

## Interpretation of Historical Images in Uzbekistan Sculpture

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**Annotation:** The article examines the issues of the formation of modern approaches in the creative process of the sculpture of Uzbekistan at the end of the 20th century and the beginning of the 21st century. The activities of leading creators are studied. The great majestic monuments erected in our country have been artistically analyzed. The new stage of creative development in easel sculpture has been scientifically researched.

**Keywords:** sculpture, majestic sculpture, light-shadow, shape, volume, composition, traditional, monument, relief, direction, stage, artistic interpretation, symbol, plasticity, dynamics, image, portrait, image, anatomy, plaster, concrete, bronze, copper, fireclay, ceramics, decoration, relief, relief image.



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The sculpture of Uzbekistan, which was formed within the framework of the art of multinational peoples until the 1990s of the 20th century, underwent creative changes in the new historical period. A period of national economic renewal has appeared in the industry, opening the way to a new quality stage.

It is known that the sculpture of our country was formed in the last century based on the ideological needs of the former regime. In the created works, the image of “heroes” who are alien to our national space and have no connection to our historical past, no matter how thorough their professional skills and creative experience are, was leading. Although there are images of the national theme among the monuments, their plastic solution lacked a deep interpretation to depict a typical character. Therefore, despite the fact that many statues were erected in our country at that time, it was difficult to find one worthy of evaluation by the criteria of a national school. “It should be said that during the former regime, this field became the most ideological type of art” [1. P -148]. Moreover, in the most prestigious monuments, the images of those who were familiar to our national life, even “who were completely indifferent to the life and values of our people, who never set foot in Uzbekistan” [2. P-148 ]. Only after Uzbekistan gained independence in 1991 and began to freely dispose of all areas, such fake majestic statues installed in public-central squares were abolished.

At the same time, the necessary creative demands and needs for the perspective of sculpture appeared. Depicting the figures of our great ancestors, who had a strong influence on world science and enlightenment in the distant past, in an image full of national pride, became the demand of the time, and in this regard, large statues were created on the order of the state. In Uzbek sculpture, the main goal was to embody the atmosphere of the new era in the ideological

content and artistic expression of the majestic works, to depict the image of a perfect person, a just ruler and a thinker more “vividly” than the previous historical figures. National pride and respect were instilled in the magnificent statues of our ancestors [ 3. P - 2.].

In the period of independence, in the sculpture of Uzbekistan, the old principles of approach were abolished, and the rise to a new stage based on the folkloric interpretation began. New creative demands, methodological approaches, and especially new talents operating according to modern standards have appeared. They skillfully expressed the spirit of the times in their works and rose to a new creative stage. In particular, Ilhom Jabbarov, Kamal Jabbarov, Jaloliddin Mirtojiev, Anvar Rakhmatullaev can be mentioned here.

In the years of independence, the creation of magnificent statues honoring the memory of historical figures took a large place. Alisher Navoi, Boborakhim Mashrab, Amir Temur, Mirzo Ulugbek, Mirzo Babur, Al-Farhgani, Jaloliddin Manguberdi, Alpomish and other magnificent statues have been erected in the country’s attractions. The first example of this type of artwork is the Alisher Navoi statue (creators: Eynula Aliyev, Nodar Bandzeladze, Vasiliy Degtyarev) installed in the Alisher Navoi National Park of Uzbekistan in Tashkent in 1991. In the monument, gentle behavior and hand gestures of the saint, as well as a perfect figure of a person in harmony with his spiritual world, are revealed. This monument, placed in the most peaceful place of the park in harmony with nature, was made in honor of solemn public holidays. In the artistic solution of the sculpture, the first researches embodying the environment of the new era and different from previous creative approaches are observed.

In the period of independence, portraying the image of our just and brave ancestors in the form of warlords became especially important. The images of these statues reflect the expression of power and glory. In this regard, Ilhom Jabbarov’s sculptures named after the image of Amir Temur attract attention with their unique creative approach. Monuments of Amir Temur erected in Tashkent in 1993, and in Samarkand and Shahkriyabz in 1996 became a bright example of Uzbek sculpture of the new era. The statue of Sakhibkiron, erected in Tashkent, is especially distinguished by its magnificence. The statue is depicted with a dignified and dignified face, and the figure of a patriot and a just ruler is interpreted in it. The artistic expression of the statue is rich in deep meanings. For example, the symbolic meaning is embodied in the fact that the general is standing on the horse with one hand stretched out wisely and holding the reins with the other. For example, holding the horse's reins in Sarkar: “This means holding a strong state system firmly in hand” [4. P. 148]. It was expressed that Amir Temur raised his second hand high and wished peace, happiness and prosperity to the people of the world.

Among the majestic statues built during the years of independence, the statue of Jalaliddin Manguberdi, erected in 1999 in Urganch, Khorezm, deserves attention. “A lot of work has been done to engrave the statue of Jalaliddin Manguberdi and install a statue. Dozens of authors created projects and showed them to the jury members” [5. P- 4]. The project executed by the sculptors Ilhom Jabbarov and Kamal Jabbarov was approved and created on this basis. According to the request of the order, his image is depicted in the shape of an eagle, on the top of a mountain. The main idea of the statue is the symbol of bravery and bravery for the defense of the country. The victorious image of the commander can be said to be a symbolic support for the defenders of the homeland on the way to protect the country.

In 1998, two magnificent statues (I. Jabbarov) were erected in the cities of Ferghana and Kuva in honor of our compatriot Al-Farghani, who lived in the Middle Ages. The monument was built simultaneously with architectural elements. In the statue, the thinker interprets his scientific heritage as a symbolic gift to society. The picture shows the figure of a thinker who has reached intellectual perfection. The statue in Kuva depicts the scholar’s scientific activity. In this image, which represents the thinker immersed in the ocean of imagination, it is noticeable that our compatriot devoted his life to scientific research.

