

COMPOSITIONAL DIRECTIONS IN THE ART OF ARTISTIC DECORATION OF UZBEKISTAN

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Abstract. This article reflects on the unique masterpieces created by skilled masters of our people in the territory of Central Asia, i.e. calligraphy, and their unique composition is analyzed. In particular, valuable information is provided about the unique decorative compositions in the mausoleums of Khwaja Ahmed Yassavi and Shahi Zinda in the tombs of Kusam ibn Abbas.

In the article, the authors comment on the use of ancient decorations and symbolic forms in Central Asia, the continuity of national artistic traditions formed over centuries, the development of new painting principles of each school, especially the aspects that have been preserved over centuries as a result of the unique artistic skills of the masters of each school. Samples of works of B. Barotboev, a representative of the Kokan-Rishton pottery school in the Fergana valley, are given in the form of an attachment.

Key words: composition, school masters, pottery, sophistication.

In recent years, many architectural monuments located in Uzbekistan and neighboring regions are being studied more deeply. Among them, historical buildings and structures with colorful paintings of various content on their walls deserve special attention. These include Tuproqkala located in the Khorezm oasis (II-III centuries), Bolaliktepa located in the Surhondarya oasis (V-VI centuries), Afrosiyob located near the city of Samarkand (V-VII centuries), Varakhsha located in the Bukhara oasis (VII-VIII centuries), near Samarkand in Tajikistan Panjakent (V-VII centuries) and many similar monuments can be cited as an example. In this place, the image of the artist Astilganst and his students Mehraman and Mevancha in the Varakhsha Palace, included in the monograph of the well-known drawing scholar Sherzod Abdurahmanov, about the process of painting those wall paintings, which have become a treasure for us, is that perception. - we will travel to Dalgov historical period.

However, in many residential buildings, in average local mosques, in buildings built in the last centuries, in buildings where modern architectural styles are harmoniously combined, colorful patterns, masterpieces of sophistication created over the centuries, decorations decorated with high taste in bright and cheerful colors. research remains a more pressing issue. In this sense, we would like to bring to your attention my comments about the compositional features of these masterpieces of art.

Before our era, in the period of pottery, the art of monumental pattern nigor was developed in the regions of Bactria, Sogd, Khorezm, Shosh, Parkana located in the territory of present-day Uzbekistan. This is evidenced by the remains of wall paintings in Fayoztepa (I-II century) and Dalvarzintepa (1st century) Buddhist temples in Surhondarya region, Tuproqkala Palace in Khorezm (III century) and others by archaeologists. During this period, the decorative art of Uzbekistan reached its level of perfection, as a combination of eventful paintings on the walls with patterns and sculptural forms. During the first period of land ownership (VI-VII centuries), palaces, temples and houses of the rich were decorated with decorations such as panels and borders. The decorations of the palaces in Afrosiyab and Varakhsha, the decorations of the Buddhist temple in Kuva and the village fortress in Bolaliekiepa are real examples of the art of embroidery, sculpture, and carving, and testify to the most wonderful achievements of the cultural life of that time.

The patterns on the walls of the buildings built in those years, in general, showed the characteristics of Central Asian art. Ambassadors being received by the king in a solemn image, interesting scenes depicting the royal palace, heroic battles and heroic hunts were the main subjects liked by painters, and they fully reflected the social, cultural and moral ideals of the people of the early Middle Ages living in the territory of Uzbekistan.

In the decorative art of medieval Uzbekistan, the symbolism of color and pattern was given priority. No matter which image we take, there is definitely some symbolic meaning hidden in its core. By creating an extremely complex pattern composition, the painters reflected the good wishes that an educated person could perceive at a glance. In particular, the colors in the pattern had their own meanings. For example, a lily of the valley is a symbol of peace and long life, a wavy stem of a flower is a symbol of wealth and prosperity, and a branch and leaves represent abundance and the awakening of nature in spring. Ornate patterns express the artists' deep love for mother nature and show that they are always in tune with the vibrant life.

