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RANGTASVIRDA TABIAT VA INSON MUNOSABATINING AKS ETTIRILISHI

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Toshkent viloyati Chirchiq davlat pedagogika instituti talabasi

Ilmiy rahbar: Ulfat Shuhratovich Ismatov

ANNOTATSIYA

Tasviriy san'at sohasida ijod qilayotgan o'quvchi yoshlarni manzara janri, rivojlanish tarixi, unda ijod qilgan rassomlar haqida ma'lumotga ega bo'lish bilan birga, tabiat qo'ynida rasm ishlashga undaydi.

Kalit so'zlar: Tasviriy san'at, manzara, janr, plener, estetika

THE RELATIONSHIP BETWEEN NATURE AND MAN IN PAINTING REFLECTION

Zarina Tojivoyeva

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ABSTRACT

Students in the field of fine arts are encouraged to work in nature, as well as to learn about the genre of landscape, the history of its development, and the artists who created it.

Keywords: Fine arts, landscape, genre, plein air, aesthetics

KIRISH

San'atning yuzaga kelishi insonning ob'ektiv voqelik to'g'risidagi bilimlari chuqurlashishiga, ajdodlar tajribalaridan bahramand bo'lishiga olib keldi. Bu uni tabiat sirlarini chuqurroq o'rganishiga ko'maklashdi, aqliy kamoloti, estetik qarashlari rivojini jadallashtirdi.

Inson his-tuyg'ulari, kechinmalari, tasavvur va xayollarini chiziqlar, ranglar, oq-qora bo'yoqlar, hajmli yoki hajmsiz, rangli yoki rangsiz shakllarda biror yuza yoki makonda aks ettirilishi tasviriy san'atdir. Borliqni idrok etish jarayonida paydo bo'lgan fikr, his-tuyg'ular dastlab tovush, harakat, imo-ishoralar bilan ifodalanib, hayotiy tajriba ortib borgan sari ohang shakllarda aks ettirila boshlangan.

Tasviriy san'at – tabiatdagi ko'rinib turgan hodisalarni asl ko'rinishida tasvirlash barobarida unda yo'q narsalarning borligiga ham ishontiradi. Agar

farishtalar azaldan goh hayvon, goh go'zal inson qiyofasida tasvirlanmaganida odamlar farishtalarning borligiga ishonishmas edi. San'atkorning voqelikni bunday tarzda tasvirlashida, muayyan ichki qarama-qarshilik bordek tuyuladi. Agar rassom narsalarni badiiy tahlil qilishdan ko'ra, uni jo'ngina tasvirlash bilan ovora bo'lib qolsa, u chinakam san'at asari yaratolmaydi.

ADABIYOTLAR TAHLILI VA METODOLOGIYA

Buyuk san'atkorlar hamisha o'zlaridan avval yashab o'tgan ijodkorlarning individual uslublarini o'rganishga alohida e'tibor berishgan. Leonardo da Vinchi ta'kidlaganidek: "Agar rassom boshqalarning suratlaridan ilhomlanib, ijod qilsa, uning asarlari mukammallikdan yiroq bo'ladi. Agar u tabiatdagi narsalardan o'rgansa, bu yaxshi samara berishi mumkin".

Uyg'onish davri rassomlarining tabiatni o'rganishga, insonni o'rab turgan muxitni to'laqonli tasvirlashga intilishlari realistik san'at rivojida muxim o'rinni egallay boshladi. Ushbu xarakterlar manzara janrining mustaqil janr darajasiga ko'tarilishiga zamin yaratdi. XVII asr boshlariga kelib qator rassomlar ijodida, jumladan, italiyalik aka-uka Karrachilar ijodida mumtoz manzara tamoyillari shakllandi.

Manzara janri ham o'zida yuksak ideallarni aks ettiruvchi san'at turi qatoriga o'ta boshladi. Nikola Pussen, Klod Loren ijodi, Salvador Roza ijodi shu xususiyatlarni o'zida ifodaladi. Manzara janri rivojida golland rassomlari ham sezilarli o'rinni egalladi. Ya. van Goyen, X. Segers, Ya. van Ryoysdal, M. Xobbema, Rembrandt, Ya. Vermer Delftli va boshqa rassomlar o'z asarlarida tabiatning jonli ko'rinishini o'z xissiy kechinmalari, xayollari bilan boyitdilar.

