

DOMESTIC GENRE IN PAINTING AND ISSUES OF ITS DOLZARB

Khudoyberdiyev Ahmadjon Adhamjon ogli

Namangan State University, Faculty of Pedagogics,
Department of Fine and Applied Arts Student Of Level 4

ANNOTATION:

In this article, the depiction of household genre and daily life, wall paintings, relief patterns, and miniatures will be covered in detail.

Keywords: Landscape, ancient East, miniature, critical direction, composition, "Layli and Majnun", "silhouette", "Woman with veil", dramatic situation, psychological work.

Domestic genre is a genre of fine art that reflects everyday social and personal life, domestic life. It has features such as deep disclosure of mutual relations and actions, its inner essence and social-historical content that are noticeable in marriage. It developed in connection with the growth of democratic and realistic artistic traditions, and the increasing interest of artists in depicting people's life and labor activities. In the household genre, painting (painting) takes the leading place, and the household theme is also common in graphics and small-scale sculpture.

Household plates are often found in primitive art (images of hunting scenes and customs), Eastern (mural paintings and reliefs), Greek (decoration of vases), and occupied an important place in Hellenistic art. The first samples were created in the Ancient East (China, later Korea, Japan). During the Renaissance, the household genre was enriched with real events and household details. In the Middle Ages, mural paintings, relief patterns, and miniatures were widely spread in Europe and Asia. It appeared as a special genre of art in the East and Europe.

In the domestic genre, from the 17th century, domestic life acquired a social meaning, a comic social critical direction appeared, emotional elegance, psychological delicacy and sharp life observations were reflected. World artists Jotto, Rembrandt, W. Hogarth, A. Watteau, F. Goya, P. P. Rubens, V. G. Perot, I. Ye. Repin, V.Y. Vagovisky, A.A. Denika, etc., are famous for their mature art in the domestic genre. In the territory of Uzbekistan, the household genre is expressed in wall paintings and miniatures. In the 20th century, artists B. Hamdami L. Abdullayev, Inog'omov, M. Saidov and others, masters of applied art A. Mukhtorov, Sh. Mominova and others created works on household themes. Nadezhda Kashina



is an artist who created many works in the household genre. In his works "Circle playing girl" (1945), "Midday break" the life of a person with hard work and enjoying the nature from the fresh air and sunlight are reflected. Acts as a methodical advice to young people. In 1947, Chingiz Akhmarov created a magnificent color painting dedicated to A. Navoi's "Farhad and Shirin", "Layli and Majnun" on the wall of the lobby of the Navoi Opera and Ballet Theater building in Tashkent. Despite the fact that the main theme is a myth or an actual event, the types, their exact similarity, are found in the complex compositional solution. The people in the picture are depicted in clear lines without volume and light delicate colors. On the theme of the "Monumental" panel, based on Alisher Navoi's poem "Farhod and Shirin", "Seven Planets", "Iskandarnoma", "Layli and Majnun", "The meeting of Farhod and Shirin, Layli and Majmunni, Bakhrom - gor and Dilorom", Iskandar's togon construction is the main basis of the composition. The time when Shirin concubines are looking at Farhad and bowing to him for his bravery is represented. The artist's careful organization of Alisher Navoi's epics helped a lot in the successful release of the work. For this work, Chingiz Akhmarov was awarded the State Prize in 1948. In the 1950s, the artist worked mainly on monumental mural works in Moscow, Kozon, Dnepropetrovsk, and Kemerevo. Since 1961, Chingiz Akhmarov began to create again in Uzbekistan. He created such portraits as "Alochi Girl", "Rahima", "Ballerina", "Portrait of Artist Temurov", "Mukarrama Turgunbayeva", "Zulfiya". Especially in the "Portrait of Zulfia" the poetess expressed the posture of the body and arms, the clothes in a uniquely beautiful state with fine lines. The poet's sincerity, lovely look shows that he is the owner of a deep poetic creativity. Chingiz Akhmarov has revealed the spiritual wealth and inner beauty of the modern Uzbek woman. Chingiz Akhmarov worked as a department head and professor at the Kamoliddin Behzod Tashkent National Institute of Painting and Design for many years.

He produced many Uzbek "monu-mental" artists and created a unique school of compositional art. In 1953, Rahim Akhmedov, Nemat Kaziboyev, T.Oganesov, M.Saidov, V.Zelikov, V.Zelikov, V.Zhmakin, V.Sosedov, V.Sosedov, and Yusuf Yelizarov graduated from the Moscow Art Institute named after Vasily Surikov. entered the world of art with new energy and enthusiasm. Along with creativity, they gave lessons to young people at the Pavel Benkov School of Art. Here, at first, O. Tatevosyan, V. Podgursky, M. Shchurovsky, R. Ahmedov, A. Krivonos, N. Qaziboyev, Yu. Yelizarov, M. Saidov, T. Oganesov, V. Yurovsky taught the basics of visual art to young people at the pedagogical institute. . Especially Rahim



Ahmedov took the initiative and worked hard. Later, this man with a fiery heart dedicated his whole life to the establishment and development of the School of Fine Arts of Uzbekistan. He received prestigious state awards, orders, medals for his effective work and creativity.

