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HISTORICAL STAGES OF SCULPTURE OF UZBEKISTAN

Abstract: This article scientifically highlights the stages of development and historical aspects of sculpture in Uzbekistan. In particular, mature sculptors and works of art created in the field of sculpture in our country are analyzed. The styles and types of traditional sculpture, bas-relief, high relief, relief and examples of decorative sculpture are considered. It is shown that the sculptures found on the territory of the republic are made of various materials, such as stone, iron, bone, wood, plaster, clay, copper, gold, silver, and the significance of this type of art. In recent years, positive changes in the field of monumental sculpture have been reflected in our country.

Key words: sculpture, art, work, bas-relief, high relief, relief, decorative sculpture, monumental sculpture.

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Introduction

In ancient times, the first manifestations of the art of sculpture appeared in our country. Approximately in two millennia BC, the amulet with the image of a snake from a black stone attracts the attention of antiquity not only in terms of its skilful processing, but also in terms of the fact that there is a certain worldview to the content of the work.

Can meet all the requirements and legislation in the art of sculpture, with a high taste ishlangan sculptures are found in the monument of the Turkish Holchayon. In the sculpture depicting the head image of a military man of the I century BC, such aspects are clearly manifested. It is known that making the head part of the human beak is an extremely complex process. Two thousand years ago used it is possible to witness that the structure of the head skeleton from this Haikal was precisely carried out. Since The Shape of the face, forehead, nose, eyes, lab are brought to the norm of the figure of such members, it can be seen that the sculptor has a high level of skill and skill[1].

Materials and Methods

By the second half of the VI century BC, the encounter of the Achaemenids invasion and the appearance of Nakshi Rustam, Bexstun, the inscriptions on the images of this period were the

reason for the emergence of samples related to the art of both Iranian and Central Asian peoples. Therefore, samples of fine art from the Achaemenids period can be found in the monuments of Perespol and its surroundings, the central city of the ancient Iranians[2].

In the "FINDING OF AYXANIM" (BC.AV II-III centuries, now in the territory of Afghanistan) a bronze monument of Geracl was found. This sculpture was professionally made from all sides, and the current period was almost no difference in comparison with the methods of sculpture. It is found from the "Korapichak" (BC.the hunt. The image of Gerakl - Vertragna worked in the form of barrels[3] in the ceramic tile (dated to the III - IV centuries).

It is associated with the third stage of tranformation in a piece of ceramic found in our term. It was found that the statue of Gerakle, found from there, was depicted in an octagonal dress. In the first century BC in the art of ancient Khorezm there were dynastic temples in the regions of Ellin culture (Toprakkal, Gaurkal, Koyqirilganqal'a), which moved from the southern regions of Central Asia (Parthia, Bactria, Sogd), where local art of Khorezm, characteristic of the gedonistic traditions, discovered a special charm for him. In these temples were found

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sculptures of works of mural fine art and the influence of the great majestic, workshop-like Ellin culture [4].

Such a special feature is the sculpture of the head part of the ishlangan man on the threshold cover of the VII-VIII centuries, found in the Afrosiab monument, one of the examples of art reflecting the views. With the fact that the sculptor had a serious method of research, he managed to finally characterize the image inherent in the local people. In addition, statues depicting more than half of the female ghomat (VI-VII centuries) found in Varakhsha with a statue of ishlangan female head on the ostodon cover found in the Taylak District of Samarkand reveal such national traditions[5].

But while the styles of sculpture have been preserved, it is now customary to lower plants tasvirini in the form of reliefs to ceramic dishes, copper and other hard metals (obdasta, Lagan, flask, grain storage items). From the NUROTA mountains, a vessel of water was found carved from marble with the image of a wolf opening its mouth from the XIX century. In the Middle Ages, the development of Science, Science and culture also influenced the imagination. During this period, the image of man was not developed, the image of birds and other living things, ceramic and metal dishes, bas-relief on the walls, gorelef, began to be processed in the form of relays [6].

By Russian sculptors in the XX centuries A.Navoi, M. Ulugbek sculptures of Uzbek figures such as and others began to be created. Since the 60 years of the XX century M.Musaboev, A.Boymatov, X.Xusniddinxujaev " K.Salahiddinov, A.Akhmedov, J.Kuttimuradov, D.Ruziboev of talented Uzbek sculptors, such as Ruziboev, began to enter the Creative Arts. They began to represent in their sculptures the past, present, prison, labor activity and creative work of the Uzbek people.

