity in the education system has increased. "Creativity is possible only in a certain social atmosphere. Only in a certain atmosphere interest in discoveries could be and the use of such discoveries in the life of society and the

public atmosphere itself is one of the phenomena of culture"¹⁰. It was thanks to this favorable atmosphere, those years were so fruitful for the new publications of Alisher Navoi's literary works and for creating originaive and artistic works dedicated to him.



**Exhibit items of the Literary Museum named after Alisher Navoi
of the Academy of Sciences of Uzbekistan.**

Museums, exhibition halls and educational organizations, for decades, accumulated experience of aesthetic education in the broad masses of the viewer. Forms of work were needed that helped to enrich and expand the genuine converse between art and the viewer. For example, thanks to the skilful management of the State Museum of Arts, during the second half of the 20th century, museum director artist Samik Abdullayev and leading art historians have done much to attract viewers to the museum. This museum became one of the most visited in those years by the people who came from remote parts of the republic, along with excursions of foreign guests and got acquainted with the exhibits of the museum, there were many picturesque paintings on a historical theme among them.

The historical genre of fine arts during the second half of the twentieth century played a major role in the system of fine arts in the culture of Uzbekistan of that era, thanks to works created by masters despite the dictates of Soviet ideology. Each stage of its development expressed the dominant pathways and plastic tendencies of its time served as factors of renewal and search for meaningful and semantic depth and richness of means of expression.

The works of the historical genre of that period are undoubtedly brought to life by the most noble ideas, capable to awake such ideas inside us - viewers. These are ideas of respect for thinkers - scientists, writers, people of all professions, who have done so much to build the nationhood of Uzbekistan and created the spiritual and material values of our culture.

¹⁰ Akhmedova E.R., Gabidulin R. Culturology, world culture. - T., 2001. p. 46.



The State Museum of Arts of Uzbekistan.

"Any state is a result of creation of the whole society. And creation is impossible without creative thinking and work. Moreover, political creativity the most difficult of all possible options of creation. People are different and therefore they think and act individually and sometimes in a multidirectional manner. For this reason formation of the civilized progressive state is the long creative process covering creative work of a large number of people having managed to limit their egoism for the sake of the general wellbeing"¹¹.

In all this, a certain humanistic, educational orientation, inherent in the works of the historical genre of fine art of Uzbekistan. It leans toward its nature, to the fulfillment of its social mission of spiritual education of the people. This process sets new challenges for specialists - humanists, engaged in criticizing and popularizing the fine arts. In the interests of the development of the historical genre of fine art, a detailed analysis of the current artistic practice, reflecting and comprehending all creative activities of masters of fine art in line with cultural and art history science is required. Awareness-raising work, addressed directly to the mass of viewers is extremely important. This again and again convinces the experience of specialists working in museums, art galleries and exhibition halls.

Works of the historical genre of fine art, updated with new ideas, themes, enriched by the methods of expressiveness dictated by the requirements of life, cause the audience a lot of questions. Dialogue between the public and the historical works of visual art should be fruitful. But we should remember that the living movement of creative thought in the visual arts requires spiritual work not only among its creators, but also those to whom art is drawn.



¹¹ Morgan T. Cultural and historical development of the society as the dynamic expression of the self-learning human existence. p. 5. 2016. [Electronic resource]. Access mode: http://files.gisap.eu/sites/files/digest/119.indd_site.pdf

1.2. Study of historical works of easel painting

In the second paragraph of the first chapter, the processes of birth of historical works created by masters of fine arts in the culture of Uzbekistan in the second half of the twentieth century are analyzed. Interdisciplinary research is conducted in the synthesis of analytical methods of the culture theory and the theory of art. The essential foundations of historical works (idea, subject, theme), ideology and philosophical reading, as well as the creation of historical works by decorative-plane and volume-spatial methods are studied.



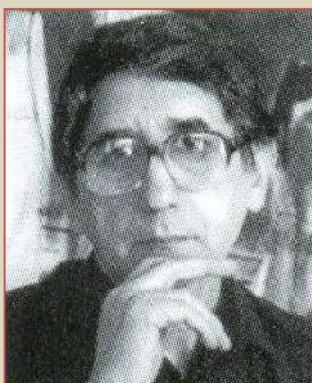
R.Akhmedov. Poetess Saida Zunnunova and writer Said Ahmad. 1978.

Rakhim Akhmedov. One of the remarkable paintings of the national artist R.Akhmedov is a picture depicting the conversation between the poetess Saida Zunnunova and the writer Said Akhmad, painted in 1978 with oils and stored in the State Museum of Literature named after Alisher Navoi of the Academy of Sciences of Uzbekistan. This picture is about the love and friendship of two talented people. The picture attracts viewers with its sincerity and heartiness of the relations of the characters depicted in the work.

The freshness of the early, bright morning is felt when the trees, dressed in green foliage, begin to wake up, like all nature. In the morning breeze, a white curtain rises, gathered in folds in the middle of the opening of the window. The writer enthusiastically tells his wife and companion, about something interesting, perhaps about the plot of a new story.

The poetess is sitting with her head on her arm, listening attentively to his friend. The picture is poetic, written light and beautifully. The action of the painting takes place at the summer house of the Writers' Union of Uzbekistan in the eighties of the past, twentieth century, when people strongly believed in the coming of a better future. It colored their lives, inspiring faith and hope. In just two decades, this faith will dissipate, like smoke from a white apple tree, like a morning mist.

Soon the poetess will leave this world and Said Akhmad will live alone for a long time in this summer house, only occasionally leaving it. God-given talented artist with a big heart and with a keen eye, Rakhim Akhmedov was able to capture on his wonderful canvas this moment, which was beautiful. It is no chance that the artist wrote about his work: "For me, painting is poetry, the landscape is what brings music, poetry and painting together, I really love poetry. In youth I even wrote poetry"¹².



Sagdulla Abdullayev. "The artist received a good professional training. He graduated from the Republican Art College named after P.P.Benkov, where he learned from B.I.Tokmin and then at the Institute of Painting, Sculpture and Architecture named after I.E.Repin in Leningrad city, S.Abdullaev learned from A.I.Segal - the master of theatrical and decorative painting. Although the artist did not work in the theater, he owed a great deal not only to his pedagogue, but also to the very specifics of the theatrical and decorative art, trained him to spatial thinking and the methods of positioning of

compositional decisions"¹³.

In his youth, the artist was fond of the lyrics of the poet Alisher Navoi. He defended a graduation diploma with the painting on the theme of the poem "Leili and Mejnun" by Alisher Navoi in the Art School named after P.P.Benkov in 1966. He began his creative activity right after the graduation from the Art Institute of Painting, Sculpture and Architecture named after Ilya Repin in the Leningrad city. Returning to Tashkent, the artist began to paint paintings about his contemporaries. He was interested in young architects, actors, mothers with children in baby carriages, resting in front of the theater named after Alisher Navoi. In the same years S.Abdullaev began to paint representatives of science and art. Later, this theme ceased to satisfy him. This happened in the 80-90 years of the last century, in the time of reassessment of spiritual values.

It was a period of great changes. In the works of S.Abdullaev in the 70-90s the theme of the modern city, which was lyrically interpreted by him has a vital place. In the painting "Young Architects", painted in 1976, young people are depicted who are discussing the project of the future architectural structure, located near a large opening of the window, behind which a capital city with boulevards, avenues, skyscrapers among the greenery. They are dressed in fashion of that time.

A small architectural model of the building, standing on the table, as if anticipating the buildings of the future, built already in our time, in the twenty-first century. It should be noted, the far-sightedness of the artist, who looked far ahead. In the composition, a general equilibrium of tonal spots and forms is observed. The color of the painting is exquisite, the style is laconic, the tone value of local colors are used in the clothes of architects.

¹² In Memory of the Master // artSan'at. Issue №1, 01.01.2012. [Electronic resource]. Access mode: <http://sanat.orexca.com/2012-rus/2012-1-2/master-2/>

¹³ Lakovskaya L.V. Dynasty of Artists. [Electronic resource]. Access mode: <http://art-blog.uz/archives/19439>

Everything in the painting is harmonized, and it conveys the spirit of the time of the second half of the 20th century. The work was exhibited at a youth exhibition in Moscow in 1977 and had a viewer success.



S.Abdullayev. Young architects. 1976.

The following picture "Evening Tashkent", created in 1974, depicted young girls who went to walk to the city after a hot day and crouched on a bench near the river Ankhor. The figures and the river are horizontally arranged in the composition, the color of the picture is cold with impregnations of warm colors of the girl's clothes standing on the right of the edge. The color of the girl's clothes balances the coloring of the picture and conveys the warmth of the summer evening. The whole appearance of the girls with their plastic movements corresponds to the spirit of the second half of the twentieth century.

"It is very pleasant to note that a number of his paintings have went down in the history of our culture, they have their own way in art. And he does his job with great professionalism. This is not a opportunistic personality, does not follow fashion. He is a very talented and deep person. And all his works are distinguished by soft

plasticity and harmony of light and color. All of his heroes not only contemplate the world, but also are in harmony with each other.

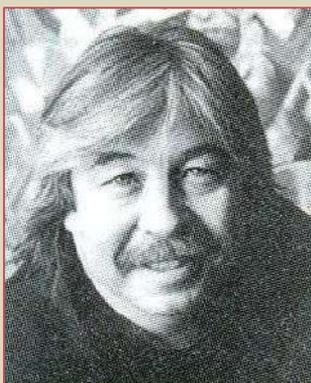


S.Abdullayev. Evening Tashkent. 1974.

This can all be seen clearly in his paintings. When you see all of his paintings together the artist's soul is clearly visible. His paintings about our capital are inspired with special love for Tashkent. His works are not only very harmonious, but also deeply national. They immediately show that this is S.Abdullayev's heroes, citizens of our country. This is concerned not only the paintings with heroes from the countryside, but also the city. This is the value of his paintings and his works can not be confused anywhere with anyone. Even without seeing the signature below in the picture, it is immediately evident that this is written by S.Abdullaev, because this person has his own plastic language and his own painting style"¹⁴.

Compositions in the paintings of the artist S.Abdullaev are simple and clear, they clearly reflect the time and people. The mood of the heroes is expressed, both in color and in the plastic solution of the paintings. His works carry a great figurative and poetic content as well as the creativity of the master can be interpreted as a "school of picturesque artistry" as an important phenomenon of social, aesthetic order. In the works of this artist, the idea of the beautiful took place. They formed a strong, aesthetic layer in his mind. The master has a bright personality, a developed world perception and a personal view of the tasks of art. His pictures show the depth of thinking, his spiritual culture and high professionalism.

¹⁴ Boris B. Academician Sagdulla Abdullaev prepared a personal exhibition for his anniversary. [Electronic resource]. Access mode: http://www.kultura.uz/view_3_r_5391.html



Javlon Umarbekov. In 1968 he painted the picture "Khussein Baikara and Alisher Navoi in his youth", which is kept in the State Museum of Literature named after Alisher Navoi of the Academy of Sciences of the Republic of Uzbekistan. "Back in 1968, as a student of the All- Union State Institute of Cinematography (Moscow), he exhibited the work "Khussein Baikara and Alisher Navoi in his youth". Many people, of course, remember it as skillful, virtuosic stylization"¹⁵- art historian, academician Nigora Akhmedova wrote.

"In the late 60's - early 70's of the twentieth century, J.Umarbekov studied and passed through his consciousness the genre of the Oriental miniature, creating bright colors and color chords in such paintings as "Khussein Baikara and Alisher Navoi in youth". The author used all coloristic shades in his pictorial arsenal, using colors magnificently. Virtuosity of painting and his color talent are pieced together. The color in the paintings is rich in shades, symbolizing a rich kaleidoscope of soul impressions"¹⁶.



J.Umarbekov. Khussein Baikara and Alisher Navoi in his youth. 1968.

¹⁵ Akhmedova N.R. Javlon Umarbekov, one of the country's leading artists, academician of the Academy of Arts of Uzbekistan, turned 70 years old. [Electronic resource]. Access mode: http://kultura.uz/view_8_r_7288.html

¹⁶ Egamberdiev A. The creative power of talent. // Evening Tashkent. 2017.

The picture shows two teenagers chatting among themselves. Young Alisher, holds a book in his left hand and introduces his friend Khussein Baikara, the future ruler of Herat, with his verses. Khussein is dressed in the festive prince attire, he listens attentively to Alisher, putting his left hand on his chest as a sign of respect. Alisher is dressed in a golden robe and a red headdress kulag.

In the opening of the window you can see two bridled horses. The picture is painted in a decorative-planar manner. The author's appeal to the miniatures of the Herat school is clearly read in the work, but nevertheless, the author's ability to draw figures correctly is shown, indicating that he received an academic, realistic education. Large, clean, local colors give the picture a festivity and give the viewers a joy from what they saw. As you know, the friendship between these two talented historical figures, lasted a lifetime and was fruitful.

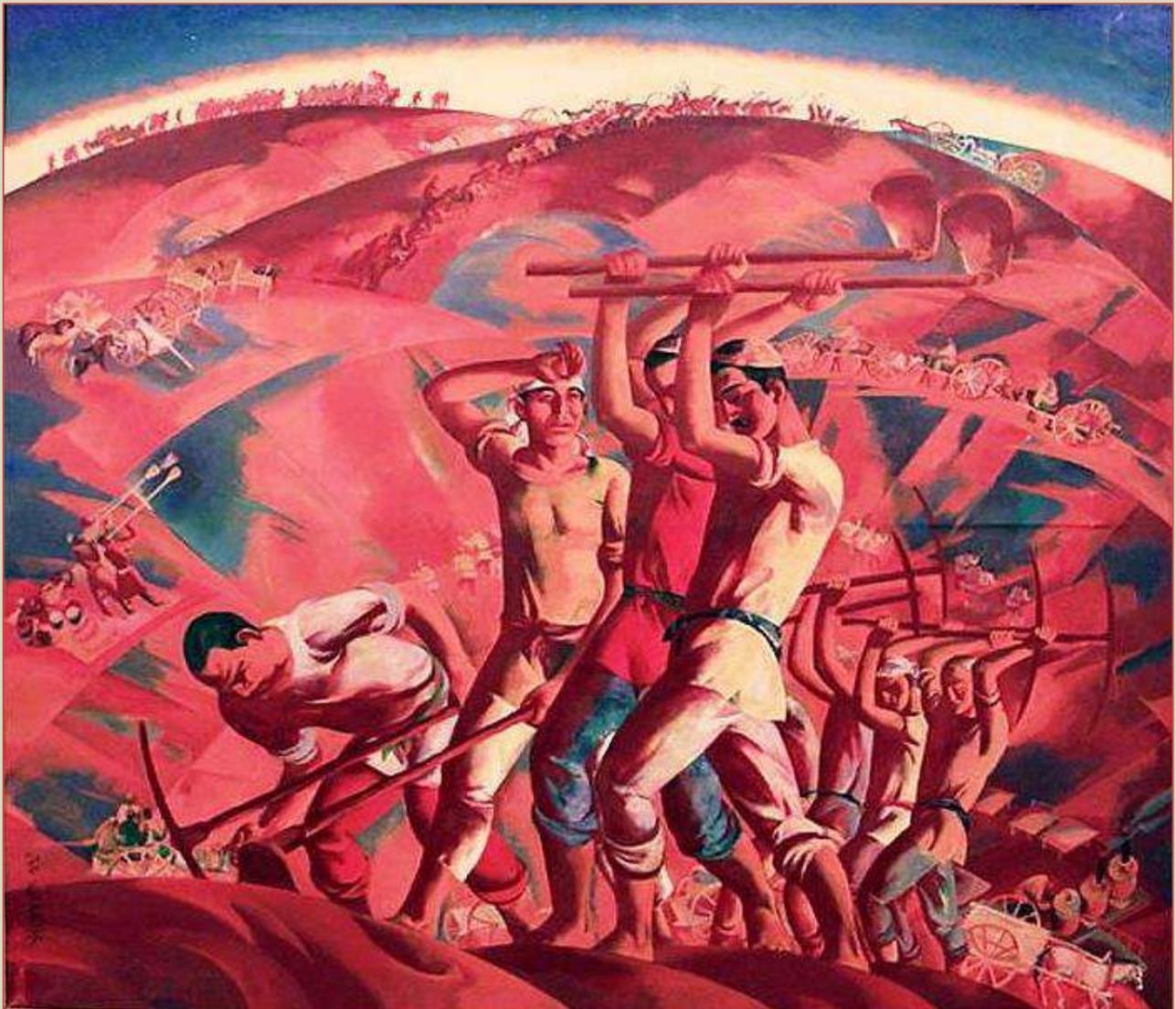


N.Kuzybayev. Alisher Navoi and Sultan Khussein Baikara. 1968.

In paraphrase to this picture, one can cite the picture painted by the master of fine arts Nigmat Kuzybayev in the same 1968 year, "Alisher Navoi and Sultan Khussein Baikara". Unlike the picture of J.Umarbekov "Khussein Baikara and Alisher Navoi in his youth", the heroes of N.Kuzybayev's painting are depicted in the prime of life, in adulthood. The colors in the picture are exquisite, refined. It was written in the best traditions of the European classical school, which did not prevent it from expressing the national character of the images, the peculiarity of the interior and the color of the nature of Central Asia, depicted on the background of the picture.

In 1977, the artist J.Umarbekov painted one of his early interesting paintings "Big Water" which was a hymn to the work of the Uzbek people. "The sun, as if melted, poured out onto the withered earth. Everywhere, as far as the eye can see, people are visible. In the buzz of construction, the trumpet sounds of copper carnai are intertwined, as if measuring the beat of the movements of the workers.

In the foreground a group of tanned guys with ketmen and pickaxes chop the ground. The motions of people are rhythmic. Their faces breathe with labor inspiration and fervor. Afield, the sowlbelly samovars smoke, inviting tired people to refresh themselves with fragrant tea.



J.Umarbekov. Great Water. 1977.

"I felt a duty to paint such a picture" - says J.Umarbekov – "although many works have been painted on this theme, including by well-known artists. The struggle for water is an age-old problem of the peoples of Central Asia. Water is new lands, cotton and wheat, many other things that our land can give birth in abundance, it is only necessary to water it with moisture"¹⁷. The people of Uzbekistan built the famous Big Fergana Canal in a short time, the water of which the people of our country needed so much. The painting is painted in hot colors, symbolizing the heat and sultriness, which people overcame, working from dawn to dusk. It was a self-sacrificing, heroic work.

It is excellently read in the painting, in its very composition and in the energetic movements of people, working with picks and ketmens. With their heroic work, the people wrote a new page in the history of Uzbekistan. In the 30-40s of the twentieth century in Uzbekistan there was still no big machinery, no excavators, no dump trucks, but only a great desire owns people, to dig a canal and conduct Big Water.

¹⁷ Jalalova D. Umarbekov Javlon. [Electronic resource]. Access mode: <http://babanata.ru/?p=18008.html>

Necessity had inspired the people to this manual work. This picture is comparable to the paintings of the famous Mexican artist Diego Rivera, who painted the heavy, physical work of Mexican campesinos-peasants in his numerous wall paintings and paintings. It is possible to draw an analogy in the painting style, in the integrity of color spot, in the angular graphics of the characters of the painting as well as in their energetic movements. Javlon Umarbekov is a master of bright and unique personality. His works - a colorful embodiment of his temperament and professional skills with his ideological and creative aspirations.

“Homo sapiens”¹⁸. One of the paintings of that period is the piece of the artist J.Umarbekov "Homo sapiens", painted in 1980. It is in the State Art Museum of Uzbekistan. This picture shows the great figures of science and culture who lived in past centuries. You can see the poet Alisher Navoi next to the ancient Greek philosopher Aristotle and the scientist of the twentieth century, Albert Einstein. Next to Abu Ali ibn Sina (Avicenna) and Abu Raykhon Beruni the Russian chemist Dmitry Ivanovich Mendeleev is depicted.

From the memoirs of the artist Aziza Mamatova: "While the students of the 3rd and 4th year of the Leningrad Art Institute named after I.E.Repin, Sagdulla Abdullaev, Bakhodiy Jalalov and I came to Moscow at the invitation of Javlon Umarbekov. Our countrymen studying at the Surikov Art Institute in Moscow Alisher Mirzaev, Shukhrat Abdurashidov and Otakhon Khamdamov (nephew of the talented artist Khamdami, who died in the Second World War) also visited him. Otakhon Khamdamov was our classmate at the Art College in Tashkent. We stayed at the dormitory of the All-Union State Institute of Cinematography, where Javlon studied.

It was then he showed us the first sketches, which later grew into his painting "Homo sapiens". In an interview with the author, which took place on October 5, 2012, the artist told: "The picture "Homo sapiens" was written for the anniversary of the great scientist Abu Ali ibn Sina 1980. The initial idea was the creation of several monumental paintings about the famous personalities of Maverannar, such as Alisher Navoi, Abu Ali ibn Sina, Amir Temur, Mirzo Bobur, Khussein Baikara and others.

Firstly, it was an idea of a picture about Abu Ali ibn Sina. At first I did not know where to start? To create a portrait or paint a picture of his life? He was a very multifaceted person, but his life is not completely known. What place does his legacy occupy in the world of science? Since he was a scientist with encyclopaedic knowledge of the world. It was necessary to make a list of well known scientists with whom one could compare him.

I got a huge list. All their images I could not fit into one picture. Therefore I decided to select from this list the most outstanding personalities who could be in the picture next to him. I wanted to paint an original work of fine art. All his life, Abu Ali ibn Sina traveled, wishing to find people who shared his convictions, until he arrived in Khorezm, in the Mamun Academy, where he met Abu Raykhon Beruni. Then the composition of the picture was found, the plot of which was the search for truth by the great scientist. Complexity consisted in the transfer of the meaning of the picture by pictorial language. As the common folk say, the truth may be naked. And therefore, the symbol of such truth for the picture, was the image of Venus from the work of the Italian artist of the Renaissance era, Sandro Botticelli "The Birth of Venus".

Figuratively speaking, I "invited Venus to my picture". Many did not understand this symbol and asked me why I included Venus by Botticelli in the center of my picture, I replied that I had reflected it in my work as a symbol of truth". The leitmotif appeared in the picture - the semantic compositional center and the artist began to string images of outstanding

¹⁸ Mamatov U. Thinking on the painting of the artist Javlon Umarbekov "Homo sapiens". p. 161. [Electronic resource]. Access mode: http://gisap.eu/sites/default/files/xvii_konferenciya_www.pdf

personalities around this truth. Further, J.Umarbekov during the conversation said about his picture the following:



J.Umarbekov. Homo Sapiens. 1980.

"From left to right, in the first row I pictured Kamoliddin Bekhzod, who lived a very difficult life, he was both an artist and a poet. One of the great thinkers of antiquity was Aristotle - the teacher of Alexander the Great, who showed him the way forward to the East. Next to Aristotle is the great poet Alisher Navoi, creator of the literary work "Khamsa-Pyateritsa", near him stands the poet Dante Alighieri equal to him in strength of influence of his talent on the readers, who described the seven circles of hell in his work "The Divine Comedy".

The image of Leonardo da Vinci is painted from his self-portrait, he is depicted next to the truth - Venus. Here is Abu Raykhon Beruni, who calculated the coordinates of the location of the unknown in his time America continent beyond the ocean, far in the West. A huge contribution to basic science was made by Albert Einstein, who gave the world the formula of relativity theory. A little further away from the group of scientists, Abu Ali ibn Sino himself is sitting and thinking, because of which this picture was conceived".

The fact that by the movement of his figure Abu Ali ibn Sino repeats the image of the prophet Jeremiah, sitting in deep thoughtfulness, created by the great master of fine art of the Italian Renaissance, Michelangelo Buonarroti, does diminish the dignity of the Javlon Umarbekov picture. He holds a human skull in his left hand and as if he is asking himself. Who are we? Where did we come from? Where are we going?

The image symbolizing the lie whispers doubts in his ear, it is painted in dark tones. To the right, from the edge, the poet and scholar Omar Khayyam is represented in life-size, who sang the earthly life pleasures in his quatrains, not forgetting to mention its temporality. Behind Omar Khayyam is a mathematician and astronomer Konstantin Eduardovich

Tsiolkovsky - a great Russian scientist who dreamed of flying to the moon and made a huge contribution to the exploration of space.



J.Umarbekov. Homo Sapiens. 1980. Fragment.

Finding the picture composition, a lot of sketches were created, until a decision was reached, which was embodied in its final version. The master introduced circular lines in it and at the very top, in the center, depicted the lunar calendar, enriching the work with images of the formula of the atom in a circle, the human embryo and the genetic code of plants. They symbolize the life on earth and are associated with such sciences as physics, genetics and biology. He also pictured a man in space, symbolizing the progress of human thought, about his great step-going into space.

Likewise the artist entered the formula of decimal numbers in the picture, discovered by Abu Raykhon Beruni in India. In the center of the golden section of the picture are an hourglass, indicating that time flows inexorably, like sand, talking about life going into oblivion and only the fruits of human labor and its deeds remain. The hourglass is located near the right foot of Venus. So, all parts of the picture, were united by a single idea and it created a completeness. The main purpose of the author was the desire to encourage the viewer to thinking and the possibility of creating their own versions about the meaning of life in the picture.

This was the main task of the master. The picture is painted in golden brown tones and only the apparel of Abu Ali ibn Sina is painted in cardinal red oil paint. Thus, the artist accentuates the viewer's attention on the image of the scientist. There is a tonal and color harmony in the picture. The work is created on levkas, the basis of which consists of two identical shields, connected firmly with each other and stretched by a primed canvas. In the early 1980s, the scientist A.Kamensky wrote in his article "Documentary Romanticism": "The universal time of world culture has developed gradually, which now does not want to know the chronological boundaries and everything that was once created is considered today a reality. Significant in this sense, deep in idea and theory, powerfully painted canvas "Homo sapiens" by J.Umarbekov"¹⁹.

The search for truth, a worthy and noble goal, daily indefatigable creative work became the meaning of life of the artist J.Umarbekov - the master of fine arts in the culture of Uzbekistan. "Time changes" in the paintings increasingly began to go beyond compositional stylistics, internal and external chronology of images, drawing closer to the broad social and spiritual problems of the epoch. The concrete variants of the solution of the problem that have arisen in this connection are numerous and of various character ... Works were created that were conspicuously and consistently devoted to such a concept. Unlike the paintings of the early 1970s, when images arose in terms of a purely subjective experience, the "Homo Sapiens" carries a large, generalizing thesis, proclaiming the triumph of the search and discovery of reason that cement the entire history of civilization. This is based on the temporary structure of the picture. There are no specific details of modern life in it, but the very unification of the characters taken from different epochs is made from the positions of today's view of history. The very territory of installation is our time, our world view"²⁰.

The humanistic idea of the painting "Homo Sapiens" confirms the connections between the East and the West and goes back centuries. Coeval of Abu Ali ibn Sina the philosopher Al-Kindi wrote: "We should not be ashamed of the approval and finding of the truth, wherever it comes from - even if it is from far tribes and peoples of not neighboring countries ... The truth ennobles everyone"²¹.

Aziza Mamatova²². "In 1974, I began to paint the picture "Girls - machine operators". It was planned under the impression of the poem of the Uzbek poet Turaba Tula. Valor and courage, inner and outer beauty of Zamirakhon, Anorkhon and Marifatkhon captivated me as much as the poet. The picture shows the images of three girls who dedicated their lives and work to growing cotton and collecting it on the "Blue Ships", as cotton-picking machines were called at that time. They unequalled work inscribed their names in the history of Uzbekistan. To the Congress of new 1968 year, the leadership of the USSR worked out a seven-year plan for building communism, after which the people had to live in the bright future.

Throughout the country, an agitation campaign was launched, which calls on the people to bring this future closer by their communist labor. Girls from rural areas were encouraged to get behind the wheel of cotton-picking machine, which would save home-folks from hard, manual labor. The courses of machine operators were opened everywhere. After completing the course, the girls were given overalls and tarpaulin boots and put them behind the wheel of cotton-picking machines. Throughout Uzbekistan, a song written by the poet Turob Tula "Popning popuk Kizlari" (in Uzbek) – "Lovely girls from the Pope", which was performed by

¹⁹ Kamensky A.A. Documentary romanticism. // Creative work. №10, 1982. p. 21.

²⁰ Kamensky A.A. Umarbekov Javlon [Electronic resource]. Access mode: <http://babanata.ru/?p=18008> html

²¹ Rosenthal F. The triumph of knowledge. - M.: "Science", 1978. p. 342.

²² Mamatov U. The history of one life.

famous singers on radio and television, became popular throughout Uzbekistan. An example emerged from the life of machine operators - Tursunoy Akhunova, who received the rank of "Communist Labor Hero" for her work. She collected about 400 tons of raw cotton per season. Subsequently, she fell sick seriously with cancer to 40 years of her life.



A.Mamatova. Girls-machine operators. 1974.

A.Mamatova: "On the wave of this advertising company, in the fall of 1973, I decided to go to the Pap District, Namangan region, Fergana Valley, to get acquainted with the life of the heroines of the famous song and paint a picture about them. There were endless cotton plantations around me, treated with defoliants from small planes, so that the foliage would fall from the cotton bushes and it would be easier to collect cotton with machines.

The cotton-picking machines "sailed" these cotton fields driving with young girls (19-20 years old). When I reached the board, I asked the watchman to send a letter to the head of the state farm, addressed to him by the famous people's writer Odil Yakubov. Before I left for the state farm, he instructed me to transfer this letter to the sovkhos board (Soviet farm).

A girl named Anorkhon, who is depicted in the picture in the center, was one of the assistants to the chairman of the state farm. She was called out to the boards and charged with caring for me. The letter did say, as Anorkhon said, that I was sent from the Writers' Union

and the Union of Artists of Uzbekistan, to collect material for picture about the machine operators girls and most importantly, it did say that I would be safely sent back to Tashkent in time. I was 25 years old, and little older than my heroines in the picture.

The working pattern in the fields at the height of cotton picking campaign was harsh. At 5 o'clock in the morning the girls were already behind the wheel of the machine and finished at 6-7 pm. They worked from dawn to dusk. I was amazed by their optimism, their boundless faith, that they bring the bright future of the country to life with their nonstop hard work and their faith in it was so great that they deserved, undoubtedly, to be immortalized in the picture. They were beautiful!



A.Mamatova. Generosity. 1990.

They attracted me as much as the poet Turab Tula, with their external and internal beauty, valor and devotion to their profession and country. I made friends with the girls. During the fall and cotton collection, I watched them carefully. Each of them had his own character, I drew attention to how they behave themselves in their personal and everyday life. Leave-taking with Anorkhon was sad. She drove me in the sidecar body of her old motorcycle to the motorway and dropped me off, she said: "Then go yourself. Stop the shuttle bus Kokand-Tashkent and on it you will reach the capital and we can not go out of the district". We hugged each other tightly and I waved farewell after Anorkhon behind the wheel of the motorcycle, which quickly rolled, lifting a cloud of dust along the country road.

In December, I went to the Leningrad city, where I continued my studies at the refresher courses for teachers of universities. I had the pictorial material for the painting "Girls Mechanizers" with me. There, in an art studio under the guidance of professors Mikhail Mikhailovich Devyatov and Boris Mikhailovich Lavrenko I painted this picture. The size of

the picture is 160x140, it is painted with oil paints. The composition of the picture is simple. Three girls in overalls stand next to a cotton-picking machine, facing the viewer. But how many feelings and warmth in each of them. Zamirakhon who stands on the left have a fragile, lean figure and a serious face with a pensive look. On the face of Anorkhon - a bright smile, her look is directed into the distance. Her left hand is on the shoulder of tightly folded Marifatkhon. Marifatkhon also has a friendly smile on his face. I remembered these characters and painted them.

Almost half a century later, during a break of the scientific conference devoted to the 575th anniversary of the birth of the poet Alisher Navoi, a middle-aged man came up to me and introduced himself as a scientist-culturologist. He said: "Aziza opa, I'm from the place where you collected the visual material for your picture "Girls-machine operators". From the conversation with him I learned that the girls depicted in the picture, later, were ill for a long time". This was the time of "Developed Socialism" in our country. Girls - machine operators were bright representatives of the youth of the historical epoch of the 70-90s of Uzbekistan. This is the story of the picture "Girls-machine operators".

In the following years, the artist continued the cycle of paintings about the women of the village. In 1986, the painting "Generosity" was created, which was kept in the State Museum of Art. This work is the result of life's impressions, observations and reflections on them. Portraits of heroines of the artist are written from girls from the surrounding villages, which is located near the city of Kokand in the Fergana Valley. Their images embody and reflect the inner spirit of rural women carrying a crop on their shoulders - a gift from the Mother Earth, the abundance of which is created by their hard work. In the center, against a background of a pomegranate tree with purple fruits, a mother with a child is depicted. The painting praises work and motherhood - the beginning and continuation of life in this vast world. Working on the picture, the artist recalled beautiful, feminine images from the history of the fine arts of world culture.

In 1977, the grand opening of the club of creative youth and the experimental theater "Ilkhom" – "Inspiration" in the city of Tashkent, took place and it had already won recognition. Here artists, actors, musicians often gathered to talk about the ways of development of art, discuss a new play, listen to the work of a budding composer, argue about the pictures of a young painter. Such meetings and discussions enrich young people spiritually, develop their outlook, bring up taste, help in the creating of new works. On February 5, 1977, in the halls of the "Ilkhom" club the first exhibition of artist Aziza Mamatova was opened. The theme of her paintings is a young coeval. She showed it during work and a brief rest, in moments of meditation and conversation. The artist aspired to convey the most characteristic features of the portrayed coevals, which made the images more capacious and expressive"²³.

The artist tried, as often as possible, to show works in a variety of institutions - from specialized art halls and galleries, to educational institutions, so that as many people as possible get to know her works. This was a significant moral "feeding" for her, an incentive for further work. A.Mamatova: "In 1977, I began to paint a picture about young scientists of Uzbekistan. They were beautiful both intelligently and physically. They were fond of physics and lyrics, so this topic became actual for me. It was 1980-90 years - the time of fermentation of minds, when it was necessary to think about many things in life".

²³ On the canvases - Coeval. // Komsomolskaya pravda. 1977.



A.Mamatova. Conversation. 1980.

The picture "Conversation", created in 1980, depicts scientists: biophysicist Bek Toshmukhamedov, radiobiologist Azim Turdiyev and the head of the school of biochemists Jakhongir Khamidov. The viewer sees young scientists, concentrating on pondering and discussing an interesting scientific project.

B.Toshmukhamedov was the founder and head of the school of biophysicists in Uzbekistan. He and members of his school, repeatedly organized symposia in Tashkent city, in the 70-80s of the last century. Scientists from the Leningrad and from the Moscow were invited to these events. The famous biologist Alexander Spirin came from Moscow along with his students. Symposiums, as a rule, were held in nature, in one of the picturesque suburbs of Tashkent. These meetings gave impetus to the creating of the picture.



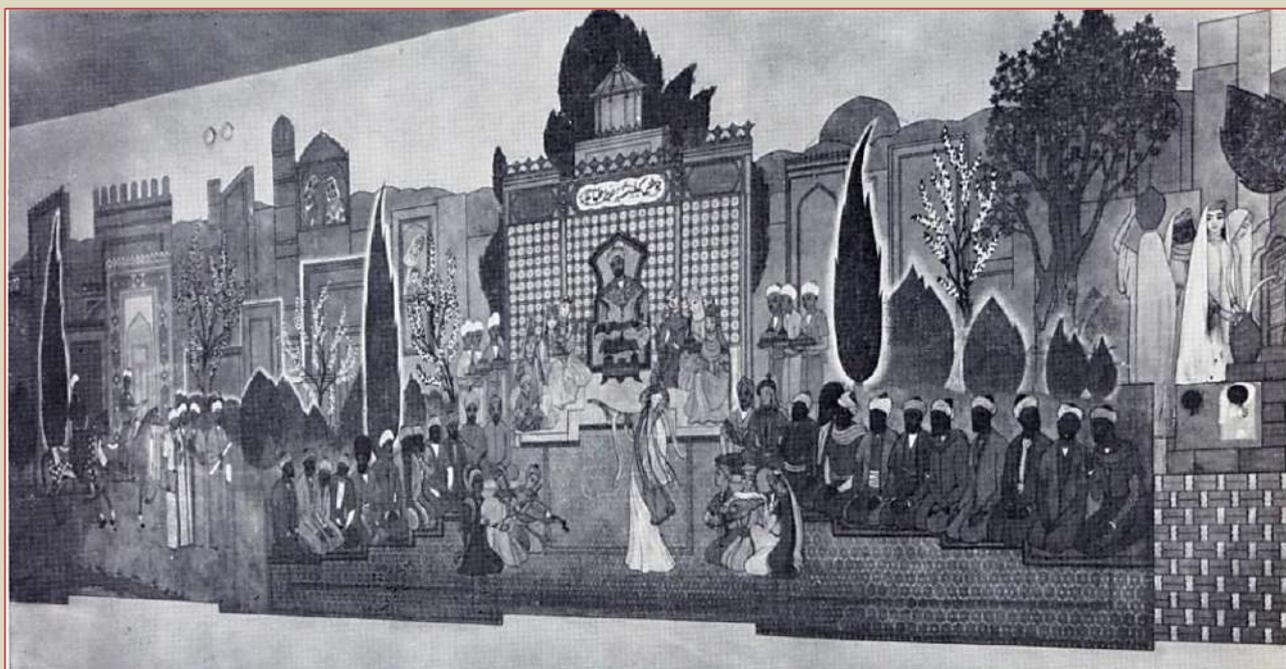
1.3. Works of monumental and decorative painting and sculpture

The second half of the twentieth century was fruitful for the activities of masters of fine art in sculpture, mural and decorative painting. Such masters as Chingiz Akhmarov, Anvar Akhmedov, Ozod Khabibullin, Abdukadyr Salokhiddinov, Ilkhom Jabbarov, Arnold and Viktor Gan, Anvar Rakhmatullaev, Bakhodyr Jalalov and many others actively created works in the historical genre of fine arts.



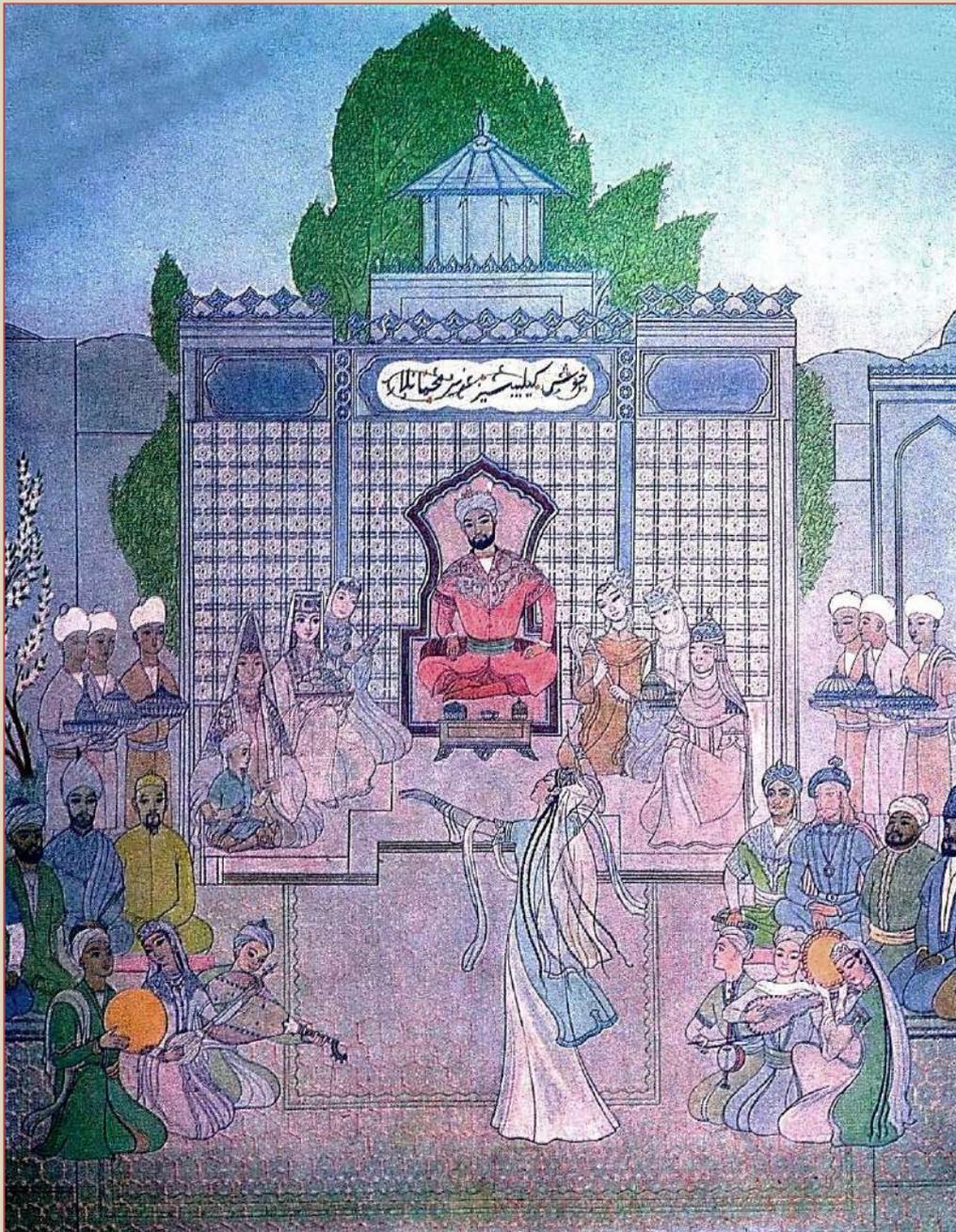
Chingiz Akhmarov. Chingiz Akhmarov was born in 1912 in a large Akhmarovs family in the Troitsk - small ural town. In 1927, he went to the Perm Art College... Subsequently, the artist remembered the years of study: "Art School taught me the basics of art, gave a ticket to life. But the real and fundamental beginning of my formation, as an artist, was Samarkand!"²⁴.

In the Samarkand city, Ch.Akhmarov made the first independent steps in creativity. Here the artist was keen on mural under the guidance of an enthusiast of this direction, the monumentalist V.Savin. A graduate of Higher Art and Technical Studios, V.Savin gathered around himself talented young artists who traveled to the cities and villages of the republic. It was then that Ch.Akhmarov decided to devote himself to mural. The artist was struck by the scale, color and globality of this trend, where he had the opportunity to express his deep understanding of the philosophy of life, the beauty of the human soul in paintings on a large space. "In 1935, Ch.Akhmarov left for Moscow, where he met with the famous graphic artist V.Favorsky, showed him his work. He carefully studied the material with interest and then said: "Young man, I think that you will have to go the second year of the art institute".



Ch.Akhmarov. Social function in honor of foreign guests by the Mirzo Ulugbek ruler. 1970.

²⁴ Iskhakova M. Knight of the Eastern lady. [Electronic resource]. Access mode: http://map.top.uz/publish/doc/text79001_chingiz_ahmarov_rycar_vostochnoy_damy.html



Ch.Akhmarov. Social function in honor of foreign guests by the Mirzo Ulugbek ruler. 1970. Fragment.

Ch.Akhmarov came to the monumental faculty headed by I.Grabar - a brilliant expert of the foreign art history, the outstanding masters of painting V.Favorsky, F.Shemyakin taught there. In his lessons I.Grabar with enthusiasm and profound knowledge of the subject told students about the great masters of the Renaissance - Raphael, Michelangelo, Veronese. A talented monumentalist N.Chernyshov let them into the secrets of icon painting of the outstanding artists of ancient Russia - Theophanes the Greek and Andrei Rublev. The artist L.Bruni discovered the "secrets" of mastery of modern artisans-monumentalists for them"²⁵.

An example of historical mural of the period of the 1970s can be wall paintings on alabaster "Social function in honor of foreign guests by the Mirzo Ulugbek ruler". In 1970 the master of fine arts Ch.Akhmarov performed this painting in the "Yulduz" – "Star" cafe, in Samarkand city. The artist masterfully decided, based on the traditions of medieval

²⁵ Iskhakova M. Knight of the Eastern lady.

miniature schools, thematic and compositional problems. A great achievement is harmony in coloring, a well-transmitting state of spring, the beauty of nature as well as architectural ensembles beautifully woven into the fabric of the composition.



**Ch.Akhmarov. Social function in honor of foreign guests
by the Mirzo Ulugbek ruler.1970. Fragment.**

For many paintings on the historical theme of the Amir Temur and Temurids epoch, the background was the architecture that emerged from the IX century in the Islamic world. These are not only mosques and madrassas, palaces and their interiors, caravan-serai and shopping malls on lively bazaars, buildings with pediments that were decorated with majolica and ornaments made of ceramic plates, in which the texts of suras from the Koran were interwoven in the cities of Samarkand, Bukhara, Shakhrisabz, Herat and others.

Who was in these cities, probably felt the fragrance of the Middle Ages in them. Buildings were erected mainly from burnt bricks, which ensured their safety for many centuries. They were crowned with domes of a different shade of turquoise and emerald colored ceramic plates. The main property of the medieval art culture was the miniatures created by the outstanding miniaturists Kamoliddin Bekhzod, Makhmud Muzakhib and their students who achieved a high degree of perfection in their works. Such works educate the viewer both aesthetically and spiritually, forming it.

With seal of ethics and culture of the Uzbek people painted all the works of the master of fine arts of Ch.Akhmarov. A special, moral atmosphere, mentally-refined, ancient and sharply perceived culture of Uzbekistan, is felt in all the creative works of this master.

He said: "I never set as my goal to create my works as miniature. I wholeheartedly love and study the works of outstanding miniaturists who created an unsurpassed art school. The art of miniature fascinates me with the vitality of the depicted events, people, the beauty of nature, the amazing harmony of color, the sincerity of the artist's feelings. It is for me an

inexhaustible treasure, my inspiration, my school. The art of miniature for me is equivalent to the art of the great Italian artists Giotto and Masaccio"²⁶.

Returning to the painting of Ch.Akhmarov in the "Yulduz" cafe in Samarkand, you can be surprised by the variety of images of guests from different countries, in various clothes and hats. Observed by the artist scenes from life, you can see today. Here girls and young women gathered at a water source with jugs and an elderly woman looks at them. There, where men sit, to the right and left of the throne of the ruler Mirzo Ulugbek, there is a lively discussion of the dancing movements of the young dancer. These images of various life scenes can attract the viewer's attention for a long time. Architectural ensembles of buildings against the background of painting, connect these scenes together. The integrity of the image is preserved due to a single silvery color, perfectly conveying the state of light and spring evening.



Photo by K.Enkeev. The subway station named after Alisher Navoi. 1984.

Many historical works of fine art were created at the metro stations of Tashkent city. "The 20th century brought a lot of brilliant and interesting monuments to the treasury of Uzbekistan's architecture. One of the most significant creations of the last century can be called the Tashkent Metro, which is the legitimate pride of our country, which has gained fame as one of the most beautiful in the world. For the entire period of the Metro's existence, we are accustomed to it, but by becoming a daily transport, it does not lose its former reputation of "miracle" - the miracle of art. The design of the stations of the Tashkent metro

²⁶ Umarov A.R. Chingiz Akhmarov. - T: Literature and the Arts, 1979. p. 21.

was attended by famous architects, monumental artists, sculptors, who tried to give each station a unique architectural and artistic image"²⁷.

Alisher Navoi metro station, opened in 1984, is considered one of the completed in terms of decorative design and overall design. It, thanks to the paintings on the ceramic panels, reflecting the images of seven beauties from the work of the poet Alisher Navoi, make a great impression. At this subway station, a person experiences a festive feeling, as if he is in one of the beautiful palaces of the medieval East. On all sides there are beautiful faces of girls and boys - heroes of poems of the great poet and this is largely due to the authors of sketches, which were painted and a ceramic panel of masters of fine arts of Ch.Akhmarov, I.Kayumov and sculptor A.Shaimuradov.

Authors of ornamental decors were R.Mukhamedjanov, A.Rakhimov, I.Shermukhamedov and others. The atmosphere of the holiday was created with their talent, which is experienced by the visitor of this station. Delicate, light turquoise colors prevail in all elements of the station's decoration. Paintings and panels, images depicted on the walls, as if woven from smooth, flowing luminous lines and music is heard streaming from them. We can say that the design of this station is one of the high achievements in the fine arts and architecture of Uzbekistan of that period.



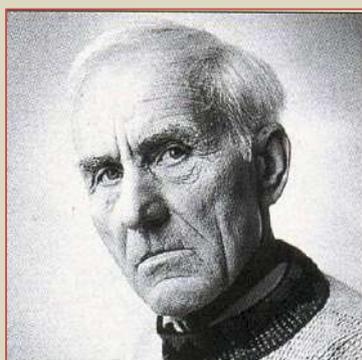
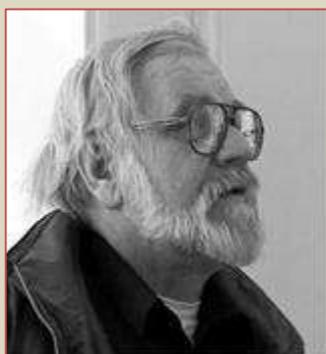
The Alisher Navoi subway station. Fragment of a ceramic panel. 1984.

"When designing metro stations, special attention was paid to the search for original artistic solutions, taking into account the peculiarities of national architecture and decorative design. Design attracts the eye and gives aesthetic pleasure. Each station is distinguished by its expressive personality. None of the stations repeats the other. The genuine synthesis of architecture, monumental art, design and aesthetics contributed to the achievement of a high level of artistic quality in the design of a number of stations, such as: Alisher Navoi, Cosmonauts, Pushkin, Mustakillik Maidoni, Aibek. These stations are remarkable for their amazing beauty, uniqueness of images, national color, beauty of architectural compositions"²⁸.

²⁷ Khikmatullaeva K. Art decoration of the Tashkent underground. // The Star of the East. № 1, 2014. p. 114.

²⁸ Khikmatullaeva K. Art decoration of the Tashkent underground.

The author's photo project of Kamil Yenikeev cause someone to feel a sense of patriotism. In 2016 he managed to shoot in the Tashkent subway. The project is called "Tashkent Metro". According to the author: "I was looking for an opportunity to make such a project for a long time, not because it would bring me a lot of money or make me popular, I just love my Tashkent. I love his unforgettable beauty, charm, his style and I really want so many people to see what I see, and I do not need to go for this beyond three seas, this is mine. One of the components of my city is undoubtedly the metro. The Metro of Tashkent is not just a subway in which people move from point "A" to point "B", they are still amazing in their beauty stations, each of them has its own style and each has its own soul"²⁹.



The authors of the medallion paintings at the metro station "Cosmonauts" are **Arnold Pavlovich Gan** (1928-2000) and **Victor Pavlovich Gan** (1947).

Arnold Pavlovich Gan – "Muralist, painter, draftsman. Honoured Artist of Uzbekistan.

He studied at the school of Art named after P.P.Benkov from A.Volkov and V.Ufimtsev in the years 1943-1948, then from 1948-1954 in Leningrad Higher Art Industrial School named after V.Mukhina. His teachers were – V.Mukhina, E.Belashova, Deineka, V.Favorsky. He taught at School of Art from 1955 to 1962. He was the first chief artist of the Tashkent city.



Photo by K.Enkeev. The metro station Cosmonauts. 1984.

²⁹ Beauty of the Tashkent Metro. [Electronic resource]. Access mode: <http://www.fresher.ru/2016/02/15/krasota-tashkentskogo-metro/>

Victor Pavlovich Gan – The muralist, painter, stained-glass artist, graduated named after P.P.Benkov in 1966, under the direction of B.I.Tokmin. Then Leningrad Higher Art Industrial named after V.Mukhina in 1974. The brother performed many monumental objects in Uzbekistan: mosaics, frescoes, paintings, reliefs (metro station Cosmonaut Avenue – painting of plafonds, Alisher Navoi Palace of Arts (Panoramniy film theatre) – lobby painting, reliefs of the tea house "Samarkand Dorboza", Drama Theater in Urgench – painting in the lobby – 400 sqm and others"³⁰.



Photo by K.Enkeev. Medallion. A. and V.Gan. Yuri Gagarin. 1984.

From 1970 to 1990, in the process of metro building in Tashkent, works were created for all types of monumental and decorative art: paintings, sculptures, high reliefs on historical themes at many metro stations. "A completely different style of the "Cosmonauts" station. The station has a multi-column hall and two vestibules connected by an underground passage. The architectural and artistic design of the station is dedicated to the theme of cosmos. The interior of the hall is decorated with medallions of artistic ceramics with the image of the great astronomer Mirzo Ulugbek, the legendary Icarus, the first cosmonaut Yuri Gagarin and others. The ceiling of the hall is decorated with stars made of cast glass. The interior of the vestibules is lined with metal, decorated with mirrors, granite and marble, the materials correspond to the theme of astronautics, the designers of the station managed to create the atmosphere of a spaceship that is distinguished by its uniqueness and soleness"³¹. For example, at the metro station "Cosmonauts" there were painted murals in the "Encaustic" technique, 12 compositions in a light - umber range on the theme "Mind, the Universe, Mankind". They are enclosed in round medallions of ceramic plates of ultramarine color, made by ceramist I.Kedrin.

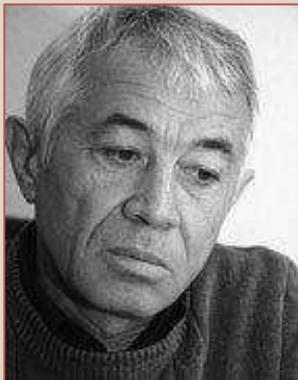
³⁰ History of the Gan family. [Electronic resource]. Access mode: <http://sebezh.borda.ru/?1-2-0-00000090-000-0-0-1302331802>

³¹ Khikmatullaeva K. Art decoration of the Tashkent underground.

The first cosmonaut of the Earth, Yuri Gagarin is depicted on the first medallion. He was born on March 9, 1934, in Gzhatsky (now Gagarin) district. The love for him and the veneration of him by people were enormous. The astronaut was a modest, charming and extremely popular man not only in the USSR, but also abroad. In all countries where he went, he was greeted with enthusiasm and respect. Artists Arnold and Victor Gan, managed to show it during the flight, in space. Yuri Gagarin greets the people of the Earth with a raised hand. The composition depicts a planet, with craters and vortices on its surface. The portrait is created very similar to him in life and performed with great skill.

The next portrait is a portrait of Valentina Tereshkova. She was born on March 6, 1937, in the village of Bolshoe Maslennikovo, in the regional center of the the Russian SFSR. The world's first female astronaut is pictured inside a spaceship, holding a bunch of white chrysanthemums in her hands, which makes her portrait lyrical. She looks feminine, although Valentina Tereshkova is dressed in a bulky cosmonaut suit with large gloves and a spacesuit. A portrait of Sergei Korolev is convincing. He was born on December 30 in 1906 in Zhitomir. As he grew to adulthood he became a scientist-designer of rocket technology. S.Korolev was the founder of practical cosmonautics and his permanent organizer and leader. One of the largest figures of the twentieth century in the field of space rocketry and shipbuilding. On the medallion he is depicted with the folding of the drawings on one hand and with the compass on the other. He pensively peers at the screen of the monitor that shows the astronauts in space. In images that have become historical persons after nearly half a century, a hymn to the hard work of astronauts, forced to part with the Earth for a long time, sounds.

In one of the medallions the grandson of Amir Temur, the ruler of Samarkand, the great astronomer Mirzo Ulugbek (1394-1449) is depicted in three quarters. His face is pensive, his sharp gaze is turned inward. In one hand, he holds an astronomical device and the other leafs through a book where observations of the stars were recorded. In general, his image reflects the wisdom and knowledge of the cosmos, with which he shared with humanity in his scientific heritage.



One of the masters working in the monumental and decorative art is **Ozod Khabibullin**. "The direction in painting is fantastic realism in Central Asian traditions. He works in such forms as mosaic, painting, relief of chamotte, art metal, sculpture. The author has made more than 55 monumental works in Tashkent. In Uzbekistan, he designed the metro stations in Tashkent, executed the mural "Great Scientists of the East" for the interior of the Academy of Sciences in Tashkent, the "Living Planet" for the press center of Uzbekistan, mural paintings "Kinds of Arts" for the halls of the conservatory building. He was born in 1949 in the

city of Gijduvan, Bukhara region. In 1973 he graduated from the Tashkent Theater and Art Institute named after A.Ostrovsky, the workshop of Chingiz Akhmarov"³². In 1984, O.Khabibullin has made high reliefs, dedicated to the work of the great Uzbek writer-classic poet Aybek (Musa Tashmukhamedov), at the metro station named after him. Above the main staircases of the metro station there are fashioned high relief panel on the theme of the works of Aybek, in the form of book pages. On one of them, a writer is depicted.

The high reliefs are made with great skill and feeling, it is evident that the master of fine arts O.Khabibullin, got into the character of the writer. In one of the high reliefs the figure of

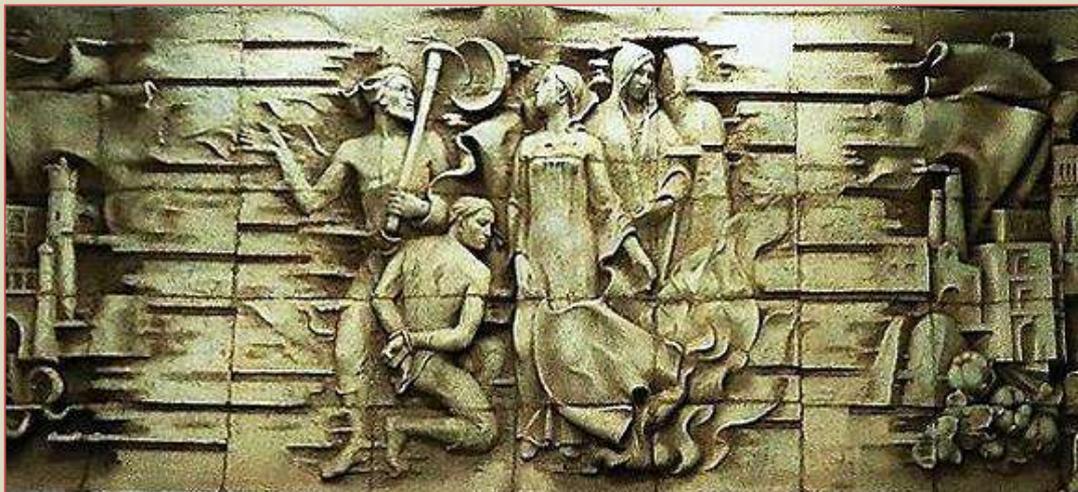
³² My house. Ozad Khabibullin. [Electronic resource]. Access mode: <http://rinfom.ru/kartiny/104-zhivopis/791-ozad-khabibullin>

the writer is created in the center of the composition, depicting the book pages, on the left and right on the pages, images of the old city with a water wheel, with teahouses, where old visitors sit and with the image of the new city are carved. In the foreground, the cotton bushes are shown, the collection plans of which every year increased to nineties, and in the background high-rise buildings of the modern city are depicted. The very figure of the writer is created in an energetic movement, which in the visual arts is called "Screw". His shoulders, torso and knees with feet, are turned to the right and folds are sculptured on them, which can be seen on the bends of the shoulders, elbows, shins. Scarf, folds on the tail of a light raincoat are shown in motion, fluttering by the wind.



O.Khabibullin. Writer Aybek. 1984.

