

**SCIENCE AND EDUCATION
IN KARAKALPAKSTAN**

**ҚОРАҚАЛПОҒИСТОНДА
ФАН ВА ТАЪЛИМ**

**ҚАРАҚАЛПАҚСТАНДА
ИЛИМ ҲАМ ТӘЛИМ**

**НАУКА И ОБРАЗОВАНИЕ
В КАРАКАЛПАКСТАНЕ**

1/2- сон
Нукус
2023 й
ISSN 2181-9203





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THE IMAGE OF A CONTEMPORARY IN THE PORTRAIT GENRE OF UZBEKISTAN AND KARAKALPAKSTAN

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Summary: *This article describes the works of artists of Uzbekistan about the image of a person, the topical problems in the education of young people, such as self-knowledge, the formation of the phenomenon of human knowledge, the study of man as an external aesthetic, spiritual and aesthetic, moral and social value are considered.*

Keywords: *aesthetics, arts, morality, self-knowledge, perfect person, psychology*

In modern educational policy, the most important task in the education and upbringing of a new generation is proclaimed - the formation, development and improvement of the personality of students on the basis of a modified content, especially during extracurricular time, with an appeal to national and universal values, including moral and aesthetic ones, with the active use of innovations in pedagogical practice [1. S. 34-49].

The portrait genre in the visual arts, especially in painting, can be called humanistic. For example, the portraiture of Uzbekistan - it is obvious the relationship between the aesthetics of art and morality, art and aesthetics-ethics - goodness, duty, the meaning of life, happiness, love, etc. The aesthetic and moral experience is reflected in the artistic form, artistic means, the moral and spiritual-aesthetic ideal of a person is "propagated". Portrait painters anticipate the formation of a new person, beautiful in appearance, spiritually rich, the formation of new human relations and socio-psychological types. In the portrait painting of Uzbekistan and Karakalpakstan, a concrete-real person is shown with his external-aesthetic, socio-psychological and individual-special appearance. A great pedagogical effect in this regard can be produced by such works of contemporary portrait painters of Uzbekistan and Karakalpakstan as: A. Abdullaeva - "Portrait of the national master T. Arslankulov", "Portrait of Khamid Alimdzhan"; T. Oganeseva - "Portrait of the sculptor Makarov"; I.V. Savitsky - "Evening", R. Charyeva - "Portrait of the artist Basharov", K. Saipova - "Portrait of Zaure", "Evening on the Amu Darya", D. Turenliyazov "Doctor" and others. painting of Uzbekistan as the highest beauty in nature, moral and social value. Very significant are the portraits of the painters of Uzbekistan.

In the process of studying the portrait painting of Uzbekistan and Karakalpakstan, the following is emphasized:

1. Interest in a person, his physical beauty and spiritual wealth.
2. A person in all his humanity, the uniqueness of physical beauty, spiritualized by the originality of character, psychological state, way of thinking, content, strength of moral character; portraits of great public and social resonance, glorifying the greatness of deeds, the height of thoughts and aspirations, the nobility and heroism of a person, perpetuating the images of people worthy of imitation.
3. The best portraits in modern painting of Uzbekistan and Karakalpakstan: portraits of the great representatives of the culture of the Uzbek people; simple workers; modern intelligentsia, a creative person - national creative youth; self-portrait works of artists; women in portraits by contemporary artists [4; C. 146].

Thus, in the portraits of A. Abdullaev, R. Akhmedov, K. Saipov, Zh. Kuttymuratov, Zh. a certain personality. National-aesthetic flavor and ethnographic psychologism can be seen in the works: "Portrait of an Uzbek" by U. Tansykbaev; "Artist's grandfather" B. Hamdami; "Gulaiym" by J. Kuttymuratov; "Spring" Zh.Izentaev; "Self-portrait" by A. Siddiki; "Portrait of folk master T. Arslankulov", "Portrait of K. Niyazov" by A. Abdullaev and others. In them, elderly Uzbeks and

Uzbek women sitting in the oriental custom in traditional national attire with accessories and household items characteristic of the Uzbek and Karakalpak people, then a close-up of the ethnographically expressed appearance of the person being portrayed, etc. The national creative youth is especially outwardly expressive and inwardly spiritualized in the portraits of A. Abdullaev, U. Tansykbaev, A. Tashkenbaev, K. Saipov, Zh. Izentaev and others.

