

THE ROLE OF THE DOMESTIC GENRE IN MODERN PAINTING

Rahimova Madina Yashnarjon qizi

Namangan State University, Faculty of Pedagogy,

4th grade student of the Department of Art Studies

rahimovam613@gmail.com

Annotation:

In this article, the role of the domestic genre in modern painting is introduced by the artists who created the domestic genre, the domestic events created by the artists in different periods and the lives of the people who lived in those times.

Keywords: Fine art, graphic works, "Cretya's wedding", G. Gerborkh, love, "Pomegranate teahouse", "Tashselmash", domestic and historical genres

Paintings can depict not only historical, heroic events and events, but also ordinary life. Such paintings are considered to be works of the domestic genre, and they are often referred to as works of genre painting. Mainly, these events are depicted on canvases, but they can also be found in graphics and sculpture. Household events created by artists in different periods introduce the life of people who lived in those times. This genre flourished in European national schools in the XV-XVII centuries. An example of this is P. Bruegel's painting "Chretien's Wedding". In this painting, the beautiful and cheerful scenes of the national holiday are expressed. The Flemish P. Rubens realistically depicts village holidays in his works. Dutch painters (G. Gerborkh, Ja. Vermeer) lovingly depicted the life of different layers of society. 18th century French artists A. Watteau, F. Bushe, J.B. Sharden, O. Fragonar also created works in the domestic genre. Later, artists began to try to reveal the inner essence of the events without simply depicting them. A critical attitude to the life of society was reflected in the works of French artists O. Dome, G. Courbet, and Russian painters A. Venetsianov, G. Myasoyedov, V. Perov, I. Repin, P. Fedotov, and traveling artists. The Russian artist B. Kustodiev depicted the life of merchants with different aspects in his paintings.

The household genre is considered one of the strengths of the painters of Uzbekistan. The formation of a strong realistic school in Uzbekistan created a dynasty of

wonderful painters. One of the representatives of the older generation of artists one is Alexander Volkov. He gets rid of the formalism of his early creative research and returns to the style of realistic depiction of life. In many of his works, he describes the human image and new life in attractive colors. His works in the 1920s and 1930s include Teahouse, Old Town Teahouse, and Pomegranate Teahouse. Drinking tea in a teahouse is an important place of spiritual need to soften a person's heart and have a conversation, to share life's problems, to have close communication. He also visited the new construction facilities of the Republic and created the works "Under Construction", "Cotton Picking", "The Brigade Accepts Commitment", "Harvest" Triptych, "Sbor Excavator", "Chirchikstroy", "Tashselmash" in 1933-1934. In his few works, he reflected the life of a hardworking person, his work, the power of the developing industry in the Republic. Bahrom Khamdami is one of the figures of Uzbek visual art. In 1935, he graduated from the Tashkent technical school of painting with honors. The artist studied with such great artists and teachers as A. Volkov, M. Kurzin, O. Tatevosyan. Bahrom Khamdami was also included in one of the creative brigades created at that time under the leadership of A. Volkov. In the brigade, he made friends with Tansikboyev, N.Korakhan, A.Podkovrov, A.Toshkanboyev and went on a creative trip across the Republic, the collected materials created a foundation for future creativity. The changes in life, the people's success in cocktail inspired the artist to create. Every picture is created with love and care approached. His paintings such as "Evening in the teahouse", "Sevimli koshikh", "Tasvir togaragi" created in 1936-38 are the result of this work. In 1936, together with a group of young artists, he was able to get acquainted with the masterpieces of Russian and Western European art in the State Tretyakov Gallery in Moscow and Leningrad, the State Museum of Fine Arts named after Pushkin, the State Hermitage, the Russian Museum. In 1939, the artist finished his painting called "When the work is finished". This work was exhibited at the 1940 Republican exhibition and was recognized by experts as the first and best work among the works created by Uzbek artists on the domestic theme. The household genre in Uzbek fine art was developed primarily by L. Bure, A. Isupov, O. Tatevosyan, A. Volkov, I. Kazakov and other artists. The life of the Uzbek people is described in a unique way in the paintings created in the domestic genre. Especially artist A. Volkov in his works of nationality and national traditions



