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THE AESTHETIC VIEWS OF KAMOLIDDIN BEHZOD

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ABSTRACT
In this article, Kamoliddin Behzod's aesthetic views of natural beauty, human beauty and artistic aesthetic life are highlighted.
KEY WORDS: *art, artist, image, morality, truth, goodness, beauty, passion.*

If we pay attention to Kamoliddin Behzod's art and works, the unique features of his art are how to reflect the human form. He learned new ways and methods of showing a person in motion and showed the real position of the human body through the lines around the body. He depicted the people of his time in ordinary and public life, thus showing the influence of environment and people on each other. Thus, we see a kind of realism in his works by showing simple scenes: bathing, building, preaching, etc. Behzod was a unique master who reached the level of miracles in combining and harmonizing colors, especially in painting buildings and landscapes.

Such traditional forms of communication with art include theater, art contests, Olympiads, discussions, nature walks, tournaments, evenings, lecture halls, jubilee celebrations, museum excursions. Their broad traditionality is explained by the appeal to the means embodying the highest values: truth, goodness, beauty, art, science. Ethics, play, communication, work, knowledge. The importance of the tools that ensure the reality of these forms determined their universality. A realistic interpretation of the events of the story, paying attention to real life scenes was an important aspect of Kamoliddin Behzod's news. He was sometimes very sharp in imagining the environment, people's life and work. However, Behzod never sacrificed the spiritual understanding of the content of the story in order to describe ordinary events. On the other hand, to imagine the real world, he chose a method based on the aesthetic principles of Iranian painting, and therefore his realism was fundamentally different from European naturalism [1].

The form, means, method and purpose are connected to each other and drawn into a strong pedagogical knot. If the form depends on the means, and the means are chosen depending on the method, the method itself comes from the educational goal and the task set for this work period with students and schoolchildren. Attention to nature and the ability to use new and innovative colors are the distinctive features of his style. Flowering branches, beautifully patterned borders and railings of windows and walls, pure and clear patterns of rugs and carpets, and the variety of colors are a gift of a talented hand. At the same time, the human face, contrary to what is expected from the work of a miniaturist, is not dull and carelessly painted, as if their purpose was not to show the movements and general expressions of the face. with the artist paying particular attention to detail, the faces are clearly shown in small and low proportions, so that the faces are not only general, but also the movements, gestures and features of the people can be seen on their faces.

In the details of these images, the artist did not limit himself to describing the magnificent life and clothes, as well as the state and general conditions of the noble community of courtiers, scientists and rich people, the image of the stable, and the image of boys and girls. In this sense, the life of the market street and the life of the city and the village can be seen in his work, and this aspect is incalculable in terms of its value and importance.

Art inevitably affects the development of people and their culture. Looking at art, you need to understand that it is not just entertainment, it takes part in their life, helps to form moral qualities. Passion must be for the benefit of education, it cannot be ignored. It is in relationships and communication that art plays a very important role in the development of an all-round aesthetic, well-rounded and spiritually developed person who is a future citizen of our society. Thus, in the process of historical development, art becomes richer, deepens and acquires a new meaning. The subject of art is the unity of a person's social and spiritual life, which is clearly expressed in all intellectual, emotional and physical existence.

In the subject of art, the person acts as a whole, its elements are interconnected. The method of using different and bright colors in the paintings shows Behzod's deep sensitivity to colors. As can be seen from these pictures, Behzod was more inclined to the so-called cold colors (various shades of green and blue), but everywhere he placed warm colors (especially warm orange) next to them, making them balanced. It is amazing how each image and component fits into the whole image. The patterns of flowering branches and tiles and ornate carpets in the

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background of the paintings are a scheme of Behzod's decorative taste and incomparable elegance. But, first of all, the aspect that distinguishes his works from the work of previous artists is his realism. This realism can be seen especially in pictures that show ordinary life and ordinary people. In the works of Kamoliddin Behzod, the faces of people do not resemble the doll-like and monotonous faces of his paintings. Instead, each face is a personality diagram, and you can see movement and life in it. Even the people in his pictures have natural forms and expressions when they are resting.

The richness of artistic images is its unique, common genre variety, that is, it is manifested through a historically unique artistic culture, the only and true carrier of which is the work of art. Works of art exist as a form of social consciousness in the creativity of the young generation. It is manifested as the functioning of the form in a certain historically formed artistic and spiritual culture, in the specificity of concrete and perceived artistic creativity.

Subjective moments are of great importance in the realization of artistic talent, and they include: high work capacity and willpower, use of human emotional and intellectual powers, concentration and deep perception. This is the fact that a true work of art answers not only the questions of artistic and aesthetic life, but also the main social, political, and moral questions of that time. that is, it means that it is a universal spiritual phenomenon, that it is necessary to discover its seeds in his works. Master Kamoliddin Behzod brings his painting style closer to the nature and life of the people of his time, and this was the first time in Iranian painting, because before that there were always subjects or scenes from the palace, wars, Shahnama, etc. In his painting, he normalized simulation, which was not popular at that time, and depicted human figures as if they were alive. For this reason, some older writers and critics gave him the nickname "Mani Tani", the nickname that had not been used to describe anyone in oriental visual arts until now. Master Behzod was the first artist to sign his works, and since then artists have signed their works.

In the background of the paintings, the blooming branches and patterns of tiles and decorative carpets are a sign of Behzod's incomparable decorative taste and elegance. But more than anything, it was his vision of reality that set his works apart from those of his predecessors. This visual reality, especially, not only has a certain theme, but also ordinary life and ordinary people (milking horses and slaves in the field, punishing a person who violates someone's privacy, feeding brought servants, villagers in the field, using horses and slaves in the field) seen in the pictures. etc.). In addition, the human faces are not doll-like and do not have the same appearance as the pictures painted by artists before Behzod. Rather, each face represents a person, and in it you can see the movement and spirit of life. Resting people have the same shape and natural appearance. A reliable signature can be seen in works belonging to Behzod.

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