

THE ROLE OF MEDIEVAL EASTERN ART MASTERPIECES IN THE DEVELOPMENT OF OUR NATIONAL CULTURE.

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**Abstract:** The most ancient ideas about the role and importance of the masterpieces of art of the Asian peoples in the Middle Ages in the development of our national culture are presented and include the VIII-XVII centuries.

**Key words:** Nationality, tradition, the Middle Ages, spirituality, value, culture, humanity, art, memorization.

Presidential Decree No. PQ-112 of February 2, 2022, on additional measures to further develop the sphere of culture and art, No. PF-60 of January 28, 2022, for 2022-2026 based on the goals of the 5th direction 71-78 of the planned "New Development Strategy of Uzbekistan" and certainly the 5th important initiative put forward by the President of the Republic of Uzbekistan Sh.M. Mirziyoyev, which serves us as the most important task the initiative serves to increase the interest of young people in music, painting, literature, theater and other types of art, and to reveal their talent. This article was developed in order to develop the reading culture of "New Uzbekistan" youth, to increase their love for our national painting and art, to introduce and promote our spiritual heritage left to us by our ancestors to the whole world.

In this place, the art of the Middle Ages began and continued in different countries in different periods. It started in Europe from the 9th century and continued until the emergence of Italian city-states in the 13th-14th centuries. In other Old Russian and Byzantine countries in Europe, it began in the 12th-13th centuries and continued until the end of the 17th century. From the Eastern countries, the medieval art in China and India started somewhat earlier and continued in the 19th century. Medieval art in Central Asia lasted from the 7th century to the 17th century. The art of the Middle Ages is the main stage in the development of the national culture of the peoples of the world. From this period, a unique national art was formed, and many local schools began to be established. The beauty of life was glorified and the grace of nature was reflected in the works of art of the Middle Ages.

People's dreams of humanity and spiritual purity were expressed in the created works of visual art. It was important for the artist not only to "imitate" reality, but to convey an idea and express feelings through the image he worked on. When we study the art of the Middle Ages, we see that the art of architecture occupies the main place.

In the Middle Ages, memorization took the leading role. A lot of rare monuments of the art of memorization of the Middle Ages have survived to us. These monuments, especially the art of monumental commemoration, play an important role in the study of the social, economic and cultural life of the Middle Ages. They not only reflect the religious and philosophical views of the time, but also glorify the power of human intelligence.

The art of Central Asia has an ancient history formed over centuries. Many nomadic tribes have lived in the fertile valleys of Oks and Yaksart - the territory of the republic, which occupies a large part of Central Asia, since ancient times. In ancient places such as Zarautsoy, Teshik-tash, Sarmishsoy, Aman-Kutan, stone works from the primitive period were discovered.

The Amudarya treasure, currently kept in the British National Museum, confirms the presence of highly developed art in this area even in the Bronze Age. Examples of ritual sculpture in Jarkuton,

Molallitepa, Sopollitepa, and many terracotta sculptures from other ancient artistic arts located in the regions of Bactria, Khorezm, and Sogd are an example of deep traditions of monumental art.

Ancient works of art used complex semantics of decorative, anthropomorphic and zoomorphic nature. They reflect the artistic image of the world formed in the views of the peoples of the East. The presence of various religions and cults, including Zoroastrianism, had a decisive influence on the mentality of the peoples of Central Asia, and in the territory of the republic, monumental paintings and sculptures of the ancient period (IV century BC - IV century BC), jewelry, fine plastic reflected in the items. In the interiors of tombs, palaces and fortresses of the first centuries AD, excellent examples of thematic wall paintings and sculptures depicted by Greek and then Indo-Buddhist art (Khalchayon, Fayaz-tepa, Ayrtam, Dalverzin-tepe, etc.) were found. Religious views in Bactria-Tokharistan were diverse. There were different religions and cults here - Buddhism, dynasties and ancient local beliefs. Along with Buddhism, which was proclaimed during AD. The Kushan ruler Kanishkoi continued to worship the gods of the Eastern Iranian pantheons as the state religion.

