

## **In the Development of Modern Art Eastern Romanticism and Social Reality**

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**Abstract.** *In this article, the characteristics of Eastern romanticism and social reality in the development of modern art are highlighted, and the analysis of images in the works of our modern artists is expressed in the images of dreams and dreams, legends and narratives related to the history and fate of the people.*

**Key words:** *romanticism, fine art, art, modern artists, creator, breadth of thinking and destiny, dream in imagination.*

**Introduction:** Due to independence, after significant changes took place in the history of Uzbekistan, culture, literature and art of our people, artistic and aesthetic shifts occurred in the hearts and eyes of our artists as well as the themes and ideas of our art. Most of the artists, instead of following existing and known things, moved to the path of feeling, expressing them and, thanks to this, popularizing and spreading the conclusions of new, national, modern artistic thinking. In the image of dreams and dreams, legends and narratives related to the history and fate of the people, the images can be said to be the traditions of the fine art of our country, creative individuality, and if necessary, the works of our modern artists and they can rightly be called the creators of poetic mood.

It is difficult to say whether the artist's works reflect his heart, mind, thinking and experience, or whether the creativity and methodological research of past and modern artistic scholars, teachers and equals who influenced him are expressed. Everyone has their own height, breadth of thinking and destiny, the place and importance of the steps taken by the universe. Someone walks very quickly and slowly, someone's thoughts and soul are occupied by a complex unity related to the Universe and Adam, someone strives to make his words and voice sound openly without melting.

In this, too, the idea of expanding the way of image, enjoying the pictorial opportunities spread around the world, expands with the limitation of reality, fact and subject. In the 70s and 80s of the 20th century, such artists as A. Mirzaev, Sh. Abdurashidov, B. Jalolov, J. Umarbekov, S. Alibekov, M. Tokhtaev, V. Burmakin, Ch. Melnikov, Akmal Nur, etc. they began to play stylistic tunes in a different voice. Although young artists were waiting for external influence and persecution, their works were able to widen the scope of our culture with their characteristic features and corresponding to the breath of national life and changes in world art. Older artists were more interested in historical and modern themes, while young people were interested in the breadth of the image, the ways of art and aesthetics that unite the East and the West. Young people felt that the problem of the world and man is not a narrow and limited topic, but a task that encourages deep thinking and a wide range of images.

## **Literature review on the topic: (Literature review)**

For romantics, the person is the whole universe. It has its "nocturnal" sides, secrets and attractions. In the romantic concept of the universe and the individual, there is respect for exoticism in nature, irrevocable individuality in man, uniqueness in society. The artist creates an artistic reality without normative regulation, and for romantics, it is beyond reality. A genius does not obey norms, but creates them.

As Yu. Borev rightly stated, "romantics focused their attention on the heritage of medieval art and Christian ideas focused on the inner world of man. The spiritual life of a person is placed in the center of art. The sphere of romanticism is the soul and its mysterious soil, from which all the best and vaguest aspirations to glory arise, and seek satisfaction in the ideals created by fantasy. Reality appeared before the romantics as a mysterious, irrational, enigmatic thing, a sphere of social frustration against human reason and personal freedom. Therefore, "world sorrow" is an attitude of global conceptual importance. The goal of romance is to resolve all conflicts and create an ideal, perfect society. The conflict between the dream of perfection and everyday reality creates two worlds in romantic culture.

As G. Mahmudova pointed out, "art plays an incomparable importance in the nation taking its rightful place in the human family. The work of art is an example of complex harmony, integrity. As the artist aims to show the reader and viewer the complex problems of life, the deep ideas in his work are not easily visible at first glance. Often, vast reflections, wonderful spiritual experiences and spiritual beauties are hidden among external events and situations. A student with high taste should be able to see this main idea, main aesthetic content and artistic sophistication.

Uzbek fine art has an important place in the world of art. This situation is related to the creative thinking culture and emotional wealth of a person, which began to form in the 60s of the 20th century. In this matter, it is difficult to find contemporary artists who are equal to them in the world. When perceiving their works and canvases, it is worth recalling the words of V. G. Belinsky about the lyrics of A. S. Pushkin: "The general taste of Pushkin's poetry is the inner beauty and the human being that appreciates the human heart." It is the desire to glorify the beauty of a person in his manifestation of humanity that forms the main content of the aesthetic ideal of Uzbek artists.

For example, the themes of Eastern fine art traditions dominate in harmony with literature. Because "fiction, as an art form, is an independent way of understanding the reality of existence, which, unlike science, is not based on logical, but figurative thinking. Therefore, the development of figurative thinking should become the main principle of periodization of literary history.

