

THE INFLUENCE OF KAMOLIDDIN BEKHZOD'S CREATIVITY ON THE ART OF MINIATURES OF THE EASTERN

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In simple words: an artist is a person who, with the help of his color palette, is able to depict the world on a wonderful sheet of paper or fabric of different sizes. He is the creator of universal works that connect the history of his country, art and literature. The artist's mission is to introduce the whole world to inner kindness and take it into the distant future through the creation of great works about the cultural wealth of the people. When we pick up a picture drawn by an artist, we see that with the help of paints he tried to describe his inner world, his joys and his feelings. The art of oriental miniatures has acquired a special beauty in the design of book frames, in addition to the fact that it has always been distinguished by its richness of colors and style. It will not be an exaggeration to say that all things in life are valuable because of who discovered them and the history of their creation. In the works of historical miniatures created by the artist, it is clear that all the spiritual and cultural wealth of the people, along with their self-expression, is skillfully illustrated by their customs and traditions.

In the 15th century, the world of literature, art and culture flourished in Herat. Alisher Navoi has always enjoyed the protection and patronage of artists and writers. Kamoliddin Behzad founded the eastern art of miniatures with his works in the national spirit, and in his time under the great minister of Movarunnahr Azami Alisher Navoi, creating beautiful, inimitable works from each other, made a huge contribution to the enrichment of miniature art of the Timurid period. In the works of Kamoliddin Bekhzoda, through a certain story, he puts forward the ideas of respect for each other

in the talismans of culture and spirituality in the human world. In the works he created, he relied on certain laws; the drawing of the movements of ministers and people in it was reduced by the artist to extremely high skill, a wide world of vision, a sheet of paper and fabric only after the feelings of the heart had matured. Specialists called Kamoliddin Bekhzod “nigor rum Bekhzod” or “Bekhzod Academy”. According to information, the great Dutch artist Rembrandt Harmens van Rijn wrote in his diaries that “I learned to place people in the compositions of my paintings from oriental miniatures.” When describing the mental state of the images of his heroes, lovers, hospitality in Bazmu-Dzhamshid, emotions in them, warriors, ostriches, he tried to reveal gestures in movements as much as possible.

These views were reflected in the works of Kamoliddin Behzad. First of all, I want to put a magnifying glass to the portrait works that he painted and think with you. In the mid-15th century, various manifestations of the portrait genre took shape in Herat: painting a single person or group and working to combine portraits with landscapes. At the same time, comic works also appeared.

The paintings painted by Kamoliddin Bekhzod describe the movements of people similar to other artists, the flight of birds, the time of battles, in the garden, while hunting, and the conversational processes of wise men. Bekhzod was a presenter and master of the portrait genre. Portraits of such historical figures as Abdurakhman Jami, Alisher Navoi, Abdullah Khotifi, Sultan Hussein Boikaro, Sheibaniyan came to us thanks to Behzad. Behzad improved and developed the genre of portraiture. Despite the limitations of drawing people in their time, we see that their contemporaries painted portraits in different manifestations. Kamoliddin Bekhzod lived in Herat. From Bekhzod to us there are many works of art in bright genres. By the way, in the first years of the artist’s work, works on heroic themes were created that were more historical and relevant to his time (the construction of a mosque, the battle of camels, the reception ceremony in the palace of Amir Timur), and later more traditional, folk oral art and symbols about lyrical heroes began to be created. Kamoliddin Behzad, the common pride of the great peoples of the East, lived in Herat and Tabriz in the second