Kushan art, which understood the traditions of Indo-Buddhist iconography and was enriched by the achievements of Greek culture, became the leader of other neighboring regions (Toprakkala, Gyaurkala in Khorezm).

In general, the development of local art in interaction with the cultural traditions of the upper and near east, ancient Greece and Rome, India, China and the countries of the Desert East, which leads to a unique symbiosis of these cultural and artistic traditions magnificent palaces and forts (keshk) were built, all decorated with paintings and sculptures. Unlike the previous period, secular subjects are considered early medieval art. The art of this period is associated with heroic epics or cults. The painting is distinguished by the complexity of the plot, the richness of the composition and the variety of colors. The main leitmotif of this picture is violence and the fight against the forces of darkness in various themes and tricks. Pictorial parts are secular, many themes are taken from local mythology and epics. Monumental works of art in Central Asia can include early medieval paintings of the Takharistan school, Bolalik-tepa farmer's fortress (from V-VI centuries). Men and women on holidays are depicted with gifts in their hands. 7th-8th century Bukhara oasis capital palace Varakhsha wall painting shows the king sitting on a winged camel-shaped throne in a walled courtyard, sacrifice, hunting, entertainment, and an epic scene - a hero sitting on an elephant, a leopard and fantastic animals battle with is described.

The famous works of the Sogdian school date back to the Afro-Syrian period, VII-VIII centuries. The image of the ambassadors of the neighboring countries who visited the king of Samarkand with gifts has been preserved in the great hall. Sogdian art provides examples of the synthesis of various arts - painting and sculpture.

In terms of spirit and style, the sculptural art of Uzbekistan in the early Middle Ages is more related to ancient times than to the Middle Ages, and they had a great influence on the further development of the art of Central Asia. showed.

With the introduction of Islam in the 7th-8th centuries, figurative paintings were banned, wall paintings and various other paintings were destroyed. According to written sources, during the destruction of the Zoroastrian shrine at the beginning of the 8th century, tall wooden idols were burned. Theologians who lived in the 12th and 12th centuries destroyed the images of wall decorations. The monumental painting and sculpture of the past centuries gradually disappeared.

During the reign of Amir Temur and the Timurids, a unique wall appears - monumental, with open historical compositions, for more room - a landscape with a decorative appearance, where the concept of "decorative artist" was used more ( In the interior of the mausoleums from the "Shakhi" complex, Zinda, Bibikhanim, Fog-aka, Shahrisabz, Gumbazi Seyidon mausoleum in Samarkand depict trees, birds in the landscape. has become an important component of the artistic environment in accordance with the ideas of Uzbekistan.

By the middle of the 19th century, the traditions of European fine art entered the region, first of all, marble painting and drawing. The art of Uzbekistan in all its modern forms and genres was formed mainly in the 20th century. is a product of yini. The traditional artistic culture of Uzbekistan in the development of the early 20th century reflected the complex historical, geopolitical, ethno-cultural, religious, socio-economic uniqueness of the region at the beginning of the 20th century. The dynamics of progressive changes, the great social upheavals of the beginning of the 20th century, created a background for the birth of European forms, and this was not a simple mechanical transfer of European or Russian art to the national soil.

Until the middle of the 20th century, the art of Uzbekistan is represented by the names of Russian artists who came here at different times (with the exception of the work of V.N. Volkov, who was born in the city of Fergana). In the first works of Uzbek artists at the beginning of the 20th century, one can see the symbiosis of creative research created from the "genetic code" of European art and the Eastern artistic outlook. Examples of this are A. Volkov, A.V. Nikolayev (Master Mumin), N. Karakhan, M. Kurzin, E. Koravai, U. Tansykbaev, O. Tatevosyan, V. Ufimtsev and the Nukus Museum of the "Avangard of Turkistan" named after Savitsky and the Tashkent State San It is very well represented in the collections of the horse museum.

