

## EXPRESSION OF REALITY IN MODERN UZBEK FINE ART

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**Abstract.** *This article presents information about the representation of reality in modern Uzbek fine art. In addition, the analysis of modern works of fine art was touched upon, the works were created by artists in a philosophical spirit, and the technique of work was also discussed. In addition, we expressed our opinion about the place of the philosophy of Uzbek fine art in the culture, art and life of our country, from the point of view of today. The historical artistic foundations of the emergence of categories of artistic consciousness in the visual art of the Renaissance period of Uzbekistan were measured by the criteria of intuition and logic given to the world views of the artists of the Islamic Renaissance period, and the works of contemporary artists of the Eastern Renaissance period, J. Usmanov, A. Nur, were studied.*

**Keywords:** *artistic image, stylistic direction, artistic plan, artist, works, image, self-awareness, color balance, imagination, images, thinkers, space, symbols, reality, opinions.*

### INTRODUCTION

In the artistic culture of the present time, the boundaries between art and other spheres are gradually disappearing, and effective cooperation processes are forming between them. This cooperation is especially evident in art and science and technology relations. The artist wants his opinions, feelings, and experiences to become the thoughts, feelings, and experiences of others, so that others see what he sees, and his spiritual property belongs to others. strives to remain a spiritual property. As a result of the wording, the artist achieves the transfer of his artistic plan to the artistic texture of the work. Therefore, the artistic image includes "soul".

Any artistic work, regardless of its stylistic direction, is evaluated by the level of influence of political, religious, and moral practices of that time in its creation and development. Since ancient times, art has been inextricably linked with religion, and since time immemorial, art and religion have formed a doctrinal unity.

There are many mediating links connecting art and social life. The artists of the ancient world created symbols that corresponded to their interests and needs. The phenomena of reality depicted on the rocks (for example, images of the worship of fire and the worship of various forces around the world in the Sarmishsay rock paintings) were replaced by strange animals and scenes of life.

### LITERATURE ANALYSIS AND METHODOLOGY

It is known that the category "Being" in ontology helps to find answers to important questions in the understanding of a person's identity and self: Who am I? What or who makes the world move? What is the purpose of the development of the world?

In the history of philosophy, "Being" has come down to us in many myths and legends. Farobi, one of the wise men of the East, refers to the relationship between "It is obligatory" and "It is possible" does. According to it, the natural, spiritual and spiritual life of a person is formed. According to Ibn Sina, the basis of existence is "Wujudi Wajib", that is, Allah. He says that it is inappropriate to look for the reason for its existence in other things. One of the most complex

themes in world visual art is the reflection of Islamic legends and narratives. In this regard, debates and disputes are still ongoing on some issues. In particular, opinions and views on the issue of Islam and art remain diverse. In this sense, the main beauty in depicting a person in Islamic art is the spiritual beauty of the being that surrounds him.<sup>1</sup>

Kamoliddin Behzod, the great artist of the East, approaches the problem of depicting human beauty in Muslim culture in a unique new creative way. The idea of Behzod's religious works was directly derived from the idea of Sufism and Sufism. The Sufis paid the most attention to the inner perfection of a person, not the outer one.

By the 19th and 12th centuries, Sufism, based on Islam, was widespread in Khorasan and Movaraunnahr regions. During these periods, directions of Sufism such as Kubroviya and Naqshbandiya were formed. In the last quarter of the 15th century, the teachings of Sufism were reflected in the Herat miniature. Local painters, craftsmen, builders, bathers, people fighting in the square, common people, Sufis and dervishes, and images of love are widely represented.

New principles of creating epic images began to take shape in the visual art of the years of independence. Artists began to create wonderful works by artistically harmonizing their views on religious, divine, universe, universe, nature, human, existence, and worship in their imaginations.

Sufism issues have not bypassed modern fine art. F. Ahmadaliyev's work "The Life of a Dervish" describes the lifestyle of dervishes and the issue of giving oneself to God and leaving the world. When we analyze the story of the work, the greatest miracle created by God is man. The world has become such that people's lives consist of various trials and struggles. It is appropriate that this work depicts an image that has chosen the second stage of the scale of the test, and is not pleased with the material blessings of this world, but with the efforts of faith and belief, intoxicated with the happiness of meeting the beauty of God in his heart. The image of a dervish is clearly depicted in the work, and the image has a plastic solution with the proportion of colors. The figure of a dervish is depicted in the center of the work, and around it is the attitude of Sufis to life and the world, his spiritual experiences are symbolically represented in small and large paintings in the form of fragments. This ensured the integrity of the work. Most of the paintings are depicted in a graphic style, depicting the life of dervishes, and the inscriptions in Arabic spelling can also be seen in the work. This indicates which dervish belongs to the sect and that they have a lot of knowledge. It is no coincidence that the dress of the dervish in the work is drawn in brown. After all, in the life of dervishes, brown clothes were mostly worn by sheikhs. The longer the dervish's dress, the stronger his faith. The width of the sleeves of his dress means that "worldly blessings are not kept in him." His inner jacket is white, which means his purity of heart. Dervish headdresses vary in shape and color, which determines their status. A headdress is symbolically a gift from God. Therefore, if the sheikh gives a headdress to a dervish, it means that his master has given a white blessing to his student.

