

## Tasviriy san'atdan malakali mutaxassislarni kasbiy tayyorlashda rangshunoslikning nazariy asoslaridan foydalanish

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**Annotatsiya:** Maqola talabalarga rangtasvir mashg'ulotlarini o'tishda ranglar haqidagi ma'lumotlar, uning qisqa rivojlanish tarixi, talabalarga rangtasvirdan o'quv postanovkalarini ishlashga o'rgatishda rangshunoslik asoslari haqida boradi. Amaliy mashq sifatida natyurmortning bosqichli rangtasvir namunasi keltirilgan.

**Kalit so'zlar:** Rangtasvir, rangshunoslik, kompozitsiya, axromatik va xromatik ranglar, rang gammasi.

## Using the theoretical foundations of color science in the professional training of qualified specialists in the fine arts

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**Abstract:** The article provides students with information about color in painting lessons, a brief history of its development, the basics of color science in teaching students to work with paintings. An example of a step-by-step painting of a still life is given as a practical exercise.

**Keywords:** Painting, color science, composition, achromatic and chromatic colors, color gamut.

Tasviriy san'atdan malakali mutaxassislarni kasbiy tayyorlash mazkur yo'nalishlarning o'quv rejalarida tasviriy san'atning grafika, kompozitsiya va rangtasvir fanlarini o'qitilishiga bog'liq. Rang va yorug'liklarni o'zaro aloqadorligi, ularning tabiati haqidagi dastlabki nazariy asarlarni antik Yunonistonning mashhur tarixiy asarlarida uchramiz. Tabiat qonuniyatlari aniq o'rganilmagan bir davrda rang tushunchalari Yunon faylasuflarining dunyoviy tushunchalarida umumiy tarzda aks etgan edi. Qadimgi olimlar rang ta'limotida yorug'lik va qorongilikni, oq va qorani qarama-qarshi qo'yib, ular o'rtasida hamma ranglar mavjudligini payqaganlar. Ammo bu xodisalarning sabablarini ular aniq ayta olmaganlar. Lekin Aristotel ko'z va jism oralig'idagi "shaffof" muhitning ahamiyatliligi, haqida gapirgan edi.

Demokrit jismlar va ularning obrazlarini ko'zlarda shakllantiruvchi atomlar mavjudligi haqida uqdirib o'tgan. Evklid esa, ko'zlardan "Ko'rish nurlari" tarqalib tashqi dunyo jismlarni qamrab olib, obrazni aks etdiradi deb tushuntirgan edi.

Buyuk nemis shoiri, gumanist va olim Iogann Volfgang Gyote (1749-1832 yy.) "Rang haqida ta'limot" asarini yaratdi. Rangni odam organizmiga ta'siri oqibatida sodir bo'ladigan ruxiy (emotsional) o'zgarishlar, har bir rangni o'ziga xos ruxiy holat qo'zg'ovchi kuchga egaligi asarda alohida o'ringa ega. Gyote - "rang yorug'lik maxsuli, emotsiya qo'zg'ovchi maxsul, nur-rang-emotsiya bir zanjirning bo'laklari" degan edi. Gyote ranglar haqidagi ta'limotini aniq sistema tarzida izohlab berdi. Ammo Gyote ta'limoti Nyutonning fizikaviy qonuniyatlarga asoslanib, ko'plab tajriba va izlanishlar orqali yaratgan kashfiyotiga nisbatan ancha primitiv, ilmiy jihatdan asoslanmagan tarzda edi.

Shunga qaramasdan, Gyotening rang haqidagi g'oyalari rassomlar uchun ma'lum miqdorda tayanch ta'limotlardan biri sifatida xizmat qilib kelmoqda.

Nyuton birinchi marta optik prizma orqali hosil bo'lgan rang yo'laklarini yaratdi va uni ilmiy tarzda tushuntirib berdi. U rang haqidagi noilmiy tushunchalarga chek qo'yib uning ilmiy poydevorini yaratdi. Nyuton quyoshning oppoq yorug'ligi har xil sinuvchanlik kuchiga ega nurlar yig'indisidan iborat deb hisoblab, har bir yorug'lik nuri o'ziga xos rang chaqiruvchi xususiyatga ega deb ta'kidladi. U shisha prizmalar orqali yuborilgan yorug'lik rangli nurlarga ajratilganligi, agar o'sha rangli nurlarni yig'uvchi linzalar orqali o'tkazilsa, yana oq yorug'likka aylanishini, paydo bo'lgan oq yorug'likni, prizma linzadan o'tkazilsa, u holda rangli nurlar paydo bo'lmasligini, umuman yorug'likdan ranglar ajralib chaqmasligini aniqladi. Nyuton spektr ranglarini yetti bo'lakka bo'lib, uni doira shaklida joylashtirdi. Ranglarni belgilash uchun uning qo'llagan terminologiyasi juda aniq edi. Ya'ni qizil yoki yashil nurlar haqida emas balki yashil va qizil qizil rang sezgisi uyg'otuvchi yorug'lik nurlari haqida gapirgan edi. Shunday qilib Nyutonning bunday ixtirosi bizni ranglarning fizik tabiati haqida aniq tasavvurga ega qildi. Spektrning nurlari qizil, zarg'aldoq, sariq, yashil, havorang, ko'k, binafshalardan iborat bo'lib, ularni spektr ranglari deb ataymiz. Tabiatdagi ranglar o'z xususiyatiga ko'ra ikki turga: axromatik (rangsiz) va xromatik (rangli) xillarga bo'linadi. Axromatik ranglarga oq, kulrang va qora ranglar kiradi. Boshqa ranglar esa xromatik ranglarni tashkil qiladi. Ular o'zaro aralashtirilganda esa yana bir qancha tUSDagi ranglarni hosil qiladi. Biror xromatik rangga ochroq kulrang qo'shsak uning jozibaliligi pasayib, nursizlanadi. Bu hol rangning kam to'yinganligidan, ya'ni uning tarkibida bo'yoqning kamayganligidan darak beradi. Demak, rangning to'yinganligi yoki to'yinmaganligi deganda kul rangga nisbatan rangdorlik darajasi, tozaligini tushunish kerak.

