

THE PLACE OF SURKHANDARYA JEWELRY IN THE ETHNO-CULTURAL CLOTHING COLLECTION

Gulirano ORIFJONOVA

Associate Professor, PhD

National Institute of Fine Art and Design named after K. Bekhzod
Tashkent, Uzbekistan

DOI: <https://doi.org/10.37547/ssa-V2-I1-5>

Abstract: This article analyzes the peculiarities of jewellery that complement the ethnocultural costumes of the Surkhandarya oasis. Jewellery is a form of material culture. The bright colours of nationalism, the beautiful Art of local masters developed under the influence of national traditions, the artistic ornaments in jewellery are reflected in the jewellery based on the unique centuries-old rules of each region. Like other regions of Uzbekistan, in the late XIX - early XX centuries, the Southern Surkhandarya oasis national jewellery was almost formed. It has been revealed that women's jewellery is worn according to their age and differs depending on the type. Each nation has its national jewel, and its emergence is based on scientific analysis of how peoples live and turn on the geographical environment.

Key words: Surkhandarya jewellery, jewellery, bracelets, rings, zirak (earrings), zebigardon (beads), sensilla (chain), chimmarjon (necklace), tillaqosh (crown).

INTRODUCTION

It is no exaggeration to say that jewellery, which is a conditional part of women's clothing, is the main task of making women beautiful, reflecting their delicacy, delicate taste, and grace. Jewellery has played an essential role in women's lives and family life. The strength of the wrist made women look beautiful, which attracted the attention of men. This process has been necessary for families to be happy from generation to generation.

Jewellery is an ornament that makes clothes look more elegant. The small Islamic patterns in the Surkhandarya oasis's jewellery, the jewellery's attractiveness, and the ability to put the ornaments in place required skill. Therefore, hand jewellery is divided into such types as a bracelet, flat, almond, rasmona, snake, pumpkin, sukma, donador. It is a piece of jewellery made of gold, silver, and copper, worn on women's wrists. In addition, women's jewellery worn on the forehead and nose, earrings and brooches are also jewellery.

Jewellery was made of coloured glass and other stones such as turquoise, coral, pearls, rubies, emeralds, and dur.

THE MAIN RESULT AND FINDINGS

Jewellery - Jewelry and ornaments are selected and worn depending on the woman's age, the colour of the dress, the way of the fabric, and the style of sewing. They were divided into different groups depending on

the place of wearing, according to which there were jewellery ornaments on the head, hair, ears, nose, chest, neck, hands, etc. Other types of jewellery include tillaqosh, silsila, moxittilla, hatabak. The tillaqosh was made of silver, was worn over a headgear, and fell over the eyebrows, hence the name tillaqosh. This ornament was worn by the women of the water villages (Chigatoys, Turks, Taqchis, Gypsies).

Jewellery patterns are gold, bold-obru, leaf, according to the forehead; to the ear - zirak, baldak, earrings; worn on the head - takdozi, pin, golden tumor; breast ornaments - murgak, zebigardon, tumor; hair ornaments - sochpopuk, zulfi tilla, gajak, hanging ornaments, additions; nose decoration - buloqi, arabak; facial decoration - holbinni; neck ornaments - necklace, bozband; waist decoration - belt; hand ornament - bracelet; finger ornaments - rings, etc. together formed a coherent complex[1,23].

Another type of women's jewellery in Surkhandarya is hand-made rings and bracelets. Indeed, among hand jewellery, both in the past and today, crews have not lost their tradition; on the contrary, the ring is gaining a modern and traditional character. Rings are eye-catching, embroidered elegant jewellery, a standard piece of jewellery.

Even before, the ring was considered a symbol of the wedding night, "the ring played an important role in the wedding ceremony, the groom wore it on the bride's hand on the wedding night." Women wore more eye-rings.

Ring. Rings and bracelets are among the traditional jewellery worn by the people of Surkhandarya oasis. Men and women wore the rings. The ring is called "Ring" in the oasis villages, such as Marmin, Khidirsho, Obshir, and in the towns of Choch, Pushtikalan, Pushtivarak, Khojaasmin - "angushtarin". The wealthy landlords and owners mainly wore gold rings, while the middle class wore silver rings. Rings made of gold and silver are said to have eyes made of precious stones such as pearls, emeralds, and turquoise, and the rings are said to protect the eyes from the evil eye. In Surkhandarya oasis, women need to wear rings, and household utensils are not considered clean if they do not wear rings. Also, in the oasis, when a child is born for the first time, they bathe in-ring water to make the child rich.

The Donador bracelet is the most elegantly crafted and polished on the wrists of wealthy homemakers made of pure gold. Until now, the custom of sending a bracelet to the bride was inherited from her grandmother according to the signs of inheritance.