Manzara mustaqil janr sifatida hayotga keng ko'lamda kirib keldi. Manzara janrining yangi bosqichi XIX asrning ikkinchi yarmidan boshlandi. Tabiat ko'rinishlarini xaqqoniy tasvirlashga nur-xavo to'la asarlar yaratishga xarakter qilish fransuz rassomlari ijodida sezilarli o'rinni egalladi. XIX asr o'rtalaridan boshlab plenerda rasm ishlash odat tusiga kira bordi. Bu xususda Buyuk Britaniyada J.Konstabl, 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. Plenerning haqiqiy rivoji XIX asrning ikkinchi yarmiga to'g'ri kelib ayni shu davrdan boshlab Plener iborasi hayotga kirib keldi, muomalada qo'llanilib fransuz impressionist rassomlari K.Mone, K.Pissaro, O.Renuar ijodiga nisbatan ishlatila boshlandi. XIX asr oxiri XX asr boshlarida plener rangtasviri Yevropa, Osiyo, Amerika rassomlari ijodida o'z ifodasini topdi. Nikola Pussen, Klod Lorren manzara janrining asoschilari hisoblanadi. 1630 yillarga kelib, Pussen ijodida hayot to'g'risidagi mungli falsafiy

qarashlar namoyon bo'la boshladi. Inson hayoti nihoyatda qisqa va o'tkinchi ekanligini achinish bilan ifodalaydi. 1640 yil oxirlariga kelib, Pussen manzara janriga murojaat qila boshlaydi. Tabiat ko'rinishidagi ulug'vorlik, bepoyonlik, sirga to'la holat rassomni hayajonlantiradi. Pussen tabiatni odamlarsiz tasavvur eta olmaydi. Rassom asarlarida tabiatning ulug'vor va cheksizligini ifoda qiladi. Ularda inson va tabiat uyg'unligi, inson tabiat oldida kichik zarra ekanligi talqin etiladi. Pussen ijodining so'nggi bosqichida yaratilgan "Gerkules va Kakus jangi" asari syujeti I asr Rim yozuvchisi Vergiliyning "Eneida" poemasi olingan. Unda antik qahramon Gerkulesning Kakus bilan bo'lgan jangi hikoya qilinadi. Kompozitsiyada tabiat ko'rinishi asosiy o'rinni egallaydi. Mahobatli tog', baland daraxtlar, osmondagi bulutlar ulug'vor tabiat ko'rinishini yaratadi. Shu tabiat qo'ynida tasvirlangan Gerkules va mag'lubiyatga uchragan Kakus ko'rinishi bu ulug'vorlikni buzmagandek sokin va xotirjam. Shu xotirjamlik va tabiat ichidagi ziddiyatlarda rassom hayot mazmunini ko'radi. Pussenning yil fasllariga bag'ishlangan asarlari inson hayotining to'rt fasl ramzi sifatida talqin etiladi.

NATIJALAR VA MUHOKAMA

O'zbekistonga bu rangtasvir XIX asr oxirlaridan kirib keldi. L.Bure, I.Kazakov, O.Tatevosyan, A.Isupov va b., keyinroq P.Benkov va uning shogirdlari (R.Timurov, A.Roziqov) ijodida rivojlandi. XX asr manzara rassomligi shu davrning g'oyaviy plasti izlanishlari bilan uzviy bog'liq. Turli oqim va yo'nalishlar manzara janrida ham o'z ifodasini topdi. O'zbekistonda manzara janri ham uzoq tarixga ega bo'lsa ham lekin uning keng ko'lamda rivojlanishi XX asrning o'rtalaridan boshlandi. O'rol Tansikboev, Rashid Timurov, Nikolay Koraxon, Ne'mat Qo'ziboev keyinroq Anvar Mirsoatov, Abdumannop Yunusovlarning ijodi shu janrning turli ko'rinish va yo'nalishlarini namoyon etadi.

O'zbek rassomlari orasida manzara janri ustalari o'z asarlarida qadrdon o'lkaning umumlashtirilgan obrazini yaratar ekan, ularda tabiatni o'z istagicha o'zgartiruvchi ijodkor inson faoliyati gavdalantirilgan. Shulardan biri manzarachi rassomlarning eng buyuk ustozlari O'.Tansiqboevning manzara janridagi polotnolarida tabiatning go'zalligi va ulug'vorligi yaqqol ko'rinib turadi. 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.

XULOSA

Xulosa o'rnida, O'zbekiston rassomlarining bu davrga oid eng yaxshi asarlari o'ziga xos uslubi, ifodali obrazlari, yuksak professional mahorat bilan ishlanganligi diqqatni jalb etadi. Bu asarlar uslubi va mavzusi jihatdan bir-biriga o'xshamas xam, g'oyasi umumiyliigi, zamonaviy voqelikni ta'sirchan aks ettirishi, o'zbek kishilarining ichki dunyosi, mehnatga munosabati va hayot tarzini aniq tasvirlashi bilan o'zaro hamoxangdir.

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