



## Intuitive Metaphysical Insights In The Works Of The Painter Bakhodir Jalalov

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### ABSTRACT

This research paper provides an overview of the works of the Uzbek painter Bakhodir Jalalov (Bakhodir Jalal), which reflects all facets of his talent, admiration for the mastery of revival, as well as a tribute to artistic traditions, the embodiment of unique Central Asian motives, and very successful tests in avant-garde.

### KEYWORDS

Bakhodir Jalalov, majestic painting, stream of forms, works.

### INTRODUCTION

If we talk about the multifaceted talent of the Uzbek fine arts, we mean the artist, the great thinker who devoted his whole life to colors, who creates life, imagining life, who studies nature and man through images. To be able to depict life piece by piece on a piece of gray cloth, to fit the most important calls, deep

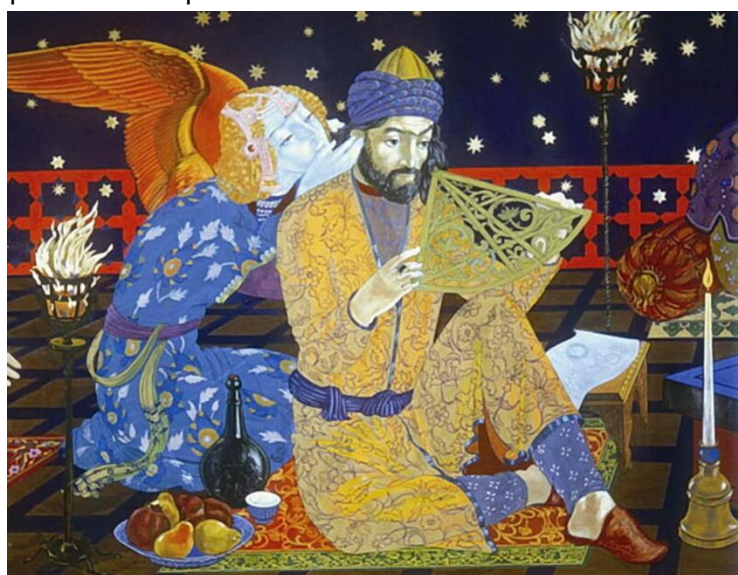
thoughts and feelings into lines is not a profession, but it is truly a divine order that not everyone can imagine. Such a grandiose name, called painting is the work of the entire life of the People's Artist of Uzbekistan Bakhodir Jalalov.

## METHODS OF RESEARCH

Such portraits as "Clown Akrom Yusupov" (1974), "Moment and Eternity" (a work dedicated to the memory of Ural Tansykbaev. 1977), "People's master potter Khamro buvi Ragimov" (1975) are preludes to his further successes as an artist.

The mastery of Bakhodir Jalalov was especially clearly manifested in the majestic painting. In his paintings, the originality of the artist's work, the breadth of thought and imagination, the expression of feelings and truth, the idea of nationalism and universality, a new combination of Eastern and Western styles acquired a deep artistic depth. In

particular, the murals he painted on the building of the Karshi Music and Drama Theater and the Chimgan sanatorium were the result of really painstaking research by Bakhodir Jalalov. It is safe to say that the 1982 film "The Birth of a Dance" in the lobby of the "Spring" concert hall, as well as the majestic murals on the walls of the House of Cinematographers and the main works in the foyer of the Kokand Theater. The theater of 1987 is the pinnacle of Bakhodir Jalalov's skill. In particular, among the artist's later works, the majestic painting "Dreams of Umar Khayyam" on the wall of the Turkiston Palace of Arts in Tashkent stands out.



**Fig.1.** Majestic painting called "Beginning. Kokand"

The artist's paintings on a variety of topics not only captivate the viewer, but also make them think, prompting them to look for the secrets hidden behind them. Ego works like "Spring in Isfara", "Afghanistan - 83", "Afghan Morning", "The Legend of Flowers and Basilicas", "The Bird of Happiness", "Stream", "Spring and

Young India", "Madonna of the XXI century " and others are obvious proof to them.

The mobility of the soul and thought, the openness and impulsiveness of searches are a striking feature of the master's personality. The artist, being able to brilliantly give out a classical representation, without departing from it, and in parallel with it, easily plunges

into an “unconscious” stream of forms, close to abstract surrealism.