Bracelet. Bracelets are one of the favourite jewellery of women in the oasis, which is called "bracelets" in the villages of the oasis, such as Shaldirak, Bodom, Tola, and in the towns of Sina, Kuyovsuv, Oybarak, Daxana - "Dastpona". The bracelets, like the rings, are made of gold and silver, some as wide as 1-1.5 finger joints. The bracelets were embroidered, and some were decorated with precious stones.

The primary material in jewellery manufacture was silver (sometimes copper, gold was also obtained). Various technical methods are used: engraving, casting - bank, printing - netting, granulation - zigzag.

The eyes of the jewellers were made of coloured glass, precious stones such as turquoise, coral, pearls, rubies, emeralds, dur.

Women have a collection of gold jewellery in parallel from the end of the XIV century to the first half of the XX century, each of which, in traditional ways, gives the initial information that defines its ancient and national character, the beauty of ornaments. Women's gold jewellery is made in a variety of technical patterns. Simply put, it is not enough to divide it into a traditional hand, head, chest ornaments for expression because it is fascinating to study them.

Hair is a woman's adornment, a sign of charm. This is confirmed by the hair ornaments decorative ornaments worn on it. The older women, the young women, opened the hair gap correctly, twisted it in two, and tucked it into the dresser. It is an ancient tradition of the girls from Baysun to wear a braid and a braid and determine the number, thickness, and fit of the braided hair.

On the wedding day, the girl's hair was finely braided and selected from sochpopuk, sochtuaik, solinchak, shakila, cotton hair. In different parts of Uzbekistan, there are ceremonies adapted to the custom of braiding hair and decorating it.

In Surkhandarya, especially among the khongirad population, the ceremony of transforming the virginity of young brides into women's haircuts was called "hair wedding" or "head wedding". It was held in the circle of relatives after the wedding. The primary item for hair jewellery is coins, made of various currencies on the ends of hair buds and hats. Revealing the hair gap is still not out of tradition.

Depending on how many strands of hair are hair cut, there are so many black silk strands, and because they are one, the ribbon, which is arranged in a row on a black cloth, is tied from the bottom of the hair to the braid. Hair bangs are decorated with various beads and coins, in addition to hair bangs.

It is hard to imagine the national costumes of khongirad women without jewellery. The jewellery of the khongirads is also unique in that they reflect the ethnic characteristics of the people to a certain extent, just like the dress.

The jewellery is mainly silver, aqiq, coral, and other stones. In the past, the jewellery of wealthy homemakers was made of gold.

Brides and young women wear a silver "sinsila" (silsila) on their foreheads on holidays and ceremonies.

In addition to khongirad, Sinsila is also found in Kazakh and Kyrgyz Turkmen.

Another unique type of women's jewellery not found in other areas is "hapamat". This necklace is made of tiny, geometrically shaped beads of different colours. In addition, women wore a statue around their sculpture, gulband, tamoqlov, a necklace, a urpiya, "five-legged" earrings on their ears, "three-eyed" earrings, and "letuva" (letiba) on their noses. The women wore their jewellery on top of each other a lot[2,71].

The silsila is also a classic piece of jewellery, worn not only by local peoples but also by Turkmen and Arabs from neighbouring regions. The silsila is more worn at weddings and celebrations. According to the elders, the ancient silsila consisted of four parts (khatabak, silsila, goysha, and chekkaduo). Bracelets and rings should be mentioned separately among the most common jewellery in the region because every woman has one of this jewellery, of course. Oasis jewellers also made various jewellery from old coins, from which jewellery was hung on the chest and worn on the hair. Of particular note are the earrings are worn by women of the region from jewellery to noses. Earrings are worn mainly by khongirid women and Arab, Gypsy women. Beads worn around the neck and chest necklaces were called javak, gulband, xapamat, and amulets were also used instead of ornaments, they were called breast tumors, neck tumors.

Interestingly, men from wealthy merchant families also wore expensive rings on their hands. They also wore brooches on their turbans as ornaments, and their belts were decorated with precious stones and ornaments. The jewellery is decorated with blue, green beads, precious stones (jade, turquoise, rubies, etc.). Jewellery served to determine the age difference, stratification, and marital status of people and had the property of indicating their ancestry. In the Surkhandarya oasis, such jewellery is worn by women at weddings and holidays, especially brides on their wedding day.

Tillaqosh. One of the traditional ornaments of young brides is tillaqosh, called "boli abro", in the villages of Khufar and Maland in the oasis. The tillaqosh is silver, decorated with ruby eye turquoise and various bottles; it was mainly worn on the forehead and fell over the eyebrows. Tillaqosh is one of the favourite jewellery of women in Tashkent, Bukhara, Fergana, and Samarkand and who did not to give married helpless girls without it.