Correspondent member of the Russian Academy of Arts, Academician of the Academy of Arts of Uzbekistan, Professor Rahim Akhmedov opened a laboratory of creativity, knowledge of fine arts, and later organized a postgraduate course. Its purpose was to educate young talented artists and develop the visual art of Uzbekistan. In Musavvir's works "Mother's Moons", "Morning", "Sora Akhmedova", "Portrait of Tulip", "Spring in White", "The Woman from Surkhandarya", the past, inner world, feelings and dreams of the Uzbek people are expressed through attractive colors. . Rahim Akhmedov was very devoted to portraiture at first. He found a unique artistic language to express contemporaries' unique image and ideas. When creating a portrait, he strove not only for his appearance, matching colors, but also for revealing the human qualities of his face. That is why he focused on creating the image of women, old people, and young people who embodied the national characteristics of the hardworking people.

"Portrait of the Shepherd" depicts the fate of the generation of the 40s, who struggled with nature and took on hard work at a young age. In the form of a shepherd boy, his gaze is focused on the composition of the body, his bulging arms and leaning body, leaning on a stick, are slightly resolved in the background-warm colors of the hot sun. The main theme of the portrait composition is the image of a person. It depicts a teenage boy in a pink shirt, who is behind hard work and wears a scarf on his head, imitating adults. This amazing work is now carefully kept in the State Art Museum of Uzbekistan. In 1956, in the village of Rahim Akhmedov, he created the work "Mother's Months", a portrait of a courageous old woman who did not return from the front and did not bend in work. The woman was often brooding, typical of the elderly. The experiences of the woman touched the heart of Rakhim Akhmedov, who was left a young orphan by his mother, and aroused love and deep respect for him. In the composition of the portrait "Mother Moons", the figure is slightly forward. The figure of a woman leaning on a pillow next to a walnut tree and resting her paws on her knees, engrossed in imagination, has a classical position in terms of composition, and was found very successfully. The deep mental state of the woman's face, the big bright eyes on her sad face, the hard-earned expression of her face are expressed in a sculpture.



The "silhouette" is clearly depicted on the background of the landscape in light colors, in pink, purple, pink, green, and yellow colors with intense skill. Rahim Akhmedov used to say that "at the present time, more importance should be given to the portrait of the domestic genre, because there are conditions for believably and deeply expressing the inner feelings of a person in natural conditions, during the work process." Fascinated by colors, Rahim Akhmedov, along with many of his contemporaries, created the 1959 portrait "Surkhondaryoli kiz". Against the background of yellow colors, he created the image of a wheat-colored woman with a white headscarf wrapped around her head and her face tanned by the sun. The dress on the skirt is red-gold, the shiny silver coins on the neck in decorative colors, amulets are depicted in a unique style. Along with Rahim Akhmedov, Chingiz Akhmarov, Ne'mat Qaziboyev and others contributed to the education of young people at the Behzod National Institute of Art and Design.

In Mukhtar Saidov's work "Askiya", the view of the cotton field is the participants of the work, the growers resting on wooden beds. In the center of the composition is an old man holding a cup in his hand, after the victory of the next joke competition, a smile on his face, a warm face, and an opponent who feels uncomfortable after losing the joke. Various situations are depicted with people around them bursting into laughter. The figure of the old man, who draws the viewer's attention to himself, is the main link in the picture - the center of the composition. Each type is expressed in a unique psychological state in an attractive warm-gold color.

V. Zhmakin's painting "Woman Throwing Burqa" depicts a dramatic situation in a monumental composition with multiple figures. The content of the work is shown in a deep psychological basis. A historical and dramatic event taking place on a bright sunny street is expressed. The center of the composition is an Uzbek woman standing with a burqa. The author contrasted the image of a woman striving for the future with the representatives of the old regime, priests.

Vasiliy Ivnovich Zhmakin skillfully depicted the image of "types", their spiritual relationships, their clothes in contrasting colors. In 1955, the Faculty of Art Graphics was established at Nizamiy Tashkent State Pedagogical University. In the early years, Yusuf Yelizarov, Mukhtar Saidov, Malik Nabiyeu taught the basics of visual art to young people, and created many creative works, along with educating young artists-teachers in the field of education of our republic.

Yusuf Yelizarov, who studied at the Surikov Art Institute in Moscow under academician I. Grabar and S. S. Gerasimov, began and took shape in the field of portraiture. In his works "Pakhtakor kiz", "Kutaru kotargan giz", "Motherhood", the



good qualities of the artist such as color and subtle color vision were shown. "The Girl Who Carried a Pigeon" was performed in the open air (on a glider). The image of a young Uzbek girl lying in the shade of the vines is shown with a soft smiling face. Black hair tied in a band, warm light eyes give her a unique character expression in free shooting, the bright sunlight falling on the wall of the house, the background of the green grass in the yard, the mental state of the girl in the holiday dress is attractively described. Warm reflexes on the face and cold reflexes on the dress show the beautiful, true expression of the artist's imagination.

The image of Abu Rayhan Beruni was created as a result of the fact that he was an encyclopedic scientist and a thinker, worked hard for a long time, studied the period in which the scholar lived, and worked on sketches and color plates several times. Malik Nabiyev's "Portrait of Beruni" won for the first time in 1950, and the second version won in 1974 in the competition dedicated to the 1000th anniversary of Alloma. It was published on the cover of the July 1974 issue of the magazine "Courier" called by UNESCO and reached the nations of the world. In the work, the artist embodies all the strength and influence of Abu Raykhan Beruni, a historical figure, humanist scientist, who went with his whole body to solve the mysteries of science. The books, medicine, and science-related items in the later plans of the painting, especially the oriental analysis of the portrait composition, facial features, and mental state served to further exaggerate Beruni's image, that he is an encyclopedic scholar and thinker.

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