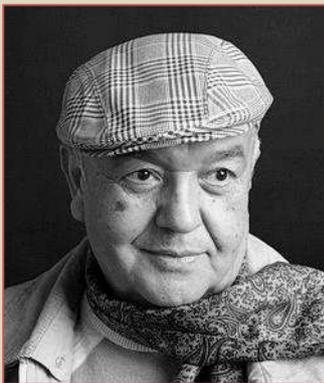
His head, proudly set on the shoulders, looks to the left. The grim expression of strong face, as if watches the life of his heroes. His lips are pursed, his brows are slightly frowned and his face produces a restrained and noble impression. He was a man of integrity, light temper and great willpower. The plot of the high relief reflects the inextricable link between the past and the future. The creativity of Aybek reflected the epoch of the past in the novels "Sacred Blood" and "Navoi" and many of his works were devoted to the new era, in particular, a collection of lyrical poems "Chimgan notebook".



O.Khabibullin. Sacred Blood. 1984.

On the frontal wall of the staircase, on the opposite side of the metro station, he also performed the scene from the book of the writer "Sacred Blood" in high relief with great skill. It is dedicated to popular outbreaks that broke out in Jizak and spread over a large territory of the country in 1905-1907. The people who rebelled against the colonial authorities and local cotton growers are portrayed in the image of Yulchi in the foreground, shackled, kneeling, but unbowed. A peasant with a ketmen on his shoulder is calling people to action. The women are behind the peasant, whose husbands were set off to forced labor. Their husbands built a railway leading to Turkestan from Russia. Next to Yulchi, a young woman drops her veil into the fire, to follow the rising people who fought for their freedom. Everything is displayed passionately and realistically.

On both sides of this scene with the rebellious people, in the center of the composition, along its golden section on the high relief, the city views are shown. On the left is an old town with ancient madrasah buildings, mosques with domes. On the right is a new city, with images of plants and factories, as well as well-recognized building of the bells in Tashkent. In the foreground of the fragment of the new city are the bushes of the unexpanded cotton. The vestibules have an excellent view of both high reliefs. Passengers coming downstairs to the Aybek metro station, after a little delay, can get acquainted with these high reliefs. They talk about the tragic pages of the history of Uzbekistan. Master O.Khabibullin was imbued with the creativity of Aybek and truthfully reflected in his works the time displayed by the great writer.



Bakhodir Jalalov³³. "He was born in 1948 in Tashkent. In 1968 he graduated from the Republican Art School named after P.P.Benkov. From 1968 to 1974 he studied at the Leningrad Institute of Painting, Sculpture and Architecture named after I.E.Repin. Upon completion of education, he is engaged in teaching activities, creates monumental works in Uzbekistan and abroad, actively participates in art exhibitions in the country and abroad"³⁴.

Master of Fine Arts Bakhodir Jalalov worked fruitfully in 1970-1991. The murals on the historical theme painted by him fit well with the spatial environment of the interiors of various architectural structures. Working creatively with the architect S. Sutyagin, he created a number of paintings: in theaters, film concert halls, schools in Uzbekistan and abroad. Architect Sutyagin said: "I have been friends and I work for a long time with one of the most talented artists of our time, Bakhodir Jalalov. Chingiz Akhmarov recommended him like some other young artists. During the reconstruction of the lobby of the concert hall "Bahor" I persuaded Bakhodir to make a painting in this interior"³⁵.

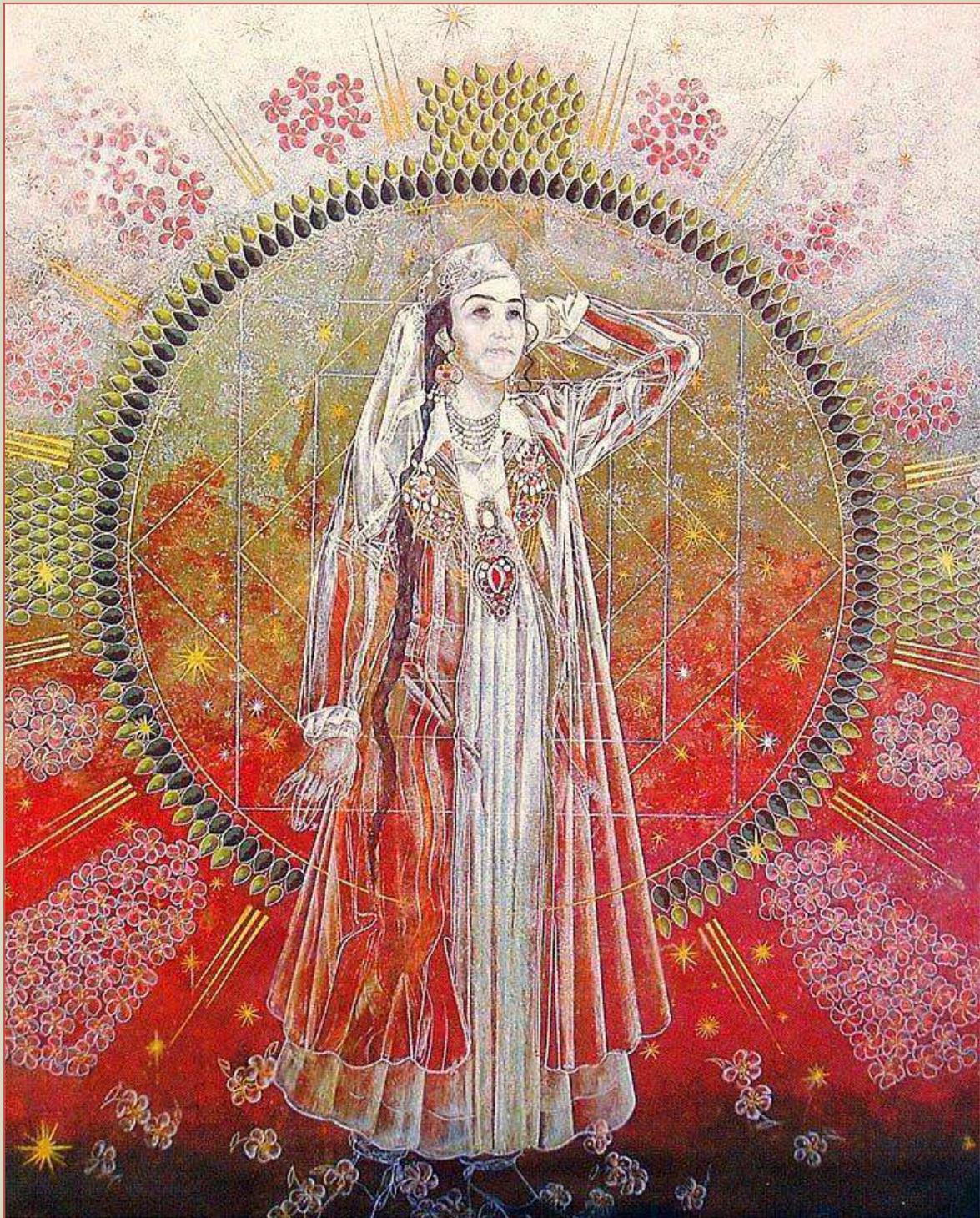
In 1981, in the concert hall "Bahor", which means "Spring", the master of fine art Bakhodir Jalalov created a painting dedicated to the creative work of the famous performer of folk dances Mukarrama Turgunbaeva and called her "The Birth of Dance". The name of the piece organically fit into the name of the concert hall. The ancestress of the Uzbek dance ensemble "Bahor", which was extremely popular in the second half of the 20th century,

³³ Mamatov U. About the works of mural and decorative painting, created by the master of fine art Bakhodir Jalalov. / Collection of scientific articles: Modern art of Uzbekistan: Interpretation of art, principles of development. National Institute of Arts and Design 2017. p. 281.

³⁴ Yusupkhodjaeva Sh. The peoples Artist of Uzbekistan Bakhodir Jalalov. [Electronic resource]. Access mode: http://artgalleryuz.blogspot.com/2016/04/blog-post_26.html

³⁵ Shulepina N. Sergio Sutyagin: I love flying in the clouds.

Mukarrama Turgunbaeva was from Ferghana Valley, Kokand city. She was dowered with great talent, intelligence and diligence by nature. Her childhood and youth fell on the first years of Soviet power, at the beginning of the first half of the twentieth century.



B.Jalalov. Mukarrama Turgunbaeva. 1981.

Then she began her creative life. Very soon, she won the recognition and love of the people with her a dance routine at the concerts given to the workers, including the builders of the large Fergana Canal during the rest of the builders. The dance "Tanovar" is especially liked by audience, which was performed to the ancient, self-titled song, loved by the people. She repeatedly went to Moscow for festivals of culture and art together with a team of the best writers and artists of Uzbekistan.

In the repertoire of the "Bahor" ensemble there were many dances of the world. Its founder and chief choreographer M.Turgunbayeva together with the ensemble visited many foreign countries, where they received the great fame. Only a person with great talent, willpower and energy could unite numerous, talented girls into a single collective and organize this ensemble, which was a phenomenon of Uzbek culture in the second half of the 20th century.

Mukarrama Turgunbaeva appears on the painting performed by B.Jalalov in a folk costume made of bekassam, characteristic of the Fergana Valley. She has an ornament called "Zebi gardon" on her chest and earrings "Oina zirak" on her ears. She performed the famous folk dance "Tanovar" in this costume. The dancer is depicted calling the girls - muses to dance. The right hand is raised to the head, the fingers of the left hand, as if pluck the takts of invisible music. Her face is spiritual and her eyes shine with inner light. If you carefully look at the background of the work, then in the outlines of the lines you can see the geometric figures. The master painted a dancer in the center of the circle. Behind her back is a geometric figure resembling an eight-pointed star that looks like two superimposed squares, called an octogram. In ancient Oriental iconography, the circle outlines all global aspects of being. The square symbolizes the Earth, the material world, the allegory of the elements and cardinal points as opposed to the circle that embodied the celestial and spiritual realms. The octogram is a sign of equilibrium, order and creation, signifying light and rebirth. In eight rays lies the infinity symbol. Consequently, the value of the star hints at the uninterrupted curculation of the energy of the universe. The depicted disk with the languages of prominences in the form of flowers and vegetation, denotes the dynamic and life-giving energy of the Sun.



B.Jalalov. The birth of dance. 1981. Fragment.

In the painting "The Birth of Dance" a state of spring is transmitted, when nature is awoke from winter sleep, when the air is sparkling from the sun's rays, gleams of water and the trees are blooming. The master beautifully depicted a multfigured group of dancers who heard the call of "Ustoza-Teacher" and ran up to her. They are written in the form of muses, the forerunners of spring. Their steps are easy, elegant and personify youth, beauty and hope. The faces of the girls, the plasticity of their hands, the movement of the bodies are shown by delicate and melodious lines. It is like music that is elusive, all-pervading, swift-flowing and pervasive. Carefully thought out composition, culture of lines and forms, tonality and color, create harmony in the image. Perhaps the master eternized a fleeting state of feelings in this work, when man and nature merge into a whole. The flash of time that can not be stopped has the potential to inspire a sense of life that directly affects the viewer as a spiritual and aesthetic beginnings.



B.Jalalov. Painting in the lobby of the musical drama theater. 1987.

The overall color of the painting is monochromatic, in warm colors. You can see the shades of cardinal red, golden-orange and beige, that plays with emerald green. Stylistics of the painting brought to mind the creative works of the Swiss artist Hans Ernie, saying that the artist was familiar with the work of this master. The figure of the muse in the center of the dancing girls is similar to the figure of the nymph, who throws a raincoat on Venus in the creation of Sandro Botticelli "The Birth of Venus". This indicates the artist's appeal to the masters of the Renaissance. In contrast to the monumental works of artists of that period, the painting of the master differs in airiness and lyricism. Bakhodir Jalalov, who knows well the history and culture of his native country, depicted this choreographic art in the life of the Uzbek people with great professional skill and love.

Further, the architect S.Sutyagin remembers: "In 1986, I invited him to create a wall painting "The History of Development of the Uzbek Theater" in the Kokand Theater

and the composition in the Literary Museum... We – architects, engineers, artists, folk artists – managed to embody our intentions. There is not only the painting of Jalalov and the sculptures of Kiselev in it, but also the ceramics of A.Kedrin, the stained-glass window of I.Lipene, the magnificent chandeliers of A.Domeretskas"³⁶.



B.Jalalov. Navruz Holiday. 1987. Fragment of the painting.

1986 was marked for the Kokand city's inhabitants by a great cultural event - the construction of the Music and Drama Theater building. One of the elders of Kokand city Rustam Usmanov remembers: "The famous artist Bakhodyr Jalalov came to our city with the intention to paint the walls of our new Musical Drama Theater. On that day the elders of the city gathered and killed a ram at the feet of the master. The day was sunny and bright. The meeting with the artist resulted in a national holiday.

³⁶ Shulepina N. Sergo Sutyagin: I love flying in the clouds.

In the process of the artist's work on the painting, residents of the city flocked to the building of the theater. They came one by one and sometimes in groups of several people. The artist made drawings from them and inscribed it in the painting. A lot of our fellow countrymen, native townspeople of Kokand city are depicted on this painting. In 1987, the painting was completed".



B.Jalalov. History of the Uzbek theater development. 1987 Fragment of the painting.

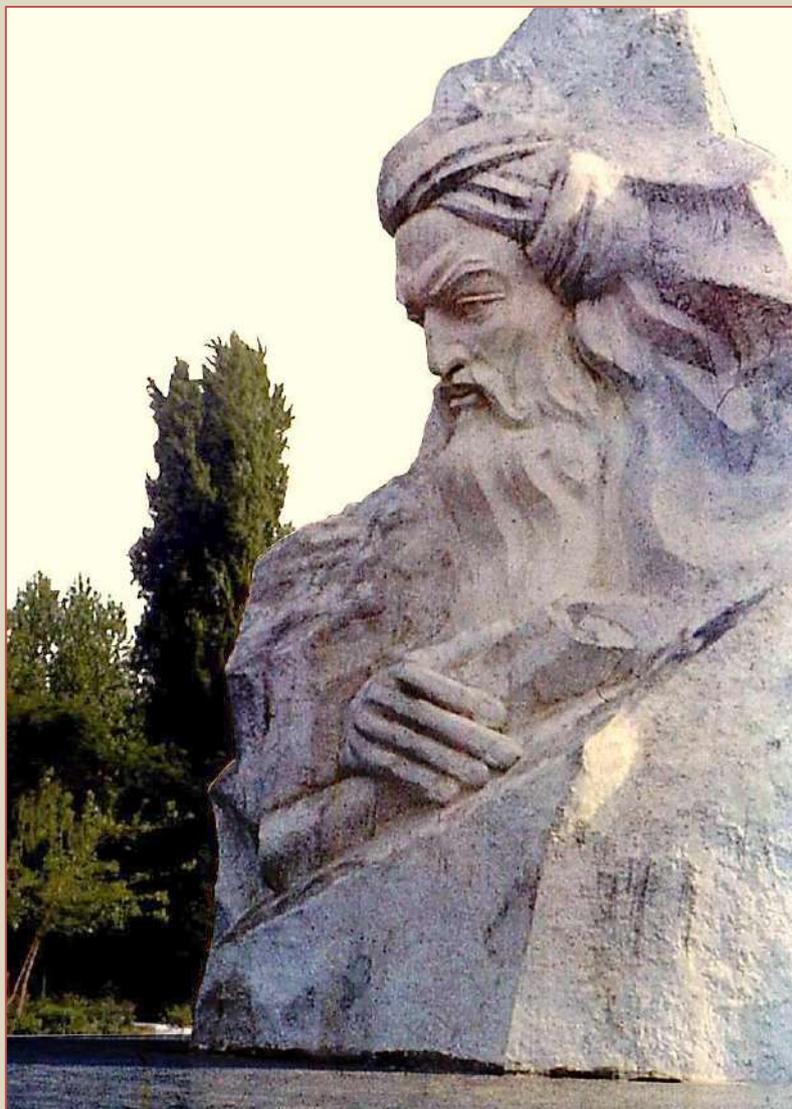
Consider the fragment of the painting "Navruz Holiday" from the "History of the development of the Uzbek theater". It is written in a decorative-flat style. The master studied the works of medieval miniature schools on the territory of Turan and Iran and was also well acquainted with the works of Italian Renaissance artists such as Sandro Botticelli, Rafael Santi and Tiepolo.

In the painting, in the movements of figures, in general color of the work, knowledge acquired by the master are read well. For example, the movements of dancing girls in the center of the composition resemble the movements of three graces from the painting of Sandro Botticelli "Spring". In the work piece we see familiar faces of artists, coevals of the author. In the foreground, the man crouched, looking at the flowering branch, who was painted in profile from the artist Takhir Mirjalilov. These familiar faces enliven the painting and create an atmosphere that the viewer is in the midst of his native people, among friends.

To the right and left of the center of the composition with dancing girls, spectators and sitting musicians who play on medieval national instruments are represented. The crouching artist with the album in his hands, sketches the musicians. Also among the spectators is the puppeteer. Since antiquity in the squares all over Pargana (now Fergana Valley), they showed the people their plays. Men and women are dressed in medieval clothes and headwear specific to that time. Especially it looks well on the girls, who sit on the horses behind the fence. According to the painting style, the forms of trees, ducks, which symbolize a marriage union in the East, happiness and allegiance, flying and swimming in a basin bordered with white marble, resemble images on the miniatures of the Herat school.

The colour-grade is light, bright and gives the festivity impression. This mood is achieved by the state of spring nature, flowering trees and silvery mountain peaks against the background of the holiday scene. People who are next to a decorative majolica with images of angels among the floral pattern "Islimiy" on the portal of the building are dressed in national ornamented clothing. In his paintings, in the images of people, the master is analytically correct, anatomically literate, deeply and faithfully conveys the psychological state of his characters.

"The artist paid special attention to the historical, cultural heritage. For several decades, he developed this theme. In 1987, he created in the interior of the musical and drama theater of Kokand city, which is distinguished by the innovative mastery of the composition, the enchanting work. He called it "The History of the Uzbek Theater Development". The artist made excellent use of paintings in scenography, carved doors on a long wall, inserting them into the composition of the work. The dramaturgy of the painting, the changing mise-en-scenes are inherent. They show events and historical images, abstracted, unusual and solemn. They harmoniously combine the psychological depth and delicacy of the characters. This work is a charming and refined composition of the 90s of the last century"³⁷.



**A.Rakhmatullaev, R.Nemirovsky, G.Reva.
Monument of Mukhammad ibn Musa al-Khorezmi. 1983.**

³⁷ Khakimov A.A. Bakhodiy Jalalov. Indexed album. - T., 1999. p. 7.



D.Ryabichev and K.Salokhiddinov. Alisher Navoi. 1968.

In the period from 1970 to 1990, a monumental and decorative sculpture actively developed, reflecting the images of poets and scientists who made a great contribution to the national and world culture. These are the images of Abu Ali ibn Sina, Abu Raykhan Beruni, Alisher Navoi, Al-Horazmi and other thinkers. Sculptures were erected not only in the Tashkent city, but also in other cities of the Republic. In these sculptures we see the mastering of traditions and foreign art of sculpture. This important phenomenon testified that in Uzbekistan in the second half of the twentieth century, this kind of art was formed and began to manifest itself effectively. In the country, as a part of the Union of Artists, a professionally prepared, creatively active team of sculptors has formed, in which such masters as A.Baymatov, A.Akhmedov, A.Salakhiddinov, H.Husniddinhodjaev, D.Ruzybaev, A.Rakhmatullaev, E.Aliyev, N.Bondzeladze, V.Degtyarov, I.Jabborov and others worked fruitfully.

During this period among the famous sculptural works on a historical theme, one can name such works, which represent an artistic and aesthetic value. The statue of Alisher Navoi, in front of the literary museum named after him; Sculpture of Al-Beruni in the square next to the metro station of the same name; Sculpture of the great Abu Ali ibn Sina, next to the chest

surgery clinic; The Al-Horazmi monument, created in 1983 by sculptors A.Rakhmatullaev, R.Nemirovsky and G.Reva, all of them were original monuments installed in Tashkent city. The monument to Al-Horazmi was opened by the General Director of UNESCO Amadou-Makhtar M'Bow, in the days of celebration of the 2000th anniversary of Tashkent. These sculptures represent the spiritual and material values of the culture of Uzbekistan and are the bearers of deep, national ideas.



M.Anikushen. Alexander Sergeevich Pushkin. 1974.

Monument to Alisher Navoi was created in 1968 in honor of the opening of the State Literary Museum of his name, on the avenue named after him, in a small garden square by sculptors D.Ryabichev, K.Salokhiddinov and architect F.Tursunov. The poet is represented, standing in deep thought, one hand holds the book, the other hand touches the chin. The statue, despite its relatively small size, appears a monumental impression due to the integrity of sculpting the figure and the stability of the overall silhouette. The figure is crowned with a head with mongoloid features. Sculptors, apparently appealed to the research and sculptural heads of the Temurids era. They were restored by the anthropologist M.M.Gerasimov. In it, the sophistication and beauty of sculpting in the folds of clothing and in the silhouette of the whole figure, which are characteristic to sculptural monument of the first decade of the 21st century, was not expressed in full. But, nevertheless, this monument is convincing and produces a good impression of the perfectly molded shapes and the stability of the figure on the pedestal.

One of the best sculptural works of this time is the perfectly sculpted in 1974 by Academician Mikhail Konstantinovich Anikushen, the bronze sculpture of the poet Alexander Pushkin (1799-1837). It decorates the square named after him in Tashkent city. The opening of the monument was timed to 175th anniversary of the great poet. The sculptor was managed to brilliantly embody the image of the poet-creator. The sculpture gravitates towards monumentality and at the same time acute psychological features of Alexander Pushkin's character have appeared in the monument. In sculpture, the poet is shown in a state of creative inspiration and a passionate impulse. His head slightly thrown back, his hands laid behind his back and falls of his frock-coat driven by the wind give the impression of flying. With all the restraint of the external, plastic, compositional solution of the image of the poet, he is refined by the silhouette and there are nobleness and refinement of Pushkin's character, who wrote beautiful lines: *"As long as we burning with freedom, while hearts are alive for honor, my friend, let's devote great impulses of our soul to the Motherland!"*.

"Roses bloom at the foot of the light, flying sculpture of Alexander Pushkin, a bright gaze across the streets of Tashkent, signifying the immortality of culture, outwardly calm and free pose, a slim figure, a slightly reclining head, as if the poet looks at something that is not accessible to us, in the distance of future centuries ... Always calling for himself and forever - unattainable..."³⁸. In the evenings, a lot of people are resting here, people come with flowers. A large number of benches in the spirit of the poet's lifetime, stylised like antique lanterns and cool fountain jets ...

The image of Kamoliddin Bekhzod in the works of Uzbek masters of fine arts³⁹

Uzbek artists expand their coevals' ideas about Uzbek fine arts referring to the advanced principles of the world of fine art and mastering them fruitfully. Their works depicting the images of historical personalities made a great contribution to the development of the culture of Uzbekistan. Many of them are performed at a high professional level and exhibited in museums and art galleries and are of great interest to the audience. In the works created by Uzbek artists, the image of the founder of the eastern miniature Kamoliddin Behzod is revealed brightly and convincingly. As you know, he made a great contribution to the history of culture not only of the East, but of the whole world with his creativity.

He was born in 1455, in the Herat city, in the family of a poor artisan. He early orphaned and brought up by the head of the palace library of the Herat ruler Khussein Baikara, the famous artist Mirak Nakkash. During these years Bekhzod learned the secrets of the fine arts of his time. "The teacher of Mirak Nakkash was Pir Seyid Akhmed Tabrizi, who in his time learned from the Bukhara master Jakhongir"⁴⁰. Kamoliddin Bekhzod quickly gained recognition from his coevals, artists and poets such as Abdurakhman Jami, Lutfi and Alisher Navoi.

The work of artist Javlon Umarbekov "Miniaturist Kamoliddin Bekhzod with his disciples" is devoted to this period of his life. Spring is the time for the awakening of life, the time of flowering. Holding a flower in his hand, the teacher explains to the disciples that he is part of nature and expresses the symbols of purity, tenderness and harmony. He is beautiful and personifies life by himself. Young artists listen attentively to every word of the teacher.

³⁸ Shakhnazarova L. Monument to Alexander Pushkin in Tashkent. [Electronic resource]. Access mode: <http://slovo.nx.uz/pamyatnik-pushkinu-v-tashkente>

³⁹ Mamatov U. The image of Kamoliddin Bekhzod in the works of Uzbek masters of fine arts. // The Russian University of Theatre Arts. Almanac. "Theater, Painting, Cinema, Music". № 4, 2017. p. 125-130. [Electronic resource]. Access mode: http://www.gitis.net/images/books/Almanah/2017/Almanah_4_2017.pdf

⁴⁰ Kazi Akhmad. A treatise on calligraphers and artists. Introduction by Zakhoder B.N. - M - L., 1947.

Naturally, after such a lesson, the future miniaturists begin to perceive the spring and the renewal related to it in nature differently, to see in it the time of youth, prosperity and hope. Looking at the world through the eyes of young artists, they develop feelings that will later be embodied in their beautiful works. Every moment of life learns them to appreciate the beauty of nature. Flowers, tracery of branches, everything is in harmony with the state of the soul of young artists.



J.Umarbekov. Miniaturist Kamoliddin Bekhzod with his disciples. 1970.

In the foreground of the picture a flowering branch with many small flowers is depicted. A songbird sits on it, symbolizing interaction between man and nature. Against the background of the picture horses galloping into the distance, expressing the creative flight of the artist's thought, the impetuous movement forward to the victory of the human spirit. All this is depicted in the picture realistically, the images are inspired. The work is created in warm, golden tones. The master beautifully composed the color range of the picture and correctly displayed the personality of the heroes.

It's composition and the color is well thought out, characters of their heroes, their clothes and details of plants are painted in a unified manner. The elegance and literacy with which the artist was able to connect the pictorial languages of the Oriental miniature and Western European art school pleases. This indicates the skill of the author and the ability to convey his thoughts and feelings on the canvas through brush and colors.

The image of 12-year-old Kamoliddin Bekhzod was embodied in the work piece "Young Behzod" by artist Aziza Mamatova. The teenager looks thoughtfully at us from the picture. His clothes are made of emerald color fabric with interspersing of scarlet. In the glance of the young artist, the state of the soul is reflected. The vast expanse of heaven envelops the world like a shining coverlet, where the water and the air converge in one breath. The symbols surrounding him seem to shine from within, speaking of universal human values. The Phoenix is a symbol of life. Every time, reborn from the ashes, it reminds us of the whirlwind of nature. A winged, white horse is a symbol of creativity and inspiration, a silvery white trout is also a symbol of purity, clarity of mind and noble goals. The crescent speaks about the culture of the country where the young artist grew and developed as a creative person and presented his invaluable works to the world. The sky-blue color harmoniously found and received into itself turquoise, azure and aquamarine. The artist fully fulfilled her plan, creating the image of a young master.



T.Sagdullaev. Dialogue of the poet Alisher Navoi with miniaturist Kamoliddin Bekhzod. 1975.

Since the times of Zoroastrianism, the name of the great artist Mani has reached us. Coevals called Kamoliddin Bekhzod the second Mani for his perfect art and Europeans called him Oriental Raphael. Also, he was called "Rare of the rare" and "The Leader of Artists". As an artist he was formed during the reign of Khussein Baikara (1438-1506), when the science, culture and literature of Herat city really flourished, thanks to the patronage of the great poet and enlightener Alisher Navoi. Alisher Navoi played a decisive role in the formation of Kamoliddin Bekhzod as an artist.

The picture of the artist Temur Sagdullayev - "Dialogue of the poet Alisher Navoi with miniaturist Kamoliddin Bekhzod" depicts one of their meetings. The image of Alisher Navoi was painted by the artist from the miniature of Makhmud Muzakhib, a student of Kamoliddin Bekhzod. The work is painted in a monochrome. Amber color of the coloring of the painting is conveyed with great skill. Apparent simplicity of composition is, first of all, a delicate harmony of color and line. Nothing dissonances and falls out of the artist's field of vision. The general state of the picture is harmonized. The viewer can clearly determine the depth of feelings by expression on the faces of the characters, their eyes and the movement of their hands. If you carefully view the picture, you will see the world of spiritual personalities. The falling sleeves of Alisher Navoi clothes, close the hands, symbolizing the life spent fruitfully. The book in the hands of Kamoliddin Bekhzod is a collection of knowledge and wisdom and the spring flowering tree identifies the unity of the souls of the poet and artist.



J.Mirtojiev. Kamoliddin Bekhzod. 2011.

The sculptural work of Jalaliddin (Ravshan) Mirtojiev "Kamoliddin Behzod", created in 2011 and casted in bronze belonged to the same series of portraits reflecting the image of Kamoliddin Bekhzod. It is placed next to the museum in a memorial park dedicated to this great master of medieval miniature. Slightly elongated proportions of the sculpture with the graceful movement of the hand holding the brush and in the other - the sheet of paper - sharply express the very essence of this creative personality and its refined nature.

All the numerous light and shadow play, rhythmic variations, contrasts of the deepened and convex places are sculptured like shades of the movement of spiritualized matter. At the same time, the master conveys in his work, not momentariness, but a long duration in time, a strict, crystalline architectonicness, as well as the breadth and maturity of well-established system of ideas about Kamoliddin Behkzod. This work combines classic purity and strict style with a unique originality.



M.Sobirov. Kamoliddin Behkzod. 2008.



In 2008, painter **Mirkhamid Sobirov** created a painting dedicated to the work of the largest miniaturist in the memorial park, the Museum of the Academy of Arts of Uzbekistan named after Kamoliddin Bekhzod. The composition of the painting is vertical and on both sides it has an ornament in the form of bee honeycombs.

The work piece is mostly painted in cold colors with the exception of Kamoliddin Bekhzod and the muse sitting on the painted carpet, the painting is richly ornamented with geometric and floral patterns. The background of the work is painted with the great love on which the images of the legendary hero Avesta - the artist Mani and the ancient Kushan king Kanishka - come out.

The circle of ornament, which Kamollidin Bekhzod paints dressed in a ornamental robe of brightly carmine color, symbolizes the time and continuity of cultures. Behind the artist a flowering garden is painted. A beautiful girl in the form of a muse dressed in a decorated, golden garment looks over the rosebud on the raised hands.

At the very top of the painting there is a mythical bird, Semurg, which symbolizes the flight of fantasy. "Simurg is a good patron of the human community (families, tribes) and each person in it. In the Zoroastrian texts (compare "Yashty", XIV) it is said that Simurg sits under the World Tree on which all seeds of the world grow and these seeds are scattered by wingstroke, which rain and wind carry throughout the world. She is perceived as a prophetic bird of justice and happiness"⁴¹.

All painting is beautiful in color and breathes with the joy of creative work. It is felt that the author painted his work piece with great inspiration. This painting is one of the interesting works of the historical genre of fine art created by our coeval and sounds like a hymn dedicated to the great artist - miniaturist of medieval period Kamoledin Bekhzod.

In the creative works of G.Umarbekov, A.Mamatova, T.Sagdullaev, J.Mirtojiev and M.Sobirov tendencies are seen in which the organic assimilation of the artistic experience of previous generations is expressed. There is genetic affinity between the past and the present. The power of professional works in their direct impact and in a deep impression on the viewer. It is not for nothing that the classic of Uzbek literature Abdulla Kadiri wrote: *"It is a pity that I am not an artist. If I had the talent of an artist, I would not have distorted and tortured words, but I would have painted portraits of my heroes"*



⁴¹ Simurg. [Electronic resource]. Access mode: <https://ru.wikipedia.org/wiki/Simurg>

CHAPTER II

PORTRAITS OF HISTORICAL FIGURES CREATED BY THE ARTISTS OF UZBEKISTAN IN THE SECOND HALF OF THE XX CENTURY

In the period of independence of the Republic of Uzbekistan, from 1991 to the present day, classical, basic principles of the methodological approach to creating compositions in the best historical works remained fundamental in the work of famous masters of fine art. They played a large, professional and technical role and the concept of "composition" remained traditional. In this situation, not only cultural and art criticism analyzes of works "time, events, environment" are important and not just a description of their forms and contents, but a matter is in studying reflexion in the process of the birth of a art work that depends entirely on the personality of the master of fine art.

The undoubted qualities of these works, distinguished by their professional merits, made it possible to conduct historical - cultural and psychological-cultural studies, which have a source-study character. These studies reveal the essence of ideas, mythologies and philosophical speculations that the master of fine arts guided in selecting the plot of his works. The well-known landscape painter - master of fine arts Ural Tansykbaev noted that sometimes theoreticians of art, researching creative works, miss the opportunity to explore the life of the authors of beautiful works.

In connection with the above, as far as possible, the time was investigated in which the authors who created these works lived and worked. What inspired the artists to write their works? What motivations did they follow? The solution of these questions and the search for answers to them, combined with analysis of the forms and content of historical works, formed the logical basis of this study.

In the monograph the vital task of theoretical research of the historical genre of fine arts in the culture of Uzbekistan is addressed, which includes a number of famous works of fine art created in the second half of the twentieth and the beginning of the twenty-first century. This period is characterized by a burst of interest of artists of the fine arts to the people of different origins, different professions. And most importantly, there was confidence in their creative forces and in the art of portraiture. Deep knowledge of the essence and content of historical events allowed the masters of fine arts to set noble goals and tasks of the full-blooded reflection of the characters of their time in their works.

2.1. Reflection on the portraits of the great poet Alisher Navoi and the poetess Makhlarayim Nodirabegim⁴²

Having come upstairs to the second floor, along the front staircase of the State Museum of Literature named after Alisher Navoi, in the depth of the hall by the window one can see a magnificent portrait created by Vladimir Kaidalov in 1947. When we talk about the epoch of Alisher Navoi, we, first of all, should, in detail, focus on the personality of the poet himself.

Getting acquainted with the literary heritage of Alisher Navoi (1441-1501), which has a great enlightenment and educational significance, which grows with every century not only in his homeland in Central Asia, but also far beyond its borders, we remember, first of all, with the gratitude of his teachers - thinkers and poets.

⁴² Mamatov U. Study of three portraits of the great poet of the Middle Ages, Alisher Navoi. / Collection of scientific articles: Issues of art and culture in the historical heritage of scholars and thinkers of the medieval East. State Institute of Arts and Culture of Uzbekistan. 2016. p. 324.

They had a decisive influence on his becoming as broad and deep thinking person looking far ahead in the future. This is Mir Kasim Anvari - a poet who was very appreciated by the people and pursued by the rulers for a sharp tongue, for the truthfulness of his work. We remember the poet-thinker Farididdin Attor, whose literary work was loved by the young Alisher Navoi, especially his book "Khikmatlar" - "Sacrament".



Makhmud Muzakhib. Alisher Navoi. XV century.

A disciple and admirer of the poetry of Alisher Navoi Khondamir, in the work dedicated to the great poet "Makorim ul-akhlok" - "Righteousness", brought an interesting episode from the poet's youth. Ninety-eight-year-old poet Mavlono Lutfi, who wrote in Turkic and Persian languages and was considered the king of the words of his time, after hearing a couplet from the mouth of a young, twelve-year-old Alisher Navoi:

*While your face is open, there will be no tears in my eyes,
Until the sun goes down, there will be no stars in heaven...*

He was so delighted with the perfection and harmony of the sound of the beit that he expressed his admiration for these words: "I am ready to give all my twelve thousand beits for this one couplet" and with these words he blessed the young poet"⁴³. One can give an analogy, as two and a half centuries later, in Russia, at the final examination of the lyceum in Tsarskoe Selo near St. Petersburg, the famous Russian poet, ninety-year-old Gavriil Romanovich Derzhavin, blessed another great poet, Alexander Pushkin, for a literary creativity. Pushkin (1799-1837) mentioned it in his verse novel "Evgeny Onegin": "*The old man Derzhavin noticed us and in the coffin going down, blessed*"⁴⁴. History repeated itself!

⁴³ Sulaimonov M. Оразин ёпқач. [Electronic resource]. Access mode: <http://e-adabiyot.uz/uzbek/mumoz/navoiy/973-maqola.html>

⁴⁴ Dictionary of pithy saying and expressions. [Electronic resource]. Access mode: [http://dic.academic.ru/dic.nsf/dic_wingwords/2610/Old man](http://dic.academic.ru/dic.nsf/dic_wingwords/2610/Old%20man)

"So, the true poetry entered into the life of Alisher Navoi from childhood and forever, the future creator of brilliant artistic values, which, like anything that is beyond the power of even the all-powerful time, are immortal" wrote in the foreword to the poems of Alisher Navoi, Academician Vakhid Zakhidov"⁴⁵.

Many scholars who studied the creative heritage of Alisher Navoi at various times, hold the opinion that it was devoted mainly to chanting of earthly love. A prominent scientist - orientalist (turkologist, iranist), Evgeny Eduardovich Bertels (1890-1957), despite the criticism of scientists, argued in his scientific works, the truth and greatness of the Alisher Navoi poetry.

He cited the statements of Abdurakhman Jami, who compared the great poet Alisher Navoi to the biblical prophet Yusuf, whom the Lord bestowed enormous opportunities: power, wealth, talent, by virtue of which he could not deal only with love lyrics. Fifty thousand beyts - poems by the great poet Alisher Navoi, were dedicated to the Sufi love of God. The poet, by virtue of the depth of his thinking, the breadth of his outlook, outstripped his epoch for many centuries ahead in his views. The creative legacy of the poet called for the perfection of all spiritual, intellectual and physical qualities of man and this is what had, has and will have, the main importance in the future in the education and upbringing of the individual.

The lifetime portraits of great men, created in the East in past time by talented artists, were highly appreciated in the world of fine art. They are full of direct impressions of the artist from the portrayed personalities and truly reflected not only the character of the person, but also the environment in which they lived. These works often reproduced architecture, interiors of palaces, objects of applied art, mountains, valleys, parks and gardens, in which flowers and trees were cultivated. They served as a backdrop for portrayed personalities. These are miniature portraits of Shakh Bobur, created by Indian miniaturists. They include the portrait of the poet - the ruler of Herat Khussein Baikara, who ruled it in the middle of the fifteenth century, performed by the brush of the artist Kamoliddin Bekhzod, as well as the portrait of Alisher Navoi, made by his disciple, Makhmud Muzakhib.

Subsequently, in the middle of the twentieth century, a miniature of Makhmud Muzakhib depicting a great poet inspired a number of Uzbek masters of fine art to create a whole gallery of images of Alisher Navoi.



Let's consider some of them. One of the first portraits was created in the postwar period by the artist **Vladimir Kaydalov**. These were hard years for the country, when it healed the deep wounds inflicted by the war, but in general the people experienced a big inspiration from the victory over fascism in the Second World War. On this emotional wave, this portrait was created by the master. In December 1941, in the besieged city of Leningrad, the great scientists and orientalists gathered in the Hermitage, under the chairmanship of Academician I.A. Orbeli, to mark the anniversary of the great poet Alisher Navoi. His verses and poems were heard under the arches of the Hermitage, which are still relevant today. They sang the love of life, friendship, the human mind and its victory over the forces of darkness.

*Understand the people of the whole earth: enmity is a bad thing,
Live in friendship among themselves - there is no better destiny.*

⁴⁵ Alisher Navoi - Poems. / Library of World Literature. First series. t.26. - M: "Fiction", 1972. p. 5.

In the world, at different times and in different countries, great people lived, creating and suffering, with an steadfast faith in the bright future of mankind. The poet Alisher Navoi was one of them. The portrait by V.Kaydalov reflects the image of the poet who could express the following thoughts in words of full faith in the possibility of harmonious development of mankind: *"Darkness will be shined with light, you believe in it and be steadfast"*.



V.Kaydalov. Alisher Navoi. 1947.

The portrait was created in a multilayered classical manner with oil paints. A great love for the person depicted is felt in it. Alisher Navoi sits at the carved polygonal table, there are books and writing materials on it. It painted in a soft, warm color. Wine-colored, velvet robe with large folds at the knees and at the elbow bend is the dominant spot of the picture, it is very delicate in color. The most remarkable thing in this portrait is the face of the poet, it seems to irradiate goodness and light from within. The poet's view on the portrait rushes far ahead, as if he saw something beautiful and fascinating. According to Uzbek scientists and artists, this portrait is the most fully reflecting the personality of the great poet, although it must be admitted that it is different in character from the lifetime portrait of the miniaturist Makhmud Muzakhib.

The next portrait of the poet Alisher Navoi is a portrait of the artist Abdulkhak Abdullayev, written in the 80-90 years of the last century. This portrait is also the property of the State Museum of Literature named after Alisher Navoi of the Uzbek Academy of Sciences. Master of Fine Arts, he was one of the leading portraitist of Uzbekistan of his time and it was natural for him to appeal to the image of the poet.

The artist made many variants of the portrait of the poet, not all of them are of equal value and equal in merit of the painting, but the great creative work done, eventually resulted in a portrait that became a milestone in the fine arts of Uzbekistan. On a rectangular, elongated

canvas, a portrait of the poet was created, with hands folded on the staff. He is depicted in the holiday, palace clothes. Dissonance to the general harmonious light-color solution of the image of the poet is a tightly painted face with a harsh expression.



A.Abdullayev. The poet Alisher Navoi. 1981.

As you know, the poet was a friend and adviser of the ruler of Herat Khussein Baikara and often left the palace to adjust conflicts and popular unrest that arose in the country. Apparently, the subsequent verses were written by Alisher Navoi, after his unexpected return to the palace:

*When the morning dawns the earth,
The palace of the king has a vile form:
as if the warrior host died on that field,
getting drunk bodies spread out ...
Hardly wake up, they rush again
takes the last from the poor ...
Treasury is filled and at the night
Again and noise and din and lavish feast...*

These ruthless lines are taken from the poem "Hayrat ul-abror" - "Confusion of the Righteous". It is the first of the poems "Khamsa" - "Pyatiritsa", in which the nationality and truthfulness of the exposition were the indispensable conditions for the creation of this work.

First of all, it is this condition that makes literature and art as a whole useful and effective. If literature and art are deprived of the truth of life, will they be able to enter the treasury of human culture and spirituality?

*Ghazel is not appreciated, even though sonorous,
When it is meaningless.
If the word burns with the heat of Truth,
It will turn a stone into water.*

These words serve as a program document and are an obligatory rule for creative people familiar with the poetry of Alisher Navoi and brought up by it, creating something new and beautiful. The poet recognizes only such a ruler who serves the people and the Motherland, rejecting the idea that the ruler is the Supreme Being's anointed on earth:

*You is like your slaves in everything -
In appearance and in your essence.*

One had to have great courage to write these lines, being the most trusted adviser of the ruler in the 15th century. Besides aesthetic value, the portrait of Alisher Navoi, created by the master Abdulkhak Abdullayev, is also valuable for revealing the spiritual world of the great poet. Times and morals have not changed much and the attitudes of enlightened people to these morals do not change. The artist's views were similar to those of his great ancestors.

In 1995, the image of Alisher Navoi was created by the artist Aziza Mamatova. A realistic portrait, as many people understand today, it can not be called a good and well-written portrait. Most likely, this is a paraphrase to the lifetime portrait of the great poet painted from nature by miniaturist Makhmud Muzakhib at the end of the fifteenth century. The same hunched shoulders, the same wise look and pensive face expression. The clothes and the background of the portrait are made in the same color.

From the memoirs of the artist: "In 1991, the national poet of Uzbekistan Rauf Parfi presented me the book of Alisher Navoi "Hamsa" - "Pyateritsa" in Russian in the translations of L.Penkovsky, S.Lipkin and V.Derzhavin with the words: "It's time for you to study world literature seriously". The book was comprehensive, eight hundred twenty pages long. When I started reading the book, I was fascinated with these beautiful poems. "Pyateritsa" began with the poem "Hayrat ul-abror" - "The confusion of the righteous" in an excellent translation of V.Derzhavin. I was struck by the truthfulness of the poet, who lived in the 15th century and reflected the life and customs of various layers of the society of Herat city in this poem, which was so similar to the life of the people of our country at the end of the twentieth century. Perhaps the strength of great art is precisely that it is indestructible, which was actual five centuries ago, no less relevant in our time - the eternal struggle between light and darkness. I wanted to create the image of a great poet who looked so far ahead, working long and hard to ease the life of his people".

In the painting of the image of Alisher Navoi by the artist there is an appeal not only to the ancient Central Asian paintings of Panjikent, Afrasiab and Varakhshy, which was expressed in the integrity of the color spots, but also to the Russian iconography, in particular, to the "Trinity" - the work of the great artist Andrey Rublev. With the original of this outstanding work, the artist met during her university days in the Tretyakov Gallery, in Moscow in 1968. And, of course, she studied the miniature of Makhmud Muzakhib - a portrait of Alisher Navoi. This work was created five centuries ago by him from nature. It is the only lifetime portrait of the poet.



A.Mamatova. The poet-enlightener Mir Alisher Navoi. 1995.

In the work of Aziza Mamatova, the poet is depicted sitting in a deserted area. Next to his feet a gazelle with pointed ears (a gazelle is a symbol of poetic inspiration in the East) laid. It seems that it is ready to jump up and disappear in the grove of plane trees. A young moon is shining on a clear evening sky, purple and golden carved leaves fly off white-trunked plane-trees dressed in autumn dress, quietly whirling. In the picture all the color spots are balanced, the lines are smooth and singing, the silhouette of the poet is found. He sits in deep thought, folding his hands on the book. Hands are closed by the sleeves. In the East, the pulled down sleeves meant the completion of some great work. The poet, as though turning over the leafs of his difficult life and sums it up. Deep silence reigns in the work, when thoughts flow smoothly, calmly and a person prepares to meet with eternity with the consciousness of life well-lived.

For two and a half thousand years before Alisher Navoi, the legendary and wise Zoroaster expressed himself in the sacred book "Avesta": *"The more I know, the harder it becomes for me"*. But, in the burden of cognizance, there are also their bright sides. They gave outstanding personalities like Zoroaster, Abu Ali ibn Sino, Alisher Navoi, Dante Alighieri, Wolfgang Goethe energy to create such eternal creations as "Avesta", "Canons of Medicine", "Mystical Treatises", "Khamsa" - "Pyateritsa", "Divine Comedy", "Faust" and many other great works. These works help to survive to mankind.

*Oh, why am I not a friend with you, wine?
Caring and trouble are oppressing me for a long time ...
The more I look on this mortal world,
The more my mind is dark!
I wanted to know the nature of celestial bodies -
Not one are the secret for me now.
My coming to the mortal world, my departure to another world -
This is not fated to understand, alas.*

"But Alisher Navoi did not give up ... his spiritual drama, however much it was strong and painful could not prevent him constantly to seek, find, doubt, create and fight for high ideals" - wrote academician Vakhid Zakhidov⁴⁶. The great Latin American poet of the mid-twentieth century, José Martín wrote: "El Pueblo, qual pierde su lengua, pierde i su independensia" - "The people who lose their language lose their freedom." In this respect, the great merit of the poet Alisher Navoi, who wrote his "Hamsa" - "Pyateritsa" in the Turkic language.

Soviet scientists, introducing Uzbek terminology into the everyday life of science, suggested the language on which the "Hamsa" is written, to be called the Central Asian, Turkish, Muslim language. The scientist E.E. Bertels insisted that this language should be called Turkic or Old Uzbek, since after the death of the poet Alisher Navoi, the territory of Maveronnahr was conquered by the Uzbek khan Shaybani. In general, the primordial, indigenous population of this territory spoke the Turkic language. The conclusion of E.E. Bertels that the language of Alisher Navoi's poetry is preserved in Uzbek and Uighur language is interesting.

"Poets who wrote in their native, Old Uzbek language not only could speak Farsi, but often brilliantly wrote in this language"⁴⁷. "Therefore, the merit of Alisher Navoi in the development of the Uzbek language is so great. He established the Turkic language in writing in his work, as the official language of the Uzbek state.

All three portraits were painted in different decades of the twentieth century by painters who were familiar with the work of the great Alisher Navoi. These portraits reflect the different facets of the poet's character and are very unlike each other in the style of the image, but a deep love for the poet's personality who left a huge literary heritage which is the spiritual wealth of all mankind unites its authors, because the heritage of the great poet Alisher Navoi belongs to all who understand, loves and honors him!



⁴⁶ Alisher Navoi - Poems.

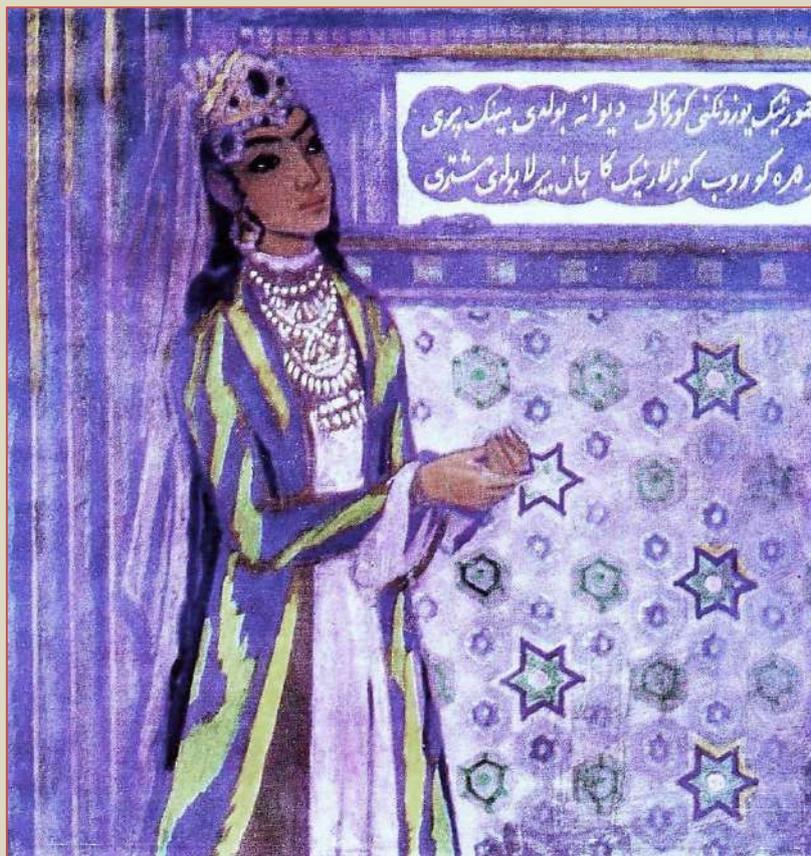
⁴⁷ Gudarzi-Nadzhafov A. A gift for the fortieth anniversary. [Electronic resource]. Access mode: <https://www.proza.ru/2011/08/06/395>

Portraits of the poetess Makhlar-Ayim Nodirabegim (1792–1842)⁴⁸

These pages are devoted to the analysis of three portraits of Makhlar-ayim Nodirabegim - the famous Uzbek poetess, performed in the technique of tempera and oil painting. She was born in 1792 in the family of Andijan khan Rakhmankul-bek. In her youth she received a good education, she was fluent in both native and Persian language. Quite young she was married to the Kokand ruler Umarchan, who was a good poet and wrote under the pseudonym Amiri. When she was 30 years old, her husband died and 14 year old son of Nodirabegim sat on the throne. This wonderful woman and her sons Mukhammadali and Sultan Makhmud were executed in 1842 by the Bukharian khan of Nasrullo, as she refused to marry him after the death of her husband and leaving him the throne of the Kokand khanate. In one of the poems, Nodirabegim wrote:

*Be farther from arrogant lie,
Not to serve to haughty and proud ...
And further: But free people can not be shackled,
The trap will not be their fate.*

The Kokand khanate was located in the Ferghana "Golden Valley" in Uzbekistan. In times of feudalism, during the heyday of the orthodox religion Islam in the Ferghana Valley from the XVII century to the XX century, more than 18 poetesses known in Central Asia lived and created. Nodirabegim wrote in many genres of poetry, masterfully using the best traditions of Lutfi, Navoi, Khafiz, Fizuli and others. She and her teacher Uvaisi were the most beloved and revered poetess among the people.

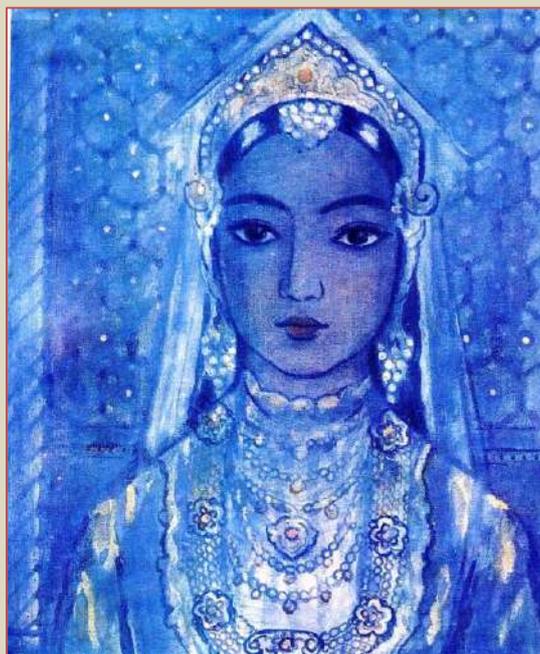


Ch.Akhmarov. Nodirabeghim. 1976.

⁴⁸ Mamatov U. Portraits of the poet Makhlar-Ayim Nodirabegim (1792-1842), created by Uzbek artists of the 20th century: Chingiz Akhmarov, Aziza Mamatova and Arif Muinov // GISAP: Culturology, Sports and Art History.№8, 2016. [Electronic resource]. Access mode: <http://journals.gisap.eu/index.php/Culture/article/view/1384/1642>

In general, the Ferghana Valley, in ancient times called Pargana, was generous with talents. Far beyond, in the 9th century, the great mathematician Al-Fergani (in the West known as Alfraganus) lived and worked in Egypt. The ruler and poet Mirzo Zakhiriddin Mukhammad Bobur (1483-1530), was from Andijan. An outstanding representative of Uzbek literature, poet and thinker - Boborakhim Mashrab (1657-1711) was born in Namangan city. The musical and drama theater in the city of Tashkent city named after Mukimi who was born in Kokand city and was the enlightener, literary critic and poet of the late XIX century early XX century. The poet-democrat and enlightener Furkat (1858-1909) wrote his famous poems when he was in exile.

Returning to the portraits of Nodirabegim, created by artists Chingiz Akhmarov, Aziza Mamatova and Arif Muinov, it should be noted that all three portraits were painted by artists who deeply respected the personality of the poetess and loved her poetic heritage.



Ch.Akhmarov. Nodirabeghim. 1970.

The portrait of Chingiz Akhmarov's brush fully reflected the image of Nodirabegim. The artist painted a portrait of 100x100, on primed linen canvas, with tempera paints in 1976. Exquisite, general, dark-lilac coloring with interspersed light emerald and light cadmium flashes of colors on the Nodirabeghim dressing gown and majolica on the wall, in the shape of stars against the background of the portrait, as if forebode the tragic end of this great woman. It is felt that many sad meditations were put in this portrait by the master. It is painted in a recognizable, unique to this master, a decorative-planar manner. Nodirabegim's allows the viewer to focus on the movement of a slightly reclined head against the background on which the lines from the poetess's ghazels are written in Arabic script, on the facial expression, pensive and at the same time with a determined look of dark eyes.

Head ornament and earrings (uygur baldak), a dressing-gown made of bekassam⁴⁹ patterns of which are characteristic only for Ferghana Valley, all this was created by the hands of folk masters and they are imprinted with the ancient traditions of local professional schools of applied art. The movements of the hands of the poetess in the portrait are expressive, the left wrist is on the right wrist, it speaks of the concentration of thought and at the same time the excitement with which this beautiful woman is embraced.

⁴⁹ Type of silk fabric, which is produced in Margilan city of Fergana Valley.

The search for the image of Nodirabegim of the artist Chingiz Akhmarov - masters of fine art, were long (from 1970 to 1976). In 1970, he created a chest-high portrait of the poetess, which is kept in the State Museum of Arts of Uzbekistan, where the main features of her character showed up, transferred to the portrait created in 1976. It is encouraging to note that many paintings of the master are kept in this museum. So Chingiz Akhmarov, this great master paid tribute to the memory of the famous poetess Makhlar-Ayim Nodirabegim.

The creative portrait of the poetess Nodirabegim, the artist Mamatova Aziza conceived in adulthood, being already an established master. She painted her portrait for five years, with small interruptions, from 2000 to 2005. She herself considers the portrait not complete. In the poetic environment of Kokand city, where the artist was born in 1947, often spoke of the famous poetess Nodirabegim. Famous singers performed songs for her poetry, the people of the Fergana Valley nurture a special love for the creativity of this poetess and for the personality of Nodirabegim herself, for her spiritual beauty, for her devotion to the people and patriotism. The portrait is painted with oil paints on primed linen canvas. The work seems as if woven of cold, silvery tones, blue-green colors with an admixture of violet is dominated.

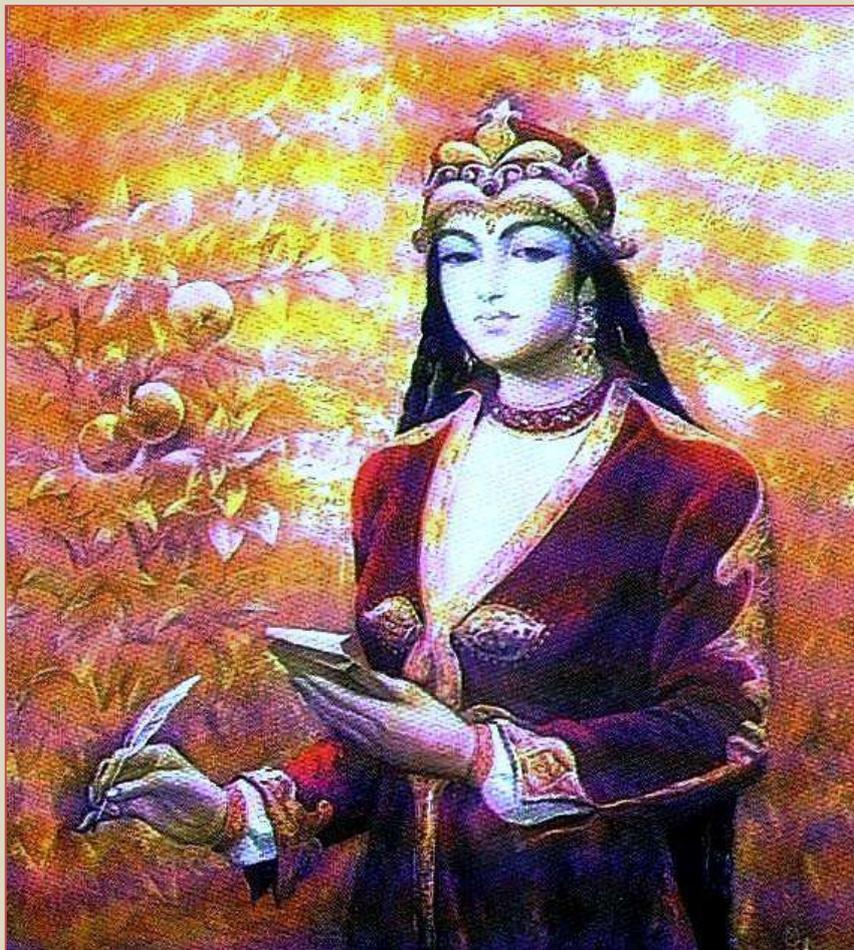


A. Mamatova. Nodirabegim. 2005.

*Despise sadness, shine with mirror purity,
Where the dusty layer lies, the vernal color fades.
The vice of pride, you know, will wipe you in the dust:
Where arrogance will ignite its heat - there the trouble follows.*

A young month sails through the twilight sky, a light breeze plays locks of a woman's hair, swaying branches of lilacs with dark green foliage. The poetess is depicted in a long, dark blue dress with silver patterns, her dress tightly fits her stature and slender legs. She sits in the park and next to her, on a branch of a young tree, a dark blue peacock - a beloved bird in the east. The head of the peacock is turned towards her, he seems to be listening to her poems. Nodirabegim's eyes are turned to the viewer, it seems as if she have presentiment of her tragic death, that is why she has deep sadness in her eyes, but there is no fear in them. This talented and proud woman could not accept a humiliating offer from the enemy and preferred death. For the last two hundred years, throughout the Ferghana Valley, people have been reading and singing on her lyrics. The Uzbek people carefully preserve in their memory the poetry of Nodirabegim.

