

## PAINTING PATTERN COMPOSITION ON PLATES IN POTTERY

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### Abstract

This article analyzes the process of applying a pattern composition to plates in Uzbek pottery, its historical roots, artistic and symbolic features. Patterns based on a central-radial composition are considered based on the criteria of structure, symmetry and harmony, and the aesthetic and spiritual content of the pattern elements (floral, geometric, Islamic) is highlighted. Each type of pattern expresses the people's attitude to nature, religious and philosophical outlook and national values. The article also shows that the practical and aesthetic possibilities of plate patterns are expanding through their integration with modern design and technologies. The results of the research substantiate the need to preserve national art, convey it to the younger generation and interpret it in a global cultural context.

**Keywords:** pottery art, plate patterns, central-radial composition, floral patterns, geometric patterns, Islamic patterns, national ornament, symbolic meaning, aesthetic harmony, folk applied art.

### Introduction

Uzbek folk applied art is an expression of the spirit, aesthetic views and spiritual values of generations. One of the most striking manifestations of this art direction is pottery. In particular, plates - ceramic vessels decorated with floral patterns, which occupy an important place in the life and traditions of the people - are distinguished by their artistic and symbolic content. The patterns expressed through flowers embody the love of our people for nature, the desire for beauty, and the appreciation of such noble concepts as vitality, renewal and blessing.

Placing flowers on plates is not a simple decoration, but a creative process with deep meaning and spirituality. Each flower, each leaf and branch has its own symbolic meaning, symbolically reflecting concepts such as family values, love, purity and humanity. Therefore, the selection of floral elements, their compositional arrangement and color harmony in the decoration of plates are of great scientific and practical importance.

Today, national patterns, in particular, floral ornaments, are widely used in modern design and digital art. This once again confirms the relevance and universality of traditional patterns on plates. Also, modern designers are inspired in their creations by elements of Uzbek pottery, including floral patterns [1,89].

This article analyzes the historical roots of the tradition of decorating plates with flowers, types of patterns and their symbolic meanings, as well as the arrangement of floral elements within the central-radial composition based on a scientific approach. The article serves to deeply understand the aesthetic and spiritual wealth of our national art through floral patterns.



## OBJECT OF RESEARCH

The object of research of this scientific article is the artistic and compositional structure, symbolic content and their role as a means of aesthetic expression of floral patterns on plates, which are widely used in Uzbek folk pottery. Floral patterns constitute one of the ancient and rich layers of folk applied art. In particular, the images of tulips, tulip beds, bouquets, leaves and branches drawn on the surface of plates express such concepts as the love of nature, purity, renewal and faith in blessings of the Uzbek people.

The selection and arrangement of these patterns is not accidental. Each form and element has its own specific philosophical and symbolic meaning, and by studying them, one can gain a deeper understanding of the aesthetic views, spiritual world and worldview of our people. Within the framework of the research, the arrangement of floral patterns, especially in central-radial compositions, their importance in the overall decorative structure, their role in creating visual balance and rhythm are studied [3, 67].

The study also highlights the fact that floral patterns are now being used not only on traditional plates, but also in modern design, interior decoration, digital graphics, and printed products. This shows that the Uzbek ceramic heritage is not only being preserved, but also remains relevant in contemporary art.

## METHODS

This study used several scientific and methodological approaches to comprehensively study the process of applying floral patterns to plates. First of all, using the historical-analytical method, information was analyzed on the stages of the formation of Uzbek pottery, especially the history of the origin of floral patterns and their use on plates. This method focused on how floral ornaments developed in the pottery traditions of ancient Sogd, Bactria, Sogdiana, Khorezm and Transoxiana.

Using the classification method, floral patterns applied to plates - for example, tulips, branches, bouquets, leaves and tulip beds - were divided into groups based on their shape, location, color and semantic (synonymous) features. This method allowed for a deep analysis of the differences between the types of patterns and their artistic and symbolic aspects.

Using the compositional-analytical method, the location of floral patterns in central-radial compositions, the balance between forms, rhythm and visual harmony were studied. This method served to shed light on the internal laws observed in the process of drawing patterns on a scientific basis.

In addition, interviews were conducted with experienced ceramic masters based on the method of practical observation and interview, and important information was collected on their approaches to drawing patterns, color selection methods and their use in modern design [5,53].

Through the complex application of these methods, the theoretical and practical foundations of the art of arranging flowers on plates were studied in depth.

## IMPORTANCE OF PAINTING PATTERN COMPOSITIONS ON PLATES IN POTTERY:

Applied art occupies a special place in the rich cultural heritage of the Uzbek people. In particular, the art of pottery is one of the ancient manifestations of folk art, imbued with delicate taste, elegance, beauty and symbolic content. Among the objects created by potters,



plates are the most common and at the same time one of the works of art with high aesthetic expressiveness. Applying a pattern composition to plates is not a simple decoration, but an embodied expression of national art, spirituality, history, folk thinking and spirit.