described with great respect. His works include "Red teahouse", "Tea", "Old city teahouse", "Sandalda". Another artist P.Benkov opened new aspects of the life of the Uzbek people in his works. tried to give. His works such as "Bukhara Market", "Street Applicant", "Grape Market", "Vegetable Market" reflect the life of the peoples of the East, the various rhythms of people's movement, the beauty of national clothes, the elegance of the markets. M. Nabiyeu, T. Oganessov, M. Saidov, R. Akhmedov, B. Boboyev, V. Burmakin, J. Izentoyev. A. Ikromjonov, Yu. Taldikin, R. Khudoyberganov also worked in the field of genre painting. In later periods, the borders between domestic, historical and battle genres disappeared. The development of the domestic genre of the 20th century was complex and varied. The paintings of this period are characterized by psychological nuances and changing events. Symbolic content is revealed in the paintings (P. Gauguin, V. Borisov - Musatov, K. Petrov - Vodkin), at the same time, ordinary life events are exaggerated and given a heroic appearance. (B. Johanson, A. Deyneka, A. Plastov). In domestic and historical genres, the interaction of characters is very important, and images are created with the help of color. We will first pay attention to the plot of the painting, what it depicts, and then we will pay attention to its colors, how it was made and the way it was processed. Because the mood and elution effect of the picture depends on how the colors are chosen. The color of the picture can be happy and sad, calm and sad, mysterious and clear.

References:

1. Rahimova Madina Yashnarjon qizi.(2023).RANGTASVIRDA RANGLAR ORQALI BORLIQ YOKI HAYOLIIY DUNYONI YUQORI DARAJADA IDROK ETISH.INTERNATIONAL SCIENTIFIC ONLINE CONFERENCE.(170-174).
2. Rahimova Madina Yashnarjon qizi.(2023).QADIMGI DAVR RASMLARI.THE THEORY RECENT SCIENTIFIC RESEARCH IN THE FIELD OF PEDAGOGY.International scientific-online conference.(92-96).
3. Rahimova Madina Yashnarjon qizi.(2023).XITOIY TASVIRIY SAN'ATI RANG TASVIRINING O'ZIGA XOS USLUBI."PROBLEMS AND PROSPECTS FOR THE IMPLEMENTATION OF INTERDISCIPLINARY RESEARCH".



4. Rahimova Madina Yashnarjon qizi. "Rangtasvirda akvarel bilan ishlashdagi qiyinchiliklarni keng yoritib berish."
5. Namangan davlat universiteti ilmiy axborotnomasi 5 son. (2023)
6. Rahimova Madina Yashnarjon qizi. "Tasviriy san'at tarixida qadimgi davr rasmlarini o'rni va tasviriy san'atini kelib chiqishini o'rganish". NamDU – Iqtidorli talabalar ilmiy axborotnomasi (2023).№2-son
7. M.Sharipjonov. Rahimova Madina Yashnarjon qizi "Practicing future teachers on fine art teaching methodology work activity" development. Journal of Innovation, Creativity and Art Vol. 3, No. 02, 2024 ISSN: 2181-4287
8. M.Sharipjonov. Rahimova Madina Yashnarjon qizi ".Copying watercolor works in the artist-pedagogical training system". Journal of Innovation in Volume: 2 Issue: 2 Year: 2024 Educational and Social Research ISSN: 2992-894X | <http://journals.proindex.uz>
9. M.Sharipjonov. Madina Yashnarjon qizi." Practicing future teachers on fine art teaching methodology work activity development" Journal of Innovation, Creativity and Art Vol. 3, No. 02, 2024 ISSN: 2181-4287
10. Madina Yashnarjon qizi. "Studying the place of ancient painting in the history of fine art and the origin of fine art" Web of Scientist: International Scientific Research Journal (WoS) April 2023. In Volume 4, Issue 4
11. Madina Yashnarjon qizi. "Talabalar ta'lim faoliyatini kengaytirishda tasviriy san'at o'qitish metodikasi xonasining ahamiyati" "Yangi O'zbekistonda kasb-hunar ta'limi: yoshlarni to'g'ri kasb tanlashga yo'naltirish, ta'lim tizimini rivojlantirish, ilm-fan va sifatli ta'lim" xalqaro ilmiy-amaliy konferensiya. O'zbekiston 2024
12. Madina Yashnarjon qizi. "Me'moriy obidalar mavzusidagi ishlangan asarlarda milliy muhitning ahamiyati". "MODERN SCIENTIFIC RESEARCH: TOPICAL ISSUES, ACHIEVEMENTS AND INNOVATIONS". Vol. 14 No. 1 (2023)
13. Madina Yashnarjon qizi. "The role of fine art in the development of human artistic culture and spirituality" Web of teachers: Inderscience research. Volume 2, Issue 03, March 2024 ISSN (E): 2938-379X

