

DOI:10.29013/EJA-24-3-115-121



IMAGES SINGED IN COLORS, THAT IS THE CREATION OF BAHTIYAR NAZAROV

*Olimjonova Maftuna*¹

¹ Namangan State University, Namangan, Uzbekistan

Cite: *Olimjonova M. (2024). Images Singed in Colors, That is the Creation of Bahtiyar Nazarov. European Journal of Arts 2024, No 3. <https://doi.org/10.29013/EJA-24-3-115-121>*

Abstract

The purpose of the research: Academician of the Academy of Arts of Uzbekistan, artist of the Republic of Uzbekistan, professor of the National Institute of Painting and Design named after Kamoliddin Behzod, well-known filmmaker Nazarov Bakhtiyor Muhammadjonovich is not only a filmmaker, but also a skilled painter. He is a prolific artist who enriches the Uzbek spiritual treasury with his valuable works. Studying and analyzing these works is the goal of our research.

Research methods: The uniqueness of the portraits created by Bakhtiyar Nazarov, the richness of the content hidden in them.

Research results: As it is impossible to build the future without knowing the history, it is very important for the young generation to form their knowledge and skills about our spiritual heritage and artists and their masterpieces. This is discussed in the article.

Practical application: By studying and analyzing the work of the well-known cinematographer and painter Bakhtiyar Nazarov in the portrait genre, teaching the young generation about the unique features of the portrait genre.

Keywords: *Bakhtiyor Nazarov, easel painting, "Ayol Madhyasi", Boburi dynasty, portrait*

Introduction

Famous filmmaker, academician of the Academy of Arts of Uzbekistan, artist of the Republic of Uzbekistan, professor of the National Institute of Art and Design named after Kamoliddin Behzod, Nazarov Bakhtiyor Muhammadjonovich is a multilateral creator.

In addition to his rich work as a cinematographer, he is also the author of valuable paintings. Among the paintings of the artist, who worked hard in the portrait genre of painting, are portraits such as "Olim Khojayev" (1973), "Lutfikhanim Sarimsokova" (1974), "Malik Qayumov" (1977);

Figure 1. *Bakhtiyar Nazarov*



Figure 2. “*Lutfikhanim Sarimsokova*” (1976)



There are such series of works as “Youth of Uzbekistan”, “Women of India”, “Kelinchak”, “Mother”, which are enriching the spiritual treasure of our nation with their deep meaning solution and skillful execution. As a painter, he holds many personal exhibitions in cities such as Morocco, Beijing, Tianjin, Chengdu, and Tashkent. In March 1921, Bakhtiyor Nazarov’s exhibition titled “Ayol Madhiyasi” dedicated to women was held at the Palace of Youth Creativity. The exhibition includes more than 100 portraits of women from different eras under the category “Women of the World”, as well as Tomaris, the queen of massages, Bibikhanim, the wife of Amir Temur, Lutfikhanim Sarimsokova, an actress of Uzbek theater and cinema, who conquered the world not only with her beauty, but there are also portraits of women who have achieved success in professional and social life. The presentation of the album-catalogue “Ayol Madhiya” by Bakhtiyor Nazarov was also held at the exposition.

Looking at the pictures collected in it, we witness the author’s attitude towards the heroes of his works – feelings of sincere admiration, honor, respect, love and appreciation are reflected as if in a mirror. Many portraits of women by Bakhtiyor Nazarov have this feature, among them the portrait of People’s Artist of the USSR Lutfikhanim Sarimsokova stands out: this picture was exhibited in many countries of the world and became a

business card of the artist as a master of the portrait genre. Commenting on the painting, the artist said: “I worked on this work as if I were working on a portrait of my mother. This woman was as dear to me as my mother. Lutfihonim Sarimsokova was a person who showed how the mother of the Uzbek nation should be in her life.”

Figure 3. “*Madonna of the East*” (1995)



The work was created in 1976, and Lutfihonim Sarimsokova is embodied in the image of a mother in a white dress and red nimcha sitting on a platform in an Uzbek yard. The colors used for the clothes in the picture also served to reveal the pure heart and spirited character of the actress. During the period when the picture was created, Sharaf Rashidov called Bakhtiyor Nazarov and asked, “You have left a wonderful work for the Uzbek nation. Do you have a car, a house, a workshop?”. After that, Sharof Rashidov will build a 120 square meter workshop for the artist. It is no exaggeration to say that this work, created in a realistic direction, is one of the highest masterpieces of our spiritual treasure.

Bakhtiyor Nazarov traveled to many countries of the world as a post-production artist for movies. During these trips, he always drew pictures and based on them created portraits of women of different nationalities: they are full of dignity, charm and wisdom.

Although the choice of the model for the painting seems to have happened by chance, it has a specific purpose: the artist carefully depicts beautiful faces, reveals their strong and deep characters, and at the same time demonstrates the national identity of each of them.