People's imagination about flowers and patterns has always been mixed with magic, beliefs, customs and advice. For example, white color means happiness and good luck, blue color - high faith, red color - happiness and joy, etc.

The most common form of decorative art, the ornament (flower pattern, picture), has accompanied it in all stages of human culture. Its simplest principles are harmony, proportion to each other, repetition of patterns and methods. The patterns (motifs) in the pattern (picture) were mostly stable and did not lose their ornamental form, but moved from one item to another.

Nothing is known about wall patterns in the territory of Uzbekistan dating back to the XI-XII centuries, except for some oddities. The pieces found show that at that time motifs of ornament existed before, among which *giri* played a leading role. *Girih* is a complex pattern that requires artists to have some knowledge of geometry. In this case, the image of the plant is subordinated to a straight line, according to its meaning, it acquires conditionality. The design of the *Nigor* ornament of that period is very close to *Ganch* carving in terms of its structure. The rich plasticity of the patterns opened up new possibilities of decorative art for the masters of this field.

Although Genghis Khan's invasion in the 13th century destroyed the cultural life in the territory of present-day Uzbekistan, it could not completely destroy it.

During the period of Timur and the Timurids, other types of art, including decorative embroidery, were highly developed. In this period, the effort to eliminate the prohibitions of Islam in secular art is noticeable. The events (plot) patterns were revived again. Even now, it has flourished not only in the field of miniatures, but also in monumental art. On the walls of the palaces restored by Timur's orders, weddings, royal weddings, portraits of the emir, princesses and their relatives, war and city battles, reception ceremonies of rulers, scholars and scientists are depicted. According to the testimony of medieval authors, the Ulugbek observatory also has pictorial scenes, which depict nine layers of the sky, seven layers of the earth, fixed planets, mountains, seas, deserts, etc. The main task of the art of this period was to glorify the ruler's power, wealth, and military enthusiasm.

Unfortunately, due to destructive wars and time, paintings in palaces and other public buildings disappeared. Some parts of the paintings depicting the nature scene belonging to this period have been preserved in the interior of the memorial buildings in Samarkand (*Shirinbeka Aqa*, *Bibikhanim*) and *Shahrisabz* (*Gumbazi Sayyidon*). The shapes of trees, branches, and birds are very elegantly expressed on the white canvas with blue paint. Looking at the miniatures made during this period, we can see that the paintings made for the interior of the residential buildings are not exempt from the plot and ornamental patterns. The plot of the miniatures with the composition of wall patterns is almost no different from each other. When the painters created nature scenes interspersed with patterns, they were instilled with the idea of the peace of nature at the time of its first creation, and the paradise garden was reflected, which once again ensured that visual art was closely related to Islamic beliefs. The nature scenes were painted by the artist with such skill and agility that his hand moved freely like a bird's flight.

Kundal art of *nakshu nigor* appeared in the 15th century. In this case, raised patterns are made with red clay on special clay, the bottom is painted with dark blue paint, the skirt of the pattern is covered with a layer of gold, and on top of the gold, patterns are painted. The interior of the 15th century historical monuments *Asharatkhana*, *Aksaroy* and other mausoleums in Samarkand was decorated in the same way.

By the 16th and 17th centuries, mural paintings with plots were almost not painted, instead they were developed in the *kundal* style with an ornamental composition. The best medieval buildings in the country serve as a true example of the harmony of painting and decorative arts, and the harmony of patterns with the architectural appearance of buildings.

However, by the end of the 17th century, the art of mural painting declined, and only in the 18th-19th centuries did the Uzbek khanates recover economically. A general development process took place in cultural life, including the art of embroidery.

In the 19th century and the beginning of the 20th century, local schools of artistic architecture began to appear in the territory of modern Uzbekistan. They were distinguished not only by their large-scale compositions, but also by the exquisite elegance of their decorative equipment. To understand the difference in the compositional style and coloring of these schools, it is enough to compare the patterns of the *Ferghana* and *Khorezm* patterns. In the *Fergana Valley*, oranges with beautifully rounded edges, Islamic figures inside, and polished with red and green paints are preferred, while in *Khorezm*, painters liked to fill the entire surface with geometric patterns and paint them in blue and orange colors.

