

CREATIVE INTERPRETATION OF CHILDREN'S LITERATURE IN BOOK GRAPHICS OF UZBEKISTAN

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***Annotation:** This article describes in detail the creative interpretation of children's literature in the book graphics of Uzbekistan, the extent to which the content and illustrations are in harmony, and the printing of decorative books in the Republic.*

***Key words:** book graphics, illustration, decorative books, creative interpretation.*

Introduction:

The task of the artist is that he should help to understand the story, the literary image, the content of the book through the image. The illustrations made for the book should be dynamic, colorful, impressive in terms of form, and help to make the text of the literary work attractive. The images used in children's books remain in children's memories for a long time and develop their artistic taste. It is appropriate to take into account the age and requirements of children when working with the format and lettering during the decoration process.

Literature analysis and methodology:

When preparing a book illustration, it is necessary to pay special attention to what kind of work it is. Illustration graphics are intended for close-up viewing. Visual aids can be used depending on the content of the book. Artistic images determine in what direction and technique the artist should paint.

On the basis of ancient rare manuscripts, the exquisite paintings that have survived to us have a unique world of beauty and sophistication. Their bright colors, fine lines and excellent proportions still give the viewer aesthetic pleasure. That is why these art

samples are preserved in the world's most prestigious museums and library complexes. The rare manuscripts created in the creative collaboration of various artists, illustrators, cover artists, tabulators and others are valuable sources for studying the cultural and social life of that time.

With the advent of printing presses, book covers also changed. As a result, it led to the appearance of various decorations, new characters and elements of the book. The title of the book, the author, and the contents of the book are on the cover. Color illustrations are used on fabric-covered or paper-covered covers. Covers are made of very strong, smooth paper and allow for colorful printing. Covers often serve as pereplet.

Results:

The use of lead engraving, xylography and lithography in etching lead to an increase in the number of illustrated books. An illustration based on a work of art or an event is called an illustration. The main requirement of illustration is to create a graphic plot suitable for the chosen topic. The artist studies the literary work, selects the episodes suitable for the image and draws an illustration sketch.

It depends on the talent of the artist to express the harmony of the content and the illustrations. In illustration, the sketch plays a major role in revealing the composition. Because it will be possible to choose a good composition solution by comparing several sketches. The composition of an illustration is determined by its technique. Depending on the plot of the work of art, the illustration can be in a linear solution or in a color solution. The Uzbek people are very rich in cultural heritage. His experience in book art is especially high.

The People's Artist of Uzbekistan Iskandar Ikramov was the first artist who received a special graphic education, and the direction of the development of book graphics in Uzbekistan is connected with his name. Let's analyze some examples of book decoration by representatives of the older and middle generations who created book graphics. Many graphic and book decoration artists created in Uzbekistan. Among them, V. E. Kaydalov has a special place.

Discussion:

Printing of decorative books began to be widely used in the republic. He, in turn, allowed the artist to reproduce his creative copies. V. Kaidalov worked a lot on the Karakalpak epic "Forty Maidens". It tells the story of Guloyim, the main character of the epic, who fought for the independence of the people of Karakalpak. Guloyim rejects the flattery and gathers forty girls in the palace in order to fight against the enemies.

The cover of the book begins with a portrait of the charming, romantic Guloyim, the leader of forty girls. The epic is imbued with the ideas of love for the homeland of the Karakalpak people, loyalty, and the struggle for truth and freedom. The subtle psychological image in Guloyim's portrait enriches the reader's imagination. Uzbek graphic art is trying to respond to the social and political events taking place in our mighty Motherland.

Conclusion:

In conclusion, it should be said that the elegant and wonderful paintings mainly served to decorate the rare manuscripts of scientific, artistic and historical works. Iranian miniature art emerged in the form of book illustration and developed in close connection with books and manuscripts from the 11th to the 14th century. In ancient times, people made paper from the stem of the papyrus plant and the stem of the mulberry tree.

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