Rang doirasi ikki teng bo'lakka bo'linsa, birinchi yarmida qizil, zarg'aldoq, sarg'ish, sariq ranglar, ikkinchi yarmida esa havo rang, zangori, ko'k, binafsha

ranglar joylashadi. Doiraning birinchi yarmidagilar iliq ranglar, ikkinchi yarmidagi esa sovuq ranglardir. Bunday nomlanishga sabab qizil, sariq, zarg'aldoq ranglar olovni, qizigan temirni, cho'g'ni eslatsa, havo rang, zangori, yashillar esa muzni, suvning rangini eslatadi.

Ikkita spektr rangi ustma-ust tushirilsa, ranglar bir-biriga qo'shib murakkab rang hosil bo'ladi. Qizil rang, havo rang va binafsha ranglar bilan qo'shilganda chiroyli tusdagi pushti, to'q qizil, sapsar ranglarni hosil qiladi. Qo'shilganda oq rang beradigan spektrli ranglar qo'shimcha yoki to'ldiruvchi ranglar deyiladi. Chunki, ular oq rang hosil bo'lgunga qadar bir-birini to'ldiradi. Bunday ranglarga sariq, havo rang, qizil, zangori, yashil va binafsha ranglar kiradi. Bo'yoqlarning qo'shilishi bilan spektraviy ranglarning qo'shilishi orasida farq bor. Uchta asosiy spektraviy rang: qizil, yashil va havo rang qo'shilganda oq rang hosil bo'ladi. Asosiy qizil, sariq va havo rang bo'yoqlari qo'shilishidan esa qora rang hosil bo'ladi. Spektrning sariq va havo ranglari qo'shilishi natijasida oq rang hosil bo'ladi. Biroq sariq va havo rang bo'yoqlarni aralashtirsak yashil rang hosil bo'ladi.

Rang haqidagi qarashlar qadim - qadim zamonlardan buyon o'z rivojiga ega bo'lib kelgan. Ammo rang ta'limoti dastlab tabiat hodisalariga nisbatan aniq nazariy yondashilmagan holda qaralgan.

Keyingi xilma-xil fanlarning rivojlanishi jarayonida rang tushunchasi va uni ilmiy asoslanishiga talabning ortishi aniq nazariy tizimni yaratilishiga olib kelgan. Rang haqida ta'limotlar bilan tanishar ekansiz, uning tarixiy rivoji rang muammolarini, avvalambor insonning fiziologik xususiyatlarining yorug'lik va ranglar majmuasi bilan naqadar bog'liqligini, shuningdek insonning emotsional kayfiyatini o'zgarishida rang, nur hodisalari muhim rol o'ynashini ko'rish mumkin.

Rang muammolari bilan o'z vaqtida falsafa fani, keyinchalik - tabiiy va texnik fanlar shug'ullana boshladi. Ammo rang haqida gapirganda bizga ma'lumki, antik davrlardayok ranglarning o'zaro munosabatlari ya'ni ularning uyg'unlashuvi haqida juda nozik didga ega bo'lganlar. Jumladan, qadimgi Misr, Yunoniston, Rimning devoriy suratlari, har xil sopol idishlar, uy jihozlari qoldiqlari va hokazolar bundan dalolat beradi. Biz ularning kiyim kechaklaridagi rangli bezaklari, kosmetika sohasida rang tanlov ishlarida yuksak darajada rivojlanganligini ko'ramiz.

O'rta Osiyo devoriy suratlar qoldiqlari, haykallar, uy-ro'zg'or, sopol buyumlari, naqqoshlik san'atining xilma-xil namunalariga qaraganda qadimgi O'zbekiston hududida ham ajdodlarimiz rang sohasida nihoyatda yuqori saviyaga ega bo'lganlardan dalolat beradi. Tabiatning stixiyali hodisalari inson tasavurida turli psixik taasurotlar, obrazlarni shakllantirib kelgan. Ranglar, yorug'lik bilan bog'liq bo'lgan turli nurlar odamlar ongida asta sekin ramziy xarakterga ega bo'la boshlagan (qorong'u-qora, qora-ko'zg'un, sariq-zardachi, qirmizi loladek, moviy osmondek oq farishtadek, qora tundeK va hokazo). Uy ichi bezagi va yoshiga qarab kiyim rangini

tanlash, yoki turli marosimlar bilan bog'liq kiyim-kechak ranglari kabilar xalqlar ijtimoiy hayotida juda qadimlardan o'rin olib kelmoqda.

Xulosa o'rnida shularni aytish mumkinki, rangni tanlash borliq va kishilarning ijtimoiy hayotidagi ishtiroki juda muhim ahamiyat kasb etadi. Shuning uchun rang haqidagi ta'limot o'z doirasi jihatidan falsafiy, estetik, tabiiy - ilmiy muammolarni o'z ichiga oladi. Bu sohalarning har biri o'z muammolari, o'z kuzatish yo'li, terminologiyasiga, o'z tadqiqiy usuliga egaligi rangshunoslik masalalarini o'rganishni murakkablashtiradi.

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