



## INTERPRETATION OF THE IMAGE OF A WOMAN IN UZBEK SCULPTURE

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**Annotation:** This article describes in detail the interpretation of the image of a woman in Uzbek sculpture, the monumental and easel sculpture of Uzbekistan, and the general image of Uzbek women.

**Key words:** uzbek sculpture, female image, national ideology, geometric character.

**Introduction:**

At present, we can see sculptures decorating city streets, parks and avenues in all regions of Uzbekistan. Sculpture, which is a form of visual expression of art, appeared as monumental works celebrating our political, spiritual, and national ideology installed in the city centers after we gained independence.

The statue of "Mourning Mother" installed in the memorial square, a composition of a sad Uzbek woman who lost her children, a worker behind the front in the Second World War, as a symbol of patience and fortitude, as well as a statue of a young woman and "Mother of Happiness" installed in the center of the Independence Square. The presence of two women in the same area seems to show Uzbekistan's "past and future at the same time and place.

**Literature analysis and methodological:**

We can see that the goals of the new hopes are expressed through the baby in the bosom of the happy mother. In addition to clay, sculptors began to widely use metal and wood. Now male statues were gradually created more often than female statues. Many patterns of geometric character were worked. The artist of the primitive community tried to depict complex emotions in visual art.

The Bronze Age culture of Eastern Europe and Asia flourished in the lands that were originally metal rich. Work tools created and used as a result of the formation of human thinking made it possible to increase work efficiency. This, in turn, had a great impact on the development of art and culture, creating the ground for its advancement to the next level.

The most interesting aspect of N. Kudryavseva's works is the portrait of D. Abidova, the chairman of the executive committee of the city of Tashkent, the portraits "Head of a Young Uzbek Man" and "Uzbek Boy". Abidova's portrait shows the character and characteristics of an Uzbek woman, showing contempt for old fashions, prudence, determination, patience, and emotion. They were distinguished by their simplicity and simplicity of appearance. Looking at these portraits, we can see that the author has given the viewer the unrepeatable and clear characteristics of an Uzbek woman who rose from the darkness inside with the events of 1917 and is ready to rule the country.

**Results:**

Abidova's face and hand movements show attention to her interlocutors. The portrait of D. Abidova was a successful depiction of the image of a new Uzbek woman in the sculpture of Uzbekistan. Kudryavseva showed her excellent portrait-sculpture in the plaster bust "Head of

a Young Uzbek". The serious, fierce facial expression of the unknown young man indicates that he still has high power and is full of strength. Looking at this work, you feel as if a person is breathing alive.

V. Klevantsev is another sculptor who made an important contribution to the development of monumental and easel sculpture of Uzbekistan. He worked successfully in the genre of portraiture and composite ceramics. The author created especially genre and relief sculptures made of clay. In 1967, the author created a concrete statue of the actress Nurkhan for the city of Margilon, who was killed by the enemies of the female revolution in the 1920s. In the free movement of the figures in this statue, in the dynamic rhythm of the folds of the dress, the idea of the liberation of the Uzbek woman is embodied. This idea is especially accepted in the profile view of the statue.

Discussion:

Joldasbek will descend to the masters of Karakalpakstan, who will live a few in time and learn the secrets of making musical instruments for a while. J. Quttimurodov's attitude toward art was emerged in his first works the ideal of the aestheticistic tasty. He was embodied symbolic in the images he created and symbolically, and these images were harmonized with the local landscapes.

His imagination is excited by the heroes of epic stories. The heads of the girls he carved out of wood are always individual. The sculptor is always looking for a new way to show the harmony of faces. In 1970, the sculptor completed his work called "Sprout". This was the first creative experience in Kuttimurodov's work to depict a naked woman.

J. Kuttimurodov can be called the singer of girls and women's beauty. The image of men is rare in his work compared to the image of women. Kuttimurodov does not work in kind. But like one of his favorite teachers, Chingiz Akhmarov, he constantly observes and studies nature itself. These observations bear fruit in his works.

Conclusion:

In conclusion, it can be said that the statue attracts attention with its proportions, face, and ability to fully show the uniqueness of the blooming youth moments. The image seems to be reaching towards the sky, towards the sun, towards the light. The sculptor also interprets the sense of beauty and grandeur in harmony in the images he created of women. In the 1970s, the sculptor achieved great success, he received public attention.

Devotion to art and public respect required him to regularly continue creative research. During these years, Kuttimurodov constantly expanded his understanding of art: he visited the cities of Tashkent, Samarkand, Moscow, and Baku, and his artistic and aesthetic views were enriched in the dialogues with artists close to him.

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