

# **Development and priorities of the basic laws of composition**

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## **Abstract**

The importance of the rules of composition in the artist's work, to reveal the essence of the work, to get acquainted with its psychic power is one of the urgent tasks. The study of shape and color theory in the selected work was taken as the object.

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The laws and rules of composition in the fine arts have been formed since the earliest times of human development. Mankind's desire to depict the outside world has been known since ancient times. From time immemorial, people have mastered the art of drawing on mammoth bones and cave stones. When they observe life with the mind, the sense of composition is very empty. We see that their works of art are not accidental, but the result of many years of experience.

The composition of the art of the ancient East is very different from the primitive period. In the ancient East, the theme of composition was described in a strict order on the plains, and slavery was subject to the ritual laws of society.

The first new methods of composition began to appear in ancient Egyptian art. This is the result of the conscious development of social life in society. The relationship between line, size, color, and tone in the image is very high.

Ancient Egyptian artists were not required to depict the truth in real life, as we know it today. In the works of Egyptian artists, the image had three dimensions, perspective, shadow, no light, and the image was linear. These traditions were formed 4,000 years ago and have been practiced for thousands of years.

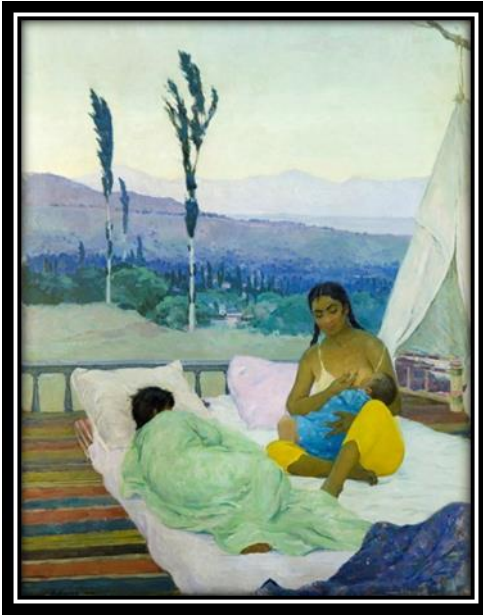
The first sign of compositional perfection is that the content of the picture must be read from a distance. On the contrary, the most important thing is that the decoration of the composition is not based on the fact that the composition is understandable to the audience. Here we will focus on the four basic laws of composition: the law of integrity, the law of typification, the law of contrast, the law of dependence of all means of composition on the intellectual content.

**The law of integrity** is the basic law of all forms of art, and everything in painting must be focused on the main idea and thought. Secondary things to the integrity of the composition depend on the first things, and the whole image should not be seen as a single goal. The main part is described separately. If the pictures are arranged in the same order, the composition loses its expressiveness and significance.

The first law of composition is the law of integrity of a work. The composition determines the legitimate integrity of the work of art. All the elements of the composition are placed together, combining the logical thoughts of the artist. When we observe an object or work, we first pay attention to its general appearance and compare the parts with each other. Thus, the integrity of the work is the interdependence of all the components that make up the composition. The combination of elements combines the features of the composition. The concept of integrity is associated with such concepts as the direct subordination of the elements of the composition to each other. It is impossible to draw or work from nature without applying the law of integrity. Neither form nor color appears by itself, but they appear in relation to the whole, as part of the whole.

If there is no well-thought-out constructive idea in the picture, the pieces will look as if they were glued together. In this case, we remember only the individual figures. There is no integrity in the play.

Artists use different methods to find the constructive-intellectual structure of the composition. Some artists invent compositions in an orderly fashion, while others draw what they can think of in a chaotic manner, and then look for a constructive idea that guides them.



The problem of integrity, connection and interdependence of the composition is inextricably linked with the task of non-repetition, diversity of the elements of the composition. Nothing should be repeated in the composition. Its size, spot, intervals, type, gesture, ie the sign of movement should not be repeated. We can get portraits of Uzbek artists Abdulhak Abdullayev, Malik Nabiyeu, works of Russian Artists M. Grekov, Surikov and Repin. Many artists have created their own multi-figure works, ensuring that many details are not repeated.