In 2000, the artist Arif Muinov, created a portrait of Nodirabegim. The portrait is painted with oil paints on primed linen canvas. On the portrait, near the apple tree with golden leaves, young woman is depicted in a royal, gold, head dress, dressed in a dark cherry gown, which is decorated with arabesques embroidered with gold threads over the collar and sleeves. The portrait is good in color, like all the female portraits painted by this artist. It is created in a warm, golden palette and gives the impression of harmony and light.



A.Muinov. Nodirabeghim. 2000.

In the elegant gesture of her right hand, the poetess holds a pen and in her left hand she has a small notebook with her poems. Apparently, the artist wanted to capture the moment of her inspiration in his picture. Nodirabegim's portrait testifies to the master Arif Muinov as a fine connoisseur of female psychology. Painting of the artist in this portrait has acquired a certain integrity. "Romantic and ethical principles, realistic and metaphorical techniques are

often combined in the work of Arif Muinov into organic whole"⁵⁰. Master of Fine Arts Arif Muinov in his portrait Nodirabegim conveyed the greatness of his heroine in full force and effect.

Portraits of the poetess Nodirabegim, created by three artists: Chingiz Akhmarov, Aziza Mamatova and Arif Muinov, can not be compared by principles - worse or better, as the artists went through different stages of creativity, they have a different way of living and they are representatives of various visual schools. Chingiz Akhmarov, before the war, graduated from the Surikov Institute in Moscow, Aziza Mamatova from 1966 to 1973 studied at the Art Institute named after Repin in Leningrad and Arif Muinov - representative of the Tashkent Fine Arts School. They have a different worldview, handwriting, different manners of painting. Their works are free from any didactics and attract, in the works created by them, authentic, historical studies of a specific human situation.

At the same time, the authors of these portraits succeeded in combining such research with the breadth of feeling, the perception of the atmosphere as a whole, so that their portraits are not private observations. In the presence of such a sense of time, convinces the relationship of plastic intonation, appearing through all the differences of individual, national manners of these artists. It is perceptible in the complexity of the picturesque interpretation of images, which immerses the viewer into an atmosphere of serious mental work, forcing him to experience both the beauty and the tense dialectics of reality.

As for the comparison of these work pieces, one can say, do we compare the "Madonna Litta", created by Leonardo da Vinci with the "Sistine Madonna", written by his younger contemporary Rafael Santi? The viewer simply gets an aesthetic and ethical pleasure by looking at these creations. The experience and perception of completely real events are formed in images of symbolic sounding - something similar is found in the poetry of Alisher Navoi, in the painting of the Sistine Chapel by Michelangelo Buonarroti, in the symphonies of Ludwig van Beethoven, in a word, in many of the greatest phenomena of the world, artistic life of different times. The life of the human spirit, its relation to the surrounding world, in many works of Uzbek masters of fine arts of the second half of the twentieth and beginning of the 21st century in the culture of Uzbekistan, is transferred to a universal and timeless plan.

The significance and influence of the above works of fine art on the spiritual upbringing and development of the younger generation of Uzbekistan is great. The work of masters of fine art is opposed to the lifeless naturalism of "Unsteadiness, randomness and approximation". Many masters of fine arts emerged as artists of the musical and poetic system. They dream of a world of light harmony and high clear perfection. The creation of portraits of the poetess Nodirabegim by artists of Uzbekistan are subordinated to this noble goal.

And in the end I would like to quote the words of the poetess Nodirabegim. She left us a covenant about the bright future: *"I dream about how the sun of our happiness will rise and the gloom of the prison will come to an end"*



⁵⁰ Timurova G. The singer of female images. // Art №2, 2001. p. 37.

2.2. Portraits of cinematographers created by masters of fine arts⁵¹

Portraits of historical figures - the largest screen personalities of Uzbekistan, were created by masters of fine arts in the second half of the twentieth century. This time is characterized by a flash of interest in people of various professions, trust in their creative forces has arisen and the art of portraiture has occupied one of the main places in the fine arts of Uzbekistan. Such values as care for the people, loyalty and love for the Motherland, adherence to eternal truths, the dream of a just society and following the dream in their best works, was the principle of creativity of such famous artists as: Rakhim Akhmedov, Javlon Umarbekov, Bakhodiy Jalalov, Alisher Mirzaev and many others in the 70's and 80's. These artists were raised in the best traditions of Uzbek and European art schools.

The portrait of the film-maker Kamil Yarmatov (1903-1978) was created by the artist **Bakhodiy Jalalov** in 1975, shortly after his arrival in Tashkent at the end of his studies at the Art Institute named after Ilya Repin in Leningrad. The portrait is kept in the State Museum of Arts of the Republic of Uzbekistan.

Film - maker Kamil Yarmatov was born on May 1, 1903 in the city of Kanibadam in the south of the Fergana Valley. He graduated from the department of general stage management of the State Institute of Cinematography (1931). "The life of Kamil Yarmatov, a powerful and handsome man was interesting and bright! It seemed that his fate was developing successfully. But every success concealed a new obstacle, overcoming which, Kamil Yarmatov as a true fighter again rushed to attack... At the age of 19 he saw the cinema for the first time, fell in love with it definitively and irrevocably. Already in his younger years, he act in the first films of "Uzbekgoskino", became the leading film - maker of Uzbekistan and one of the founders of the feature films of Central Asia"⁵².

The film - maker, screenwriter, People's Artist of Uzbekistan, he shot more than twenty films, many of them entered the gold fund of Uzbek cinematic art: "Friends meet again", "Alisher Navoi", "Avicenna", "One among people" - about poetess Nodirabegim and others. Yarmatov's film "Poem of Two Hearts" in 1968 earned him the highest award of the film festival "Golden Ansara" in Phnom Penh (Cambodia)⁵³.

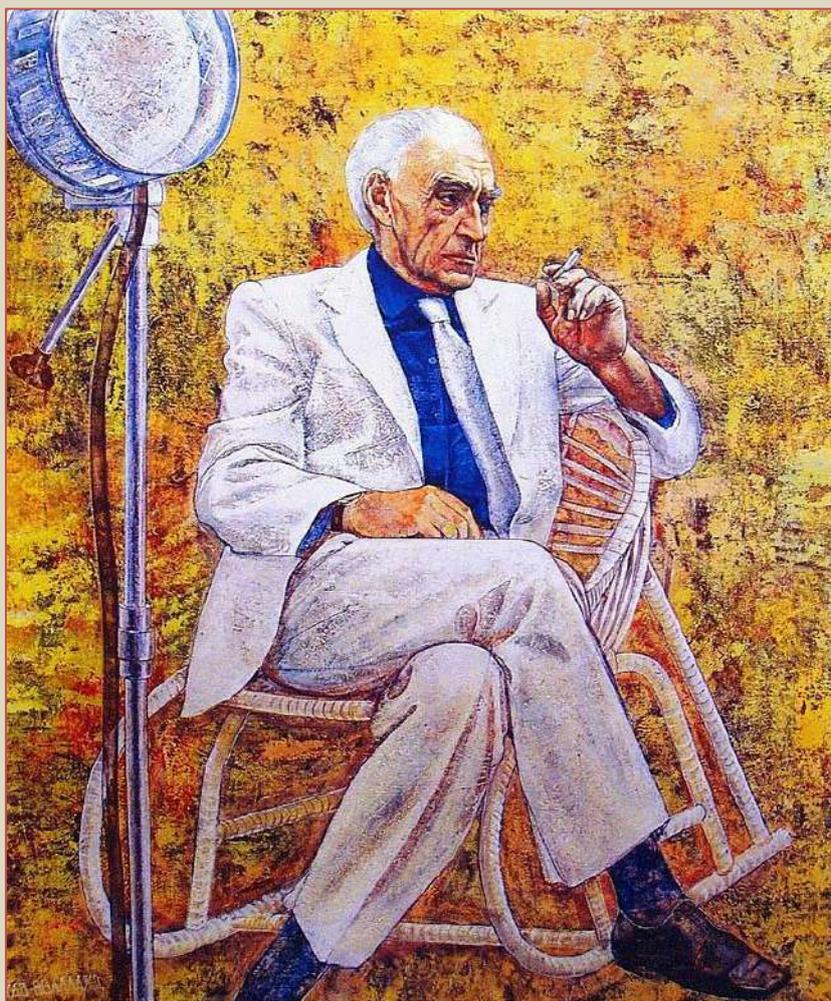
The creation of the portrait of Kamil Yarmatov was a great event in the cultural life of Tashkent. Written on a large format of canvas, relative to other portraits, which were painted in relatively small canvases, the figure of the filmmaker looked monumental, imposing, not excluding the grace of the movement of the portrayed. The oldest film maker of Uzbekistan has pose typical for Kamil Yarmatov.

He sits, crossing his legs, his left hand on his knee and his right hand leaning on the back of a rocking chair, holding a cigarette in his fingers. Next to him is the studio light board, which illuminates the actors in the frames of the future film. The whole tonality of the picture is light, warm and only the shirt is peeping out, from under the white suit is in a dark blue color. The whole image of the film maker is exquisite. Short-haired snow-white hair smoothly combed back. Thick eyebrows are slightly frowned. Eyes look appraisingly at what is happening in front of him. Kamil Yarmatov gave directions, advice, in brief directed scenes. His authority was indisputable. The comments he made were taken entirely by the crew.

⁵¹ Mamatov U. Portraits of filmmakers, created by masters of fine arts of Uzbekistan in the second half of the twentieth century. // THEATER. No. 03, - T., 2017. p. 41-43.

⁵² Iskhakova M. The return of the rider. Kamil Yarmatov. [Electronic resource]. Access mode: <http://kh-davron.uz/kutubxona/memuarlar/mastura-isxakova-vozvrashhenie-vsadnika-kamil-yarmatov.html>

⁵³ Iskhakova M. The return of the rider. Kamil Yarmatov.



B.Jalalov. Film - maker Kamil Yarmatov. 1975.

And, nevertheless, he wrote in his book of memoirs: "There is such a concept: the main book. The main work is unattainable, it always soars ahead. For an artist, he could not live if he had lost hope, to create a better creation in the future. Looking through the "Alisher Navoi" from time to time in recent years, I see both shortcomings, misses and imperfections of individual storylines in it. And yet, and yet... Every creator is able to get real look at what he has already done and given to people. I consider with confidence the "Alisher Navoi" as my main film. In the subsequent films, I have not yet managed to get up the same level"⁵⁴.

"In 1976, when Yarmatov was finishing to shoot the film "Far close years" in Khorezm, the film-maker Michelangelo Antonioni, one of the most prominent representatives of Italian neo-realism arrived in Uzbekistan. He was looking for an interesting nature for his new film. Yarmatov invited his colleague to shoot one of the episodes in Kalandzhik fortress, which is fifty kilometers from Urgench. Antonioni cheerfully and vigorously climbed the tumbledown fortress walls, carefully examined the neighborhood, was keenly interested in technology, got to know the locals. Then the time to taking leave came for two film-makers. Yarmatov and Antonioni sat in the Urgench airport, waiting for the flight of the aircraft. The Italian guest, in spite of the heat, did not take off the huge chogurma (Khorezm cap of lambskin) that Yarmatov had presented him. At the farewell Yarmatov firmly embraced his new friend and admitted:

- I am happy that in my old age I was able to personally get acquainted with the outstanding film-maker of modern times.

⁵⁴ Kamil Yarmatov. [Electronic resource]. Access mode: <http://video.ru/persons/persons/12115>

Antonioni replied with undisguised pride:

- I'm happy to have met such a wise artist as you, Senor Kamil"⁵⁵.

"K.Yarmatov was really wise, an outstanding film maker, as evidenced by his films, which for many years will bring joy of communication with the work of this talented person and a new generation will get acquainted with his work"⁵⁶. His reputation as a big, authoritative filmmaker was deserved by all his activities in Uzbek cinema, to which he devoted his life.

Ten years later, in 1984-85, the master of fine arts, Bakhodir Jalalov, created a portrait "Documentary film maker Malik Kayumov (1912-2010)". The portrait is kept in the State Museum of Arts of the Republic of Uzbekistan. Creativity of Malik Kayumov attracted the attention of the artist and gave him impulse to create a creative work. In his portrait "Documentary film maker Malik Kayumov" he skillfully revealed the character of this great creator, who captured many chapters of Uzbekistan's history, culture and art in his famous documentary films.

The documentary film maker Malik Kayumov was born on April 22, 1912 in Tashkent. He is a great representative of the Uzbek documentary cinema. In 1930-1932, Malik Kayumov graduated from All-Union State Institute of Cinematography and began working as an assistant cameraman at the Tashkent film studios "Shark Yulduzi". He was a participant in shooting of the first documentary and feature films in Uzbekistan.

"The talented cameraman has shot more than two hundred documentary and popular-science film, glorifying the history, culture and art of the Uzbek people, establishing Uzbek documentary movie, enriched Uzbek cinematic art with rare works, creating a school in this direction. Such are his documentary films, reflecting the most important historical events in the socio-political life of the country, the unique nature of Uzbekistan, the rich history, national traditions and high qualities of the character of his people. They have made such documentary films as "The City of Four Gates", "Come to Us in Uzbekistan", "Samarkand Is Always With Me", "The Uzbek Atlas", "The Film Festival of Peace and Friendship", "Traveling in Uzbekistan", "Tashkent - city of the peace", "Tashkent, earthquake", "Life dedicated to art", "Art of Uzbekistan", "There are such generous people in the East" have become a significant contribution to the development of our national cinematic art"⁵⁷.

"Malik Kayumovich Kayumov... was a legend, even to some extent, a symbol of that epoch, that time. And, at the same time, he was also a vivid representative of that very epoch. And his time could not but leave a mark on his character, habits. As a man with an unusually powerful charisma, he was as if woven from contradictions ... Malik Kayumovich was naturally wise. And at the same time, he had a great sense of humor. He had an acute sense of compassion for others ... He was very sensitive to the customs and traditions of our people. He could not tolerate, if the veneration of grown-up people was violated, if one were not paying enough attention to children... Thanks to the profession of documentarian, Kayumov knew very many people and they knew him. He remembered by the names of famous leading workers: cotton growers, simple mirabs, witty askiyabos, architects who built a new Tashkent, famous actors, musicians. He was very loved by artists, young and not very young. When the new film studio of documentary films was built, they presented a lot of wonderful pictures"⁵⁸⁵⁹. On the portrait the master - patriarch of the Uzbek documentary cinematic art -

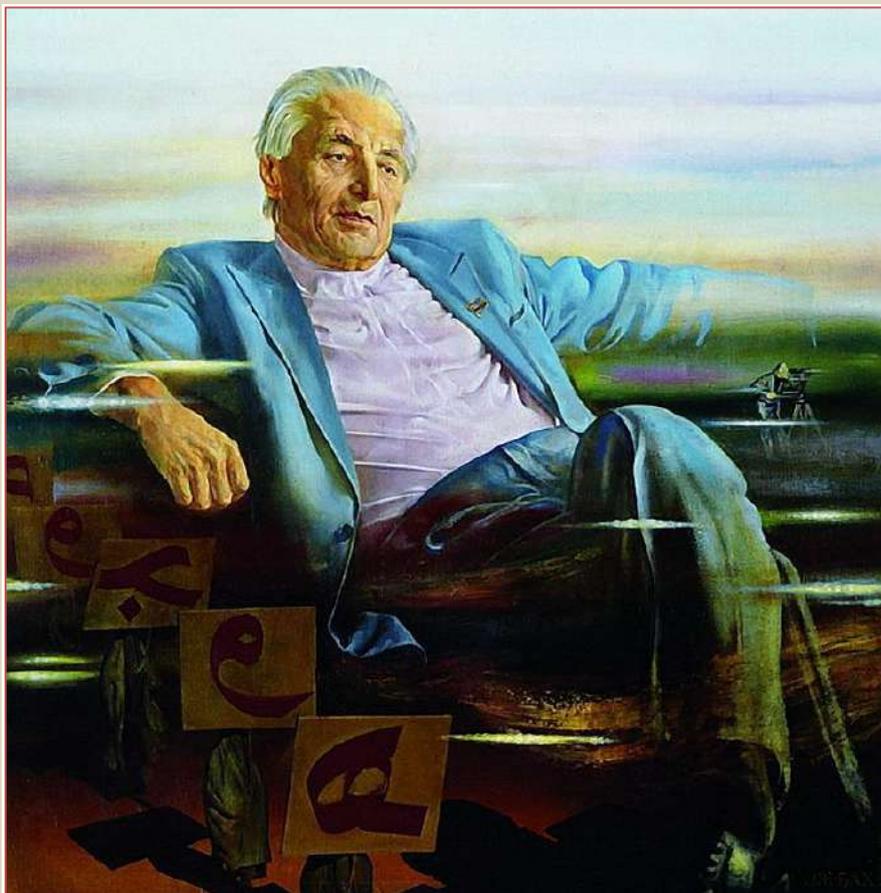
⁵⁵ Iskhakova M. The return of the rider. Kamil Yarmatov.

⁵⁶ Kamil Yarmatov.

⁵⁷ Kayumov Malik Kayumovich. [Electronic resource]. Access mode:
http://people.ziyonet.uz/ru/person/view/qayumov_malik_kayumovich

⁵⁸ Iskhakov J. Memories of the Master. Malik Kayumov. [Electronic resource]. Access mode:
<http://mytashkent.uz/2017/04/24/vospominaniya-o-mastere-malik-kayumov/>

sits, freely sitting back on the sofa, crossing his legs, deep in his thoughts. The face of a famous documentary filmmaker stares from a work piece, with a light, sad smile on his lips, with a look that expresses his acute mind, who is accustomed to work nonstop. He is like himself, as his family, colleagues, friends and disciples knew him.



B. Jalalov. The documentary filmmaker Malik Kayumov. 1985.

His character is accurately conveyed. His gaze reflects meditation. All his appearance expresses the dignity of a man who has done a great job in life and achieved high professional skills. In the portrait everything is agreed. He is dressed in a sky-blue suit, which contrasts with a warm face painted in golden colors. Silvery hair is combed back, revealing a broad forehead of the thinker. The collar is a light lilac shirt tightly closes the neck.

On the suit, on the shirt, on gray trousers, on all folds of the body, wrinkles are painted, which reveal the plastic movements of the master. Women in nicab, walking along the diagonal of the lower left corner, also emphasize this movement. Malik Kayumov is painted against the background of space, where the bright, boundless sky lightly touches water-color-painted earth. In the distance, behind the master the figure of the cameraman shooting a film is visible. Apparently, in this figure, the artist wanted to show the symbol of work of the documentary filmmaker. He said: "What remains in life? Vivid memories, sounds, pictures, paints, laughter, faces that stir our memories..."⁶⁰.

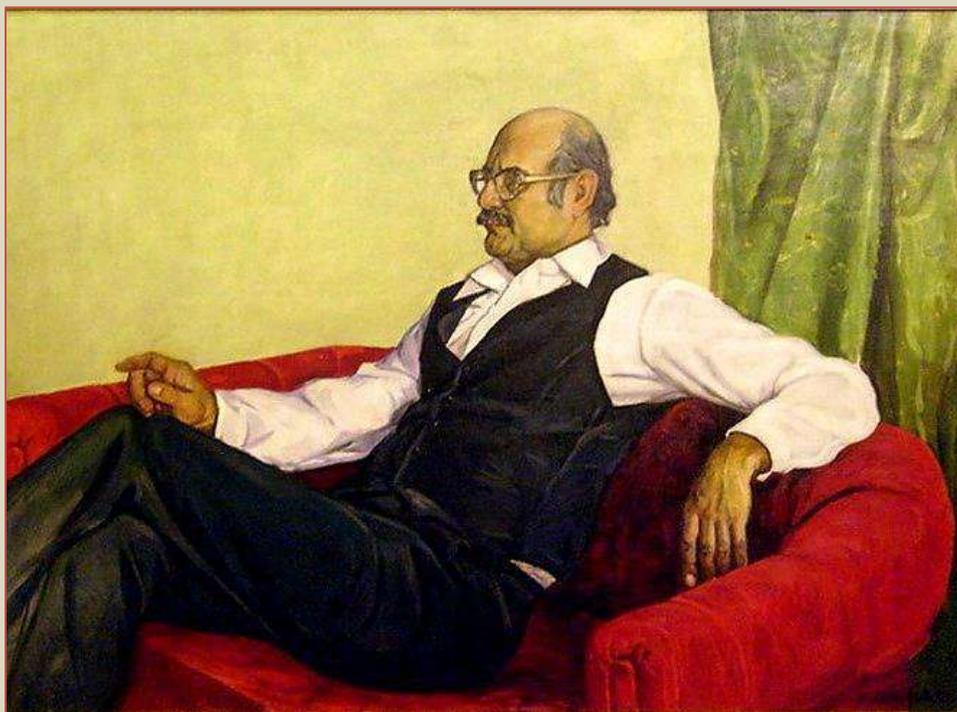
The bright memory of a talented art figure, a modest person, careful mentor, documentary filmmaker Malik Kayumov, will forever be preserved in the heart of our people. Bakhodir Jalalov with great skill and love portrayed the personality of Kamil Yarmatov and Abdumalik Kayumov. He talentedly captured the images of the leading figures of the cinematic art of Uzbekistan in his works.

⁶⁰ Iskhakov J. Memories of the Master. Malik Kayumov.



The master of fine arts **Rakhim Akhmedov** is justly considered one of the founders of the modern art school of Uzbekistan.

Many prominent Uzbek artists have emerged as creative personalities with his participation and support. He was an example for numerous students of what a creative personality should be. In 1986, the artist created a portrait-picture of the People's Artist of the Republic of Uzbekistan, film maker, one of the outstanding representatives of cinematography, not only in our country, but also the world Shukhrat Abbasov (1931-2018), kept in the Directorate of Art Exhibitions. One of the geniuses of the world cinema Alexander Romm said about him: "I will always be surprised at the heroism of Abbasov, his profound erudition and variety of art treasure"⁶¹.



R.Akhmedov. Film director Shukhrat Abbasov. 1986.

He is not only the largest representative of the national cinematography, but also a person who confidently and consistently went in his work from the expression of national ideas to the universal reflection of the world. Shukhrat Abbasov with an inescapable passion of knowledge absorbed into his memory, into his soul, the experience of the best achievements of cultures of other peoples.

"Film maker Abbasov Shukhrat Salikhovich was born on January 16, 1931 in Kokand city of the Fergana region of Uzbekistan ... He graduated from the Higher Courses for Scriptwriters and Directors at "Mosfilm" (1958). Since 1959, the director of the film studio "Uzbekfilm"⁶². He shot more than eleven films: "The whole makhalla says this" (1960), "You are not an orphan" (1962), "Tashkent is a bread city" (1967), "Abu Raykhon Beruni" (1974), "Mischievous" (together with A. Naumov in 1977), "Fathers' Valleys" (1997) and others.

⁶¹ The "Time Machine" by Shukhrat Abbasov. Coeval about the classic. [Electronic resource]. Access mode: <http://www.uz24.uz/society/mashina-vremeni-q-shuhrata-abbasova.-sovremennik-o-klassike>

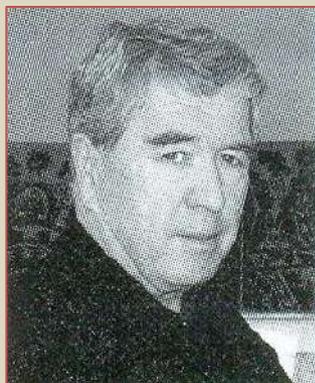
⁶² Abbasov Shukhrat Salikhovich. [Electronic resource]. Access mode: <http://www.kino-teatr.ru/kino/director/post/5422/bio/>

The creativity of the Uzbek master, who with courage and virtuosic perfection used progress of cinematic art of new times in his films, sounded in the 70-80s all over the world. It attracted and captivated the hearts of many people not only with its artistic power and truthfulness of the films created, but also with the unique character of its national sound and, above all, the passionate, solar energy of the optimistic view of life contained in them. And exactly this art of the filmmaker Shukhrat Abbasov had attracted the attention of the great master of fine art Rakhim Akhmedov. It was not by chance that this portrait was created. It had to be painted. The portrait is created on a rectangular stretcher horizontally.

On the scarlet, with a crimson interspersing cushion, on the velvet, semi-oval form of the back of a wide chair, the film director sits leaning back freely. Light background on a portrait of a warm, greenish color. It perfectly looks dense silhouette expressively painted in profile, the head of the actor. Eyes are looking at the interlocutor, which is invisible to the viewer, thoughtfully and severely. Fingers on the wrist are folded in a pointing gesture. "Criticism of Shukhrat Abbasov, by the way, is always constructive, precise and professional. And with all this he has a rare self-irony and strong and "clever" in content humor!"⁶³.

Satin, difficult painted in the color of spring greens, curtain with glare on the folds, well contrasts with the snow-white shirt sleeve and scarlet-colored back of the chair. Waistcoat and trousers are painted beautifully, its black, velvety colors are painted out with a boneblack with an admixture of golden ocher, look like a solid spot on the surface of the chair, emphasizing the exquisite movement of the artist's figure. One feels a large, professional school of the artist, a colorist with a God-given talent.

Bold and consistent in his innovations, master Rakhim Akhmedov managed to convey in his canvas a clot of the beauty of the man's nature, who embodied the best features and qualities - the character of his coeval of the 90s of the last century. The filmmaker created a lot in cinematography and brought up a whole galaxy of talented personalities: artists, directors, screenwriters - people who followed him without any reservations. "Probably, besides all of the above, the fact that Shukhrat Salihovich never allowed and never allows his soul to be lazy, nor his own, nor the souls of those who are nearby - work, experience, look for daily and every minute"⁶⁴. The portrait not only fully reflected the personality of Shukhrat Abbasov, but also became a monument to a substantial person in the fine arts of Uzbekistan - a monument to the talent and work of a great master - artist Rakhim Akhmedov. His whole life filled with social, creative and pedagogical work was directed to serve his country. When we recall his work, we see before our eyes the images of his numerous canvases - the sons and daughters of the people.



One of the interesting, creative works of the 1990s is the portrait of the Honored Artist of Uzbekistan, the director of the films Emonuel Kalantarov, which was painted in 1982, by the artist **Alisher Mirzayev**, in the first decade of his creative work, after graduating from the Art Institute named after Surikov in Moscow. The portrait is kept in the Directorate of Art Exhibitions. "Cinema artistic director Emonuel Kalantarov (1932-1984) was born in Samarkand city. He graduated from the Faculty of Arts of All-Union State Institute of Cinematography, specializing in the movie artist (1959). After graduation he

worked as an artistic director at the film studio "Uzbekfilm". He produced more than 25

⁶³ The "Time Machine" by Shukhrat Abbasov. Coeval about the classic.

⁶⁴ The "Time Machine" by Shukhrat Abbasov. Coeval about the classic.

feature films: "Ulugbek's Star" (1964), "Tashkent is Bread Town" (1968), "Abu Raykhon Beruni" (1974), "The Adventures of Ali Baba and the Forty Robbers" (1979), "The Youth of the Genius" (1982) and others"⁶⁵.



A.Mirzaev. Cinema artist Emanuel Kalantarov. 1982.

In Uzbek fine arts, this portrait is a painting, in its features was innovative. At the same time, it fully agrees with the basic requirements of the easel portrait within the boundaries of this framework. Much has changed since then, compared with the previous requirements for the creation of portraits. But this is not a break with the classical tradition of creating works of fine art, but a logical and consistent development of its decorative-planar language.

"Alisher Mirzaev's interest in the ancient cultural heritage, as well as the vivid impressions of his childhood, held in Tashkent in the old city, densely saturated with bright colouring of colors, pushed him to create original paintings. The planar character of the oriental miniatures, the palette of colors of folk decorative art and a certain rhythmic pattern contributed to the fact that the author created a complicated narrative composition on the canvas that contained a large space, reinforcing from a rhythmic point of view a specific architectural appearance... The influence on the artist of the national heritage, folk applied art and classical miniature is noticeable. In the works of folk art, the painter discovered a completely new world, amazing

⁶⁵ Kalantarov Emmanuel (Emanuel). [Electronic resource]. Access mode: http://dic.academic.ru/dic.nsf/enc_cinema/7891/Kalantarov

by the color combination, composition, melody, distinguished by the harmony and beauty of figurative forms, which was originally close to the artist in spirit", notes art historian Kamola Akilova. A.Mirzaev discovered for himself his own national direction very early, studying the world heritage, sought in his work the way to expressing the national"⁶⁶.

Based on the above, you can draw an analogy between the portrait of Emonuel Kalantarov and the previously painted portrait of the famous Russian artist P.Konchalovsky "Portrait of the famous theater director V.E.Meyerhold", painted in 1938. Suzane, in the background of the portrait of Emonuel Kalantarov, an ornamental, oriental carpet on the floor, gives the canvas decorative richness and completeness, possessing a deep symbolic meaning. It is the Motherland, the place of life, the source of beauty, the eternally young land, although the concept of age is not acceptable to it.

The heroes of these two works, who was known for their creativity in the countries where they created are conveyed exactly in character. Their inner, spiritual world is well revealed. They are depicted at the age when a person is at a crossroads in this contradictory world. Portrait of Vsevolod Meyerhold reflects the image of a man who is tired, experiencing a difficult time of life. In all his pose, at the same time careless and tense, one feels anxiety and sadness. In the portrait of "Emonuel Kalantarov", a movie artist conveniently located on a broad, soft sofa, crossing his leg. He watches with interest the process of creative work on the portrait. The picture is painted in bright, decorative colors and produces a sense of festivity. The silhouette of a figure of portrayed cinema artist is surrounded by a riot of colorful combinations and a weave of ornament patterns. This directs our thoughts to memories of the power of the artist's imagination and his creative imagination.

The author of this painting is the master of fine arts Alisher Mirzaev is a creative person who during ten years of his activity achieved a deep, exact correspondence of the plastic language of forms and color of his works with the spirit of the times. The artist aspired during all periods of his work to find a national, picturesque style that would be his instrument for the embodiment of feelings, thoughts and would reflect his worldview. He peers into the world around him not as a contemplator, but as a creator - a man of strong and purposeful will.

Summing up, one can say, a deep knowledge of the essence and content of historical events in the country, allowed the artists of this period set noble goals and tasks to create in their works images of heroes - their contemporaries. What inspired them to write these works? What motivations did they follow? The solution of questions and the search for answers consists in the content of these works, in portraits of personalities reflected in it. From Rakhim Akhmedov, Bakhodyr Jalalov and Alisher Mirzayev it was required to give a plastic, finished picture of the present time. Through the images of their heroes, they reflected the complicated content of their time. Public positions of masters of fine arts in the culture of Uzbekistan and related concepts of the essence of creativity, its aesthetic and moral ideals, ideas about the beautiful, spiritual progress and selection of style principles in these works were held!



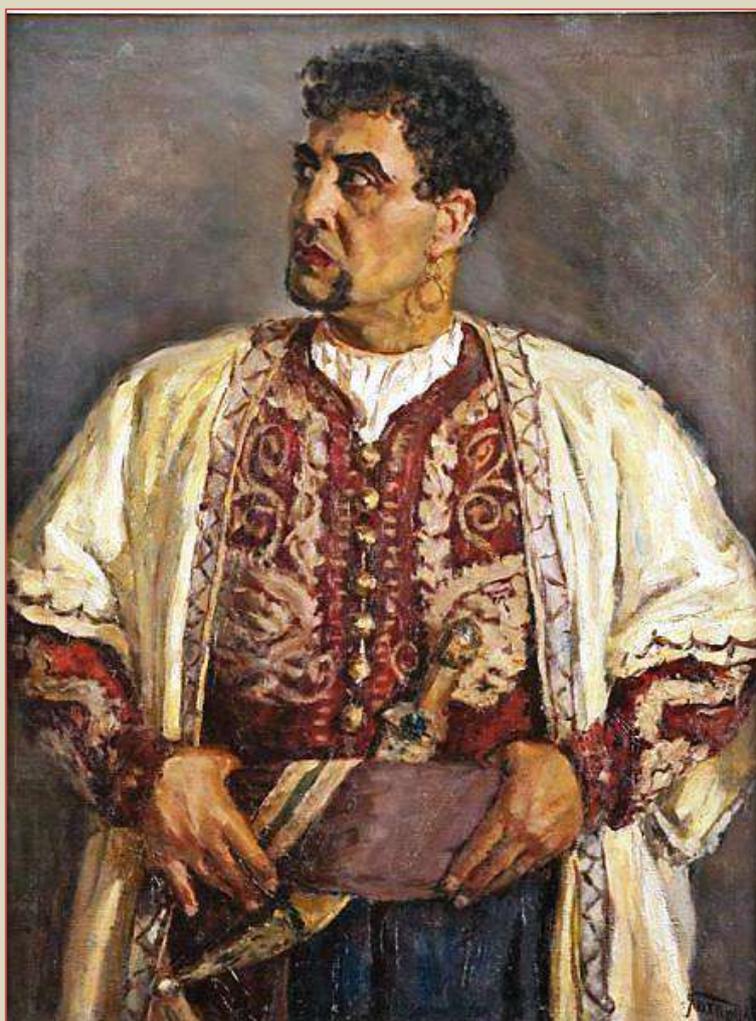
⁶⁶ Kasymova Sh. Ornamental World of Alisher Mirzaev. // art Sanat. Issue №1. 11.10.2015 [Electronic resource]. Access mode: <http://sanat.orexca.com/2014-rus/2014-1-2/ornamental-ny-j-mir-alishera-mirzaeva/>

2.3. Portraits of historical figures created by masters of fine arts



Abdulkhak Abdullayev. "The artist - painter. Member of the USSR Union of Artists. Honored Artist of the UzSSR (1950). People's Artist of the UzSSR (1968). A. Abdullaev is one of the prominent representative of artists of the first generation of painters of Uzbekistan, throughout the entire creative career was faithful to the traditions of the realistic school of painting. Abdulkhak Abdullayev was born in 1918 in Turkestan ... In the early 40s the artist performs a whole series of portraits of people of the rural village. Five years of hard work allowed A. Abdullaev to begin creating complicated portraits-images. The first such work was

a portrait of the People's Artist of the USSR, laureate of the Stalin Prize Abror Khidoyatov (1946).



A. Abdullayev. Abror Khidoyatov as Othello. 1946.

By own admission of Abdulkhak Abdullayev, invariably only strong-willed, energetic and temperamental people attracted him. An ardent desire to paint a portrait of the actor originated with the artist when he saw Abror Khidoyatov in his best part Othello"⁶⁷. "The cold December night of 1941 in Tashkent the premiere of the play was shown, which was awaited

⁶⁷ Memorial of remembrance. Abdullaev Abdulkhak Aksakalovich (1918.30.XII - 2001). [Electronic resource]. Access mode: <http://www.tashkentpamyat.ru/abdullaev-abdulkhak-aksakalovich-khudozhnik-zhivopisec-.html>

with impatience. "Othello" - took a special place in the repertoire of the theater. He became the pinnacle of the creative work of the theater, embodying the best traditions of dramatic art. Five years in a row the performance did not go off the stage. "Othello" became a great event in the cultural life of not only Uzbekistan. His fame came to London. In February 1945, the British parliamentary delegation attended the play "Othello". It was not easy to please the representatives of the people of the genius of Shakespeare.

The British people were satisfied with performance. They left a few lines about their impressions in the book of records: "Never, anywhere, even in London, we have not seen the best production of this play than here. We especially liked the artists who played the roles of Othello, Iago and Desdemona. We were admired by them"⁶⁸.

"Beginning to paint a portrait of Othello - Khidoyatov, the artist had no idea how to portray the actor. Khidoyatov himself directed him to solve this problem, coming to the session in the make-up and costume of Othello. "I so liked the costume, make-up, expression and pose that Khidoyatov took" - remembered Abdullayev - "that I did not change anything, immediately began to paint him". Portrait of Abrar Khidoyatov was approved by the audience"⁶⁹.

In 1972, Abdulkhak Abdullayev painted a portrait of Shukhrat - Gulyam Alimov (1918-1993), a writer well-known to all Uzbekistan, who wrote under the pseudonym Shukhrat, a representative of a galaxy of leading writers of the last century. His services rendered to Uzbek literature are appreciated by both grateful readers and the state. "In the 60-70s of the last century, almost all schoolchildren in Uzbekistan had so-called "soul diaries". Among other things, their classmates answered issues related to adolescents: "What is happiness?", "Do you believe in love?", "What do you want to become?". There was a question among them about favorite books and their heroes.

Most called two names: Atabek - from the classic creation of Abdullakh Kadir "Past Days" and Sadykjan - the hero of the novel "Oltin zanglamas" ("Gold does not rust"). Shukhrat entered the literary world in the 1930s of the last century, being quite young. By the time the masters of the word Aybek, Gafur Ghulam, Usman Nasyr, Mirtemir, Abdullakh Kakhhar, Maksud Sheykhzadeh had already gained popularity and recognition"⁷⁰.

Later, in the 1941-1945, he was a participant in the Great Patriotic War. Returning to his homeland, he began his literary career. When Shukhrat had already written most part of the novel, "Shinelli Yillar" ("Years in Greatcoats"), he was repressed as a public enemy among his peers and mentors: Mirzakalon Ismaili, Maksud Sheykhzadeh, Said Akhmad, Yengin Mirzo, Shukrullo, Khamid Suleymanov. In 1955, the writer was fully rehabilitated ... While memories of camp life were fresh, the writer began work on a new work piece - the novel "Oltin zanglamas" ("Gold does not rust").

"The publication of the novel in 1965 in the magazine "Sharq Yulduzi" was akin to sensation. No one before in the national literature, throughout the entire space of the Union raised the issue of camps and repressions. Only in the "New World" there were works on an "uncomfortable" theme. From the side of Shukhrat it was an incredibly courageous step"⁷¹. The portrait of the writer Shukhrat, created by the master of portrait art Abdulkhak Abdullayev is the pearl of this genre in the Uzbek fine arts. It is written on linen canvas.

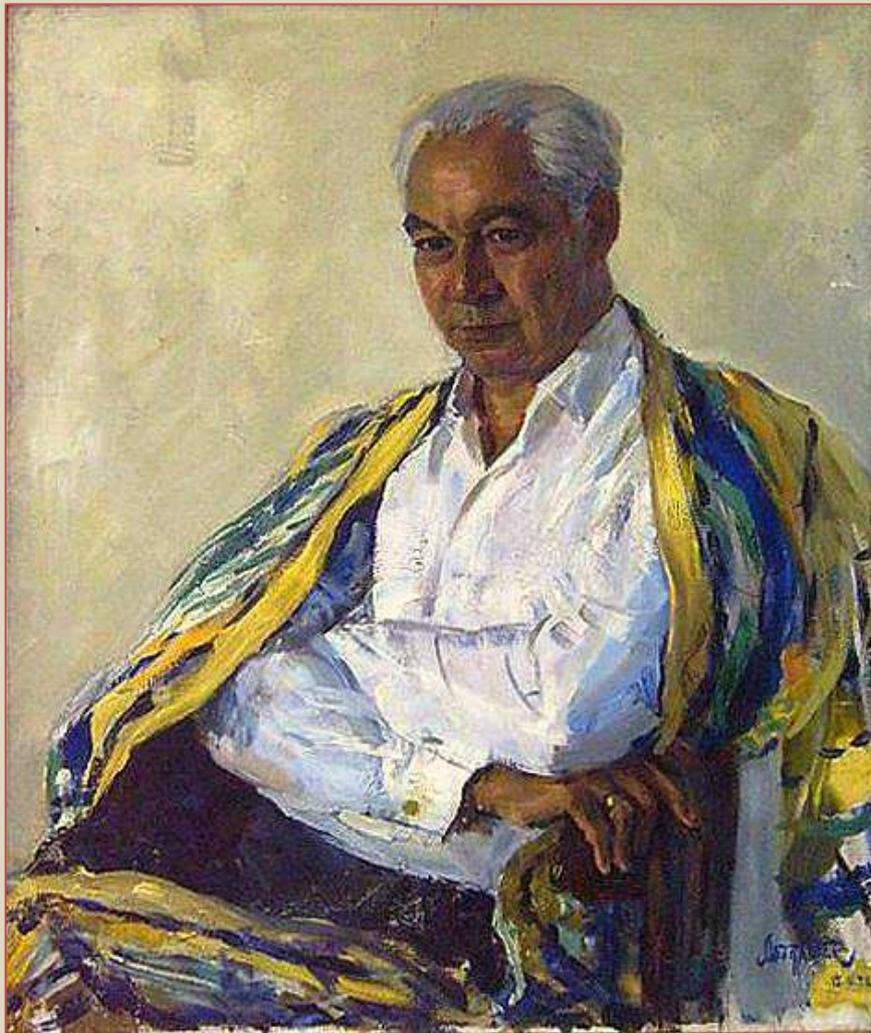
⁶⁸ Iskhakova M. Abrar Khidoyatov and Sarah Ishanturaeva. [Electronic resource]. Access mode: <http://mytashkent.uz/2017/03/29/abrar-hidoyatov-i-sara-ishanturaeva/>

⁶⁹ Memorial of remembrance. Abdullaev Abdulkhak Aksakalovich (1918.30.XII - 2001).

⁷⁰ Islamov R. Literary gold does not rust. / Truth of the East. 2008. [Electronic resource]. Access mode: <http://www.pv.uz/today/19.04.08>

⁷¹ Islamov R. Literary gold does not rust. / Truth of the East. 2008.

This was the factory canvas, woven of strong, one millimeter thick linen thread, primed with a classic primer. The primer consists of fish - sturgeon glue and fine grinding of zincveist - chalk with various additions from small doses of ammonia and oil, for plasticity and better preservation of the canvas. The color of the portrait is beautiful. It is painted in warm, silvery colors. The color on the background is beige, with light, light shades of strontium-yellow colors.



A.Abdullayev. Shukhrat. 1972.

The head of the writer with gray hair looks great on it. It is slightly inclined and created in three-quarters of warm, dense colors. The writer's face and dark eyes, the look of which reflects the depth of the writer's vision are painted vividly. He seems to comprehend the feelings and actions of the heroes of his books.

Well painted nose and lips, which can be seen a barely perceptible, faint smile. Shukhrat is dressed in a white shirt collar of which is unbuttoned. On his shoulder a beautiful in color, national, striped robe is thrown on. He sits in thoughtfulness on the armchair, crossing his legs.

His hands are folded on his chest. The movement of the body is calm and convincing. Despite the fact that long, difficult years Shukhrat stayed in the concentration camp in Siberia, he managed to keep the peace of mind, concentration of thought, faith in life and his creative energy. When in 1954 I.V.Stalin died and there was a thaw period, the writer returned to his homeland in Uzbekistan and wrote one of his best works "Oltin Zanglamas" ("Gold does not rust").

In this work the writer put his life experience. His works were a success for young people in Uzbekistan. In many respects this was conducted the portrait of the writer Shukhrat, painted by the artist of great talent and heart Abdulkhak Abdullaev. In 2003, Shukhrat was posthumously awarded one of the main orders of the republic "Buyuk hizmatlari uchun". Justified faith in good, in a man which was the leitmotiv of his whole life and work.



A.Abdullayev. Shukrullo. 1974.

Among the portraits reflecting the images of the intellectual class who was in Siberian concentration camps, created in 1974 by the artist Abdulkhak Abdullayev, it is necessary to note the expressive, psychologically correct portrait of the poet Shukrullo. "Yusupov Shukrullo. He was born on September 2, 1921 in Tashkent, in the makhalla Olmazor.

The writer's father Yusufhoja was a rather well-known doctor in Tashkent. The first collection of poems entitled "The Law of Happiness", Shukrullo published in 1949. In the same year, together with a number of well-known writers and poets of Uzbekistan, he was repressed on charges of nationalism and anti-Soviet activities. Before his release, he was in labor camp in Siberia. The arrest, probe and stay in the camp are described in detail in the autobiographical novel "The Buried Without Shroud".

The publication of the novel became possible only after the collapse of the USSR, in 1991. Currently, Shukrullo is one of the few eyewitnesses of repression, as well as one of the oldest writing writers. The People's Poet of Uzbekistan (1981), the laureate of the State Prize of the Republic of Uzbekistan named after Alisher Navoi (1994), he was awarded the Order of "Shukhrat" ("Slava", 1994) and "El-Yurt Khurmati" ("Respect of the Nation", 1999.)"⁷².

⁷² Yusupov Shukrullo. [Electronic resource]. Access mode: https://ru.wikipedia.org/wiki/Шукрullo_Юсупов.

In the portrait he is depicted sitting in deep thoughtfulness on a chair, apparently recalling the years of life spent in exile. The portrait is written in monochrome. The whole figure looks a sharp, dark silhouette on a silvery background. Daylight illuminates the side of the face. From the dark hair of the head, turned to the right, the curl of the stubborn strand on the left side rode up, which is well seen on a light background. Black suit with deep folds on the crease of elbows and collar bend, painted whole and wide with boneblack with an admixture of ultramarine color.

The fist of the hand, illuminated from the side, is shown compressed. Artistically painted fingers of a right hand hold a cigarette. At the same time, the hands embrace the knee of the leg, lying on the right leg. Movement of the body well convey the mood that engulfed the poet. The choice of local, stingy, dark colors, in which the portrait of the poet Shukrullo is painted, the artist wanted to reflect that difficult time when many, the best representatives of the Soviet intellectual class, were repressed.

The image of the poet Shukrullo, characterizes the most enlightened part of the people of Uzbekistan, who believed in a bright future and reflected this in their work. The artist Abdulkhak Abdullayev, through the creation of images of the advanced intellectual class, made an invaluable contribution to the spiritual and material treasury of the culture of the Uzbek people. Each of his works is created with a large professional culture and a broad view of the world.

Chingiz Akhmarov. "At the personal exhibition in Moscow in the architectural institute, the representatives of the artistic community of the capital admired the high and classic taste, the impeccable professional skills, the artistry and the elegance of the artist's drawing.

The uniqueness of the subjects and motifs in his works, the uniqueness of the color of the images, the audience was unanimous in that the creativity of Chingiz Akhmarov organically connects tradition, concepts, aesthetics and ideals of the art of East and West"⁷³.

Portrait of the outstanding Russian ballerina of the second half of the twentieth century, Maya Plisetskaya, artist Chingiz Akhmarov painted in 1976, on a linen canvas measuring 175x100 with tempera colors. This is a full-length portrait.

In the picture ballerina is depicted dancing the party of Princess Odile in the image of a swan from the ballet "Swan Lake". Her whole body: long slender legs in pointe shoes, thin hands in characteristic gesture and recognizable head thrown back, the whole figure moving smoothly to the genius music of Modest Tchaikovsky is enthusiastically reflected by master of fine arts Chingiz Akhmarov. The ballerina appeared in a tremulous, spiritual dance, as it was said in the immortal line of the famous verse of the great Pushkin devoted to Anna Kern: "She appeared as a genius of pure beauty"⁷⁴.

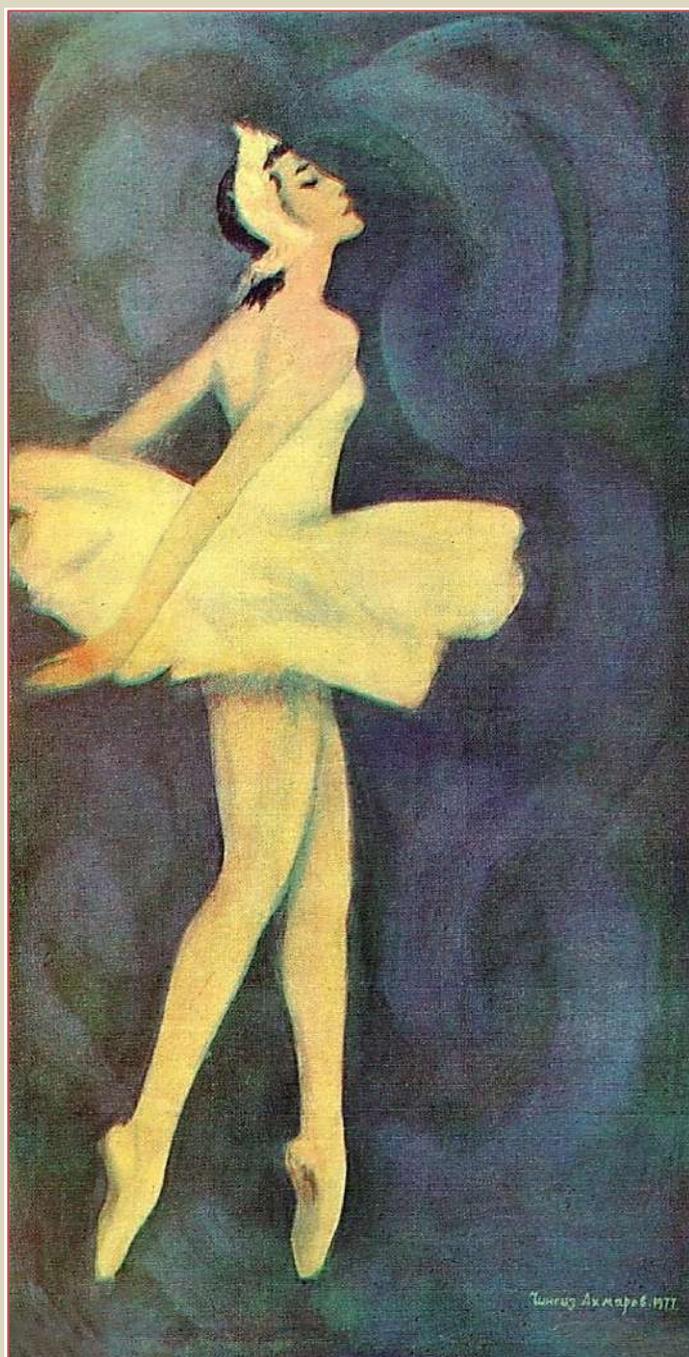
"The painter aspired not only to perpetuate the individual uniqueness of the external appearance of his heroine, but to reveal the originality of the spiritual world, the uniqueness of the creative aspirations of the individual.

And for this, the artist notices those poses and gestures, finds exactly that composition, plastic and colour-grade, the measure of its tonal sounding, decorative activity, which are the only possible and necessary for the embodiment of this image.

The portrait of Maya Plisetskaya, where the ballerina is depicted in Odile's part from the ballet "Swan Lake", was painted from nature - this is another example of the high art of Chingiz Akhmarov, a painter.

⁷³ Akhmarov Chingiz. Album of reproductions / The author of the text and the album compiler A.R.Umarov]. - T: Literature and the Arts, 1979. p. 15.

⁷⁴ Alexander Pushkin. Poems. [Electronic resource]. Access mode: <http://www.stihi-rus.ru/Pushkin/stihi/237.htm>



Ch.Akhmarov. Maya Plisetskaya. 1977.

The picture was taken in a single inspiration. In the light of a bright flash, the artist saw his heroine. The viewer only sees a white-pink silhouette, transparent and airy, with barely underlined details - hands, folds of a tutu, pointe shoes and a more clearly defined embossed face of ballerina - the embodied inspiration"⁷⁵.

These lines from a comment of the scientist art critic Abdulkhai Umarov, convey the character of the portrait painted by the great master of fine arts Chingiz Akhmarov.

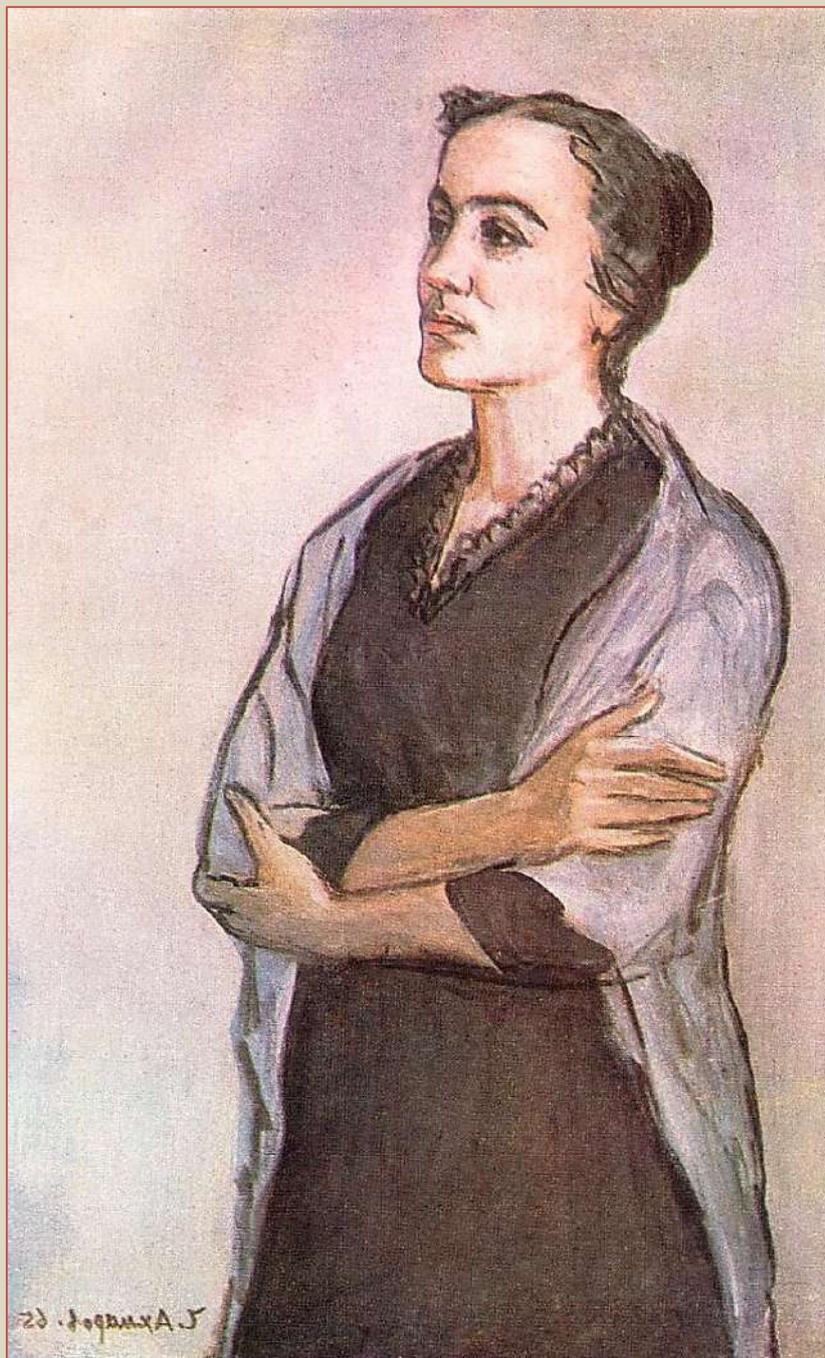
A picture depicting the image of the ballerina Maya Plisetskaya, along with other portraits of outstanding women - historical figures, has its place in the gallery of female images created by Uzbek masters of fine arts in the culture of Uzbekistan.

The portrait of the poetess Zulfiya was created in 1965, at the time of the blossoming the creativity of the master Chingiz Akhmarov, although it can not be said that during his whole

⁷⁵ Akhmarov Chingiz. Album of reproductions.

life in his creative work there were periods of decline. The image in the portrait "Zulfiya" symbolizes the image of an Uzbek woman of independent views - talented and proud. A somewhat closed look of dark eyes on a "well-set" head, the movement of a figure and hands, everything speaks of her freedom-loving, of integrity and inflexibility of character. The master was friends with many famous personalities of his time.

One of his best friends was the poet Zulfiya. She dedicated a wonderful poem to the artist:

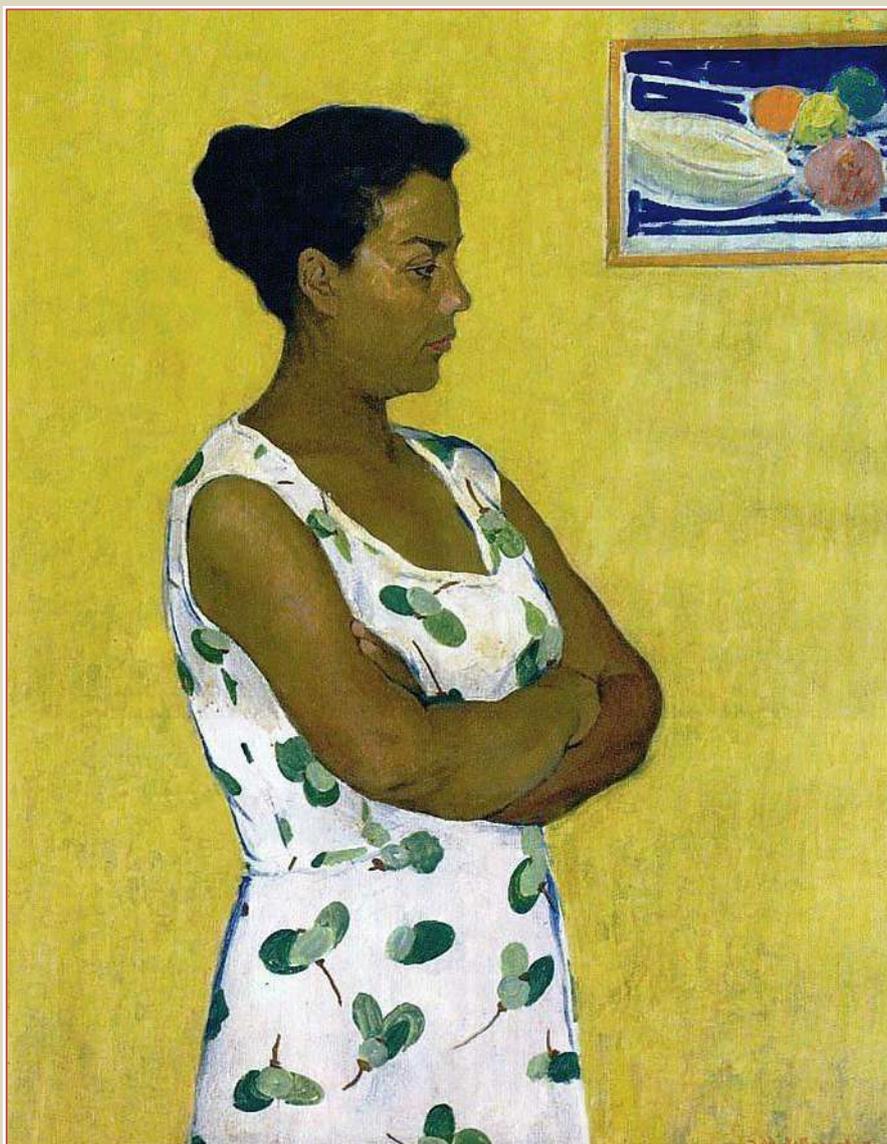


Ch.Akhmarov. Zulfiya. 1965.

*Can I recreate in verse the struggle of rebellious feelings,
Where will I find the words, so that will repeat the burning of this colouring.
Merger of mind and magic!
Painted walls and portals legendry of meetings, enmities,
love, separation, dawn and glows glowing unprecedented,
and a passionate call and sound of each color.*

The portrait is painted in only three - four colors. Silhouette of a poetess's figure is looked well on a light wall. Despite the color stinginess or maybe because of this, the portrait looks monumentally and beautiful at any distance, from where the viewer would look at it.