But this is not the main thing, because everywhere in a situation of pluralism, contemporary artists are free to adapt and quote any page in the history of art. And the slogan “The poet picks flowers where he finds them” was put forward by Johann Wolfgang Goethe and today is close to the postmodern situation, when many people want to see what they know and remember well.

For Bahodir Jalal, behind the easily readable stages of creativity lies a difficult path of spiritual self-knowledge, and the notable references and connections with the heritage are his endless “live” dialogue with thinkers and masters of the West and East. Great, prophetic figures are close to the artist: Navoi, Dante, Rumi, Omar Khayyam, Leonardo da Vinci.

Therefore, the dialogue with them is different - at times difficult and uncompromising, at times - light, Mozart, as in the graphics, or - heavy in the large-scale monumental paintings. This urgent need for dialogue is a kind of accompaniment to his existential and creative process, which takes the artist's thoughts to the universal categories of being, beyond the narrow private world.

He has the same passion for the sublime as the old masters, the same search and impulse for harmony with a touch of dramatic experience. Matter and Spirit, Man and the Universe, form and space - their duel in the artist's art is open and began long ago.

Not being a storyteller of stories, legends and parables, Jalal was one of the first to find his own, individual principle of expressing ethnocultural poetics based on the

interpretation of the Islamic tradition of ornament as a transfer and guide to the world of new essences.

Starting with the painting “Khiva” (1990) and later - “Timur's Minaret” (1996), “Poet and Muse” (1996) and “Dedication to Naqshbandi” (1997), the artist has a language of ornamental discourse that evokes poetic, philosophical - mystical associations. The described approach is noticeable in other works of the master, who delved into the theological foundations of the heritage of the East.

His philosophy, mystical poetry and art reflect a clear understanding of the structure of the world and laws, defining the specific principles of its artistic embodiment. He understands the complex ligature of ornaments and forms as a universal connection between God and Man.

Therefore, the eastern foundations of his abstraction can be interpreted as the idea of the manifest (zahir) and the hidden (batin), accessible to understanding only by initiates. In almost every piece of Islamic tradition, from a prayer rug to a richly decorated miniature, it reveals the images of the Path, the Valley, the Paradise abode, the Center and Immortality.

The painter works, symbols and signs of universal concepts live in his “cosmos” with a secret life, as, for example, in the painting about Naqshbandi - the eternal Traveler on the path of cognition of Truth. Conceived by Bakhodir Jalal according to the laws of ornamental composition and blue-blue majolica color, it at the same time attracts with some sophisticated intellectuality of modernist painting.

Traveling through the back streets of his “I”, Bakhodir Jalal again, but in a different way, reveals his inherent need to “conquer” and

draw lines into Eternity, into a kind of metaphysical space. Beginning with Ascension (1996), Fusion. Sounds of the Sands "(1996), later - in "Transformation "(1999) and in "Radiant "(1999) - the surreality of dynamics and statics appears.

These are some metamorphoses, inversions of forms, which cannot be described verbally, maybe dreams or erotic symbolism. Where form is created by thought, there is certainly a combination of sensuality and cold rationalism. This combination of opposites endows the artist's painting, despite the conventionality and abstractness, with powerful energy and tension of the modern world.

In the works of Jalal there is something close to what A. Kaprau wrote in the epigraph to his book "The Web of Life", describing the structurally unstructured unity of the Universe:

"This is what we know: All things are connected. Just as blood Binds members of the same family.

Whatever happens to the Earth, Happens to her sons and daughters. Man does not spin the web of Life;

He himself is just a cobweb in it. And whatever he does with the web, He does it with himself. "

It is interesting that even in the most abstract composition of B. Jalal with repetitive forms and motifs there is something majestic and epic, even lofty, if it fits into non-objective painting.

This is the peculiarity of the master, it is on the scale of thought and his talent. Over time, the artist's fundamental preoccupation with

Space, when he wrote in order to embrace it and "move" into the limitless, was replaced by experiments with Time.

It is surprising that B. Jalal decisively changed the style and techniques in the new poetic and mysterious in mood paintings "Thirst" (2003), "Unicorn" (2004), "Dedication" (2004), "Vision" (2004). However, the main, the deepest is preserved - to captivate not with stylistic innovations, but to convey a symptom of a state of mind, a philosophy of design, and at the same time, as is customary for an artist, to captivate with classical grace and skill.

