



INTERPRETATION OF HISTORICAL AND CULTURAL HERITAGE IN THE WORKS OF CHINGIZ AKHMAROV

Omonilla Salikhov

Vice-Rector for Spiritual Affairs The National Institute of Fine Art and Design named after Kamoliddin Bekhzod, Uzbekistan

ABSTRACT

This article discusses the interpretation of historical and cultural heritage in the works of Chingiz Akhmarov. In the genre of portraiture, folk art is approached with high skill, revealing the characteristic features of its national bright patterns. The perfect study of the human image in his portraits achieves a full disclosure of the psyche of the aesthetic, spiritual world of the heroes of the work. Without repeating the miniature, he takes a unique artistic approach, based on the poetic plastic conditionality, artistic space and form, the decorative principle of composition, as well as the rich thinking color of medieval masters, linear graphics.

KEYWORDS: - interpretation, historical heritage, cultural heritage, works of Chingiz Akhmarov, portraiture, folk art, high skill, characteristic, national bright patterns, perfect study, aesthetic world, spiritual world, poetry, melody, dance, fine arts, heroes of work, miniature.

INTRODUCTION

Chingiz Akhmarov (1912-1992) is a shining example of traditional oriental aesthetics in Central Asian art. His unique and individually handcrafted works still retain their value today. His monumental, bench painting, cinematographic and theatrical works, rich heritage of graphics, ceramics, lacquer miniatures play an important role in our national ideology. In the analysis of historical and cultural heritage in the works of Chingiz Akhmarov, it is important to re-examine the fine arts in the process of formation of the national ideology today, to look at it from the perspective of our current ideology. This will help us to understand ourselves and restore our national values.

The talent, which is felt in the artist from an early age, grows up in an intelligent, enlightened family, as well as education in the hands of specialists, mature masters, leads to creative

stability. Ch.Akhmarov will play a key role in the traditional values of Uzbekistan, national identity, historical and cultural heritage, the artist's work, which laid the foundation for his individual signature. To this end, the artist's study of the traditions of the school of miniature in the 50s embodies in his work the principles of flatness, space and conditionality.

THE MAIN FINDINGS AND RESULTS

Without repeating the miniature, he takes a unique artistic approach, based on the poetic plastic conditionality, artistic space and form, the decorative principle of composition, as well as the rich thinking color of medieval masters, linear graphics. These studies had a positive effect on the formation of an independent concept, on the basis of which not only stylistically, but also visually, on the basis of spiritual, philosophical and enlightenment, the aesthetics of the whole East grew.



It should be noted that tradition plays a major role in the national specificity of art. The problems of ethnocultural traditions have played an important role in the formation of European art in Uzbekistan in the early twentieth century, the young art school. In this regard, the celebration of the anniversaries of such thinkers as Beruni and Alisher Navoi in the country, the growing interest of artists in the artistic heritage of the Uzbek people.

Despite the growing interest and application of miniatures and folk arts in 1920-30, the interpretation of miniature art in the works of Usto Mumin, Chingiz Akhmarov and his murals at the Navoi Opera and Ballet Theater in Tashkent are an important source in the formation of the republic's monumental painting principle. serves.

Indeed, the paintings on the walls of the Navoi Opera and Ballet Theater (1944-1947) are one of the first and unique works of art in the majestic paintings of Uzbekistan. Eight compositions created by the artist are designed for the two-story foyer walls of the building, and on the first floor of the building there is a charming, national image of poetry, melody, dance and fine arts, representing the symbol of "Art allegory". Enrichment of each composition with elements of wood carving gives the work more harmony and completeness. On the second floor of the building, four compositions adorn the wall surfaces, and we can see that in the creation of murals, A. Navoi's epic "Khamsa" was deeply studied. In general, Ch. Akhmarov made extensive and effective use of the attributes of the Uzbek folk applied art, revealing the essence of the artistic and national identity of the work. This will play a defining role in the artist's subsequent creative activity.