There is another portrait of "Karima" in Uzbek fine arts, written a year later, by another artist - a master of psychological portrait **Rakhim Akhmedov** in 1966.



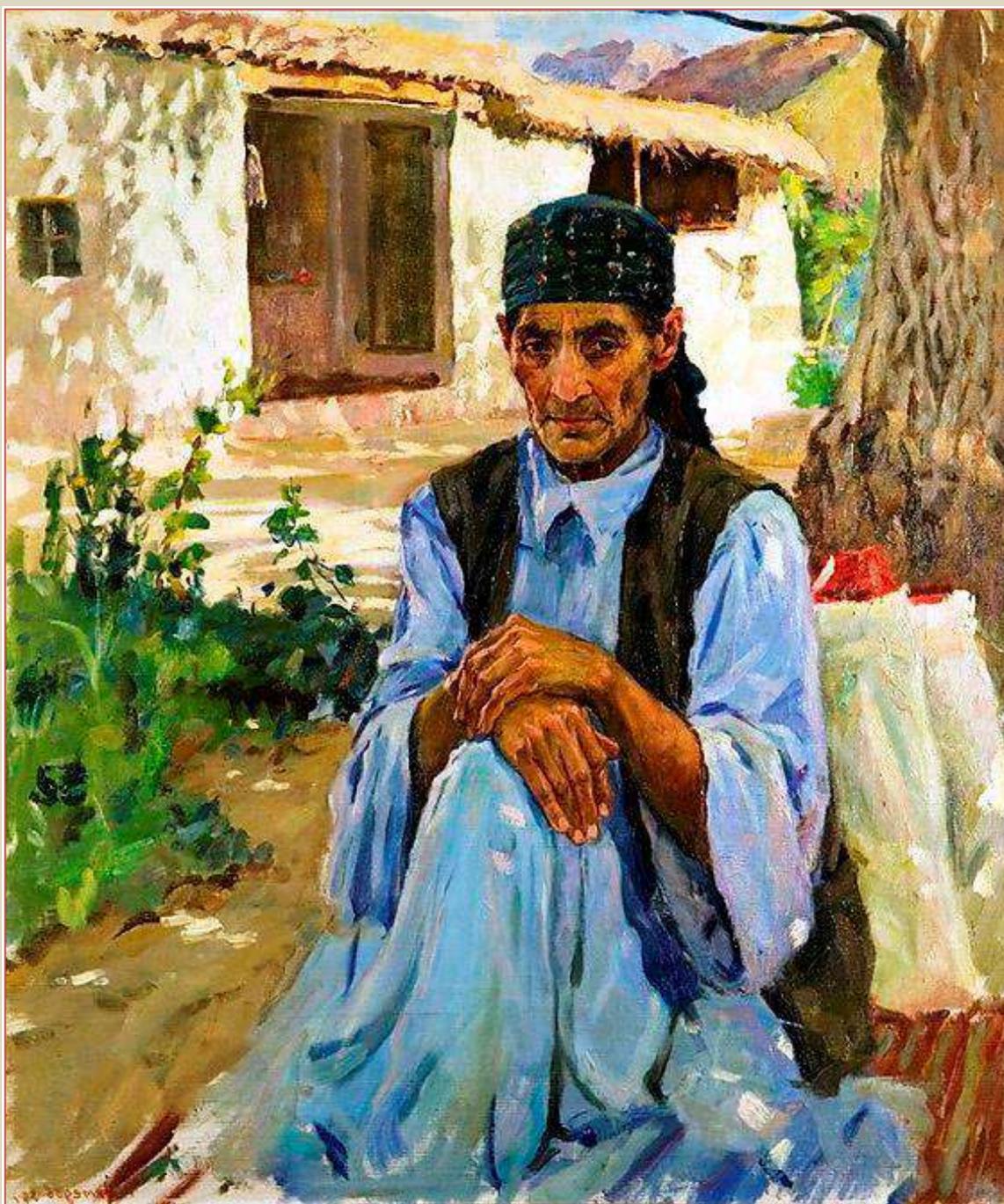
R.Akhmedov. Karima. 1966.

But what is the difference in the images of these women. Although the movement of figures and hands is the same, the facial expressions in the portrayed are different. Here is the difference in the overall color, in the colour-grade as well as in the plastic of the figures. The portrait of Zulfiya is painted in monochrome, with silvery color shades, which corresponds to its image. The portrait of Karima is painted in warm golden colors, it is festive. Her contemporaries knew her open and hospitable character.

"Exactly half a century ago, the artist Rakhim Akhmedov created one of his best works – a portrait "Maternal meditation". In the image of this woman, he put all his love for his mother, who died early. Full of light sadness painting immediately gained national recognition and today deeply worries people"⁷⁶.

⁷⁶ Shagaev R. Creation of Rakhim Akhmedov. [Electronic resource]. Access mode: <https://nuz.uz/moi-uzbekistancy/15118-tvorenie-rahima-ahmedova.html>

"An old woman in the shade of a tree, behind a cozy courtyard and a white mud hut. The plot of the picture is simple and laconic, but in the eyes of the mother so much sadness, so skillfully painted out work-worn hands and colors of nature, that it is difficult to look up from the portrait.



R.Akhmedov. Maternal meditation. 1956.

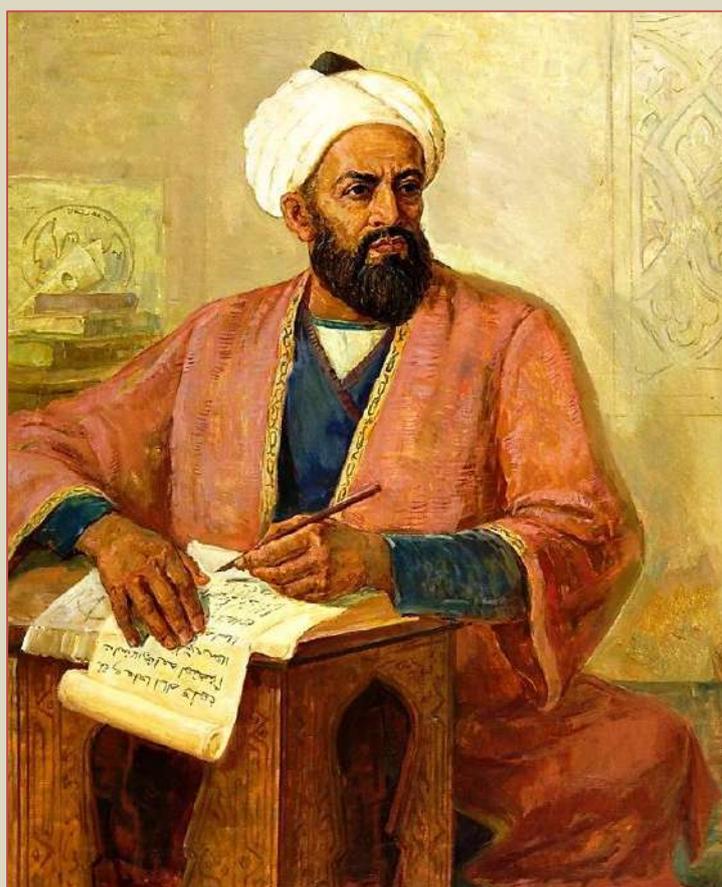
After "Maternal meditation" Rakhim Akhmedov became famous, received many awards and titles, but in the soul he remained an artist, glorifying his Homeland with the filial love!"⁷⁷. These three women's portraits: "Maternal meditation", "Poetess Zulfiya" and "Musicologist Karima" created by the great masters – artists Rakhim Akhmedov and Chingiz Akhmarov, occupy a worthy place in the fine arts and entered the spiritual and material treasury of Uzbekistan.

⁷⁷ Shagaev R. Creation of Rakhim Akhmedov.



Malik Nabiev. Malik Nabiyev, the oldest master of portrait art in Uzbekistan, was born in 1916 in Tashkent. In his youth he learned from one of the first, talented, Uzbek painters Bakhrom Khamdami, who died young in the Second World War (1941-1945). In 1937, Malik Nabiev graduated from the art school and began to teach there, at the same time doing creative work.

Here is what Gulshana Ostanova wrote about the artist Malika Nabieva: "Art is such a miracle that a person feels himself young, blooming, not tired of labor and does not imagine his life without it and such artist is an artist with a big "A" Malik Nabiev. In his portraits the harmony of the inner world and sensations are presented in light colors and different shades of the right colors. He painted portraits of scientists and cultural figures, but mostly he worked in the historical genre. Creativity of the artist, who captured outstanding historical figures and selfless coevals, received high recognition of the general public.



M.Nabiyev. Abu Raykhon Beruni. 1973.

Among them there are such works as "Spitamen's Rising", "Portrait of Beruni", "Tamara Khanum", "Shepherd", "Portrait of Doctor Makhmudova", "Builder". M.Nabiyev created beautiful portraits of the great sons of the Uzbek people - Mirzo Bobur, Fitrat, Usman Nasyr, as well as a series of portraits of the ruler Amir Timur"⁷⁸.

The master combines in the works of the historical genre the traditions of national art with the achievements of the European realistic school. In the palace interiors, where great personalities lived and worked, like Abu Raykhon Al Beruni, Mirzo Bobur and Al Khorazmi,

⁷⁸ Ostanova G.R. Portraits of Amir Temur and Zakhiriddin Mukhamad Babur in the work of People's Artist of Uzbekistan Malik Nabiyev.//Young Scientist. №11, 2016. p. 1617-1619.

they are depicted realistically, with pronounced psychologism. In 1982, he painted a portrait of Al Khorazmi, which is stored in the fund of the Directorate of Art Exhibitions, the Academy of Arts of Uzbekistan. It is painted in the interior, richly decorated with ganch ornamentation.

I would especially like to say about the historical portrait created by M.Nabiev in 1973, namely, about the portrait of the outstanding scientist of Central Asia Abu Raykhon Beruni, one of the organizers and leaders of the Mamun Academy in Khorezm. He was captured by Makhmoud Ghaznavi, the ruler of Ghazna and as a court historian scientist, was taken to the city of Ghaznu. His knowledge was fundamental and many works survived to this day.

The portrait is simple in composition and expressive in nature. The scientist is represented sitting in full-front position to the viewer, at a low, wooden, ornamented with vegetable pattern table. On the table are pages of the manuscript, which the scientist holds with his left hand. His clothes are court, silk, with a hem along the edges of sleeves. The color is reflective and pinkish. For a moment, Al-Beruni looked up from the manuscripts and how much concentration and tension in this glance! One feels the tremendous work of thought, mind, the inner energy of this person and the master could represent it in his work.



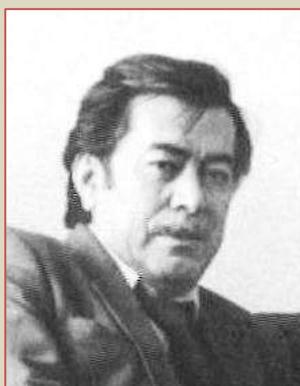
M.Nabiyev. Mirzo Bobur. 1970.

The depth of comprehension of the character of Mirzo Bobur is great in the image created by Malik Nabiev. He turns this portrait into a historical testimony, which reflects the spirit of the time, infected with a mighty life force. The artist, before the creation of this portrait, experienced frequent doubts, but never lost faith in his creative powers.

With all his spiritual strength, he was again able to take off, reopened with his heart. He again took his life, re-acquired the ability to rejoice and admire. But his delight over time, has acquired a shade, tempered in the fire of doubt. Managed by the experience of complicated life, he created portraits of outstanding personalities in the history of Uzbekistan with new strength. The results of hard work allowed him to create a series of historical portraits of scientists and poets of Uzbekistan in the second half of the twentieth century. This series became known not only in our country, but throughout Central Asia.

The portrait of Mirzo Bobur, painted in 1970, on a canvas sized 120x100 with oil paints in a warm, light color is a part of that series. Mirzo Bobur is portrayed in profile, his gaze is directed to the distance, which makes the expression of the person concentrated, it is felt that the thoughts of the ruler are occupied with solving important problems. The picture is painted in a light, warm color. The ruler sits in one of the palace apartments. Behind the arched windows, the city of Dehli was spreaded out. The walls of the room are covered with colored ganch patterns. One hand propped his chin, the other lowered down, on the pillow, holding the kalam. The robe of the ruler, it is embroidered with patterns. Apparel depicts deers in various movements. It impresses with its richness.

The master created an image of a ruler, self-confident, intelligent and decisive. In this historical portrait of Mirzo Bobur, the master achieved great creative success. This portrait was created in late 1969 and early 1970. The portrait has a great audience success. In 1990, the artist made a version of this portrait, but the painting in the second version was different, more contrasting, behind the arches of windows is not a bright day, but a deep, dense blue midnight, with a young moon high in the sky, which gives the picture some poetry. We can assume that the poet and warrior is busy describing his observations about life in the country, which he ruled, modernizing it.



Nigmat Kuzybayev⁷⁹. In 1980, the State Museum of Literature named after Alisher Navoi acquired a portrait of the great scientist, healer Abu Ali ibn Sina (Avicenna), created by the famous artist, master of fine arts Nigmat Kuzybayev, to the 1000th anniversary of the great thinker.

Great Abu Ali ibn Sina, healer, philosopher, musician and poet, was born in 980, on the outskirts of Bukhara city, in Afshona village. In his biography, he wrote: "My father was from Balkh and came from there to Bukhara during the reign of Samanid Nukh ibn Mansur and went to work there in the "divan" - the secretariat. He was given control of Kharmaysan, the center of one of the buliks (districts) in the outskirts of Bukhara. He married my mother named Sitara - Star, she was from Afshona, one of the nearest villages"⁸⁰.

As the legend tells, the mother of Abu Ali ibn Sina was a beautiful woman and had a good temper. Abu Ali ibn Sina had a compassion for the poor and sick people, the desire to help them in their troubles from very early age. This character trait was passed on to him from his mother and perhaps, precisely at the same time, the boy had a desire to become a healer of the soul and body of the sufferers, which he became after in the course of time. "In those days

⁷⁹ Mamatov U. Research of portraits of Avicenna painted by artists Nigmat Kuzybaev and Aziza Mamatova. / Collection of scientific articles: Cultural heritage: preserve the past for the sake of the future in the framework of the Second Roerich reading of the memory of Yuri Roerich. 2017. p. 70.

⁸⁰ Abu Ali ibn Sina. The star of the East. [Electronic resource]. Access mode: <http://tokadoka.com/stati/prim/ibnsina.html>

in Central Asia there were endless wars of conquest. Makhmud Ghaznavi, the ruler of Ghazna, was especially militant. Originally he was a slave, possessed of military talents and thanks to it became a general. Makhmud Ghaznavi won in battles with neighboring states. It was he who dispersed members of the Mamun Academy, established in Khorezm, plundered the library and put the Academy stop"⁸¹.

The Mamun Academy was a major scientific center of the tenth century in Central Asia. Its members were outstanding scientists such as: Abu Nasr ibn Iraq, Abu Sakhl al-Masikhi, Abu al-Khair al-Khammar, Abu Ali ibn Sina and Abu Raykhon Beruni, who became the head of the Academy. In the future, unlike Abu Raykhon Beruni, whom Makhmud Ghaznavi took with him, Abu Ali ibn Sina managed to hide in the crowd of refugees and escape aside the Caspian Sea to the west. He was hiding from the scouts of Makhmud Ghaznavi, who ordered them to find Abu Ali ibn Sina and bring to him. His metaphysical and mystical treatises wrote in a furtive way, trying not to disclose a healer in himself. When the refugees overtook the epidemic - smallpox or cholera, he gave the people his quatrains, where clear and concise instructions were given, how they would be healed of the ailments.

In 1993, a portrait of Abu Ali ibn Sina was created by the artist Aziza Mamatova. The picture tells of his wandering life. In the picture, the scientist sits on a dry, autumn grass alone, moved away from people, indulging in profound meditation. "The portrait of Avicenna, painted against the backdrop of the crimson autumn, reveals the kindness and generosity of the great scientist's soul and the white horse, without a bridle, personifies the uncontrollable flight of his thought" - art historian Norsaid Oydinov wrote"⁸².

In the picture the scientist is depicted in simple, homespun, road dressing. His gaze is the gaze of a man who close his mind to everything vain, petty, directed to the depths of his soul. How else could he create his great works, which require a great concentration of thought, if he could not close his mind to all perishable, ordinary?

For example, the "Canon of Medical Science" ("Al-Qanoon fi-t-Tibb"), which was allegedly written in 1020. "Translated into Latin, it became widely known in Europe, from the XII century was one of the guides that survived more than thirty editions. With the help of "Canon" the medicine was taught in universities of Europe for five centuries. When Gutenberg's printing press was invented, the "Canon" was among the first printed books and rivaled the "Bible" by the number of publications"⁸³

Because it is these same canons that many enlightened physicians in Asia and in Europe were guided for five hundred years. In the east, in Central Asia, the word "medicine" comes from the word "Madad Sino", which means help from Sina. "That's what I thought about when creating a portrait" - the artist will say later in one of the conversations with the students. On the deep conviction of the authors of works, one need deep, serious reasons for creating serious works. Does not Man live by bread alone?"

Ten years earlier, in 1980, a portrait of Abu Ali ibn Sina was created by artist Nigmat Kuzybaev, painted on canvas sized of 200x120 with oil paints. Master of fine arts Nigmat Kuzybayev received a brilliant, artistic education in the Institute of Painting Sculpture and Architecture named after I.E. Repin in Leningrad from 1947 to 1953. He studied in the workshop of the famous Leningrad artist Viktor Oreshnikov, who was the rector of this world-famous higher, artistic, educational institution. The coloring of the painting "Abu Ali ibn

⁸¹ Lyudmila Soldadze. Abu Ali ibn-Sina (Avicenna). Chapters of a great life. - T: "Literature and Arts named after Gafur Gulyam", 1983.

⁸² In the foreword of the catalog "Time and Man", which was published by the 60th anniversary of Aziza Mamatova by the Academy of Arts of Uzbekistan "Shark" Publishing House. 1997. p. 4.

⁸³ Abu Ali ibn Sina. The star of the East.

Sina" by Nigmat Kuzybayev, is refined and painted in silvery colors, the sound of which is beautiful. This work can conquer the aesthetic sense of the person experienced in art.



A.Mamatova. Abu Ali ibn Sino. 1993.

In the picture, the scientist is depicted as a nobleman who held the title of Sheikh ur-Rais (Head of the Sages, Elders, Great Thinker). So he was called in many courts of the rulers of Central Asia and Iran, when they managed to get him to their palaces. Here, in the quiet of the palace apartments reserved for him, he investigated the properties of medicines and at night wrote "The Canon of Medical Science", summarizing and refining his numerous observations and practical experience in the healing of diseases.

In the portrait, Abu Ali ibn Sina sits, slightly leaning back, on a high, wooden chair. Through the window gridded with frames in the form of honeycombs, the sunlight streams. The scientist looks carefully at the contents of the bottle, which he holds on his outstretched hand. In the upper, left corner of the picture is a hinged bookcase, filled with folios. In the lower right corner of the picture there is a round, wooden, carved table, covered with writing utensils. Here is an elegantly shaped and colored bottle, apparently brought from distant Venice. Abu Ali ibn Sina is dressed in broad clothes of silver satin. On his head he has a patterned headdress embroidered with colored silk threads, called a kulog. The whole picture

is woven of lilac, blue and golden-ocher colors that shimmer and play on the surface of the canvas, captivating the viewer. The work was dedicated to the millennium anniversary of the great healer Abu Ali ibn Sina, which was celebrated throughout the civilized world.



N.Kuzybayev. Abu Ali ibn Sino. 1980.

According to the stories of condisciple of Nigmat Kuzybaev, the artist Tadjat Ogenesov, their teacher Victor Mikhailovich Oreshnikov himself a great master of light and color, turned to Nigmat Kuzybayev with a request to remain his assistant in painting in a workshop in Leningrad. But the homesickness of a young artist turned out to be stronger than a forward-looking proposals and he returned to Tashkent. Here, overcoming great life difficulties, Nigmat Kuzybayev became a famous master of fine arts.

At simultaneous study of the N.Kuzybaev's work "Abu Ali ibn Sina" and the portrait of "Abu Ali ibn Sina" of the artist A.Mamatova painted ten years later, it can be noted that the difference between these portraits is that they reflect different periods and conditions of life of the great scientist. This is evident in the choice of the canvas format, if the artist N.Kuzybayev painted the image of Abu Ali ibn Sina on an elongated rectangular canvas, then A.Mamatova's image of the scientist is painted in a square canvas. In both works Abu Ali ibn Sina is depicted in profile. A.Mamatova pictured him sitting on the ground, on dry grass and N.Kuzybayev - on a wooden carved chair. But both of paintings are united by deep, inner, psychological similarity.

The portraits depict a man who knows how to give his all, the mind and soul of a scientist to the service of science. That's why the viewer does not confuse his image with the images of other personalities. He is personified in the same way as the images of Dante Alighieri, Alisher Navoi, William Shakespeare, created by masters of different times. It is very important for the audience to recognize the images of great historical personalities. Looking at them, they recall the spiritual, cultural heritage that these people left to humanity. These people, through their portraits, created by fine artists, become closer, more value and more understandable to the audience, even after many centuries.

"Until his death, Avicenna could not return to his homeland, wandering abroad, from one city to another. He visited the rulers of Khorezm, Abiverd, Nishapur, Tus, Gurgan, Rhea, Khamadan, Isfahan. He suffered deprivation and rose to the height of power, he became a vizier, then went to prison, lived in luxury and poverty, but not for one day did not stop his scientific activity. Avicenna is truly the greatest scientist, who brought up a whole galaxy of gifted philosophers. He is a man who combined two social roles - the sage - mentor and statesman, thereby embodying the ideal that first arose in Plato's creative imagination. Avicenna attracted many enlightened people in the medieval Muslim world - the ideal of the scientist standing at the head of the "Model City"⁸⁴. That is why the responsibility that falls on the shoulders of masters creating the images of our great ancestors is great! That's why masters of fine art should be at the height of not only their professional skills, but they should also know the history and culture of mankind, be good psychologists, and, most importantly, be just compassionate, truthful and hardworking people.

In 1983, the artist Nigmat Kuzybayev created a work depicting the brilliant scientist Mukhammad ibn Musa al-Khorezmi to the 1200th anniversary in honor of his birthday. Mukhammad ibn Musa al-Khorezmi was born in 783 in Khiva city, in ancient Khorezm, which is located to the north-west in the territory of Uzbekistan, in the epoch of great cultural and scientists of Maverannahr and Khorezm. At home, he became acquainted with Indian and Greek science.

Al-Khorezmi was one of the largest, medieval scholars of the 9th century and was a great mathematician, astronomer, geographer and historian. He is considered as creator of algorithms in mathematics, which formed the basis for modern computer technology. In some sources Al-Khorezmi is called "al-majusi", that is, a magician, from which it is concluded that he came from a clan of Zoroastrian priests who adopted Islam. In the picture along the horizon line, there is a figure of Al-Khorezmi. It fits into a triangle, the sharp end of which rests against the lower, left corner of the picture. At the top of the triangle, to the left of the golden section is the head of the scientist. It is written in three quarters. The gaze is fixed on the device, by which he measures the drawing lying on his knees. This view of strong and purpose man, who is used to get things done.

⁸⁴ Abu Ali ibn Sina. The star of the East.



N.Kuzybayev. Mukhammad ibn Musa al-Khorezmi. 1983.

The wrist of right hand is turned into a fist and lies on the table with with pages of the manuscript. The scientist is depicted as half-lying on the cherry color sofa. Against the background of a carved window in the shape of an arch, behind which is a garden illuminated by the moon, the rays of which pour through the slots of the grate, lighting him up. The capitals in the wall thickness are carved out of marble and fit well in the overall coloring of the picture. Tonally the whole background is painted wholly, the figure of Al Khorezmi dressed in a silvery robe with blue patterns under which a light white shirt with long sleeves is wearing is well represented. On the wrist of his right hand are gold bracelets. On the head a silk turban of blue-emerald color. The wealth of his clothes suggests that he was a court scholar under the Caliph al-Mamun in the "House of Wisdom" ("Bayt al-hikma").

"Before becoming a caliph, al-Mamun was a governor of the eastern provinces of the Caliphate. It is not excluded that since 809 al-Khorezmi was one of the court scholars of al-Mamun. In one of his works, al-Khorezmi praised him, noting that "the love of science and the desire to bring scientists closer to him, extending the wing of his patronage over them and helping them in clarifying what is unclear for them and in facilitating that is difficult for them". "House of Wisdom" was a kind of Academy of Sciences, where scientists from Syria, Egypt, Persia, Khurasan and Maverannah worked.

There was a library with a large number of ancient manuscripts and an astronomical observatory. Here, many Greek philosophical and scientific works were translated in Arabic. At the same time, Khabbash al-Khasib, al-Fargani, Ibn Turk, al-Kindi and other outstanding scientists worked there. Historians highly appreciate both the scientific and popularizing activities of al-Khorezmi. The well-known historian of science J.Sarton called him: "the greatest mathematician of his time and, if we take into account all the circumstances, one of the greatest of all time". His scientific works have been translated several times into Greek, Latin, German, English, Dutch, Russian. The great khorezm scholar Abu Raykhon Biruni and

the poet, mathematician Omar Khaiyam, highly evaluated the scientific activity of al-Khorezmi. "The works of al-Khorezmi were translated from Arabic into Latin and then to new European languages. On their basis, various textbooks on mathematics were created. The works of al-Khorezmi played an important role in the formation of Renaissance science and had a fruitful influence on the development of medieval scientific thought in the countries of the East and West"⁸⁵.



N.Kuzybayev. Furkat. 1978.

It should be noted that Nigmat Mirzabaevich Kuzybayev knew the history and literature of the Uzbek people well. In particular, works of poets, natives of Kokand city, where he himself was born. One of the portraits created in 1979 was a portrait of the poet, democrat and enlightener Furkat.

⁸⁵ Al-Khorezmi [Electronic resource]. Access mode: [https://ru.wikipedia.org/wiki/ Al-Khorezmi](https://ru.wikipedia.org/wiki/Al-Khorezmi)

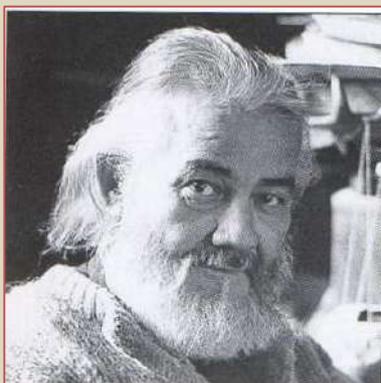
"Furkat (Zakirjon Khalmukhamedov) (1858-1909) is a prominent representative of the advanced social thought of Uzbekistan of the late XIX century. Democrat-educator Furkat was one of the founders of realism in Uzbek literature. He considered a true reflection of life in art works as honor of poets. The anticlerical character of his best works was related to materialistic tendencies. He saw the source of progress, the way to the prosperity of his native country and the improvement of the well-being of the people not in religion, not in old customs, but in science and enlightenment"⁸⁶.

The personality of the poet drew the artist's attention with his uniqueness, talented poems dedicated to the life of the common people and science:

*You will attain the goal by mastering science,
you will realize your dreams, having mastered science.
Be mastered all sciences, friend,
and each of them will suddenly be needed you.
It is a pity that our khans and beks spent idly their whole age,
in searching of delights.
There were no literates near them,
their staff consisted of ignorant courtiers.
There was no concern for scientists,
they were not given an honors and awards.
If they were appreciated - there wouldn't the country,
have a hundredfold benefit!
This will prove to everyone such an example:
Science is a gardener and Homeland is a garden.*

Furkat traveled a lot around Central Asia. As you know, in the old days, people traveled by horse. The artist depicted the poet crouched on a rock on the shore of azure lake and high, violet-pink mountains covered with fogs are mirrored in the waters. At the feet of the poet the herbs and flowers are grown. There was a rainbow above the lake, the picture is good in color. The image of the poet thanks to a dark frock coat, over which the chapan is thrown, looks like a solid silhouette, on which Furkat's face and hands are clearly shown.

The expression of the poet's face is pensive, his gaze is sad and directed far away. Apparently the separation from the homeland was reflected in the state of the poet's soul. The master of fine arts Nigmat Kuzybayev was not only a wonderful colorist, but also a good psychologist. His portraits testify to the knowledge of the characters of personalities, the images of which he created in his works.



Ruzy Charyev. About the portraits of the film director Shavkat Abdusalomov, the singer Batyr Zakirov and the portrait of the elder from Syroba. The master of fine arts Ruza Charyev was born in 1931 in Pashkurt village, Surkhandarya and as many children of pre-war times he was educated in the boarding school.

Thanks to his talent and diligence, he managed to get a higher, artistic education, in the Institute of Painting, Sculpture and Architecture named after I.E.Repin, in Leningrad city. The 1970-90 years in Tashkent were creatively fruitful for the artist Ruza Chariev. The master traveled a lot to his homeland in

⁸⁶ Furkat [Electronic resource]. Access mode: <http://texts.news/knigi-antologiya/furkat-22135.html>

Surkhandarya and brought back a lot of sketches from nature, drawings and portraits of his fellow villagers. These were the images of beautiful women - the toilers of the village, as well as the images of old people and children.



R.Charyev. The elder from Sayrob. 1979.

A portrait "Elder from Sayrob" is especially noteworthy in terms of color and in the sense of a true, psychological reflection of spiritual life. A man who passed through the war years of the Second World War and was awarded the Order, as evidenced by the order on his white clothes, over which a remarkable striped national robe is wearing is looking at the viewer from the portrait. A sophisticated and at the same time tense, hard look of gray-blue eyes, on an interesting, oblong wrinkled face, look directly at the viewer, everything speaks of a long, filled with hardships and joys, but not broken by the adversity life.

An independent, freedom-loving character is shown in its entire appearance: it is the figure that layed back the chair and the movement of the wrists, covered the Belbog Belt and the head in a violet-blue turban well planted on the unfolded shoulders. The portrait impresses the viewer with the harmony of golden, warm, green-herb flowers and is permanently imprinted in memory.

Modern well-known artists such as Bakhodir Jalalov, Javlon Umarbekov, Sobir Rakhmetov remember well how Ruzy Charyev who had many students and followers, and who, as chairman of youth organizations, visited the workshops of young artists, organized

discussions of their personal exhibitions and helped them as he could. The creative workshop of the master was always full of people. The artists, film directors, poets, artists, journalists, scientists and writers often huddled together.

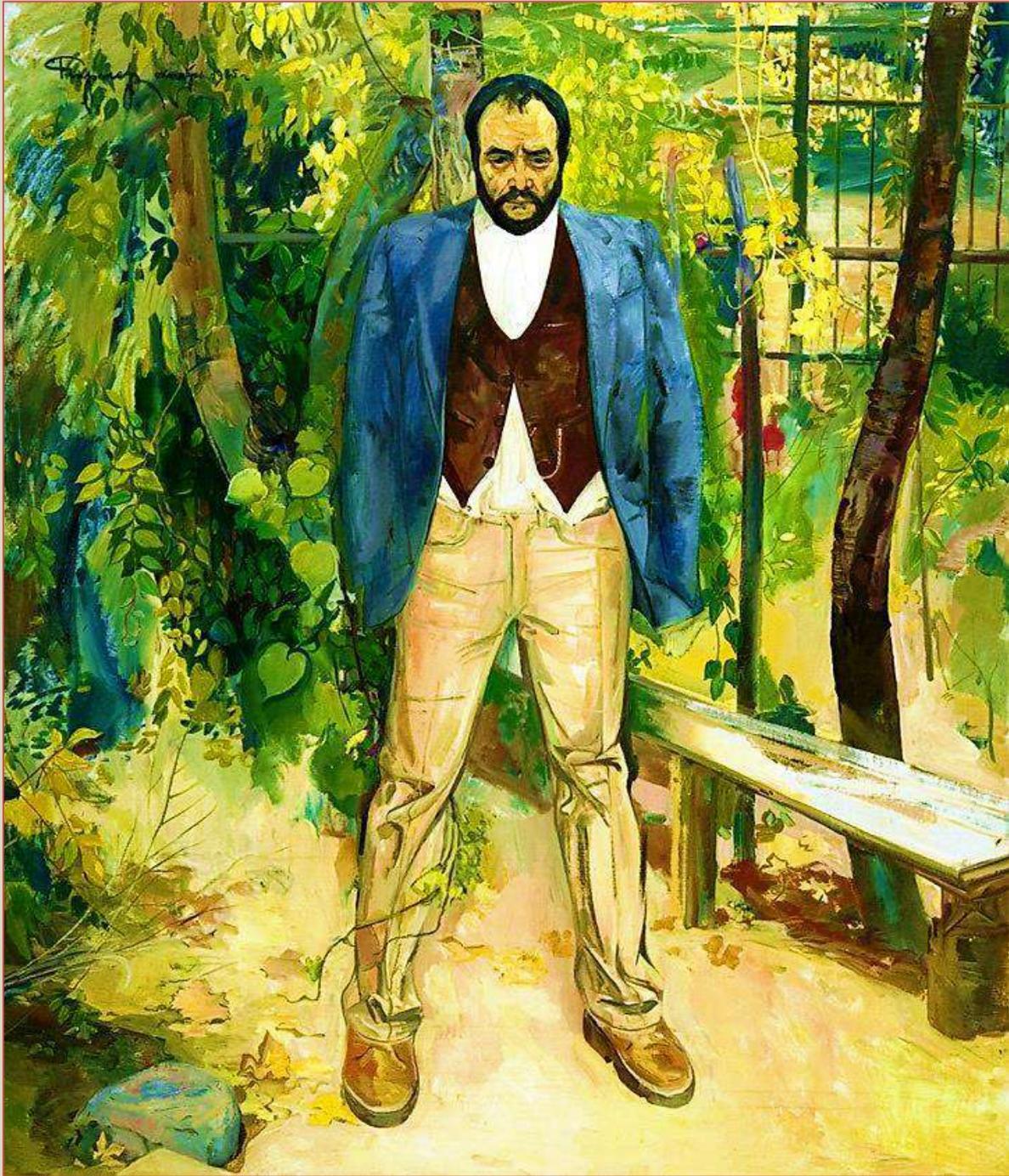


R.Charyev. Batyr Zakirov.

Famous folk singer Batyr Zakirov and artist Ruza Charyev were the great friends. They were children of the same generation. They were largely in sympathy within their views on art, creativity and, in general, on the perception of the world and human society. Just as the artist Ruza Charyev was in love with opera music, in the same way the singer Batyr Zakirov was in love with painting. Music and painting, close in terms of feelings are the cultural phenomena.

The portrait of the singer is one of the artist's little-known works. He wrote it quickly on an oblong canvas and had a somewhat sketchy, incomplete character. But it is struck by the depth of penetration into the inner world of the singer, psychologism, drama and beauty of the whole appearance. Dark eyes are accentuated on the face and live, as if apart from it. Both pain and despair and, at the same time, determination to act are shown in his eyes. In his hand he holds a canvas indicating that he was engaged in painting and as if for a short while he sat down with the sketch in his hands, which he wrote.

Only a person who is well acquainted with the specifics of the artist's professional work could catch these moments and try to distract a friend from sad thoughts. Coloring the picture is warm. Batyr Zakirov is depicted in a brown coat, white scarf, which was well known to listeners of his famous songs. All of his lean figure looks like a refined silhouette on a hot red, with a rumble of orange background, expressing tense thoughts and feelings of the singer.



R.Charyev. Shavkat Abdusalomov. 1985.

The next portrait is the portrait of Shavkat Abdusalomov. The filmmaker and actor Shavkat Abdusalomov, a resident of Moscow, came to the Tashkent city at the invitation of the film director Shukhrat Abbasov, then he got acquainted with the artist Ruza Charyev. Portrait of Shavkat Abdusalomov is one of the significant works of this period created by master Ruza Charyev. The filmmaker and actor is depicted in front of the artist's cottage. The portrait is painted in full length, against the background of spring greens, with a dark-silver-blue suit thrown over his shoulders.

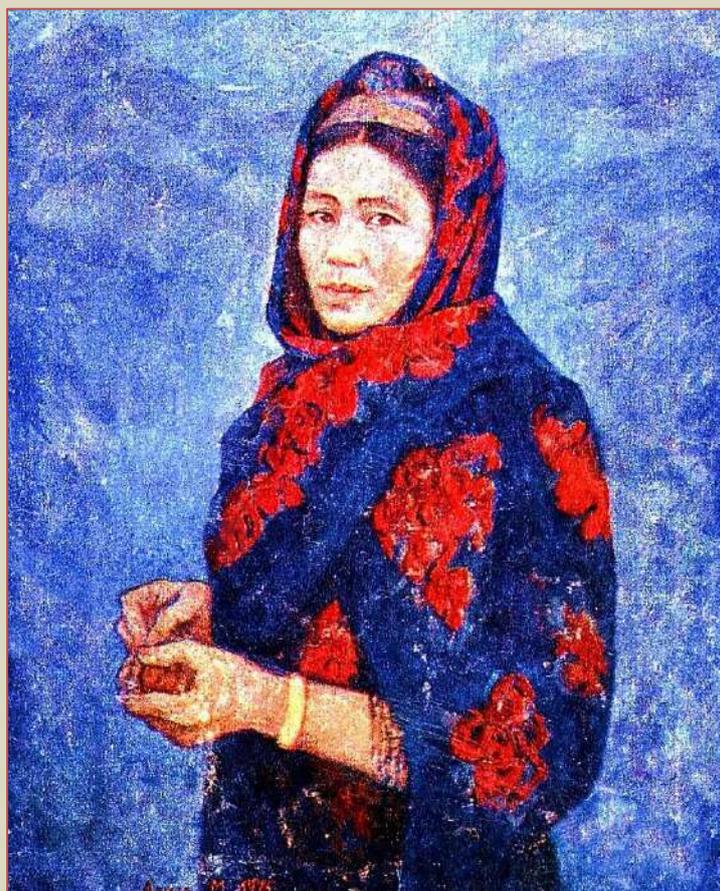
He stands, with a slightly tilted head, looking directly from under the eyebrows in the eyes of the viewer. Who closely communicated with him, recognized his great charm, intelligence, talent, delicacy and at the same time modesty. It was a pleasure to talk with him in the circle of friends, as he lived constantly in Moscow, he was in the center of cultural events and was a well-informed person.

General color of painting by Ruzy Charyev is refined, something resembling the plain-air works of Russian artists of the early twentieth century Valentin Serov and Konstantin Korovin. This analogy arises by itself. These artists also liked to paint portraits on the background of young foliage and mixed herbs. In general, the color of the portrait is fresh and convincing in color.



Aziza Mamatova⁸⁷. In 1973, A.Mamatova graduated from the Leningrad Institute of Sculpture, Painting and Architecture - the workshop of academicians A.I.Serebryany, B.V.Korneev and M.M.Devyatov. Visits to the Hermitage, many hours spent in the Russian Museum, in libraries, the passion for delving into books determined the choice of the main themes of the artist's work. She studied under internationally famous artists, studied their experience and saw with her own eyes the creation of masterpieces of fine art. She proudly recalls the names of her teachers. The

received knowledge in the best school of fine arts of the country, have paid off. The artist has found her own way in portrait genre. Her compatriots: S.Abdullaev, B.Jalalov, A.Ikramdjanov, M.Nuriddinov, S.Rakhmetov, sisters E. and N.Akhmedova and in Moscow A.Mirzayev, G.Umarbekov, S.Abdurashidov studied along with her and later became famous artists and art historians in Uzbekistan. Far from homeland, they stuck together and supported each other during their student years.



A.Mamatova. Shepherd Rakhimahon. 1975.

⁸⁷ Mamatov U. The history of one life. // Gisap: Culturology, Sports and Art History. № 5, 2015. p. 8. [Electronic resource]. Access mode: <http://journals.gisap.eu/index.php/Culture/article/view/909/869>

The artist A.Mamatova: "In 1973, in July I returned to the Tashkent city. Time, after returning, was a difficult period in my life. I was met with caution and with surprise. Let's recall that it is referred to events of half a century ago, when in Uzbekistan, and not only there, independent decisions in the choice of life paths for young girls were not welcomed. And this situation did not contribute to creativity, which is why we had so few women artists, especially Uzbek. I had to prove my worth with my work. For artists who are not receiving encouragement from colleagues and the public, the creativity is grown scanty and having lost faith in yourself that it is impossible to become an artist".



A.Mamatova. Bernara Karieva in the character of Anna Karenina. 1986.

Meanwhile, there were many personalities worthy of being imprinted in the pictures. Therefore, she worked mainly in the portrait genre. In each painted image, there is an inner world, the artist tried to unravel it, reveal the secrets of the person. One feels a peculiar approach to the image of beloved and revered people. Perhaps she is inherited the deep understanding of the national cultural tradition, the roots, the harmonious comprehension of the world and the assertion of her own creative selfhood. The artist watched life and worked on sketches, traveled throughout Uzbekistan, collecting visual material for future paintings.

In 1975, a portrait "Shepherd Rakhimakhon" was painted. It depicts Rakhimakhon, a woman - shepherd, living far from cities, in one of the small settlements high in the mountains. Sadness and spirituality in her eyes. Possibly, it is associated with her youth, the memory of happy reunions and grievous farewells? Or maybe she compares her life with a flower that has penetrated from the stone soil, which she keeps in her hands? This is a portrait about women's fate. She, despite the difficulties of life, could keep belief in herself.

"One of the creative achievements of the artist, we can consider the portrait of "Ballerina Bernara Kariyeva in character of Anna Karenina" fanned by deep lyricism. She was attracted to herself by the magic power of the high art of the famous Uzbek (ballerina) dancer and she with the whole strength of her soul embodied her image in the picture. In this work, the artist's main goal was to reflect the image of Anna Karenina through the image of Bernara Kariyeva. Perhaps the appearance of the two heroines is not similar, but the artist was interested in the poetic world of the ballerina. Having put together these two characters, she created her Anna Karenina. Therefore, this portrait turned out poetic and makes a great impression. It is known that the brilliant Russian writer L.N.Tolstoy, who worked a lot on her image and was one of the first in the world artistic consciousness, revealed the inner world of a woman, with all its beauty, contradictoriness and tragedy. No wonder the writer said: Anna is exactly and my half. "Creating their own pictures" - A.Mamatova says - "the artist always lives in a world of his fantasies and imagination". It is dramatically reflected in this work"⁸⁸. Her works include a portrait of the famous poet and writer Aibek.

Aybek - Musa Tashmukhamedov⁸⁹ was born in 1905 and died in 1968, at the age of 63 years - a poet, writer, literary scholar and public person. Full member of the Academy of Sciences of Uzbekistan since 1943. For his literary work Aybek - a man of complex, spiritual, inner life - was elected as Honorary Member of the Royal Academy of Sciences in London, in difficult, postwar years. He started writing in 1922. One of the poetic achievements in Aybek's work is a collection of lyrical poems "The Notebook from Chimgan", which became a model of the Uzbek lyric poetry. In his prose he continued the traditions of the historical novel, started by educators Abdullakh Kadiri, Abdulkhamid Chulpan and Sadridin Ayni. Versatile talent of Aybek was discovered in the translations of Russian and world literature into Uzbek language. He translated the works of Alexander Pushkin "Eugene Onegin", M.Yu.Lermontov "Masquerade", J.B.Moliere "Tartuffe", as well as the fables of I.A.Krylov, the articles of V.G.Belinsky, E.Verkharn and G.Heine's poems.

In 1942, he wrote a historical and biographical novel about the poet and public figure of the early fifteenth century, Alisher Navoi. Later, "well-wishers" from the literary environment of Tashkent sent a letter to the chairman of the Union of Writers of USSR A.Fadeev with the information that the writer Aybek wrote a bourgeois novel about the poet Alisher Navoi who was the vizier and friend of the ruler of Herat Khussein Baikara who ruled Herat in the beginning of the XV century. A.Fadeev, having consulted the writer N.Tikhonov and the poet K.Simonov, hid the letter under the cloth and in the annual report he wrote that the writer Aybek wrote a novel about the great poet of the East Alisher Navoi and soon Aybek was awarded the State Prize of the USSR. While the anonymous letter lay under the cloth, the writer Aybek suffered a stroke. His diction and coordination of movements were impaired for the rest of his life. In the 90s of the last century writer Said Akhmad, the poet Turab Tula and others told the artist A.Mamatova about it.

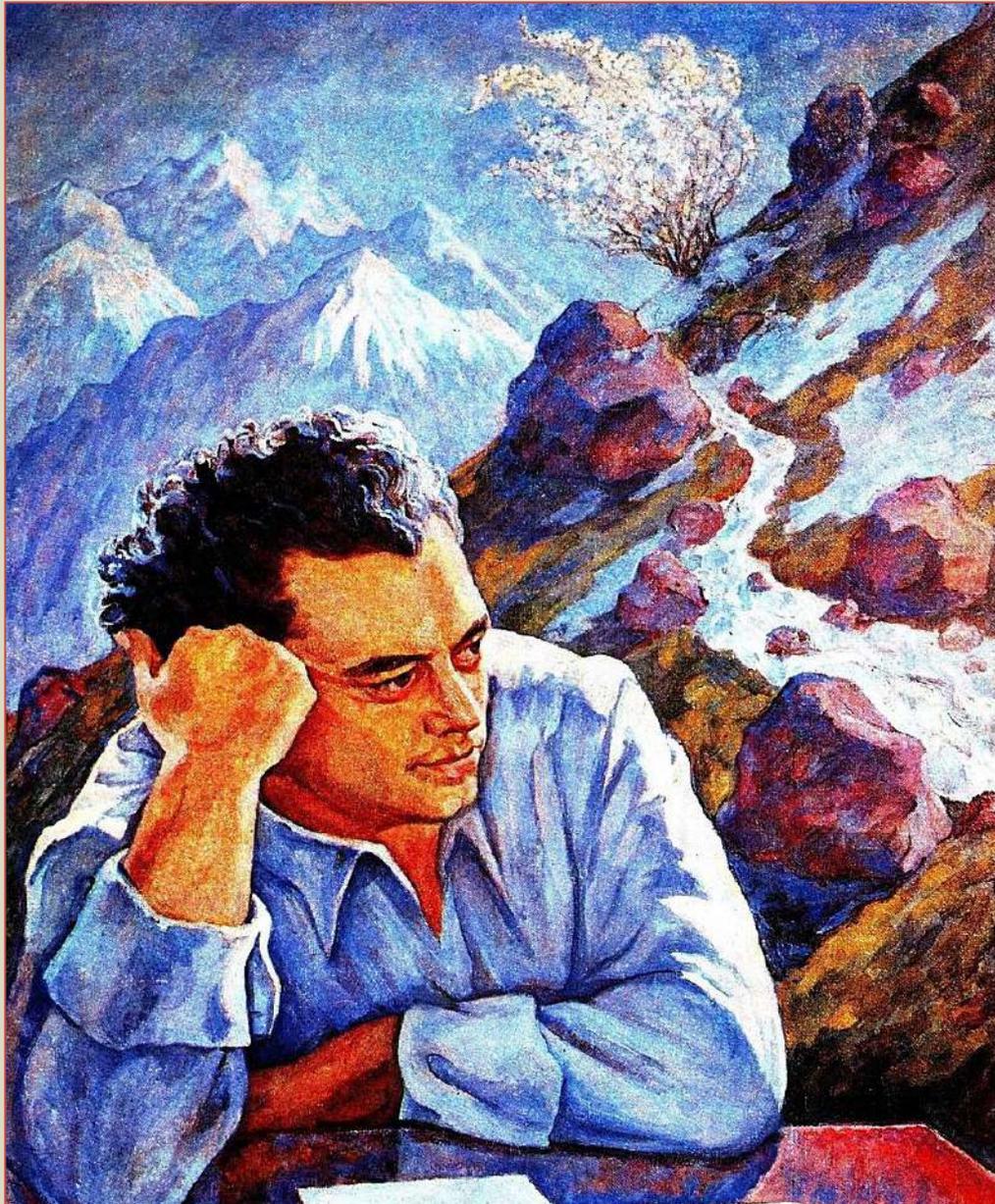
Perhaps, the losing of health by the writer of Aibek, this was the price that many creative personalities are willing to pay for their offspring. Thus, the body of Michelangelo Buonarroti was mutilated in the process of creating a painting in the Sistine Chapel "Creation of the World", Vincent van Gogh's ear was cut off, Vrubel fell into a madness at the end of his life. The poverty and loneliness of Rembrandt Van Rijn, who lost all his dear people in the prime

⁸⁸ Akilova K. Devotion to art. // Soviet Uzbekistan. № 3, 1988. p.19.

⁸⁹ Mamatov U. About the portraits of academicians E.V.Rtveladze, Aybek and the author of these works the artist Khushrue (Aziza) Mamatova. / Collection of scientific articles: Preserving the priorities of education and culture is the basis of humanity. Institute of Arts of Saratov State University named after N.G.Chernyshevsky. 2016. [Electronic resource]. Access mode: <http://docplayer.ru/49520015-Sohranenie-prioritetov-obrazovaniya-i-kultury-osnova-chelo-vechnosti.html>

of his life. The miniaturist Kamoliddin Bekhzod yearned for his homeland, being half of his life in the non-free service of the Iranian kings. The great Abu Ali ibn Sina, who all his life was in exile and wrote his canons of healing and mystical treatises in long wanderings and many, many others. It was a pay for the creation of priceless works of art and literature, pay for scientific and other discoveries necessary for people. The memory of them due to their deeds and the fruits of their labors will be alive, as long as there is humanity.

In the portrait of writer Aibek, painted against the background of snow mountains, one could feel the light wind blow. The image of the poet sitting at the table is fused with the beauty of nature. At the top of the rock, a bush of blossoming dogrose is swinging, bringing to mind the poem "Namatak" ("Dogrose"):



A.Mamatova. Aybek. 1983.

*A dogrose bush swings quietly above,
on the swings of the wind,
presenting a basket of snow-white flowers to the sun,
on the edge of a gloomy cliff, one,
a dogrose bush swings quietly.*

Indeed, truly outstanding individuals create in solitude, giving them in most cases selflessly to people who have eyes and ears, and most importantly understanding to perceive the beautiful. Creators are like this swinging dogrose, blossoming on the top of gloomy cliffs. Perhaps, it was just this analogy that the poet presented viewing this dogrose bush. The artist was inspired by this wonderful Aybek's poem painting his image. The works of writer Aybek are sincere, like nature itself, like the tops of mountains. The artist is not limited to the task of showing his image, but at the same time glorifies the beauty of nature itself.

Self-centration, which is inherent to great personalities, presenting in the portrait of the poet and writer Aybek, does not deprive his image of the force of influence on the audience. The portrait depicts a person who made a wise conclusion from deep thinking on life. The images created by the artist Aziza Mamatova are profound in nature. They convincingly reveal the state of mind of the people whose portraits she creates. In portraits, the intensity of intellectual and spiritual life is revealed through generalized modeling, statics and fixed movements with contrasting colors. As a result, the artist, as it were, stops time for a moment and introduces the work to eternity.



Sobir Rakhmetov. "Painter, People's Artist of Uzbekistan, Academician of the Academy of Arts of Uzbekistan. He was born in 1952 in Chimkent (Kazakhstan). In 1973, he graduated from the Republican art school in Tashkent, in 1979 the Institute of Painting, Sculpture and Architecture named after I.E.Repin in St. Petersburg (Leningrad), the department of easel painting from Y.Neprintsev. Since 1982, he trained at the creative workshop of the Academy of Fine Arts of the USSR in Tashkent from the academician, master of fine arts Rakhim Akhmedov. Currently he lives and works in Tashkent. Teacher, professor at

the National Institute of Arts and Design named after Kamoledin Bekhzod. The master of fine arts in his work continues the traditions of realistic school. The creative talent of the artist was most fully displayed itself in the genres of portrait, landscape, historical picture. The artist's works testify to the skill of the painter, the original vision of the surrounding world and the person dominating in it"⁹⁰.

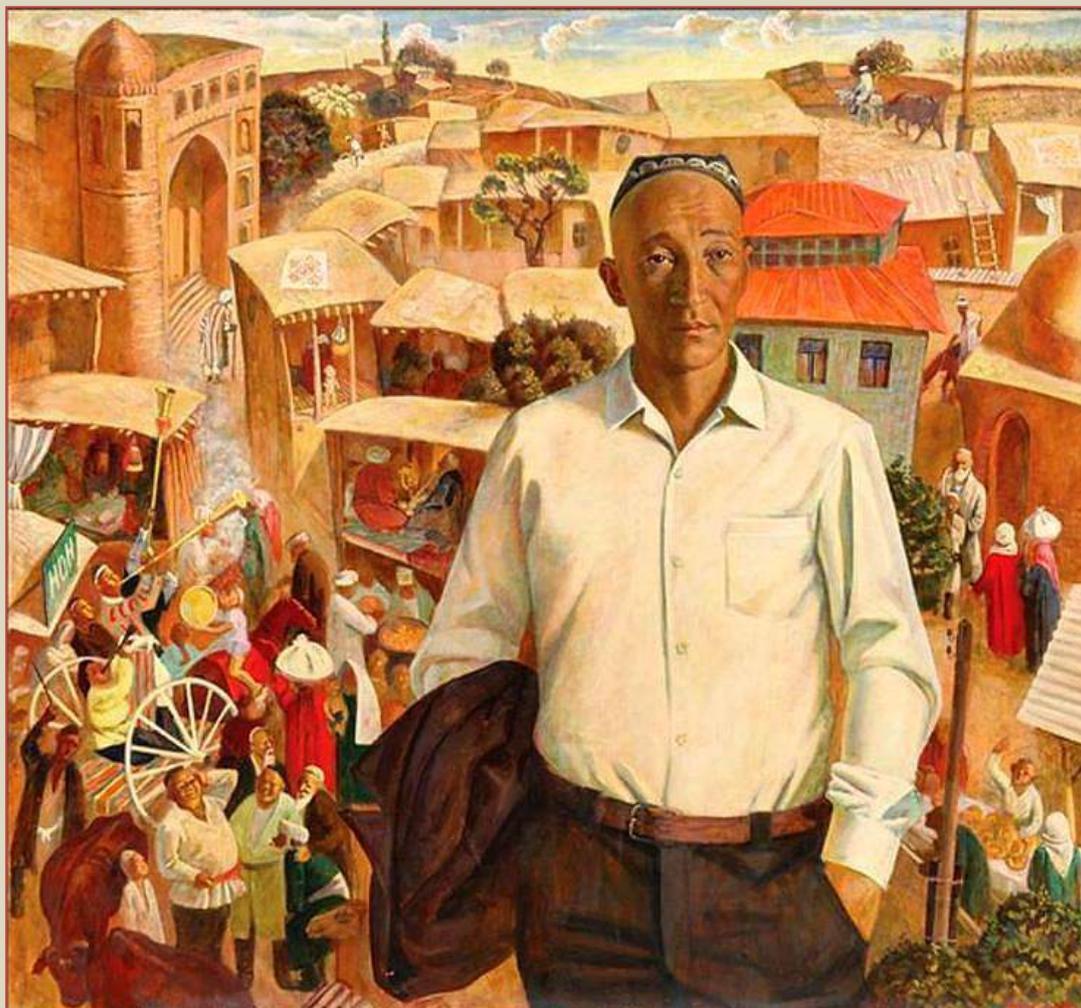
People's artist of Uzbekistan, Dilyer Imamov often told young teachers about the writers with whom he spoke in his youth. One of the stories about the writer and poet Gafur Gulyam, was remembered by many. Gafur Ghulam, was an extremely interesting and creative person. He liked to walk around the old Tashkent, joking with the inhabitants of narrow streets and small squares. He liked to communicate with the common people in the bazaars, he argued and jokingly traded with sellers of melons and watermelons.

Probably, the writer who wrote such wonderful works as "Mischievous" and "Yodgor" should be such a person. Only in communication with the people, the writer could write books imbued with love and learn its big and small worries and joys. Master Sobir Rakhmetov worked on the painting for more than a year and before he started the portrait - painting he became closer to the literary heritage of the writer: ... read many of his works, often visited the House Museum, studied photographs and documents, made friends with his director - Olmoz Gafurovna, daughter of the poet and scientist Khondamir-aka"⁹¹.

⁹⁰ Masters of the portrait genre of Uz. p. 10. Sabir Rakhmetov. [Electronic resource]. Access mode: <http://art-blog.uz/archives/15792>

⁹¹ Shagaev R. Portrait of Gafur Gulyam. [Electronic resource]:<http://mytashkent.uz/2013/05/12/portret-gafura-gulyama/>

This is exactly what the artist of Gafur Gulyam painted in 1985, walking along the old city, with his left hand in his trouser pocket and with a jacket in his right hand. The writer's gaze is ironic and at the same time sad, not missing any event that took place around.



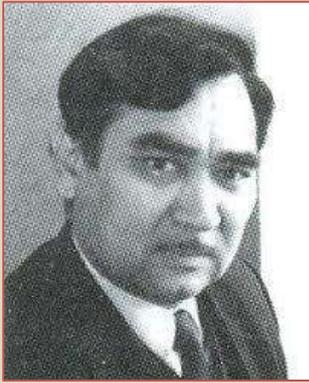
S.Rakhmetov. Gafur Gulyam. 1985.

Against the background of the image of Gafur Gulyam, old-city Tashkent of the beginning of the last century is painted. "A wonderful background fills the picture with a special philosophy... You can endlessly admire these funny heroes of stories and poems of Gafur Gulyam, women with fardels on their heads and "maskarabozes", smoke of barbecue houses and copper karnay and sonorous doiras brightly sparkling in the sun, gray mausoleums and madrassas, aivans, on flat roofs of which apricots dried and distant expanses of outskirts"⁹².

The work is created in warm colors, the figure of the writer is correctly traced, with a characteristic, elongated shape of the head and very similar to him. Yes, in Leningrad city, in the art institute named after I.E.Repin, which Sobir Rakhmetov graduated from in 1979 and really knew how to teach academic, art literacy! In the "capital of the North" he received a brilliant European education, but remained an Uzbek artist, who is close to and value the bright sun colors and native generous land"⁹³. Portrait - painting depicting Gafur Gulyam, being an outstanding work, entered organically into the spiritual and material treasury of Uzbek fine arts culture.

⁹² Shagaev R. Portrait of Gafur Gulyam.

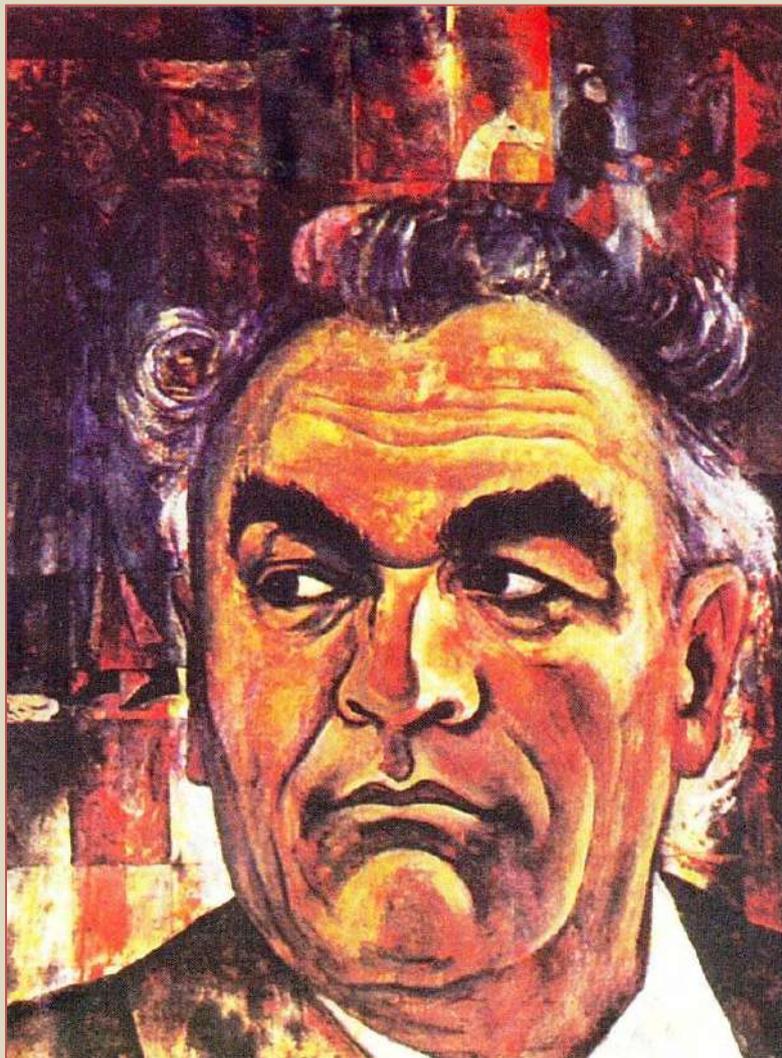
⁹³ Shagaev R. Portrait of Gafur Gulyam.



