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ANALYSIS OF JEWELRY IN WOMEN'S CLOTHES OF BUKHARA OASIS

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ABSTRACT

The article is devoted to the women's jewelry, their forms and details. The author of the article is analyzing some elements of the local traditional elements of the jewelry, their social attitude and worldview on the ethnic history of the nation that reflected in the decorations.

KEYWORDS

Women's jewelry, bozuband- type of the jewelry, golden amulet, arabak – earring for nose, headdress jewelry, spring – type of the jewelry.

INTRODUCTION

After our country gained its independence, attention to our historical values increased, especially in order to understand our identity, the need to know and deeply understand our past culture and art, the spiritual heritage that is the product of the thinking of our forefathers, and the evolution of religious and worldly thinking is increasing. Currently, the number of tourists

visiting our country is increasing day by day due to the efforts of our country's president. Not only our beautiful architectural monuments, but also our rich past, national traditions, and religion are of great interest to our visiting guests.

Some elements of traditions, social relations, educational, religious and aesthetic forms are

expressed in the clothes. Along with some changes taking place in the economy and politics of society, the forms of clothing and their decorations are also changing. It shows the material condition of the people, people's taste, ideals of beauty, specific aspects of household management, and some aspects of family life. In addition, they show the place and time where a person lived, happy or sad events in his life. In particular, the influence of traditional national cultural customs is observed, its main forms and elements have been created and formed over the centuries.

While there are commonalities in the dress culture of each nation, there are local characteristics that indicate that there are also specific differences in it. This is often due to the influence of cultural contacts, past ancestral traditions, or ethnic manifestations [1].

THE MAIN FINDINGS AND RESULTS

The women's national costumes of the Bukhara oasis and the jewelry adorning them have been formed and developed over the centuries, just like the national Uzbek costumes. The process of its formation was directly influenced by the people's lifestyle and social conditions, as well as their interactions with other peoples.

The elegance of women's clothes, their variety and beauty, the ornaments made by skilled Uzbek jewelers added even more beauty. Jewelry is an integral part of the traditional, national clothing of the Bukhara oasis,

which has been studied in ethnology[2]. Ornaments in historical costumes not only denoted the social origin, i.e., the class of the owner, but also expressed the aesthetic taste of the people along with the metaphorical meaning. Over time, they improved, their types increased, and their forms became more complex. In particular, their types that can be taken off and attached to the body (bracelets, rings, earrings) have appeared.

Ornaments and ornaments typical of traditional clothes have been preserved until recent times. In the past, most women's head and upper clothes were decorated with jewelry. The renewal of clothes caused the loss of jewelry. Until the end of the 19th century, jewelers produced a wide variety of jewelry for women, and each region had its own style.

For example, in the Fergana Valley, ornaments are the most common. Each of them has a special name in several forms: from those worn on the neck and chest, paykoncha, arpa jevak, zeb gardon, nozigardon, tanga jevak, amulet, bozband, gold amulet, neck amulet, chest amulet, zarkokil that is worn on both sides of the hair and falls on two shoulders. In the villages of Surkhandarya, ornaments made of colorful small beads worn on the chest are widespread. In many places, it was customary to wear a bunch of coral strung on a string, in Tashkent, a bead made of dur, a necklace made of coral and glass, a ring and a bracelet. Those who hung all kinds of trinkets on the collar of their

shirts wore black beads so as not to catch the eyes of young children. In Bukhara, the golden irsika shibirmak is decorated with a large ruby-eyed pearl or dur in the shape of a leaf. All ornaments were made of gold, silver and precious stones in the rich classes, and copper, zinc or gilded metals in the poor classes. Especially, tillakosh, osmondozi, tillabaragak and other ornaments were very valuable.

Bukhara traditional jewelry, like Tashkent and Samarkand jewelry, was distinguished by the abundance and elegance of shakilas. Gold, silver, coral, turquoise, mother-of-pearl and other rare and precious stones were used to make jewelry. The items made by Samarkand jewelers have a distinctive style of Bukhara jewelry school.

