

THE PLACE OF THE MASTER-DISCIPLE TRADITION IN THE ART OF MINIATURE

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ABSTRACT

Nowadays, everyone should strive to preserve and continue the tradition of mentor-disciple. It is very important to preserve these traditions, especially in miniature art. Because there is a saying in our people, "A student who has not seen a teacher is not a student." This was said in vain, that is, the teacher reached his current level through difficulties. If the disciple considers that person as a teacher and follows him, the disciple will reach the level of the teacher without any difficulty. This article examines the role of the master-disciple tradition in miniature art.

KEYWORDS: *Miniatyura, Development Prospects, Teacher-Student, Modern Professional Knowledge, Professors And Teachers.*

INTRODUCTION

The Action Strategy of the Republic of Uzbekistan for five priority areas of development in 2017-2021 was no exception in this regard. A separate section is dedicated to improving the state's youth policy. It covers a number of priority tasks aimed at increasing the effectiveness of state policy in relation to 10 million citizens of Uzbekistan, or 31% of the country's population.

It represents the President's principled approach to the strategy of the country's development prospects. ShavkatMirziyoyev is focusing on young people. By studying in higher educational institutions, young people have ample opportunities for in-depth study of various economic fields, including the field of art. Young people who grew up in such conditions, a spark of generations appeared.¹

It is known that the educational process in higher education institutions, in particular, the modernization of the visual art educational process, the development of the professional competence of teachers in the improvement of the quality level of the training system for specialists in miniature art, and their Arming with modern professional knowledge, skills and abilities, creative use of scientific and technical innovations, and development of skills to solve prospective tasks are considered important tasks. In this, ensuring the interdependence, coherence and continuity of the stages of artistic education; introduction of advanced pedagogical technologies for the organization of the visual art educational process in higher education, ensuring the quality of educational methodological complexes in this regard, on the use of computers and the Internet by professors and teachers in the introduction of pedagogical technologies continuous improvement of literacy; further development of provision of higher education with information resources and modern educational literature; the study of advanced

foreign experiences in the areas of visual arts and engineering graphics determines the composition of the activities of artist-pedagogues in higher educational institutions.²



Like many artists of his contemporaries, Reza Abbasi worked on miniatures on separate sheets. A skilled master of elegant lines, beautiful, clear paintings, the artist sought to create individualized portraits of his contemporaries. There is a belief that the artist worked according to nature to achieve this goal. Because his life pictures and sketches depicting the movements, gestures and situations of the human body have been preserved.³

Iran, considered one of the largest countries in Asia, is one of the oldest centers of human development. For thousands of years, architecture has been created here, from huge structures and monumental rock reliefs to fine stone carvings, pottery and amazing miniatures. Before examining the Iranian miniature, a brief history is in order. In the middle of the 7th century, Iran was conquered by the Arabs and became dependent on the Arab caliphate. In the miniature, brightness and diversity began to disappear. Light colored lines became important. During this period, light and shade typical of European painting, genre-specific views, characters in European clothes appeared for the first time in Iranian miniatures. The founders and creators of the Isfahan school are Aga Reza and his famous student and follower Reza Abbasi. In the second half of the 17th century, the painter Ali Quli Jabbar, who studied in Italy, grew up. Reza Abbasi was a palace rasor in the palace of Abbasi Shah Abbas I. Like many artists of his contemporaries, Reza Abbasi worked on miniatures on separate sheets. A skilled master of elegant lines, beautiful, clear paintings, the artist sought to create individualized portraits of his contemporaries. After Humayun took the throne of Kabul, he established an artist's studio under the palace, and in addition to the above-mentioned artists, he also hired the students and comrades of the master Kamaluddin Behzad, such as Maulana Dost Muhammad, Maulana Darvish Muhammad, and Maulana Yusuf. historian Bayazid Bayot wrote in his memoirs. Humayun and his son Akbar, the artist Abdusamad, as recorded in the Persian manuscript

Tarikh-iKhanadan-iTimuriya, written by an unknown author and currently kept in the Khudo Bakhsh Library of Oriental Manuscripts in Patna, India Those who learned the secrets of painting from Shirozi. According to Qazi Ahmed Qumi, the author of the valuable source about calligraphers and artists, the artist named Dost Devona, one of the outstanding students of master Kamaluddin Behzad, went to India and gained fame there. A collection of rare manuscripts, decorated with paintings created by this master artist in collaboration with the famous Mahmoud Muzahib, is now kept in the collection of the Salorjang Museum in Hyderabad, India. The high artistic level of these rare paintings really shows that their author, Dost Devona, is a bright talent. Although Humayun founded a special painting workshop near the Baburi Palace, as mentioned above, the development of the Indian school of miniature painting, the formation of a new style of painting corresponds to the reign of Akbar, the grandson of Babur, for about half a century.

In addition, miniatures were considered part of the decoration. Small, colorful paintings were used to decorate luxury items in the houses of rich merchants and in the palaces of khans. Historical chronicles, hunting and battle scenes, meetings and meals could be depicted in miniatures. The process of creating a miniature is a very complex and time-consuming process that requires perseverance, great patience, a steady hand and a sharp eye, and the author's boundless imagination. The drawing is drawn with a special brush made of natural raw materials. Today, miniature painting is represented by an independent type of Uzbek fine art. A memorial garden-museum named after KamoliddinBehzod is operating in our capital. More than 500 valuable exhibits, old handwritten books, various written documents, miniature paintings on canvas, leather, paper, and jewelry boxes are widely displayed in the museum.

CONCLUSION

Taking students to exhibitions is also important. The purpose of the event is to expand the worldviews of fine art types, to form creative abilities, knowledge and skills by getting to know the works of artists distinguishing the types of miniature art. It can be seen that if students are given a clear goal, if an opportunity is created to show the result of their creative work, the students' interest in creativity and creation will increase. While working together in the conditions of the creative workshop, it is obvious that feelings of love and respect for the teacher have increased. Therefore, pedagogues have a great role and importance in improving and developing the traditions of "Teacher-disciple ethics" in the training of junior specialists. Also, if the representatives of the younger generation see, appreciate and understand the heritage and works created in the past, they can become artists worthy of the times.

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