Temur Sagdullaev. He was born in 1948, on April 20 in the Jizzakh region in the Gallaorol area. "After graduating from high school T.Sagdullaev studied at the art faculty of Tashkent State Pedagogical Institute named after Nizami.

His teachers were masters of fine arts Malik Nabiyeu and Chingiz Akhmarov. Defense of the thesis work of T.Sagdullaev was successful. This work was published in the "Guliston" magazine and reproductions of illustrations are kept in the foundation of the Pedagogical Institute. Khamid Suleymanov, who was the director of the Literature Museum named after

Alisher Navoi in those time, invited a young painter to the post of the museum's chief artist. T.Sagdullaev is a member of the Union of Artists of Uzbekistan, working in various genres. The themes of T.Sagdullaev's works are history, literature, folklore; as an graphic artist he designed books, creates illustrations for prosaic and poetic works, actively participates in the work of republican magazines. And he never stops his creative search, boldly walking towards everything new"⁹⁴.



T.Sagdullaev. Khamid Suleymanov. 1975.

⁹⁴ Chingiz Akhmarov. On the way to the beautiful. Memories. 11. Teachers and students. Timur Sagdullaev. [Electronic resource]. Access mode: <http://greylib.align.ru/952/chingiz-axmarov-na-puti-k-prekrasnomu-vospominaniya-11-pedagogi-i-ucheniki.html>

In a small portrait "Khamid Suleymanov" painted in 1975 by the artist Temur Sagdullayev, the character of the scientist - his indomitable spirit, concentration of will, mind, noble way of thinking and the desire to create something significant, contrary to all the obstacles that life put to a man like him - is vividly portrayed. For many years of the Stalinist exile and Siberian camps did not destroy or break him. He kept the dream - to perpetuate the name of the great Uzbek poet Alisher Navoi - creating a museum of his name. This museum collects works of literature and art written in the memory of the poet, including multi-volume editions of his works.

The artist Temur Sagdullayev has great respect for the personality of Khamid Suleymanov so that he managed to create this beautiful portrait without embellishing it with anything. The person of action, the uniform purpose, on achievement of which he devoted all his life having returned from the exile during thaws, looks from the portrait. It is painted in contrasting colors with flashes of hot colors, vigorously, with sharply underlined shadows and graphic lines that limit large and small details of the head shape. These techniques show the strength of the scientist's character who immensely revered the creative heritage of the great Uzbek poet.

The artist Temur Sagdullayev in his youth acquired an education from two great creative personalities - the famous scientist Khamid Suleymanov and no less famous artist Chingiz Akhmarov, who gave him their love and understanding of what a creative person loyal to his people should be. For half a century the artist, following the legacy of his teachers, creates works devoted to the history of Uzbekistan and his outstanding sons and daughters.



Chapter III.

CREATION OF WORKS DEDICATED TO THE ERA OF AMIR TEMUR AND THE TEMURIDS

3.1. The historical and artistic study of the portraits of Amir Temur and Temurids

With the advent of independence, the people of Uzbekistan began to live in a new way. For a brief period of historical time, the country has made a sharp turn in public life. Many people have changed their attitude to the events in the country, the outlook has extended and deepened. The people need to deepen their awareness of their place in the world in accordance with new views on life. This set great challenges also for the masters of fine arts. Together with their people, who work hard to achieve social and economic prosperity, they feel and experience the changes that happen in the country and in the world.

On April 6, 2000, a group of specialists from philosophers, historians, economists and political scientists gathered in the city of Tashkent to work out a single cardinal way of socio-economic and spiritual development of our country. At this meeting the First President of the Republic of Uzbekistan Islam Karimov stated the words: "Without historical memory, there is no future for the people..."⁹⁵.

At the end of the XX century our people were in many respects isolated from their national roots, traditions, culture, art, and also in isolation from world culture. After achieving independence, Uzbekistan: "A necessity to form a new institutional status of art appeared. In the changed economic conditions, formation of a new spiritual and aesthetic space began on the basis of ideas of national revival and universal values"⁹⁶.

Already two millennia B.C. in the territory of Central Asia, there were states with high level of development of fine art. The richness of the spiritual artistic culture - the heritage of Central Asia is evidenced by the brilliant examples of the palace wall paintings of Afrasiab, Varakhshi, Balalyktepa and Penjikent. The discovery of these masterpieces revealed rich soil of painting and sculpture traditions of Central Asian art. Portrait genre has deep roots in Central Asia. These are images of gods, royal persons, ambassadors, warriors depicted in wall paintings, ceramics and terracotta sculptures. The first President of Uzbekistan, IA Karimov, emphasized: "From the first days of Uzbekistan's independence, revival of that huge, invaluable spiritual and cultural heritage, which for centuries was created by our people became the most important task of state policy. The growth of national self-consciousness, return to the spiritual sources of the people and to its roots became natural"⁹⁷.

This address inspired the masters of fine art to create works of historical genre. Works showing events of distant eras and portraits of outstanding historical figures who made a great contribution not only to the domestic, but also to the world science were created. With the advent of independence, the people of Uzbekistan, especially young people, began to be interested in the history of the state and outstanding historical personalities, because knowing their historical roots, culture and language is the guarantee of progress and free development of the country. The development of the historical genre of art is closely connected with spiritual revival of the Uzbek nation, the efforts of the Uzbek people to revive their historical memory.

⁹⁵ Karimov I.A. Our purpose: The free and prospering Homeland. – T.: Uzbekistan, 2000. p. 475.

⁹⁶ Akhmedova N. Painting of Central Asia of the XX century: Tendencies, originality, dialogue. – T., 2004.

⁹⁷ Karimov I.A. Revival of cultural wealth and national consciousness [Electronic resource]. Access mode: https://zn.ua/ARCHIVE/vozrozhdenie_duhovnyh_tsennostey_i_natsionalnogo_samosoznaniya.html

Studying of portrait art in Central Asia shows that national identity is a category that depends on specific historical conditions and arises from the acute need to rely on the conscious experience of past centuries. Fernand Braudel wrote: "Is the present not in the power of the past?... Does not it represent the key necessary for any understanding of the present, through its laws, its differences and similarities?"⁹⁸.



**Collection of wise men. XV century.
Kamoliddin Behzod.**



**Portrait of Hussein Baykara. XV century.
Kamoliddin Behzod.**

Based on this statement, first of all, let us consider the portrait art of the Timurids epoch. One of the founders of the realistic portrait in the eastern miniature is Kamoliddin Behzod, who due to the accuracy and beauty of the drawing is compared to Raphael. His portraits Shaibanikhan, Hussein Baykara and Lutfiy entered the treasury of medieval miniature painting. Portraits, made in the style of miniature in the XV century, are characterized by decorativeness and flatness of the composition. Open colors, rhythm of color spots and contours, stylization were a characteristic feature of the medieval art of Central Asia and its neighboring countries. The peculiarity of these portraits is in a special form of decorativeness, the essence of which lies in the fact that rhythms and colors carry a conditional content, giving the works a deep meaning. Each color had its own meaning. But this did not mean that the images of famous historical figures in the miniature style were superficial and did not look like them. "The belief in the West that there is no deep psychological content, as well as the inability of oriental masters to convey strong, emotional excitement and feeling, should be reconsidered"⁹⁹.

Kamoliddin Behzod lived in Herat till 1510. Having moved to Tabriz, he was appointed head of the Tebriz shah library of the Safavid dynasty. At the same time, this artist became the founder of the Herat miniature school, which had a great influence on development of miniature paintings of Central Asia, Azerbaijan, Iran, India and other countries. The pupils of Kamoliddin Behzod were Mahmud Muzahhib, Sultan Muhammad and Qasim Ali, who later became great masters. Although the master lived and created his miniatures in difficult conditions of the reign of three rulers - Hussein Baykaray, Shaybonikhan and Ismail Safavi, he achieved great perfection in his work, and managed to generalize the achievements of artists who lived before him.

⁹⁸ Braudel F. [Electronic resource]. Access mode: <http://vikent.ru/author/2270/>

⁹⁹ Kilchevskaya E. About specifics of a canon of plastic art of the East. / Collection: A canon problem in ancient and Middle Ages art of Asia and Africa. – M.: "Science", 1948. page 184.

In his miniatures for the first time in the eastern art were presented battle, epic and domestic scenes. He significantly multiplied the number of plots, reflecting not only scenes of palace life, but also scenes from the life of people. The miniature "Construction of Havarnak castle" can be an example of this. "In his miniatures, due to reduction of the sizes of the image, he managed to reach harmony of characters with surrounding nature and architectural structures, and subordinate the particular to the whole. The artist introduced into miniatures geometrical methods of creation of composition in a circle, triangle, ellipse and diagonally"¹⁰⁰.

Miniatures of Kamoliddin Behzod brought to this day the pages of his life and era. Details of clothing, interior, as well as psychological state of images of the miniatures differ in careful study. He can be called one of the founders of the portrait genre in Central Asia. Thanks to his portrait miniatures and his students, the true images of his contemporaries – such poets as Alisher Navoi, Abdurrahman Jami, Abdullah Hatafi, and the ruler of Herat - Hussein Baykara, have reached us. These works were included not only into the treasury of the fine arts of Central Asia, but also into the world treasury of cultural values.

His portraits are very lively and deeply realistic. The works by Kamoliddin Behzod are priceless examples of miniature art, which are characterized by sincerity of feelings, clarity and simplicity of the image. They contain thoughts and feelings that have universal meaning. In the Renaissance in Central Asia, in the works of such famous poets as Sakoki, Lutfi, Abdurrahman Jami, as well as miniaturist Kamoliddin Behzod, artistic and aesthetic motives took the central place. "Kamoliddin Behzod died in Herat in 1537, his tomb is in Khatira living area"¹⁰¹.

Kamaliddin Behzod's creativity was highly praised by the English researcher Hilda Hukhem, who wrote in her work "Lord of Seven Constellations" (1995): "The XV century can be called the epoch of the Temurid Renaissance, and Herat became the birthplace of brilliant school of miniaturists, the most prominent of which was Kamoliddin Behzod"¹⁰². This school was characterized by a turn from mythology to real life. The art of miniature in reduced size recreates the major events of that time, and this requires great talent. It is known that culture of the Amir Temur and Temurids's epoch occupies a worthy place in the history of mankind and is one of the key stages in the development of world culture.

Thus, the specific features of roots of Central Asian portrait art were determined - this is conventionality, meaningfulness, decorative principles, color openness, color and linear rhythmic. Cultural and artistic heritage of the Uzbek people played a huge role in development of contemporary art. The national originality of culture of the Uzbek people was particularly evident in its spiritual and artistic values created in the late XX and early XXI centuries. It can be noted that many works of historical genre of fine art in the culture of Uzbekistan in the late XX and early XXI centuries were professionally and artistically expressive. They are filled with new historical and thematic spiritual content. These works give knowledge of history of the Uzbek people, form a sense of beauty at youth and instill respect for history of their people, and perpetuate images of outstanding historical figures and key events in the fine arts during construction of statehood in Uzbekistan in the past centuries.

Historical works reflects new ideas, visions, solutions of thematic and creative tasks and a new look at the historical past of our country, which is invaluable historical knowledge for modern artists of fine art. An important factor for further development of historical genre of fine art is the careful attitude to the history of the people, to its oral and written creativity,

¹⁰⁰ Pugachenkova G.A. Arts of Afghanistan. Three etudes. – M, 1963. page 210.

¹⁰¹ Ashraf M.M. Bekhzod and development of the Bukhara miniature of the 16th century – 1983.

¹⁰² Hukhem H. Lord of Seven Constellations. – T., 1995. page 14.

which is the source for ideological and thematic content of many historical prose stories of the masters of fine art.

The significance of the art heritage of Uzbekistan depends not only on the availability of volume of the cultural layer, but also on the degree of its study, development and creative interpretation of it: by scientists-culturologists, philosophers, historians and art critics, and most importantly by masters of fine arts. The largest master of fine arts of Uzbekistan, Chingiz Akhmarov said in an interview with T. Makhmudov: "Art is inextricably linked with the history of the art culture of the people.

Artists of the past centuries possessed a subtle sense of rhythm and decorativeness. Oral folk art, epos and fine art forms are inexhaustible sources of inspiration for us"¹⁰³. Perhaps if science and technology of the past centuries were developed in the level that today, photos and videos, works of art of antiquity and the Middle Ages would be preserved.

In the years of independence, Uzbekistan created conditions for studying of Amir Temur's personality and life. During his reign, agriculture, crafts, trade, science, culture and other spheres of social and economic life of the country developed rapidly. "Amir Temur became famous not only as a statesman, but also as a great builder. Thanks to his efforts, many cities, which were destroyed as a result of the Mongolian invasion and feudal civil strife, were restored: Samarkand, Bukhara, Binkent, Kesh, Karshi, Baghdad, Derbent, Bailakan and others. He built new, large and small towns, villages, canals and gardens-parks. Thanks to his patronage science and culture flourished in the country"¹⁰⁴.

"Amir Timur's merit is great for the peoples of Europe and Asia. Having finished with feudal dissociation in Iran, Azerbaijan and Iraq, Amir Temur restored the Great Silk Road that existed from ancient times, connecting peoples of Middle and Central Asia with the peoples of the Mediterranean and Europe. Thanks to this, trade and cultural ties between the countries of these regions were further developed"¹⁰⁵.

In the late XX – early XXI centuries, there was a need to create portraits of Amir Temur and the Temurids by masters of fine arts of Uzbekistan. They began to thoroughly study national history and culture in order to fully reflect images of these historical personalities in their works. In these years, such masters of fine art, as Ch.Akhmarov, M.Nabiyev, I.Dzhabbarov, J.Umarbekov, A.Ikramdzhanov, S.Abdullaev, A.Alikulov and others, dedicated their works to creation of the image of Amir Temur and historical events of the epoch of his reign.

"On the basis of the decree of the First President, 1996 was declared the year of Amir Temur, whose the 660th anniversary was widely celebrated in our country and abroad. On March 14, 1996, on the basis of the resolution of the Cabinet of Ministers of Uzbekistan, it was decided to erect the building of the State Museum of History of the Temurids' epoch"¹⁰⁶. Some avenues and streets of Uzbekistan cities were named after him.

In 1997, the management of the State Museum of History of the Temurids era of the Academy of Sciences of Uzbekistan and the Academy of Arts of Uzbekistan, announced a competition for the best works on creating portraits of the Temurids and a commission of

¹⁰³ Makhmudov T. Nozik Didli San'atkor.//Sovet Uzbekiston san'ati. No. 3, – T., 1979. pages 15-17.

¹⁰⁴ Amir Temur. University. Tashkent, 1999. page 3.

¹⁰⁵ Amir Temur. University.

¹⁰⁶ All Legislation of Uzbekistan. Resolution of the Cabinet of Ministers of the Republic of Uzbekistan. 3/14/1996. №99. "About organization of events on creation of the State. Museum of the history of the Temurids. [Resource] Accessmode:http://nrm.uz/contentf?doc=322548_postanovlenie_kabineta_ministrov_respubliki_uzbekistan_ot_14_03_1996_g_n_99_ob_organizacii_meropriyatiy_po_sozdaniyu_gosudarstvennogo_muzeya_istorii_temuridov&products=1_vse_zakonodatelstvo_uzbekistana

scientists and artists was created to select sketches that could serve as a basis for future portraits.



The State Museum of History of the Temurids of the Academy of Sciences of Uzbekistan.

The authors of some of these historical portraits dedicated to Amir Temur and the Temurids were the artists:

"Amir Temur". Author - M.Nabiev;

"Ulugbek Mirzo". Author - A.Ikramdzhonov;

"Bobur Mirzo". Author - A.Mamatova;

"Umarshah Mirzo Bakhodir". Author - E.Masharipov;

"Abdullo Mirzo". Author - Sh.Bakhreddinov;

"Khalil Sulton Mirzo". Author - A.Alikulov;

"Sultan Ahmad Mirzo". Author - S.Rakhmetov.

In the course of work artists got acquainted with historical documents about the Temurids and their literary heritage, studied the events that took place in those days, as well as clothing and weapons, which were worn by the Temurids, architecture and interiors of palaces. Description of historical figures and images of princes were taken from chronicles, as well as from medieval miniatures, reflecting scenes of palace life. Works by Kamoliddin Behzod and his students from Herat school became a grate help for the artists.

Miniature painters in their creative work very carefully reflected the interior decor of palaces, details of the clothes of the characters and their images. Their creative heritage represents a great cultural, artistic-aesthetic and ethnographic value. For the first time, in the portraits of contemporary artists, images of temurids-governors and generals were displayed.

Portrait of Amir Temur¹⁰⁷. Creativity of the artist synthesizing in the works of historical genre the traditions of national art with the achievements of the European realistic school found its expression in the portrait of the ruler Amir Temur by the master of fine arts Malik Nabiyeu, where the great ruler and commander is depicted deeply realistic, with pronounced psychologism, in the interior decorated with national ornament.

¹⁰⁷ Mamatov U. / Role of art and art education in spiritual modernization of modern society. [Text]: Halqaro ilmiy-amaliy konferentsiyasi materiallari. T.: San'at, 2018.



M.Nabiev. Portrait of the ruler Amir Temur. 1994.

The depth of understanding of the character of Amir Temur is great in the image created by Malik Nabiev. The master turns this portrait into a historical testimony, which reflects the spirit of the time, infected with mighty, vital force. The French writer Marcel Brion in his book "Amir Temur" quoted the words of the bishop of the city of Sultoniya from the manuscript found in the national library of France: "Despite the fact that Temurbek was not a young man, he was physically healthy, firm in military campaigns and active in battles. He spent days and nights in the open air". In 1941, in Samarkand city, the tomb of the ruler Amir Temur was opened, and then the tombs of Bibikhanum and Mirzo Ulugbek were also opened. After a while, the objects found at the opening of the tombs were transported to Tashkent, to the State Museum of History. In the image of Amir Temur, sculptured by the anthropologist M.Gerasimov after opening of the tomb in Samarkand, before the beginning of the Second World War, he looks like a man with Mongoloid face.

The art critic N. Oydinov in his book "Essays on art" wrote the content of his conversation with Malik Nabiev: "In one of rooms of the museum building the scientist anthropologist M. Gerasimov reconstructed the skull of Amir Temur and began to sculpt his portrait on it. I saw the whole process of his work with my own eyes. Since that time, since 1941, I never lost the idea of creating the image of this commander... The aksakal of Uzbek painting, professor M.Nabiev, preceded the creation of his portrait of Amir Temur with long preparation, which consisted in acquaintance with medieval miniature paintings. To a large extent, he also relied on historical literature"¹⁰⁸.

¹⁰⁸ Oydinov N. Uzbekiston tasviriy san'ati tarihidan lavhalar. – T.: "Oqituvchi", 1996. p.p. 65-66

More detailed study of Amir Temur's life in the late XX and early XXI centuries, and especially his literary heritage "Amir Temur's Code", in many respects changed the attitude towards his personality and made it possible to see in him a governor with multilateral interests aimed at developing the country, who provided blossoming of culture in the territory of Maverannahr. "At present, Amir Temur has received due recognition as a major statesman, an outstanding commander and patron of science and culture. His merit is that, he managed to stop the struggle against feudal fragmentation in Maverannahr, which lasted 150 years, that is, from the very beginning of the existence of the Chigatay ulus and intensified immediately after the death of Kazanhan (1346). He freed the country from the Mongol yoke, and created a strong and centralized state".

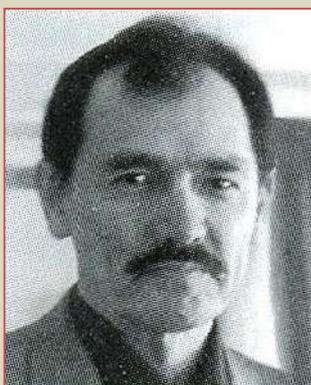
Further, the artist M.Nabiyev told the following: "I got acquainted with a lot of historical works devoted to Amir Temur. I searched for them whenever possible and wherever they were, including miniatures with his image. I visited India, museums of Calcutta and Bombay, then Iran. I was in the Tehran and Isfahan Museums, in Turkey - in the cities of Istanbul, Kunyo and Izmir. Later, I met miniatures by Kamoliddin Behzod in England, in the British Museum, as well as in the museums of France and Spain, where the origins of the miniatures dedicated to Amir Temur were stored. In different countries and works he was depicted in different ways. The image of Amir Temur in miniatures of Indian artists differs from his image created by representatives of Kamoliddin Behzod's school in Herat. I studied the miniatures of various schools, but above all, I asked for blessings from souls of my ancestors, which always helped me".



A.Ikramdzhanov. Portrait of Mirzo Ulugbek. 1999.

It should be noted that such qualities as diligence and perseverance were inherent to the master. He created a convincing image of the governor Amir Temur, which earned recognition and respect of many of his admirers to the artist. In the portrait, the great commander is depicted in the golden crown. Amir Temur's look is focused in one point. Eyebrows are slightly raised, which makes the face expression concentrated; it is felt that thoughts of the ruler are occupied with solving important problems. The ruler sits in one of the palace chambers; Samarkand city is visible outside the window. The walls of the room are covered with majolica patterns; the chair is also richly decorated with ornaments.

The robe of the government Amir Temur is studded with jewels and impresses with its wealth. The general complexion is golden-wheaten; wrinkles on the forehead, cheeks, at the nose and mouth indicate his old age, however, the constitution of the figure indicates the physical strength and vigor of this person. The expression of his face confirms the seriousness of his intentions and makes the portrait monumental. The shoulders are spread, large hands rest quietly on the sword hilt. The master created an image of the ruler, who is self-confident, intelligent and determined, thus the author achieved great creative success in his historical portrait. This portrait, created in 1994 by the artist Malik Nabiev, is accepted for the standard of the image of the governor Amir Temur.



Portrait of Mirzo Ulugbek¹⁰⁹. "The beginning of the creative biography of Akmal Ikramdzhanov falls on the 70-ies – 80ies of the last century, when in the entire post-Soviet space declarative instructions weakened, restrictions on the search for new means of artistic expression were reduced and, at the same time, attention to individual self-expression and search for new aesthetic ideals was increased.

The teachers of Akmal, who graduated from the Institute of Painting, Sculpture and Architecture named after I.E. Repin in Leningrad, were such famous artists as E. Moiseenko, A. Mylnikov and A. Korolyov. Thanks to them the serious academic base was laid, which from the first steps distinguished by the creativity of the young painter"¹¹⁰.

In the works of the remarkable master of fine arts the traditions of realistic school are strong. The portraits created by him were executed with great skill and attention. Professional and technical culture of painting is high in his works, even small details of model do not escape the artist's attention.

"The works by Akmal Ikramdzhanov awaken warm and tender feelings in the soul of the viewer. The artist showed in them that beauty is a national and universal expression of aesthetic values ... "In the soul of an artist, - says Akmal Ikramdzhanov, - changes are occurred over time and under requirements of the era. In 1992, I had a great spiritual need to paint historical portraits. It was the time of birth of the deepest interest in national history, I wanted to continue the traditions of my teachers and create true images of great people. Only real works of art are sources of light and good"¹¹¹.

Compositions in the portraits are complex and monumental. Since 1992, his creative work gained two trends. First is the desire for monumentality, and the second is the filling of images with philosophical meaning. Portraits, created by the artist A. Ikramdzhanov, are distinguished

¹⁰⁹ Mamatov U. Reflections about some portraits from the collection of the State museum of history of the Temurids //San'at. No. 04, - T., 2016. pages 34-35.

¹¹⁰ Makhmudov T. Art world of Akmal Ikramdzhanov [Electronic resource]. Access mode: <http://sanat2013.orexca.com/rus/archive/3-02/contemporary1.shtml>

¹¹¹ Makhmudov T. To the preface to A. Ikramdzhanov's album. – T., 2002. page 2.

by their inner and outer beauty, spirituality, integrity of color, and in connection with these qualities, plastic clarity. Due to the completeness of execution, they represent a great aesthetic value. The portrait of Mirzo Ulugbek (1394-1449), created by him in 1999, is just such a completed work of art. This portrait was a great success and was accepted as a standard image of the great scientist of the Medieval East.



A. Ikramdzhanov. Portrait of Mirzo Ulugbek. 1993.

The portrait of Mirzo Ulugbek, created in 1993, served as a basis for the standard portrait, he is depicted in the prime of life and painted with great skill. The background of the work is dark; it contains a throne with a wave-like, other color geometric ornament. The governor sits on the throne. He is depicted on the golden section of the canvas in royal clothes. A turban with light golden patterns with attached a ruby and a silvery feather is on the head. On blue color of Mirza Ulugbek's attire there are golden patterns; arabesques are sewn from the shoulders to the edge of the sleeves by gold thread, inside he put on a red camisole. The face is depicted in three quarters; the eyes look attentively and expressively. The work is beautiful both in color and in drawing.

Portrait of Mirzo Bobur. The series of portraits of the Temurids includes also a portrait of Zahiriddin Muhammad Bobur Mirza (1483-1530), which was created by the artist Aziza Mamatova. Great-grandson of the governor Amir Temur, Bobur Mirza was born in 1483 in Askhe village, in the Fergana Valley, where the grandson of Amir Temur Umarshaih Mirzo ruled.

This portrait is a heartfelt and poetic story about complex and difficult life of the king, warrior and poet. Mirzo Bobur lost his father early and was brought up by his mother Nigorhanum and sister Khonzoda begim. They were enlightened women of that time. Bobur Mirzo was one of the bright minds of his time. The portrait shows him sitting in the garden at

midnight. Graceful hand of his right arm freely hangs from the arm of the chair, thin and strong fingers hold a feather, and the left hand holds a sheet of white paper.

The look of Bobur Mirza is directed into the distance. The color of the portrait is exquisite. Against a background of complex color, dark-silver-ultramarine sky, Mirza Bobur's face, written in three-quarters, looks thoughtful. The delicate and gentle features of his face are full of nobility and inspiration. A golden camisole with short sleeves is put on over a silk red shirt with small and white flowers. The camisole is trimmed with snow leopard fur. Against golden background of the robe, gazelles in various movements are sewn with variously colored silk threads. The camisole is elegant and adorns the ruler-poet.

A large turban made of patterned, silk, and light fabric is put on the head of Bobur Mirza, it is light green color, with golden thin strips. A peacock feather is fixed to the turban with a faceted, ruby egret.



A.Mamatova. Portrait of Mirzo Bobur. 1999.

*When destiny is appointed, no one will bypass it,
And neither struggle nor patience pain, nor moaning can help.
Overcome the illness with fun and don't pine with grief of the world:
A single moment of torture, believe, it doesn't worth!*

The ruler, poet and thinker looks as if he recalls his past life in the homeland, which he had to part. The crescent moon floats in the night silver-blue sky and illuminates white-pink flowers of a young peach tree blossoming next to the chair on which Bobur Mirzo sits and a quiet melody flowing from the painting.

Portrait of Umarshah Mirzo Bakhodir (1356-1394), the second son of the governor Amir Temur, created by the artist Erkaboy Masharipov. As the historian Sharafiddin Ali Yazdi writes, Umarshah Mirzo Bakhodir was strong in military art from his childhood and became a skilled rider and tireless warrior. He took active part in numerous battles with the Mongols in the Ferghana Valley in 1394.



E.Masharipov. Portrait of Umarshah Mirzo Bakhodir. 1999.

Portrait of Umarshah Mirzo Bakhodir. The painting depicts white clouds, floating high in the sky. In the contours of the figure and in the view of Umarshah Bakhodir one can read a youthful impulse, determination and courage. He is dressed in military armor, on which delicate geometric patterns are embossed, and on the top of the helmet there is a white feather fluttering in the wind. The right hand of the prince on his belt, and his left hand holds the hilt of the sword. The glory of his courage, intelligence and military prowess was known far beyond Maverannahr. Umarshah Mirzo Bakhodir was killed in battle at 28 years old.

Portrait of Abdullah Mirzo. In this same series of portraits the artist Sh.Bahreiddinov painted a historical portrait of Abdullah Mirzo (1433-1451). He was a grandson of the governor of Herat Hussein Baykara and the youngest son of Ibrahim Sultan Mirzo. Abdullo Mirzo was distinguished by mild temper and diligence in sciences. The great poet and adviser of Hussein Baykara Alisher Navoi, whom Abdullo Mirzo called Ustoz - Teacher, took part in his education and training.



Sh.Bakhreiddinov. Portrait of Abdullah Mirzo. 1999.

The portrait depicts Abdullo Mirzo in the image of a swarthy young man with a book in his left hand. His right hand holds the edge of dark emerald robe richly decorated by gold ornaments worn over a white shirt. The edges of the robe and sleeves are sewn with a gold ornament that adorns the attire. The whole appearance of the young man says about the purity of character, enlightenment and he looks deep in his thoughts. Abdullo Mirzo was an educated young man and often communicated with enlightened people of his time. Alisher Navoi pinned on his personality the hopes about a wise and educated governor.

Portrait of Sultan Ahmad Mirzo (1451-1494) was painted by the master Sabir Rakhmetov. Sultan Ahmad Mirzo was the eldest son of Sultan Abusaid Mirzo the ruler of Movaronnahr and Malika Sultanabegim. Having inherited the throne, Sultan Ahmad Mirzo ruled the country from 1469 to 1494.



S.Rakhmetov. Sultan Ahmad Mirzo. 1999.

He is depicted on the throne with a falcon on his right hand, which is gloved. Sultan Ahmad Mirzo is dressed in a red camisia with a vegetable pattern and is belted with a dark and wide girdle decorated with precious stones. Over the camisia he put on a silver robe with short sleeves, along the edges of which vegetable ornaments are sewn with gold threads. On the head there is a turban with a white feather. This portrait is one of the interesting works in the series of portraits dedicated to the Temurids-princes. It fully and psychologically reveals the complex character of the ruler of Movaronnahr - Sultan Ahmad Mirzo, governing there for twenty-five years.

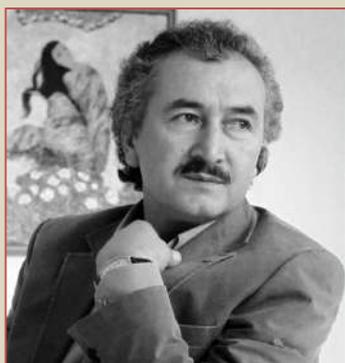
Portrait of Sultan Khalil Mirzo. In Uzbekistan, since the 90-ies of the XX century, a lot of works, full-fledged images of the Temurids appeared in the genre of historical portrait. The portrait of the grandson of the governor Amir Temur, Sultan Khalil Mirzo (1384-1411), created by the artist Alisher Alikulov, stands out among them.

The portrait depicts Sultan Khalil Mirzo in the image of a young, strong, courageous man with a mighty constitution in three quarters of the figure. He stands at a window in one of the luxurious palace apartments. His look is directed far ahead and expresses inflexibility in his striving for the goal, and grief. On his mighty figure military armors sit as cast.



A. Alikulov. Portrait of Sultan Khalil Mirzo. 1999.

The helmet is very good. It is cast from expensive metals with embroidered patterns on it and a feather attached to the top. Sultan Khalil Mirza's belt is decorated with patterns from precious stones. His left hand lies on the hilt of his sword, and the right hand is clenched into a fist. The body movements, expression on his face and contemplated look are all conformed. His face is near to a light source, so sadness and, at the same time, determination is clearly read on it.



An example of a historical portrait in the works of the master of fine arts **Akmal Nuriddinov** is the portrait of Bobur Mirzo. The artist Aziza Mamatova said: "Portraits of the master Akmal Nuriddinov are refined in color and deep in design. On one of them, Bobur Mirzo stands with his back to the spectator near the throne of the rulers of India, which he won in heavy battles".

The face depicted in the profile reflects a complex range of feelings. One can easily read on it the concentrated work of thought, and, at the same time, it is detached: "Bobur Mirzo

clearly understood that, having sat down on this throne, he would lose forever the possibility of homecoming, and have to bear the heavy burden of ruling over the empire to the end of his short life. The actions of Bobur Mirzo were always well thought out and, if possible, met the requirements of a transient life, causing the least harm to it".



A.Nuriddinov. Bobur Mirzo. 1996.

In another version of the portrait of Bobur Mirzo, painted with a pomegranate fruit in his hand, he is depicted with a frontal figure facing the viewer. His look is lowered down to the hands. In this portrait too, he is depicted standing next to the throne and looks thoughtful.

In color decision the painting is restrained and airy. It is executed in the style inherent only to this master. It is filled with silence and grief: "It was these complex moments of bitter thoughts of Bobur Mirzo that artist Akmal Nuriddinov displayed with great skill and deep insight into the essence of the depicted. That is what I thought when I looked at these pictures".

At first glance, it is not always possible to capture the full depth of the idea of works of art. It is necessary to return again and again to paintings, analyze them and disclose the ideas put in them by the masters of fine art. Analytical approach to visual heritage of the people is not a direct imitation of the samples of the past, but a reconsideration of the creative traditions of fine arts of Central Asia, consisting in the search for national identity.



A.Nuriddinov. Bobur Mirzo. 1996.

In 1996 in Tashkent, an exhibition dedicated to the governor Amir Temur and the Temurids was exhibited in the central exhibition hall "Hamar". At this exhibition the master of fine arts Javlon Umarbekov, displayed two portraits of oval form, painted in a good stylistic manner, somewhat conditional, but beautiful and refined in color. These were the portraits of Amir Temur and Mirzo Bobur.

Portrait of Amir Temur. Half-length. The ruler is in a rich tent, against the background of hanging down folds of patterned draperies. In this strong and mature person, the intense work of thought is palpable; his eyes express determination and courage.

The composition is compact, with fast elastic rhythms with strong and confident molding of the form. Everything is solved thoroughly, like most of the master's works and at the same time, with awe. In the image of the commander not only his physical strength, but also thought activity is clearly read. He is dressed in luxurious, royal clothes, studded with jewels.



J.Umarbekov. Portrait of Amir Temur. 1996.

On his shoulders a warm cloak is put on, which is covered with dark sable fur and fastened with a fibula, made of expensive metals. The cloak is embroidered with appliqués in the form of a vegetative pattern. His left hand, which is covered with armor, holds a heavy, twisted, golden scepter - a symbol of unlimited power. His chest and belt zone are protected with gold plates of armor, the waist is wrapped with patterned fabric. A magnificent golden crown with waving feathers is put on the head. The face of Amir Temur is full of energy and at the same time is calm and formidable. Wide-set and expressive eyes look shrewdly. The ruler's face with a subtle smile, the nose with a small hump and mouth with clearly outlined lips speak about the speed of reaction and mind of the ruler.

This is how the statesman and commander Amir Temur appears on Javlon Umarbekov's canvas. These are some of the images from the series of portraits, dedicated to the Temurids.



J.Umarbekov. Portrait of Mirzo Bobur. 1996.

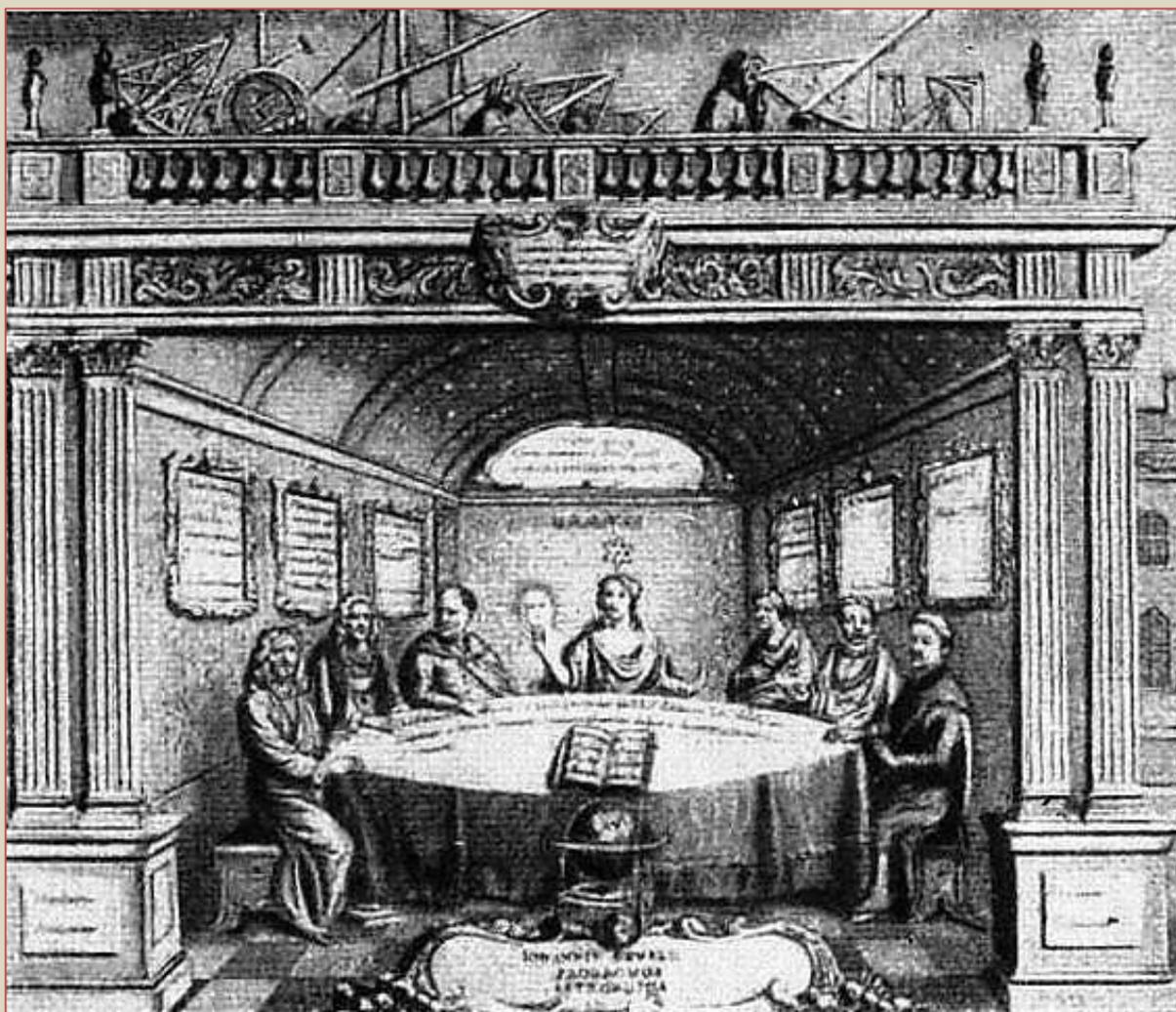
In connection with the aforesaid, it is appropriate to recall the statement of the scientist and art critic N.N.Volkov: "Knowledge of the theory of composition is necessary for a detailed and well-founded historicism. The work of art expresses a certain historically conditioned content. History serves as a hidden background for the analysis of the composition of individual monuments of fine art"¹¹². The works of artists depicting the governor Amir Temur and the Temurids, as well as historical events of his era occupy a worthy place in the culture of Uzbekistan.



¹¹² Volkov N.N. Composition in painting. - M.: "Isskustvo", 1977. p. 24.

3.2. The epoch of Amir Temur and the Temurids, represented in the works of fine arts

"The purpose of the history of culture is to extract the best fruits of human genius by raking over the memory of generations, thereby multiply the national culture delivered to contemporaries by thoughtful study of new contours of the great creations of the past"¹¹³. In the late 1990-ies, masters of the fine arts of Uzbekistan began to create a history of the history of the Uzbek people. M.Nabiyev, B.Jalalov, J.Umarbekov, S.Abdullaev, T.Kuryazov, A.Ikramdjanov, A.Mamatova, A.Alikulov and other prominent artists began work on creation of images of Abu Ali ibn Sina, Ahmad Yassavi, Jalaliddin Manguberdi, Amir Temur, Alisher Navoi, Mirza Bobur and other great representatives of the Uzbek people.



Engraving by Jan Hevelius. Catalog of stars. XVII century.

Painting "Mirzo Ulugbek and his school"¹¹⁴. In the XV century, the grandson of Amir Temur, the world-famous scholar Mirzo Ulugbek, ascended the throne. He turned the city of Samarkand into one of the world capitals of science, culture and spirituality. Mirzo Ulugbek built the first observatory in Central Asia and in his book "Zidzhi Zhadidi Kuragoni" left to posterity accurate information about 1018 stars and their tables.

¹¹³ Akhmedova E.R., Gabidulin R. Culturology, world culture.

¹¹⁴ Mamatov U. Historical works of fine art of the late XX and early XXI centuries were created by Uzbek artists, reflecting science in the epoch of the Temurids. / Collection of scientific articles: Science and Culture in the epoch of the Temurids. The State Museum of the Temurids of the Academy of Sciences of Uzbekistan. 2013. p. 75-78.

In the book "Catalog of Stars" by scientist Jan Hevelius, published in the XVII century, there is an engraving depicting the collection of great scientists-astronomers from all over the world who lived in different centuries. The scientists sit under the chairmanship of the goddess Urania. Mirzo Ulugbek sits on the honorable place, to the right of Urania. Thus, this engraving emphasized his worldwide recognition, as a great scientist, who made an invaluable contribution to the development of astronomy, mathematics and other sciences.

In 1996, artists M.Azlarkhodzhaev, B.Alimzhanov and S.Bakhreddinov painted a large work "Mirzo Ulugbek and his school", which is exhibited in the State Museum of the Temurids epoch of the Academy of Sciences of the Republic of Uzbekistan. The work is painted on canvas, primed with synthetic soil, oil paints. The semantic center of the painting is the figures of Mirzo Ulugbek and Ali Kushchi. Their figures are shifted slightly to the right of the golden section of the composition. In this large, in terms of the size, work organic connection of the plot and forms in the compositional solution is clearly read. It well-conveys environment in which scientists - astronomers, mathematicians and philosophers worked in the Mirzo Ulugbek's school. The figure of Mirza Ulugbek is turned in three quarters to the viewer. Having put the hands behind his back, he listens thoughtfully and attentively to Ali Kushchi, his friend and student. The ruler's figure gives the impression of his restraint, inner strength and dignity. It is felt that he answers the questions of the student deeply thinking over the answers. On the head of Mirzo Ulugbek there is a white turban, with a white feather on the edge.

He is depicted in light emerald royal attire, with large, golden, vegetal patterns. Flaps of the clothes fall down with beautiful folds to marble floor, on which a red-white geometric ornament is drawn. Ali Kushchi puts on orange silk robe. In his right hand he holds a large, light-green book with tables of stars. The other hand is raised up. The gesture of the index finger indicates that he reports to the ruler about something important, possibly about mathematical calculations or about a new astronomical discovery.

In the front corner of the picture, behind a carved wooden table, there is Mirak Chelabi. He puts on a long, silk robe, girdled with a sash. He rewrites data from the tablet, which contains information about the night sky. The tablet is held by Jamshid Kashi in blue clothes. On a small, low table there are manuscripts and a large book, perhaps the "Treatise on Astronomy" - one of the best scientific works of Mirzo Ulugbek. In the depths of the painting, near shelves with books there are three scientists quietly talking to each other. Two of them are in galabia, an Arabian suit, with white fabric on the head. The scientist in the middle of the group is in deep thought. The interior of the observatory is richly decorated with ceramic ornaments made in majolica technique. Patterns are mainly of vegetable and geometric nature.

In embrasures of the walls there are wooden shelves for astronomical instruments, manuscripts and books. In the left corner, in the depths of the observatory, you can see a large globe on a gilded base. The globe is cross-wise surrounded by two golden metal ribbons with ornaments. Parallel to the quadrant, which is fenced with a wooden lacquered lattice, going down to the first floor of the observatory, there are steps leading up to the platform, from which scientists observed the night sky and motion of stars and planets.

The building of the observatory was located in the north-east of the city of Samarkand, on Kohak Hill, near Obi Rahmat River and was one of the unique works of architecture of the XV century. The observatory was a three-storied, over 30 meters high, and was intended for study of stars and planets. In the same place a huge sextant was built, a rare in its parameters construction and quadrant, which diameter, according to some sources, was 40 meters. The height of the part of the quadrant, which was located in the lower part of the observatory, was

11 meters. After Mirzo Ulugbek's death, his work in the observatory was continued by his faithful disciples Muhammad Ali Kushchi and Mirak Chelabi for several more decades.

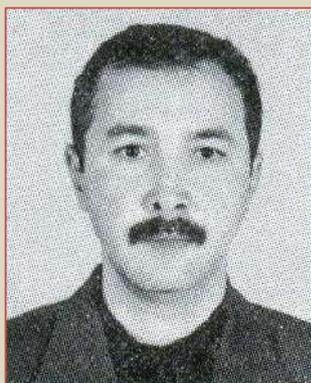


**M.Azlarkhodzhaev, B.Alimzhanov, Sh.Bakhreddinov.
Mirzo Ulugbek and his school. 1996.**

In the Uzbek historical painting, before the work "Mirzo Ulugbek and his school" by M.Azlarkhodzhaev, B.Alimzhanov and S.Bakhreddinov, there was no such thorough in content, saturated in color and completed in technique painting. In this work, not only the light-air, but also the color-air perspective are well-conveyed, the laws of which are so well recounted in the treatise about color by Leonardo da Vinci. This painting is one of the most important works in development of historical genre in the fine arts of Uzbekistan. In the terms of professional execution, we can say that it was created according to the parameters of classical world samples. In the work there is a moment of detachment, from which the authors of the work look at the event from time distance, contemplating, reflecting and revealing the most characteristic features of their heroes - Mirzo Ulugbek and his disciples.

The artists identified the main thing in the life layer, in which specific events and personalities of scientists acquire the meaning of symbols. In the history of the fine arts world, there are works with which you can draw analogies on historical authenticity and philosophical content of the work – "Ulugbek and his school". One of the best works of Raphael Santi - "Athenian School", was created in the early XVI century, in 1508, in which each of the heroes personified one of sciences; Socrates and Plato - philosophy, Euclid - mathematics and geometry, Heraclitus - medicine and others. In the work "Ulugbek and his school", visual skill of artists and their creative imagination is manifested with special force. It contains specificity of the characters and relationship between them.

The painting art of the work is similar to the magnificent painting art of Velasquez in his multi-figured paintings. The similarity and difference of these works is caught in the leitmotif, in principle of creation of the composition and in the color spirit. Thus, the intentions of artists differ not only in specifics of their country, but also in the period of history, to which their work belongs. At the same time, the ideas of works speak about the world view of artists, their attitude to universal values and eternal themes. In the historical painting "Mirzo Ulugbek and his school" the authors rethought the traditions of miniatures art of Uzbekistan and principles of creation of fine art works with the language of Western European art schools.



Painting "Victory of Amir Temur's troops over Tokhtamysh"¹¹⁵. "Alisher Alikulov entered the world of fine arts in the 90-ies of last century. At the same time, the core of his work was determined, which is historical and battle genre. An important impetus for activity of the young master became the acquisition of independence by Uzbekistan; it is the national history, traditions of rich spiritual and material culture that has played an important role in his creative work ... Alisher prefers multi-figured compositions, realistic method of displaying reality. A distinctive feature of his handwriting is the accuracy of

details, attention to the plots and reliable transmission of historical events"¹¹⁶.

In a work of art, the task of construction is to strengthen the plot and semantic connection. An example of the above is the historical painting by A. Alikulov "Amir Temur's victory over Tokhtamysh". A clear understanding of optical laws, emotionally and symbolically sounding colors are the cornerstone of the principle of creation of this historical work. Studying it, you can see that the movement of all people in this multi-figured painting is directed to the center of the composition, where the golden section passes. "The task of the perceiver is to extract the information embedded in the work by the master of fine art, but not to accumulate spontaneously arising associations that interfere with the penetration of the artist's intention ... In the visual arts, first of all, the lines of composition are important, and secondly, the storyline integrity. The constructive center of the composition is most often the semantic center".

A. Alikulov competently approached the creation of his battle painting, where the composition and light-color structure fully reveals the idea of the artist. In the work Amir Temur's soldiers are on the right side. On the left side, the eyes of wounded Tokhtamysh's warriors are also directed towards the center of the composition. In the middle of the painting, high-rank officers of the Amir Temur's army are galloping directly to the viewer. They hold in the hands blue waving flags with the commander's tamga. Sitting on battle horses, they overturn a scarlet tent with gold patterns and bring down the columns supporting its vaults. In this historical work, the rules of creation of composition are clearly visible. First of all, it is time. The warriors are depicted in medieval clothes, headdresses and weapons. The tent that was built for the Khan also corresponds to the time of the end of the XIV century. Secondly, the ethnic origin of the soldiers is clearly visible.

The battle takes place on a wide field. Amir Temur with the reserve army is seen in the distance. Hence, it is concluded that the space where this historical event takes place is large in scale. Dust, raised by thousands of warriors, covers the sky. Dying suffering, pain and fear

¹¹⁵ Mamatov U. Development of the historical genre in the fine arts of Uzbekistan. // Social Sciences in Uzbekistan. No.3, - T., 2011. p. 77-80.

¹¹⁶ Ilkhomeva S. Strokes to a portrait of the artist Alisher Alikulov//art San'at. Release No. 4, 01/10/2002. [Electronic resource]. Access mode: http://sanat.orexca.com/2002-rus/2002-4-2/alisher_alikulov/

are reflected in the face of many warriors. The artist managed to convey time, space, perspective and psychology, in a word, everything from which a well-painted historical work of fine art is composed.



A. Alikulov. Amir Temur's fight with Tokhtamysh. 1996.

"Amir Temur's fight with Tokhtamysh" is a battle work of fine art in the culture of Uzbekistan of the late XX and early XXI centuries, in which the historical genre gained its development. The artist A. Alikulov said the following about this work: "In the right upper corner of the painting, Amir Temur is depicted on a horse, at the head of his reserve army. Generals on horses, being on a hill, observe the battle. The Amir Temur's strategy required placement of troops in a staggered order, which means that he was a brilliant strategist and tactician, each general with his army had his place in this strategy. If you peer into the painting, then behind the clouds of dust raised by the belligerents, you can see tops of trees. Since in Central Asia trees do not grow on plains, it was assumed that the battle occurred in Russia. Defeat of the Tokhtamysh's troops put an end to the ruling dynasty of the Mongols and completed the reign of the Golden and White Horde.

"Since my youth, I studied types of Asians, their clothes, weapons and the time when they were forged. Over time, I had accumulated experience, which serves me in painting of works on historical subjects. I slightly exaggerated the characters of the belligerents, so that the difference in the characters of the faces of the Mongols and Turans, as well as in their clothes, was clearer".

In the painting, a planned color-air and light-air perspective was developed for greater persuasiveness and expressiveness. The fall of the Tokhtamysh's tent and trampling of his banners by Amir Temur's soldier into the dust, as well as high-flying blue banners with Amir Temur's tamga, clearly speak about his victory over the Mongols. In his work A. Alikulov applied the entire arsenal of artistic and visual means of the historical genre using in the fine arts. By the skill of execution his battle painting "Amir Temur's fight with Tokhtamysh" can be compared with the battle work "Capture of Siberia by Ermak" by the famous Russian artist of the second half of the XIX century - Vasily Surikov.

Painting "Amir Temur in World History"¹¹⁷. One of the historical works is the wall painting "Amir Temur in World History", created in 2002 by A.Alikulov and his colleagues, stored in the State Historical Museum of the Academy of Sciences of Uzbekistan. The work is dedicated to Amir Temur, his place in world history and culture. The mural shows the coming renaissance and creation of a single, strong state and respectful attitude of the ruler towards science and culture that preserved these architectural monuments to the present day.



**A.Alikulov, A.Aghakhanyan and Z.Gulmetov.
Amir Temur in world history. 2001.**

Creativity of various masters of that time, are pearls of art and culture of Uzbekistan. A.Alikulov and his colleagues showed in their work the time described by such scientists as Ali Yazdi, Arabshah and others, who left the chronicle of the Amir Temur's epoch, describing his reforms in legislation, which was reflected in the work "Amir Temur's Code", in which he outlined his thoughts with the following saying: "If the house of our power is built with the good, then no one can harm us.

The tree, which is watered with the justice and virtue, will yield fruits of happiness". "Amir Temur on horseback is in the center of the painting. The work is distinguished by the clear artistic solution and rich color, as well as interesting story. Temur's appearance and historical events, which are connected with his era, are displayed in harmony of cold and warm colors, with the help of light graphic strokes"¹¹⁸. Against the background of Amir Temur's figure, the architectural ensembles of Bibikhanum and Gur Emir are visible in the painting. Behind them, on the right there is a bright and prosperous country. The left part of the background depicts the end of the Mongol yoke and restoration of diplomatic relations represented by ambassadors of various countries.

¹¹⁷ Mamatov U. The Lord of the Seven Planets and Amir Temur in World History. / Collection of scientific articles: Uzbekiston betacror madaniy yodgorliklari: muamollar, echimlar va bstiqbollari. State Museum of History of Uzbekistan. Tashkent, 2012. p. 150-154.

¹¹⁸ Ilkhomova S. Strokes to the portrait of the artist Alisher Alikulov.

In addition, the painting shows three warriors freeing pigeons. Hereby, in the images of soldiers, the artists created images of defenders of the Homeland, ensuring peace and independence of the country. To the left of the ruler Amir Temur diplomats are depicted.



A.Alikulov, A.Agakhanyan and Z.Gulmetov. Fragment of the painting. Amir Temur in world history. 2001.

The fact that Gonzalez de Clavijo visited the country is a documentary fact. Representatives of Damascus, China and Turkey also came. The right part of painting shows correspondence between King of France Charles V and Amir Temur in the form of a diploma with letters. The painting also shows the continuity of his deeds by his sons, grandsons and great-grandsons - Mirzo Ulugbek, Husain Baykara and Mirza Bobur, who founded the Boburids dynasty in India. This dynasty ruled India for 350 years. One of the wonder-pearls of world architecture Taj Mahal is also the creation of great-grandsons of Amir Temur. All of the above is reflected in the historical work of fine art of Uzbekistan - "Amir Temur in World History". The professional skill of A.Alikulov and his colleagues was fully revealed in the process of creating historical works. The ability to assemble was expressed in the professional skill of the artist.

From the statement of the great scientist art critic N.N. Volkov it follows that "In the most general sense, structure and position of parts of the whole can be called a composition, only if they satisfy the following conditions:

- 1) no part may be withdrawn without prejudice to the whole;
- 2) parts can not change places without damaging the whole;
- 3) no new element can be attached to the whole, without violating its composition"¹¹⁹.

This definition is suitable for any work of art of Uzbek fine art masters and even for those where the parts retain relative independence, such as in the triptych painting "The Boburids in India" by Sagdulla Abdullaev.

¹¹⁹ Volkov N.N. Composition in painting.

Painting «Uzbek Renaissance»¹²⁰. Investigation of the artist S. Abdullaev's creative work, one can see that it evolved and blossomed into full growth in the 90-ies of the XX century. In his youth S. Abdullaev painted a sketch depicting the dilapidated from time architectural ensemble Bibikhanum in Samarkand city.

The Spanish Ambassador Ruy Gonzalez de Clavijo described the city of Samarkand in his diary: "The city of Samarkand is located on a plain and is surrounded by an earthen rampart and very deep moats. It is a little more than the city of Seville, which is inside the city wall, but outside the city many houses adjoin it from different sides like suburbs. The whole city is surrounded by gardens and vineyards, which stretch in some places for one and a half leagues, and in others - for two, and the city stands among them. Between these gardens there are streets and squares, which are very populated and where a lot of people live. In these country gardens there are many large and famous buildings, and the lord himself has palaces there. And there are so many of these gardens and vineyards around the city that when you approach it, it seems that you are approaching a whole forest of tall trees, and in the middle of it there is the city itself"¹²¹.

In his work "Uzbek Renaissance", S. Abdullaev recreated the image of this unique monument of medieval architecture and against his background depicted Amir Temur with his retinue. In the painting "Uzbek Renaissance", Amir Temur is depicted surrounded by scientists, philosophers, historians, architects, artists, masters of all kinds of crafts, whom he brought together in order they can freely create, expressing his ideas, strength and power. It is known that even in his numerous campaigns, the governor Amir Temur was surrounded by scientists and talented people of various specialties and professions; under his order and leadership, architectural construction were erected, which were built by a huge number of people, and were unique in proportion, color solution and ornaments.

"The architecture that charms guests in Samarkand and other cities of Uzbekistan, culture, art, crafts, poetry and miniature are a part of Amir Temur's heritage left to humanity to preserve it. The merit of Amir Temur is that he for the first time united peoples of Central Asia in a powerful and flourishing state. During its highest growth, as a result of achieving its maximum development, in the late XIV and early XV centuries, commodity-money relations were formed. Maverannahr and Khorezm were famous for their rich cultural traditions and spiritual values, which formed the basis for raising the culture of the Amir Temur's empire".

"This land is rich in everything - bread, wine, meat, fruits and poultry. Other goods are also very cheap, and for one meri, equal to a half-real, they gave one and a half fanegs of barley. Bread is so cheap that it can not be cheaper, and there is an incredible amount of rice. This city and its land are so rich and abundant that is simply amazing. And for this wealth it was named Samarkante, and its real name is Simeskint, which means a rich village, so the simes means at them - big, and kint is a village, and hence the name Samarkante. The richness of this land is not only in abundance of edible, but also in silk fabrics, satin, kamka, sendal, taffeta, tersenal, which are produced a lot here, as well as in fur and silk linings, confrications, spices and in gold and azure paints and other objects. Therefore, the Señor was very eager to exalt this city"¹²².

¹²⁰ Mamatov U. Epoch of Amir Temur and the Temurids in the works by S. Abdullaev and J. Umarbekov. / The collection of scientific articles: Amir Temur va temiriylar davridagi ilm-fan va madaniyat rivozhining jahon tamaddunidagi urni. The State Museum of History of Uzbekistan. 2017. p. 238.

¹²¹ Ruy Gonzalez de Clavijo. Diary of the trip of the Spanish ambassador to Timur's court in Samarkand. [Electronic resource]. Access mode: <http://www.e-samarkand.narod.ru/Clavijo.htm>

¹²² Ruy Gonzalez de Clavijo. Diary of the trip of the Spanish ambassador to Timur's court in Samarkand.

These historical data, served as an impulse for S.Abdullaev to create the painting. He depicted the governor with his right hand raised, indicating the place of construction of a new architectural structure, and his left hand is under a blue, with large patterns of royal robe thrown over his shoulders. A purple-colored dress with gold ornaments on the chest, collar and shoulders is visible under it. The face of Amir Temur is severe and enduring no objection. Next to the governor, the artist depicted the figure of an architect with whom Amir Temur discusses a project of a new madrasah, which he decided to build and present to his beloved wife. They are surrounded by princes - his sons and grandsons. Near the governor there is a boy - it is young Mirzo Ulugbek, his grandson. He also looks attentively towards the direction pointed by Amir Temur. He is wearing a dark, quilted robe, and a white, round skullcap is on his head. Amir Temur's eldest son Shokhrukh Mirzo is seen among his retinue and surrounded by poets and scientists.