Before leaving, dervishes had to take with them a raincoat, a sackcloth, a jug (for ablution), a rope, a rope, and a cane. In the work, the image of a dervish holding a cane is made in a combination of different colors. The cane in his hand is a sign that he is a sheikh. Because the stick of the dervish was a little smaller than that of the sheikh. Hassa was also seen as a source of power and a symbol of leadership capable of performing miracles. The highest

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<sup>1</sup>Ne`mat Abdullayev, "Sa`nat tarixi" Toshkent - 2001.

intention of dervishes is to attain the beauty of Allah. In the work, the artist paid attention to these aspects.

### **DISCUSSION**

In the upper part of N. Kholmatov's work "The Sufis" the transition from the first step to the highest-seventh step, which is reflected in Sufi teachings, is represented in the blue sky. In it, it is indicated that a Sufi must go through 7 leeches to achieve spiritual perfection. The shape of the wings of the large dragonfly pictured below is reminiscent of a fish. Below it, the combination of shapes and lines brings to life the symbols that express the meaning of several Sufi teachings. For example, it is not for nothing that bees, bulls, horses and other creatures are depicted. Bees mean hard work, loyalty and wisdom, flying to the paradise garden, being in the kingdom of the dead, while the bull represents strength, masculinity, the forces of the earth and nature. White color is a symbol of purity, purity, fire and holiness.

A number of works dedicated to Islamic narratives have been completed in modern painting. Prophets, saints, angels, paintings related to Sufism began to take the main place in the works on such topics. Z. Sharipova's work "Dawn Angels Falling to Earth" was created on the basis of mystical imagination. In the work, the desire to return to their place is reflected in the faces of Angels. The artist also expressed his image in the picture. In Musavvir's triptych works called "Dor-ulfano" and "Dor-ulbako", "Morning", "Evening", "Night", perspective and dynamics are strongly felt. In the center of the composition of R.Akromov's work "Adam and Eve" on a dark blue background, a man and a woman are depicted sitting asymmetrically, with an apple tree separating them. The moment when Adam hugged the tree with one hand, and Eve took its fruit from the ground, the images were depicted brutally. In "Guardian Angel" (2000), the postnatal process typical of nature, every baby comes into the world with its own angel. Mother and child are sleeping sweetly. Morning purity, purity, earth, water, air, all these are a unique universe. In the background, the influence of the Renaissance can be felt in the background, where the lonely baby is protected by his angel day and night. Heroes radiate from themselves. Its color consists of bright, decorative colors.

The most glorious achievement of our independence is that it allowed us to realize our dignity while restoring our values. It is time to objectively assess our history. Therefore, it is very important to educate our youth in the spirit of patriotism, to develop high knowledge and culture in them, to introduce them to the art of our ancestors. It is necessary to start forming young people's understanding and perception of the philosophy of Uzbek fine art very early. It is not for nothing that our mentality regarding the philosophy of visual art of Uzbekistan enriches the fund of the world's most famous world museums. Indeed, the visual art created by our ancestors is considered a living and reliable mirror of history.

Further deepening of art education reforms in the philosophy of visual arts of Uzbekistan, developing their professional characteristics in terms of training qualified specialist art experts, also, there is a great need as a subject that demonstrates creative skills and develops interest in the field, especially the analysis of artistic works.

In order to achieve a true assessment of the unique philosophy of Uzbek fine art from the scientific point of view of art history, not only the full use of historical sources, rather, it is necessary to pay serious attention to developing new modern trends and applying them to the educational system.

### **CONCLUSION**

In conclusion, we can say that in the visual art of the Renaissance period of Uzbekistan, the historical artistic foundations of the emergence of categories of artistic consciousness, Islam was measured by the criteria of intuition and logic given to the worldviews of the artists of the Renaissance period, and the reflection of the modern artists of the Eastern Renaissance period in the works of J. Usmanov, A. Nur was analyzed. In addition, a significant opinion was expressed about the role of the philosophy of Uzbek fine art in the culture, art and life of our country, from today's point of view. Therefore, in this article, the origin of the philosophy of fine art in the territory of Uzbekistan was studied in connection with historical masterpieces. In addition, the expression of the national idea and the power of our national philosophy in the field of modern Uzbek fine art was analyzed in the example of the works of contemporary artists Jamal Usmanov and Akmal Nur.

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