

## AESTHETIC FEATURES OF THE USE OF NATIONAL PATTERNS AND ORNAMENTS IN GRAPHIC ART

O'giloy Bohodir qizi Fayzullayeva  
Namangan State Pedagogical Institute

**Abstract:** This article analyzes the aesthetic and semantic features of the use of national patterns and ornaments in graphic art. The sources of the formation of the national ornamental system, their historical roots, symbolic meanings, and the processes of interpretation in modern graphic art are examined based on a scientific approach. The role of patterns in graphic composition, rhythm, dynamics, harmony of form, and visual perception is also considered. The article is based on the integration of traditional cultural heritage with graphic art, the visual expression of national identity, and the aesthetic research of modern artists.

**Keywords:** graphics, national pattern, ornament, composition, semantics, aesthetics, rhythm, Uzbek art, decoration, visual culture

Manifestations of human thought and artistic worldview, which creates a system of reality, symbols and meaning through the unique means of expression of fine arts. The rich cultural heritage of the Uzbek people, in particular the system of patterns and ornaments, is of particular importance in graphic art. National patterns are a complex system of symbols that have been refined over the centuries, enriched by various cultural layers and embodying the artistic taste, worldview, traditions, philosophy of life and spirituality of the people. Their use in graphic art performs not only a decorative function, but also has a deep semantic load, strengthening the substantive and aesthetic foundations of the composition.

In connection with ideas about nature, the universe, human life and the spiritual world. For example, "Islimiy" patterns are made up of plant-like shapes and are a symbol of the continuity of life, growth and renewal. "Girih" geometric patterns are interpreted as a sign of the order of the cosmos, harmony, proportion and coherence of the mind. Many types of patterns such as "bird's nest", "almond", "sun", "turtle", "changak", "footed islimiy" are based on the ancient worldview of the people. The use of these elements in graphic art gives the creator not only decorative opportunities, but also allows him to make the composition meaningful, create a symbolic dimension and enhance the overall aesthetic effect.

The uniqueness of graphic art is that it relies on such basic tools as lines, spots, dots, rhythm and contrast. Therefore, the linear structure of national patterns, repeating rhythmic forms, principles of symmetry and asymmetry are very suitable for graphic techniques. The fact that patterns are based on repeatedly repeating elements makes them a convenient material for creating rhythm in graphic composition. Rhythm, in turn, creates the inner music of a graphic work, directs the viewer's gaze, and makes the work feel movement. It is the rhythmic structure of national ornaments that plays an important semantic and aesthetic role in the compositional solutions of graphic art.

National patterns are interpreted in their own way in various areas of graphic design. For example, in book graphics and cover design, ornaments become one of the main artistic means of expressing the content and national spirit of the work. Modern illustrators, inspired by the traditions of miniature, use patterns in their works as a background, border frame or central element of the composition. In graphic design, patterns are used in a simplified, modernized or geometricized form, which, along with decorativeness, also meets modern visual requirements.

The place of ornaments in a graphic work is primarily related to their semantic properties. Each element of the pattern carries a certain meaning and conveys content. For example, the almond-shaped element called “almond” or “madorayi bahar” is often interpreted as a symbol of fertility, blessing and femininity. The “kayroq” or “to‘lqin” forms represent the idea of water, purity, the source of life. “Flower” and “buds” are considered a sign of beauty, harmony, unity with nature. These symbols allow us to deepen the theme and idea in graphic works, expand the viewer's conceptual perception. Such semantic layers of ornament as an artistic language enrich the conceptual basis of a graphic composition. From an aesthetic point of view, national ornaments give a special elegance to a graphic work. The fact that patterns are based on the principles of proportion, symmetry, rhythm, contrast and repetition ensures the visual harmony of the work. Since the color factor in graphic art is limited, in most cases line and shape become the main means of expression. In this regard, the linear nature of national ornaments expands the possibilities of their effective use in graphics. Graphic techniques such as hatching, contour drawing, working with black and white contrast further emphasize the shape of the ornaments, enlivening them in a new artistic context.

In modern graphic art, ornaments are often reinterpreted. Designers create new visual forms by simplifying traditional patterns, recreating them in the spirit of minimalism, combining them with modern geometric shapes, or transforming them using digital technologies. This process ensures the adaptation of national heritage to the modern language of art. At the same time, the original semantic content of the patterns does not disappear as a result of such processing, but, on the contrary, can be revived in a new context. The use of national ornaments in modern poster graphics, brand identity, interior graphics, web design and advertising developments strengthens the visibility of Uzbek visual culture in the global arena.

The use of ornaments in graphic art also directly affects the formation of the compositional structure. With the help of patterns, the main objects are separated, the background is filled, the central point of the composition is emphasized, or the overall rhythm of the image is controlled. Ornaments can also act as a connecting element or a dividing line in the internal structure of the composition. This aspect gives the graphic artist ample opportunities to ensure the harmony of content and form.

Conclusion. The use of national patterns and ornaments in graphic art is an artistic expression of the Uzbek cultural heritage in a modern interpretation. The linear nature of the patterns, their rhythmic structure and deep semantic content enrich graphic compositions, giving them nationality, meaning and aesthetic appeal. The use of ornaments in simplified, modernized or digital interpretations in modern graphics creates new artistic opportunities for them. Most importantly, the active participation of national ornaments in graphic art is of incomparable importance in preserving, enriching and conveying the cultural identity of the people to the minds of the new generation.

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