In the buildings built in the 19th and early 20th centuries, many examples of folk architecture have been preserved. The walls and ceilings of residential buildings, community and neighborhood mosques, palaces and educational institutions are decorated with silent patterns. Flower branches, trees, bouquets of flowers are displayed on the walls, and the ceilings are decorated with various patterns (*Khudoyorkhan palace* in *Kokon*, *Zayniddinboy's house* in *Kuva*, the palace of princes *N.K. Sitorai Mohi Hossa Palace* etc.).

The patterns created during this period are noteworthy for their careful proportions, harmony of colors, and the elegance of their designs.

Uzbek painters have demonstrated their experience, talents and unique skills by participating in the renovation of medieval monuments and decoration of new buildings (renovation of mosques, madrasas, palaces and residential

houses, the restaurant of Uzbekistan and the pavilion of Uzbekistan at the All-Union National Economic Achievements Exhibition in Moscow Nakshu Nigors, many teahouses and culture houses in the regions of the republic are a clear proof of this). Master Saidmahmud Norkoziev, master Olimjon Kasimjanov, master Madaminjon Husainov, who inherited the art of painting in the true sense of the word, and their students are a vivid example of the inheritance of the ancient traditions of the art of painting from generation to generation. Patterns enriched with new content are widely used in the decoration of residential houses and public buildings of our republic.

In our opinion, the following compositional directions are prominent in the patterns:

- Mastering the Arabic script is important for painters in bringing titles (epigraphics) that do not conflict with Islamic requirements to their designs. At first glance, the texts in Arabic script look like geometric (floral) designs, but in reality they are praises written in honor of "saints".

- Artists often use daisy-like moonflower motifs on household items and home interior decorations. Aigul means happiness.

- Star-shaped mihrabs are the most common way of decorating the architecture of Uzbekistan, and they are particularly attractive in basins that are not very large in size. I believe that the flowers picked over the strong branches create an interesting architectural form, and the flowers given to them give beauty and add beauty to the room.

- Most of the time, stars-circles with rays coming from different directions are drawn on the ceilings of the porch, and in order to draw them, it was necessary to have a certain level of knowledge of geometry, and our masters managed to do it admirably.

SYMBOLISM IN THE DECORATIVE ARTS

We witness the use of many different patterns in architecture and decorative arts. Before the establishment of Islam in Central Asia, plot images were used on the walls of rooms, plates, jugs, coffins, and even fabrics. In particular, the plot images on the wall of Bolaliktepa castle, found in Marv in the 5th century and on copper plates from the beginning of AD can be a proof of our opinion. There is no doubt that these pictures are dedicated to legendary epics spread among the people.

Also, the pictures of trees, mountain goats, rams and griffins, and birds and beasts of prey are used in medieval practical art objects, room walls, and artistic fabrics. Such images have a symbolic expression, of course. Through them, our parents expressed their dreams and hopes. In particular, the dove was considered a symbol of the female deity (goddess), later symbolized the Christian religion and represented the sun. It is also a symbol of good luck.

Kyrgyi - symbolized cosmic forces and was used as a symbol of stamps.

The eagle has long been considered a symbol of the sun. It is also a symbol of power and dominance. In the world of images in general, birds move away from natural forms and represent more symbolic signs. The concept of the other world is defined by them. For example, it was understood that after a person dies, his soul flies away as a bird.

Ducks, geese, storks, and peacocks are represented as harbingers of happiness, beauty, ideas of the world, good news. In poetry, figurative and symbolic meanings are expressed in the form of birds. Some clans considered birds as their totems.

Animal - bird (griffin) in the form of a winged lion or an eagle-headed animal represented in two different structures in Central Asian visual arts. The gryphon represented two types of forces in nature, i.e. good and evil. The gryphon was believed to guard cattle, serve man and protect him from evil forces.

The image of a snake's head can be found on tea cups made in the 19th and early 20th centuries. Patterns called "dog track" and "dog tail" found on Kyrgyz carpets represent their respect for dogs in ancient times.

