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MANZARA JANRIDA TASVIR VA TASAVVUR UYG'UNLIGI

Dilnoza Abdivali qizi Qodirova

Toshkent viloyati Chirchiq davlat pedagogika instituti talabasi

Ilmiy rahbar: Ulfat Ismatov

ANNOTATSIYA

Tasviriy san'at ta'lim yo'nalishida tahsil olayotgan o'quvchi yoshlarga manzara janrining kelib chiqish tarixi, rivojlanishi va unda ijod qilgan rassomlar ularning ijodiy ishlari haqida ma'lumot berib o'tilgan. Shu bilan birga tabiat qo'ynida rasm ishlashning o'ziga xos tomonlari haqida fikr yuritilgan.

Kalit so'zlar: Manzara, tasavvur, rassom, janr, plener.

COMBINATION OF IMAGE AND IMAGINATION IN THE LANDSCAPE GENRE

Dilnoza Abdivali qizi Kadyrova

Student of Chirchik State Pedagogical Institute of Tashkent region

Scientific adviser: Ulfat Ismatov

ABSTRACT

Students studying fine arts were informed about the history of the genre, its development and the artists who created it. At the same time, there are ideas about the peculiarities of painting in nature.

Keywords: Landscape, imagination, artist, genre, plein air.

KIRISH

“Tasavvur, bu – qalb ko‘zi”

J.Juber

Tasviriy san'atning lirik turlaridan biri manzara janrida real yoki hayoliy tabiat ko'rinishlari orqali rassomning xis-tuyg'ulari, o'y xayollari, orzu-istaklari o'z ifodasini topadi. Bu janrda inson faoliyati bilan o'zgarib borayotgan tabiat manzaralari, me'moriy qurilmalar, tog' manzaralari, dengiz to'lqinlari tasvirlanadi.

Tabiat ko'rinishlari mavzuli kompozitsiyalar mazmunini to'ldiruvchi vosita sifatida ham ishtirok etib rangtasvir va grafika asarlarida, haykaltaroshlikning bo'rtma ko'rinishlarida keng ishlatiladi. Tabiat manzaralarining aksi qadimdan rassomlarning diqqatini o'ziga jalb etib kelgan. Turli maishiy, tarixiy va batal

janrida ishlangan rasmlarda tabiat ko‘rinishlari va uning unsurlari keng uchraydi.

Tabiat go‘zalligini, borliqning aksini tasvirlash esa manzara janriga xosdir. Unga murojat qilmagan rassom deyarli uchramaydi. Chunki hayotni sevgan inson tabiat farzandi ekanligini doimo qalban his etib turadi. Atrof-muhit go‘zalligidan bahra oladi. Rassom e‘tiborini tortgan tabiat ko‘rinishi, manzara asariga aylantirish uchun uni badiiy tafakkur etishi, ongida asar holida yaratish va matoda aks ettirishi zarur.

Manzara janridagi asarlarning ayrimlari bevosita tabiat manzarasini haqiqiy ko‘rinishini tasvirlasa, boshqalari ijodiy tarzda xayolan ifodalangan bo‘ladi. Ba‘zan bu ikki hol bir asarda bo‘lishligi ham mumkin. Manzara janrini paydo bo‘lishi juda uzoqlarga borib taqaladi. Masalan, eramizdan avvalgi asr Beni-Xasandagi qabr tasvirida yovvoyi mushik ovi tasvirlangan. Bu janr esa mustaqil ravishda Xitoyda 6-asrda paydo bo‘lgan. Yevropa san‘atida esa O‘yg‘onish davrida ilmiy asosda ya‘ni chiziqli va xavo (rang) perespektivasi asosida shakllangan.

ADABIYOTLAR TAHLILI VA METODOLOGIYA

Manzara mustaqil janr sifatida hayotga keng ko‘lamda kirib keldi. Manzara janrining yangi bosqichi IX asrning ikkinchi yarmidan boshlandi. Tabiat ko‘rinishlarini xaqqoniy tasvirlashga nur-xavo to‘la asarlar yaratishga xarakat qilish fransuz rassomlari ijodida sezilarli o‘rinni egalladi. IX asr o‘rtalaridan boshlab ochiq kenglikda (plenerda) rasm ishlash odat tusiga kira bordi. Bu xususda Buyuk Britaniyada J.Konstebel, Rossiyada A.Ivanov kabi rassomlar faollik ko‘rsatdilar. Asta Fransiyada barbizon maktabi vakillari, shuningdek K.Koro shu masala bilan jiddiy shug‘ullanib uning rivojiga o‘z xissalarini qo‘shdilar.