**Typification Law (Law of Life)** - mainly represented by three characters. The first sign is the uniqueness of what is happening in the work of art. R.Ahmedov's "Qo'shiq", "Tong" M.Saidov's "Tong" and U.Tansiqboyev's "O'lkamda bahor" "Jonajon o'lka", P.P.Benkov's "Buhoro ko'chalari" The landscapes depict content, sophistication, as well as a unique image of Uzbek nature.

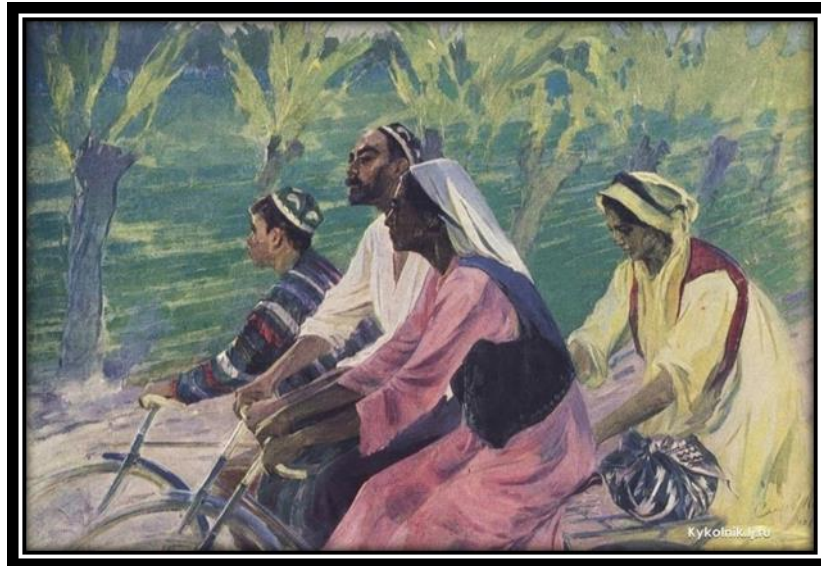


**The first sign is the typicality of the events and characters given in the composition.**

On the basis of this law is the creation of a work of art given its typicality through character. An example of this is R. Ahmedov's "Ona o'ylari" "Qo'shiq", You can get such works. These works are very meaningful, interesting, beautiful, but also reveal a typical image of Russian nature. Here is the artist "Ona o'ylari" It should be noted that the work is extremely lively, vital and authentic. For man, first of all, the saint is a mother. We see all the goodness, all the love in the mother, and we get the first upbringing from the mother. There is no one more precious to a mother than her child. Rahim Ahmedov's "Ona o'ylari" his work is thought-provoking. In this play, it is clear from the mother's eyes that the mother is waiting for her child. In addition, the mother's hands were wrapped around her children, who lived and worked for their families all their lives. The Uzbek courtyard depicted behind the mother has also attracted art lovers, plastered courtyards, and we can see the sadness and pain in the mother's eyes that have not been touched by a man for a long time. The body, the "silhouette" is vividly depicted on a clear, light background, in blue, purple, pink, green, and yellow. There is no greater loss for a mother in the world than the loss of a child, and it is astonishing that

an artist can express this pain, this sorrow, in an artistic way. it should be noted that it is reflected in the whole play. In fact, in the portrait, although a simple case, the proportions inherent in the human body are masterfully portrayed by the artist.

**The second sign of the law of typification is the ability to move in a work of art, to show time.** Unlike the visual, synthetic forms of art (theater, cinema), the visual arts are only one moment in the development of the plot. Describes the event in a constant state.

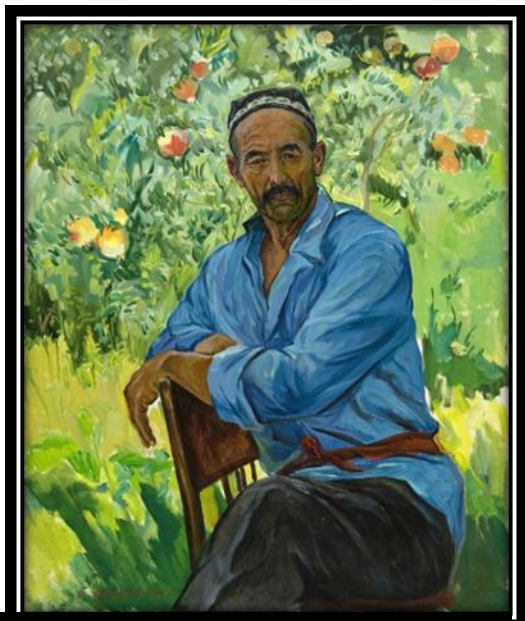


That is why when we talk about giving movement in the visual arts, we mean feeling the movement.