### **Research Methodology**

An artistic method, "figurative image - "...in Sufi literature becomes a method of revealing the mystical Truth. Because the world of Sufis cannot be expressed directly with simple words, they use different sayings, i.e. "metaphorical images". Starting from the 12th century, Sufi motifs gradually entered the Islamic cultural regions. Along with them, a wide range of artistic images begins, "may", "friend", "friend", etc. k.'s. These meanings and themes constitute the main ideological content of modern Uzbek art.

This principle, in fact, does not accept the individualization of characters, events are interpreted more in the form of ideal and romantic-generalized harmony. The artist strives to be consistent in the interpretation of plots of a generalized and specific nature, starting with miniatures and murals of the East. Generalized themes of war and peace, beauty and ugliness, creation and destruction are also interpreted through visual images, but they are devoid of individual confidence, clear transmission of character traits.

As T. Mahmudov noted, "the spiritual image of a person is determined by his lifestyle and era. Time makes man, and man changes time. The works of R. Choriev, B. Boboev, G'. Abdurahmonov, M. Saidov, N. Ko'ziboev, G. Zilberman, G. Chernukhin, J. Umarbekov, B. Jalolov, A. Mirzaev, M. Tokhtaev and others of the 20th century It testified that a new wave entered our visual arts in the 70s, and as a result, new positive characters were discovered in the world of art."

If Chingiz Akhmarov and Bahadir Jalolov idealized the aesthetic ideal and imagined it in the form of a general, concrete expression of beauty, Yuri Zorkin's work strongly expressed the intense emotions characteristic of romantic moods. If the works of Chingiz Akhmarov and Yuriy Zorkin are an example of the romantic flight of expressing the aesthetic ideal, in the paintings of A. Viner, the aesthetic ideal appears as a form of confirmation of the reality of life. Ch. Akhmarov uses a soft gamma in colors, avoids contrasting colors and tries to interpret delicate, light motifs. Navoi, one of the heroes of his works, wanders in a figurative garden, where the river of life flows. Paradise is depicted as a blooming garden with beautiful trees and fragrant flowers. Favorite heroes of Navoi's poetry - beautiful people live in this garden. Therefore, Chingiz Akhmarov is one of the artists whose creative individuality is perhaps the most suitable epithet for the word "poetic". However, the word "poetic" applied to Ch. Akhmarov's work is not only an epithet to express the delicate and lyrical nature of the pictures he created, but also represents the aesthetic content of Ch. Akhmarov's creative individuality.

The poet is immersed in thoughts about life, his heart familiar with love is suffering from separation and longing. He is in a whirlpool of deep thoughts about humanity. Impatiently waiting for the moment of meeting, the poet reads the following lines with inspiration:

"Oh, I wish fiery love would build its own rules in the garden of love!

I hug my lover by the neck and whisper these delicate words to him.

Chingiz Akhmarov reveals the images of a musician, artist, dancer, lovers, and soci very delicately and poetically. One of the important features of Akhmarov's genius is reflected in them - musicality and soulfulness, the simplicity of the image structure.

Eastern poets, especially Navoi, have a special symbolic place in the image of a sorceress. Ch. Akhmarov described the waiter as a young man urinating on poets. It is a symbol of the eternally young hearts of the poets here. A juicer is a best friend who helps you either to get away from yourself, or to return to yourself and find yourself, or to achieve peace of mind.

### **Analysis and results:**

The aesthetic originality of the visual poetry of the East found its classic expression in Ch. Akhmarov's work. As a monumentalist of modern buildings, he not only uses traditional forms or methods of wall painting and miniature poetics, but also clearly expresses his attitude to this problem as a thinking artist.

Genghis Akhmarov thinks a lot about how he can refer to the epic and lyrical works of past centuries to bring the monumental painting of our time into the orbit of today's senses.

Modern monumental painting, first of all, should not go to the illustration of epic themes and should not use the formal and stylistic features of miniatures, but should develop poetry that attracts and elevates the human spirit of the epic. Ch. Akhmarov sees in the epic one of the living sources of poetic heroism characteristic of our time. The epic contains a glorious hymn about beauty and man, and such an idea, according to Ch. Akhmarov, "corresponds to our age."

The eternal philosophical theme of Eastern poetry about the meaning of life and existence was presented by Ch. Akhmarov understands the new outlook and aesthetics of our time, especially from the point of view of the romantic spirit.

Ch. Akhmarov's skill is that, as a real monumentalist, he can reflect philosophical problems such as good and evil, life and death, joy and sorrow, creation and destruction through deeply thought-out compositions, with the depth of revealing the image, and the ability to create an amazing overall harmony of the picture.

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