Rassomlar ijodida manzara janri oddiy tabiat ko‘rinishining aksidan inson qalbi to‘lqinlarini ifoda etish vositasiga aylandi. Rassomlar manzaralarida asta-sekin konkret inson obrazi individual xarakter ifodasi emas, balki tabiatning ajralmas bir qismi sifatida idrok qila boshlandi. Ochiq havoda rasm chizishning badiiy-estetik ko‘rkidan hayratlanish tobora kuchayib bordi va turli mavsumiy makondagi ko‘rinishlar soniyasi asosiy badiiy obraz sanaladi.

Ochiq xavoda rasm chizishning haqiqiy rivoji IX asrning ikkinchi yarmiga to‘g‘ri kelib ayni shu davrdan boshlab Plener iborasi hayotga kirib keldi, muomalada qo‘llanilib, fransuz impressoinist rassomlari K.Mone, K.Pissaro, O.Renuar ijodiga nisbatan ishlatila boshlandi. IX asr oxiri XX asr boshlarida plener rangtasviri Yevropa, Osiyo, Amerika rassomlari ijodida o‘z ifodasini topdi.

NATIJALAR

Tasavvur orqali rassom tarixan shakllangan yoki zamonaviy tasvir maktabi va yo'nalishlariga nisbatan badiiy obraz olamiga juda ko'p yangiliklar olib kiradi. Shahar ko'rinishlarining realistik tasviri bo'yicha ularning originalligi ko'zga yaqqol tashlandi, tabiat lavxalaridagi hamoxang tarzda tasvirlay oldilar, shahar hayotining kamalak singari tovlanishi, odamlar, binolar, muhit, havo hamda daraxtlarning rangin ritmi turli vaziyatlar bilan uyg'unlashib harakat simfoniyasini tashkil etadi. Ular bo'yoqlarning toza o'z kuchini saqlab qolgan holda yonma-yon qo'yish orqali nur tovlanishiga erishishni maqsad qilib qo'yidilar. Tasvirlanayotgan hamma narsalarda quyosh nurlariga ko'milgan vaziyatni ifodalashga o'tdilar.

Tomoshabinlar shahar ritmi va havodagi namgarchilik, osmon qa'ridagi bulutlarning bezovta harakatlaridan hayratga tushdilar. Bu rassomlar biror kun yoki biror manzaraning turli vaqtlarga xos "nafas" olishini kuzatadigan va shunga mos keluvchi kechinmalarni matoga muhrlaydilar. Rassom polotnosida voqelikning moddiylikidan ko'ra undan olingan kechinmalar asosiy o'rinni egallaydi.

O'zbekistonga bu rangtasvir IX asr oxirilaridan kirib keldi. Manzara janrining mohir ustasi O'rol Tansiqboev butun hayoti va ijodiy faoliyatini O'zbekiston tabiatini tasvirlashga bag'ishlagan. O'rol Tansiqboev serquyosh o'lkamiz tabiatini san'atkorona tasvirlash orqali tasviriy san'at rivojiga ulkan hissa qo'shgan buyuk rassomdir. O'rol Tansiqboev o'zining manzara asarlarida tabiatimizga xos ranglar majmuasini yorqin ifodalagan. Ayniqsa, uning "Bahor" (1947) asarida turfa xil bo'yoqlarga burkangan tabiat manzarasi san'atkorona mahorat bilan ko'rsatib berilgan. Uning manzaralarida kengliklar bag'ri juda ustalik bilan tasvirlanib, bu bo'shliqdagi nozik va nafis sirlar o'ta mahorat bilan aks ettirilgan. Rassom asarlari kengliklarni ko'rsatish va ulardagi ranglar aniq ifodalanishi va bu ranglar bir-biriga mutanosib tushishi bilan e'tiborni tortadi.

Manzara janri ustalari o'z asarlarida qadrdon o'lkaning umumlashtirilgan obrazini yaratar ekanlar, ularda tabiatni o'z istagicha o'zgartiruvchi ijodkor inson faoliyatini gavdalashtirishgan. U.Tansiqboevning manzara janridagi polotnolarida tabiatning go'zalligi va ulug'vorligi chizib berilgan. Rassom o'lkaning maftunkor manzaralarini murakkab planli kompozitsiya, nafis va rang-barang bo'yoqlar gammasi va ba'zan dekorativ qarama-qarshiliklar vositasida chizgan. Uning lirik manzaralari va epik polotnolarida ona-yurt go'zalligi jo'shqin tuyg'ular bilan kuylangan. San'atkor tog'lar bag'ridagi, gullagan vodiylar, bepoyon cho'llar va sokin suv omborlarini mexr bilan tasvirlagan.