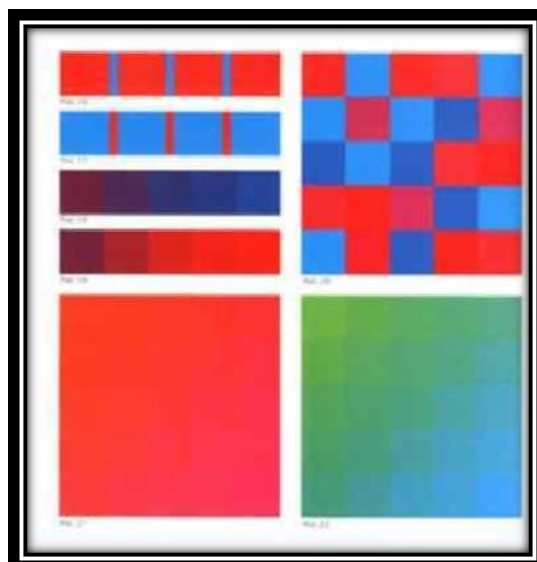
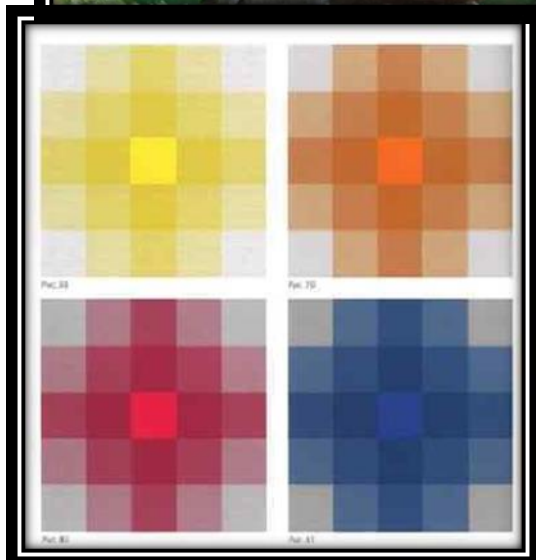
Find the climax of the event being depicted to accurately depict the action in the play. that is, to feel and describe the signs of the previous action and the future events that will follow. The inability to give these signs of law in the play leads to the solidification of the composition. In this case, even in the dynamic state, only the appearance of the movement is described. That is why it is very important for an artist to be able to build life in motion, in the process of creating a new one. Compared to a multi-figure composition, it is very difficult to give motion in a single-figure composition.

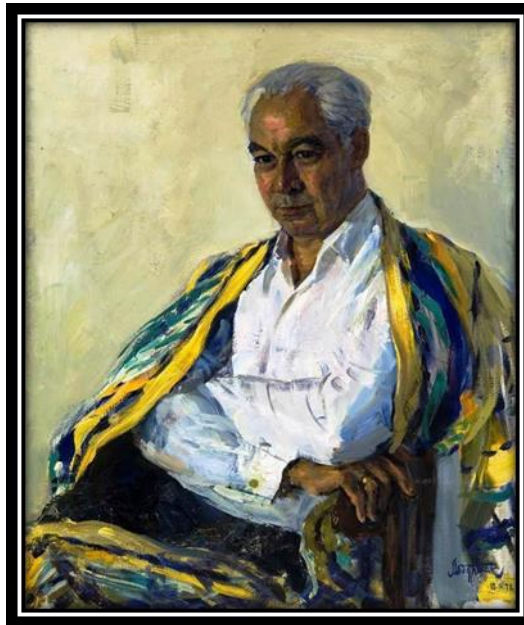
**The third sign of the law of typification is its novelty.** Realistic art can not only depict life in real life, but also show the artist's enjoyment of ordinary everyday life, his aesthetic sense. Aesthetic mastery of the depicted material is one of the specific features of art. Without these aesthetic considerations, it is self-contradictory. This means that the artistic image must reflect the aesthetic qualities and create innovation in the compositional solution. Indeed, we have Michelangelo, Titian, Rembrandt. In the works of AA Deyneka, AA Plastov, Uzbek artists R.Akhmedov, U.Tansiqbaev, PPBenkov we see and feel the world in a very beautiful way.