Although in the 1950s the artist made a unique interpretation of the traditions of miniature in a monumental painting. In the genre of

portraiture, folk art is approached with high skill, revealing the characteristic features of its national bright patterns. The perfect study of the human image in his portraits achieves a full disclosure of the psyche of the aesthetic, spiritual world of the heroes of the work. In the portraits "African" (1957), M. Turgunbaeva (1951), Usto Jurakulov, poetess Zulfiya (1965), R. Timurov (1961), Rakhima (1951), created by the artist in the late 1950s and early 60s, the depth of the world of folk art was shown to be felt.

By the early 1960s, the formation of national art schools would be at the practical and theoretical center of national issues. On this basis, the national heritage becomes the object of creative research. There are two culturally relevant strata, the first is folk folklore and traditional creative heritage, and the second is the Middle Eastern miniature traditions, which were the only visual traditions in Central Asian folk art until the discovery of monumental murals found in medieval monuments. But the historical and cultural heritage of the 1960s comes to the fore at the expense of effective research into ethnography, art history and archeological research. But when Chingiz Akhmarov applies the concept of miniature, he is convinced that its maturity lies in the development of artistic traditions, associated with ancient early traditions. The artist suggests that ancient mural painting traditions existed in Central Asia in the 1950s. The monuments, discovered by archaeologists in the late 1950s and early 1960s, prove the artist's guess on a scientific basis. It is because of these monuments that a monumental mural called "Sogdian Wedding" was published in 1975. In his work, the artist pays special attention to the solution of artistic composition and color scheme.

As a result of his acquaintance with such poets and writers as Abdulla Qodiri, Hamid Olimjon, Ghayrati, Maqsur Shaykhzoda, Abdulla Qahhor, Zulfiya, his love for literature and folk art



increased. During these periods many portraits of the people listed above and their works are employed.

Akhmarov's vast talent is also reflected in his portraits of the 1960s and 1980s. Although the artist has a thorough understanding of human psychology, he creates his own unique works of art at the expense of his inner spiritual experiences and impressions..

The main emphasis of the artist is on the creation of the image of the ideal romantic women, glorifying the Uzbek national cultural and ethnic character, enriched with Navoi lyrics, which, along with being the favorite images of the artist, expresses his artistic thinking, his unique world.

In the late 1980s, the artist created four panels on the theme of the epic "Khamsa" in the interior of the Alisher Navoi metro station in Tashkent. The artistic interior of the metro station is decorated with Islamic and girish-style patterns with tiles, which enhance the artistic space in the placement of the plot from the epics. The works are arranged in a circle in the central part of the station, on two side wall surfaces. The original individual signature of Akhmarov can be seen in the shape of the heroes, gestures, plastic movements.

In 1970-1980 he worked in the creative laboratory of the Association of People's Masters "Master" under the leadership of "Ch. Akhmarov", the restoration of works of applied art has been set in motion. Later, in the late 1980s, the creation of large monumental murals in the style of miniature art was introduced by the group "Sanoyi-nafisa". Almost all members of the group began their work in lacquered miniatures, but inspired by the experience of their teachers and leaders Akhmarov, using the theme and style of Oriental miniature, came up with the idea of expressing on wall surfaces.

Of course, the original national values, artistic

and cultural heritage of the Uzbek people have a special place in the work of Chingiz Akhmarov. The artist created delicate masterpieces of art with a delicate taste, a deep understanding of the aesthetic essence of the being. Today, the preservation, care and full transmission of Akhmarov's works to future generations is important for our sense of identity, as well as for spiritual nourishment.

CONCLUSION

In conclusion, Chingiz Akhmarov has a special place among the mature masters of Uzbekistan. His work has gained great popularity in foreign countries. The artist's extensive talent has attracted not only the fine arts, but also literature, history, music, architecture, as well as the spiritual world: a variety of professions. In fact, in the works of Chingiz Akhmarov, the centuries of art that have seen the world today are among the historical and cultural heritage.

REFERENCES

1. Akhmarov Ch. In the ways of sophistication. Memories. – Tashkent: 2008. -P. 161.
2. Khakimov A.A. On the characterization of the style of the earlier medieval art of Sogd. Sant.