

**SCIENTIFIC AND THEORETICAL FOUNDATIONS FOR DEVELOPING A SENSE OF
NATIONAL PRIDE IN FUTURE ART TEACHERS THROUGH THE STUDY OF THE
WORKS OF EASTERN THINKERS**

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Abstract: The study of the intellectual heritage left by our ancestors and the analysis of historical portraits created by artists play a crucial role in shaping a sense of national pride among future art teachers.

Keywords: Miniature, composition, shading, holistic perception

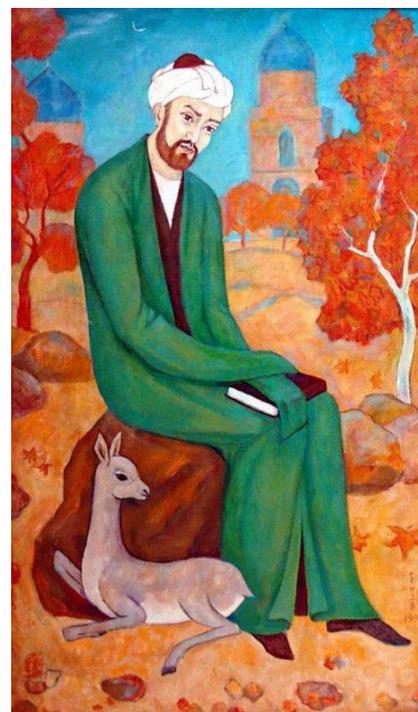
In the system of teaching fine arts, the study of the works of Eastern thinkers provides favorable pedagogical conditions for fostering a sense of national pride in future art teachers.

In 2023, the President of the Republic of Uzbekistan declared the year as the “Year of Attention to People and Quality Education.” In his speech, the President emphasized the wisdom of Imam Maturidi: “*Live in harmony with your people, so that the nation will always stand with you.*” The lives and works of Eastern thinkers have historically reflected their deep connection with the concerns of their people, as evidenced by historical sources.

Beyond textual historical sources, studying the external appearance of our ancestors through fine arts lessons helps young generations develop national pride, a sense of honor, and love for their homeland. This aspect leads us to focus on the portrait genre in fine arts.

The artistic analysis of portrait paintings serves as a foundation for instilling national pride in students. Examining the depictions of historical figures such as Alisher Navoi, Zahiriddin Muhammad Babur, and Amir Temur allows students to connect with their cultural heritage and cultivate a sense of admiration for their ancestors.

For instance, Abdulhaq Abdullayev’s portrait of Alisher Navoi, created in 1981, not only holds aesthetic value but also reveals the great poet’s spiritual world. Similarly, Akmal



Nuriddinov's portrait of Mirzo Babur vividly captures the deep emotions and contemplations of the ruler, reflecting his struggles and philosophical reflections.

By integrating historical and artistic analyses into the curriculum, students can develop a deeper appreciation for their national identity and cultural heritage, ultimately strengthening their sense of national pride.

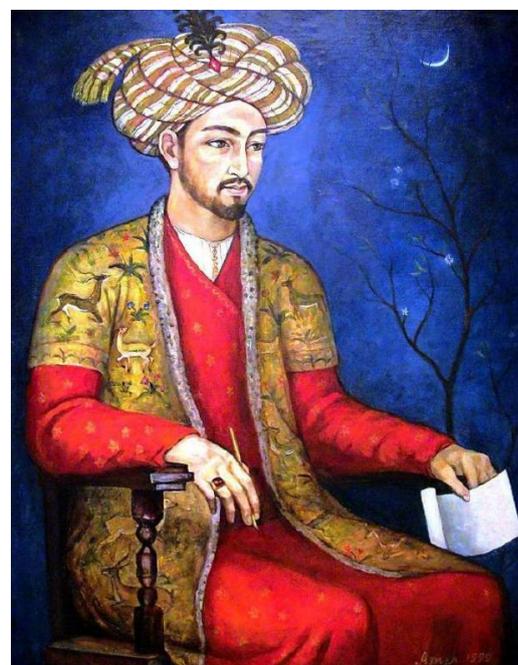
A. Nuriddinov. "Bobur Mirzo" (1996). In another portrait of Mirzo Bobur, he is depicted holding a pomegranate in one hand while gazing downward at his palms. His entire posture and expression exude deep contemplation. He is once again portrayed beside the throne, emphasizing his introspective nature. The colors in the painting are both light and complex, executed in a manner characteristic of the artist's unique style. Observing these works, one cannot help but reflect on the profound emotions they convey. Similarly, certain portraits dedicated to the Timurids evoke the same depth of expression and artistic intent.