In the wall suras of Central Asia, the pattern of tree branches on practical art objects means "tree of happiness". Along with flowers and plant-like motifs, fruits are also reflected in the architecture of folk art. For example, in one vessel dating back to the 1st century, instead of a woman's nose and ears, a head of grapes with leaves and branches is embossed. Also, on the walls of one of the rooms of Munchogtepa, dating back to the VI-VII centuries, there is an image of a human head and a head of grapes. Pomegranate is represented on the walls of the workshop of the 1st - 5th centuries, on the statue of Anakhita, the god of fertility holding a pomegranate, from the 1st - 3rd centuries, and on the pottery of the Middle Ages. Anorgul and pomegranate motifs are also found in folk house architecture. It should be mentioned that apple is a symbol of love, pomegranate, grape is a symbol of goodness, tokchik, token is a symbol of hair.

Patterns such as circles, circles, triangles, and rhombuses are widely used in Central Asian folk arts and wall patterns. They also had symbolic meanings. For example, shapes such as circles, circles, and triangles often served as symbolic signs that protect the household and people from different dangers.

We see a circle or a rectangle divided into four parts in clay boxes made in the villages of Khovaling, Kangurt districts of Tajikistan. A similar pattern can be found on ceramics of the 10th-12th centuries. It is not surprising that these patterns represent that the world is made up of four parts or four sides.

Rhombus-shaped pattern can be found a lot in the visual arts of Central Asia. Scientists say that the rhombus has been considered a symbol of women, that is, mother earth, since the early Stone Age. The woman is the offspring, and the husband is the harvest. That is, if we say that it represents the symbol of fertility, we will not be wrong.

A pattern similar to a ram's horn is often used by mountain dwellers in practical art objects and wall paintings. Such forms resemble ram's horns in ancient Panjakent wood carvings, Varakhsha monuments, and pillar heads in mountain architecture.

The mountain goat has long been revered mainly by mountain people. In the primitive community, the hunted animal, as well as the meat of the mountain goat, was sent to the hearth for cooking, and the skin and horns were distributed among the participants of the hunt. So, a wild, goat's horn was a target offered to a brave, brave, agile shooter. Perhaps this is the reason why Sasanian horns are depicted with a wild goat's horn on the headdress.

By the way, a wild goat or a ram's horn was installed on the entrance porch and pillar of the house in the mountains in order to protect the house from calamities.

Therefore, the resemblance of the head of the pillar in the houses to the horn of a wild goat or a ram is based on the ancient belief that it is a symbol that encourages courage, bravery, and purity, and is expressed in folk art decoration and wood carving art.

The bowl part of the pillar (similar to a jug, pot, and pan) represented the symbol of fertility and fertility in our people. In fact, its structure resembles a container for storing water, oil, or a *gultuvak*. "Lola madokhil" on it - repeating tulip-like patterns on the left and right, reminds of a flower in a *tuvak* with leaves hanging on its sides.

From the *chorchirok* pattern, which is often found in Samarkand, Upper Zarafshan, we can learn that the belief in the sacred fire was preserved in the decoration in ancient times. Also, this pattern expresses our nation's desire for light and solemnity.

Color has been used since ancient times in the visual art of Central Asia and applied art. Colors also have their own symbolic meaning. In particular, the blue color is a symbol of the blue sky, and the blue domes are likened to the sky. At the same time, in some places, blue color was also used as a sign to protect the house from the evil eye. For example, in Khiva, for this purpose, on both sides of the upper part of the gate of the building, a ceramic pot with a blue pattern or two broken pieces of it are glued to the plaster.

Red color is widely used in the interior walls of Central Asian monuments. This is evidenced by the New Nisa halls of the III-II centuries BC, the red hall of the Varakhsha monument of the VI-VIII centuries. Red color was also widely used in medieval pottery. In the peoples of Central Asia, red color was considered a symbol of victory. White color was a symbol of light. Before moving to a new house in distant mountain villages, a housewife sprinkled flour on the pillars and ceiling of the house.