and first half of the 16th centuries and created a blessing in the idea. During his eighty-year long and meaningful life, Kamoliddin Behzad saw four khanates, ruled by Sultan Hussein Mirzo (1469-1505), Muhammad Shaibaniykhani (1451-1510), Shokh Ismoil Safaviy (1501-1524), Shokh Takhmosib Safaviy (1524-1576). In 1507-1510, Behzad was in the service of Muhammad Shaybani Khan, who occupied Herat. With respect and attention to the high culture of the Timurians, Shaybaniya, Kamoliddin admired the art of Behzad, almost not hindering his creativity, but, on the contrary, creating the conditions for it as much as possible. One of them is a portrait of Muhammad Sheybanikhan. (Herat. 1507.) Looking at the portrait, the image of Shaibanikhan is embodied before your eyes. We see him sitting with his legs together and drying his clothes, standing with both hands on his leg, with dignity and confidence, with a white turban on his head that suits him so well. This white-faced khan is incredibly skillfully drawn with his beard and bands. We see that Khan skillfully worked on the blue top and green wall in the background, depicting his seating carpet in red. When we look at this portrait, it seems to remind us that Shaibanikhan had a bloody path. In the overall compositional solution of Shaibanikhan's portrait, the black pillow on the back gives the portrait composition a holistic look. If Kamoliddin Bekhzod had not described the black pillow behind this back, the composition of the portrait would have been completely naked. Existing objects around Shaibanikhan are considered elements that serve to improve the images in the portrait of the khan. From the fact that in the background the words of the Arabic alphabet are arranged in a regular composition, we can see that he has even greater cognitive abilities than the art of calligraphy. The work describes the khan sitting in a thoughtful pose and staring at one point. In these glances at him we see that self-confidence and pride, the power of wisdom, are raging. If you look at Shaibanikhan's face in the photo, your eye will fall on the brown color that was applied without thinking. If we base this situation on the story of the people's writer of Uzbekistan Primkul Kadyrov in the novel "Starry Nights", then we will see that she was drawn by Shaybanikhan and was trying to correct the artist's drawing as she knew it.

Portraiture is considered the most difficult genre in history. We see that many artists around the world have tried their craft, created in this complex genre and brought it to a high level of art. The paintings of Kamoliddin Bekhzod took a place in our hearts with their closeness to realism. If the artist had not drawn the portrait of Sheybanikhan in time, we would have had no idea about this khan. We could not imagine the clothes and other items of that time. We see that the portrait of Shaibanikhan was finally executed with a high level of skill and has not lost its value to this day. In a fierce battle in a place near Marw in 1510 called Tohirobod, Muhammad Shaybani Khan was killed, his army was defeated, and Herat Shah Ismail came under the custody of the Safavids.

In 1512, Shokh Ismoil Safaviy took several talented artists and craftsmen with him to Tabriz in Herat. Ismoil Safaviy, who highly appreciated the art of Kamoliddin Behzad, will create all conditions for creativity in Tabriz. It is known that Behzad came to Tabriz with a group of talented students who also continue their creative work under the leadership of Behzad in Tabriz. Behzad gathered around himself talented artists, cashiers and other artisans, carefully supervised them and began to teach them the secrets of his magical art. In Tabriz, Sultan Mohammed, Mir Mansur, Mir Said raised dozens of talented artists such as Ali. The portrait of Sultan Hussein Mirzo by Kamoliddin Bekhzod is a work worthy of attention in all respects. The miniature by Kamoliddin Behzad “Feast in the palace of Sultan Hussein Mirzo” with the second image in content resembles the first, in which we also see that one of the banquets under Sultan Hussein Mirzo is depicted.

So sayings Zahriddin Muhammad Babur: “The artist Kamoliddin Behzad was famous among them. He mastered the subtle aspects of artistic skill, but does not describe faces without a beard well. This makes the faces of bearded people very finicky.” Let’s focus on the portrait of Hussein Mirzo (Herat, early 6th century) painted on the side of Kamoliddin Bekhzod. This portrait is valuable for its closeness to nature. The portrait is painted in small strokes and we see that Hussein Mirzoni is depicted with his figure with an open face, while his background is painted with light green

