



IMAGE OF NAVAI IN THE CREATION OF KAMOLIDDIN BEHZOD

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Annotation

Attention to the work of Kamoliddin Behzod in our country and its significance today.

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“Bizning havas qilsa arziydigan buyuk tariximiz bor. Havas qilsa arziydigan ulug‘ ajdodlarimiz bor. Havas qilsa arziydigan beqiyos boylıklarimiz bor. Va men ishonamanki, nasib etsa, havas qilsa arziydigan buyuk kelajagimiz, buyuk adabiyotimiz va san‘atimiz ham albatta bo‘ladi”.

Shavkat Mirziyoyev

Whatever period we live in, if we stop and look at the present, we will see that the bright lights of the distant past are still alive with their glow. In fact, today the whole world recognizes that the land of Central Asia, especially Uzbekistan, is one of the cradles of not only eastern, but also world civilization. From this ancient and blessed soil, great scholars, nobles, scholars, politicians, generals, painters and skilled calligraphers have grown. The foundations of religious and worldly sciences were created and polished on this land. Here is the person of Kamoliddin Behzod and his invaluable works is particularly noteworthy. His unique miniature works are a great scientific and spiritual source not only for the Middle Ages, but also for the present day. Historical works and historical images and events play a major role in the work of creative artists, especially young artists. After Uzbekistan was recognized as an independent country, the objective study of national, spiritual heritage and history rose to the level of state policy. Commemoration of Kamoliddin Behzod, one of the great figures of our spirituality, who delighted the whole world with his miniature works, a great painter of wonderful art, a mature artist of the Eastern Renaissance, recognized in the West as the "Raphael of the East" is permissible. Behzod was responsible for the creation of several miniature schools. Herat Miniature School is one of them.





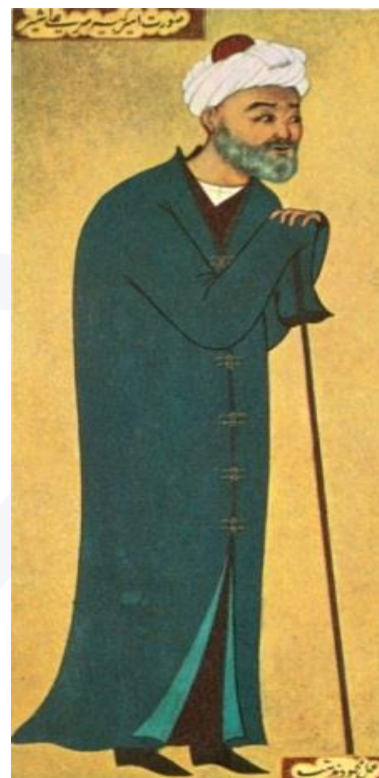
“The Herat School of Miniatures was founded in 1405 on the initiative of the Timurids Shahrukh Mirza and his son Boysunqur Mirza. More than 40 book masters: Herat cover makers, painters and illustrators worked in the library. In the era of Boysunkur, the library of Herat became an art academy. Rare manuscripts were collected, copied, artistically decorated and turned into unique books in Boysunkur Mirza's library. "Unfortunately, my book friend Boysunqur Mirzoerta dies at the age of 37". Kamoliddin Behzod was born in Herat in 1455 in a craftsman's family. He was orphaned by his parents at an early age. The famous artist of Herat, Amir Ruhillo (Mirak Naqqosh), took him under his tutelage and brought him up as a scholar in all aspects. The young artist learned the secrets of painting and miniature art at his Nigoristan (Art Academy) in Herat. Young Behzod caught the attention of the great poet Alisher Navoi with his skills and worked in Navoi's personal library. In 1487, the artist was appointed the head of the royal library in Herat by the decree of Sultan Husayn Boykara. In 1506, Sultan Husayn Boykara, the last representative of the Timurid dynasty in Herat, died. The princes bring the kingdom to the brink of destruction. During his life, Kamoliddin Behzad saw four kingdoms that were very hostile to each other, ruled by Husayn Boykara, Muhammad Shaibani Khan, Shah Ismail Safavi, and Shah Tahmasp. He lived in Herat, the capital of the Timurid dynasty, and Tabriz, the capital of the Safavids. In his work, he described the rich and colorful impressions, inner experiences, gentle and delicate moods he received from social life with great skill. He created the "Behzod School" in the history of miniature art. He raised the miniature art to a new level with the way of depicting real life events and nature, the means of using paints, the ways of expressing the events being photographed in fine lines, the ability to reflect human mood and movement.