Pottery is one of the most ancient and well-defined schools and traditions of Uzbekistan's practical art, and craft centers of every oasis have been formed on the territory of Uzbekistan since ancient times.

Currently, the style of artistic decoration is divided into three main ceramic schools according to plastic and technological features. Fergana Art Pottery School (main centers – Rishton, Gurum-saray); Bukhara-Samarkand Balii Pottery School (main centers-Samar-kand, Urgut, G'ijduvon, Uba, Shahrisabz); Khorezm artistic pottery school (main centers Madir and Kattabog villages). Each school is defined by its development and creative principles, leading centers and masters, distinguishing features from other schools. They operate within the framework of their laws and have kept the main artistic principles in common.

Rishton is the most brilliant pottery center, embodying the traditions of the Fergana school.

The local artistic features of Rishton pottery can be seen in many ways in the design of the objects. His collection of patterns is rich and colorful. Geometrical and plant-like decorations, symbolic symbols, images of objects, animals and anthropomorphic themes make up the content of patterned decorations used in Uzbek pottery. A number of masters (A.Nazirova, A.Usmanov) began to decorate leafy items with Arabic inscriptions. In the 1990s, among the *gyrikh* ornaments, there are quadrilateral pattern ("chetan"), rhomboid pattern ("tursimon"), arrangement of triangular shapes in one order ("triangle"), circular shapes in the form of a chain ("chain", "jingalak"). chain), dotted pattern ("pea"), a pattern of alternating black and white squares, curved and straight lines, circles and petals, abstract geometric decorations were widely spread.

Vegetative patterns are particularly diverse and rich. In Rishton pottery, themes such as "cherbarg", stylized almond - "almond", "anorgul", "leaf", "pomegranate", "cypress", Plant kings - "Islamic" are more popular. Anthropomorphic themes related to the animal world are presented in Rishton pottery according to the principle of "part for the whole", in which the idea of wholeness is reflected with the help of some elements of human or animal and bird bodies. For example, ornaments such as "nightingale eye", "feather fly", "snake trail", "ox king" are made in this way. Sometimes such motifs are combined with each other, giving a unique image to the products of Rishton masters.

The ancient pottery traditions of the Fergana school have been preserved to a large extent in the Gurumsaray pottery center. Gurumsaray decorations are distinguished from Rishton pottery center decorations by the difference in the style of processing. Gurumsaray ceramics are characterized by the majestic clarity and simplicity of decoration. Another distinctive feature is that these decorations are archaic. Usually there are not many of these patterns, mainly three or four types of the following variations can be found ("sand", "sand", "idol decoration", "polygonal star decoration"). The shape and types of the items are also unique - large plates with a diameter of half a meter, medium-sized bowls and surface vessels, *kushkuloks* (bowls with a wide neck and two ears). The gamut of blue, lavender, blue and brown colors in Gurumsaray ceramics is due to the use of traditional alkaline glaze by Gurumsaray masters. M.

Turopov did all the work only in the traditional way, from collecting "gulak" grass, which is necessary to obtain alkaline glaze paint, to molding and drawing by hand. Such universality is a defining feature of the work of Gurumsaray potters.

One of the unique features of Gijduvan pottery is the use of animal images. Often masters place a simplified image of a peacock or its tail in the center of the plate. "Eagle Tail", "Murgi Safid", "Owl", "Flower Peacock", "Thousand Feet". such images are from such compositions. The fact that they look like a floral pattern at first glance is an ancient tradition of Gijduvan pottery.

From the above, it is known that our ancestors not only enjoyed the colorful, elegant composition and meaningfully connected geometric and plant-like patterns used in the interior decoration of folk architecture, practical art products, household items, but also expressed their hopes and love through them.

