



## Development Of Oriental Art

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### ABSTRACT

The article examines the early and middle periods of the visual arts of the East. First of all, these are monumental works of art from ancient times, including frescoes found near Samarkand and Dalvarzintep, as well as the works of the great artist Kamoliddin Behzod.

### KEYWORDS

Oriental art, Kamoliddin Behzod, ancient times, architecture

**We all know that every sovereign state has its own unique history and culture. This history, the true creator and creator of this culture, is rightly the people of this country [1,28].**

**Sh.Mirziyoyev**

### INTRODUCTION

The development of fine arts mil. av. It appeared in the 4th century. It is not only the development of painting or sculpture that is most important in this period, but also the development of fine arts and architecture.

The sculptures of this period embodied human figures such as kings, gods, warriors, musicians, clowns, and children, using materials such as clay, plaster, and stone. In the Dalvarzintepa murals we can see the

variety of themes and their masterly design. In the development of murals and sculptures during this period, religious concepts were greatly influenced by various ethnocultural currents. In the IV-V centuries there was a crisis in the fine arts. During the Hephthalite period, monumental art reached its peak.

### THE MAIN RESULTS AND FINDINGS

One of the rare examples of such fine art is Bolaliktepa murals. In it, the heroes are reflected in the ceremonial plates. The monumental patterns and sculptures of the previous centuries, which existed in the region in the pre-Islamic period, gradually began to disappear from the VIII century [6,42].

Visual culture was replaced by pattern art. This type of art has become one of the priorities of Muslim aesthetics, defining the uniqueness of the art style and the decoration of architectural structures. Foundation property was attached to madrassas. There has been a revival in the applied arts of architecture and crafts.

The oldest works of art in Uzbekistan were created in the Paleolithic period. Rock paintings found in Zarautsoy, Ilonsoy, Sarmishsay, Soymalitosh depict images of animals and hunting boards. Neolithic stone carvings of deer, goats, oxen and some ghosts were found in Khojakent (Bostanlyk district). The pottery is decorated with rough carvings. During the Jazz and Early Iron Ages (2-1-millennia BC), decoration with abstract patterns developed [8,14].

Mil. avv. 4-a.-mil. The 4th century was a period of great growth in the territory of Uzbekistan in all spheres of art, fine arts and applied decorative arts. One of its features is the combination of arts. Especially during this

period, sculpture and painting became intertwined with architecture.

The statues are cast in clay plaster casts, sometimes in stone. The painted statues of Halchayon (1st century BC) embody human figures (horns, gods, warrior musicians, clowns, children). Most of them are probably made of nature. The main images are crowned scenes, victorious marches of famous warriors [7,2].

Paintings on the walls of the palace in Halchayon, two temples dedicated to the gods of Great Bactria and the diversity of the theme of murals from the Dalvarzintepa dwellings and their skillful workmanship (different ethnic groups, ceremonies, priest and priestess armored horseman, women theme and so on. ).

In Uzbek sculpture, there is a connection with the Gandhar School of Sculpture, which is associated with Buddhism. The frieze ornaments (images of divine musicians, nobles in Kushan costumes) are such works of art. The wall of the Buddhist temple in Dalvarzintepa is molded with statues of Buddhist devotees from Bactria and Kushan. The statues and murals in the Fayoztepa and Qoratepa (Surkhandarya) monasteries are unique and have a high artistic value [9,32].

The clay-painted sculptures and embossed images of the Tuprakkala Palace are distinguished by their immobility in style, the emphasis on pencil drawings and boundary lines in the palace murals, the richness of the color scheme, the diversity of the subject (palace ladies and noble teenagers, girls playing the harp, a tiger in a reed, etc.).

The methodological trends of monumental art are also reflected in the ancient crafts of Uzbekistan.

It is distinguished as the period of development of fine arts in VI-VIII centuries. During this period, the themes of art were associated with different religions. Fine art works Budrach Afrosiyab murals are depicted with great skill. The advent of Islam gradually limited murals. But the visual arts did not disappear. He found his reflection in the art of small plastic ornaments. This period is distinguished as the period of development of fine arts.