“Behzad's miniatures were recognized as the highest achievement of this art in the Muslim East and in the West during his lifetime and especially after that, and became famous as the most valuable works of art. In Behzod's work, the palace genre is closely related to the portrait genre. For the first time in the history of miniature art, Behzod was able to depict a real person as the hero of his art. According to Babur, although the character's unsightly faces did not come out very well because he "extended his chin a little", he "was very good at drawing the faces of bearded men." Behzod created vivid, memorable images of real people, and none of his contemporaries and students could surpass him in this regard. In the visual arts before Behzod, artists depicted rulers, courtiers, beautiful women, warriors, teenagers, young men, old men, older women and other figures. perfectly portrayed people according to their social status and age. Each of them has its own special qualities. Beautiful girls are gracefully depicted with moon faces, double eyebrows like drawn bows, and small mouths; the





ruler was distinguished by his magnificent clothes, the strength of a warrior's body and weapons; elderly people are depicted with white hair and beards. Behzad also tried to significantly enrich these images. Despite the conventional rules of his contemporaries, he was the first in miniatures to depict human figures, from sultans and courtiers to ordinary peasants, builders, artisans, Sufis or black servants, giving them characteristic gestures, facial expressions, clothes and other minor decorations. went to a new stage in creation and began to create portraits of specific individuals. In Behzod's work, which is always sensitive to the mood of society, the portrait genre is seen as a logical continuation of his interest in the individual. It seems that the portrait made it possible for him to look more closely at the person, his characteristics, to get deeper into his thoughts and personality. But due to the influence of traditional styles of miniatures, this meaning could not reach the level of realism seen in the modern sense. Templates are left flat, white and black colors are not foiled; The color scheme is also old-fashioned. But in a manner characteristic of Behzod's pen, a number of personal characteristics introduced by the artist changed the faces into recognizable real human figures, turning ordinary faces into unique images”.



“Dance of dervishes”. K. Behzod.

Portrait of A. Navoi. Mahmoud Muzzahib

“According to experts who study the creativity and heritage of Kamoliddin Behzod, his works known so far consist of about thirty paintings and series of paintings, the most famous of which are:



1. Miniatures for "Zafarnoma" by Sharafiddin Ali Yazdi;
2. More than 40 beautiful miniatures depicting the meetings of Husayn Boykara;
3. Pictures of Abdurahman Jami's work "Solomon and Ibsol";
4. 33 wonderful miniatures of Amir Khusrav Dehlavi's "Khamasa";
5. Beautiful paintings of Sa'di's work "Boston";
6. Unique and unique miniatures painted on "Khamasa" by Nizami Ganjavi;
7. Drawings for the work "Temurnoma" by Abdullah Khatifi;
8. Elegant miniatures of Sa'di's work "Gulistan";
9. Image of Abdurrahman Jami;
10. Image of Husayn Boygaro;
11. Image of Shaibani Khan;
12. The image of Shah Takhmasp;
13. Portrait of the poet Abdullah Hatifi;
14. Battle of camels;
15. Dancing dervish (dance of dervishes);
16. Construction of madrasa in Samarkand.
17. Conversation of scientists”

Kamoliddin Behzod's work is expressed by referring to a living person, understanding nature and delivering the living movement of human and animal bodies. When creating compositions, he used the traditional drawings made by his predecessors and created unique works that are amazing with the perfection of the composition, the perfection of the compositions, the vivid image of the heroes, and the breadth of his ideological thought. Kamoliddin Behzod is one of the founders of the portrait genre in miniature art. During his life, he created a number of portraits of his contemporaries. Teacher A. Although there are written historical records about Navoi's painting many times, unfortunately, none of them have survived to our day or are not known yet. According to art experts, the picture of Navoi worked by Qasim Ali may be a copy of one of the pictures painted by his teacher Kamoluddin Behzod, which has not reached our days. According to the information, the following incident may have motivated Behzod's portrait work.



“Conversation of scientists”
Kamoliddin Behzod.



Навои среди великих поэтов (2. Навоӣ)
Navoi среди великих поэтов (2. Navoi)
Navoi surrounded by great poets (2. Navoi)
Navoi im Kreise berühmter Poeten (2. Navoi)

“Navoi among the great poets”

The artistic miniature of Kamoliddin Behzod is delicately expressive, bright colors, depicted in smooth lines, and the even arrangement of paints gives it a musical, romantic mood. In his miniatures, the world is filled with peace, harmony and tranquility. Everything in it reflects joy. Many illustrations of Kamoliddin Behzod were created for the works of Navoi and Nizami. He also painted portraits of Husayn Boykara, Shaibani Khan, poets Khatiri, Jami. In his paintings of the stage genre, you can find images of poets such as Navoi and Babur.

During his life and creative activity, Behzod trained many students and became famous in the history of world visual arts, founded and formed the Herat School of Visual Arts, which was founded during the reign of Shahrukh Mirza. The work of the representatives of this school has the characteristics of achieving a realistic image and compositional harmony, and tried to reflect the worldly phenomenon and existing objective existence.

The fact that Behzod's perfection in painting, in terms of ideas and skills, is far ahead of the artists of his time should be understood as the influence of the great Alisher Navoi and his colleagues. Therefore, studying Behzad's work from all sides, analyzing his works, we would clarify the great human qualities of the poet Alisher Navoi.



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