

STROKES TO THE ARTISTIC LIFE OF SAMARKAND

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ABSTRACT:

This article examines the historical aspects and stage by stage development of the artistic life of Samarkand. Also considered a phenomenon called "Eastern Hellenism" a masterpiece of painting of world significance, the painting of the palace of rulers of Sogdiana 7th century AD on Afrasiab.

Keywords: antiquity, archeology, aspects, painting, conglomerate, reconstruction, painting, space, masterpiece, Hellenism, terracotta figurines, unique.

INTRODUCTION:

The city of Samarkand has two millennia of its history, and, perhaps, very few cities in our country can compare with it in this respect. Probably, we will not be mistaken if we say that the artistic life of Samarkand has existed for two millennia. Its comprehensive study is a matter of the future, although even now there are archeological monuments, magnificent architectural reconstructions give a lot of interesting things. And although our main task is to analyze specific material related to modern times, it seems that without a brief reference to the historical past, such an analysis will not be entirely complete. For example, the development of the issue of work on the protection of cultural and artistic monuments in the 20-30s. It is simply impossible without information about the historical past of Samarkand. The idea of the specifics of the development of landscape painting in Samarkand will be significantly impoverished without mentioning the achievements of Samarkand architects of the past, thanks to which this genre simply could not

but become one of the leading in the genre structure of Samarkand art at a certain stage of its development.

Samarkand is a city of centuries-old history, which is inseparable not only from the history of Central Asia, but also the entire vast region bounded by Greece / then Byzantium and the Ottoman Empire / in the west, China in the east, India and Arab countries in the south, steppes of the Turkic nomads in the north.

"In the history of arts of the peoples of Central Asia," write GA Pugachenkova and LI Rempel, "there were major stages, each of which was marked by its own circle of artistic problems." The history of artistic life and the development of art in Samarkand fits well into the existing periodization in science [1].

The art of Samarkand and the adjacent lands can be said with a greater or lesser degree of validity since the time of the early state formations - the beginning to the middle of the 1st millennium BC. In many ways, contacts with the Iranian-Achaemenid and Saka-Scythian art became decisive at that time. Monuments of this time in Samarkand are extremely limited.

The development of the ancient art of Greco-Bactria IV-II centuries. BC. Represents an essential stage in which it is already possible to discern some signs of the developing artistic life. A phenomenon called "Eastern Hellenism" is taking shape. Found everywhere in Central Asia, including the region of Samarkand, terracotta figurines of this time testify to attempts to adapt the antique "imported" sample, according to G.A. Pugachenkova /, to local ideas. Despite the limited number of consumers and customers of this type of works of art, the fact that there is a collision and interpenetration of styles, already convincingly testifies to the existence of not only

certain spontaneous aesthetic views, but also the formation of a quite definite artistic and aesthetic system, as well as the prototype. a kind of specific art criticism. This was expressed, apparently, in two ways: on the one hand, it could be the requirements of an educated customer, on the other, the proposals of the artist himself, familiar with both traditional samples and objects of "artistic import".

We can judge about individual moments that most clearly characterize the development of the artistic life of Samarkand by referring to a number of the most significant monuments of antiquity and related phenomena of the general cultural and everyday life. True, the poor preservation of these masterpieces sometimes makes it impossible to draw a continuous line, and the main features of the cultural tradition are seen, so to speak, in a dotted line, but nevertheless quite clearly.

So, to characterize the continuity of traditions in the artistic life of Samarkand, it seems interesting to compare such, for example, significant phenomena as the murals of the palace of the rulers of Sogd / VII century AD / on Afrasiab and a set of illustrations of scientific, mainly astronomical and medical, literature of the times of Ulugbek / XIV century AD /, when an interesting conglomerate of scientific and artistic vision of the world arose, it is truly unique for Muslim views.

VI-VII centuries. AD - the period of the rise of art and architecture in Central Asia and especially in the area that would later be called the synthesis of arts. In Samarkand, this era was marked by the construction of a colossal palace in the center of the city. Unfortunately, little has survived from its former greatness. But the walls of the central and throne rooms are covered with paintings, which are a masterpiece of painting of world importance [2].

If we consider the influence of this kind of architectural and artistic enterprise on the artistic life of the city, then it should be noted

that it should be more than significant. And the construction itself, in which the local residents took part in one way or another, and the execution of amazingly beautiful and elegant paintings, which, at least in the process of execution, until the palace was completed, were available to some part of the urban population - all this, undoubtedly caused a certain attitude to what he saw.

In addition, there was a fairly significant circle of people, one way or another connected with construction and decoration - suppliers, representatives of the management apparatus, financial circles, and possibly special "scriptwriters" who worked on the customer's instructions, because the paintings, undoubtedly, had not only decorative but also political significance. It is not excluded that Sogdian diplomats, famous throughout the East, as well as other representatives of the then intelligentsia, will be involved in this case.

In other words, the "artist-spectator" scheme existed and gave rise to the corresponding aesthetic judgments. And there really was something to judge. Of the surviving fragments, the largest number of fragments belongs to the paintings of the large hall. Shown here is a wedding procession. The figure of a large white elephant begins the procession, on whose back, in a palanquin, is a bride. The figures of the riders accompanying the bride are magnificently executed, these are noble ladies. It is characteristic that they sit on their thin-legged horses not straight, but in a European way, sideways. Following them, on an elegantly decorated camel, are solemnly followed by their elder relatives: a very dark white-bearded old man with blue eyes and a young white-faced man with a dark beard and hair [3]. Next, a saddled horse is led in luxurious attire. Outlandish birds, most likely ostriches, stand behind it. Behind them are huge figures of either ambassadors or army leaders.

On the western wall there is a throne

scene - the reception of ambassadors by the ruler of Sogd, with a detailed depiction of the appropriate etiquette.

Our task does not include a detailed analysis of art history of this remarkable monument. But it is necessary to answer that the methods of depicting figures and space here testify not only to the magnificent talent of the masters, but also to the existence of the complex principles of constructing images on a plane that are familiar to them. Along with highlighting the most significant characters in size and color, which is traditional for the composition of a subject miniature (mostly red), the technique of overlapping parts of a figure with another image, which is rarely found in miniature painting, is practiced here, for example, the figure of a groom overlaps the hind legs of a camel carrying two noble relatives. Artist artists? Applies even such a complex pictorial technique as the combination of projections from above and from the side, which in itself testifies to the comprehension of the sensation of space.

This monument, which is the embodiment of a developed pictorial concept, could not have arisen as a creation, albeit a genius, but a loner. It is formed at a certain level of artistic culture, combining the system of knowledge of linear and coloristic perspective, the conventions of medieval art and the spontaneous realism of antiquity, organically reworked in the creative vision of the master. Such a work must be remembered that - it is by no means alone among the monuments of the era / - undoubtedly, a phenomenon of the developed and unique artistic life of Samarkand before the Muslim era.

NOTES:

1. A detailed periodization of the development of art on the territory of present-day Uzbekistan was developed in the book by G.A. Pugachenkova and L.I. Rempel. See: G.A. Pugachenkova, L.I., Rempel. UK. op. S. 4-5.

2. Unfortunately, the palace of the rulers of Sogd is described mainly from the point of view of archeology, and not art history. The most detailed description of this monument is: G.A. Pugachenkova, L.I. Rempel. UK. op. S. 120-123.

3. It should be noted that great importance is attached to the reproduction of the signs of ethnicity in the system of the murals of the palace. I think it is legitimate to consider this not only as a manifestation of certain political tendencies, but also as a sign of high education of both the customer and the author.

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