"Portrait of People's Artist Yunus Rajabi" by N. Kuzybaev: with a clear psychological description, internal emotional state: a wonderful composer-melodist, a soulful singer, a brilliant musician, an expert on Uzbek musical folklore, depicted in moments of inspirational creativity. This state is clearly manifested in the face, in the look, posture, gestures. Externally collected, restrained, unhurried, calm, sedate, but internally emotionally tense, in a creative state, which is clearly manifested in the face, in the look. The creative mood is displayed, which is so clearly visible on the appearance and character of the composer. This is helped by the composition: the artist looks at the person portrayed as if from below, which gives monumentality to the image. In addition, the color scheme is somewhat restrained and the tonal development is rich. In the portrait, the ideas and means of its implementation are surprisingly unified. A person in the portrait painting of Uzbekistan appears in all his richness of the spiritual and aesthetic - intellectual, moral world. Portrait painting of Uzbekistan and Karakalpakstan is a mirror of the flourishing of the human personality, to which the works of A. Abdullaev, U. Tansykbaev, I.V. Savitsky, K. Saipov, D. Tureniyazov, Zh. Yusupova, A. Tashkenbaeva, I. Kazakov, Kh. Valieva and many others. artists. This is a demonstration of a natural phenomenon - unity and correspondence of the physical and spiritual beauty of a person - a Human!

Portrait works by T. Oganessov. Among the portrait works of T. Oganessov, a special place is occupied by those in which the worker is depicted. The artist depicts him at his workplace: "Shepherd": a youthful, strong old man in a squatting position - it's more convenient to relax, gain new strength; "Portrait of Islamov": an old man endowed with the gift of humor, a joker with a lively character; "Smith": an elderly man, but with an unquenchable spark of youth, lively humor; "Portrait of an Actor": energetic, temperamental, assertive character, ebullient nature. The images in the portraits of T. Oganessov are beautiful, deeply meaningful people, spiritually noble, wonderful in their labor exploits. Therefore, for their depiction, the artist finds a noble-beautiful palette, so subtly expressing the character and mood of the depicted [2; C. 134].

Finally, the external and internal beauty of Uzbek women in the portrait painting of Uzbekistan: "Rakhima" by Ch. Akhmarov - the charm of youth and beauty, deep content, restraint of feelings; "Portrait of Zulfiya" by Ch. Akhmarov - simplicity and elegance, charm, femininity, deep poetry, sincerity; a modern Uzbek woman with her wealth and beauty of the inner world, with self-esteem; "Girl from Surkhandarya" by R. Ahmedov is the image of a lively, cheerful, funny and sly girl. The image-ideal, which is sung in folk dastans, legends, fairy tales. Uzbek women in the portrait painting of Uzbekistan are truly outwardly beautiful, purposeful, obsessed with significant thoughts and deeds, free, happy in work, search and daring [3; C. 123].

Summarizing the above materials, we need to remember that, "Man is an organic and inseparable unity of his spiritual-aesthetic, bodily-aesthetic and external artistic and expressive essence, a unity that receives the most complete embodiment as a result of the comprehensive development of the personality" (B.T. Likhachev) [3; C. 18-19], that high morality plus an active life position are factors in the development and formation of a whole personality, perfectly harmonious.

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Rezyume: *Mazkur maqolada O`zbekistondagi tasviriy san`at vakillarining inson obrazi aks ettirilgan asarlari aks ettirilib, ular orqali yoshlarni axloqiy va estetik ruhda tarbiyalashning samaradorligiga erishishning metodik aspektlari va ko`rsatmalari berilgan va o`quvchilarni axloqiy-estetik tarbiyalash jarayonida qadriyatga yo`nalganlikni rivojlantirish orqali insonning buyukligini anglatishga doir texnologiyalarni takomillashtirish mazmuni yoriyib berilgan.*

Резюме: *В данной статье описаны произведения художников Узбекистана об образе человека, приведены конкретные рекомендации, изложено общеметодическая памятка учителю по формированию нравственно-эстетического облика современника и выяснено совершенствования содержания и дидактической обеспеченности технологии развития ценностной ориентации у учащихся в процессе нравственно-эстетического воспитания.*

Kalit so`zlar: *estetika, tasviriy san`at, odob-axloq, o`zini-o`zi anglash, komil inson, psixologiya.*

Ключевые слова: *эстетика, искусства, нравственность, самопознание, личность, психология.*