The majestic works of art created in Uzbekistan in the late twentieth century - new constructions - not only give art and expression to the rapidly growing beauty of our modern country, but also contribute to the enrichment of the spiritual world, bringing this art closer to the life of our people.

During this period, decorative sculpture also developed effectively. Legendary dragons, deer and lambs of Samarkand masters took place on the sites of cultural and administrative buildings built in those years. The relief of deer for the Tashkent railway station, rams in front of the Central Exhibition Hall, dragons in front of the Samarkand Museum, reliefs and statues for the Intourist Hotel in Bukhara, as well as a number of fountains are examples of this art. Abdumumin Boymatov, Anvar Shoymurodov, Tolibjon Kasimov, Damir Ruzibaev, Yakov Shapiro, later I.Jabborov, T.Tajikhodjaev, A.Khatamov successfully worked in the art of bench sculpture. The creative research of sculptors Joldasbek Kuttimuradov and Daribay Toreniyazov in Karakalpakstan is unique. The animal genre also came to life in

sculpture. Brothers P.Ivanov and M.Ivanov deserve attention in this regard. In the works of A. Boymatov, T. Kasimov, I. Jabborov and others, remarkable works in this genre have been developed. During the years under study, significant progress was also made in small sculpture. In this art, the legendary statues created by Samarkand masters Usto Umar Jurakulov, Sofiya Rokova, Abdurahim Mukhtorov, Bukhara H. Rakhimova began to spread around the world through visitors to Uzbekistan. Various sculptures were also created from ceramic (terracotta), chamotte, porcelain, faience, wood and other materials.

In the works of Ilkhom Jabbarov, one of the manifestations of Uzbek khikaltarashli, the color and richness of the composition are clearly visible. Especially noteworthy is the work with the name "Fantasy". The sculptor's works dedicated to the image of such historical scientists as " Ibn Sina", " Farabi", " Navoi and Jomiy", " Amir Temur", " Fergani", " Gafur Gulom " are remarkable.

Works of art by another self-sacrificing sculptor Jalaliddin Mirtojiev are famous not only in our republic, but also in foreign countries. The creator is considered a master of both bench and bench sculpture. Jalaliddin Mirtojiev entered the world of art in the 80 years of the XX century. It is a monument to "Mother and child" from his works, created in the style of his first workshop sculpture. This work was dedicated to the memory of the participants of the Second World War and those who were sacrificed, who put forward the idea of patriotism. In addition, Jalaliddin Mirtojiev created several works on a variety of diverse themes. In 1990 year, the national hero in the method of sculpture with a loom creates a statue of "Timurmalik" from bronze. In 1995 he created the images of "rain", in 1996" Homeland to miss", in 2000" Road leading Babur", " Happy family "monument and" Kamoliddin Bekhzad " sculptures.

In addition, Jalaliddin Mirtojiev gradually began to work in the method of magnificent sculpture. During his career he began to create works with a deep study of historical and national patriotism, and later made a huge contribution to the world promotion of the Uzbek people in foreign countries. Monument "Abdulla Qadiri", "Timurmalik", "Zahiriddin Muhammad Babur", "Chulpon", "Gafur Gulom", "Zulfiya", "Oath to the Fatherland", "Alisher Navoi" statues installed in the city of Tokyo, Russia, "Al Fergani" statues installed in Egypt and Azerbaijan, "Kamoliddin Behzod" installed in the city of Chanchun, in the city of Belgium, in the city of Kortriyk, in Latvia, the statues of "Ibn Sina" installed in the city are from the following sentence.

Another positive aspect of monumental sculpture is that since the years of independence, works have been created on topics that have not been mentioned and banned for a long time. Monuments were created in honor of the great commander of the past and the heroes of the people, the victims of

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repression. The works of Tolagan Tajikhojaev, Joldasbek Kuttimuradov, Anvar Rakhmatullaev, Ahmad Shoymurodov, Farid Ahmedzyanov, Marina Borodina, Rustam Ermetov, Kamol Jabborov, Leonid Ryabtsev, Azamat Khotamov, Tolagan Yorkulov, Turkmen Esonov, Eynulla Aliyev have developed in a unique way. Updates, new artistic forms have emerged.

Conclusion

In short, it is difficult to imagine the development of our spirituality without works of fine art, which have the ability to have a strong impact on people's emotions, their consciousness and thinking. In particular, in recent years, one of the most popular tours, which includes majestic sculptures and memorial complexes - is a significant achievement in the field of monumental art.

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