**The law of contrast.** It is one of the other basic laws of composition. Opposite relationships show the power of composition. Artists have long known the importance of contrasting relationships in composition, and Leonardo da Vinci wrote in his Treatise on Painting about the contrast of length (long and low, thick and thin), the contrast of character, texture, materials. Michelangelo focused on the contrasts of volume and flatness in his works. In his works, he exaggerated the appearance of three-dimensional figures through thin figures or flatness.





We can distinguish objects around us, first of all, by their silhouette. This is very important in the visual arts. The shape of an object can be perceived by a person depending on the contrast of light and shadow in it. Because the lack of light and shadow leads to flatness, dimensionlessness. For example, in portraiture, artists have long used the contrast of tones. In their works, they depicted a bright figure on a dark background. By the 19th century, artists began to use bright backgrounds in portraits.

Length contrasts (large and small) and plot contrasts (situation, psychological) play an important role in the composition.

Monumental works are also built on contrasts. Length contrast is of great importance here. For example, monumentalists - sculptors put small forms at the feet of large monuments. On the description of the idea in the composition and the use of psychological and situational contrasts in the construction of the plot, Ye.A. Kibrik says: "It is important to contrast the situations in the construction of the plot of the composition. For example, a free pigeon flying on a platform can be a contrast to a prisoner in a peasant or prison wagon. A well-dressed manufacturer with a worker in dirty, torn clothes can also give a contrast. starting from the constructive nature of the idea in the composition, it has a great influence on the plot construction.

***The law that all the laws and means in the composition depend on its ideological content.*** When depicting an object, the artist must identify the most important aspects of nature, its interesting aspects, and express his attitude to it. When placing objects on a real plane, all the parts of the image are connected. If the means of composition are related to the idea of the work, the image will be artistically detailed. The plot, the psychological characteristics of the protagonists, the color - all of them are interrelated and serve the ideological idea. It is impossible to create a perfect artistic image without an idea and a master of composition. According to this law, an artist creates a holistic, impressive, ideologically very meaningful work of art. Because the structure of the composition with all its parts and details should be based not on a formalistic dead scheme, but on its intellectual content.

While working on a work of art, the artist depicts himself through his composition, evaluating it spiritually and aesthetically. These circumstances can be the highest thoughts and ideas of the artist. Thus, if an artist can express his thoughts and ideas through composition, it becomes a work of art. Otherwise, this lens becomes a photographic copy of a real being or an image devoid of content and essence.

This law requires that the relationship of volumes (quantity and quality), color, light, tone and shape, as well as rhythm and plasticity, take into account the state of motion or relative peace, symmetry and asymmetry.

From the content and essence of this law, it is clear that the artist who creates the work must be a person with a strong mind, warm heart and deep thinking. That is why it is very important for an artist to have a great outlook. When an artist begins to create a good work, he must be able to observe the environment, nature, events and happenings, the flora and fauna, including the state of human figures, and draw sketches from nature, work a lot on himself, it is necessary to further develop the ability to think. It is not difficult to find interesting tones from nature for the composition and to catch it with the naked eye.

In conclusion, it should be noted that an artist cannot create a work that is understandable to the audience only if he expresses his attitude to the above laws. Because one of the main tasks of the fine arts is to serve as a means of communication between people. When an artist creates a composition, he has to think about giving some spiritual nourishment to the audience with this work. Therefore, the artist's information is sent not only to the mind of the viewer, but also to the higher consciousness, in fact, the viewer cannot tell exactly what caused this or that result of a person's higher mental activity when watching a concrete (concrete) asami. They are very important in the process of making a work of art feel artistic. The artist uses the above-mentioned expressive, artistic, and compositional laws, tools, methods, and types to evoke emotion in the viewer.

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