

GENERAL UNDERSTANDING OF PATTERN ELEMENTS IN APPLIED
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Annotation:The article discusses the drawing of elements of pattern compositions intended for painting, carving on ganch and wood in arts and crafts classes, as well as the creation of exquisite works of art with their help.

Keywords:painting, composition, composition, rhythm, stylization, symmetry, asymmetry, islami, girih, modohil, ruta, raftor, mehrab, turunj, munabbat, madohil.

Annotatsiya:Ushbu maqolada amaliy bezak san'at darslarida naqqoshlik, ganch va yog'och o'ymakorligi uchun tuzilgan naqsh kompozitsiyalaridagi elementlarning chizilishi hamda ular orqali nafis san'at asarlarini yaratish to'g'risida fikr yuritilgan.

Kalit so'zlar:naqqoshlik, kompozitsiya, komponovka, ritm, stilizatsiya, simmetriya, assimetriya, islamiy, girih, modohil, ruta, raftor, mehrob, turunj, munabbat, madohil.

Резюме:В статье рассматривается прорисовка элементов композиций узоров, предназначенных для росписа, резьбы по ганчу и дереву на занятиях по декоративно-прикладному искусству, а также создание с их помощью изысканных произведений искусства.

Ключевые слова:роспись, композиция, компоновка, ритм, стилизация, симметрия, ассиметрия, ислими, гирих, модохил, рута, рафтор, мехраб, турунж, мунаббат, мадохил.

In the work of Uzbek folk applied decorative art, the patterns created for the art of embroidery provide a unique charm and beauty with their symbolic meanings, natural harmony of form and color, and beauty. Pattern compositions have a strong sense of style and content, being used on household and miscellaneous items, musical instruments, residential, administrative and household buildings, as well as other types of equipment.

Although the design of the elements in the pattern compositions created for all types of Uzbek folk applied decorative art, such as naqsh, gansh, and yogosh, may seem similar, the execution technology and decoration methods are implemented differently. For example: in Ganesh carving and Yogosh carving, patterns are created by carving, scraping, and burning; in painting, by painting, by drawing; in embroidery, by stamping; in coppersmithing, by stamping; in goldsmithing, by stamping; and similar methods.

It is well known that patterns consist of Islamic (floral, running), girih (geometric, geometric), floral girih (mixed) patterns, and in some literature they are called by terms such as

floral, geometric, and complex. We will dwell on these types of patterns in more detail.

1) Floral (Islamic, running) patterns are formed by connecting elements such as flowers, branches, stems, petals, buds, leaves, and flowers in a certain order. Islamic patterns are sometimes single (one) or double (two) banded patterns. As examples of them, we can mention the following patterns: ruta hoshiya, raftor, namoyan, mehrab, turunj, munabbat, and so on.

“Floral patterns are the stylized forms of leaves, branches, trees, bushes, flowers and other objects in nature, created by the artist through the repetition of certain patterns. Islamic - floral patterns are very widespread in almost all types of applied art.

Islamic is a type of classical pattern, consisting of leaves, flowers, buds, stems and other interconnected A pattern resulting from repetition. The types of Islamic are very diverse, and the name of the form in which the composition is filled is added. For example, Islamic is a mehrab, Islamic is an almond, Islamic is a nightingale, and others.”¹

2) Girih (geometric, geometric) - in Persian, the meaning of which is knot, knot, puzzle, and is a type of complex pattern that is widespread in architecture and Uzbek folk applied decorative art. This type of pattern has certain divisions, and each division has its own structure, appearance, character and characteristics.

Girih is one of the most widespread types of embroidery in Central Asia and the Middle East, and it was very widely developed and developed in Central Asia in the 12th-16th centuries. It was widespread and popular in countries such as Russia, Turkey, Israel, China and Iran. The place where Girih is most widely used in the world is Central Asia.

In Central Asia, a number of types of intaglio patterns were formed and improved. We can see that intaglio patterns were taken from architectural towers and entered the book industry and were decorated. Of course, when we look at history, for that time, the use of intaglio based on drawing tools and mathematical formulas was a great scientific discovery. The masters who worked on this intaglio were people who had mastered the science of mathematics.