Connections with ancient art traditions have not been broken, but new social ideas have required new expressions. The depictions of this period were related to Greek mythology or various other religions. Found in Bedraj fortress (Surkhandarya region). The head of Hercules, the image of a bird on a vessel, testifies to this. The Buddha temple in Kuva is decorated with devshat images and statues in large Buddha monumental forms.

They are done in oriental style. Rich houses and temples in Sogdia and Tajikistan are decorated with clay, ganja, and wood carvings. The walls of the temple of the Kushan ancestors in Zarafshan are decorated with images of rulers of different countries. The murals of Varakhsha Palace depict elephant warriors fighting with lions and griffins, and animal attacks on horseback riders [8,15].

The content of the murals excavated in Afrosiyab is even more unique. It depicts some kind of solemn crowd. Ahead is a princess on a white elephant, holding a current board on an elephant's back. The elephant is followed by three women riding a black horse, a saddlebag

and a straw, the first of which has the words Sogdcha (princess's yang) written on it. The women are being escorted by two armed men on camels.

Above is a picture of a man riding a horse and a teenager riding four swans. Their mouths and noses are covered with white cloth. In the center of the wall, surrounded by cavalry riders drawn twice as large as the other paintings. The western walls of the rooms are impressed by the people who carry expensive gifts in royal attire. There are 16 lines of Sogdian inscriptions on the wall. It reads: "I (in Chagananiyon) came to Samarkand to pay my respects to the king named Turontash, the ruler of Bukhara." The end of the letter was interrupted by the sentence "The ambassador opened his mouth ...".

It is clear from the content of this inscription that Afrosiyab's murals are not an imaginary observation of the artist, but depict the historical events that took place in Samarkand and the embassy relations of the Samarkand king with Chach, Fergana and Ustrushan [8.15].

The style of early medieval painting (especially Samarkand) is characterized by the elegant sculpture of people, sometimes imbued with the spirit of solemnity and violence, and the movement and posture are expressed with elegance. Despite the intricacies of the three-quarters of the faces, special attention is paid to the method of painting. Decorative images and sculptures have become the main feature of the method, which enhances the overall majesty. In the decoration, the pictures are combined with patterns.

The main direction of development in painting in the Middle East until the 17th century was determined by the great artist of the Eastern

Renaissance, the great miniature artist Kamoliddin Behzod. His work was highly valued by his contemporaries. Behzod continued and enriched the traditions of his predecessors. The solution of the works is complex, rich in free movement, bright, attractive colors, which are in harmony with each other. Nature is vivid, the scenes of life are vivid and realistic, convincing and impressive. The lines are extremely delicate, the colors are elegantly crafted. In his portraits, he focused on the depiction of human spirituality, spirit, emotions, and character [5,18].

Kamoliddin Behzod's work and legacy are still widely studied by art critics and artists. In order to perpetuate the name of Behzod, in 1997 the National Institute of Art and Design named after Kamoliddin Behzod was established.

At this institute, not only the knowledge of world art, but also the invaluable knowledge and skills of famous artists and art critics are being passed on to the younger generation in the full mastery of the rich heritage of the East.

## CONCLUSION

In short, the artist's skill is also inextricably linked to his ability to see the unexpected aspects of life. The artist's mastery of the means of expression is a necessary condition for the concept of mastery in the fine arts.

The works created by the artist have a deep meaning and enrich the human imagination that can comprehend it. The longevity of a work of art also depends on its idea. The clarity and impact of the idea of the work quickly attracts the attention of fans of the creative community.

The artist creates unique works of art with the help of fine arts, amazes us, gives joy to our hearts, nourishes our souls through various experiences, and with a little skill introduces his mysterious thoughts.

Art, on the other hand, evokes not only a small part of a person, but also everything that he can perceive, events and emotions.

Although art does not directly reflect man, it actively expresses human attitude, evaluating something by human criteria. In evaluation, however, there is always a state of cognition aimed at understanding human nature.

The works of the artist, based on these principles, have few fans and have not lost their place over the years. At the same time, it is no exaggeration to say that it is a source of inspiration for young artists.

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