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THE LIFE AND WORK OF KAMOLIDDIN BEKHZOD

Jonibekova Sabrina Aktambek qizi

Kamoliddin Behzod National Institute of Art and Design, 1st stage master's student, Calligraphy and Miniatures

ABSTRACT

This article provides a comprehensive scientific discussion of the life and creative work of Kamoliddin Behzod, a major representative of the Eastern fine arts of the 15th-16th centuries. The study highlights the historical and cultural environment that influenced the formation of Behzod's work, in particular the role of the Herat art school during the Timurid era, as well as the artist's development based on the traditions of a master-student relationship, his connection with the creative environment during the time of Alisher Navoi and his leading position in the activities of palace workshops, the compositional solutions of Behzod's miniatures, the style of painting, the psychology of images and his artistic interpretation close to realism.

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Introduction:

Kamoliddin Behzod is recognized as a great miniaturist who lived and worked in the late 15th and early 16th centuries and made a fundamental turning point in the history of Oriental fine arts. His life is closely connected with the cultural rise of the Timurid era, and the city of Herat in particular gained special importance as a center of art and science during that period. Although the year of Behzod's birth is not clearly indicated in historical sources, most researchers believe that he was born approximately between 1455 and 1460. Behzod, who was orphaned at a young age, managed to enter the court environment due to his natural talent for art, despite growing up in a socially complex environment. It was these circumstances that laid the foundation for his future creative development. Thus, Behzod entered the stage of history as a unique artist, formed in harmony with personal destiny and historical era.

Main part:

The tradition of master-student plays an important role in the artistic formation of Kamoliddin Behzod. He studied under the guidance of the famous artist and painter Mirak Naqqosh, mastering the technical and aesthetic foundations of miniature art. During this period, Behzod was not limited only to pictorial skills, but paid special attention to the in-depth study of color harmony, compositional balance and the psychology of images. Under the influence of his teachers, he thoroughly mastered classical traditions and sought to interpret them in a new way. It was in this process that Behzod managed to take the traditional art of miniature out of its narrow decorative boundaries and enrich it with vitality and drama. This served as an important methodological basis for his subsequent creative work.

One of the most important stages of Behzod's creative development took place in the literary and cultural environment of Herat, where Alisher Navoi worked. The scientific and artistic environment under Navoi's patronage created extremely favorable conditions for artists in terms of ideology and aesthetics. In this environment, Behzod had the opportunity to get acquainted directly with literature, philosophy and history, which expanded his pictorial thinking. It was during this period that the deep meaning of literary plots in his miniatures and the expression of moral and philosophical ideas through images were formed. In Behzod's works, the events described by poets turned into living scenes. As a result, his work was a vivid example of the inseparable connection between fine arts and literature.

Kamoliddin Behzod's place in the history of art was further strengthened by his appointment as the head of the Herat Library and the Palace Workshop. This position allowed him not only to create, but also to form an entire art school. During his leadership, the art of miniature improved technically and deepened in content. Behzod taught young artists not only drawing, but also compositional thinking and artistic analysis. The works created under his leadership are considered the most mature examples of Eastern miniature. Thus, Behzod took art out of the scope of individual creativity and raised it to the level of a systematic school.

Behzod's relocation to Tabriz during the Safavid era marked a new stage in his work. During this period, he participated in state-level art projects and worked on palace orders. In the Tabriz environment, Behzod, while preserving his previously formed style, further improved it. Communication with artists from different regions enriched his aesthetic outlook. New approaches emerged, especially in depicting movement within the scene and the plasticity of human figures. The works of this period represent the peak of Behzod's creativity.

One of the most important features of Kamoliddin Behzod's work is his artistic style of expression, close to realism. In miniature art, he abandoned traditional schematic images and sought to deeply reveal the character and mental state of a person. The facial expressions of the characters, body movements, and their interaction with the environment were worked out with extreme precision. In the choice of colors, he combined elegance and dramatic contrast. In composition, he used free space as an active artistic tool. All this brought Behzod's art to a new level in Eastern miniature.

Literary manuscripts decorated by Behzod occupy a special place in the history of art. He visually enriched

the literary text through miniatures created for the works of such great thinkers as Sa'di, Nizami, and Jami. Each miniature not only depicted the content of the text, but also performed the function of interpreting it. The multi-layered meaning of the plots was revealed through color and form. In Behzod's images, the relationship between the background and the main characters was carefully thought out. As a result, miniatures acquired high artistic value as independent works of art.

Kamoliddin Behzod is known not only as a great artist, but also as a strong teacher. The students he trained played an important role in the further development of Eastern miniature art. The Behzod school, while preserving the traditional style, also opened up a wide path for creative freedom. Students were taught to make independent decisions in composition. This prevented miniature art from becoming stuck in the same mold. As a result, the Behzod school did not lose its influence for a long time.

In the early years of his work, Behzod created works on more historical, topical themes of his time, and heroic themes, but later he began to create more traditional, folk oral and lyrical heroes. In particular, he painted exceptionally beautiful miniatures for Nizami Ganjavi's "Khamasa", Amir Hisrav Dehlavi's "Layli and Majnun" (1492), and Fariduddin Attar's "Mantiqut Tair" (1494). These works attract attention with the fact that they embody the events described in the epic or story in a unique way, and each of the characters is expressed in a unique way. For example, the painting "Layli and Majnun in School" painted for Nizami's "Khamasa" is remarkable for its perfection in every respect. More than 40 beautiful miniatures in it were made by Kamoliddin Behzod. "The History of Timur". This album was compiled in 1467 by an unknown artist and is very carefully and beautifully made with excellent silver and goldsmithing skills. It contains several miniatures by Kamoliddin Behzod, along with other exquisite examples of fine art.

In modern art criticism, Kamoliddin Behzod's work is widely studied and internationally recognized. His works are kept in major museums and libraries around the world and serve as an object of scientific research. At conferences and scientific meetings held within the framework of UNESCO, Behzod's legacy is interpreted as an important component of the Eastern Renaissance. Researchers evaluate him not only as a miniaturist, but also as a figure of cultural thought. Through his work, the social and spiritual landscape of the society of that time is restored. This further increases the historical significance of Behzod's legacy.

Conclusion:

In conclusion, Kamoliddin Behzod is a great creator who left a deep mark in the history of Eastern fine art. His life and work clearly demonstrate the inextricable link between art, literature and history. Behzod set a perfect example of creating innovation while preserving tradition. His work has not lost its relevance today and remains an important source for modern art criticism. Behzod's legacy also serves as an important methodological basis for understanding national culture. Therefore, he is recognized as one of the great figures not only of his time, but also of the history of world art. Kamoliddin Behzod is a great representative of oriental painting, a great painter who illuminated the world of elegance with the magic of the brush. He is also considered a great master of fine arts of his time. The students he taught also became great painters of their time. The great legacy he left to the younger generations in fine arts is incomparable.

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