INSCRIPTIONS IN DECORATIVE COMPOSITION

Islam, which settled in Central Asia in the 8th century, with its new requirements, did not fail to have its influence on decorative art. The event patterns, which are closely related to the true roots of the art of the past, have disappeared, leaving only natural scenes and decorative patterns. In the early days, there was no clear rule or clear law in Sharia prohibiting taking pictures of living beings. The Qur'an is limited to warning in this regard, calling believers to be vigilant about drinking wine, gambling, and making human figures - "temptations of the devil." But later religious commentaries and hadiths took a more uncompromising approach and strictly said: "refrain from drawing pictures of gods or human beings, only draw pictures of trees, flowers and inanimate beings", otherwise the person who violates this rule will commit a sin. threatened that. The meaning of the prohibition of painting living beings is that no one but God can create anything, let alone re-incarnate what God has created, and it is not possible for him to do this, otherwise the artist would have doubted his will. As a result of submission to the requirements of Islam, monumental painting developed in the decorative arts, and with the adoption of the Arabic script, the title writing (epigraphic) style appeared in decorations. The content of the inscriptions to a certain extent was subordinated to the general style of all decorations, and the inscription itself served as a pattern.

From the 10th to the 11th centuries, writing played an important role in enriching the decorative composition of the walls, ceilings, doors, columns and applied art objects of architectural monuments. The inscriptions are mainly written in the Arabic alphabet (Kufic, Suls. naskh), meaning religious, philosophical, educational topics, and the author of the item and the date of its creation are recorded.

From the system of letters, eloquent sentences, elegant and elegant compositions are created.

Inscriptions were widely used in the interior of religious (mosque, madrasa, mausoleum) monuments, residential hotels, and applied art objects. In a prominent place in the interior of the obelisk, more of the mihrab, dome-bazam flange is finished in the frame above the ceiling. In particular, inscriptions were made along the direction of the large and small arches of the Shir Kabir mosque-tomb mihrab of the 11th century. There are two horizontal rows under the big arch, and there are also inscriptions in a horizontal row under the small arch. The series of inscriptions in this monument ensures that the composition of the mihrab is significant in terms of function, decoration and meaning. It also intertwines with the circular, plant-like motifs in the rest of the mihrab, enriching its composition. In mihrabs with a rectangular outer line, the writing line has a similar structure. An example of this is the mihrab of the Khoja Ahmed Yassavi mosque.

The composition of the inscriptions depends on the structure of the item. For example, the inscription on the surface of a circular object formed a ring. In this case, the line of writing is passed from the visible part of the item. The record can consist of several lines of different thickness. For example, in the mausoleum of Khoja Ahmed Yassavi, the upper part of the brass pot is covered with three lines of inscriptions of different thickness. From the last row to the bottom of the pot, ten different monad motifs enrich the decoration of the inscription rows and give them compositional integrity. In the copper lamps in this mausoleum, a row of inscriptions alternates with horizontal patterns of rings. In it, pattern and writing are compositionally connected and enrich each other.

The line of writing in practical art objects is also made bordered by a patterned border on both sides.

For example, the belly of a 14th-15th century copper jug found in Samarkand is bordered by a border with a pattern above and below the line of writing that passes through the middle. Borders emphasize the importance of textual composition, both in terms of meaning and decoration.

Inscriptions are also found enclosed in circular, ellipse-like circles. An example of this is a copper bucket from the 18th-19th centuries found in Samarkand. The line of writing in it is enclosed in several ellipses. Circles composed of flowers and large leaves are placed between the written circles.

Inscriptions on surfaces with a square-jam structure are carved in a single line, often in a single composition. To fill the square surface, the letters "alif", "lom", "zol", "dol" were written high. For example, the above books of the doors of the mausoleums of Khwaja Ahmed Yassavi and Shahi Zinda have such a composition. High letters are also found in works of applied art. Examples of this are the 12th century copper jug (called Shamsiev jug) and the 14th-15th century copper vessel found in Samarkand. It is interesting that the upper part of the letters "alif" and "lom" on the copper jug found in Oratepa becomes thicker as it rises to the top. This event has given a special charm to the line of writing, which attracts one's attention at first glance.

