

## Kamoliddin Behzod in fine arts lessons introduction to his life and work

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**Abstract:** This article is dedicated to introducing the life and work of Kamoliddin Behzod in fine arts classes and thereby increasing and learning about the life, work, and cultural heritage of the masters of art.

**Keywords:** our cultural heritage, national fine arts, miniature art, calligrapher, illustrator, book cover artist, tableau maker, shams, zarvara, title, border design, plate, conclusion, Manii Soni, Nigor Khanai Behzod, direction and style

### INTRODUCTION

In our country, great attention is paid to national values, traditions, and, along with them, to our national fine arts and their masters and creations. The role of Uzbek fine arts in educating our students and young people to be well-rounded, competent, patriotic, and spiritually mature is incomparable. In order for young students to fulfill such a responsible task, we must create ample opportunities and conditions for their free creative national values, development, and creative creativity. Indeed, even today, such important work as the study of Uzbek fine and applied arts is being carried out in our country. Educating modern youth based on national values through attention to our national arts and their masters and creations.

### RESEARCH METHODOLOGY

The article aims to introduce students to the life and work of the visual artist Kamoliddin Behzod. The tasks of educating a mature and mature person and, through this, organizing educational processes based on national values are discussed. Its main structural factors and parts are described. The role of visual arts in the educational process of students The criteria for studying and understanding the works of artists, using the works of artists based on Uzbek national traditions (domestic genre) in lessons and educational processes, and studying and developing historical events through paintings (historical genre) were analyzed and compared with the criteria.

### RESULTS, ANALYSES AND OPINIONS OBTAINED

Every nation has its own national fine art, which reflects the culture, spirit, and traditions of that people. This art belongs only to that people and has its own direction and method. Of course, it is connected with its long history. Fine art is passed down from generation to generation, preserved and enriched.

One of the most ancient and elegant types of Uzbek fine art is miniature art.

Rare manuscripts and works created through the creative collaboration of various artists - calligraphers, painters, illustrators, bookbinders, tableau makers, etc. - are valuable sources for studying the cultural, social life, and artistic and aesthetic views of that era. The art of miniature sometimes reached a high level of development during the period, and sometimes declined.

It is necessary to introduce miniature art, our national fine art, in fine arts and labor lessons from primary school age, to increase their interest in this art, and to teach them to appreciate the works.

In this regard, conducting discussions during classes, introducing miniature works, organizing exhibitions, organizing meetings with miniature artists, showing films, and conducting question-and-

answer sessions will increase students' interest and provide an opportunity to learn about miniature art.

Students perceive miniature art by getting acquainted with the decorative properties of its visual style, such as purity and brightness of colors, elegance and delicacy of lines. They get acquainted with miniature paintings, decorations such as shams, zavarak, title, border pattern, plate, and khatima. The introduction process uses books and posters with miniature paintings. For example, it is advisable to use the book "The Age of Amir Khusrav Dekhlavii" and the miniature works in it, "Schools of Eastern Miniatures" by A.Madramov, N.Normatov, and other similar materials.

During the classes, along with introducing miniature paintings, their history, miniature painters, their lives and works are studied. By studying the lives and works of painters, it is possible to learn about the history, culture, traditions, poets and writers, and historical figures of that period.

During the classes, students will expand their knowledge by studying the works of miniature painters Kamoliddin Behzod, his mentor Pir Sayyid Ahmad Tabrizi, Pir Ahmad Bog'i Shamoli, Shahobiddin Abdulla, Zahiriddin Azhar, Bobo Naqqosh, Khoja Ahmad Ubaydullo, and Muhammad Murad Samarkandi.

It is advisable to study not only the Uzbek school of miniature, but also other oriental miniature schools such as Iranian, Arab, Turkish, Azerbaijani, Mongolian, Russian, Chinese, Japanese, Korean, etc., and to familiarize yourself with the works of their artists.

It is necessary to dwell more on Kamoliddin Behzod, known as the Raphael of the East, in the lessons, to study and analyze his works. It is important for every Uzbek child to know about Behzod's life and work.

Kamoliddin Behzod, a brilliant artist who, with his unique creativity, beautiful art and amazing skill, left a significant mark on the history of culture not only of the peoples of the East, but also of the peoples of the whole world, and made a blessed contribution to its development, was born in Herat in 1455 into a family of craftsmen. Historical sources state that his name was Behzod, and the people of Herat affectionately and affectionately called him Kamoliddin. Alisher Navoi calls him "master Behzod" in one of his letters. According to sources, Behzod was orphaned at a very early age and was raised by Mirak Naqqash Khorasani, a famous Herat calligrapher and painter. The creative atmosphere, beauty, and elegance of his childhood in the house of Mirak Naqqash, a famous painter and miniaturist of his time, encouraged young Behzod to develop a passion for art and craft, and played a positive role in his future destiny. Behzod was educated by various masters. Sources also indicate that Behzod was a student of Pir Sayid Ahmad Tabrizi. Pir Sayid Ahmad Tabrizi was a student of the Bukhara master Jahongir, who in turn was a student of the Bukhara master Gung. The influence of his masters is significant in the distinctive features of Behzod's works. It can be seen from the following poem of the calligrapher that has come down to us that he had a very close relationship with the famous artist Sultan Ali Mashhadi in his youth :

Behzod, our dear and beloved child, would occasionally visit us. He is dear to me because of his pictures. Even if a lifetime passes, he still doesn't remember. Like many other figures who emerged in the literary, artistic, scientific, artistic, and cultural world of Herat in the 15th century, Alisher Navoi played a decisive role in Behzod's creative development.