They have recognizable images and quotes; they are like dreams or visions of an artist convincing and "real", especially because they pulsate with meanings about the secret of creativity, the thirst for freedom and the fragility of culture. Maybe because of this "borderline" they combine a semi-childish artlessness with overt sexuality, the naive with the rude, the poetic with the earthly.

Jalal was able to express something piercingly modern and humane in the roll-over of cultures, mixtures and metamorphoses that interact in the artist's painting without boundaries set by plot or stylistics, such as in the painting Thirst (2003). He paints sophisticated ladies from the gallant paintings of A. Watteau, sculpture and trees of French parks with the understanding that from the acute sensation of the frailty of life flowed so characteristic of Rococo "disinterested" and ephemeral aestheticism of life, and opposes it to the power and strength of animals, nature.

There are disturbing associations in these works of the artist, there is also a slight longing for another world, embodied in the light and harmony of life, which bring with them beauty and art.



In "Vision" (2004), one can almost physically feel how this enchanted world comes to life under the influence of light, love, how the joy

and purity of children's perception of the world transform everything around.



**Fig.2.** Light and harmony of life in "Vision" paint

Then in "Dedication" (2004) with the craftswoman Khamro Rakhimova and the angel, the invisible "overflow" of time - memory is as if captured by barely noticeable pixels of the image, delicately introduced by the artist into an exquisitely cold color.

The artist's works have a remarkable side - the visual accessibility of forms and the illogicality of the plot, a mysterious mixture of eras and styles that cause the viewer to need to combine "beginning and end". B. Jalal found such "freedom from life" and at the same time "closeness to life" and combines them so paradoxically that the paintings give rise to a feeling of light sleep, nostalgia or a distant ideal.

In the works of Bakhodir Jalalov, instant improvisations are depicted, portraits convincing in realism, in many plots one can see the roll call and searches, which are carried out in parallel with painting. The powerful plastic corporeality inherent in the artist's paintings, a special tension of forms and angles, the ability to fill a variety of West-

Eastern samples with associations and include them in a new context, have become memorable features of this master's style.

Works of painter have philosophical craving for cognition of the intellectual foundations of being and the most incomprehensible of transformations - the metamorphosis of life and death, death and resurrection. Thinking deeply about the modern world, the artist looks for answers in his work and follows the path of the most complex and at the same time simple, primordial ideas about the universe, which scientists come to today.

"There should be no boundaries in contemporary art; borders are archaic", - this is the artist's conviction. And yet the handwriting of his diverse works is always recognizable: it is in the expression of thought and form, in the deep feeling of the topics raised their virtuoso embodiment.

His painting attacks with its aggressive coloristic saturation and whimsical forms that seem to explode the world, crushing and

multiplying before our eyes; they always have passion and irrepressible desire, a thirst for life. His monumental paintings, on the other hand, are far from shocking and fascinate with their refined language, refined aesthetics, where the world strives for harmony and tranquility. But graphic work is always a reason to stop and think about the enduring values of being. They are more philosophical, they are about intimate, global or chamber, but always very important, and the riot of color should not distract the artist and the viewer from the essence of things. Jalal answers these questions in his work "fulcrum": the figure of a mighty athlete on a ball doing a handstand, similar to a circus acrobat, how to gain stability, to realize your place in this changeable and unstable world. His tense naked body is the personification of the titanic efforts not so much of the muscles as of the mind and spirit; in this composition, at the same time balanced and unstable, static and unstable, there is a constant struggle, generating both confusion and a joyful premonition of flight. To some extent, this is a conceptual work that expresses the author's position in life; he returns to her more than once in his work.

His works are multifaceted in their subject matter, but their artistic qualities most of all gravitate towards the aesthetics of the European Renaissance. "I intuitively found for myself an aesthetics close to my perception of the world - this is the aesthetics of the Renaissance. The human body is a divine creation, the great masters treated it with love, as the personification of high morality," says Bahodir. "I took this approach as a basis and am trying to develop it in my own way." Fascinated by the aesthetics of the Renaissance, the artist in his works wants to

convey all the possibilities of the plastic expressiveness of the human body, which contains bodily and spiritual beauty. Looking at the compositions "Confusion of Souls" (1998 - 99), "Opposition" (1997), "Comprehension of Unity" (1998 - 99), one involuntarily recalls the sculptural forms on Michelangelo's frescoes. But, considering the Renaissance as a standard, B. Jalal is in constant dispute with the great masters in his desire to go beyond the academic drawing.