Bukhara has long been one of the major centers of jewelry art. Brides wore all kinds of jewelry such as “Tilla-bargak”, “tillaqosh”, “gajak”, “tavq”, “necklace”, “zebigordan”, “nozigardon”, “earring”, “bracelet”. In addition, he performed the task of protecting women from various calamities, the evil eye, and evil eye. One of such ornaments is a tilakosh, which is worn on the bride's forehead, and it is made on the basis of shaping the metal like an eyebrow. Its lower part consists of leaf-shaped stones, and the upper part is decorated with elegant patterns and studded with stones. Tillakosh was made not only in Bukhara, but also in Samarkand, Tashkent, Kokand.

The top part of Tillakosh, which is not decorated, is called “bolo-abru” [3].

. According to D. Fakhriddinova, sometimes the upper part of tillakoshes consists of complex multi-figure compositions, in which the image of anthropomorphic, zoomorphic and plant-like patterns is represented. Over time, the original symbolic meaning of the forms changed and began to be considered only as a beautiful pattern. Another piece of jewelry is a gold leaf, which is also worn on the forehead. The gold leaf consists of square coins connected to each other, and at the top is a series of flower-shaped coins decorated with coral and turquoise stones. The lower part is filled with small leaf-shaped pebbles. Bukhara gold leaves are very similar in structure to the "manglay salt" jewelry of Khorezm women. It's not for nothing that many pieces of jewelry are decorated with leaf-like decorations. Since ancient times, people understood the leaf as a symbol of the awakening of life and nature. Tillaqosh, mohi gold (bibishak) worn on the temple and gajak, zebigardon and nozigardon, earrings such as leaves, kundalsoz, rings, rings, bracelets with a lattice pattern in the Islamic (shabak) method and other ornaments were included in the collection of women's clothing. A crescent shaped mohi gold worn on the temples and forehead is an ancient women's turban. These ornaments indicate that mohi gold reflects archaic symbols related to fertility rituals.

The goldsmiths of Bukhara used a different glazing method from Samarkand to decorate women's chest jewelry called zebigardon and nozigardon, and placed Islamic motifs in a dark (mostly blue) background. This made the jewelry even more attractive.

Jewelry, like clothes, has been formed for many centuries, and their history shows the characteristics of national culture, the economic relations of one nation with another, the influence of the political system on national culture. Women's jewelry also changed depending on the demand of the time, social environment, and natural conditions, and its range was enriched with new pieces and forms year by year. At the same time, the jewelry has preserved its most ancient traditional form and has been passed down from generation to generation as a legacy.

Hair, ear, neck, chest and hand ornaments are the complete part of women's jewelry. Wealthy wives and young brides also wear nose jewelry - "arobak" - worn on holidays and weddings. This jewel is also known as "latipa" among the Uzbek-Turkmen living in the oasis, and "buloqi" in some villages of the Nurota oasis[4].

In the central villages of the Zarafshan Valley, the nose jewelry is called "natabini" [5] We can see that this jewel is mentioned in the work of B. Kh. Karmysheva[6]. N. Azizova said that the "carriage", which is considered a nose jewelry, was made by Bukhara jewelers[7].

There is no wedding or celebration in the Uzbek people, where everyday jewelry suitable for different seasons and ceremonies is not worn. Brides and grooms, a circumcised wedding boy, and even a baby in a crib are also worn with certain jewelry.

Young women, mothers and grandmothers wear jewelry worthy of their youth. Wearing jewelry is one of the lifelong traditions that are part of the culture of every nation. Like the habit of dressing, the habit of wearing jewelry has also been developed and diversified until it has been perfected and reached our days.

CONCLUSION

Today, the modern clothes of Bukhara women show the updated and modified form of our traditional dresses mentioned above. In particular, the style of clothing has been renewed and the forms of using ancient traditions in headgear and ornaments are visible. As our national values are being restored day by day, interest and demand for traditional, national clothes and jewelry is increasing. Accordingly, the scientific and practical relevance of researching the evolution and transformation of traditional, national clothes and jewelry of the Bukhara oasis is increasing.

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