Also, a square-jam composition of inscriptions on the surface can be made in two or three lines. At this time, the inscriptions are combined with thin shoots with leaves and flowers. For example, the top books of the door in the Sheikh Muslihiddin complex in Khojand have such a composition. The inscriptions in the books have a thick and deep background. That's why the plant-like pattern in it has passed into the background and served to enrich the background of the written composition.

Most items come with a pattern on the surface. For example, inscriptions on the surface or between zoomorphic images (a 12th-century bronze vessel from Old Ice) and the "hamesha guli bahar" pattern representing the movement of time (a 12th-century copper jug from Oratepa), a multi-branched "serbarg" pattern containing large and small flowers (the door in the 15th-century Shamsiddin Kulol mausoleum in Shahrisabz), a small plant-like pattern (a jug of the 14th-15th centuries in Samarkand) and other patterns. At this time, the inscription is made on a thick and deep ground, and the patterns are thin and small. As a result, the first inscription is carved. to the plan, and the patterns move to the background.

In Central Asia, there was also a custom of writing flowers out of the letters themselves. This is evidenced by the ancient pillars of the Juma Mosque in Khiva. The inscription ring in them is located in the lower part of the column body. Above the letters Koprok, "Alif" and "Lom" are isolated leaf patterns. Separated leaves were connected to each other and between the letters formed compositions similar to "madokhil", "mehrob", a sprout or a tree blowing in the wind.

Pattern compositions such as "flower" and "round flower" made of inscriptions are also found in Central Asia. For example, in the part of the double-layered door in the mausoleum of Khoja Ahmad Yassavi, a composition of six leaves was created using iron letters. A circle composed of inscriptions can be seen on the ceiling of the Kattakorgon neighborhood mosque. In it, using the letters "alif", "lom", the center of the circle is divided into six triangles and one hexagon in the Kufic style, and the letter "qaf" looks like a bent sprout.

In addition to the task of written composition, it greatly helped to ensure the balance of the pattern on the surface of the object. For example, the body of one of the columns in the mausoleum of Khwaja Ahmed Yassa-viy is decorated with rings of various thicknesses from the bottom to the top. It has a thick ring in the lower part and under the head. The surface of the ring below and the space between are reminiscent of large leaves filled with small patterns. On the upper part, uppercase letters made up of bold and small letters are densely written. However, without the ring with bold inscriptions on top, the column would lose its decorative proportions, and the bottom part would seem heavy and the top light.

So, in architecture and folk art, decorative patterns were created from the letters themselves, a beautiful epigraphic series, a whole composition was created from the inscriptions, and they were interconnected with the decoration, enriched each other compositionally, and served to ensure the proportionality of the composition of the decoration of the item. Applied arts and archeological objects are a clear proof of this.

We also try to use the image elements of legendary, folklore and life themes in ceramics in our creativity in the field of artistic pottery, first of all, in the traditional way, and also in our unconventional ways. An example of this is "Underwater Queen", "Underwater World". "Underwater Song". "The wandering nightingale." "Precious melody". "Crowned lion" "Song of life". In our ceramics research on topics like "Pomegranate", we are definitely paying attention to the features of symbolism based on our national values and folklore.

Students studying fine art and engineering graphics of higher educational institutions should have extensive use of valuable and unique examples of our national art created by masters of our country in the classes of subjects such as Composition, Basics of Artistic Representation, Decorative Art, Painting.

We can conclude from the above that the master students of engineering graphics and design theory of higher educational institutions, when conducting scientific research on this topic, study the history of drawings and drawing methods, as well as applied geometry, the theory of vivid images in relation to the fundamental and scientific excellence of their research. serves.

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APPENDIX



Part of the pattern on the wall of the residential building. Samarkand, 2nd half of the 19th century.



B. Barotboev. "Crowned Lion". Glazed plate. 2020, "Fairy of inspiration". Glazed plate. 2018 (Ko'kon-Rishton Pottery School) 2020.



B. Barotboev. "Yalla", "Ancient Melody". Glazed plate. (Ko'kan-Rishton Pottery School) 1998.



B. Barotboev. . "Precious Melody". Plate with relief. (Ko'kon-Rishton Pottery School) 2020.