The Renaissance gave birth to a certain ideal, from the canons of which it is difficult to break away; what is possible behind the "transformed infinity"? El Greco was the first to overcome this threshold, changing the perfect form of the Spanish passion of his soul. Following his brilliant predecessors, Bakhodir deliberately breaks with the ideal world; he finds in the plasticity of the body inexhaustible possibilities for the embodiment of his own understanding of the criteria of beauty, in which there is spontaneity and a riot of life-affirmation. His drawing is accurate, but this alignment of lines is not always the result of direct adherence to nature; it transforms, obeying the wishes of the author. In all his works, a kind of unity and struggle of opposites manifests itself - the sensuality of the flesh and the triumph of the spirit, eroticism and high ethical categories that beat backhand, the heavenly top and the bodily bottom. In the sheets from the cycle "Ward No. ..." he goes even further along the path of searching for expressiveness of form, turning to the grotesque, interpreting the ugly as one of the manifestations of the beautiful.

B. Jalal is a master of spatial and plastic solutions, he consciously resorts to complex silhouettes and foreshortenings, sometimes making bodies whimsically hover in space. His

experiments with human figures are not just a good knowledge of anatomy, but a sublimated passion, an almost physically tangible need to feel this Bacchic mood and titanic riot of flesh, to overcome the veil of false shame and sanctimonious hypocrisy, presenting himself to the audience's court in all the splendor of creative shocking. Something forbidden and secret, hidden in each of us, in the depths of our subconscious, is exposed here, and the clash of the author's fantasy with the audience's perception gives rise to a feeling of catharsis.

At the same time, the drawing in a number of his compositions persistently appeals to the oriental ornamentation and stylistics of miniatures, the culture of Arabic calligraphy. The intricate outlines of the figures seem to echo the exquisite silhouettes of arabesques and lettering, but to an even greater extent abstract strokes remind of them, as a real embodiment of the vibrations of bodies and spirit, creating a kind of phantasmagoric, cosmic environment. In the works of B. Jalal, both the techniques of medieval girikhs, forming mathematically verified geometric constructions, and the aesthetics of calligraphy, which bring his works closer to the direction of calligraphic abstractionism that took shape in the 20th century in a number of Eastern countries, find their application.

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Putting moral categories at the forefront of his creativity, B. Jalal was able to combine the aesthetics of the European and Muslim Renaissance, images of various religious and cultural contexts. "For me there is no difference - East or West, all around the same moral laws ... I am not tied to any tradition, the main thing is love for the Earth. Often, our ideas about the world are an illusion, a person comes into this world and, not understanding the meaning of being, leaves. I try to explain, first of all, to myself - why in life it happens this way and not otherwise".

Comprehension of the world, understanding of one's place in it, in the system of value coordinates, created over the centuries, conveyed to humanity with the help of various religions - this is one of the main themes in the artist's work. He seeks to comprehend the spiritual values of Buddhism, Christianity and Islam, which have embodied the global experience of mankind. "By studying the foundations of various religions and teachings, I made love for the Earth my religion and philosophy," says the artist.

Passion for history and religious teachings led to the creation of a number of works that form a kind of cycle "Gods and Heroes". The main characters here are Zoroaster and Buddha, Muhammad and Jesus Christ. Addressing these characters requires a special spiritual maturity and originality of thinking; for B. Jalal, it is always an occasion to connect myth and reality, to raise important problems of our modern life. The ascension of Muhammad ("Meroj") is not just an illustration of a Koranic plot, it is a kind of breakthrough into another sphere - the sphere of spirituality and moral purity preached by Islam. Compositions "Carrying the Cross. Calvary" (2005), "Carrying the Cross. Jesus" (2005) - awareness of all the gravity and tragedy of the path traversed by Jesus in his striving to create a certain foundation on which the morality of European civilization will subsequently develop. "It is a well-known parable that the traces of the whip that beat the cow were imprinted on the Buddha's back - so when I work on one way or another, I let through all the emotions that my character is experiencing," says B. Jalal.

The characters whose images the artist turns to in his work can tell a lot about his attitude to life. In this series, Bakhodir Jalal has both

literary characters ("The Demon" by M. Lermontov, 2003; characters from "Divine Comedy", 2004; "Khamsa", 1986), and real creative personalities - Paganini and Dante, Mani and Navoi. No, it is not a hidden desire to join geniuses, it is always a reason to reflect on the fate of talent in our difficult world. Besides, the desire to share your vision and understanding of the image these great names have been addressed more than once, but the main thing for Jalal is to get rid of the stereotypes that have already developed in relation to these characters.