Jaloliddin Mirtojiev also achieved good results in a short period of time. In his work, the artistic expression of form and idea became more fluid, he made compositions rich in form and dynamic character. He also made statues of our great ancestors on orders from Russia (Alisher Navoi), Japan (Alisher Navoi), China (Kamoliddin Bekhzod). On the basis of the order of the state, monuments named in memory of the victims of repression, such as Abdulla Kadiri, Abdulkhamid Cholpon, Elbek, Abdurauf Fitrat, who cared for the country's perspective and spiritual culture during the stable regime of the last century, and were martyred on this path created. These sculptures are clearly distinguished by their inner emotional richness. For example, the statue of Abdulla Kadiri (Tashkent, 1994) depicts the sad fate of the writer on the path to enlightenment 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, and the facial structure is infused with a sad look and a dull mood expression. A sense of hope for the future of the motherland is felt in the artistic interpretation of the monument.

Jaloliddin Mirtojiev's monument "Chulpon" (Andijan 1997) is one of such expressive works. According to the author's confession, "Chulpon is depicted as sitting on a huge cut maple tree, symbolizing the symbol of the national culture, spiritual heritage and pride of our nation, which has been trampled by years of repression". [6]. The poet's pensive gaze reveals the image of a haunted person with a sad face.

The above points indicate that there are three priority directions in Uzbek monumental sculpture: the first one is honoring the personality of great figures, the second one is honoring the memory of martyrs; the third is a symbolic composition. Each of them has its own creative character and ideological and expressive features.

The first direction: includes the image of the above-mentioned historical figures - great generals and scholars. Among such monuments, the figure of the saints, which was installed in harmony with the artistic tools typical of our national architecture, stands out. They are divided into three categories according to their stylistic direction: the first with a dome; the second with a semicircular tool; the third is sculptures with curved elements.

In this regard, the dome of monuments such as "Alisher Navoi" in Tashkent, "Al-Farghani" in Kuva, "Al-Marghilani" in Margilan and "Mother and child" in Nukus enrich the national image of the image. The series of semicircular monuments includes the statues of "Al-Farghani" in Ferghana, "Mourning Mother" in Nukus, "Ogahi" in Urganch, and "Mother and Child" in Ferghana, "Mourning Mother" in Andijan and Jizzakh. belongs to Among them, the characteristic aspect of the monuments under the dome can be seen in embodying the impressive appearance of the national environment by means of the rib-shaped blue dome typical of the architecture of the Timurid era, giving the statue classicism and elegance. In their example, a new direction can be felt, combining the combinations of sculpture, architectural tools and folk decorative art into one idea. In other words, the new methodological principle of the majestic sculpture of Uzbekistan during the independence period can be seen at the heart of these architectural works.

The creation of most sculptures in the unity of architectural elements is the result of the sculptor's and architects' ability to establish a creative relationship. Because, although architectural elements are used as an auxiliary tool for sculptures, the sculptures created in harmony with the architectural tool are built in harmony with the urban environment of the new era according to their general structure. They are erected in avenues crowded with people, and the organization of rest areas around them ensures "communication" between the sculpture and the viewer. Such works not only enrich the national image, but also increase the influence of artistic expression.

The second direction: according to the creative direction of the monuments commemorating the names of the martyrs, the restrained plastic expressiveness that evokes the feeling of memory, and the mental world of the image attracts attention with its tendency to painful experiences. In this

place, it is possible to highlight the memorial statues of Jaloliddin Mirtojiev in Tashkent, “Abdulla Kadiri”, “Elbek”, and “Chulpon” in Andijan. Approaching these images, the artist first of all tries to deeply feel their hard fate in mental agony, and also to instill in the sculpture that their lifelong dreams are aimed at the well-being of the nation today. Unlike historical figures, this type of sculpture illuminates the image of people who are mentally ill, sad and suffering.

The third direction: monuments with a symbolic composition also have a unique artistic solution. In it, as in the first principle, the expression of the ideas of national independence takes priority. Such monuments are composed of composite works based on a certain symbol. For example, “Arch of independence and virtue” in Independence Square, “Freedom” installed in the courtyard of the building of the Presidential Academy of State and Society, and “Khumo” installed in some regions and districts of the Republic (Tashkent, Samarkand, Namangan, Kokan, etc.) “bird” monuments can be cited as an example. Among them, the artistic-ideological and monumentality of the sculptural and architectural complex on Independence Square is particularly distinguished.

The monument shows the map of Uzbekistan separated from the globe as a symbol of independence. It depicts a major event in the history of our country. In particular, since 1991, the state of Uzbekistan has achieved its independent and free territorial borders, material and spiritual wealth, freedom, which is reflected in the majestic image of the Kurrai-zamin. This complex embodies state administration buildings around the square and their modern architectural solution in one whole. In the first plan of the complex is the Gate of Goodness, built in a very healthy and modern direction. This monument is in harmony with the architectural buildings in front of it. The map of Kurrai land and Uzbekistan depicted in the background, as well as the statue of mother and child, which is a symbol of love, are the main tools that complete the artistic integrity of the complex.

The vivid embodiment of the statues of our ancestors in front of our eyes expands our imagination about our ancestors, strengthens their blessed image in our memory. In the period of creative renewal, new tasks are being set, such as the development of a national direction in majestic sculpture, the assimilation and further activation of global artistic experiences in the local area, and a deeper search for modern non-traditional forms.

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