The images of women depicted by the artist are illuminated in different styles, in different moods, and at the same time they are always true, full of emotions and unique. As the author says, in his works he refers to plots that are close and understandable to people from different corners of the world: first love, motherhood, the joy of life, charm, and the beauty of nature. Creating a unique, meaningful, thoughtful, sensitive portrait of a woman, the artist strives for a variety of compositional methods: usually in his paintings, women are depicted with flowers, dancing and playing music; the artist focuses on the faces of his models, and the viewer sees emotional and poetic faces in the paintings “Elegance”, “Uyghur Girl”, “Remembering Turfon”, “Singing Girl from Agra”. Portraits created in China are full of special lyrical experiences. Examples of this are “Grapes of Turfon”, “Dream”, “Waiting” and other pictures.

Figure 4. *“Portrait mother”*



After his trip to India, Bakhtiyor Nazarov created a series of portraits rich in depth of meaning and psychologism: “India. Waiting”, “Mother and son”, “Girl with a jug”. In

the work of the skilled artist, the topics related to the figure of women are extremely diverse. His characters are characterized by charm and sincerity in youth, beauty and elegance in adulthood, wisdom and dignity in old age.

At the same time, the woman carrying a child in the “Madonna of the East” painting, dedicated to the theme of motherhood, is unparalleled in beauty. This painting depicts the author’s mother and late brother Azamat. The mother’s sad face holds her child as a slave. The artist remembers his brother in interviews: “My brother was five years old, his name was Azamat. On May 1, they took him out to the park in new clothes, and he died soon after. At that time, he quotes sentences like they said, “eyes touched”.

Later (2020), the author touches on the image of the mother again and skillfully embodies her mother’s image of maturity and wisdom in a combination of colors and shapes: her wrinkled face, a white scarf on her head, a rosary in her hand and sitting in an open yard a woman’s kind and mournful look – shows a harmonious whole composition. In the triptych “Rivals”, the artist depicts the figures of women full of charm and sophistication.

Another triptych – “Girls of the Fergana Valley” characters are characterized by youthful innocence, lightness and elegance. The unique freshness of Fergana valley, clean air, majestic mountains are reflected in the background of the picture.

Bakhtiyor Nazarov strives to reflect the beauty of life’s moments and the diversity of reality through figurative women’s images through the “Seasons of the Year” painting series. “Were you able to reveal all aspects of women in your work?” to this question, the artist answers: “The female figure is so complex, unique, mysterious and elusive that it takes a lifetime!” I created more than a hundred paintings dedicated to women, but I cannot say that I fully understood the miracle of a woman!” In June 2022, the opening ceremony of Bakhtiyor Nazarov’s personal exhibition “**The Chosen Road**” will be held on the occasion of his 80th birthday. At the beginning of the event, Academician of the Academy of Arts of Uzbekistan, Akmal Nur Bakhtiyor, sincerely congratulated Nazarov

on the opening of the exhibition, saying that there are many aspects that each of us can learn from the artist, who works effectively even at the age of eighty, and that his work is equally important in the development of Uzbek painting and cinema.

Rector of the institute Abbosjon Mirzorahimov Bakhtiyor Nazarov is the artist of many classic films of Uzbek and world cinema, such as “Shum bola”, “Battle of the Three Kings”, “We are waiting for you”, “Fire Drums”. that the services of the artist directly in their transformation into classics are also incomparable, at the same time, the artist has done great work in creating portraits of representatives of our rich history, in particular, the Baburi dynasty, in a word, the work of Bakhtiyor Nazarov is a huge history in itself emphasized. In the works presented in the exhibition, on the one hand, the image of a woman and high respect for her were shown, on the other hand, we can witness the high skill of depicting the image of great historical figures, their life path, and their character at different times. Looking at these works, you can be sure that creativity is the path chosen by Bakhtiyor Nazarov. The image of Zahiriddin Muhammad Babur presented at the exhibition deserves special recognition. The artist said that director Latif Fayziyev was the reason for depicting the Babur dynasty.

The film crew goes to India to shoot the movie “The Hunter”. There, Latif Fayziyev suggested Umesh Mehra and his son Mehra to make a film about Babur, and they agreed to make a film called “Akbarname”. Before the script of the film is developed, Bakhtiyor Nazarov is assigned the task of collecting material for the film and researching the Boburi dynasty. In 1994, Latif Fayziyev passed away, and things stopped there. No one dares to touch a film dedicated to the Babur dynasty. In this way, Bakhtiyor Nazarov studies the Boburi dynasty. He carefully studies their inner world, state administration, religion, people’s relations, the clothes worn in that period and all the details. Z.M. Babur, Humayun, Akbarshah, Aurangzeb, Shahjahan, Bahadirshah, Zebunisa, Mumtazbegim, Mariambegim, Mohibegim, Ayshasultanbegim, Dilrasbonubegim, Nawaboybegim – create portraits of Babur’s descendants. When depicting their image, the artist relies on historical sources. Because the image of none other than Z.M. Babur had been used in the dynasty before. Although Babur’s figure was previously painted by an Iranian artist, he made a number of mistakes. He paints Babur in the costume of the “Shia” sect of Islam, whereas he belonged to the “Sunni” sect.