The image of Lermontov's "The Demon" is inextricably linked with the name of Vrubel, who dedicated to him a whole cycle of paintings and graphic works; rejecting color, Vrubel was the first to choose soot and whitewash when creating this look. And if for the great Russian artist the Demon is a romantic hero, a rebel, then triumphant, then mournful, then for Jalal it is one of the mortals, who also suffers from the impossibility of changing the world.

Furious Paganini ... They loved and hated him, called him the son of Satan, cursed and adored him. "What Paganini was at the moment of his creative inspiration cannot be described in any words - this is magic, dissolved together with the magician who created him, irretrievably lost for us," B. Jalal believes. It was important for him to convey the maestro at the moment of creative inspiration, and the expression of the drawing makes us hear the sounds produced by the bow of the genius musician. But at the same time, this ecstatic flight is a reminder of the tragic fate of the violinist - after all, as it is said in the quote by V. Hugo, quoted here on the sheet, "there are no high mountains without deep abysses". Paganini's credo: "you need to



feel strongly in order to make others feel” - became close to B. Jalal.

The theme of the relationship between creative personalities has always worried the artist, and he interpreted the famous story about Mozart and Salieri (2005) in his own way. Two musicians, the personification of the eternal opposition - genius and villainy - unexpectedly appear before us as Siamese twins, inextricably linked with each other: Salieri, hunched over by his own hatred, balances on the ball-fate, and Mozart on his back, in a fit of inspiration, carelessly swinging his feet in air; envy from an instrument of vengeance suddenly became a heavy cross for Salieri himself.

Equally unexpected is the image of Leonardo da Vinci, a famous dreamer, whose ingenious projects foreshadowed many high-tech discoveries of subsequent centuries - and now B. Jalal Leonardo will have literally inspired Leonardo, in the company with ... an astronaut behind his back (“Who are you, maestro Leonardo?”).

In *Mani and the Muse of Inspiration* (1997), B. Jalal tried to convey the maximum expressive possibilities of black and white graphic drawing: precisely found silhouettes, soft lines with fine shading, as a sign of respect for the creative genius who discouraged his contemporaries with the credibility of his brush. “Alisher Navoi examining the miniatures of the young Bekhzad” (2005) - a psychological portrait as a kind of antithesis to Mozart and Salieri - here the whole composition conveys a feeling of Navoi's sincere admiration for the works of the future “Raphael of the East”.

G. Klimt led to the appearance of the work “Walk” (2006). Against the backdrop of the

austere panorama of the Versailles park, the amusing figure of an artist posing with his model suddenly appears, she is on a scooter, he is on a cart pushed by her; in this strange couple everything is a violation of the logic and stiffness of the environment, a confirmation of Klimt's world - childishly open and immediate. The target pear on the artist's head is a rejection of dogmas (why should there always be an apple since the time of Ulenspiegel?); an armored animal at the artist's feet - as a symbol of strong armor that protects against external attacks; a cat in his arms - the spirit of freedom and at the same time - a warm, cozy home, where a purring creature will always warm with its energy; a bird of paradise on the model's head - the lightness of the spirit, ready to flutter at any moment, following the invitation of inspiration. Reality and fantasy alternate in the works of B. Jalal, creating a whimsical world that beckons with the associative richness of its symbols.

Another of these works is “Dedication to Usto Mumin” (2006), where reality and fantasy, intertwining, generate many associations. The image of a bacha with a quail in his hands preserves the Usto-Mumin iconography of the style, in each line of which is the purity and chastity of adolescence. But the game that captivated the boy enslaves him - and in the cage is no longer a bird, but he himself, dancing on a basma to the voluptuous glances of men. And the tenacious wings of bats, as symbols of the sinful world, overshadow the paradise of the garden, carrying with them a note of anxiety and doubt.

When referring to one or another historical epoch, it is not the ethnographic and historical accuracy of the details that is important for the artist, but the spirit, the atmosphere of

time, passed through the prism of his own perception. Passion for the image sometimes helps him to achieve a state of trance, in which he unexpectedly finds "clues" for his works, helping to achieve convincing reliability - this is how a unique crown appeared, rivaling the works of the famous Benvenuto Cellini, on the head of a pregnant woman in the sheet "Leonardo's Mother" (2005).