The geometric patterns in architectural monuments are made with such precision that they amaze. Our scientists have conducted blind research in order to unravel the secrets of this girih. But they could not get complete information from these puzzles. Because the masters of that time considered the construction of this geometric pattern a secret and did not explain it on paper or in any source. That is why the traditions of development passed down from father to son were forgotten. For these reasons, in our time, only our blind masters have difficulty in unraveling the girih.

Abdulwafa al-Buzjani (940-998), one of the famous scholars of the East, wrote about the solution of about 20 geometric patterns in his books. In them, he explained some easy ways of girih. For example, one of his books is about the solution of construction and geometric patterns. This book is now kept in one of the museums in Paris. Although Abdulwafa al-Buzjani describes the methods of preparing girih in his works, we are not given information about the girih solution.²

¹ Muratov X. X., Jabbarov R. R. Amaliy va badiiy bezak san’ati. -T.: IJOD-PRINT, 2020, - 62-63 b.

² Булатов С.С. Ўзбек халқ амалий безак санъати. -Т.: Меҳнат, 1991, 164-б.

In his book, he gives the simplest and easiest ways to divide a square into three and five, which was of great scientific and practical importance for that time. Whether it was due to their complexity or the gradual forgetting of the rules of making, it is not known to us.

The masters of the art who created geometric - girih patterns were usually called girihkor, that is, "great masters". Applying geometric patterns to a dome or altar, as well as various forms, and using them in practice is considered a rather complicated task. The masters of the art drew new patterns for the part of the architectural monument to be decorated. They knew well the compositional structure of patterns drawn for folk applied arts, drawing, painting, carving, sewing methods and the rules of rendering, and created compositions in accordance with that art form, connecting the content of its components and ensuring their integrity.

The masters of embroidery mastered several crafts at the same time. For example: the master of the Tashkent rugger Olimjon Qosimjonov, the artist Jalil Hakimov, were able to freely create in such crafts as woodcarving, and Abdulla Boltaev from Khiva was able to freely create in such crafts as embroidery, tile-making, and coppersmithing. The content of embroidery compositions should be studied in terms of the symbolic meanings of the colors and elements of the pattern.

The word "symbol" in Arabic means "to point out". The symbolic meaning of the colors and elements of the pattern is that symbolism is the depiction of the world and human psyche, nature, reality, and philosophy of life through vivid lines and colors. In the arts of painting, ganchkar and wood carving, the symbolic and philosophical meanings of various shapes, floral elements, and color shades are especially widely expressed.

Green is a symbol of mother nature, blue is the blue sky, yellow is sacred, black is strength, white is a symbol of purity, happiness and luck, leaf is a symbol of spring awakening, rose is a symbol of beauty, apple is a symbol of love, pomegranate is goodness, abundance. As is known, each pattern is based on its own pattern elements, and "stylized" states of the simplest forms of flora, fauna, and various geometric shapes found in nature are obtained. In this case, the selected form is brought into the form of an ornament that can be added to the composition of the pattern.

The interconnection and proportional connections of the elements in the pattern form the integrity of the pattern. When learning to draw patterns, the following shapes are first studied by drawing.

Leaves, flowers, branches, bundles and leaves, tassels, margula and buds, modohil, gajak and jingalak, bofta and shukufta. In drawing patterns, more vivid leaf images are used. Since the leaf is one of the elements of Islamic patterns, it is depicted in delicate, elegant, flexible, smooth forms. Pattern makers have been effectively using the leaves of willow, pomegranate, date, almond, sambit, rose, plane, grape, and the like to create pattern compositions by stylizing them.

Bofta is an element of Islamic and complex patterns. It connects the frames in the form of a raatnis, tanob, mihrab, and basket with heart-shaped elements in the pattern. Bofta pattern elements are part of the connecting elements. Bofta is one of the unique elements of Islamic rufta and girih hoshiya patterns.