Figure 5. “*Babur*”



Figure 6. “*Aysha Sultanbegim*”



The picture “Aysha Sultanbegim” is a picture made in a special style. Baburmirza’s wife, princess Ayshasultan Begim, is elegantly and luxuriously decorated, and her gaze is depicted in a meaningful look. In the work, the royal ornaments that enhance the beauty of the princess and add beauty to her appearance are delicately and elegantly drawn. The princess is depicted in a royal chair inside the palace.

Figure 7. “Akbarshah”



The dark color of the background creates the impression that the princess is like the sun shining through the shadows.

On the dynasty, the portrait of “Akbarshah” has a special place. When creating his image, the artist pays special attention to auxiliary tools – clothes, which reveal the essence of the portrait. In the work, Akbarshah is depicted in battle armor, his right hand rests on a sword, his left hand is placed on top of his right hand, and he looks at the audience with a brave gaze.

Akbar Jalaluddin Muhammad sat on the throne at the age of 13, and when he reached adulthood, he began to rule the country with strictness. Constantly fighting for the expansion of the kingdom, he strengthens ties with the Rajput principalities through marriage ties. The contrast of the blue sky in the background of the work and the golden-yellow palace on the hill served to exaggerate the

image of Akbar Shah in the picture. All the small details and patterns in Akbar Shah’s clothes make him look more dignified. The general blue color in it indicates that Akbar Shah was a just and peace-loving ruler. The image of Akbarshah’s wife Mariambegim is embodied in the painting “Mariambegim”.

The author depicts the image of the princess after carefully studying the history. The princess is depicted in a royal blue princess dress.

Figure 8. “Mariambegim”



Among the portraits created by Bakhtiyor Nazarov, the portrait of “Avrangzeb Alamgir” is noteworthy. Avrangzeb Alamgir, the third son of Shah Jahan, father of Zebunisa Beg, ruled India in 1658–1707. Her mother is Arjumand Bonubegim, known as Mumtazmahal. Aurangzeb made an alliance with his younger brother Murad Bakhsh and took the throne in Delhi in 1658. During Aurangzeb’s time, the borders of the country expanded, but as a result of his openly anti-Buddhist policy and his call to Islam, the internal turmoil in the country increased and South India was divided into several khanates. This marks the beginning of the decline of the Baburi dynasty in the country.

In the work, Aurangzeb is depicted sitting on his throne in a meditative state. The work is created in a realistic style, the portrait is depicted in a dress with a combination

of contrasting blue and yellow-brown colors on a reddish-black background. In the work, special emphasis is placed on the details revealing the portrait – dress, jewelry, decorations. As the artist carefully studies them, he tries to reveal the atmosphere of that time. By depicting the rosary in his left hand, it is possible to understand the king's high faith in Islam and his efforts to spread Islam during his reign.

Figure 9. “*Avrangzeb Alamgir*”



In the picture “*Dilbarsbonubegim*” we can see the image of the original Indian woman. It is known from history that Dilbarsbonubegim was Aurangzeb's wife. The semi-smiling face depicted in the picture speaks of his openness and sincerity. In the play, special emphasis is placed on the queen's jewelry. The artist tries to embody the image of the princess by carefully studying the clothes and jewelry that represent

the atmosphere of that time. It emphasizes the face to reveal its inner world. Dilbarsbonubegim creates an impression like a shining sun on a dark background.

Figure 10. “*Dilbarsbonubegim*”



In addition, there are portraits such as “*Zebuniso*”, “*Mumtozbegim*”, “*Shahjahan*”, “*Mohibegim*”, “*Navaboybegim*”, which depict the historical images of representatives of the Baburi dynasty. In the paintings, various details and harmony of bright colors reveal the unique inner world of portraits.

Conclusion. In a word, Bakhtiyor Nazarov's work is very colorful. His works in the genre of portraits are distinguished by their truthfulness, effective use of additional tools to reveal the composition of the portrait, the completeness of the compositional solution, especially the portraits of the great representatives of the Baburi dynasty, which clearly reflect the spirit of the time. Even after centuries, his works continue to give the viewer aesthetic pleasure and spiritual nourishment without losing their value.

References

- Aminov H. Visual solution of the film. – T., 2011.
Nazarov B. A woman's anthem. Album – catalog. – T., 2021.
Hakimov A. The face of the moon: new directions of modern art of Uzbekistan. Art, 2009.
Hakimov A. Myth and reality and art in Uzbekistan. Art, 1998. – No. 1.
Abdullayev N. Art history. – T., 2011.

- Akilova K. Myths and legends in visual arts.– T., 2016.
Sultanov H. Color image.– T., 2014.
Sulaymanov A., Jabbarov B. Streams and trends in visual arts.– T., 2008.
Amanullayev A. Color image. Study guide. Namangan, 2005.
Umarov A. Portrait of Uzbekistan.– Tashkent, 1968.

submitted 07.05.2024;
accepted for publication 21.05.2024;
published 28.08.2024
© Olimjonova M.
Contact: maftuna_olimjonova@mail.ru