

The formation of book illustration during the period of thaw in Uzbekistan

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Annotation

The following article is devoted to a book illustration, its formation and development during the period of thaw. The author did investigations in book illustration comparing various artists, styles and techniques. Particular attention was paid to the development of graphic art of Uzbekistan during the postwar periods. There were given names of artists, who took important part in formation of graphic art of Uzbekistan.

Keywords: *graphic art, book illustration, social realism, thaw, postwar art, ornamental art, illustration, easel graphic art.*

Creating a piece of art, artist tries not just to replicate the entity but chooses characteristic sides, emphasizes the most important scenes skipping unnecessary secondary views. Through these techniques artists try effectively influence public's thoughts and feelings. Artist does not simply see the surrounding world but it is a person, who has a talent of imagination and deep thought. Instead of simply reflecting, artist tries to create, imagine and make up based on what he sees. And the most important is that the work created summarizes artist's inner world, ideas and enriches it. Along with this, the artworks make some emotional influence on the observers.

Form the ancient times the East was known as a place where various cultures meet, communicate and understand each other. Very unique culture occurred in this region as a result. Describing this culture academician N.Konrad writes:

“There is a universalism that reflects the ancient idea of mankind in the Oriental culture”.¹

The processes happened in art of 20th century was also in the center of artists' attention. In this period works of art started moving from exhortation the reality and became more concerned about emotional experiences, feelings and artists started more bravely analyzing their inner world showing it through the color, lines and shapes. The national style of art started to develop.

Particular attention was paid to the development of graphic art of Uzbekistan during the postwar periods. It was an important step forward paying more attention at printing enterprises and establishing literature and art publishing houses in Tashkent. Working at the publishing house required directly manual labor and artist's attendance. As a result, there was a rising demand on talented artists. The artists who were working in different art spheres also were involved for a work at the printing industry. Consequently, there were good conditions for the development of easel book illustration and it helped to rise its stylistic diversity. Creative methods of artists created an important and characteristic artistic trend of the era. During the postwar period the storytelling in graphic arts were stronger than other styles. Illustrations created with gouache, charcoal and sauce were widely spread in art of this period. Working on illustrations artists paid more attention at dimension, space and such aspects as color extent, perspective were not left out of their focus. Such illustrations were usually designed for one page, and the images were displayed detailed. All illustrations presented in the book were interconnected and were intended to give the reader an idea of whole literary work. On the other hand, there were also negative sides of this practice. The poetic spirit of the book, the weakening of the emotional impressiveness that readers receive from was mentioned by the critics during this time. Therefore, it was important in the post-war illustration to understand not only the plot of the work, but also its

¹ Н.Конрад. Запад и Восток. М., 1972 г.

poetic side, understanding the power of the sensory impression it gives to the reader, and to interpret it poetically in visual arts. Those artists, who worked in this direction were able to create works which were popular that time. Graphic artists tried to create their own works using traditional school of miniature, traditions of mural painting, decorative art, at the same time there were illustrations created based on the advanced democratic art - first of all Russian realistic illustration traditions. During this period, the master of the graphic arts, I.Ikramov, was able to abandon the decorativeness of his previous works and to create a complete and perfect illustrations, using solid, precise images and impressive expressive elements. The ornamental and symbolic forms created unique works in harmony with the letter compositions. This feature was reflected in Ikramov's illustrations which were created for classical and contemporary poetry and literature. Artist could effectively use the ornamental art in book decoration and applied colors, lines and visual elements to those ornaments. I.Ikramov paid certain attention at the decoration of book covers as well: he made authors' portraits on the book cover. Book covers decorated with reliefs made under a hard press gave peculiarity and differ from other illustrators' works. As an example of Ikramov's unique style we can mention book covers for writer Oybek's selective works, where the writer is depicted in profile. On the new publication of Alisher Navoi's poem "Farhad and Shirin", where artist used blue, gold and grey colors there was created illustration, which reflects architectural buildings.

Iskandar Ikramov made a great influence on a career of a number of young artists. R.Levitskiy, A.Osheyko, V.Kaydalov and others started creating in traditions of national school, influenced by Ikramov's works. One of Ikramov's students – R. Levitskiy created illustrations for Abd ar-Rakhman Jami's tractate about music where he could find proper format, proportion, harmony between colors and composition in ornaments. Another book – "Indian fairy-tales" (1956) illustrated by Levitskiy also shows that ornamental style was leading in his works.

In the post-war illustrations, the spirit of enthusiasm and solemnity prevailed. These features were reflected in artistic design of the book cover, its texture, in the character of colors and letters. In addition, not only cover page of the books were designed thoroughly, but also there was a focus on the content of the book, images of the heroes and the role of illustrations. The last pages of the books included illustrative scenes made of letters, font design was created according to easel graphics features.

While creating illustrations for the fiction books artists tried to emphasize and create scenes with the most important stories, they worked on showing the environment and character of the book.

During the post war period decorating children's books, making illustrations was widely spread and this led to development of the sphere along with creating new names of book illustrator artists. Artists started taking part in different contests and exhibitions showing their works in book design. Specifically, illustrations for "Alphabet" (1949) and "The Indian language" (1950) textbooks created by S.Marfin were popular among readers. Marfin's works were not only for children's books, but also, he worked on illustrations for a various type of fiction books, created their design. Illustrations, created for Sadriddin Ayni's book called "Old school" were notable by their professionalism and satirical interpretation of the book. The cover page illustration of the book decorated with the scene, where artist shows images of strict teacher and feared pupils, by comparing different images he could illuminate various characters of the heroes.

During the postwar period the landscape became one of the leading genres in easel graphic works. Artists started reflecting ideology and aesthetics of this decade through works created by watercolors, gouache, pencil, charcoal, ink and mixed techniques. Lithography started to develop again. There were also works created in etching and linocut. In landscape illustrations scenes of cities, architectural and industrial motives were leading scenes.

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