14. Baymetov, B. B., & Sharipjonov, M. S. O. (2020). Development Of Students' Descriptive Competencies In Pencil Drawing Practice. *The American Journal of Social Science and Education Innovations*, 2(08), 261-267.
15. Baymetov, B., & Sharipjonov, M. (2021). OLIY PEDAGOGIK TA'LIMDA TALABALARGA INSON QIYOFASINI AMALIY TASVIRLASH JARAYONIDA IJODIY KOMPYETYENSIYALARINI RIVOJLANTIRISH. *Academic Research in Educational Sciences*, 2(3), 1066-1070.
16. Boltaboyevich, B. B., & Shokirjonugli, S. M. (2020). Formation of creative competences of the fine art future teachers describing geometrical forms (on sample of pencil drawing lessons). *ACADEMICIA: An International Multidisciplinary Research Journal*, 10(5), 1996-2001.
17. Байметов, Б., & Шарипжонов, М. (2020). ОЛИЙ ПЕДАГОГИК ТАЪЛИМДА ТАЛАБАЛАР ИЖОДИЙ ҚОБИЛИЯТЛАРНИ ШАКЛЛАНТИРИШДА ИНДИВИДУАЛ ТАЪЛИМ БЕРИШ МЕТОДИКАСИ (ҚАЛАМТАСВИР МИСОЛИДА). *Academic research in educational sciences*, (4), 357-363.
18. Байметов, Б. Б., & Шарипжонов, М. Ш. (2020). ТАСВИРИЙ САНЪАТДАН МАЛАКАЛИ ПЕДАГОГ КАДРЛАР ТАЙЁРЛАШДА НАЗАРИЙ ВА АМАЛИЙ МАШҒУЛОТЛАРНИНГ УЙҒУНЛИГИ. *ИННОВАЦИИ В ПЕДАГОГИКЕ И ПСИХОЛОГИИ*, (SI-2№ 3).
19. Sharipjonov, M. S. O. G. L. (2021). OLIY PYEDAGOGIK TA'LIMDA TALABALARGA MUAMMOLI MASHG'ULOTLARNI TASHKIL ETISH TEXNOLOGIYALARI. *Science and Education*, 2(2), 435-443.
20. Шарипжонов, М. Ш. (2020). Бўлажак тасвирий санъат ўқитувчисининг касбий маҳоратларини такомиллаштиришда амалий машғулотларни ташкил этиш методикаси. *Молодой ученый*, (43), 351-353.
21. Шарипжонов, М., & Икромов, М. Д. (2018). TASVIRIY SAN'ATDA ANIMALIZM JANRI. *Научное знание современности*, (5), 94-96.
22. oglu Sharipjonov, M. S. OLIY PYEDAGOGIK TA'LIMDA TALABALARGA MUAMMOLI MASHG'ULOTLARNI TASHKIL ETISH TEXNOLOGIYALARI.



23. G'ulomovich, J. B. (2022). QALAMTASVIRNING OZIGA XOS TARIXIY TARAQQIYOT YOLI. PEDAGOGS jurnali, 5(1), 304-309.
24. Жаббаров, Б. Ф. (2021). ОДАМ МУСКУЛЛАРИ ТАСВИРИНИ ИШЛАШДА ГИПС МОДЕЛНИНГ АҲАМИЯТИ. Academic research in educational sciences, 2(2), 509-512.
25. Жаббаров, Б. Г. (2017). Место национальных особенностей и семьи в эстетическом воспитании молодёжи. Евразийский научный журнал, (11), 76-77.
26. Sharipjonov, M. S. O. G. L. (2021). OLIY PYEDAGOGIK TA'LIMDA TALABALARGA MUAMMOLI MASHG'ULOTLARNI TASHKIL ETISH TEXNOLOGIYALARI. Science and Education, 2(2), 435-443.
27. Байметов, Б. Б., & Шарипжонов, М. Ш. (2020). Тасвирий санъатдан малакали педагог кадрлар тайёрлашда назарий ва амалий машғулотларнинг уйғунлиги. ИННОВАЦИИ В ПЕДАГОГИКЕ И ПСИХОЛОГИИ, (SI-2№ 3).
28. Shokirjon o'g'li, S. M. (2022). O 'ZBEK VA XORIJIY MANZARACHI RASSOMLARNING MAVZULI KOMPOZITSIYA YARATISHDA RANG KOLORITLARIDAN FOYDALANISH. Journal of new century innovations, 17(1), 126-130.