Shukufta is an Islamic pattern element, also called shkift for short. Shukufta connects the main form-forming elements in the form of buds and buds.

Flowers are an Islamic pattern element that, after being given a decorative finish, make the patterns more beautiful and beautiful. Flower elements are mainly placed in the central parts of the pattern forms. There are also countless types of flowers and they are also called by their own names. Flower types include simple and complex types of lilies, tulips, carnations, hyacinths, carnations, carnations, carnations, carnations, narcissus, carnations and other flowers.

The stem is a plant-like pattern element. The flower is a complement to the leaves, buds, petals and other elements by connecting them to itself. The stem not only performs the function of a complement to the pattern compositions, but also creates separate forms with its delicate and smooth lines. Since in nature all trees and plants grow from the bottom to the top, the stem elements are also moved as much as possible in one direction.

Baglam and sirtmaq are elements of Islamic patterns. The simple rope, which is characteristic of the forms of the rod and frame, resembles the types of the kurtak and sirtmaq.

Tanob - forms the main form paths in the patterns. The names of such forms are called mehrab, modohil, bodom, kalamrir, gardish, etc. Tanob, bofta, shukufta, and baglam elements are connected.

Margula - is in the form of a double-lined gajak, indicating the completion of some rod and tanob forms. Margula is sometimes found in the compositions of the pattern as a substitute for bud elements.

Bud - mainly has the appearance of almond, kalamrir, and nails. Margula and bud elements enrich the appearance of the rod, tanob, and yasovchi.

Modohil - an Islamic pattern element, is found in the form of forms reminiscent of tulips, amulets, and trifoliate. The Modohil is an element typical of the upper parts of the mehrab motifs.

The gajak and jingalak are an Islamic motif element. They are stylized representations of long, trumpet-shaped, and rachis branches found in nature. The gajak and jingalak elements are found in combinations of mehrab, guldasta, and Islamic motifs.

3) Floral girih (mixture) - this type of pattern, which is included in the complex patterns, is a type of pattern in which floral and geometric patterns are combined to express a whole, holistic appearance.

4) Madohil - (Arabic - threshold, entrance, door) is a type of Islamic pattern in which the square is repeated, it is considered the point of departure, that is, the source, root, base or core of the composition. The Madohili pattern is diverse in appearance and consists of a flower, a tulip, a flower, three petals and other shapes.

5) Turunj - derived from the Arabic "lemon", the Russian "medalon", and is a type of pattern that is drawn in the center of the composition in these patterns. Several types of patterns with their own unique appearance and content have been used in Central Asia since ancient times and have been widely used in architectural monuments, their exteriors and interiors in artistic decoration.

This type of pattern is called Turunj because of its appearance, which is lemon-shaped. In Turunj patterns, the bands that form the main shape are not connected or connected to any pattern elements, forming a suspended composition, and its structure has been shaped, developed, and enriched over the centuries. It currently exists in the form of a circle, a 5-10-pointed star, an oval, a rhombus, and an ellipse. A Turunj pattern can be divided into 4, 8, or 16 bands.

The artists used a simple pattern, or ruta, on a rectangular-shaped komrozitsia board and worked a turunj pattern in the middle. Sometimes the turunj pattern was depicted in the middle of the wall, in the center of the ceiling, in the centers of embroidery, and in the centers of carpets. In the process of preparing the turunj board, the artist folds the tracing paper into 4, 8, or 16 folds and forms a komrozitsia into a bundle. By piercing the lines of the pattern with a needle and then spreading the paper, a complete copy of the composition is obtained. The resulting copy of the prepared orange pattern composition is applied to the desired surface, painted in a certain color and fixed.

Indeed, folk crafts, applied decorative art, have long won a place of gratitude in the hearts of people with their antiquity and charm. In particular, the art of painting is rich in traditions. The working methods of folk craftsmen are also distinguished by their color and richness. The painter skillfully uses the natural brilliance of colors and the texture of the material in his work, achieving bright expressiveness.

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