



GENRE TRANSFORMATION AND ARTISTIC PRINCIPLES IN THE FINE ARTS OF UZBEKISTAN IN THE POST-WORLD WAR II PERIOD

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ABSTRACT

This article examines the processes of genre transformation and the evolution of artistic principles in the fine arts of Uzbekistan during the post-World War II period. It analyzes how socio-political changes, ideological frameworks, and cultural shifts influenced the development of visual art in the region. Particular attention is paid to the transformation of traditional genres such as portrait, landscape, and historical painting, as well as the emergence of new thematic and stylistic approaches. The study also explores the interaction between national artistic traditions and the dominant aesthetic doctrines of the Soviet era, including socialist realism. The research highlights the gradual diversification of artistic expression and the formation of a distinctive national style within the broader Soviet artistic context. The findings contribute to a deeper understanding of the historical and cultural dynamics that shaped modern Uzbek fine arts.

In the early 1950s, the process of post-war cultural revival in the visual arts of Uzbekistan was characterized by a deepening of artistic expression, a desire for imagery and compositional perfection. During this period, artists sought to reveal not only the external appearance, but also the inner spiritual state of a person. In this regard, Y. Elizarov emerged as a talented portraitist. His work "Portrait of the Writer S. Ainiy", created in 1951, became an important example of the possibility of expressing personal psychology through color and composition. A qualitative renewal was also observed in the landscape genre. This process was especially clearly manifested in the work of Ural Tansikbayev, where a transition was observed from small-format etudes based on post-war musical-lyrism to large-scale, panoramic landscape-paintings. This meant an expansion of the pictorial space, a desire for detail and compositional integrity. The artist created thematic and serial works, achieving an epic expression of nature and labor landscapes. These trends gave impetus to the increase in the level of "composition" and completion of works in the art of the entire republic. At the same time, the representatives of the Samarkand school - the chamber-lyrical tonal painting of R. Timurov, the realistic landscapes of N. Karakhan, the research of S. Sakhartsev and K. Bogodukhov enriched the stylistic diversity of the landscape genre [1, p-190].

In the portrait genre, special attention was paid to creating a socially ideal image of a hero. Abdulkhak Abdullaev's "Portrait of a Sad Niyazov" was formed in this sense as a work expressing the demands of the time. After discussions of the Central Committee, the portrait was revised, and an idealized folk image was created by depicting the hero as a symbol of hard work and courage - with a white turban, a Golden Star on his chest, and a hoe on his shoulder. This fact shows the close connection of art with the ideological tasks of the Soviet period. The social significance of the work was so strong that in 1951 the issue of popularizing the advanced experience of Nazarali Niyazov was raised even on a state scale [2, p-15-16].

In the post-war period, graphic art also actively developed, especially book graphics and the poster genre became the priority. Although easel graphics waned for a while, V. Rozhdestvensky's lithographs based on front-line sketches preserved meaningful research in this area. The main development was observed in the field of book decoration. Such principles as appeal to national traditions, integration of ornamental and architectural forms into the composition, and enhancement of color culture were strengthened. In the work of Iskander and V. Ikramov, this same nationalism and striving for composition took book graphics to a new level. V. Kaidalov, as an experienced illustrator, was formed as an author capable of creating a general artistic solution for the book. His illustrations for such works as "Forty Girls", "On the Bois Road", "Unsolved Sanjar", "Alpamysh" are distinguished by a style, tonal solution and compositional integrity consistent with the spirit of the literary source. During this period, K. Cheprakov, V. Artists such as Kedrin, S. Marfin, A. Venediktov, A. Osheiko, V. Bremyan also made a significant contribution to the development of book graphics. In particular, architectural landscapes and individual illustrations in the etching technique increased the professional level of graphics [1, b-191].

In general, the 1950s are characterized by stylistic improvement across genres, the harmony of nationality and realism, as well as the strengthening of ideological content in the visual arts of Uzbekistan. These processes in portraiture, landscape and book graphics indicate the rise of the republic's artistic culture to a new level.

The years 1955–1965 were marked by a stage in the development of the visual arts of Uzbekistan characterized by new content and methodological searches. Russian artists working in the republic during this period sought to deeply feel the national life of the Uzbek people, to artistically comprehend their way of life, character and cultural image. This process can be assessed as the second wave of appeal to the national theme. The first wave was manifested in the works of P.P. Benkov, E.M. Kovalevskaya, Usto-Mumin, A.N. Volkov, N.V. Keshina, M.I. Kurain in the 1930s and 1940s, while in the second stage, national life was depicted in a lyrical and heroic spirit, aimed at revealing the positive image of the hero and the uniqueness of folk culture. In particular, the growing interest in the genres of portrait and portrait-painting indicates the need to express the spirit of the era through the image of a person [1, p-198]. At the same time, not all branches of fine arts developed equally. In particular, the lack of professional personnel from representatives of the local ethnic group remained a serious problem in the field of sculpture. This situation slowed down the formation of a national school of plastic arts. In order to solve the problem, in accordance with the decisions of the 20th Congress of the CPSU, the task was set to ensure the active participation of Uzbek sculptors in housing and public construction, that is, attempts were

made to train specialists by linking monumental art with the practical construction process [3, b-35].

In the second half of the 1950s, the desire to reflect real life in typical and characteristic situations intensified in the work of artists. This process is especially clearly visible in the work of R. Akhmedov. He strengthened his professional skills in portrait and landscape studies by studying the life of the Uzbek people and natural landscapes. During this period, the pedagogical activity of M. Saidov and R. Akhmedov at the Rankent Institute of Theater and Art played an important role in the training of young artists. T. Oganegov, who worked with them, achieved significant achievements in the portrait genre. His portrait of S.P. Borodin is distinguished by a realistic solution, a deep disclosure of character, and a cold, solemn tone of the color scale. The serious and sincere nature of the writer is expressed in the portrait through reliable artistic means. The theme of labor also occupied an important place in the art of the period. V.I. Sizganov's portrait of a cotton picker (1960) and Oganegov's images of workers at the Khaydarkan mine are notable for emphasizing the strength, sincerity, and healthy character of working people. In these works, along with the aesthetics of socialist realism, vivid observation and psychological confidence prevail. Genre paintings also experienced a deepening of content. After the 1954 work "Did Not Fulfill the Norms", M. Svidov, in his works such as "In the Mountains", "Friendly Girls", and "Shepherd", shed light on human relationships and the drama of everyday life in a psychological interpretation. Continuing the traditions of Z.M. Kovalevskaya, K. Svidov introduced narrative and psychologism based on internal experiences to Uzbek genre painting [1, p-200]. However, despite all the achievements, there were also organizational and institutional problems. In the 1950s, in connection with the new construction and architecture, there was a lack of specialists and initiators responsible for the development of monumental art. As a result, the monumental-decorative direction was left out of the attention of creative organizations, and the development of this sphere slowed down [4].

From this point of view, the activities of the Union of Artists acquired significant importance. In the 30s–50s of the 20th century, the organization was headed by various leaders - Barkhanov, V.I. Ufimtsev, U. Tansikboev, S. Abdullaev, I. Ikramov. Even during their short-term leadership, they gave impetus to the creation of numerous thematic canvases, portraits and landscapes, and the organization of exhibitions. The Barkhanov era is especially characterized by the activation of artistic life [5, b-3].

In general, this period can be assessed as a stage of professionalization and institutional strengthening of Uzbek fine arts, in which nationalism and realism were combined.

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