**Aesthetic significance.** The process of applying patterns to plates is carried out primarily to decorate their appearance and arouse aesthetic pleasure in the viewer. Patterns are harmoniously placed on the smooth, wide surface of the plate, which creates a perfect balance and rhythm that pleases the eye. In particular, central-radial compositions provide a symmetrical and circular structure of the pattern, enhancing the feeling of perfection and harmony.

Such ornaments occupy a strong place in human thinking as a symbol of stability, harmony, peace and balance. Patterns, especially on large plates used for wedding ceremonies, are of particular interest as a central decoration. They are often drawn on the basis of plant (Islamic), floral (flowery) and geometric patterns, which ensures the artistic diversity of the patterns.

**Symbolic significance.** Patterns on plates are always enriched with deep symbolic meaning. For example, the “eye” element located in the center is considered a symbol of protection, focus and protection from evil eyes. The image of a flower means beauty, purity, sincerity and blessing; star-shaped patterns mean guidance, knowledge, light. Branches and leaves represent growth, renewal and spiritual maturity. These symbols are based on important philosophical and moral concepts in the thinking of the people.

Such a semantic load of patterns allows them to be interpreted not only as a decorative element, but also as a means of spiritual education. Each pattern expresses the lifestyle of the people, their moral ideals, attitude to life, and spiritual values. Therefore, by studying the patterns of plates, we can enjoy the inner world and historical thinking of the Uzbek people.

**Historical significance.** The tradition of painting plates has deep roots in the history of Uzbek pottery. Archaeological finds in the territories of ancient Sogd, Sogdiana, and Bactria have also revealed the presence of complex patterns on glazed ceramic objects. In the 10th-12th centuries, the art of painting reached its highest level in Transoxiana and Khorezm, and it was during these periods that geometric and floral patterns on plates were widespread. These patterns are not only examples of art, but also historical documents of their time [2, 133].

These patterns are still studied today as a historical source, allowing us to identify stylistic features characteristic of different regions. For example, in Rishton, delicate Islamic patterns prevail, in Gijduvan, colorful flowers, and in Khiva, geometric shapes. Through the pottery style of each region, one can see the level of cultural development, aesthetic taste, and lifestyle of that place.

Its importance in shaping taste and culture. The art of pattern making is an invaluable tool in understanding national identity, shaping taste, and providing aesthetic education to the younger generation. Through Lagan patterns, young people are instilled with the art of their people, their attention to nature, and the culture of looking at life with an aesthetic gaze. In particular, through circles and practical classes, students get acquainted with the order of pattern composition, harmony in color selection, and symbolic meanings [4, 51].

Today, patterns are being reinterpreted in areas such as design, souvenirs, fabrics, digital graphics, and interior design. Therefore, plate painting is not only a legacy of the past, but also a living tradition, combined with modern art. This makes it even more important to teach, study, and develop it.



## RESULTS AND THEIR ANALYSIS

During the study, it was found that the tradition of placing flowers on plates in Uzbek pottery has deep roots, and this process is not only a decorative decoration, but also an artistic phenomenon with aesthetic, cultural and symbolic content. It was observed that floral patterns - especially elements of tulips, bouquets, leaves and branches - are placed on the surface of the plate in a central-radial composition, which gives the pattern balance, rhythm and visual harmony.

The analysis showed that floral patterns are directly related to the philosophy of life and the attitude of the Uzbek people to nature. For example, tulips are a symbol of purity and love, branches and leaves are a symbol of renewal and growth, and bouquets represent the ideas of family, kindness and unity. These patterns are not only pleasing to the eye, but also have a positive effect on the human psyche.

As a result of practical observations, it was found that modern potters, along with traditional elements, are using new technologies in drawing patterns - for example, graphic design, laser engraving, digital pattern production. This indicates that the patterns of the plates are finding their place in the context of global design and cultural industries. It was also observed that the principles of color harmony, rhythm of forms, symmetry and complete composition are strictly observed in the analyzed pattern samples. This, in turn, indicates the high artistic level of the patterns of the plates [6, 24].

## CONCLUSION

In Uzbek pottery, the process of applying a composition of patterns to plates is an artistic expression of the aesthetic taste, spiritual values, and historical memory of the people. The study found that the central-radial composition plays a key role in organizing patterns based on harmony, rhythm, and balance. The “eye” element in it symbolizes the idea of symbolic protection and centralization.

Floral patterns depict vitality, renewal, and the beauty of nature, while geometric patterns symbolize order, infinity, and spiritual harmony. Islamic patterns have a deep philosophical content, reflecting the ideas of divinity, unity, and contemplation.

Modern technologies and design tools are expanding the scope of application of plate patterns and making it possible to promote national art on a global scale. In-depth study and promotion of this heritage serves to enrich national culture and preserve it in continuity between generations.

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