S.Abdullaev. Uzbek Renaissance. 1997.

The painting depicts clear morning; square at Bibi Hanum Palace is flooded by sun. Round, dark green crowns of trees and figures of people at the building cast a dense blue shadow on the ground paved with granite slabs. The sky is high, blue with white, cirrus clouds. Behind the standing figures, there is Bibi Hanum Palace. It is beautiful and festive. Blue tiles of majolica glow brightly on white walls that radiate light from within.

In his work "Composition in Painting" N. Volkov wrote: "An image is laid in material reality of the work by its creator. In music it is in the time line, and in painting it is in the spatial one. Paints and lines express feelings not only through the image of objects and actions, but also by themselves. Plastic and spatial structure in painting and drawing is impossible without one another. By color structure of the painting we can determine whether it is joyful or gloomy"¹²³. At the top of the building's facade, over the entrance arch, an Arabic

¹²³ Volkov N.N. Composition in painting.

script of Surahs from the Koran is clearly read - amulets of houses and people living in them. A fragile image of a young man in orange, with gold patterns robe, represented at the right edge of the painting, is interesting.

Perhaps he is one of the princes, but he could also be a palace poet. The young man's face is subtle and spiritual. Many of the princes had great knowledge and left behind a set of scientific and literary works. One of them, Mirzo Bobur, also left behind the famous chronicle "Boburname", which has reached our time and serves as a source of inspiration and knowledge for many people. For many scientists, poets and historians "Boburname" is an encyclopedia, from which they derive information about medieval Maverannah and India.

S.Abdullaev is a master of painting art. In his multi-figured paintings, the artist recreates images of such rulers and poets as Khoja Ahmad Yassavi, Amir Temur, Alisher Navoi, Hussein Baykara and others. Art historian E. Akhmedova, who studied the works of S.Abdullaev writes about him: "The creative world of S.Abdullaev is the world of high spirituality and poetry, his paintings, dedicated to the creative work of Alisher Navoi amaze with the refinement and beauty of color, high culture of professional execution. Despite the fact that some characters of his canvases seem ethereal, they perfectly preserve the harmony of statics and dynamics. The lines in his paintings are melodious and soft". Professor of the St. Petersburg Academy of Arts Georgiy Lazarevich Chepets said about S. Abdullaev's paintings: "If to look very carefully at the paintings of this artist, the viewer will discover a beautiful world of harmonious people"¹²⁴.

Painting "Alisher Navoi and Hussein Baykara in Herat"¹²⁵. The work "Alisher Navoi and Hussein Baykara in Herat", created by S.Abdullaev in 1991, is one of the interesting paintings written in the historical genre of the fine arts in the culture of Uzbekistan in the late XX and early XXI centuries. The master was interested in the spiritual life of these historical figures, and he managed to convey this in his painting. The fact that the ruler of Herat Hussein Baykara was engaged in poetry and wrote verses left an imprint on the entire cultural life of the city. The city of Herat had a developed park culture with swimming pools, flower beds and rare trees brought from far away countries. In the work, "Alisher Navoi and Hussein Baykara" the artist portrayed two poets, two close friends in this environment.

In the painting, the viewer sees how two people are peacefully chatting and walking on a broad lawn, next to a shady area with a pool. One of them is the great Alisher Navoi - the author of "Pyateritsa", the other is Hussein Baykara - the ruler, poet and military leader. Alisher Navoi is depicted in a long robe, with not a big white turban on his head. Big, dark eyes shine with intelligence and kindness. His eyes are fixed on a small book, probably verses, which he holds in the high-raised hand. In the contours of his figure, a smooth and measured movement is felt. The whole appearance of Alisher Navoi breathes inner peace and dignity of the poet. His figure is turned in three quarters to the viewer. Eyes, small nose with a hump and lips on the face are well outlined. Next to him, Hussein Baykara moves in the same measured and smooth way. The ruler of Herat is dressed in light, royal clothes.

Over a snow-white shirt, a golden robe without sleeves is put on, which is flowing to the bottom with picturesque folds. The attire is girded with a thin strap of expensive metals inlaid with precious stones. The thumb of his right hand is tucked into the belt. The other hand is lowered down. A white turban with an emerald is on his head. Hussein Baykara's face is Mongoloid, with delicate features. The facial expression is sensitive.

¹²⁴ Akhmedova E.R. Foreword to the album by S.Abdullaev. - T., 2006.

¹²⁵ Mamatov U. Works of historical genre of fine arts in Uzbekistan, artists Sagdulla Abdullaev and Aziza Mamatova.



S.Abdullayev. Alisher Navoi and Husain Baykara in Herat. 1991.

He attentively listens to the poems of his counselor and friend. On the right in the painting, in front of the madrasah tall poplars, which are taller than buildings, are depicted. The madrasah is painted in golden color with a blue ornament on the facade. Arc-shaped windows are located inside the arched aperture. Figures of Alisher Navoi and Hussein Baykara are represented by light-colored silhouettes against the background of dark-green trees. Gracefully flaged steps lead from the madrassah's doors down to a pond. Everything radiates from itself warmth and light, the sky is high, clean and blue, and music is heard.

In the portraits of Alisher Navoi and Hussein Baykara, the master models the forms and gives figures in the counter-part turns, thereby revealing the fullness of feelings. At this artistic level, he shows the national and aesthetic ideal, the eternity of human spiritual values. Spirituality of the artist S.Abdullaev is connected with the national artistic tradition, which generally treats a form. The ruler of Herat, Hussein Baykara, was a good poet and left behind a divan of poems. A famous traveler, Herbert Vambery, after visiting Central Asia, wrote a book about his experiences, where he described the customs and traditions of Central Asian peoples: "Turks, from kings to commoners, love poetry and compose verses".

Works of historical genre of fine arts in the culture of Uzbekistan, created by the artist S.Abdullaev, are meaningful and well-painted. They influence on spiritual education of young people. At the end of the XX century, a new period began in his creative work. To the 550th anniversary of Alisher Navoi, the artist created a series of paintings about him. And later there were themes dedicated to Amir Temur and his era. He began to study literary and architectural heritage of the medieval east. Thus, he produced works of historical genre. The artist was interested in spiritual life of historical personalities, and he tried to convey this in his paintings. Sagdulla Abdullaev has a bright personality, developed worldview and a personal view of the tasks of art.

Painting "Lord of Seven Planets"¹²⁶. The painting "Lord of Seven Planets" by Javlon Umarbekov belongs to the works of historical genre of the Uzbek fine arts in the culture of Uzbekistan of the late XX and early XXI centuries. This work is kept in the State Historical Museum of the Academy of Sciences of the Republic of Uzbekistan. The artist, creating a series of canvases about great people, stopped first of all on Amir Temur's personality, his greatness, his environment and his era. He was ready to create a work about him, as he had already gained experience in the previous paintings.

The subject was clear to him, and he did not want just to paint a portrait of historical genre, but to show the time, people and events of that time. J.Umarbekov thought for a long time about Amir Temur's appearance, since in India his image was created like a Hindu, in Iran like an Iranian, in Mongolia like a Mongolian. In course of searching for materials to the image of the ruler Amir Temur, the artist discovered a Chinese miniature, where he sits on the throne. It seemed to him that in this miniature the military commander was most truthfully portrayed. This portrait might look like Amir Temur, since the Chinese knew how to portray people close to the original. Such are the portraits of Genghis Khan and Batu, made by the Chinese. And from this miniature, J.Umarbekov created the image of Amir Temur.



J.Umarbekov. Lord of the Seven Planets. 1995.

In the painting, next to the governor, J.Umarbekov depicted his close surroundings and the events that took place around him. The master depicted the ruler's four sons next to him. Images of sons are generalized. They are painted according to annalistic, historical and literary sources. From left to right, along the length of the golden section of the composition, there is an inscription with Arabic letters in Kufi style of the words "Power is in the truth".

On the left wing of the painting there are ambassadors of different countries led by the Spanish ambassador. Here the artist depicted ambassadors of Greece, Iran, Russia, Iraq, Mongolia, etc., in national clothes. On the right wing of the painting there are those people who visited the ruler at receptions - they are scientists, poets, artists and musicians. First of all, Amir Temur received the Spanish ambassador Gonzalez de Clavijo, who later wrote the book "Journey to Samarkand". Thanks to this book many representatives of different countries learned about Amir Temur and his era. On the left top corner of the painting there are the governors's guards depicted on horses and camels, with banners, which have the commander's tamga. Above Amir Temur's head, two angels are hovering, one with scales,

¹²⁶ Mamatov U. The lord of seven planets and Amir Temur in world history.

and the other with a sword symbolizing justice and power. In the center, at the bottom of the painting the artist depicted Amir Timur's spiritual teacher - Said Baraka. He always consulted with the teacher about his actions.



J.Umarbekov. Lord of Seven Planets. 1995. Fragment.

Ethnographic material (clothing, weapons, headdresses) was studied by the artist in miniatures, and partly invented himself. Sources were different. In his "Code", Amir Timur assign primary importance to a human factor, which plays a decisive role in the history of society and creates history. In particular, the ruler said: "In relation to each person, I behaved in accordance with the features of his character and ideas about him".

In the works of fine art, as in its other forms, the unity of form and content is of great importance, and all its component parts are in this unity. Elements of content and form are closely related to each other, depend on each other and are determined by the artist's intention. "Compositional forms ... coexist in a separate work to express its meaning, which is to keep all compositional links in a single knot. The meaning of the whole turns individual visual data - color, linear system, space, movement, location of figures in action - into an artistic image"¹²⁷. J.Umarbekov's painting "Lord of Seven Planets" meets all these requirements. It is one of the brightest works in the artist's creative work.

"The source, which in many ways determined the interests of J.Umarbekov, is the works by the master of fine arts Chingiz Akhmarov, a well-known Uzbek monumentalist. The

¹²⁷ Volkov N.N. Kompozitsion's volves in painting.

personality of Chingiz Akhmarov - a connoisseur of ancient oriental culture, originality of his gravitating to the miniature tempera painting, could not exert influence on the young artist"¹²⁸.



J.Umarbekov. Lord of Seven Planets. 1995. Fragment.

Painting "Lord of Seven Planets" not only reflects the ceremony of reception, but also recreates the spirit and culture of the Middle Ages of Central Asia. It speaks about possession by the author the skills of national school, as well as the painting skills of Western European realistic schools. This historical picture shows not only the era of Amir Temur and his time, but also expressed the psychology of many of its characters. Revelation of features of the fine arts of Central Asia allows us to understand the essence of the decorative origin in the works of historical genre of the Uzbek artist J.Umarbekov.

In the works "Lord of Seven Planets" one can note the regularity and consistency of incessant process of evolution of the artist's creativity, which was influenced by European realistic painting.

He always faced with complex compositional tasks of creating generalized symbols and images, but this talented artist always found his own compositional solution. His search for color in a composition is associated with a spatial solution. "Umarbekov bewitches with the extraordinary, even exotic color scheme, palette of tones derived from the colors of Central Asia, which, with a direct, clear composition, creates a realistic atmosphere"¹²⁹.

¹²⁸ Umarov A. Problem of Art Studies of Uzbekistan. – T.: Fan, 1997. page 174.

¹²⁹ Umarov A. Problem of Art Studies of Uzbekistan.

As for the pictorial language of the painting, the language of decorative-planar composition was chosen, as it adorned the wall of the hall on the first floor of the State Museum of History. On the second floor there was an exposition devoted to Amir Temur and his era. The graphic language of the painting by the artist J.Umarbekov differs in the manner of execution from the previous paintings.

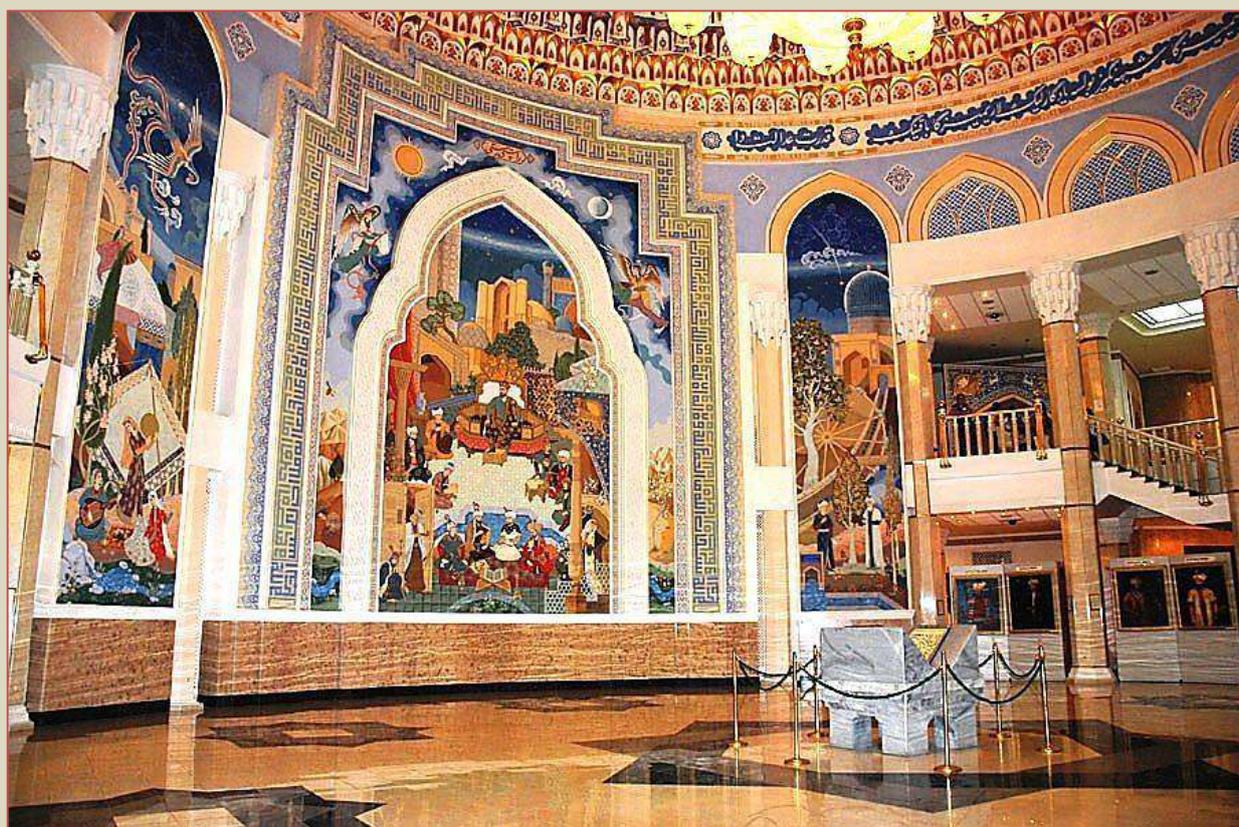


J.Umarbekov. Lord of Seven Planets. 1995. Fragment.

His creative search in the field of form and color, ornamentality of compositions, are close to his energetic aspiration and temperament, as well as his creative individuality. The painting "Lord of Seven Planets" is an example of this. In creation of works of the historical genre of fine arts in the culture of Uzbekistan, the ideological and thematic content, compositional, color and tonal solutions, as well as technology and materials of painting play a very important role. Therefore, the story of the great master of contemporary art about history of creation of his paintings on a historical theme is given in such detail.

Creative association "Sanoyi nafis". In the late 80-ies of the last century "Sanoya nafis" association was created, which included miniature artists T.Boltabaev, Kh.Nazirov, F.Kamolov and S.Karabaev. They are the authors of such paintings as murals in Germany in the city of Hanover, painting in the pavilion "Uzbekistan" (1991), painting at the reception house of foreign guests by the President of the Republic of Uzbekistan Tashkent (1994), the painting dedicated to the governing of Amir Temur in the Museum of History of the Temurids (1996), "The Great Silk Road", Colorful stained glass in the Embassy of Uzbekistan in Washington USA (1999) and others.

The scientist art critic Shokhalil Shoyakubov writes: "It is impossible to study modern miniature separately from the development of artistic processes in our country. Miniaturists of Uzbekistan preserved creative connections with the centers of miniature painting of the fine arts of Russia: Palekh, Kholuy and Fedoskino. Creativity of the association "Sanoyi nafis" fed sources of folk traditions of miniature schools. This was manifested in the ornamental style of composition and in the charm of flowers. The works by Hamid Suleymanov, dedicated to the literary works of Alisher Navoi, served as sources of creative inspiration for members of "Sanoyi Nafis" association. Ornamental style, in their works, spoke about their studying of miniatures written by miniaturists of Herat school, which was created by Kamoliddin Behzod. All this, gave freedom to implement their creative tasks. These talented artists began to apply in their work a miniature style in large, monumental, wall paintings.



**“Sanoya nafis” association. T.Boltabaev,
Kh.Nazirov, F.Kamolov, S.Karabaev.
Painting dedicated to the governing of Amir Temur
in the Museum of History of the Temurids. 1996.**

These techniques and methods of writing in monumental painting were prompted by the famous master of fine arts Chingiz Akhmarov, whom they considered their teacher. According to the researcher-academicians G.Pugachenkova and A.Khakimov, the palaces built by Amir Temur in Samarkand, were decorated with the painting in this style"¹³⁰. In the middle of the 90-ies of the last century, the building of the museum devoted to the history of the Temurid epoch of the Academy of Sciences of Uzbekistan was built in the city of Tashkent. In the interior of this building, the artists of “Sanoyi nafis” association created a monumental painting with a volume of 200 square meters. The painting was made on gesso with tempera with gold.

¹³⁰ Kurbanov I.A. Creative activity of «Sanoyi nafis” association. Graduation theses. 2017. p.18

It was painted on the central wall opposite the front doors and consisted of three parts, which are called "Birth", "Growing up" and "Heritage". In all parameters of fine art, the painting turned out good. It harmonizes with the dome, decorated with gold ornament, with columns of the central hall and with a huge crystal chandelier illuminating the hall, in which the Koran is located on the marble pedestal. The central part of the painting depicts the governor Amir Temur sitting on the throne and surrounded by sons; the greatness of his creative politics is evidenced by the characters, which are present in the painting: military leaders, ambassadors, representatives of clergy, cultural and art figures. The creative association of artists "Sanoyi nafis", since its organization, passed a fruitful path.



**“Sanoya nafis” association. T.Boltabaev,
Kh.Nazirov, F.Kamolov, S.Karabaev.
Painting dedicated to the governing of Amir Temur
in the Museum of History of the Temurids. Fragment 1996.**

If you look closely at their work, you can see that their art unites the general style, themes and the fact that they got their professional education and training at the same teachers. Turning in their work to the advanced principles of the world's fine art, mastering them, the artists expand the views of contemporaries about Uzbek fine arts in the culture of Uzbekistan. Their works depicting images of historical personalities, contributed to the development of culture. Many of them are executed at a high professional level and are exhibited in museums and art galleries.



3.3. Images of great personalities of the epoch of Amir Temur and the Temurids in the fine arts

In the second half of the XX century and at the beginning of the XXI centuries, a number of significant works of historical genre, belonging to the brush and chisel of masters appeared in the fine arts Uzbekistan; for example, the painting "Homo sapience" by J. Umarbekov (1980), bronze sculpture work "Equestrian statue of Amir Temur" by famous sculptors Ilkhom and Kamol Jabbarovs (1993), bronze statue of "Alisher Navoi" by the famous Uzbek sculptor Jalaliddin (Ravshan) Mirtozhiyeva, which is sculptured and put in Moscow (2002). Today, many sculptural works of historical genre of the fine arts have been created by such sculptors as I. and K. Jabbarovs, J. Mirtozhiev, K. Rakhmatullaev, T. Adzhikhodzhaev and others.

These sculptural works became jewelry of many cities of our country and bear historical truth, being a part of the artistic and spiritual culture of the Uzbek people. Sculptural works of such masters of the fine arts as I. and K. Djabbarovs are placed in the cities of Tashkent, Samarkand, Shakhrisabz, Bukhara, Urgench and others. They became available to a wide range of viewers. The main function of the historical works by I. and K. Jabbarovs is education of harmoniously developed personalities with artistic and aesthetic means. They are expressive and filled with new historical, thematic and ideological content. These works form in the soul of the viewer knowledge not only about the past of his people, his homeland, but also the feeling of beauty.



Equestrian statue of Amir Temur¹³¹. The sculptor Ilkhom Jabbarov is creatively active since 1970. The master was born on June 30, 1945 in the town of Chuste in the Fergana Valley. In 1960, after graduating from a seven-year school, he entered the art school named after P.P. Benkov at the theatrical and decorative department. Here he studied with the sculptor F.I. Grishchenko. After graduation from the Art School, Jabbarov worked the Namangan Drama Theater for a short period and in 1966 entered the Theater and Art Institute named after O.A. Ostrovsky the Department of Sculpture. He studied under Anvar Akhmedov, who received a good education in Leningrad at the Art Institute named after I.E. Repin and became famous sculptor of Uzbekistan by the time of I. Jabbarov's study. At the institute I. Jabbarov was able to get a good school of drawing. Drawing in the art of painting is a basis, a foundation of future work. In 1971, the future sculptor successfully graduated from the Art Institute. Undoubtedly, there is a large proportion of the work of his teachers, but he also worked hard, being talented by nature. Perhaps, this explains the diversity of thematic subjects in the sculptural compositions of this great master of fine arts of Uzbekistan.

In a creative meeting of the author with the sculptor I. Jabbarov on October 25, 2010, he said: "Amir Temur in his Codes wrote: "I respected my sons and grandchildren for my blood, did not encroach on their life and freedom. The experience that I learned from vicissitudes of fate taught me how to deal with friends and enemies". Then the master continued the conversation with the following words: - "The sculpture of Amir Temur was cast in bronze in 1993.

¹³¹ Mamatov U. The Epoch of the Temurids: problems and research. / Collection of scientific articles: Taniqli haykaltarosh - Ilkhom Zhabborovning Amir Temur haikali hamda boschqa badiy yodgorlik haykallari hususida. The State Museum of the Temurids at the Academy of Sciences of Uzbekistan. 2014. p. 222-225.



I. and K.Jabbarovs. Monument to Amir Temur. 1993.

It was sculpted according to documentary materials from the chronicles of such chroniclers as Sharapheddin Ali Yazdi, Ibn Arabshah and Khondamir. Bronze is the most durable, beautiful and plastic material used for casting of monuments. The movement of the raised hand is symbolic and means: "I have returned and I wish this country wellbeing, peace and prosperity".

The author looked for this gesture for a long time, since every gesture has its own meaning. According to the master's statement, this gesture is a paraphrase to the gesture of the Creator's hand, from the mural "Creation of the World", in the Sistine Chapel in Vatican in Rome, painted by the great sculptor Michelangelo Buonarroti. The gesture of the statue's hand means not only patronage, but also blessing. Comparing the monument of the governor Amir Temur, created by the sculptors I. and K.Djabbarovs in Tashkent at the end of the XX century with the monument of the French sculptor Falcone "The Bronze Horseman - Peter the First" in St. Petersburg, created in the XVIII century, it is appropriate to note, that both monuments have great artistic merits. It can be said in the words of the sculptor Falcone: "The statue of this hero (Peter the First) is interpreted as the image of a great commander and as a winner, though of course he was both that and another. But the sculpture expresses more the personality of a creator, legislator and benefactor of his country"¹³². This monument is a sculpture relating to the values of world culture.

¹³² Akhmedova E.R., Gabidulin R. Cultural science, world culture.

According to the sculptor I.Jabbarov, the idea of the sculpture arose in connection with the study, from the chronicles of the epoch of the Temurids. World sculptural monuments were also studied, such as the equestrian statues "Doge Colleoni" and "Doge Gattimelata" by Italian sculptor of the XV century Andrea Del Verrocchio in Florence. The well-known Russian scientist Mikhail Alpatov wrote about these beautiful sculptures: "Sculptures of Gattimelata and Colleoni by Verrocchio (1436-1488) are outstanding sculptural monuments reminiscent of cultural monuments of antiquity, and the horse, on which Colleoni sits, is one of the best in elegance and proportionality of sculptures of a horse, sculpted by a human hand"¹³³.

Then, the sculptor I.Jabbarov continued: "In the world practice, sculptural monuments are created in several stages. It is done step by step: first it is a sketch project, then - a working model, next - a sculpture in clay, and then – in the construction scale. The work is completed by molding and cast in bronze. Therefore, creation of the monument to Amir Temur, its construction in one or two years is an exceptional case"¹³⁴. Such terms were at the disposal of the sculptors I. and K.Jabbarovs. They successfully coped with this difficult task. The monument has no analogies in our country. The dynamic movement of the horse is stopped by the powerful hand of the horseman, and the energetic and assertive gesture of the right hand is convincing. To the 660th anniversary of Amir Temur, sculptors I. and K.Jabbarovs sculpted monuments dedicated to him in the cities of Samarkand and Shahrizabz. In Samarkand, in a sitting sculpture, Amir Temur appears as a governor of the great power, incorporating features of a commander and creator. This sculpture is a paraphrase to the picturesque portrait of Amir Temur, created by the master of fine arts Malik Nabiev in 1994. In Shakhrisabz, in Amir Temur's homeland, he is sculptured young, full of strength and energy.

The governor stands, blown by winds, in the center of the raging events of history. The most important for further development of the historical genre of fine arts in the culture of Uzbekistan is careful attitude to the history of the people, to his written and oral creativity about outstanding personalities of the past centuries, which is a source for ideological and thematic content of many works of the historical genre created by masters of fine arts. Ilkhom and Kamol Jabbarovs have organically introduced into the fabric of the image of their sculptural works the elements of the artistic heritage of the Central Asian sculpture art, which has incorporated the values of the eastern, spiritual and material culture. But the cultural and educational purpose remains the main content of the creativity of these masters of fine arts.



Sculptural monuments created by the master of fine art **J.Mirtozhiev**¹³⁵. The great sculptor of France J.A. Houdon, said: "One of the finest qualities of so difficult art of sculpture, is the ability to preserve in all authenticity the features and make almost imperishable images of the people who created the glory and prosperity of their homeland". At the end of the XX and beginning of the XXI centuries, the process of mastering of advanced ideas and historical-thematic content in a plastic modern form were shown especially clearly.

¹³³ Alpatov M. History of Arts. VEB. Verlag der kunst. Drezden. p. 48.

¹³⁴ Umarov A. Uzbekiston sanati. - T.: Sharq, 2001. p. 26-27.

¹³⁵ Mamatov U. Dedicated to the Memory of the Master of Sculpture, Sculptor Jaloliddin (Ravshan) Mirtozhiev. / Collection of Theses: Science and Culture in the era of the Temurids. The State Museum of the Temurids at the Academy of Sciences of Uzbekistan. 2017. p. 82.

With achievement of independence by Uzbekistan, the work of the great master of fine arts Jalaliddin (Ravshan) Mirtozhiev blossomed. Master for a short period of time - a quarter of a century of his life, from 1990 to 2015, created a whole gallery of historical images of our great ancestors and put monuments to them not only in our country, but also far beyond its borders.

In the preface to his catalog of reproductions of creative works, published in August 2014, the sculptor - master of psychological portrait, wrote: "In my childhood, I saw a reproduction of a sculpture created by an ancient Roman. In the future I decided to devote my life to the art of sculpture. This decision turned into a goal and became the content of my life. In my youth, people around me said that the Uzbeks hardly could become a sculptor, that this aspiration is a temporary hobby. Indeed, many of us in those days believed in this opinion. In that time, occupation of this kind of art seemed to us a pipe dream. None of the localities of Uzbekistan had a single sculpture reflecting images of our great ancestors and not only them, but also memorial monuments dedicated to them. I was lucky to see the independence of my Homeland, to learn, to see and to feel that our people had and have a great history and rich cultural heritage. It became possible to put monuments to our great ancestors in some world cultural centers of enlightenment, and most importantly I know that in this there is a part of my modest work"¹³⁶.



J.Mirtozhiev. Monument to Mirzo Bobur. 1993.

One of the examples of the sculptor's creative activity is the sculptural monument to Mirzo Bobur created in 1993. The master put it in the park of the same name in Andijan. The

¹³⁶ Album. Ravshan. - T.: Sharq, 2014.

sculpture became one of the first monuments in our country, in which a rider on a horse was created with great skill. The sculpture reflects classic purity of forms in combination with the severity of style, with unique originality. At the same time, from whatever point you look at it, the general silhouette of the monument surprises with the unusualness of its figurative structure. The shot-up, fluttering cloak of Mirzo Bobur is conjugated with a block of rock, crowned by buildings with domes and arches symbolizing the country, which son was Mirzo Bobur.



J.Mirtozhiev. Monument to Mirzo Ulugbek. 2004 year.

The principles of glorification and perpetuation of memory of ancestors were reflected in the work “Mirzo Ulugbek”. The sculpture "Mirzo Ulugbek", created in 2004 and open by the First President of Uzbekistan I.A. Karimov in Riga, contains the idea of devotion to science by the scientist who dedicated the entire life to it. The greatness of this beautiful monument is indubitable. Everything in this monument is thought out and beautiful. The most noteworthy in the sculpture is the head of Mirzo Ulugbek.

Such expression happens at the person who is looking high into the sky and thinking about a distant future, never retreat from the goal, which, as confirmed by centuries of elapsed time, was noble. The beauty of modeling of large and small forms of the body, folds on the clothes of the scientist speak about flourishing of the sculptor’s talent. The deep respect of the master to the personality of Mirzo Ulugbek, was expressed in the flight of creative imagination, how this sculpture is executed. It was a gift of the people of Uzbekistan to the people of Latvia and citizens of Riga.



J.Mirtozhiev. Monument to Alisher Navoi. 2004.

Posthumously, in accordance with the project and sketches of the master of fine arts of Uzbekistan Jalaliddin (Ravshan) Mirtozhiev, "On March 14, 2017, a monument to the great Uzbek poet, enlightener, statesman and humanist Alisher Navoi was opened at the Shanghai University. The Chinese sculptor E.Qing worked on completion of the project. Every year on February 9 the whole world community, all progressive humanity celebrate the birthday of the glorious son of the Uzbek people, Alisher Navoi. After all, his creations are the property of all who cherish peace, friendship, unity. Humanism, tolerance, mercy, patriotism, love for people, the ideas of good and justice are the essence of the great poet's creativity. In the works he raised these qualities to the level of the highest evaluation of the human soul"¹³⁷.

In the years of independence, during his lifetime, the master of fine art J. Mirtozhiev created monuments to Alisher Navoi in bronze, and put them abroad - in capitals of several countries of the world. One of them was donated by the government of Uzbekistan to Moscow in 2002. The second monument, dedicated to Alisher Navoi, is located in Tokyo - the capital of the "Land of the Rising Sun", it was created in 2004. In Azerbaijan, Alisher Navoi's sculpture was also put in one of the squares of Baku in 2008.

¹³⁷ Mirnaya I. Narodnoe Slovo. Monument to Alisher Navoi in Shanghai. [Electronic resource]. Access mode:<http://www.narodnoeslovo.uz/index.php/homepage/madaniyat/item/9142-pamyatnik-alisheru-navoi-v-shankhae>.

Possessing great talent, diligence and creative temperament, the master of sculpture Jalaliddin (Ravshan) Mirtozhiev sculptured these sculptures and they sound like a hymn to everything beautiful that are enclosed in the best qualities of the character of our distant and close ancestors. These works, as a song of memory to the sons of our people, who became great historical figures thanks to their creative work and made a great contribution to the culture and science of their Homeland.

Portrait painting "Shah Bobur Mirzo"¹³⁸. One of the works dedicated to Mirzo Bobur is the portrait by the artist Aziza Mamatova "Armon" ("Nostalgia").

The artist created the image of a remarkable representative of the Uzbek people, governor, poet and military leader Shah Zahiriddin Muhammad Mirzo Bobur. The picture is extended in time and space. The work is dynamical and one of the first ceremonial equestrian portraits of Mirzo Bobur, depicted on a magnificent horse of Arab blood, painted in the technique of oil painting.

In the painting Mirza Bobur is dressed in his favorite clothes. He put on a golden knee-length camisole with short sleeves, under which a long, silky scarlet ankles length robe is put on. On the camisole there is golden embroidery, depicting dark brown and ocher color gazelles. a turban made of fine fabric with green stripes is put on his head. On the turban there is an emerald, gracefully curved feather, which is fixed by an egret with a red ruby; ends of the turban fabric are fluttered in the wind, forming beautiful folds. The white horse with fluttering mane and tail is very good.

It is depicted at full tilt, and the ears stand erect. Its big, black, bloodshot eyes, directed straight at the viewer are beautiful. On such a horse, it is not terrible to appear in the thick of battle. It will certainly take the master alive from any battlefield. This is a real fighting horse. Under the front hoofs of the horse a small, graceful, golden bird flew up. Mirza Bobur's eyes are watched its flying with anguish, perhaps he remembered something distant, unachievable. The founder of the empire of the Boburids dynasty is depicted on a broad overgrown with prickly thistle field, in which fluffy crimson flowers flutter here and there.

Probably, prickly bushes remind Mirzo Bobur of his thorny path. But sitting in the saddle, he holds with his strong hands the bridle of the horse, the croup of which is covered by a dark blue shabrack with gold patterns. Far on the horizon, you can see mountains with snow peaks and passes, which Mirzo Bobur had to overcome with his retinue and soldiers on the way to India. On the right slope of the mountains you can see ancient buildings made of ocher, burnt bricks with blue domes. In the dark blue, spacious sky there is a silver crescent, an eternal companion of soldiers and poets. Mirzo Bobur's golden cloak with scarlet tail is fluttering in the wind. He is depicted without arms, as if he went for a ride on his favorite horse. His face expresses nobility, sadness and emanates light.

In an interview with the national poet of Uzbekistan Raim Farhadi, the artist said: "For me 1995 and 1996 passed under the sign of Shah Bobur Mirzo. I painted several works related to various periods of his unusually busy life". Next to the easel, on which a version of the painting "Portrait of Shah Bobur in a Moonlit Night" is installed, there is a small table with an album of ancient oriental miniatures illustrating his "Boburname" and separately lying pretty well-read volume of the works of the great poet". "Even the highly experienced historian Khondamir was in confusion before the phenomenon of Bobur. His judgment is as paradoxical as it is acute: "Everything that happened between Alisher Navoi and Hussein Baikara, raged in Babur's heart - in one heart of the same person"¹³⁹.

¹³⁸ Mamatov U. Works of the historical genre of fine arts in Uzbekistan, of the artists Sagdulla Abdullaev and Aziza Mamatova.

¹³⁹ Kadyrov P. Bobur (Starry Nights). Two wings of creativity. [El.res].: <https://www.litmir.me/br/?b=234059&p=1>

"These books help me to embody the creative ideas about the poet and governor Mirzo Bobur. Reading carefully lines of poetry and prose, looking at the details of the oriental miniatures, I look for my own style decision, until the conceived image begins to live on my canvas, gaining flesh, blood and thought. Apparently, therefore, a cycle of paintings about him was born. In each painting of the cycle, I somehow convey Shakh Bobur's thoughts about the Homeland, his sense of nostalgia".



A.Mamatova. Shah Bobur Mirzo. 2017.

In the literature of our country, perhaps, no one prior to Shah Bobur so tenderly and sincerely expressed the motives of free thinking, filial confessions of love for the Motherland. The native of Andijan city, located in the Fergana Valley, he was forced to live in a foreign land. But even there, with the deeds and creations he exalted the name of his country. A talented commander who founded an extensive empire, which included the territories of modern India, Afghanistan and Pakistan, Shah Bobur living in Kabul and Delhi, often, recalled his native land: *"Foreign land is a cage, everything is hateful and unpleasant there. Long ago my soul as a bird has become sad"*.

Jawaharlal Nehru wrote in his book "A Look at World History": "Delhi once again towered having become the capital of this empire. He (Shah Bobur) was a charming man. Memories written by him make him humane and attractive in our eyes".

A. Mamatova says; "My goal is not to much convey the portrait similarity (though it is important), but rather the inner world of my heroes. After all, they are good masters and teachers of present generations. Our children should not lose touch with the sources of the people's tradition, its core - the family hearth"¹⁴⁰.

The study of the painting technique of the equestrian portrait "Armon" from the point of view of the professional execution shows that the equestrian portrait of Mirzo Bobur is painted in the old-classical, multi-layered painting technique. At first, a coarse, large weaved linen canvas was glued with three layers of synthetic sizing and primed with an oil-synthetic primer. The canvas was covered with color impregnature, (in this case it was a warm color). Then a careful drawing was made through a tracing paper from a ready cardboard, with the traced composition and the first liquid color layer - underpaintings - was painted.

The next layer of paint was applied corpusly, paler than on the sketch. Mirzo Bobur's camisole and horse were painted in this way. Studying the fragments of the painting, it is possible to see corps pale painting under the top, lasiering layers. Why the lower pale layers of paint are applied lighter in tone? Because the colors in the painting are darken when applying a lasiering layer and protective layer of lacquer. At the same time, tone, color unity and balance are achieved in the work, which produces an impression of harmony.

Many of portrait works by the artist A.Mamatova are painted in this way. She uses old-classical technique and painting technology, thank to which they are preserved for many years. As for the painting "Armon" ("Nostalgia"), exactly this technology of painting was used in this work. In the Middle Ages, in the east equestrian portraits of rulers were represented in miniatures with decorative - flat graphic language.

The variant of work "Armon" ("Nostalgia"), given in the monograph, was painted in 2017. The artist's search for a deep, ideologically-imaginative structure of the painting was expressed in her choice of expressive means and methods of painting.

Created works by masters of fine arts of Uzbekistan, were thought by them as fundamental, holistic works. They were created in a realistic way and were thought through from the beginning to the end of their compositional, coloristic and tonal decisions. The creation of these products is preceded by a lot of sketches.

They solve professional problems, although the process of creating of the final version of a painting is extremely creative, no matter how much preliminary work was done for creation of this painting. A large master of composition and color Mikhail Vrubel, despite many preliminary sketches, copied many fragments of his works in the process of their creation.

In 1991, in the year of Uzbekistan's independence, on the initiative of the first President Islam Karimov, the 550th anniversary of our great ancestor was widely celebrated and this year was declared the Year of Alisher Navoi. A few days after the declaration of independence, namely on September 28, 1991 a new majestic monument to Alisher Navoi was opened in our capital.

"The competition for the monument to the outstanding Uzbek poet and statesman Alisher Navoi was announced in connection with preparation for the 550th anniversary of the poet's birth. The sculptors E.Aliev, V.Degtyarev and N.Bondzeladze prepared the project in the shortest possible time. The government commission among many competitive works chose this project. The masters for more than three months prepared a working model. Titanic work was completed on time. 22 meters of height rotunda with eight columns, which hold a

¹⁴⁰ Farhadi R. Portrait of the Artist on the background of her paintings. // Narodnoe Slovo, 1996.

turquoise dome, was installed at the highest point of the National Park of Tashkent. Under the dome a bronze monument to the poet was put. As a part of the team of authors, E.Aliev managed to create a canonical image of the great poet of the Middle Ages. Cascading stairs, flower beds and fountains complement the composition. The monument became one of the sculptural adornments of the capital of Uzbekistan"¹⁴¹.



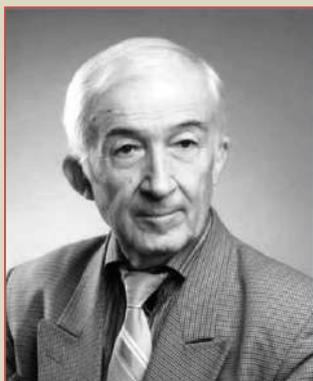
**E.Aliev, N.Bondzeladze and V.Degtyarev.
Monument to Alisher Navoi. 1991.**

The monument is set on a high mound in the National Park in the center of Tashkent and is distinguished by its eastern color. On eight graceful columns of the rotunda, a two-stage cornice, crowned with a blue dome, is installed, and a magnificent park spread over the foot of the monument. The sculpture to the poet is made of bronze and reflects nobility and enlightenment. It is molded wholly, without revealing small details, which makes it expressive. The poet's figure is directed forward, the right hand holds a staff. The whole statue is well read at a distance. The hand with the staff symbolizes his honored age and the way of life, filled with creative work and care of the people. Citizens of our country and guests of our capital bring flowers to the foot the monument all year in gratitude for the noble deeds that filled the life of the poet and enlightener.

This event became the beginning of transformations and creative work in the country. Twenty years later, in 2011, a new building of the library named after Alisher Navoi was

¹⁴¹ Akhmedov S. Samarqand sculptor from Azerbaijan. art San'at. Issue №2, 01/07/2012. [El. resource]. Access mode: <http://sanat.orexca.com/2012-eng/2012-2-2/sanat-samarkandskij-skulptor-iz-azerbaj/>

built, and on May 13, 2016, a decree of the first President of Uzbekistan Islam Karimov was issued, which provided for the creation of the Tashkent State University of Uzbek language and literature also name after Alisher Navoi. It was opened in autumn of 2016. In the framework of the visit of the head of our state on December 23, 2017, the buildings of the university were put into service, after their capital restoration.



Now, we consider the bronze sculptural monument to Mirzo Ulugbek, which was created by the sculptors **A.Rakhmatullaev** and **L.Ryabtsev**. It was set up in the Academic Town in 1994, where most of the scientific research institutes of the city are concentrated. The place for the monument was chosen successfully. It is surrounded by a small shady park. The composition of the monument is fine. Next to the sitting figure of Mirzo Ulugbek is a symbol of the celestial sphere in the form of a ball. This successfully found detail enriches the composition of the monument and makes the gesture of Mirzo Ulugbek's right

hand over the sphere convincing. Mirzo Ulugbek's sitting figure itself is molded wholly, with meticulous attention to folds, emphasizing the movement of the legs and hands. In general, it looks monumental. The art of sculpture had to overcome naturalistic and conservative-academic traditions, to master new style and technical methods. This meant the need to return to the spirit of genuine classics and at the same time rely on the experience of the most fruitful searches of foreign masters.

Revelation of the idea, through the reconstruction of the main thing in its entirety, ignoring the details of real everyday life is not a lie, but the highest realism; there is not a single genuine statue without the feeling of spiritualized matter. In the art of sculpture, masters of a new formation strive to unite the sculpture with the surrounding light and air environment, count on its reflexes, vibration, and change of illumination.

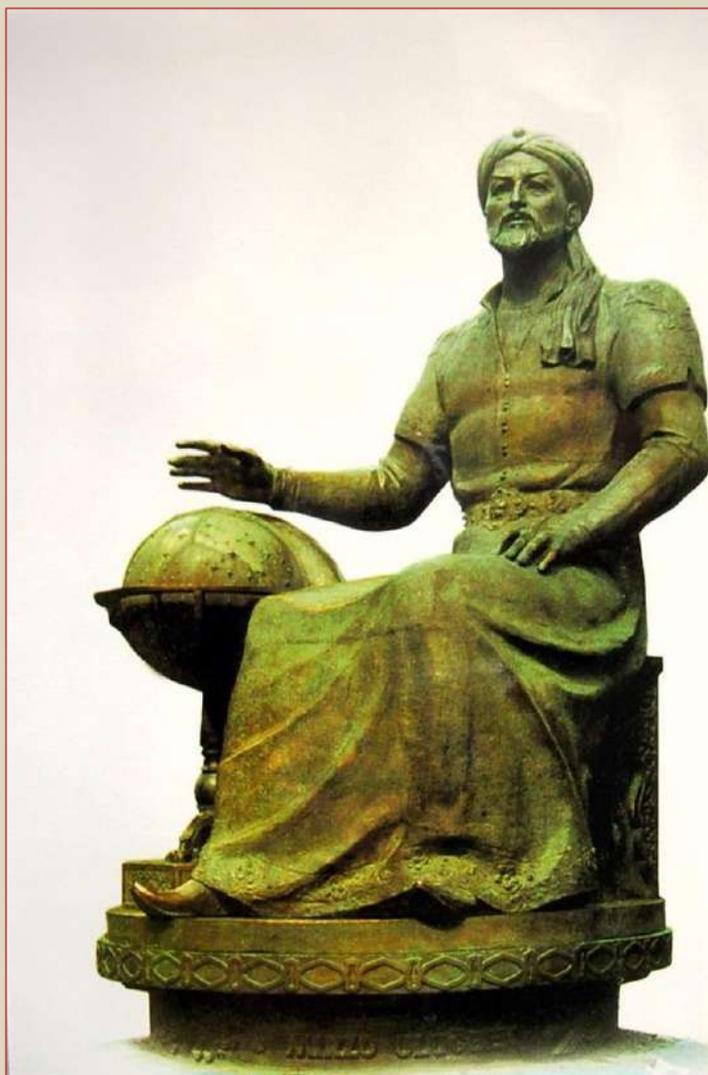
Their sculptural works receive being in time and acquire the past and the future. Disclosure of the work's essence by means of "spiritualized matter" of plasticity itself became the motto of the creative work of many contemporary sculptors of Uzbekistan.

In 1995, the master of fine arts of Uzbekistan, Bahodir Jalalov, created a large number of works reflecting history and culture of our country. It was called "Under the Dome of Eternity". This work had a unique meaning, reflecting the symbolic ideas of independent Uzbekistan about historical continuity and popularization of its history and culture.

A work of imperial accomplishment in the culture of Uzbekistan was revealed before the eyes of the audience. It is images of our great compatriots and pages explaining uniqueness of epochs in our rich history. Conveying of the worldview of national self-consciousness through his own understanding turned into the main task for the master, which he ably solved and reflected in this product. Master said: "Bukhara and Samarkand are the heritage of our culture; I want to designate them in my work not through architecture of minarets and medieval buildings, but through the national identity of the images of personalities". In "Avesta" it was written: "Noble thoughts, noble deeds and noble goals, should be the meaning of human life", and in the XIV century, after two and a half thousand years, Sufi Bahauddin Naqshbandi, voiced this thought in the following words: "Hands must be in action, but in the soul - the Creator of all things in existence", which is equivalent to a noble goal. Thinkers of different times and peoples come to the same conclusion that the meaning of human life is to serve and love humanity.

The work represents images of the great scientists and thinkers of Central Asia. In the center of the golden section, the Holy Quran with open pages is depicted. Slightly below the

governor Amir Temur seats on a battle horse. Below it, the great poet Alisher Navoi is depicted with Kamoliddin Behzod and Mirzo Bobur in the both side. Although all the scientists and thinkers depicted in the work lived in different epochs, but in the painting they are united in a group portrait. All of them are united by a single goal - service to science and humanity. The opened Qur'an illuminates everyone with its sacred light.



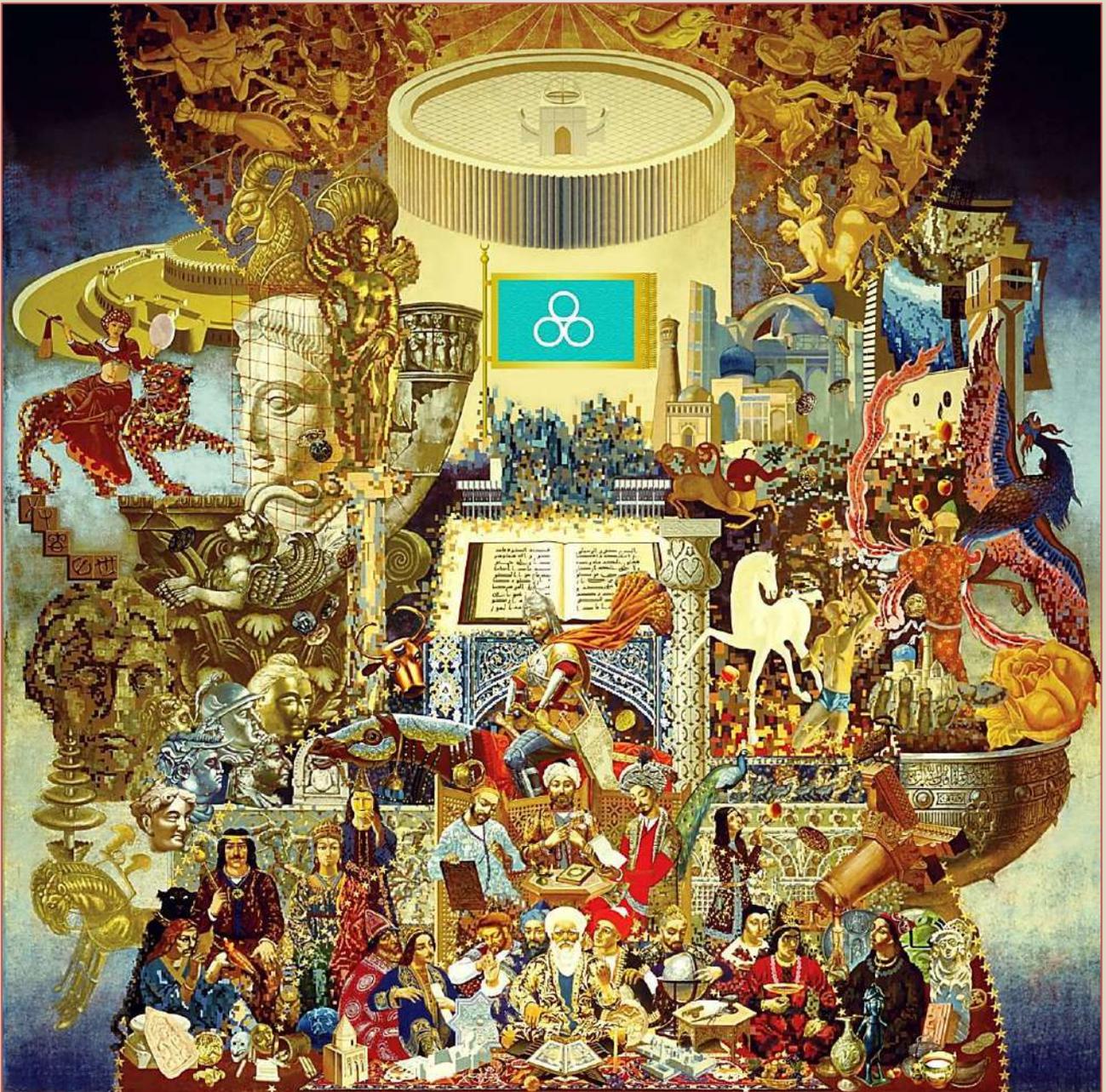
**A.Rakhmatullaev and L.Ryabtsev.
Monument to Mirzo Ulugbek. 1994.**

All over the world, these personalities are held in the highest esteem by enlightened people. "In the center of the work, the artist depicts time and environment. The composition is based on the unity of different times and different spaces. In the mind of the viewer, they are imprinted as a single whole.

Even in the last century, the famous Russian artist V.A.Favorsky wrote: "One of the definitions of composition and composite nature in art is the desire to perceive, see and depict a different space and different time"¹⁴². "In creation of works of monumental paintings, B.Jalalov, undoubtedly, is in the forefront of fine arts in the culture of Uzbekistan. In his masterly created works, the traditions of academic schools are harmonized with the rich imagination and aesthetics of the West and East"¹⁴³ - wrote the art critic, academician Akbar Khakimov.

¹⁴² Volkov N.N. Composition in painting.

¹⁴³ Khakimov A.A., Bakhodiy Jalalov. Album-catalogue. - T., 1999. p. 8.



B.Jalalov. Under the dome of eternity. 1995.

The work dedicated to the history of independent Uzbekistan attracted any viewer with the greatness of execution and serious, meaningful historical accuracy. The attentive viewer was once again convinced of the greatness and power of the Uzbek people, who possesses the secrets of history. At a single glance it was impossible to fully understand this work of art in the culture of Uzbekistan. It was necessary to look at this work again and again. Studying it, one can discover new facets of the ideas of contained in the composition. This is why the master Bakhodyr Jalalov's creativity is valued. He persistently adds his contribution to the fine arts and culture of Uzbekistan.

Laborious work which is carried out by artists in the creative workshops is considered relevant. In the works they recreate images of outstanding historical figures who served to the people. Psychologism, specificity of images, aesthetics of professional execution distinguishes them from works of other genres of fine arts. They are the phenomena of the fine arts in the culture of Uzbekistan. Famous works of the historical genre of the fine arts, being phenomena, are concrete objects that have a historical content and created by creative

work of masters. Recognition of them as the works of fine arts and positive perception by the audience is in many respect caused due to their quality and their recognition by experts during many decades.



B. Jalalov. Under the dome of eternity. 1995. Fragment.

The prospect of development of the fine arts in culture in the XXI century, without any doubt, is in direct dependence on the level of professional skill of future authors. Perfection of theoretical and practical basis of modern visual practice, taking into account changing life realities, is an indispensable condition.

Masters of visual art determined the principles of artistic perception of the world, notion of the meaning of work in art and its connections with the life of the time by the features of new social life of the country and by examples of national art and literature. Western lessons are experienced and realized in unique solutions, which organically merged with the best features of the tradition of national fine arts. At the beginning of the XXI century, new trends in plastic art were enriched by expressive means and imaginative possibilities of the fine arts in the culture of Uzbekistan.



Chapter IV.
IMAGES OF OUTSTANDING PERSONS
FROM FORGOTTEN PAGES OF HISTORY OF UZBEKISTAN

4.1. Images of scientists and military leaders,
created in the years of independence

In the years of independence, the historical genre in the fine arts in the culture of Uzbekistan, received a new round of development. Prominent artists began work on creation of images of Amir Temur, Jalaliddin Manguberdi, Alisher Navoi, Ahmad Yassavi, Abu Ali Ibn Sina, Mirzo Bobur and other great representatives of the Uzbek people.



I.Jabbarov. Monument "Boqiy va kuhna Bukhoro". 2010.

In 2010, the master of fine arts Ilhom Jabbarov created a monument in Bukhara. It was opened in the complex of the cultural center of the city. The memorial monument is called "Bokiy va kuhna Bukhoro" - "Ancient and Eternal Bukhara". The monument absorbed all the best that is inherent in the national architectural traditions of the city. The memorial consists of three tiers in the form of a cone and is crowned with a ball. The granite ring of the base contains names of the following scholars who lived and worked in the sacred Bukhara engraved with gold letters: Abu Ali ibn Sina, Narshahi, Imam al-Bukhari, Abduhalik Gizhduvani, Bahaudin Nakshbandi and contours of famous ancient buildings. In the middle part of the monument there are an old farmer planting a tree with his grandson, a stonemason and a woman with a child.

The high-reliefs reflects the postulates of the attitude to life, that "Man in his life, must plant a tree, build a house and grow up children". On the top platform of the monument there is a ball, symbolizing the earth with the image of the territory of Uzbekistan. Despite the monumentality, the monument does not suppress the viewer. In general, its silhouette resembles a bell. The sculptural complex turns about the axis once a day.



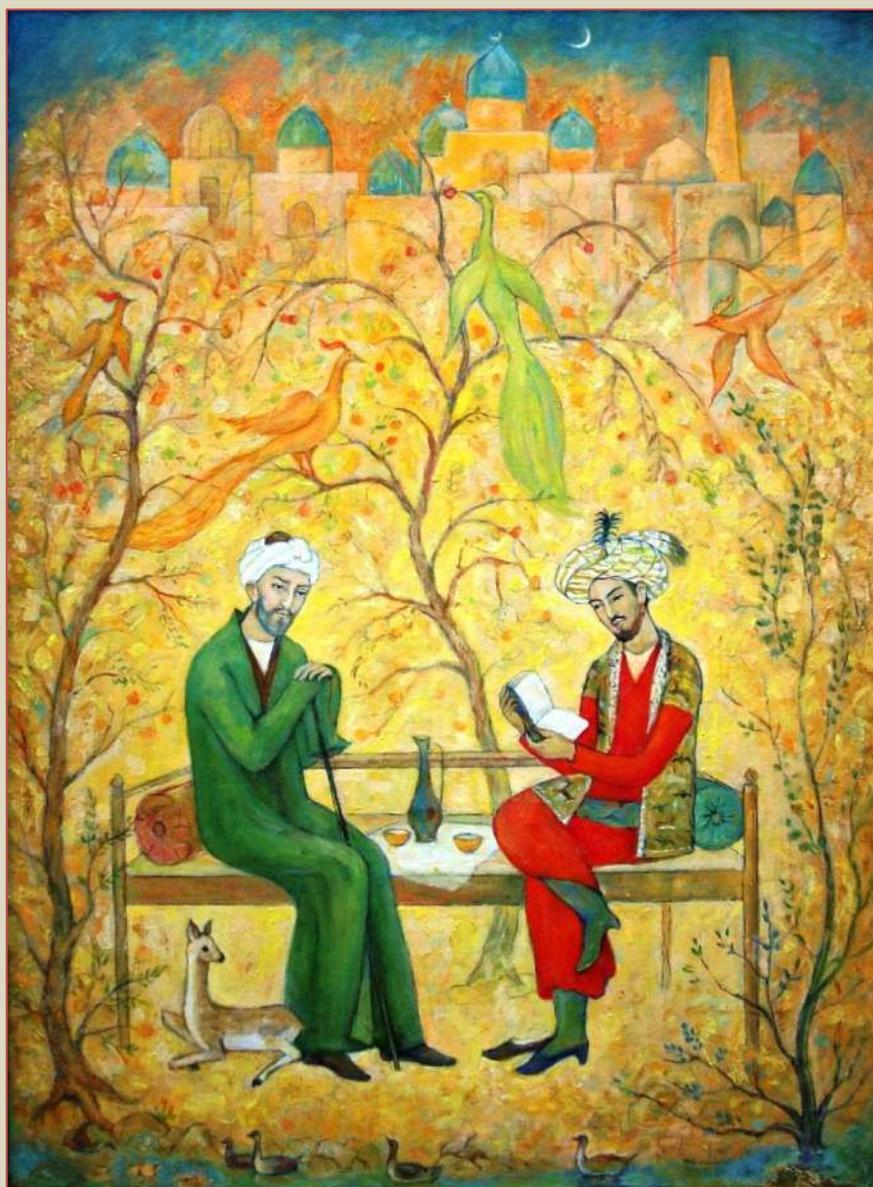
S.Abdullayev. Khoja Ahmad Yassavi. 1993.

Portrait of Khoja Ahmad Yassavi. The master of fine arts Sagdulla Abdullaev told a story of creation of the portrait to the esteemed by the people Sufi poet Khodja Ahmad Yassavi in 1993: "In my childhood, our family liked to recite his poems by heart. On the portrait Khoja Ahmad Yassavi is depicted against the background of Magoki Attor madrasah in Bukhara, where he was educated and where his teacher was the poet Hamadani. This work was continued, since, later I painted a portrait of Hamadani against the background of the tomb of the Samanids".

These works are written in a single graphic key. S. Abdullayev painted the portrait of Khoja Ahmad Yassavi in ascetic, restrained in color language. The artist expressed his character and state of mind with plastic graphic means. The image of Khodja Ahmad Yassavi expresses a man of noble thoughts, with beads and the Koran in his hands.

"The governor Amir Temur had deep respect for the clergy in the person of Sheikh Ahmad Yassavi, Sheikh Hazrat Mahmud and Ibrokhim Sheikh. A wonderful creation of medieval architecture art - the mausoleum of Khodja Ahmad Yassavi towers in the southern part of Kazakhstan - Turkestan, which Muslims call their second Mecca. He reflects the sun's rays in his bright, blue domes. This mausoleum was built by the decree of Amir Temur.

