



## THE END OF THE 20TH CENTURY THE BEGINNING OF THE 21ST CENTURY UZBEKISTAN MAGNIFICENT SCULPTURE

Pulatov Dilmurod Saymamutovich

Associate professor of Namangan state university.

Ubaydullaev Makhmudjon Akhmadjonovich

Teacher of Namangan state university

**Annotation:** This article provides detailed information about the changes in the direction of sculpture, the activities of sculptors who contributed to the direction of sculpture, and the works they created.

**Keywords:** fine art, sculpture, culture, artist, direction, painting, modern style, art, work, technology, international exhibition.

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts[1]. In particular, in May 30, 2019 “On the organization of the activities of the state museum-reserves Sarmishsay”, “Shakhrisabz”, “Termez” and “Kokand” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [2], 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD - 4688 of May 26, 2020 “Culture Decree No. PD-6000 of May 23 [3], Decree of the President of the Republic of Uzbekistan “On measures to further increase the efficiency of the field of fine and applied arts” dated April 21, 2020 No. PD-4688, Decree of the President of the Republic of Uzbekistan “On additional measures related to supporting the entrepreneurial activity and employment of young people, their social protection and meaningful organization of their free time” 20th of 2021 Decree No. PD-6208 of April. It is known that the 20th century was a period of sharp changes in the art of Uzbek music, “unconventional” compositional creativity and new forms of concerts appeared. In this regard, the concept of “variety” entered our circulation in musical culture.

In Uzbekistan, in the new historical period that began at the end of the 20th century and the beginning of the 21st century, noteworthy creative changes were formed in sculpture, along with other types of art. A new qualitative phase, different from previous methodological approaches, has been opened. Such changes in artistic life created the necessary creative environment for the development of Uzbek fine art, including sculpture. The composition can be found in music, theatre, photography,





literature, and all kinds of fine arts.[4] Monumental sculpture, which expresses feelings such as honoring national values and being proud of the rich cultural heritage of the past, began to develop. Great attention was paid to the enrichment of the shaped with a national approach and to ensure the compatibility of the composite structure with the modern space. "It should be said that during the former Soviet regime, this field became the most ideological type of art".[5] Since the 1990s, the principles of the previous creative approach have been abolished, and the foundation of a new stage based on the folk model has begun to be established.

Contrary to the custom of the old system, the installation of monuments with a national image not in public institutions, but in open spaces such as city centers, main streets, and parks has had a positive impact on the national importance of the industry. The fact that the statues representing the personality of our ancestors were embodied in front of everyone's eyes expanded the public imagination of our ancestors and cemented their exemplary image in the memories. In particular, the magnificent works created in harmony with the architectural domes increased the sense of national sculpture while ensuring the artistic harmony of the past and the present. This situation indicates that new creative changes are taking place in the majestic sculpture of Uzbekistan since the 1990s. The main criteria for development are the figurines of the second type of local sculptors, decorative ornaments and garden sculptures [6].

After the establishment of the Academy of Arts of Uzbekistan in 1997, the process of development in sculpture in harmony with the active directions of world art accelerated. Among the sculptors, it began to be seen that they strive to open the world of images with the help of new plastic forms and materials. They are rushing to create works that are completely free from traditional sculptural features - they are prone to modern environment, new technical development and changes in people's thinking. On the one hand, this situation affects the narrowing of the scope of the realistic direction, but on the other hand, it is in line with modern development. From the above, it can be understood that the current period of creative renewal has created a tendency to develop a national direction in monumental sculpture, and in the field of easels, to absorb the experiences of the global artistic process in the local area, and created the necessary opportunity for the future development of both types.

It is known from the world sculptural experience that plastic monuments serve to express the great figures of the people, the vision of the events corresponding to a certain historical period, and the advanced ideological propaganda of the society. Therefore, these methodological approaches initiated by them can be evaluated as a major change achieved in modern easel sculpture.[7]





The majestic sculpture of the 1990s is based on this goal and expresses the ideological concepts of the new cultural life. New requirements in creativity, methodological approaches, and especially the serious feeling by sculptors of working in accordance with modern standards, brought new talents to the surface. In particular, Ilkhom Jabbarov, Kamal Jabbarov, Jaloliddin Mirtojiev, Anvar Rakhmatullaev stand out among them. In this regard, it is worth noting that the creation of elaborate works of professional skill is more characteristic of the work of Ilkhom Jabbarov and Jaloliddin Mirtojiev. Based on a new creative opportunity, they embodied the image of Amir Temur, which has been a problem for many years, as well as objectively interpreted the statues of thinkers such as Alisher Navoi, Shakh Mashrab, Mirzo Ulugbek, Mirzo Babur, and the spirit of the local school was revived. Uzbekistan has achieved a high level of creative development in the distant past.[8]

Jaloliddin Mirtojiev, who became known in the 1990s for his monumental sculpture, achieved good results in a short period of time. During his career, he formed creative qualities such as the proportion of form and idea, fluency of artistic expression. In the work of Jaloliddin Mirtojiev, the forms are rather free, rich in plastic movement, and the compositional solution of the overall image is worthy of attention, while the images are directly related to important pictures from the past life. In the 1980s, under the guidance of the experienced sculptor F.Grishenko, he perfectly mastered artistic education, which became fully visible in his works. In addition, there are many artists who have made a significant contribution to the development of 20th century Uzbek painting.[9]