## RESULTS

B. Jalal is always accurate in his assessments - his portraits of his contemporaries, representatives of the culture of the 20th century, also convince with their truthfulness and depth of inner experiences. These are the works "Blossom grenade. Dedicated to the poetess Anna Akhmatova ", "The writer Chingiz Aitmatov ", "Film director Malik Kayumov ".

His reaction to sometimes difficult events in life finds its way out in allegorical compositions, which make it possible to abstract from what he cannot change. The work "The Last Angel Sounded His Trumpet" (2005) is his assessment of the world around him. A scene from ancient life becomes a kind of symbol of modern society, where vices and virtues, lack of spirituality and the desire for purification are brought together. Here everyone can find himself - here is the artist himself with his family. The angels with cosmic music strive to awaken the consciousness of people, among whom is another hero, Diogenes, who walks during the day, with a lighted lamp, amid the laughter of the crowd, trying to find a Man. And the artist is sure - he will find it! In addition to substantive ones, it was important for B. Jalal to solve purely artistic problems in this work, since a philosophical idea should always be adequate

to plastic expression. It is important to build a multi-figured composition so that it carries a certain idea, to convey the rhythm, the movement of thought. Using a pyramidal structure, the artist tries to give this chaotic society a sense of stability and balance, trying to express his conviction in the harmonious structure of the laws of existence.

Questions about the meaning of life, the purpose of our existence are reflected in the composition "Dedication to my father Fazlitdin. Seeing off "(2006). And again an unexpected approach: the scene of farewell, the funeral takes on the character of a meeting - with eternal, wise and righteous life. Here every detail is imbued with symbolism - a path-bridge over the abyss of timelessness, which is to be traversed by each of us, thin, like a human hair, and the hand is the hand of God, who gives a new, paradise world; and its masters are angels, Nightingale is the singer of the soul, Hoopoe is a wise old man who shows the way, this stalker of transcendental roads. The pain of the loss was embodied in the confidence of the tranquility of the soul of a loved one, giving new strength for earthly life.

The gift of a virtuoso draftsman is manifested with particular force in the works of the lyrical plan; in them, Jalal's pencil becomes unusually poetic. Aestheticism is important for an artist brought up on the classics of the Renaissance, but at the same time, content is no less significant. "Inspiration and craft - these two concepts have always worried me," says the artist. - You can thoroughly master the skill of drawing, the transfer of nature, but without a soul, any work is dead. ... In my youth I did not understand Dali or Picasso, and only with time my consciousness was enriched. Trips to Italy, India and other countries gave a lot in this

regard. Expanding my circle of contacts, I received answers to many questions. "

The graphics have their own secrets: compensating for the lack of color, the artist resorts to contrasts of light and shadow, to the rich possibilities of a black pencil - from light gray haze to anthracite-shimmering darkness. "There are no lines! - said Leonardo, - there is a touch of light and shadow, "and I follow it. There is a big light and a big shadow, and there is a painting shadow that makes the form ... This technique was used by the great masters, it gives form and volume; I studied with them, and they said: do as we do! So that the line and the paper copulate, dissolve in each other ... ". It is these techniques that give incomparable charm to such works of the artist as "Motherhood", "Awakening", "Metamorphoses". It is no coincidence that Bakhodir Jalal refers to graphics when "Granddaughter Sarrochka" creates portraits of his loved ones - the family portrait "Two plus two", "Granddaughter Sarrochka" etc. With the help of a pencil, he conveys the most intimate and trembling feelings that overwhelm him. Thus, the desire to embody the warmth of human relations became an incentive for the creation of the composition "Ghanaian girl with a brother" - the plot, snatched from the stream of life, became the basis for a lyrical sketch that touches with its purity and sincerity. Often, graphic sheets become the basis for subsequent pictorial compositions, but if painting pleases the eye, then graphics touch the hidden strings in our hearts.

## CONCLUSION

Consequently, for many years of creative activity Bakhodir Jalal has always remained true to himself; even today he maintains a

positive attitude towards life, strives to convey it in his works, with each of his works returning to us the feeling of creativity as magic and magic. A draftsman from God, he, like a demiurge, creates his own worlds, in which there is an intense search for the meaning of being and the joy of finding it. Ecstasy and sadness, irony and soft humor, delight and doubt - sometimes a paradoxical mixture of "languages and dialects" ultimately fused into a single whole, because every artist's work is, first of all, a self-portrait of his soul.

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