MUHOKAMA

O‘zbekiston rassomlarining bu davrga oid eng yaxshi asarlari o‘ziga xos uslubi, ifodali obrazlari, yuksak professional mahorat bilan ishlangani kabi jihatlariga ko‘ra diqqatni jalb etadi. Bu asarlar uslubi va mavzusi jihatdan bir-biriga o‘xshamasa xam, g‘oyasi umumiyligi, zamonaviy voqelikni ta’sirchan aks ettirishi, o‘zbek kishilarining ichki dunyosi, mehnatga munosabati va hayot tarzini aniq tasvirlashi bilan o‘zaro hamoxangdir.

Har qanday musavvir manzara janrida ishlar ekan, o‘z tasavvuri va xayotdagi ko‘rinish orqali jamiyat xayotiga doir muhim voqea va xodisalarni aks ettirib, ilgari surmoqchi bo‘lgan g‘oyani aniq tasavvur qilishga intiladi. Shuningdek, manzarada tasvirlanadigan narsalar orasidagi masofa, o‘lcham nisbatlari va ranglarning bir-biriga bo‘lgan munosabatlari ham ko‘rsatiladi. Manzara janri birmuncha murakkab bo‘lsada, rassom uni xayoliy tasavvurlar orqali ham ifodalay oladi. Bunda u narsalarning xarakterli belgilari, bo‘laklarning nisbati, yo‘nalishning to‘g‘ri tasvirlashga xarakat qiladi. Rassom tasvir yaratishda biror-bir daraxtni osmondagi bulutlar bilan birgalikda chizishni, suv bo‘yi yoki ko‘l yoqasi, ko‘prik usti va tabiatni yuqoridan ko‘rinishlarini tasavvur qilib, xayolida kechayotgan kompozitsion manzarani matoga muxrlashga intiladi.

XULOSA

Xulosa qilib aytish mumkinki, tabiat ijodkorga ko‘p narsa o‘rgatadi va bu tevarak atrofdagi narsalarning mohiyatini ochib beradi. Shunday ekan, bugungi kun rassomi ko‘proq tabiat qo‘ynida asar yaratishi lozim. Shunda barchaning qalbini hayajonga soladigan san’at namunalarini yaratish mumkin.

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CONTENTS

Volume 2, Special Issue 3, APRIL, 2021

Karabayeva, J. A. (2021). HOZIRGI O'ZBEK TILIDA NEOLOGIZMLAR VA ULARNING NUTQIMIZDA TUTGAN O'RNI. ACADEMIC RESEARCH IN EDUCATIONAL SCIENCES, 2(3), 185-187.

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Makhmudjanova, Z. M. (2021). INGLIZ TILINI O'RGATISHDA CHAF – CHAQIRIQ, ANGLASH, FIKRLASH USULLARIDAN FOYDALANISH. ACADEMIC RESEARCH IN EDUCATIONAL SCIENCES, 2(3), 135-139.

Makhmudova, D. (2021). TEACHING ENGLISH TO PRESCHOOL AND YOUTH IS BASED ON A CLUSTER APPROACH. ACADEMIC RESEARCH IN EDUCATIONAL SCIENCES, 2(3), 307-311.

Mamajanova, M. (2021). AXSIKENT SHAHAR XAROBASINING O'RGANILISHI HUSUSIDA. ACADEMIC RESEARCH IN EDUCATIONAL SCIENCES, 2(3), 215-223.

Murodov, O. O. (2021). BIR URUG' PALLALI O'SIMLIKLAR SINFINING (TULIPA) QISQACHA TAVSIVI. ACADEMIC RESEARCH IN EDUCATIONAL SCIENCES, 2(3), 420-425.

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Nigmatov, A. X. (2021). “SIYOSATNOMA” ASARINING TARIXIY AHAMIYATI. ACADEMIC RESEARCH IN EDUCATIONAL SCIENCES, 2(3), 171-175.

Norboyeva, D. O. (2021). NIKOH KISHILIK JAMIYATINING ILK POG'ONASIDIR. ACADEMIC RESEARCH IN EDUCATIONAL SCIENCES, 2(3), 140-144.

Norboyeva, D. O. (2021). YANGI O'ZBEKISTON – YANGI SIYOSAT. ACADEMIC RESEARCH IN EDUCATIONAL SCIENCES, 2(3), 320-328.

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