He ordered to invite from all over the world famous masters, architects and builders to construct this magnificent architectural structure - a tribute to the great poet and Sufi. The power of architecture and culture of the Middle Ages corresponded to the might and height of the intellect of Khoja Ahmad Yassavi. Amir Temur became famous for contributing to development of art in Bukhara and Samarkand. Under his decrees, many mosques, madrasahs and mausoleums were constructed, minarets of which went high into the sky. Over time, Amir Temur built a large empire, which became the center of science and knowledge. Foreign ambassadors admiringly spoke about beauty and elegance of the parks and pools built in his time"¹⁴⁴.



A.Mamatova. Dialog. 2018.

About the work "Dialogue" by Aziza Mamatova. The author's story about creation of the work is as follows: "Since my youth, after reading the work "Baburname" by Bobur Mirzo, I grieved by the fact that two of the noblest people, Hazrat Alisher Navoi and Bobur Mirzo, who did a lot good things for people, being contemporaries, could not meet and enjoy conversation during their life. According to the student of Alisher Navoi, the historian

¹⁴⁴ A conversation between Kazakh writer M.Shakhanov and Ch.Aitmatov. Confession at the end of the century. / Theses of the international scientific conference "Amir Temur and his place in world history". 1996. p. 8-10.

Hondamir, there was a correspondence between these two great personalities, which was confirmed by Bobur Mirzo in “Baburname”. It distressed me for a long time that when I managed to become an artist, I began to contact Sufi scholars about how to solve this problem, which became an obsession for me.



T.Kuryazov. Sultan Jalaliddin Manguberdi. 2001.

One of my friends, scientist Nazhmiddin Komilov, former head of the Department of Religious Studies of the Academy of State and Public Construction under the President of the Republic of Uzbekistan, said to me: "Azizahon, everything is in your hands. You know how to express your vision in a figurative language. According to the teachings of V.I. Vernadsky, scientist-naturalist, thinker of the end of the XIX and the first half of the XX centuries, in the upper layers of the earth's atmosphere, there is a special layer called “Noosphere”. Souls of great personalities, who did many good deeds for humanity, talk there and consult with each other how to save life on the earth and send dreams with revelations to the people on whom this life depends. These souls serve as original translators between the Creator and people, so create a painting that will assuage your sorrow". Thus, the work was created, which someday will be completed. Work on this painting mentally calms. The idea that somewhere in the noosphere, two deeply revered people can freely communicate, sharing their thoughts, pleases me".

Sultan Jalaliddin Manguberdi. In 2001, the People's Artist of Uzbekistan **Tura Kuryazov**, created a portrait of the skillful warrior, the last Khorezm governor Sultan Jalaliddin Manguberdi, (1198-1231), originated from the Anushteghinites. The portrait is painted in the size of 100x80 cm. and created on canvas by oil paints. Jalaliddin Manguberdi (in Uzbek language Jaloliddin Manguberdi, full name - Jalal ad-Duniya vad-Din Abu-l-

Muzaffar Manguberdi ibn Muhammad, (1199-1231) is the last Khorezmshah (since 1220), the eldest son of Alauddin Muhammad II and his wife Aycichek"¹⁴⁵.

Here is how the historian Muhammad Nasavi describes Jalaliddin: "He was a lion among lions and the bravest among his riders. He was meek and never was angry or scolded. He was serious, never laughed, but only smiled and was laconic. He loved justice, made life of nationals easier". Our brave ancestor became a symbol of struggle for the honor and freedom of the nation. As historical sources indicate, after his death, a leather bag with a handful of ground - a piece of the Motherland was found next to him"¹⁴⁶.



I.Jabbarov. Monument of Jalaliddin Manguberdi. 1999.

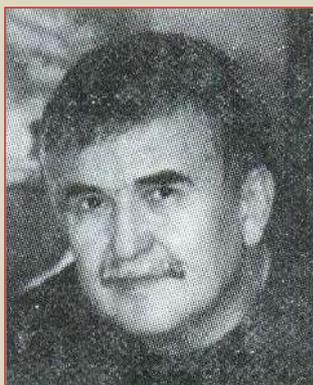
The portrait represents Jalaliddin Manguberdi as a young man in the prime of life, dressed in military armor and headdress –chugurma of dark gray color, pulling the sword from the sheath. One hand holds the sword hilt, and the other holds the sheath, ready to defend the homeland. It is depicted against the background of a military camp, near the capital of Khorezm - Gurganj. His look is directed to the opposite bank of the Amu Darya River, where there is an enemy army, which in many respects surpasses the army of the Khorezmians in number. The expression of the face of the warrior Jalaliddin Manguberdi is concentrated, his eyes full of determination and readiness for self-sacrifice. This portrait is considered the standard of his image.

¹⁴⁵ Jelal ad-Din Menguberdi. [Эл. resouse] . Access code: https://ru.wikipedia.org/wiki/Jelal_add-Din_Menguberdi.

¹⁴⁶ Forum about Khorezm. "News of Uzbekistan" August 30 - the day of institution of Jalaliddin Manguberdi Order. [Electronic resource]. Access mode: <http://xorazm.ixbb.ru/viewtopic.php?id=277>

In 1999, his image was engraved on the coin minted for the 800th anniversary of Jalaliddin Manguberdi. "At the end of 1999, Uzbekistan widely celebrated the 800th anniversary of Jalaliddin Manguberdi - courageous military commander and statesman. A native of the ancient land of Khorezm, he devoted his life to fight against the Mongol invaders. To the significant anniversary, a memorable complex was built in the center of the Khorezm region - the city of Urgench - in memory of the brave son of the Uzbek land. At the celebrations, the First President Islam Karimov made a speech and called him the defender of the homeland, brave military leader and national hero, who left an indelible mark in history"¹⁴⁷.

The top of the memorial complex to Jalaliddin Manguberdi is crowned with a statue depicting the commander in full height. The statue was created by the sculptor Ilkhom Jabbarov. In accordance with the Law of the Republic of Uzbekistan on August 30, 2000, the Order of Jalaliddin Muguberdy was instituted - a symbol of freedom and patriotism, respect for the own history and heroes of the native country, because this is the basis of material and spiritual prosperity of any state. Lessons of history and culture are connected with national self-consciousness and feelings, which need to be given special attention. Through these lessons, peoples realize themselves as a nation; begin to respect their own and other peoples' culture, moral and spiritual-aesthetic values of.



Portraits of tsarinas Tumaris and Bibihanum¹⁴⁸. At the end of the XX - beginning of the XXI century, attention was attracted by the relevance and professional execution of historical female images created by the artist Arif Muinov, one of the interesting portrait painters of fine arts in the culture of Uzbekistan. History and ethnography of the native land fascinated the artist from his youth - he grew up in Samarkand, where every stone is covered with a legend. The future artist heard them in his parents' house, which is literally adjoined one of the masterpieces of Samarkand architecture - Bibihanum

mosque.

In portraits of the artist of historical genre, there is always knowledge of these legends and philosophical overtone. Love to the people, the homeland, to life and entire nature is clearly read. Female portraits by A. Muinov gladden the eyes with plastic completeness, singing and beautiful lines. But the most important is the fact that they are characteristic and recognizable.

His women's historical portraits are especially good. The artist put a lot of creativity and love into them. These are the portraits of such tsarinas as Tumaris, Bibihanum and Nodirabegim. They are beautiful women's portraits.

Among them, the image of the tsarina Tumaris stands out. It depicts a young woman in richly decorated with jewels high, royal tiara and precious jewelry on the ears, neck and braids. Her dark, thick hair is braided into small braids, the ends of which are decorated with gold tips. In her right hand she holds a sword hilt, which is carved with cross-shaped images of heads of fantastic animals. The tsarina Tumaris' fingers, with which she holds the sword, are elegant and the hand is delicate and gentle.

Her stern face vividly shows the fact that the tsarina Tumaris was compelled to fight against the king of Persia, Cyrus, and beheaded him for not agreeing to a peace treaty and

¹⁴⁷ News of Uzbekistan. Imprinted memory. [Electronic resource]. Access mode: <https://nuz.uz/kolumnisty/16609-zapechatlennaya-pamyat.html>

¹⁴⁸ Mamatov U. Rassom izhodida afsonaviy ayollar. // Mozyddan Sado. No. 4 (52), - T., 2011. b. 44.

killed her only son, which was very truly felt and conveyed by the master. Her look expresses steadfastness and, at the same time, bitterness and grief from the loss of the son. In his work, the artist put the sense of patriotism in the flesh and form through the image of the tsarina Tumaris. In Central Asia, in ancient times, thanks to the unity of the aspirations of the people and authority in the personality of the tsarina Tumaris, the Persian king Cyrus was repulsed. In the golden age of mankind, in the country of Hellas (now Greece), people lived in policies that called themselves citizens, that is, equal sons and daughters of this country.



O.Muinov. Tumaris. 1995.

A sense of equality gave them the strength to work and create many useful things in science and art that organically entered the culture of all mankind. Due to the development this people successfully repulsed encroachments of huge neighboring countries on its territory, and most importantly, on freedom. It should be noted that creation of portraits in the historical genre of fine arts is associated with great difficulties, since it requires knowledge of not only the historical material, but also the knowledge of ethnography, architecture and the era in which the heroes of the works lived.

Writer Ilya Ehrenburg wrote that unlike poets, "artists grow more slowly, like trees". In her article the art critic G.Temurova noted: "The creative maturity of the artist O.Muinov was

formed in the process of searches, which essence consisted in replacement of the plot-narrative basis of the graphic system by the symbolic-metaphorical one"¹⁴⁹.



O.Muinov. Bibi-Khanum. 1996.

In 1996, the artist created the portrait of the tsarina Bibihanum. From the chronicles of Sharafeddin Ali Yazdi and Arabshah it is known that she was the beloved wife of the governor Amir Temur and the tutor of his sons and grandsons. Everything in this portrait is harmonious - both the expression on the face and the movement of the hands. The headdress of the tsarina Bibihanum is very good; it is tall, elegantly curved, with peacock feathers hanging down from the top, decorated with precious stones, gathered at the base and tightly fitting the young woman's head.

The artist had to have a rich imagination to create the image and costume of the tsarina. But the most remarkable thing in the portrait is a mysterious and restrained expression. Her eyes turned to downwards express great intelligence and sharpness of thought. Behind her external gentleness, there was an indomitable willpower, as exactly she ruled Maverannahr when Amir Temur was on long military campaigns.

¹⁴⁹ Temurova G. The singer of female image. // San'at. No. 2, - T., 2001. p. 36.

"Boborahim Mashrab". (born in 1657 in Namangan and died in 1711 in the city of Balkh) is a classic of Uzbek literature, a poet and thinker, a follower of the Tariqat current in Sufism and a dervish of the Sufi order Naqshbandis (according to other sources, Mashrab belonged to the Kalandar Order). His name ranks high among such outstanding representatives of Uzbek literature, as Navoi, Agahi, Mukimi, Furkat and Zavki. His creative work had a significant impact on the development and perfection of Uzbek literature in the late XVII and early XVIII centuries"¹⁵⁰.



I.Jabbarov. Sculpture of Boborahim Mashrab. 1992.

"In 1992, a monument "To Mashrab" was erected (sculptor I.Jabbarov) in the center of Namangan city. The monument was put up in a park alley, at a distance of 30 m from the main gate. In the individual search, in plasticity chosen by the master there is its own symbolism; the composition is designed to convey the state and appearance of the thinker who is going to the city gates and prepared for a long journey that leads to enlightenment.

The author scrupulously perfected, both the figure of the hero, and details of the clothes, where each fold emphasizes and as a whole conveys the dynamics of movement, both human and wind. A strong step, the general appearance of the hero, directed forward, is a proof of the versatility of the quest. By means of the external appearance, the author reveals and conveys the internal state, attitude and character of the image. The legendary Mashrab, who lived in the national performance, himself appeared before the audience. The monument, thanks to the original compositional solution, the plastic embodiment of the idea is included in a number of works performed with impeccable artistic skill"¹⁵¹. The sculpture reveals the purposeful character of the poet, who never departed from the decisions made in his aspiration to go forward, whatever fate foreshadowed him.

¹⁵⁰ Mashrab, Boborahim. [El. resource]. Access mode: https://ru.wikipedia.org/wiki/Mashrab,_Borahim

¹⁵¹ Sculpture of the Fergana Valley. // art San'at. Issue number 3, 11/10/2015. [Electronic resource]. Access mode: <http://sanat.orexca.com/2013-rus/2013-3-2/skul-ptura-ferganskoj-doliny/>

In 1991, the artist Aziza Mamatova conceived a portrait of the poet and thinker Boborakhim Mashrab. The portrait, was created in the era of changes in the country life, and reflected the inner state of the artist. The painting "Apostles Paul and Peter" by El Greco gave impetus to his painting.



A.Mamatova. Boborahim Mashrab. 1991.

*I saw those whose souls and bodies are clamped with oppression, like in a vice,
I saw mournful ones whose heart is broken into pieces by pain,
I saw those who daily and nightly are in captivity of desperate melancholy.*

"Boborahim Mashrab is one of the remarkable Uzbek classical poets who created their own special poetic style. He is widely known not only among Uzbeks, but also among the Kazakhs, Uyghurs and Tatars. Many of his works are set to music. In the people there are innumerable legends about wandering life of the poet... He strolled on foot all the countries of Central Asia and the Middle East. At that time, wanderers, dressed in dervish clothes, without shelter, living on alms could be met in every city, on every road. Among them there were many people of science and art. We can assume that most of Mashrab's poems, which

have reached us in the form of "Divan of Mashrab" were written exactly during the years of wandering"¹⁵².

The portrait depicts Mashrab against the background of the night sky, on which clouds float, and below there is a medieval city illuminated by the invisible moon. The poet's figure is represented in three quarters, facing the viewer. One hand holds a staff, and another holds striped hurdjun - a bag, thrown over his shoulder. The static waist figure in a red robe contrasts with the cold-colored sky, in which everything moves, which creates an alarming state in the painting. The dark eyes of the poet, looking at the viewer, are full of sadness. It resembles his verse in Muhammad style, which he uttered in his work "Everywhere about my madness..." He seems to anticipate his fate and asks her about his future. The cap of the kalandar is trimmed with fur. Twisting curls of his gray hair, merging with curls of fur, reflect the moonlight. They speak about depth of the perception and the strength of his character.

The whole image of Mashrab shows readiness to accept the destiny, whatever is prepared for him, without departing from the truth of life. The portrait of the poet was painted under the influence of the work "Apostles Paul and Peter", which belonged to the great artist of the Spanish Renaissance, Domenicos Theotokopoulos, better known as El Greco. El Greco's pseudonym reflects his Greek origin and Spanish citizenship. Being, a graduate student of the art institute named after I.E. Repin, in Leningrad, the artist made a copy of this painting in 1979 in the Hermitage State Museum.

The copy had a great influence on the subsequent work of the artist A.Mamatova. The work "Apostles Paul and Peter" by the artist El-Greco attracted her attention by the depth of the images of the personalities. At his old age, El Greco settled in a monastery in Toledo and painted his works from elderly monks. These, much experienced people attracted the artist's attention with the coloring of the images and expressiveness of the characters¹⁵³.

The aforesaid reveals the community of characters of Boborakhim Mashrab's image in the painting created by the artist A.Mamatova and the image sculptured by I.Jabbarov. These two works are in the homeland of the legendary poet-thinker, in the city of Namangan. He lives in the national representation just as the authors created these works. Both of these works are original in their deep design and plastic embodiment of the ideas embedded in them.



¹⁵² Khayitmetov A. Boborahim Mashrab. [Electronic resource]. Access mode: <http://litena.ru/books/item/f00/s00/z0000052/st001.shtml>

¹⁵³ Currently, the copy of El Greco's painting "Apostles Paul and Peter" is kept in the Catholic Cathedral of Tashkent city.

4.2. Historical and biographical study of portraits of Jadids in the works of masters of fine arts

*An extremely important place in the process of revival and growth of national self-consciousness, even national pride, is occupied by historical memory, restoration of the objective and true history of the people, the native land, and the territory of the state*¹⁵⁴.

The first President of Uzbekistan Islam Karimov.

Education of a social, moral and spiritual ideal by means of art, plays an important role at the present stage of development of society. The role of the historical genre in the fine arts in the domestic, progressive culture is great. The Jadid movement and images of the Jadids were reflected in the historical works created by masters of fine art in the years of independence. The main idea of enlightenment of the second half of the XIX and early XX centuries is its anti-feudal and anti-colonial character. This concept is embodied in the philosophical-Sufi interpretation in a simple form - as enlightenment and education. The notion of beneficence, which is a cornerstone of harmonious life, is at the heart of the enlightenment culture.

"A distinctive feature of intelligent people is that their kindness prevails over the evil", wrote the well-known thinker Ahmad Donish¹⁵⁵. The famous philosopher of Uzbekistan, Academician I. Muminov, wrote about the significance of A. Donish's activity: "Ahmad Donish was an original thinker and initiator of the advanced direction in the field of philosophical thought ... He, being an educator, originally struggled for the interests of broad masses of the population"¹⁵⁶.

"The concept of enlightenment lies at the basis of philosophical and socio-political views of Turkestan thinkers in the second half of the XIX and early XX centuries. A. Donish wrote about it that "after creation of a man, his infinite happiness lies in knowledge and enlightenment. A person is able to reveal the truth of every matter". In our opinion, this is the essence of enlightenment and education. The culture of the enlightenment of the peoples of Central Asia rests on its rich spiritual culture, absorbing everything that exists in the universal spiritual heritage, incorporates and creatively uses in its further growth. In the culture of enlightenment, art occupies a special place. In solving this problem, thinkers sought to show the importance of art, which is one of the forms of social consciousness and which serves the spiritual education of people"¹⁵⁷.

This truth is well understood by masters of fine arts, understanding the influence of art on culture development of the people. In their creative work the masters of fine arts rely on the best achievements of the world realistic school, along with the achievements of the national school of Uzbekistan. They studied documents relating to the life paths of the Jadid educators and their activities in the late XIX and early XX centuries, which went down the history as the Jadidism movement that gave a powerful impetus to development of culture and literature of Uzbekistan. "The most important feature of cultural situation is the" revival "of works of art and their authors, such as "Forgotten Pages" - "Amir Temur's Code", "Baburname", works by Bahouddin Nakshbandi, Ahmad Yassavi, Abdurauf Fitrat, Abduhamid Chulpan, Usman Nasyr, Abdulla Kadiri, Abdulla Avloni, prominent figures of the Jadids movement and many others"¹⁵⁸.

¹⁵⁴ Akhmedova E.R., Gabidulin R. Culturology, world culture.

¹⁵⁵ Ahmad Danish. Navodir al-vaqoe (Rarest events). - T., 1964. p. 338.

¹⁵⁶ Muminov I. Selected works. - T., 1976. p. 103.

¹⁵⁷ Umarov E., Abdullaev M., Khakimov E. Culturology. Textbook for High Schools. - T. 2004. p.151.

¹⁵⁸ Akhmedova E.R., Gabidulin R. Culturology, world culture.

In 1999, the Academy of State Construction under the President of Uzbekistan a scientific and creative group that created the project "Unforgettable Personality" - "Unutilmas siymolar" was organized. Such prominent scientists Philosophy Doctors as Alisher Azizkhodzhaev, Naim Karimov, Diloram Alimova and others worked as a part of the scientific and creative group. In the framework of the above project it was planned to create a series of portraits of the Jadid educators in cooperation with historians and artists. The project involved such Uzbek masters of fine arts as Akmal Ikramdzhonov, Muhammad Nuriddinov, Emer Mansurov, Sobir Rakhmetov and others. This project was successfully completed, and the Jadids were depicted in an oval canvas measuring 45x55 cm. Reproductions from these portraits were replicated and distributed throughout Uzbekistan to educational and enlightening institutions of all levels.



"Unforgettable Personality". 1999.

We will consider some of these portraits. The artist **Emyar Mansurov** created an image of Abdugodir Shakuri (1875-1943). "Abdugodir Shakuri, was a prominent educator and teacher with a dream of organizing new method schools like the Russian gymnasium in Samarkand for children from Uzbek families. By that time in Turkestan there were schools that resembled Russian gymnasiums; they were also opened in the city of Kokand. After studying the experience of the Kokand schools, in the fall of 1901, Abdugodir Shakuri opened the first new school in his village Razhabin. It was opened not only for boys, but also for girls"¹⁵⁹. In the article "About Examinations under the Samarkand Method in Educational Schools", published in No.27 of "Turkiston Viloyatining Gazetasi" (Turkestan Gazette) in 1906, Mahmud Khodzha Behbudi wrote: "Graduates of new method school of Shakuri, fully and clearly answered about the location of the continents, the states of Europe, Asia, Africa, America and Australia. The exams were attended by local authorities Likoshin and Vyatkin, as well as bailiffs and merchants"¹⁶⁰.

Portrait of Abdugodir Shakuri is small and saturated in color. His image is painted in a realistic manner on canvas with oil paints. The overall color of the portrait is golden-umber. The character of Shakuri is well-conveyed; it is similar to his photograph, preserved from the

¹⁵⁹ Alimova D.A. History as history, History as a science. In 2 Volumes, vol.2. -T.: Uzbekistan, 2009. p. 163-164.

¹⁶⁰ Karimov N. Mamudhuzha Behbudiy. - T.: "Uzbekiston", 2011. b. 24.

last century. From under the glasses with a thin, golden frame, attentive eyes are looking at the viewer. His whole appearance speaks of deep intelligence and enlightenment.

The next portrait is also the work by the artist E.Mansurov. It is the portrait of Palvan Niyaz Khoja Yusupov, who was born in Khiva, in 1863. "At the age of 13 he graduated from the old method school. In 1904, he visited Turkey, Egypt, Syria and Mecca. He spoke Arabic, Russian and Persian. After returning from the journey, Palvan Niyaz Khoja Yusupov became the leader of the Young Khiva movement. He was one of the authors of the manifesto on social reforms"¹⁶¹. The portrait of Palvan Nijaz Khoja Yusupov is also in an oval. He is portrayed in Chugurma, (the national headdress of the Khoresmians made of sheep's wool) and in a tightly buttoned dark shirt. The facial features are correct, expressing a self-disciplined and decisive character. The portrait is good in color and solid in tone. Bottom of the chugurma, combining tonally with the edges of the beard, forms a dark silhouette against a silvery background.

Portrait of Iskhokhon Tura Ibrat (1862-1937) was created by the artist **Muhammad Nuriddinov**. "Ibratkhon-tura was born in the village of Turakurgan, near Namangan. In fact, he was one of the first publishers and educators in Namangan region. In 1886, he opened the first new-method school in Turakurgan, and in 1887, he made a pilgrimage to Mecca, then visited such European cities as: Istanbul, Sofia, Athens and Rome. For many years he lived in the cities of Jeddah, Bombay and Kalkutta, where he studied English, Arabic, Persian and Indian languages, as well as Hebrew and Sanskrit. He is known for scientific and historical, linguistic works, such as "Tarikhi Farghona" ("History of Fergana"), "Tarihi madaniyat" ("History of Culture") and "Meson Uz-zamon" ("Mirror of Time")¹⁶².

"In 1909, printed editions began to appear in the lithographic workshop "Matbaai Ishokiya", created by Iskhokhon Ibrat, in the village of Turakurgan of Namangan district"¹⁶³. The portrait of Iskhokhon-tura Ibrat is put in an oval, like all portraits of this series. He is depicted with a slightly tilted head, in a small white turban. The oval of the face is elongated; eyes look slightly to the side. He is dressed in a dark robe, bordered along the edges with a wide golden ribbon. The outward appearance of Iskhokhon Tura Ibrat indicates that he is an elegant, educated person, with broad views of life. His face radiates light and kindness; his eyebrows are slightly raised, as if asking the interlocutor at the same time listening attentively to him. The portrait is painted in warm colors, in a classical manner, the silhouette is strict and beautiful.

In 2001, in the State Museum of History of the Academy of Sciences of Uzbekistan, the artist Alisher Alikulov and his colleagues created a wall painting devoted to the popular uprising and the movement of the Jadids.

"The State Museum of History of Uzbekistan at the Academy of Sciences of the Republic of Uzbekistan is the largest and oldest scientific and educational institution in Central Asia, with more than 120 years of history... The struggle of the peoples of Uzbekistan for their independence permeates the entire national history, which is reflected in the nature of the museum's exposition. This is most clearly reflected in the materials devoted to the period of independence"¹⁶⁴.

¹⁶¹ Alimova D.A. History as history, History as a science.

¹⁶² Alimova D.A. History as history, History as a science.

¹⁶³ Abduazizova N. The history of national journalism. p. 13. [Electronic resource]. Access mode: [http://n.ziyouz.com/books/jurnalistika/Nazira%20Abduazizova.%20Istorija%20natsionalnoy%20jurnalistiki%20\(1-chast\).pdf](http://n.ziyouz.com/books/jurnalistika/Nazira%20Abduazizova.%20Istorija%20natsionalnoy%20jurnalistiki%20(1-chast).pdf)

¹⁶⁴ State Museum of History of Uzbekistan. Information about the most interesting museums in Tashkent.[El. resource]. Access mode: https://orexca.com/eng/tashkent_museum_history.shtml



**The State Museum of History of Uzbekistan at the academy
of Science of the Republic of Uzbekistan.**

This 12 meters long and 4 meters high work is painted on the hardened plane of the wall in the museum hall, where the composition of the painting is deployed. The central part of the painting depicts an image of a mother with a child on her right hand, and she placed her other hand on a teenager's shoulder, who puts on an old father's robe and skullcap. The image of the woman personifies an image of widows, and the child - orphans. The right and left parts of the mural reflect popular uprisings and the movement of the Jadids. In this work of art, the years (1900-1910), of opening of the first theater, the first publishing house and the first new-method schools are indicated.

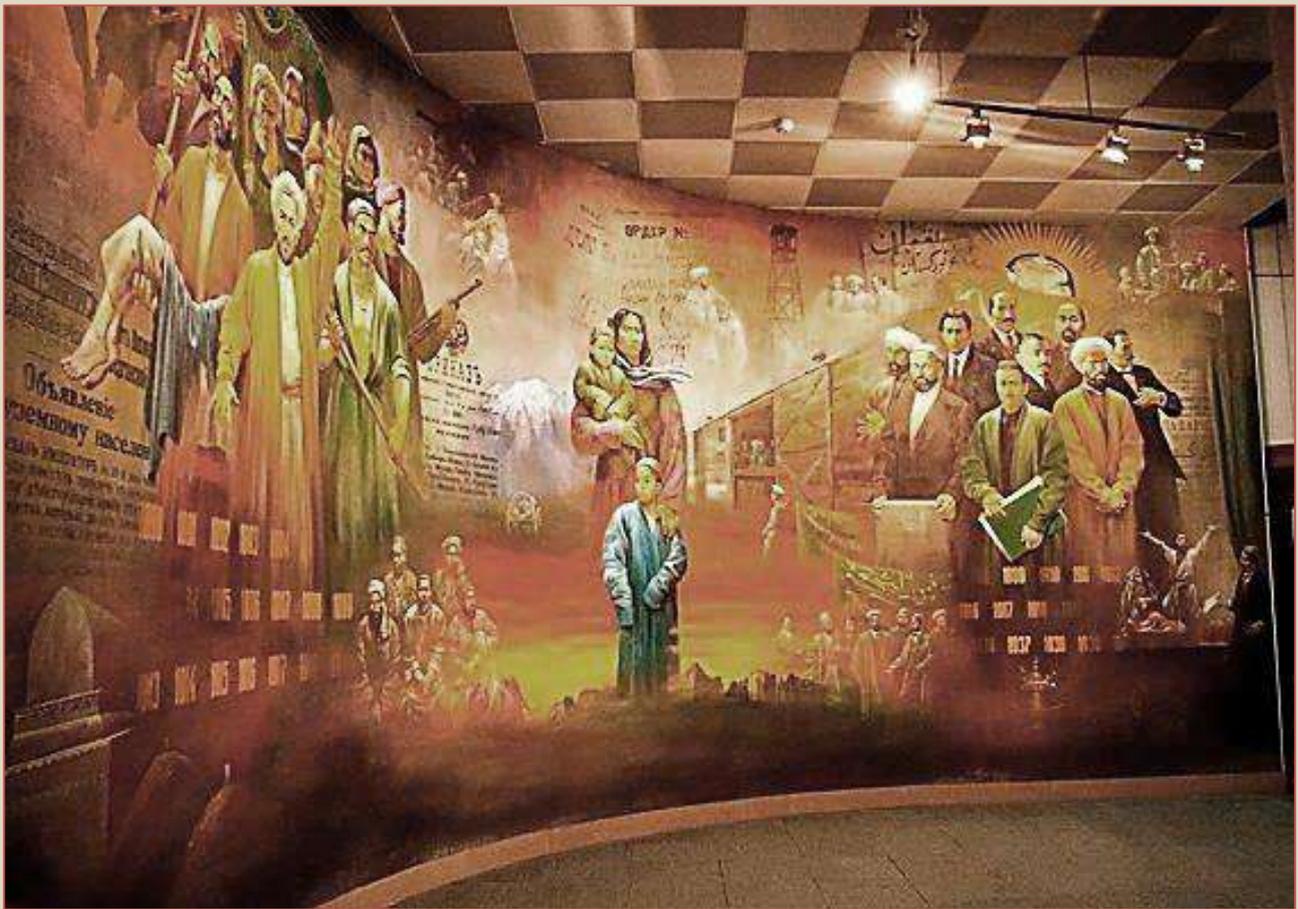
The painting reproduces the events of the beginning of the last century in Uzbekistan and very reliably depicts images of historical personalities, sons of the Uzbek people, who gave their lives for its freedom and independence. These are the images of Abdulla Kadir, Abdulhamid Chulpan, Abdurauf Fitrat and other representatives of the Uzbek intelligentsia. Expression of their faces, their eyes, movement of their hands reflects the depth of their feelings and their empathy to the sufferings of the people. The painting convincingly shows the dedication of the Jadid enlighteners of their lives and creativity, to the progress of their homeland.

The compositional center of the right part of the painting is the images of the enlighteners. To the left of the viewer the image of Musa Saidjanov, an active participant of the national, progressive movement of Bukhara is represented. "In 1913, Musa Saidjanov became a member of the Jadid movement. In 1917, he was elected a member of its central committee. Later, having left the political arena, he continued his activities in the field of education and science, becoming a major historian and one of the first professors of the historical school in Uzbekistan"¹⁶⁵.

In the painting "Popular Uprising and Movement of the Jadids", M.Saidjanov stands deep in thought, with folded arms on his chest, in a national dressing gown. The face expresses the work of the deep and educated mind. His appearance was quiet and bright. Half a head lower

¹⁶⁵ Alimova D.A. History as history, History as a science.

than M.Saidjanov, there is Munavvar Kari Abdurashidov (1878-1931). He is depicted in three quarters of the figure, looking directly at the viewer and dressed in an embroidered, white skullcap, a jacket, which is put on a white Russian shirt. Munavar Kari clasped with both hands a large book. The face of the Enlightener is light. His whole appearance expresses determination and great courage. Dark eyes reflect astute mind, their expression is firm and undaunted, and a smile is hidden in corners of the lips.



**A.Alikulov and his colleagues.
Popular uprising and movement of the Jadids. 2001.**

"Nowadays there are legends about Munavvar Kari Abdurashidov as an unsurpassed leader of masses. He was a theorist and practitioner of building of national-democratic statehood in Turkestan. In April 1918, on his initiative, the Turkestan Public University was organized, which is considered the prototype of the National University of Uzbekistan named after Mirzo Ulugbek. Thanks to his efforts, the Pedagogical Institute was opened on June 2, 1918"¹⁶⁶.

A little higher than Munavvar Kari, Faizulla Khodjaev (1896-1938) is depicted, who was one of the most prominent participants of Jadidism and the leaders of the Young Bukharian party. "The personality of Fayzulla Khodjaev was one of the brightest in the political arena of Bukhara in the early XX century. One of the leaders of the Jadid youth, a politician, patron of the arts, fighter for equal rights and democracy, he was repressed in 1938. He was born in the family of Bukharians merchant Ubaydulla Khodjaev. His father sought to give him secular upbringing and education, so Fayzulla Khodjaev studied for a long time in Russia.

¹⁶⁶ Alimova D.A. History as history, History as a science.

Almost immediately after coming home to Bukhara, in 1913, Fayzulla Khodjaev joined the Bukhara Jadids. In 1916-1920, he was one of the leaders of the Young Bukharians Party of the Jadids, which opposed the anti-human activities of the Emir of Bukhara ... Bukhara still reveres the memory of Faizulla Khodjaev. This is evidenced by the fact that the house belonging to his family became a museum named after Fayzulla Khodjaev. It is located in the famous quarter of Bukhara, Goziyon"¹⁶⁷.

Behind F.Khodjaev, Abdurauf Fitrat (1886-1938), the most prominent representative of Bukhara Jadidism is seen. The political figure, playwright and educator Abdurauf Abdurahim oglu Fitrat was born in Bukhara. In the childhood he studied at Mir-Arab madrasah. "In 1902-1903 A. Fitrat made a Hajj to Mecca. He also visited Turkey, India and Arab countries. In 1909-1913 he studied in Istanbul. Together with F. Khodjaev was the author of the Program of Reforms, put forward by the Young Bukharians in 1920.

Later he visited Moscow and St. Petersburg. On his initiative, a group of gifted young people from Bukhara, was sent to study in Istanbul, Berlin and Moscow. In his educational works, the question "What to do?" was raised, in order to change the society and the answer - "To be educated" was given¹⁶⁸. "Everyone knew that A.Fitrat was a connoisseur of literature, history, language and philosophy, but the fact that he was well versed in music surprised many. His merits in the national musical art are enormous"... In 1926 A. Fitrat wrote the work "Uzbek classical music and its history".

Later, Fayzulla Khodjaev sent A. Fitrat for a month to Leningrad, where he admired Scientists-Orientalists and was awarded the title of Professor."... Professor Fitrat corresponded with the famous Indian writer Rabindranath Tagore. His play, written on the theme of the struggle of the Indian people against English colonialism, was staged in India"¹⁶⁹. The portrait of A. Fitrat in the painting accurately conveys his character. He is dressed in a European, dark suit and white shirt with a wide tie.

"The house of A. Fitrat on Abramovsky Boulevard (now M. Gorky Street) was one of the centers of enlightenment. The novice and already famous poets and writers, such as Abdulhamid Chulpan, Gafur Gulam, Khamid Alimjan, N.Rahimiy, Elbek, Usman Nasyr gathered there. They conducted very interesting conversations"¹⁷⁰. In the painting, Abdulla Kadiri is depicted in the center of the group of Jadids, holding a folder with manuscripts. He is painted full height. He is dressed in a green robe, a dark, tightly buttoned shirt, and a skullcap on the head. The face is bright, the expression is pensive. To the right of A.Kadiri, Abdulvahid Burkhanov-Munzim (1875-1934) stands a little higher. "The name of Munzim is associated with the opening of new method schools in Bukhara. In 1909, he opened an evening school for adults in his house. In 1917, Munzim was elected chairman of the Young Bukharians Party. Being a Nazir of public education in the Bukhara Peoples Socialist Republic (BPSR), in June 1922 Munzim made a huge contribution to adoption of the BPSR government's decision to send a group of young people to Germany for study. In the summer of 1922, Munzim personally traveled to Germany to get 44 people from Bukhara into higher educational institutions in Berlin"¹⁷¹.

On the painting he is depicted with expressive and artistic means in three quarters. Munzim is dressed in a dark suit, over a white shirt with a wide tie. He has neatly and shortly

¹⁶⁷ House-museum of Faizulla Khodjaev. Fayzulla Khodjaev - a bright personality in the political arena of Bukhara in the early XX century. [El. resource]. Access mode: <https://www.advantour.com/rus/uzbekistan/bukhara/fayzulla-khodjaev.htm>.

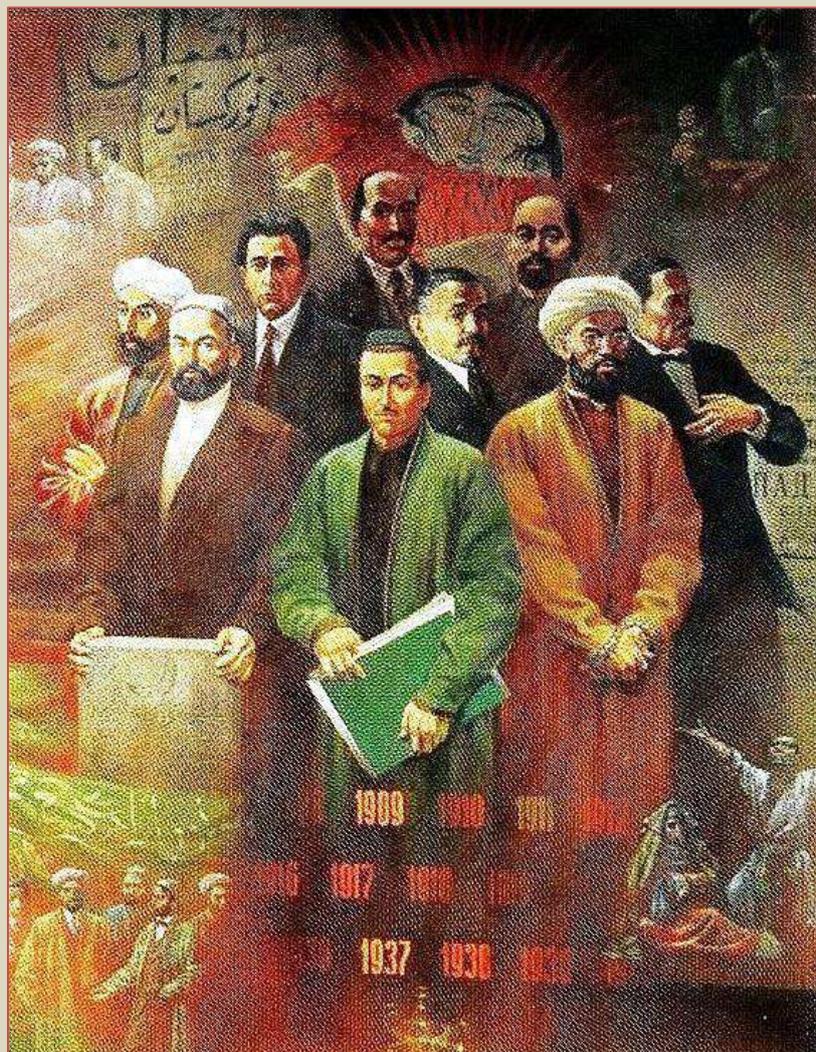
¹⁶⁸ Alimova D.A. History as history, History as a science.

¹⁶⁹ Burkhanov M. Treasury of the Soul (Memoirs). Bukhara, 1998. p. 32-33.

¹⁷⁰ Burkhanov M. Treasury of the Soul (Memoirs).

¹⁷¹ Alimova D.A. History as history, History as a science.

cropped hair, his face is illuminated with well-developed light and dark lighting. The eyes are expressive. In general, the Munzim's portrait organically fits the group of Jadid enlighteners in the painting. Above, to the right of A.Burkhanov-Munzim there is a portrait of Abdullo Avlani. He is a well-known educator, teacher, literary figure and publicist.



**A.Alikulov and his colleagues.
Popular uprising and movement of the Jadids. 2001.**

"A.Avlani was born in Tashkent and studied in a madrasah. Constantly improving the level of his knowledge, he soon became one of the most enlightened and literate people of his time. He wrote such textbooks and manuals as "Adabiyot, Yohud Milliy Sherlar (Literature or National Verses), "Birinchi Muallim" (First Teacher) and "Maktab Bustoni" (School Garden). He created the association "Nashriyot" ("Publishing house"). Later A.Avlani was entitled received professor of the Central Asian University"¹⁷².

In the center of the painting, alongside the writer A.Kadiri, Mahmud Khodja Behbudi (1875-1919) is portrayed. He was a great thinker, leader of the Jadid movement, a famous educator and politician. The greatest thinker, a man with encyclopedic knowledge Mahmud Khodja Behbudi was born in the mufti family, in the city of Samarkand. Originally he studied with his uncle Muhammad Siddiq, then in an old-method school and madrasah. He knew Arabic, Persian, Russian and other languages and served as a Mirza and Kazi, later he became a Mufti in Jambay town, near Samarkand.

¹⁷² Alimova D.A. History as history, History as a science.

What did the mufti do? The word Mufti is of Arab origin and means a blessing, adjudicating in religious disputes. According page 171 of the Islamic Encyclopedia, published in Tashkent in 2004 "Mufti means interpreting, clarifying legal problems and a person who has the right to make a final decision on religious matters ..."

Mahmud Khoja Behbudi in 1900 made a hajj to Mecca. From 1903 to 1904, he lived in Moscow, then visited St. Petersburg, Kazan and Ufa. In 1914 he traveled to Turkey, Egypt and other countries. Mahmoud Khodja Behbudi knew the correct interpretation of the Koran, but most importantly, of his attention was always focused on education matters. He was considered one of the founders of new-method schools, the author of textbooks and manuals for teachers, and one of the first who put forward the idea of autonomous status of Turkestan¹⁷³. "In his articles "Murojaat"("Appeal"), he wrote that "Sart suzi Majhuldir" ("The Word Sart is Unknown") and in others, he criticized the conservative clergy, reactionary traditionalism, both in education and culture, as well as in life and in religious consciousness. M.Behbudi's educational ideas were widely picked up by his associates and promoted through newspapers, magazines and new-method schools"¹⁷⁴.

In the painting, he is depicted in full height. His hands are put on each other. He is dressed in a long robe, with a white turban on his head. His appearance is decisive. This is a portrait, with a complex light and dark modeling of the face, which is expressive. The eyes through glasses look straight. The image of Mahmud Khodja Behbudi, is one of the central in the painting, along with the images of Munavvar Khodja and Abdullah Kadiri, although it can not be said that there are secondary persons in this group of enlighteners. All of them gave their lives, all their talent and work for the future of their people and country, for Uzbekistan.

On the right edge, the poet Abdulhamid Chulpan (1897-1938) is depicted. He is one of the founders of new Uzbek literature. On the painting, the figure of Abdulhamid Chulpan closes the group of Jadids from the right. The left hand, in a fit of inspiration, is placed on the heart. His face expresses a complex range of feelings and it seems that he could read his beautiful poems about freedom and love for his native people with such expression of the face. His figure, dressed in a European suit with a dark bow tie on a white shirtfront, is in motion. Due to wind, falls of the costume moved slightly to the side, forming a sharp silhouette. The whole dark figure of the poet is well found and fit into the painting.

On the background above the Jadids, there is the rising sun carried by a stylized tiger - a symbol of statehood. Above the head of the insurgent people there is a phoenix - a symbol of new life and freedom.

The monumental mural painting by A.Alikulov and his colleagues in the State Historical Museum of the Academy of Sciences of Uzbekistan bears new images and ideals. These ideals serve a wide range of viewers, developing them spiritually and culturally. The historical content of the work was determined by the requirement of time. The task of this work is to educate harmoniously developed generation, well knowing the historical roots.

The reasons for a special significance of development of the historical genre of fine arts in the culture of independent Uzbekistan must be sought in the context of formation of qualitatively new ideological and thematic content in this genre – and in new creative approaches to the reflection of significant historical events that took place in the early XX century, in the deeds of historical figures - educators-Jadids.

Creation of images of historical personalities and reflection of events that took place in our country in the past centuries take a prominent place in A.Alikulov's creativity. Each time

¹⁷³ Alimova D.A. History as history, History as a science.

¹⁷⁴ Karimov N. Mahmudhuja Behbudiy.

is marked by its features that characterize this era: clothes, appearance inherent in the person and his manner to behave in public.

Basically, the artists tried to convey the environment in which these people lived. Photos of clothes of that time were provided to the artists by archivists of the State Historical Museum of the Academy of Sciences of Uzbekistan. In addition, the artists used written sources of that era. For example: Imperial decrees on mobilization of the native population for various works in the tsarist empire, which led to popular uprisings in 1892-1900. These years are indicated depicted by figures, next to the heroes of the uprising. It becomes clear why in the painting by the artist A.Alikulov and his colleagues, dedicated to the Jadid movement, created in the State Museum of History of Uzbekistan of the Academy of Sciences of Uzbekistan, the Jadids are depicted with such resolute and indomitable expressions of faces. Enlighteners and patriots of their Motherland Jadids all had a presentiment of their future and were ready to give their lives for the freedom of their people.

At that time, all of them were in prime of their life, they were forty-forty-five years old; despite threats of death they did not retreat from their educational and political activities. The Jadids regarded enlightenment as a movement in the field of cultural and spiritual life based on the denial of existing ways of colonial rule. The strength of the Jadidism was in its rejection of feudal traditions of education, as well as shaping and developing democratic pedagogy. The Jadid educators knew several foreign languages and laid the foundation for formation of new-method schools. In these schools, children, along with religious education, studied natural sciences: mathematics, Russian language, geography and other subjects.

Jadids taught young people to use human mind to improve the social life of the people. The most important ideals of Jadidism were the ideas of education, enlightenment and common sense. Their ideas found expression in various directions of literature, in public statements in newspapers and magazines, which were published by the educators themselves at their own expense. Publications of the Jadids were distinguished by the pronounced high civil ideals. Their ethical, aesthetic and social ideas were a spiritual basis of new literature of Uzbekistan, which major representatives were M.Behbudi, A.Chulpan, A.Kadiri, A.Fitrat, A.Avloni and others. Mukimi wrote: "If art does not protect the interests of the people, then this is its social defect"¹⁷⁵.

Jadidism was not only a new stage in the development of the history of Uzbekistan, but also laid the foundation for the formation of an enlightened, new generation of citizens of the XX century. Despite the difference in biographies, the Jadids had a common unity of will and purpose. It was the nobility of the goal that gave birth to the feeling of the great human rightness, for which they gave their lives.

According to thinkers, the main task of art is to cultivate feelings of humanism, virtue, friendship in people, and finally to bring up a comprehensive personality. The Jadids realized that reforms were needed to eliminate the backwardness of their country. These reforms were impossible without political changes, without freedom of rights and freedom of speech, where the colonial regime ruled.

Starting from 1915, within two years, the Jadids overcoming differences of opinion worked on forms of the State Administration of Turkestan. Their goal was to create an independent Turkestan Republic, with a developed democratic society. In those years in the city of Kokand, the Jadids were created independent autonomy - Turkiston Mukhtoriati, which in 2.5 months of existence was eliminated.

¹⁷⁵ Umarov E., Abdullaev M., Khakimov E. Culturology.

"The memory of future generations about Mahmudkhadja Bekhbudi, Munavvarkari, Abdulla Avloni, Iskhokhon Ibrat, Abdurauf Fitrat, Abdulla Kadiri, Abdulhamid Chulpan, Usman Nasyr and hundreds of other enlighteners and selfless people, who abandoned their personal benefits, peace and set as their goals, noble deeds for the benefit of the people and the development of our country, will never fade"¹⁷⁶. The works devoted to the Jadids - enlighteners, are created from the height of mature historical experience, which selects the main and characteristic in the events of old years and wisely extracts a lesson for our contemporaries and future generations.

Portraits of Abdulla Kadiri, Abdulhamid Chulpan and Usman Nasyr¹⁷⁷

The enlightenment of Central Asian peoples was based on rich, worldwide spiritual culture. It absorbed everything that was available in spiritual development of all mankind. At all times, thinkers sought to show the value of art, which is one of the forms of social consciousness and serves the spiritual education of people.

Following her convictions, the artist Aziza Mamatova from 1990 to 1992, created portraits of Usman Nasyr, Abdulla Kadiri and Abdulhamid Chulpan. The first of the portraits of this series was painted in 1990. This is a portrait of the poet Usman Nasyr. The poet was born in 1912 in the Ferghana Valley, in the city of Namangan. In his youth he attended boarding school, like many children of that time. He graduated from the Medical Institute in Samarkand. One of his teachers was the poet and writer Abdulhamid Chulpan, who helped to develop natural poetic talent of U.Nasyr. At the age of 18, the poet began publishing collections of his poems: "Dialogue with the Sun", "Heart", "Tenderness", "Youth", which became known among the people.

In the literature of Uzbekistan the poet's translations are considered one of the best. Such works as "Bakhchisaray Fountain" by Alexander Pushkin, "The Demon" by M.Yu.Lermontov, poems from the works by Heine, Goethe and Byron were translated into Uzbek by him. In the same years, he wrote with great skill such theatrical dramas as: "Atlas", "Victory" and "The Last Day". He died in 1944 in Russia.

The artist recalls: "It was in the sixties of the last century. In the childhood, my parents often talked about the poet Usman Nasyr. In our home library there was a translated into Uzbek edition of "Demon" by Yu. M. Lermontov. The translation of this poem was typed in Latin script. At that time I didn't know yet that 40 years later, after achieving independence by Uzbekistan, I will paint a portrait of the disgraced poet who died so early.

In 1983, I met the poetess Nodira Rashidova. She was the daughter of the famous poet Utkir Rashid and the niece of the poet U.Nasir, she had firsthand knowledge about the life of literary men, and she herself grew and developed in the literary environment. Love for poetry brought us closer. N.Rashidova interested me with the events of life and literary works of the poet. Since 1984, his poetry collections began to be published. N.Rashidova prepared these books for publication and gave me some of them.

When I read the poem "Demon" by Yu.M.Lermontov in Uzbek, I was amazed. I was surprised at the similarity of the texts in two languages, the mood and sadness pouring out of these pearls of poetry created by two great poets with the similar destiny (both of them died young). "A sad demon the spirit of exile flew over a sinful earth". Translation of these lines

¹⁷⁶ Karimov I.A. Yuksak manaviyat - yengilmaz kuch. - T.: "Manaviyat", 2008. b. 49.

¹⁷⁷ Mamatov U. History of creation by the artist Aziza Mamatova of portraits of the poets and writers Usman Nasir, Abdulla Kadiri and Abdulhamid Chulpan.

into Uzbek sounded quite identical. Each line of Yu.M.Lermontov's amazing poem was translated with the greatest skill. And after all, at that time, Usman Nasyr was only 20-22 years old.



A.Mamatova. Usman Nasyr. 1990.

*Heart, you are my singing lute,
You add for me words with fret,
You give moonlight to glances,
By calling force you attract ...
If the Motherland trust to you,
Will decline even for a moment,
Burst yourself to cut a spark, -
Burst yourself from pain to death!*

It was this translation of the poem "Demon" that served as an impulse for me to paint one of my most beloved images - the image of the poet Usman Nasyr. In the poem "Demon" there are lines: "Neither day nor night, it looks like a bright evening". This determined the color of portrait-paintings. Light, bluish-silvery evening. The figure of the poet is depicted against the background of a snow-white, beautiful horse - a symbol of poetic inspiration.

According to N.Rashidova's story, in the childhood, at 6-7 years of age U.Nasyr was carried away by a white horse and troubled parents found him asleep on a lawn under a

willow. In this story about U.Nasyr, I saw a certain symbol. The boy, who early learned to read, devoted himself entirely to poetry.

For 20 years of creative life, U.Nasyr wrote magnificent poems, translated poems of Yuri Lermontov and Alexander Pushkin and left his own poems. His creative work is an invaluable contribution to the poetic treasury of the Uzbek people. In the process of creation of the painting, before my eyes there were images of peacefully conversed two great poets – Yu.M.Lermontov and U.Nasyr, and it seemed to me that I was involved in their conversation.

In the portrait U.Nasyr is depicted against the background of a beautiful white horse, foreseeing sad end of the life of the young poet. The right hand of the poet on his chest, and the left one, as if recite a rhyme. In the dark sky with zapping clouds there are zigzags of lightning, the horse tail and mane flutter from the gust of wind, the field flowers grown up to the waist are swaying in the wind just like the poet's dark hair, and the eyes of U.Nasyr are shining with inspiration. That's how I saw him in my imagination. The portrait was painted in a burst of inspiration. The life of the poet flashed like lightning, illuminating us with a marvelous light and went out in the cold snows of Siberia. White, winged horse - a symbol of poetry, with ancient look of wise eyes, seeing the short life of the poet, generously endowed U.Nasyr with creative inspiration".

The portrait fascinates with the passionate impulse of feelings. Decisiveness to action impresses more since it is externally restrained, driven inward, but behind the statics of the figure, the emotional outburst of concentrated will is clearly read. It is noteworthy that the portrait of U. Nasyr reveals the harmony, originally characteristic of this poet. The portrait was created to his 80th posthumous anniversary at the request of the commission, organized by the Union of Writers of Uzbekistan in 1990.

The next portrait of the artist A.Mamatova is the portrait of Abdulla Kadiri, painted in 1991. The main pseudonym of the writer is Zhulkunboy. He was born in 1894 in the old district of Tashkent, in the family of a gardener. A.Kadiri is a great representative of the new Uzbek literature and one of the founders of the Uzbek novel. The father of the writer Kadyrbobo was in service of Tashkent beks and took part in defending the city from the tsarist troops of General Kaufman.

Father's stories about those times served for the writer as plots for his literary works and played an important role in creation of historical novels. From his youth he was brought up on the culture and literature of the East. Being a teenager he graduated from an old-method school (1904-1906), then the Russian-native school (1908-1912) and Shaykh Abdulkasim madrasah (1916-1917). Later he studied in Moscow on literary courses (1925-1926). He knew Arabic, Persian, Russian languages, which gave him the opportunity to get acquainted with world literature. A.Kadiri began his literary and creative activity from the middle of 1919.

The article "New mosques and schools" was published in "Sadoi Turkiston" newspaper. After a short time the writer published such poems as "Wedding", "To the Nation", "Consider", the drama "Dishonest Groom" and the story "Lovelace" (1914-1915). These works were dictated by educational ideas and written in the spirit of patriotism. The author bitterly wrote about difficult life of the people and urged them to awaken from sleep.

Later, he wrote the first books. The novels "Past Days" and "Scorpio from an Altar" were something new in Uzbek literature. At the end of 1937 A. Kadiri was arrested. His works were called harmful and removed from libraries. Only after achieving independence by Uzbekistan, he began to be honored and respected. Based on his novels "Past Days" and "Scorpion from an Altar", feature films were shot and most importantly, it became possible to print his works without censorship.

Then, the artist A. Mamatova continued: "I began to collect materials for the portrait of A. Kadiri in 1988. In 1990, studying archival documents and photographs of the writers shot in 1937-1938, I saw small premortal photographs of A. Kadir taken full-face and in profile, and was stunned by them to the innermost of my heart.



A.Mamatova. Abdullah Kadiri. 1989.

I was shocked by the tragic expression of A.Kadiri. Immediately, after returning to the studio, I pulled a canvas and in late after midnight began to paint the portrait, based on a strong impression of the personality of this excellent man, a writer with great talent, shot at 44, in the prime of life and creativity.

By that time, I had more or less collected information about his life and creative work, read his novels, and his premortal photos completed my understanding of his personality as a man with a huge literary talent, integral and intrepid. The composition of the portrait was solved immediately, only and only full-face, with the hands folded on the chest, in an old coat, against the background of trunks of century-old trees and dark blue skies with the round moon, on the light disc of which vultures circled around.

The greatness of this talent one can see by reading the novel "Past Days", each page of which breathe truth, strong feelings and love for people. Perhaps it is very difficult to say goodbye to life at age 44, and maybe there were flattering proposals, but the fact that the great writer died without staining his honor.

From the portrait, he looks straight into the viewer's eyes; being rigid he accepted his death standing up. One thing I know, in this tragic portrait I tried to express everything that I knew about Abdulla Kadiri and everything that I felt from communication with his great works".

In the same series, a portrait of Abdulhamid Chulpan was painted in 1992. His portrait was created by the artist A.Mamatova, at the request of members of the poetry section of the Writers' Union of Uzbekistan in mid-1991. "One of the founders of the new poetry of Uzbekistan of the XX century Abdulhamid Suleiman oglu Chulpan (pseudonym) was born in (1897-1938) in the city of Andijan. Primary education he received in an old-method school. Later, he studied at the Russian-native school, where he studied Russian language and literature. Since the middle of 1910 A. Chulpan's creative activity began. He was printed under the pseudonyms "Kalandar", "Andijonlik" and "Chulpan". In the first stories "Doctor Muhammadyor", "Watanim Temir Yollari" ("Railways of Turkestan"), "Adabiyot nadir?" ("What is Literature?"), as well as in other articles, the Jadids ideas of enlightenment, freedom and independence were put in the forefront.

During a short period of his life he published such collections of poems, "Tong Sirlari" (Secrets of a Dawn), "Uyghonish" (Awakening) and "Buloqlar" (Springs). He made a great contribution to development of the school of translators. He translated the works "Mother" by Gorky, "Hamlet" by Shakespeare and "Dubrovsky" by Alexander Pushkin. A. Chulpan dedicated his entire conscious life to propaganda of the ideas of freedom and progress of the people of his Motherland. His novel "Kecha va Kunduz" (Night and Day) had a great influence on development of Uzbek literature. The novel has educational character, carrying the idea of progress to the people, pointing to phenomena hampering development of the nation". At the end of 1937, Abdulhamid Chulpan was arrested and declared an "enemy of the people"¹⁷⁸.

The artist A.Mamatova said: "First of all, I asked the poets of the poetry section the Writers' Union to give me documentary materials - photographs of the enlightener poet and his poems. After a while, the people's poet of Uzbekistan Rauf Parfi brought me a large, old folder of poems printed on a typewriter and a small yellowed photograph, apparently unstuck from his identity document. For several days without leaving my creative studio, I re-read amazingly beautiful poetry, which reflects all feelings experienced by a person - from the lightest to the sad. There were both love lyrics singing the beauty of human relations and the poems about the people and freedom. There were a lot of poems and all of them were written on high rise of feelings and thoughts by the man, who, as it was evident from the poems, was deeply educated, sensitive, and with rebellious soul.

One of the Turkestan students who studied in Germany at the beginning of the XX century, in "Kumak" ("Help"), which they published themselves, wrote: "No matter how much I look for differences between Shakespeare's lyrics and Chulpan's poetry, I did not find any. I many times re-read the sonnet "Awakening" by Chulpan. I read Shakespeare's sonnets. And finally, I came to the conclusion that Shakespeare is Chulpan, or Chulpan is Shakespeare". In the photo A.Chulpan was wearing glasses, a skull-cap and a white shirt, above which a dark robe was worn. The photo was very poor quality, but I had no choice. A few weeks later, when I started work on the portrait of A. Chulpan, my workshop was visited by the poets Rauf Parfi, Mirzo Kenja and Azim Suyun. The work on the portrait required additional information, and the poets told me about his life in Moscow, about the great Russian theater director Vakhtangov, with whom A. Chulpan talked, and the poet Rauf Parfi described in detail how his clothes could be in the Moscow period. Then they read his poems.

¹⁷⁸ Alimova D.A. History as history, History as a science.



A.Mamatova. Abdulhamid Chulpan. 1992.

*Having left rocks of the hatred,
I came to the valley of friendship,
Where the beauty caressed my gaze,
Where the heart of joy I found ...
Poems will be born from my thoughts,
That will sing in somebody's heart.
And there will be more kindness
Under the shadow of paradise beauty!*

When I remained alone in the studio, I imagined the poet in a dark jacket, a white shirt, with a wide dark green tie, tied loosely. This was how the poets Yesenin and Mayakovsky tied their tie in those years. On the shoulders of the poet a robe was thrown. Thus I depicted A.Chulpan. Against the background of the poet, I depicted the phoenix. Why Phoenix? After all, A. Chulpan's poetry belonged to the "Forgotten Pages" of Uzbekistan's culture and poetry. Thanks to the independence, it returned to life from ashes, fluttered and flew up like a beautiful bird Phoenix, being demanded by the Uzbek people, who never forgot A. Chulpan's poetry.