colors. Kamoliddin Behzad described him as having a conversation with an unknown person in front of him in a position where he raised his left hand, placing his right on top of his right. The relief inscriptions on the background of the portrait are also beautifully arranged - resurrected. Although the elegance and splendor of Hussein Mirzo's dress was not rich in flowers, the compositional solution was found incredibly beautiful. As we all know from history, the influence of Kamoliddin Bekhzod's works also inspired miniature artists from all the peoples of Central Asia, the countries of the Near and Middle East, Azerbaijan, Iran, and Indian peoples. During the Timurid period, the culture and art of miniatures were highly developed in Samarkand, Bukhara, Tashkent and these cities served as centers of development. We see that in ancient times, along with the fact that science and enlightenment were valued as a high value, book covers and pages with miniature ornaments were decorated based on the essence of the content. Kamoliddin Behzad as a painter, calligrapher of his time, passing through the painters, left a noticeable mark on the peoples of the West and East with his unique creativity and beautiful art, skill and achieved the greatness of miniature art. By decree of Sultan Hussein, Bekhzod was appointed head of the khan's library in 1487. In particular, he created beautiful miniatures in the works of Nizami Ganjaviy "Khamsa", Amir Khisraw Dehlaviy "Laili and Majnun" (1492). For example, the painting "Laili and Majnun at School", painted based on Nizami's "Khamsa", makes a great impression on the viewer with its perfection in all respects. The artist tried to capture the events of life by capturing his feelings on paper. Kamoliddin Behzad decorated the works of the great historian Sharafiddin Ali Yazdi such as Zafarnama with beautiful and unique miniature works. In the middle of the last century, interest in the art of oriental miniatures increased in the art history of Uzbekistan, and many articles, essays, and stories were written about the work of Kamoliddin Behzad. In general, a mature scientist in the field of fine arts and oriental miniatures of Uzbekistan, a full member of the Academy of Sciences of Uzbekistan, it would be worth remembering that Pugachenkova's contribution to Uzbek art, research work of the article are of great importance in showing the world the culture of our people.

In the second half of the 20th century, work on oriental miniatures (more precisely, the 1970s and 1980s) began to regain its ancient state, developing lacquered miniatures in Uzbekistan. Despite the fact that by the 1990s, miniature works of paper, leather, and fabric began to be processed in large quantities, whether large or small in size, the law is created in a state where the rules are not violated. The 15th century is considered the Golden Age of miniature art. One of the great art critics of Uzbekistan, with his modern works, adhering to the art of our past ancestors, the Uzbek folk artist Chingis Akhmarov created immortal works about the work of Kamoliddin Behzod. It is also worth remembering that the teacher created monumental paintings in Uzbekistan and other neighboring countries, while maintaining nationality in his work. In a miniature of the 15th century, the image of Kamoliddin Behzod was reflected as a genius. To perpetuate the name of Behzad, according to the decree of the first President of the Republic of Uzbekistan Islam Karimov (January 23, 1997), the State Prize of the Republic of Uzbekistan named after Kamoliddin Behzad was established. The National Institute of Art and Design in Tashkent was named after Kamoliddin Behzod. Several miniature copies of the works of Behzad, Alisher Navoi, Nizami Ganjavii, Amir Khisrav Dehlaviy, Farididdin Attor were brought and shown to our people. Copies close to the original were created, which today enrich the halls of the museum. From the side of the exhibition hall of artists of Uzbekistan, an exhibition hall of miniature artists named after Kamoliddin Behzad, named after the great painter of the East, opened. After the Republic of Uzbekistan gained independence, attention to the art of miniatures changed significantly. Kamoliddin Behzad is a great artist who not only left an indelible mark on the cultural history of the peoples of the East, but also enriched the treasury of world civilization with his amazing precious masterpieces, which occupied a significant place in the history of world civilization. In conclusion, we note that the works of Kamoliddin Behzad, the great artist of oriental miniatures, inspire artists all over the world. It is the duty of each of us to bring the works of a great artist to the next younger generation by studying and preserving them.

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