It is difficult to fully grasp the essence of an artwork with just a single glance. Viewing, analyzing, and revisiting works of visual art multiple times is necessary to uncover the ideas that the artists have embedded within them. A critical approach to the nation's visual heritage is not merely about directly analyzing the past but rather about rediscovering the creative traditions of Central Asian visual art through its unique national characteristics.

A. Nuriddinov. "Bobur Mirzo" (1996). In 1996, an exhibition dedicated to the ruler Amir Temur and the Timurids was showcased at the "Xamar" Central Exhibition Hall in Tashkent. The skilled artist Javlon Umarbekov presented oval-framed portraits of Amir Temur and Mirzo Bobur, executed in a refined stylistic manner. Though somewhat symbolic, the portraits were beautifully crafted.

Amir Temur's portrait is depicted from the waist up. The ruler is seated under a lavishly adorned canopy with intricate drapery. His intense gaze and firm expression reveal a mind engaged in deep thought, exuding determination and bravery. The composition is compact, yet its mysterious aura and well-balanced form are evident.



As in many of the artist's works, every element in the painting is thoughtfully resolved. The portrait not only conveys the physical strength of the commander but also reflects his clarity of thought. Amir Temur is depicted wearing regal attire adorned with precious stones. Over his

shoulders, he wears a luxurious cloak trimmed with black beaver fur, fastened with a clasp made of precious metals.

J. Umarbekov. "Portrait of Mirzo Babur". 1996. The portrait of Zahiriddin Muhammad Babur Mirzo (1483-1530) belongs to the series of Timurid portraits and was created by artist Aziza Mamatova. Babur Mirzo, the great-grandson of Amir Temur, was born in 1483 in the village of Akhsi in the Fergana Valley, where his father, Umar Shaykh Mirzo, a grandson of Miron Shah, ruled.

This portrait provides an emotional and artistic depiction of the difficult and complex life of the king, commander, and poet. During his childhood, Mirzo Babur lost his father and was raised by his mother, Nigorakhonim, and his sister, Khonzoda Begim, both of whom were highly educated women of their time. Babur Mirzo himself became one of the most prominent scholars of his era.

In the portrait, he is depicted sitting in a garden at midnight. His right hand rests on the armrest of a bench, his slender yet strong fingers holding a pen, while his left hand holds a white sheet of paper. Babur Mirzo gazes into the distance. The colors in the portrait are chosen with great taste: against the dark silver-gray sky, his three-quarter view face appears thoughtful, reflecting his humanity and inspiration.

A. Mamatova. "Portrait of Mirzo Babur". 1999 No one can escape fate, Struggle, endurance, and sighs are of no help. Overcome suffering with joy, the world is not mourning: A moment of pain is not worth grieving over! Babur Mirzo wears a red robe with small white floral patterns, over which he dons a short-sleeved golden vest lined with the fur of a mountain tiger. The golden fabric of the vest is richly embroidered with silk threads in various colors, depicting figures of deer in different shapes. This ornate garment adds grandeur to the image of the ruler-poet.

On his head, Babur Mirzo wears a light green turban made of fine silk fabric, decorated with thin golden stripes. A peacock feather, secured by a faceted ruby, is elegantly placed in the turban. The ruler, poet, and philosopher appears to be reminiscing about his homeland, which he was forced to leave behind.

Above him, the silver-blue night sky is illuminated by the moon, casting its glow on the soft pink blossoms of a young peach tree. Sitting on a bench beneath the tree, Babur Mirzo is surrounded by an atmosphere that seems to carry the gentle melodies of a distant tune.

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