Life itself, its diversity, deep feelings and emotions, which a creative person experiences when communicating with various people and with the events occurring in the life of society, inspires to creation of works of art. All this enriches the artist and moves him to create works

of art. Works of the historical genre of fine arts in the culture of Uzbekistan are the natural fruits of experiences and reflections about people and the events taking place in life.

Time flows so quickly that the portraits of famous contemporaries, painted by an artist in the youth, towards the end of his life (if his life is long, like life of Titian) become portraits of historical figures. Such are the images of Chingiz Aytmatov, Ozod Sharafiddinov, poets Usman Nasyr, Rauf Parfi, Muhammad Yusuf and many other creative personalities written by the artist A.Mamatova. Time itself sifts out imperfect fruits of human hands, being the highest authority for evaluating these historical works. Without a deep knowledge of the history of art by the artist, it would be inconceivable to define new trends in her historical works, in particular, expressing historical truth, as far as possible, which in many respects was withheld from the people in the last century.

Also, it was necessary to compare and connect new facts and phenomena in the visual arts, with the main lines of the artistic development of our time. The artist's figurative structure, expressive means and techniques of realistic art were updated along with accumulation of social and spiritual experience. In her creative works there were ideas of independence and novelty of artistic expression. In this regard, it is appropriate to recall the well-known statement of one of the masters of French fine arts of the XX century, Fernand Leger: "We live in an excellent era of collision of two worlds - one is coming to the end, and another is incipient".

The true artist is keenly aware of this complexity of the events of the present and only from the inner conviction calls our time beautiful, realizing its noble goals. Creative works of masters of fine art find their place in life, if they affirm the beautiful and humane. True art defends the personality of a man and the humane, resisting everything that is contrary to human nature. In her work, the artist, to the best of her ability, managed to formulate and solve the tasks posed by the time itself. The creative process is largely subjective, but she managed to find solutions to her professional tasks. The glorification of the heroic beginning, the hymn to the beauty of the world, to man, the dreams of his free and harmonious development - all these themes and ideas constitute the aesthetic and ethical basis of many works of the artist Aziza Mamatova.

It can be concluded that with the flow of time, events in life have accelerated, technical and communication ties have reached such height that in a flash we can find any interesting us information in the Internet. And nevertheless, classical fine art, as well as art in general, develops slowly, according to its laws, as it is a large part of spiritual and artistic culture of the people. Its development does not suffer haste and as the great poet A.S. Pushkin said: "Service to the muses does not tolerate fuss".

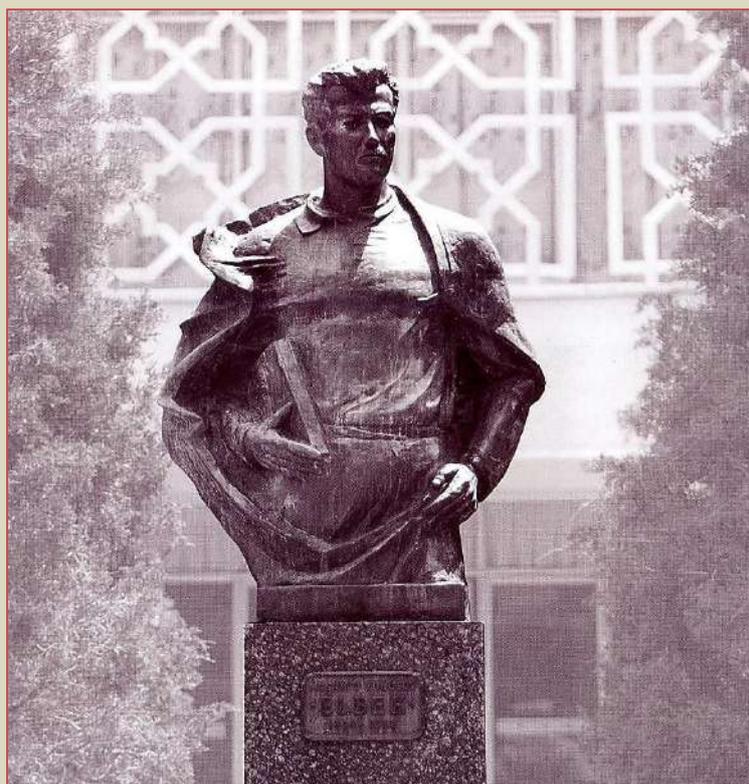
Sculptural monuments dedicated to the Jadids¹⁷⁹. Speaking about the great master of fine arts, the sculptor Jaloliddin (Ravshan) Mirtozhiev, we note that he possessed talent, creative temperament and great diligence. The master sculpted the sculptural monuments of the images of contemporaries - sons and daughters of our people: Zulfiya, Said Ahmad, Saida Zunnunova, Aybek and others who lived in the XX century, who became historical figures thanks to their creative work and who made a great contribution to the development of literature and culture of our Motherland.

In the portrait genre, the relationship between spiritual essence and the external cover of the created image of the depicted person is more acute. Deviation from the accuracy of the image of the real person, can serve as a cause of reproaches against the sculptor, but photographic casts from the portrayed, lead to even more deplorable results. Fortunately, the

¹⁷⁹ Mamatov U. Dedicated to the Memory of the Master of Sculpture, Sculptor Jaloliddin (Ravshan)Mirtozhiev. / Collection of scientific articles: Zamonaviy badiiy ta'limning dolzarb muammolari. 2017. p.193.

sculptor J.Mirtozhiev avoided extremes. Talent and sense of proportion did not allow him to create dead images in creativity. He was able to convey a reflection of inner world in each sculptural portrait, and as it was mentioned earlier, the inner, spiritual essence of heroes of his works. They were the embodiment of the life of the human spirit.

This is how the sculptural portrait of the poet - educator Elbek was created in 1998. It was set up in the city of Gazalkent of Tashkent region. "Elbek (real name - Mashrik Yunusov (1893-1939) is an Uzbek poet, scientist, literary critic, author of collections of poems, fables, essays and short stories. He studied folklore materials, prepared textbooks, handbooks on Uzbek language and literature"¹⁸⁰.



J.Mirtozhiev. Elbek. 1998.

Elbek was born in Khumsan village, at the foot of Chimgan Mountains. At the age of 12, with the blessing of his father, a gardener-peasant, he left his parents' house and on foot reached the city of Tashkent, in order to quench the thirst for knowledge, for which his soul strove. There he lived in the open sky, under arbas of other people, but being often hungry, frayed by wind and tired of heat he carried out his dream. He graduated from the old-method school. In these Jadid schools, teaching was conducted by a sound method ("Usuli Savtia"). His first poems were published in 1919 in "Ishtirokiyun" newspaper.

Already in 2 years he took a literary pseudonym Elbek (Defender of the people) and began professional literary activity. In the history of Uzbek literature, Elbek remained as a founder of poetry for children, as the initiator of the generalization of folklore achievements of the people. In 1937, being a friend and companion of Abdurauf Fitrat, Abdulhamid Chulpan and Abdulla Kadyri, he was repressed as an enemy of the people and exiled to Nagaevo bay near Magadan. In 1939 he was gone. Not accidentally that the well-known master of the art Jalaliddin (Ravshan) Mirtozhiev turned in his work to the image of the poet Elbek. This appeal was organic and continued the creation of a series of portraits of educators of the first half of

¹⁸⁰ Elbek. [Electronic resource]. Access mode: <http://people.ziyonet.uz/en/person/view/elbek>
Fundamentals of spirituality. from. 26. [E-mail.]. Access mode: <http://library.tma.uz/uum2/uum-omh>

the XX century. The sculptural portrait of Elbek is an example of it. In the portrait, namely in proud position of the head, in a firm line of compressed lips, in the eyes that look sternly and attentively, in the searching look, in the whole movement of the body and the hand holding a flap of the cloak draped over the shoulders, one sees a purposeful person, with a strong character and unshakable will.



J.Mirtozhiev. Abdulhamid Chulpan. 1997.

It is also necessary to tell about the monument to the poet Abdulhamid Chulpan. It was set up in 1997 in Andijan. The composition of the sculpture is symbolic. The poet sits, deeply thinking, on a cut off stub of a huge plane tree. The stub is a symbol of the long-term repression endured by the people, the attitude to the national culture and to the spiritual heritage. Sad look of the poet is a look at the fate of many worthy people who died prematurely during the repressions of 1937-1938.

The sculptural monument of Abdulla Kadiri was created by the master in 1994 and set up in Tashkent, and he also set up a sculptural monument to Abdurauf Fitrat in Bukhara in 1996. These monuments are created in a burst of inspiration, with great external and internal spiritual similarity. They "condensed" and reflected the time of Stalin's repressions. In his works the master with foresight reflected that tragic era and was able to show skillfully the only in their nature signs of the writers' character: turning of the head, movements of the facial muscles, eyebrows movement, everything that contributed to disclose the inner world of the above-mentioned personalities.

The author of the books "Mirmukhshin Shermukhamedov" (1967), "Abdulla Avloni" (1979), "Ismayilbek Gaspirinsky" (1992) and "Mahmudhoja Behbudi" (1997) Doctor of Philology, Professor Begali Kasymov wrote: "We have forgotten that we are an enlightened nation that has made and continues to make a great contribution to the world civilization. Or

rather, all of these were eradicated out of our consciousness, and instead tried to realize ourselves as a nation, which do not interested in military affairs, which has no ability for technology, unsuitable for assimilation of languages. As a result, good characteristics and traditions of the nation were gradually lost. This is how the process of destroying the national identity began" (newspaper "Fidokor" dated June 8, 2000)¹⁸¹. In addition to the above, one can cite the statements of the well-known literary critic Ozod Sharafuddinov: "An enlightened person must consider himself as a part of the nation, refute slander that defame the dignity of the people and be a defender of its spiritual wealth".



**Memorial complex museum
"Shahidlar khotirasi" - "To the memory of the victims of repression"**

In the speech, on the opening day of the memorial complex "Shahidlar Khotirasi", the First President of the Republic of Uzbekistan, Islam Karimov, said: "During the years of repression that left a heavy mark on people's hearts, this deserted and abandoned ravine, nicknamed "Alvasti Kuprik", symbolized the image of an evil spirit. Here thousands of true sons of our people were shot and were buried without a shroud, without funeral rites, respect and veneration. Until nowadays, many people even did not know that tens of such great sons of Uzbekistan as Abdulla Kadiri, Abdurauf Fitrat, Abdulhamid Chulpan and many others, who were the pride of our people, were also put to death here. The best representatives of our people, who during ruthless colonial system built on evil and violence, were deeply conscious of their own dignity, honor and greatness of the nation. They had high socio-political consciousness and sought to awaken and lead the people on the path of spirituality and enlightenment"¹⁸².



¹⁸¹ Fundamentals of spirituality. p. 26. [El. resource]. Access mode: [http://library.tma.uz/uum2/uum-omh-gumanitar-fanlar/Manaviata%20asolari/Na%20rus/nazorat-va-taminot/Litraa/Osnovi_dux\(maruza\(rus%20tilida\)\).pdf](http://library.tma.uz/uum2/uum-omh-gumanitar-fanlar/Manaviata%20asolari/Na%20rus/nazorat-va-taminot/Litraa/Osnovi_dux(maruza(rus%20tilida)).pdf)

¹⁸² Karimov I.A. Our supreme goal is independence and prosperity of the Homeland, freedom and prosperity of the people. vol. 8. - T.: "Uzbekiston", 2000. p. 462-463.

4.3. The influence of the works of the historical genre of the fine arts on the moral education of young people¹⁸³

Uzbekistan, proceeding from its great history, relying on existing natural and economic opportunities, goes ahead by its inherent way of progressive development, at the growing attention to it of the world community. All this is connected, above all, with spiritual and constructive labor of the people. Due to achievement of independence, our worldview and attitude to historical events were renewed. This requires a re-study of the history of science and, in particular, visual art, its fundamental principles of development. In the Soviet era, communist ideas determined the themes and ways of creating works of art; it was the demand of the time. In the late XX and early XXI centuries, after achievement of independence by Uzbekistan, serious changes took place in the subjects of historical works. New essential content foundations were revealed in them, in a short time. It occurred also in historical portraits. New processes emerged after achievement of independence by Uzbekistan, seriously expanded the concept of fine arts and culture.

The concepts of renovation and change in the historical genre of fine arts, broadens views of the world at the people. In particular, understanding about changes in the historical genre, unlike the originality of other types of fine arts, enriches a person's mind and thinking. In Uzbek fine arts and especially in the historical genre, there were works where new ideas were revealed and clearly shown how the world has changed. These works qualitatively differ from other genres in the classical form of creation and the essential basis, the theme reflecting the inner world of people depicted in them.

In modern political conditions, the role of culture increases, in particular the role of works of historical genre of fine arts. Famous historical works appear as cultural phenomena and express spiritual, educational and moral features of the character of our people. Being spiritual and material values, historical works of fine art visually and effectively influence the growth of national self-awareness. In this regard, approach to solution of the task of youth education is actualized. The study of historical artistic works from new points of view enriches the topic of cultural analysis and provides a unique dialogue between the consideration of the art form and the work from the position of its creation history.

At the present time, when "Soft ideology", which originated from the American ideologist Z.K.Brzezinski¹⁸⁴, is being actively introduced into the ideological life of countries throughout the world, "ideological and information confrontations in culture as one of the important aspects of the social life have intensified". It requires special attention. It is culture that reflects the harmony of traditions and innovations and spiritual-educational features of society"¹⁸⁵. The Soft ideology corrodes the spiritual world and the desire to live meaningfully, creatively among young people, making them consumers living by the motto "happiness is wealth, consumerism is happiness". For the development of society and its progress ahead on the path of progress, it is important to educate the initiative young people who are able to think creatively and act.

The phenomenon of scientific creativity at youth can give the necessary impetus to development, only due to joint efforts of the main part of society: family, school and educational institutions. This is important for development of public consciousness in general, since exactly such society can survive and develop into in the era of contradictions and

¹⁸³ Inoyatov K., Mamatov U. Council of Young Scientists of the Republic. / Collection of scientific articles: Dialogue with the Youth: Problems and solutions. International scientific-practical conference. 2018. p. 74.

¹⁸⁴ Brzezinski, Zbigniew. [El. resource] Access mode: https://ru.wikipedia.org/wiki/Brzezinski,_Zbigniew

¹⁸⁵ Mustafaeva N.A. Uzbek culture of the XX century in the history the Soviet Period. Doctoral thesis of the author's abstract. 2016. p. 3.

oppositions of moral and spiritual values. The governor Amir Temur wrote in his "Codes": "one initiative person is more important than dozens of indifferent people".

Guidelines of values for young people should be brought up. They are not in the accumulation of wealth and consumerism, as propagated in the soft ideology that can corrupt the whole societies, allow them to manipulate, make them manageable. The youth, which is the future of the people, in these cases, becomes indifferent to creativity, desocialized, extremely individualized, gains changed valuable orientations of creativity and graded spiritual components of the system. It is necessary to nip in the bud manifestations of "Soft ideology", as a development trend, which has a qualitative characteristic. It does not require special events and propaganda, but use of advertisements, TV shows and new systems of network consumption, which is fixed in the minds of young people without violence and pressure. This ideology is directed towards maximum consumption under the slogan "Everything for buying and selling". Naturally, it negatively affects the spirituality of youth, corrupts it, and hinders development of society. As a result, the society will not be able to solve the main strategic task - reproduction of a person - the future generation of the people, the nation.

The study of the works of such scientists as E.Fromm and G.Marcuse indicates that the theses: "Happiness is material wealth" and "Consumption is happiness" were borrowed from the mass media of the Western Europe and the USA. The consequence of these attitudes is emergence of a tendency to aspiration of youth for accumulation of wealth and financial resources, in order to acquire "Happiness". But Epicurus pointed out that: "Happiness is well-being, freedom from sadness, moderation of feelings, assuming the limits prescribed by nature". If to consider this statement from the point of view of A.Schopenhauer, the philosopher explicitly stated that: "Wealth has a high degree of satisfying the human vital problems, but has little effect on the general, inner sense of satisfaction, which is experienced only in the process of acquisition of knowledge, mental labor, and hence happiness".

According to D.Mayer's researches, people in the USA for the second half of the XX century, became twice as rich and only a third of their total number, feel happy. The desire for consumerism, as a source of happiness, alleviates the process of striving for creativity. "The essential point is the fact that this process is carried out against the background of a systematic decline in the intellectual ability of the younger generation The further result of the metamorphosis that is occurring both in the minds of the younger generation and in the consciousness of society may be not only the phenomenon of psychological poverty, but also spiritual enslavement of society"¹⁸⁶.

That is why works of the historical genre of fine arts in the culture of Uzbekistan should take an important place in development of spirituality among the younger generation of young people, restore their national self-awareness and understanding of cultural and spiritual values. At the end of the XX and beginning of the XXI centuries, the youth changed their attitude to the cultural and spiritual values of our people, including the works of the historical genre of fine arts in the culture of Uzbekistan, which are phenomena. History shows that at profound acquaintance with historical works, the world outlook of young people and their spiritual and moral attitudes to life were formed and is still formed. Today, the youth of our country is educated free from stereotypes of totalitarian regime and can study the history of their people. For the youth of Uzbekistan it is necessary to get acquainted with the works of the historical genre of fine arts in the culture of Uzbekistan, where universal values, talent, creativity, work and patriotism are glorified. Perception of art culture should be natural, and

¹⁸⁶ Glazunov V.V. Oligarchic transformation. [Text]. V.V.Glazunov // Monograph - Zaporozhye.

acquaintance with historical works of fine art must begin from the youth, in the process of learning, while a person receives basic information and when a person forms the system of values.

Serious renovations and new ideas came to light in the works of the historical genre of fine art. They reflect the human world and events of the past eras, giving the opportunity to see the changes, by means of the fine arts. Naturally, the generation of youth, familiar with the heritage of the great thinkers of the past and with their creative work in science, literature, art, develops harmoniously and spiritually. Spirituality is, above all, the assimilation of scientific, philosophical, political, legal, religious and other achievements of human thought, knowledge of art and literature. The people's self-consciousness consists in the knowledge of their historical roots, in the development of national culture and language, which is the most important condition for development of a free and harmonious person. The connection between the national and the universal in the works of the historical genre of fine arts in the culture of Uzbekistan arises from the needs of society in the spiritual and cultural values of the people.

Portraits of Rauf Parfi, Chingiz Aitmatov and Muhammad Yusuf¹⁸⁷

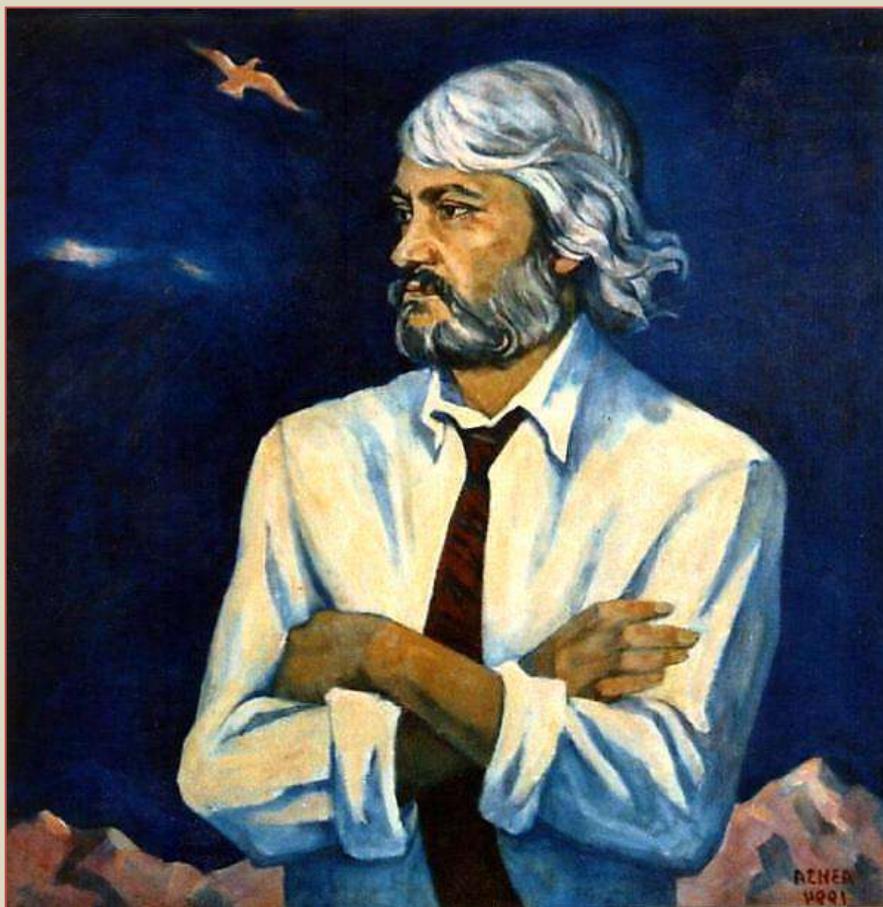
The portrait of the famous Uzbek poet Rauf Parfi (1943-2005), was painted in the early 90-ies of the last century, as a token of gratitude to him, by the artist Aziza Mamatova. The poet implanted in her the love of the poetic literary heritage of such Uzbek educators as Abdullah Kadiri, Abdulhamid Chulpan and Usman Nasyr and, above all, the classic poetic heritage of Alisher Navoi.

In February 1974, creative intelligentsia of the city of Tashkent gathered in the youth club "Ilkhom", which means "Inspiration". There, the first exhibition of paintings by the artist Aziza Mamatova was exhibited. At the presentation, the artist Shukhrat Abdurashidov, a graduate of the Moscow Art Institute named after Surikov, introduced her to the poet Rauf Parfi. The mind shone in the eyes of the poet, they spoke of the softness of his character, but sometimes a sarcastic sneer flared up in them. He was dressed modestly, in a white shirt and worn jeans. Pompous, smartly dressed scientists met him with reverence. Rauf Parfy was not talkative, he valued a word at its weight in gold, although he did not cling to money, but his words had invisible power over people. In the crowd among the "People of a pen and knowledge", he was famous not only for his literary work, but also on the days of salary and fees, he was known for the phrase: "Who needs financial support, come". A group of creative youth constantly surrounded him and many of them called "Ustoz - Teacher".

With the poet Rauf Parfi, we agreed to meet the next day to visit the writer Shukhrat, who was repressed in his youth, in Stalin's time and released at already elderly age. In the second half of the XX century, his novel "Oltin Zanglamlas" ("Gold does not rust") was famous in Uzbekistan. During table talk, in the modestly furnished room, we talked for more than five hours. We talked about art, about concentration camps in Siberia, about creative youth of Uzbekistan, which in the 70-ies and 80-ies of the last century was very obstinate. Many of them adhered to inadmissibility of the scenes expressed in the famous couplet by the poet of the X century Hakani: "You stand and after a verse, you read a flattering verse, and your honor, like blood, drains to the floor from them". Over time these young people evolved into good poets, poetic creativity of which made the pick of the poetry of Uzbekistan in the 90-ies

¹⁸⁷ Mamatov U. About portraits by Aziza Mamatova. [Electronic resource].Access mode: <http://greylib.align.ru/1089/ulugbek-mamatov-o-portretax-azizy-mamatovoj.html>

of the last century. Poets Muhammad Yusuf, whose portrait will be discussed below, Khurshid Davron, a talented poet and publicist, Shavkat Rahmon, who died before he was 45, were among them. At the end of the conversation, the writer Shukhrat presented a copy of his book "Gold does not rust" to the artist, with the inscription "Be dear and honored by the people", which obliged him to work tirelessly for the rest of his life.



A.Mamatova. Rauf Parfi. 1994.

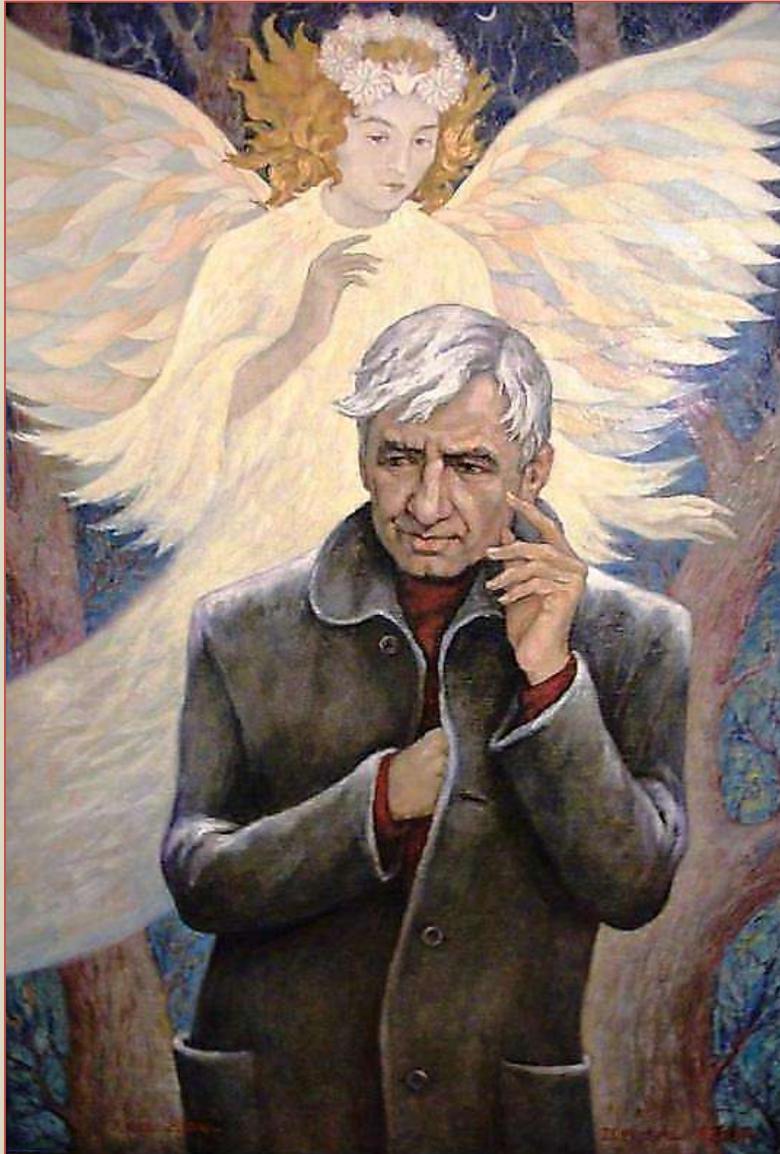
*I'll prepared and set out one day.
You'll be sitting in the morning at a window,
Disable to shake off the numbness,
Thoughts, like beads, running over the fingers.
Now and then a painful look
A frozen street will pierce,
Demanding the taken to give back.
But you will have to admit loss.*

The portrait of Rauf Parfi, 90x90 in size, painted in oil on a linen canvas. He is depicted to the waist, with his hands folded on his chest. As psychologists explain, this movement of the hands says, about a person's desire to be protected from external influences of the environment. He is presented against the background of bottomless, blue sky. At the bottom of the picture there is a chain of mountains illuminated by low, setting sun. At the top, a bright pink bird is flying swiftly away, beyond the edge of the painting. Rauf Parfi sadly joked: "*My soul, like a bird will break from the roost of the body, which is eventually got at...*"

Artist Aziza Mamatova: "The poet Rauf Parfi was an exceptionally interesting and extraordinary personality. His interests extended not only to literature, but he was keenly interested in the events that took place in the life and culture of Uzbekistan as a whole. The

poet was attracted not only by people of creative professions, but also by people working in other branches. He loved to help young poets if he saw that they were talented and this gave me the impetus to paint his portrait".

The portrait of the famous Uzbek poet Muhammad Yusuf (1954-2001), was conceived in 2000, when he was at the zenith of his fame, and started in 2001. The poet's wife, Nazira as-Salom, was the daughter of the famous scientist Gaybulla as-Salom, one of the prominent scientists developing the science of "Theory of Translation" in Uzbekistan, which was founded by such scientists as Naim Saidov, Ninel Vladimirova and others.



A.Mamatova. Muhammad Yusuf. 2014.

*On earth, life is like this, do not forget my words:
There is time to blossoming and time to oblivion.
In my heart always, you were love.
Over my grave you will be alone.
Our feelings in the gloom you are the dawn,
Tulip my favorite, scarlet poppy of steppe.*

Our parents were friends and while our mothers did the cooking and set the table, our fathers Gaibulla as-Salom and Saidnasimkhon played endless chess games. I often met Muhammad at creative evenings, which were arranged by student youth, who loved

Muhammad's poetry. Sometimes Muhammad jokingly asked: "When will you paint my portrait?" Who could foresee that soon he will die of a heart attack in the prime of life, far from the family in the town of Ellik kal'a, which is in the north of Karakalpakstan. He was a part of the delegation of poets and writers for a creative meeting with the local population went there. There, the poet, who had not lived even 45 years, was gone. He was overtaken by a heart attack. It was a great loss for the Uzbek people, their literature and culture.

Artist Aziza Mamatova: "Hardly after recovering from this tragedy, we - Nazira, the poet's wife and I, decided to create a portrait of Muhammad. It was January. It was very cold in my workshop. Nazira, wrapped in a coat, read her husband's poetry, I sketched the image of the poet on the canvas. It seemed to both of us that the soul of Muhammad is invisibly present next to us". The portrait was painted on a linen canvas measuring 140x100, by oil paints. The frozen poet warms the right hand on his chest under the coat flap, raising another hand, lectures a verse rhyme. A cold wind stirs Muhammad's snow-white hair, and above his head, an angel hovers opening both wings, which head I paint from his wife Nazira as Salom.

The angel's hands are spread out in a protecting gesture over the poet's head. Artist Aziza Mamatova: "Within ten years, returning to the portrait, I add: crowns of trees covered with snow, wings of the angel and other fragments of the painting". The most amazing thing is that the more years passed since the poet's death, the closer he becomes to us, to his native people, to close friends and to our people as a whole. Young people often arrange poetry evenings, read his lyrics and sing songs on his poems. There is no corner in Uzbekistan, where the people would not know his poetry and would not honor the poet's memory.

The portrait of the writer Chingiz Aitmatov (1928-2008) was painted at the beginning of the XXI century. The artist got acquainted with the writer's early works in the 60-ies of the XX century. In 1962, when she was a second-year student at the Art School named after P.P.Benkov, in the library of her older sister, she discovered a short story about Chingiz Aitmatov's love, "Jamila", translated into French by writer Louis Aragon and modestly published in 1952.

Later, from 1960 to 1980, the artist got acquainted with his other works "The First Teacher", "My Poplar in a Red Headscarf", "Farewell, Gyulsary!", "White Steamship", "And Longer than Century Lasts the Day" and "Scaffold". Literary creativity of this writer, won her heart for life with its truthful description of life, purity and depth of feelings of heroes. The desire to meet him and paint his portrait never left her then. But for many years, life did not represent to her such opportunity. In May 1996, prominent figures of literature, culture and art from all over Central Asia gathered in Tashkent to organize the Assembly of Culture of the Central Asian Peoples, the first president of which was elected Chingiz Aitmatov.

Artist Aziza Mamatova: "Everything around was festive. People rejoiced at the long-awaited meetings with each other. The weather also rejoiced; it was very bright and sunny days. The sky pleased with the blueness, and a grove of trees was noisy, with tender green, young foliage, planted in front of the snow-white palace "Turkiston", where the forum was held. That is how I remembered those days".

It was May, 1997. Chingiz Aitmatov came once again to Tashkent; at that time he was the President of the Assembly of the Culture of the Central Asian Peoples, which headquarters were located in the capital of Uzbekistan. He came with the famous Kazakh poet Mukhtar Shahanov. The Embassy of the Kyrgyz Republic in Uzbekistan timed to their arrival a presentation of the joint book by the two authors, "Lamentation of she-wolf over an abyss", in the building of the Republican International Cultural Center, with participation of all national cultural centers of the country.

In 1998, the first issue of the new general political international newspaper "Culture of Central Asia" was published in Tashkent. The founder of the new edition was the Assembly of Cultures of the Central Asian Peoples, which president, since its inception in 1996, was Chingiz Aitmatov. General Secretary of UNESCO Frederico Mayor sent his greeting to the new newspaper. In 1998, Chingiz Aitmatov was congratulated on the 70th anniversary was awarded the highest award of Uzbekistan – the Order “Buyuk Hizmatlari Uchun”. It is remembered that in the big hall of the “Intercentre” people wanting to meet with the writer was much more than seats and young people, especially students, stood right in the aisles, listening attentively to each of his word. Chingiz Aitmatov was very fond of cultural centers, calling their communities a small organization of the United Nations.

Artist Aziza Mamatova: "At the meeting, I saw among the familiar writers the famous poet Shukrullo, repressed in the past, whose portrait I had recently painted. Having approached I greeted him and then he asked me: "Azizahon, would you like to get acquainted with Chingiz Aitmatov? In the evening, a small table and interlocution of writers will take place in the corridors of "Turkistan" palace. I have the opportunity to introduce you to him, and you can talk. My joy was boundless. Sitting in the park in front of "Turkiston" palace, up to 5 pm, I waited for beginning of the conversation at a round table and recalled the pages of his stories.

The personality of Chingiz Aitmatov made an indelible impression on me. In communication with writers, scientists, public figures, diplomats, it was clear that he differed in the talent, thinking, reasoning and that he was an unsurpassed thinker - a phenomenal person! Without thinking twice, I asked him if I could paint his portrait. He replied: "Of course, paint". I again addressed to him, that I want to paint his portrait as I feel and understand his personality. He immediately replied to me: "This is the only way to create works".

Within three hours, during the conversation of the participants of the round table, I did sketches from the writer, and when I returned to the workshop, immediately began to prepare a gesso with the size of 70x60 cm. For some reason it seemed to me that canvas on a frame was not a reliable basis for creating this portrait. In parallel, I sketched the composition of the portrait. It was remembered to me, that in my youth, I saw a sculptural portrait of Beethoven, made by Antoine Bourdelle - a talented French sculptor of the early XX century.

He was a disciple of the famous sculptor Rodin. This work made a huge impression on me. When creating Chingiz Aitmatov's portrait, I constantly recalled this portrait of Beethoven. In the studio later, the image of the writer was formed by itself and filled almost the whole plane of the gesso. His eyes were sad. All his life he wrote about ordinary people, about their great and small joys and sorrows. Perhaps only the great Charlie Chaplin showed the life of little people in the cinema so truthfully and with such love".

Against the background of the image of the writer, in the upper right corner there is an image of a girl in a red kerchief, who has not wait for her beloved. In the upper left corner of the portrait, a white steamship floats - a dream of a little boy who swam away from misfortunes of his childhood life to the blue sea. Below, in the left corner of the composition, a head of the she-wolf Akbary is depicted, which think how to hide the cubs from pilots shooting all beings in the deserted steppe from the helicopter. And finally, on the right, bottom corner there is a head of the white camel Koronar, which endued with its master one day, which lasted more than a century.



A.Mamatova. Chingiz Aitmatov. 2005.

The artist Aziza Mamatova wanted the images of heroes of the writer's well-known stories to be preserved together with his image in the portrait, as long as possible. It can be seen that time itself is also a factor that must be taken into account when evaluating the merits of works of art. They are the ones that having passed the test of time and remained in the center of attention of not only specialists but also spectators, serve to education of spirituality among young people.

Aspects of historical realism in fine arts¹⁸⁸

In the center of attention of education of spirituality among young people, should be such issues as preserving national and universal values, cultural diversity and identity. The task of art is to form young people with respect for cultural traditions of their country and for its people. By his literary work and peacekeeping mission, Chingiz Aitmatov made a significant contribution to the world culture and education of spirituality among peoples.

On the example of Chingiz Aitmatov's personal phenomenon, his perception of the world, his creativity as a writer, which is a part of world culture, the artist's influence on development of world culture, it can be said that the motto of the international forums organized by him

¹⁸⁸ Mamatov U. Aspects of historical realism in the fine arts.// Public opinion. Human rights. No. 2, - T., 2017. p. 142.

was "Survival through creativity ... Genghis Aitmatov said: "To be or not to be a man on the planet Earth"¹⁸⁹ depends on the fact that the main task of culture and art is to become a story of a person about a person supplemented by the idea of community of the entire human race. In the post-Soviet space, part of new generation is brought up in the situation of "Ideological vacuum" and does not know other values and ideals, except for individual well-being and consumer prosperity, does not see its involvement in the national interests of the people. In such spiritual atmosphere it is difficult to solve the problems of social stabilization, achieve sustainable development, and preserve national identity. Therefore, in the centre of attention of culture, literature and art of Uzbekistan should be such issues as preservation of national and universal values, cultural diversity and identity.

"In October 1986, the first Forum was held on the shore of beautiful Issyk-Kul Lake, called Issyk-Kul Forum. The person with planetary thinking, Chingiz Torekulovich Aitmatov gathered on the first forum of progressive thinkers, public figures, writers, actors and artists. This informal forum brought together prominent intellectuals of the East and West in order to think together about what was happening in the world, which is sometimes frighteningly hetero-polar. To learn what ferments in the minds of people who are known for their principles, defending universal values, people who do not divide the world into races, confessions, national or other discriminating grounds. How the world can be affected, in order to would make it better.

Participants of the first forum searched for answers to many questions. For the first time, such concepts as "New Approach", "New Thinking", and "New Vision of the World" were sounded. Thus, the Issyk-Kul Forum of Ch. Aitmatov became an embryo of new thinking. Attainment of independence by national republics in 1991 led to a surge of national self-awareness, at the same time, the integration policy in all spheres of life was intensively coming. In such a situation, in the era of contradictory factors, the world needed to find an answer to the most pressing issues of that time through the search for a common cultural and historical beginning. At the third Issyk-Kul Forum, representatives of universities, NGOs, experts in the field of sociology, culture, education, history, art history, representatives of mass media from Russia, Ukraine, Kazakhstan, Uzbekistan, Kyrgyzstan, the United States and other CIS countries discussed topical issues in the field of humanitarian space and interaction of cultures. It was noted at the forum that culture offered the only correct approach in the modern world that could be expressed in Goethe's formula: "Humanity is above all peoples".

Fine art should serve to develop the spiritual culture of the people and spiritual education of the younger generation. There are a lot of examples of works of historical genre in the fine arts, serving to spiritual development, education of mankind, created in the past centuries and in contemporary art.

In the XVI century, the great Dutch artist Rembrandt van Rijn, created his brilliant painting "Return of the Prodigal Son" which has great educational values for youth. The son, claiming his share of the inheritance, left his parents without receiving their blessing. He spent his legacy on gambling and merry feasts. After impoverishment, he returned to his home, to his father, blinded by grief.

In the painting, the son kneels, begging for the father's forgiveness. His head and feet are covered with ulcers; he put on worn-out clothes, which once rich. The blind father, having inclined to the son, strokes his shoulders. He forgives him. This painting serves as a great

¹⁸⁹ Ber A.I. Chingiz Aitmatov: "... the world as a complex mosaic of national cultures of East and West". [Electronic resource]. Access mode: https://infourok.ru/chingiz_aytmatov_mir__kak_slozhnaya_mozaika_nacionalnyh__kultur_vostoka_i_zapada-374251.htm

example of the irrationality, self-will of youth and forgiveness of fathers and educates the youth in a spirit of respect for the older generation.



Rembrandt van Rijn. Return of the Prodigal Son. XVI century.

It is possible to give an example of expediency of cooperation of people in achieving a common noble goal. In the miniature by the great artist Kamoliddin Behzod "Construction of Havarnak Castle", the idea of uniting people, setting a noble goal – construction of building of the future, sounds. At the heart of the miniature, deep philosophical thought is put. Only by uniting, mankind can build a common house on the planet Earth. In music there is a paraphrase to the miniature - the fourth part of Beethoven's ninth symphony, which encourages people to unite and cooperate. It is the anthem of the European Union.

The tragedy of mankind is when mothers give lives of their sons to war. Enmity takes away from mothers the most precious thing in life - their children, causing them great grief. Not without reason the great poet Alisher Navoi called in his poems "*Understand, people of the entire world: enmity is a bad business, live in friendship among yourselves - there is no better destiny*"¹⁹⁰.

Perhaps this was thought of by both the sculptor Michelangelo Boannorroti in the High Renaissance in the XVI century, and our contemporary, Uzbek sculptor Ilkhom Jabbarov. They created their works, on the essential foundation of which there are mythologems "Pieta"

¹⁹⁰ Alisher Navoi - Poems.

("Mourning") and "Motamsaro Ona" ("Grieving Mother"). If to carry out a diachronic study of these sculptural monuments created in different centuries, but reflect a single thought - one idea, we will see that both mothers are in deep sorrow for the lost sons. Monuments are created in different materials - "Pieta" in marble and "Matomasaro Ona" in bronze. These materials are considered durable. They served to reveal deep intentions of the masters of fine art. The works of "Pieta" and "Motamsaro Ona" are, one of the most famous and esteemed by the peoples of Italy and Uzbekistan, sculptural monuments.



**I.Jabbarov. Monument of Grieving Mother
on the Square of Memory and Honor. 1999.**

In an interview Ilkhom Jabbarov said: "The mother depicted by me is not only a woman waiting for her son from the war, she is an aggregated mage of a mother. In wartime, mothers were for their children also in their father's place. It is not accidental saying that the future of the nation is in the hands of mothers. Today, for all our achievements, we bow to Mothers who, despite their fragility, were not afraid to sacrifice themselves for the sake of their children's future. And annually in the "Day of Memory and Honor" thousands of Tashkent citizens bring flowers to the memorial of the "Grieving" or "Waiting" Mother in order to pay tribute to her endless love, patience and courage"¹⁹¹.



¹⁹¹ Rakhmatova D. Ilkhom Jabbarov told about the secret of the monument "Grieving Mother". [El. res]. Access mode: <http://m.ru.sputniknews-uz.com/society/20170510/5374368/Djabbarov-Skorbyashaya-mama-pamyatnik.html>

CONCLUSION

The monograph sets the task of recreation of an overall picture of development of the historical genre in the culture of Uzbekistan, which accumulated the best works created by famous masters of fine arts in the second half of XX - early XXI centuries. These works, being cultural phenomena, entered the spiritual and material treasury of Uzbekistan and for more than half a century they cultivate spirituality and culture at the people. Various creative assignments of artists to distant villages, regional centers, various institutions, plants and factories in order to collect material for the works about the people's life, was not an exception, but a rule, that's why the truth of life reflected in these works is reliable and persuasive. Perhaps exactly this caused the fact that the halls where the art exhibitions were opened were crowded, enjoyed success and were visited by a lot of people. They came to see the life of the people shown in these works of art.

It was not an exaggeration when such well-known theorists of art as: R.Taktash, L. Shostko, T. Makhmudov, A. Umarov, D.Saidov and R. Yeremyan said, that portrait art, as well as fine art in general, was raised in the second half of the XX century. This rise markedly subsided by the end of the XX century. Perhaps this was due to the loss of illusions about imminent "approach of communism" that was dispersed among the people. People of intellectual and creative work thought about their creative ways in art. Many life priorities changed actively, life views were reformed. At the beginning of the last decade of the XX century, the Soviet state collapsed and the people of the Republic of Uzbekistan, like the peoples of other republics, which were a part of the USSR, gained independence.

Masters of fine arts finely and deeply understood and directly perceived the spiritual integrity of the culture of their time and intuitively penetrated into its life, sympathizing in everything with the people who experienced the stage of construction of "developed socialism". The breadth of views on life and vocational education helped them to create, by virtue of their talent, the works that were perfectly executed and became the property of culture of our country. Each of these works was unique and individual, as well as their authors, who possessed a unique emotional mentality and various life experiences - not ordinary personalities, with original thinking.

The patriarch of Uzbek landscape painting Academician Ural Tansykbaev said that "authors of works themselves are the generators of ideas". This can explain the development of realistic fine arts, and not only it, but art, literature and science in general in the second half of the XX century. "The desire to leave in a definition only the signs common to all forms and types of culture, can make the definition schematic and little informative, and searching for any regularities depersonalizes the history of culture, because in each case it is unique!"¹⁹². The natural process of the growth of national identity in the late XX and early XXI centuries, return to spiritual sources of the people, to its roots, was reflected in the culture of Uzbekistan. This process gave impetus to creation of works of the historical genre of fine arts visually showing the events of distant eras.

In 1997, the decree of the First President of the Republic of Uzbekistan Islam Karimov on creation of the Academy of Arts was issued. "In order to careful storage, study, enrichment of unique traditions that were formed on the territory of Uzbekistan from the ancient times and the school of fine arts, which won worldwide fame. Representations and promotion in the world of masterpieces of national fine art, applied art, miniature art, their wide use in strengthening the feelings of national pride, loyalty to the Motherland and ideas of independence, creating a system of art education in accordance with the requirements of the

¹⁹² Akhmedova E.R., Gabidulin R. Culturology, world culture.

time, training highly qualified specialists, further improvement of academic and research work"¹⁹³.

This decree initiated radical changes in the fine arts, academic research work and in the field of art education. It strengthened in society the status of masters of fine art, inspiring them to create works of art that enriched the culture of our country. It is important to note that in Uzbekistan, the historical genre, like other types of fine arts, received a new round of development during the years of independence. Social transformations in Uzbekistan had an impact on the ideological and thematic basis, on the nature and artistic level of the works of the historical genre of fine arts.

In many respects the achievements of the fine arts of the period of independence of our country, all its spiritual and artistic searches, were connected with the achievement of independence by our people and are the product of it. Many masters of fine arts, having left narrow subject theme, began to create historical works reflecting the key events in construction of statehood in the history of Uzbekistan. There is a social need to revise the national history, including its "Forgotten Pages". It gave impetus to creation of works that faithfully reflect our history. It became necessary to conduct an objective theoretical study of the cultural heritage, in particular the works of the historical genre of fine arts in the culture of Uzbekistan created in the period of independence.

At present, there is an urgent task to educate the younger generation with rich spiritual world, which needs ideals of personalities from national history. And therefore creation of art, historical works of the fine arts, their theoretical research and their promotion is important, because they feed mind and soul of the viewer directly. The richer the historical and thematic content and aesthetic beauty of works of historical genre, the more acute is the task of their study by young people.

The work "Uzbekistan on the threshold of the XXI century, security conditions and guarantees of progress" by the First President of the Republic of Uzbekistan Islam Karimov emphasizes that: "An important place in the process of revival and growth of national self-consciousness and national pride is the historical memory, restoration of objective and truthful history of the people, the native land and state territory... Spiritual revival is the emergence of a new generation of creative intelligentsia, whose thinking is determined by the spirit of independence. In our understanding, rejection of old frozen dogmas is not a rejection of its historical past. It is a rejection of one-sidedness and narrowness of thinking"¹⁹⁴. Creativity of such famous masters of fine art of the period of independence, as M.Nabiev, A.Ahmedov, C.Akhmarov, N.Kuzybaev, A.Abdullaev, R.Charyev, T.Kuryazov, I.Dzhabbarov, G.Mirtozhiev, A.Ikramjanov, B.B.Jalalov, J.Umarbekov, S.Rakhmetov, A.Mamatova, S.Abdullaev, A.Alikulov and others, are deeply rooted in the idea of Independence and freedom of the Motherland. These ideas are the key to their creativity.

The works of the historical genre, being the works created for ages, contain the truth about the events that took place in the past centuries and about great personalities who glorified our Motherland with their activities. These works serve to the succession of our culture from generation to generation. They contain information about all significant, that was created in the culture of our country, form a harmoniously developed, deeply and unconventionally thinking youth, possessing aesthetic taste. The head of the state, the first President of

¹⁹³ Decree of the First President of the Republic of Uzbekistan. On the organization of the Academy of Arts of Uzbekistan. Vestnik, No. 1 (25), 1997. p. 50-55.

¹⁹⁴ Karimov I.A. Uzbekistan on the threshold of the XXI century security conditions and guarantees of progress. Analysis of the concepts of national and spiritual formation of the people. [Electronic resource]. Access mode:<http://bad915.narod.ru/osn/1.html>.

Uzbekistan Islam Karimov, paid much attention and care to the development of national art, which serves as an important factor in the growth of self-awareness, the revival of spiritual values and traditions, the education of the population, especially the youth in the spirit of patriotism and respect for our history, love for the Motherland, fidelity to the ideas of independence.

These works help the people to realize themselves as heirs of our culture and make an important contribution to education of enlightenment and spirituality at the people. The youth must consistently get acquainted with the works of fine art created in the historical genre already in schools. So it is necessary to teach the understanding of fine arts in the culture of Uzbekistan. In the developed countries of the world, young people well know not only their great writers, scientists, politicians, but also their famous artists and their great creations. Developed people are powerful by harmoniously developed individuals, and the country by their citizens. Noble ideas, directly find the way to the hearts of people. They are the content of works of art, beautiful poems and music.

Slowly, from sketch to sketch, from draft to draft masters of fine art move to the realization of their goal - to create their own works. In the process of creative searches, they try to combine the visual language of the East and the West, create synthesis and harmony by means and methods of artistic representation, which greatly enriches the images created by them in plastic, color and composition. So gradually works appear and become key in the fine arts in the culture of Uzbekistan. Rethinking of the principles of decorativeness in the art of Central Asia in the work of modern fine arts masters brings special originality in their works of the historical genre and serves as an impetus for its development at the present stage.

Study of their creativity and historical, cultural and artistic analysis of these works from the point of view of features of the historical genre and the principles of the theory and history of culturology, fine arts, is extremely important. This gives an impetus for creation of new works in the historical genre of fine art with new ideological essences and historical and thematic contents. Reflection of major historical events and images of national heroes in the language of classical art schools has ensured a qualitative breakthrough in the development of this genre in the fine arts. Works of historical genre in the culture of Uzbekistan help the viewer to understand the history of the people and thereby educate him.

The defining features of historical works in contemporary Uzbek art in the culture of Uzbekistan was their documentary nature, authenticity of the facts, which is a consequence of the informational fullness of the modern world. The breadth of coverage of historical events, specific character of the images, and expressiveness of the visual means puts the works of historical genre in the fine arts in a particularly significant place among its other species. Synthesis of modern knowledge with artistic experience of past eras has its own dialectical feature. It is both an organic unity of expressive means, and the comprehending process of all possibilities inherent in the artistic traditions from which modern masters of fine art make a start.

"Cultural sciences, art history, philosophy, history – there is such a huge list of connected specific fields and theoretical concepts... Indeed it is a real world outlook polyhedron! Boundaries between its segments are often transparent and unnoticeable, its planes turn one into another smoothly, and edges flow in logic correlation. It is hard to find an entity more mysterious by its form, rich by its inner content and equal in every of its parts than the array of human knowledge about himself and the world around. It is difficult to call the system of human knowledge a diamond – aesthetically and geometrically perfect polyhedron. The diamond embodies an absolute harmony.

On the other hand, our knowledge about any objective entities will inevitably be relative and have limited trustworthiness. At the same time an inexorable logic of cognition is not in possession of truth but in importance of the process of understanding itself – a progress towards the true knowledge. Truth as a qualitative attribute of the purpose of cognition often has strategically important but at the same time ephemeral significance. The process of cognition is an everlasting evolutionary dynamics, in which the elements of truth act only as temporary formations of sense, intermediate stages and starting points for further development...

But why is such a global and general characteristics of epistemology mentioned in connection with the above-stated systems of knowledge? Obviously because it is possible to reasonably characterize and systematize all the hierarchy of human knowledge in its rational and irrational parts from the point of view of cultural sciences, art history, philosophy and history. These fields of cognition are not an intellectual basis of human live, but they keep and interpret the past, explain the present and make forecasts for the future"¹⁹⁵.

Professional representation of images of historical figures and events in the historical genre of fine art works in the culture of Uzbekistan depends on the artist's creative individuality, the breadth of his worldview and depth of his knowledge in the humanities. The problem of creating works on historical topics is that they need to be created in a highly professional, literate language, revealing their ideological essence. Oscar Niemeyer, an outstanding architect of the XX century, wrote: "Only the masters with sharp thought, clear aspirations, high technique and capable to realize the need of their creativity for humanity are wanted"¹⁹⁶.

Great achievements in the works of masters of fine art on historical topics are associated with a deep study and understanding of national history, as well as culture and history of the world fine art. On this basis, Uzbekistan's own school of historical genre of fine arts was created. Nowadays, it is goes through one of the difficult stages of formation. The degree of its maturity is evidenced by works of fine art created by graduates of this school. Due to the fact that they were created on a professional and artistic level, they are exhibited in various museums and galleries. Wherewith:

1. The number of excursions to the State Museums has increased: Namely to, the Museum of History of Uzbekistan; the Art Museum; the Museum of Memory of Victims of Repression; the Museum of the History of the Temurids, where portraits of the governor Amir Temur and the Temurids are permanently display and the Literary Museum of Alisher Navoi.

2. Dozens of works of the historical genre by masters of the fine arts created during the years of independence began to be exhibited in the regional museums;

3. Museums displaying works by masters of the fine arts on the history of the country and people, are created in many state institutions, including governmental ones: the Senate, the Ministry of Defense, universities and other institutions.

This indicates the increased role of the historical genre of fine arts in the culture of Uzbekistan for in spiritual and aesthetic education of the youth. Proceeding from all aforesaid, it can be concluded that for 26 years of independence, the historical genre of the Uzbek fine arts developed most actively. In the majority, historical works represent a great artistic and aesthetic value and have deep philosophical and ethical content. In the generally recognized works created in the second half of the XX and at the beginning of the XXI centuries in the

¹⁹⁵ Morgan T. From Papyrus to Hologram: Modern Art in the Context of Evolution of Culture. 2013. p. 5. [Electronic resource]. Access mode: <http://files.gisap.eu/sites/files/digest/42-43-conference.pdf>

¹⁹⁶ Niemeyer O. Architecture and Society. - Moscow: Progress, 1975. p. 123.

historical genre of fine arts, the tasks of problems of spiritual, moral and aesthetic education of the youth are solved.

The younger generation, who gets acquainted with historical works, develops in two planes: intellectually and emotionally, as in these works of fine art the great deeds of historical figures are immortalized. They cut fire in the human soul and fuse together the intellectual and emotional energy.

Undoubtedly, our youth, getting acquainted with the important historical events reflected in historical works of fine art and seeing images of our great ancestors, will necessarily study their scientific and literary creativity, and at the same time will themselves be brought up as harmonious, educated persons, capable to creativity and creation.

Academic, realistic school has retained a leading place in the fine arts, and the historical genre has received a new round of development in the works created by the academic language in the period of independence. In these works, the truth about forgotten pages of history was revealed in large volumes. Dozens of historical works of fine art in the culture of Uzbekistan, created by Uzbek masters of fine art, have shown this truth. Proceeding from the aforesaid, we can conclude that the main task of fine art is to serve as a spiritual guide in the education of a man with developed intellect, deep sense of responsibility for the survival of his people and humanity as a whole!



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Chapter III

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66. Kamoliddin Behzod. Portrait of Hussein Baykara. XV century.
67. The State Museum of History of the Temurids of the Academy of Sciences of Uzbekistan.
68. Malik Nabiyev. Portrait of the ruler Amir Temur. c/o. 120x95. 1994. The State Museum of History of the Temurids.
69. Akmal Ikramdzhonov. Portrait of Mirzo Ulugbek. c/o. 120x95. 1999. The State Museum of History of the Temurids.
70. Akmal Ikramdzhonov. Portrait of Mirzo Ulugbek. c/o. 86x81. 1993. The State Museum of History of the Temurids.
71. Aziza Mamatova. Portrait of Mirzo Bobur. c/o. 120x95. 1999. The State Museum of History of the Temurids.
72. Erkaboy Masharipov. Portrait of Umarshah Mirzo Bakhodir. c/o. 120x95. 1999. The State Museum of History of the Temurids.
73. Sh.Bakhreddinov. Portrait of Abdullah Mirzo. c/o. 120x95. 1999. The State Museum of History of the Temurids.
74. Sobir Rakhmetov. Sultan Ahmad Mirzo. c/o. 120x95. 1999. The State Museum of History of the Temurids.

75. Alisher Alikulov. Portrait of Sultan Khalil Mirzo. c/o. 120x95. 1999. The State Museum of History of the Temurids.
76. Akmal Nuriddinov. Bobur Mirzo. c/o. 120x100. 1996.
77. Akmal Nuriddinov. Bobur Mirzo. c/o. 110x90. 1996. The State Museum of History of the Temurids.
78. Javlon Umarbekov. Portrait of Amir Temur. c/o. 125x100. 1996.
79. Javlon Umarbekov. Portrait of Mirzo Bobur. c/o. 125x100. 1996.

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80. Engraving by Jan Hevelius. Catalog of stars. XVII century.
81. M.Azlarhodzhaev, B.Alimzhanov, Sh.Bakhreddinov. Mirzo Ulugbek and his school. c/o. 200x220. 1996. The State Museum of History of the Temurids.
82. Alisher Alikulov. Amir Temur's fight with Tokhtamysh. c/o. 150x230. 1996. The State Museum of History of the Temurids.
83. Alisher Alikulov, A.Aghakhanyan and Z.Gulmetov. Amir Temur in world history. L. 4m/12m. 2001. The State Museum of History of Uzbekistan.
84. Sagdulla Abdullaev. Uzbek Renaissance. c/o. 170x150. 1997.
85. Sagdulla Abdullayev. Alisher Navoi and Husain Baykara in Herat. c/o. 170x150. 1991. Art Exhibition Directorate.
86. Javlon Umarbekov. Lord of the Seven Planets. л\м. 200x500. 1995. The State Museum of History of Uzbekistan.
87. "Sanoya nafis" association. T.Boltabaev, Kh.Nazirov, F.Kamolov, S.Karabaev. Painting dedicated to the governing of Amir Temur in the Museum of History of the Temurids. 1/t. 200 sq.m. 1996. The State Museum of History of the Temurids.

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88. Ilhom and Kamol Jabbarovs. Monument to Amir Temur. 1993. Tashkent city.
89. Jalaliddin (Ravshan) Mirtojiev. Monument to Mirzo Bobur. 1993. Andijan city.
90. Jalaliddin (Ravshan) Mirtojiev. Monument to Mirzo Ulugbek. 2004. Riga city.
91. Jalaliddin (Ravshan) Mirtojiev. Monument to Alisher Navoi. 2004. Tokyo city.
92. Aziza Mamatova. Shah Bobur Mirzo. 2017.
93. Eynul Aliev, Nodar Bondzeladze and Vasiliy Degtyarev. Monument to Alisher Navoi. 1991. Tashkent city.
94. Anvar Rakhmatullaev and Leonid Ryabtsev. Monument to Mirzo Ulugbek. 1994. Tashkent city.
95. Bakhodir Jalalov. Under the dome of eternity. 1995.

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98. Aziza Mamatova. Dialog. c/o. 70x90. 2018.

99. Tura Kuryazov. Sultan Jalaliddin Manguberdi. c/o. 100x80. 2001. The State Museum of History of Uzbekistan.
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105. The State Museum of History of Uzbekistan at the academy of Science of the Republic of Uzbekistan.
106. Alisher Alikulov and his colleagues. Popular uprising and movement of the Jadids. L. 4m/12m. 2001. The State Museum of History of Uzbekistan.
107. Aziza Mamatova. Usman Nasyr. c/o. 100x80. 1990.
108. Aziza Mamatova. Abdullah Kadiri. c/o. 100x80. 1989.
109. Aziza Mamatova. Abdulhamid Chulpan. c/o. 100x80. 1992.
110. Aziza Mamatova. Jaloliddin (Ravshan) Mirtozhiev. l\o. 100x70. 2017.
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113. Memorial complex museum "Shahidlar khotirasi" - "To the memory of the victims of repression" of the Academy of Sciences of Uzbekistan.

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115. Aziza Mamatova. Muhammad Yusuf. c/o. 140x100. 2014.
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ABBREVIATIONS

c/o – canvas, oil; t/c – tempera, canvas; l/o – levkas, oil; l/t – levkas, tempera; L – levkas.



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