In Navoi's personal library, prominent artists of that time, such as Mirak Naqqosh, painters such as Haji Muhammad, and calligraphers such as Hafiz Muhammad, Zayniddin Mahmud, and Sultan Muhammad Nur, were busy with their work. Behzod worked closely with calligraphers Sultan Ali Mashhadiy and Yori Muzahib in this library, especially. The subject matter and characters of Behzod's work were perfected here under the influence of Navoi and other artists. After Behzod became known as a painter, he was called to serve in the palace of Sultan Hussein. In 1487, by the

decree of Sultan Hussein, Behzod was appointed head of the royal library. The muzahib, khalkor, zarko'b, lavvoh, sahhof, tabulkash, naqqash, and paper-cutters in the library worked directly under Behzod's leadership. Later, this place became the art academy of its time. Experts have called it "Nigor Khanayi Behzod" or "Behzod Academy".

Shaybani Khan, who respected and respected the high culture of the Timurids, was amazed by Behzod's art and practically did not hinder his creative work, but rather created the best possible conditions.

While living in Tabriz, Behzod once again showed courage in his life as an artist. Here, as in Herat, he gathered around him talented painters, engravers and other craftsmen, diligently guiding them and teaching them the secrets of his magical art. In Tabriz, he educated dozens of talented artists, such as Sultan Muhammad, Aqo Mirak, Mir Mansur Musavvir, Mir Said Ali.

Behzod's paintings have spread around the world, the originals have reached Paris and London. Most of them have been preserved in Iran. Kamoliddin Behzod, the common pride of the peoples of the East, a great son, lived in Herat and Tabriz in the second half of the 15th century and the first half of the 16th century, created an extremely fruitful work, and left a legacy of rich, colorful and wonderful works of fine art to the next generation.

Many works in various genres. He raised the visual arts of the East to a new peak of development in terms of genre, subject, ideological direction, structure, color combination, and the proportionality of forms and events; he painted beautiful miniatures based on traditional plates widely spread in the East, from ordinary life events, to decorate the masterpieces of brilliant scholars and history books; he created a reflection - a portrait of the great figures of his time.

Behzod painted beautiful miniatures in verse for Nizami Ganjavi's "Khamsa", Amir Hisrav Dehlavi's "Layli and Majnun" (1492), and Fariduddin Attar's "Mantiqui Tair" (1494).

Behzod created hundreds of miniatures. He decorated Sharafiddin Ali Yazdi's "Zafarnama", poet Sa'di's "Bo'ston", "Guliston", and poet Abdullo Hotifi's "Temurnama" with his elegant and beautiful miniatures.

was the pioneer and master of the portrait genre. Portraits of historical figures such as Abdurakhmon Jami, Alisher Navoi, Abdullah Hotifi, Sultan Husayn Boykaro, and Shaybani Khan have survived to our days only thanks to Behzod's brush.

In 1903, an art exhibition opened in Germany. The works of Behzod and his contemporaries were displayed there. French artists such as Henri Matisse and Cezanne were amazed when they saw the exhibition.

In the art world, Kamoliddin Bekhzod is also known as "Moniy Soniy", that is, the second Moniy. Of course, Kamoliddin Bekhzod and the Herat miniature school he founded made a great contribution to the rise of the Uzbek school of miniature painting to its highest peak. Kamoliddin Bekhzod left us several signed works and many unknown unsigned works.

Organizing conversations on miniature art in lessons, using video tapes, using and analyzing samples of works, drawing pictures based on miniatures, preparing applications, organizing exhibitions, holding competitions, and holding meetings with miniature artists increase the effectiveness of lessons, as well as increasing students' knowledge. Especially in fine arts lessons, it is necessary to first develop skills in drawing miniature images in the simplest ways and not to go out of style, first of all, to work in pencil, to prepare sketch images. Images should be drawn on paper, cardboard, fabric, wood, ceramic, stone, leather and some plastic materials. Then the works are moved to working with colors. Students mainly work with crayons, pastels, watercolors and gouache. Miniature works come out well in these paints. Especially crayons, watercolors and gouache are convenient for students and are processed with water. Miniature works are painted in light and dark



colors, evenly and elegantly. When coloring, the teacher should show as an example and provide practical assistance. The teacher should explain that the rules of perspective are not followed in miniature art, which distinguishes it from Western fine art. Students create works following this rule.

Studying the art and history of Uzbek and other oriental miniatures, teaching them to the younger generation, and instilling them in their minds is one of the urgent tasks of our time.

Therefore, the role of teachers in carrying out such tasks is very important, and we must have sufficient knowledge and skills.

Through these events, important tasks such as continuing the traditions of fine arts, guiding students to a profession, aesthetic education, and creativity are carried out. By studying the life and work of Kamoliddin Behzod, we will carry out important tasks such as teaching the younger generation the history of our ancient art, continuing it, and passing it on to the future generation. Through this, positive, creative qualities such as understanding, perceiving, and creating works of art are formed in young people. They strive to be like their ancestors.

### CONCLUSION

In conclusion, in the process of visual arts education, studying the life and work of Kamoliddin Behzod is one of the important and urgent tasks of introducing Uzbek artists to the life and work of the artist, and of widely studying their works and creative activity. Their long and fruitful life path is a symbol of inspiration for students. Uzbek artists have left and continue to leave behind very rich and colorful examples of creativity, which they have received from the social environment surrounding them. It should be the duty of the younger generation to study, understand, and continue the works of artists. This is a sign of respect for our national arts and values.

The teacher of fine arts is tasked with deeply studying the life and work of Kamoliddin Behzod and using it in educational processes.

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