Although it has entered the field of creativity since the 80s, the period of its main maturity corresponds to the 1990s. He worked effectively in both areas of sculpture - majestic and easel type, and showed the expressiveness typical of poetry in his works. Recently, he fulfilled orders for Russia ("Khazrat Navoi" 2002, "Mirzo Ulugbek" 2002), Japan ("Alisher Navoi", 2003), China ("Kamoliddin Bekhzod", 2003). In the new historical period, "Zakhiriddin Mukhammad Babur" (Andijan, 1993), "Abdulla Kadiri" (Tashkent, 1994), "Cholpon" (Andijan, 1997), "Abdurauf Fitrat" (Bukhara, 1997), "Elbek" (Tashkent, 1998) made large sculptures worthy of attention. Alakhusus, during the authoritarian system, the monuments named after the victims of repression, such as Abdulla Kadiri, Abdulkhamid Cholpon, Elbek, Abdurauf Fitrat, who were worried about the future of the country and national culture, and were martyred on this path, are clearly distinguished by their inner feelings. The statue of Abdulla Kadiri depicts the tragic fate of our compatriot on the way to the future of the country and the terrible scene in his life. According to the compositional solution of the work, the hero is combined with the images of the ruins of the building where he



was martyred. His facial structure is infused with a sad look and gloomy mood expressions. The artistic expression of the monument, created on the basis of specific sources, reveals the image of a bigoted person who sacrificed himself for the future of national statehood in the Shura system.

J. Mirtojiev's monument "Cholpon" is one of such expressive works. "He is depicted as sitting on a huge cut maple tree, which has a symbolic meaning according to its ideological content - it represents the national culture, heritage and pride of our people, who have been trampled by the years of repression."

It can be said that the creative environment of the period was an important factor in the formation of sculpture in the local area and stimulated the emergence of unique artistic expression ways. Under the influence of new creative opportunities, the following approaches were formed: in the image of rulers - to express a heroic image, in the image of intellectual scholars - to create a perfect personality. In both approaches, enriching the interpretation of images with national character, searching for an appearance in accordance with solemn ceremonies was shown as the main task. Depicting the image of our righteous and brave ancestors in the form of warlords is one of the priority directions in the 1990s. The birthdays of our great figures, which are celebrated with great pomp, naturally require creators to search accordingly. Accordingly, they focused on expressing the symbol of power and glory in a heroic image. In this regard, the creative approach of Ilhom Jabbarov and Kamal Jabbarov is of special importance. It would not be wrong to say that the Amir Temur monument, erected in 1993 in Tashkent, and in 1996 in Samarkand and Shakhrizabz, is a vivid example of the change that occurred in the new historical-ideological life. Among them, the statue in our capital stands out with its glorious image. Based on the requirements of majestic art, this monument was created to make it easy to fully perceive the figure of Sohibkiran from near and far. In his creative approach, the public gaze of the new era, festive atmosphere was taken into account and the spirit of independence was deeply expressed.

The compositional interpretation of the statue, carried out in accordance with the ideological solution, represents the idea of victory in its general structure. The figure on the right side of the sculpture (from the front view) can be called the characteristic center of the proportions of a specific plastic form. Also, a remarkable artistic solution can be observed in the front and left half-views. The monument's stately and dignified appearance is clearly visible from the right angle. The image of a patriot and just ruler is revealed in the noble appearance of the great person.

The statue of Amir Temur installed in Samarkand was made based on the work of the well-known artist Malik Nabiev, which was accepted as a standard (confirmed to be





close to the original), and several deep meanings were embodied in the structure of the artistic composition. The exquisite decorations on the Sahibqiran's dress, along with the dedication to the statue, point to the high level of development of art and culture of the Timurid period, and the connection with the personality of its main patron, Sahibkiran. Also, the statue of Amir Temur in Oksaroy deserves attention.[10] It is also depicted in a majestic form, like a statue in Tashkent. Amir Temur's three large statues in Tashkent, Samarkand and Shakhrisabz have different views and ideas, and the artistic repetitive aspects of the monuments can be felt in their portraits. Also, each of them was distinguished by its own expressiveness. In these statues, the virtues characteristic of Amir Temur's image are widely visible, and in his wise look at our generations, the spirit of returning to the country and freeing him from the oppression of inappropriate thoughts written on the pages of history can be felt. These works, executed in harmony with the idea of independence, are a vivid expression of the ideological life of the time.

A lot of work has been done to engrave the statue of Jalaliddin Manguberdi and install a statue. Dozens of authors created projects and presented them to the jury. The project executed by the sculptors Ilkhom Jabbarov and Kamal Jabbarov was approved and the statue was created based on it. The artistic expression of this statue, according to the request of the order, depicts the figure of a skilled warlord symbolically in the shape of an eagle, on the top of a mountain. That is why the statue of Jalaliddin Manguberdi resembles a three-dimensional figure of an eagle in terms of its compositional structure. The plastic sculpture is divided into the inner expression of the image and represents the main idea, the symbol of courage. It is not for nothing that the symbolic architectural monuments of old Urgench take place in the background. The embodiment of Jalaliddin Manguberdi in a triumphant image in front of the motherland, which is expressed based on a symbolic image, points to the liberator of the country. This feature of the monument is a symbolic image for all persons responsible for the protection of the homeland in our society. From this point of view, this statue can serve as a suitable educational tool for the defenders of the homeland to reach their spiritual maturity and to form the qualities characteristic of our historical heroes.

The above-mentioned works of Ilkhom Jabbarov indicate that in his work, the compatibility of the image solution with the life appearance, the elevation of realistic traditions to the leading position, as well as the features of paying great attention to the grandeur of the sculptures attract special attention. In particular, the attempt to creatively analyze and apply the heritage of ancient and Renaissance sculptors can be felt through the plastic composition of their works.





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