In the 1950s, the National School of Painting and Sculpture was formed, and urgent graphics became widespread. During the evacuation of art schools from Moscow, Kiev and Leningrad to Tashkent and Samarkand in 1941-1945, he made a great contribution to the formation and development of the art of Uzbekistan. During this period, the exchange of artistic traditions was strengthened, their mutual relations contributed to the emergence of new trends, forms, methods, and means of artistic expression in different directions. at.

By the end of the 20th century, the art of Uzbekistan acquired their bright original language, which was circulating with the art of other Soviet republics. Multinational creative group of artists of Uzbekistan was created for everyone who made a unique contribution to the development of the national school, artists for several centuries.

Their names are mentioned in the golden history of art of Uzbekistan - Abdulhaq Abdullayev, Chingiz Ahmarov, Varsham Eremyan, Rahim Ahmedov, Nigmat Kuzibayev, Mannon Saidov, Nadezhda Kashin, Rashid Timur N. Pak, V. Zhmakin, V. Burmakin, R. Charyev and E. Melnikov, Yu. Taldyukin, N. Shin, B. Jalolov, J. Umarbekov, M. Kagarov and many others. in their work, the techniques of Western art are synthesized with the traditions of organic Eastern decoratism.

Independence and state sovereignty have become important reforming factors of the new social structure, worldview of the nation, culture and art. The civilization of national and universal values was announced as the main values of the new cultural policy. These two components have become unique for modern aesthetic research in the field of Uzbek art.

During the years of independence, the development of national identity, the study of history and literature, centuries-old cultural traditions and customs, religion, national art and various fields of culture are developing in Uzbekistan. The establishment of the Academy of Arts of Uzbekistan, the activities of the Creative Union of Artists, which is a network of educational institutions spread throughout the country, contribute to strengthening the professional school of crafts. The achievements of today's artists are reliable: everything is beautiful, born on the basis of deep knowledge of life, creative development of traditions created in Uzbek classics, continuity in the historical development of art.

The modern creative practice of the Republic of Uzbekistan is rich and colorful. Finding truly creative words about time, self, plastic, construction, composition and other ideological and artistic verses in the creative achievements of our modern masters such as artists A.Ikramjanov, S.Rakhmetov, R.Gagloyeva, Kh.Kholikov possible Mirzaahmedov, V. Enin, A. Alikulov, graphics

by M. Sadikov, A. Allabergenov, A. Bobrov, A. Ponomarev, A. Mamazhanov, V. Apukhtin and others.

A decorative trend is developing in the works of artists A. Mirzayev, F. Ahmadaliyev, A. Nura, M. Isanov, J. Usmanov, I. Valikhojhayev, I. Shin, V. Chuba, J. Salpinkidi, A. Turin. High skill in sculptural art can be seen in the works of D. Ruzybayev, M. Mirtadjiyev, A. Hatamov, T., Tadzhikhodzhayev, I. Jabborova, B. Mukhtarova, M. Borodina, L. Nesterovich and others.

The 5th important initiative put forward by the President of the Republic of Uzbekistan, Sh.M. Mirziyoyev, is the first initiative, which serves as our most important task. . It is no coincidence that the young people of "New Uzbekistan" develop reading culture, increase their love for national painting, our art, and the works of Uzbek artists are highly appreciated by the audience at exhibitions in the republic and many international exhibitions. In the 21st century, the search for humanitarian values in the art of Uzbekistan is combined with the search for understanding the national identity, unique historical and cultural traditions, artistic outlook and philosophy, and the uniqueness of the poetry of the East. Today, not only the styles and trends of Western art are spread through the languages of avant-garde and postmodernism, which have become transnational forms of artistic expression of modern art that are understandable in different parts of the world.

This article, by effectively using the opportunities created by our Honorable President for education and upbringing, this article is aimed at raising the morale of all the youth of our Republic, appreciating our rich spiritual heritage as a value and raising a generation worthy of the great artists and our ancestors. 2023 was named "Focus on people and quality education" based on the proposals of the Honorable President of the Republic of Uzbekistan. It serves to a certain extent to educate young people of New Uzbekistan who are worthy of this great name.

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