Another piece of jewellery worn mainly after the girls became brides was a bargak, the bargaks of which were made of gold or silver in the shape of a rectangle and consisted of several hanging ornaments. In the oasis, brides wore tillaqosh on a bargak. The women of the Surkhandarya oasis, especially young brides and rich women, wore earrings or lativa on their noses at weddings. Lativa was called "natibini" in Khanjiza and Khojaasmin, and Latvian jewellery was also present in Uzbek-laqaays.

One of the jewels of young brides was called "latibini" in the oasis, and lativa jewellery was also

present in the Uzbek-laqaqs. In the oasis, a "silsila" of three or four rows of carvings, one of the jewels of young brides, are connected in the form of silsilas by rings, which are mainly fastened to the headdress or shawl. The silsila consists of four parts: habatak, the silsila jewellery was one of the favourite jewellery in the social life of Tajik and Turkmen women. In the Surkhan oasis, all women have worn earrings since the age of sin, and there are different earrings, such as house earrings, oybaldoq, Kazakh earrings, Muhammadi earrings, which are named differently. In particular, there are circular or almond-shaped earrings in the oasis, called 'ring Muhammad' earrings.

Earrings. "Muhammadi" earrings were odd-numbered pendants, depending on the number of species, such as "three-legged", "five-legged", "seven-legged", "nine-legged", "eleven-legged".

Hafaband. One of the most common neck braces in the oasis is "Hafaband", which has bow-shaped, triangular and rhombic shapes, and that Hafaband brings joy by tying sadness.

Zebigardon. One of the most precious jewels of the women of the Surkhan oasis is the zebigardon, which is round in the middle. Zebigardon's triangular, rhombic necklaces were intertwined with silsilas that stood beautifully on the neck and chest, and Zebigardon was worn by rich, wealthy housewives in the oasis itself.

Hair jewellery had a special place among the jewellery of women of the oasis. Hair jewellery had a special place among women's jewellery of the oasis. Hair jewellery is a type of 'Zamalek' like 'popuks', women of the oasis wore hairpins decorated at weddings, and in everyday life, they wore simple hairpins.

Chakkalik - chakkatuzi. Women's jewellery is worn on the temple (chakka). The lower part is a large ring with a decorative stone or glass framed with turquoise eyes around it and printed leaf and necklace shocks.

Haykel. This piece of jewellery covers the chest and is worn for decoration. This jewellery is also made of white metal, silver and gold.

Nozigardon (Persian-neck ornament) - jewellery is a piece of jewellery worn by women. Nozigardon central turunj is formed by the combination it has 2 to 4 square shapes on its two sides, one triangular-shaped leaf on its two sides at regular intervals with 5-6 rows of silsilas.

Jamalak. There was a huge difference in the haircuts of girls, middle-aged women, and older women in the oasis. The girls' hair was cut into four or forty or more pieces before marriage, and a braid was tied at the ends. When the hair of girls under the age of sin was braiding hair, it was braided hair from cotton with the addition of a "cotton wick". The hair of the bride is cut in two. Also decorated with various buttons, beads, and poshshoi coins (silver coins), wearing a jamalak (hairpopuk). Women wear jamalak made of silk and chilvir dyed in plain black in everyday life.

Coral. One of the neck and chest jewellery of oasis women is coral, and the coral is made of different tissue of several strands. In the oasis, corals such as reddish-pink peppers and delicate corals are widespread.

CONCLUSION

Surkhandarya has a wide range of jewellery, including ancient clothing, ornaments, and embroidery. On the wedding day, the bride wore a variety of jewellery, including "zebigardon", "sinsila", "chimmajarjon", two handkerchiefs, beaded hair, "tillakosh", or "forehead". He wore a "five-legged earring" or a "chariot earring" on his ear, a "ring" on his hands, a "bracelet" on his wrist, and a "bracelet".

In the Surkhandarya oasis, the traditional clothes and jewellery of the people are an integral part of the Uzbek household, material, and spiritual culture, combining national features. Especially the jewellery and ornaments of the Turkmens are remarkable. According to the elders, the sheikh, who lives in Surkhandarya, could not have imagined without the ersari jewellery and ornaments.

In Surkhandarya, semi-precious, unblemished, but light and dark-coloured stones, such as dur, turquoise, aqiq, ruby, green coral, as well as colourful shiny rocks began to be used in the second half of the XIX century. With its quality and variety of shapes, the items for women's clothing were exquisite. They decorated women's heads, foreheads, foreheads, noses, ears, hair, necks, and fingers in rows. Until the beginning of the twentieth century, jewellery was divided into types at weddings and holidays.

REFERENCES

1. Bulatov S. Applied decorative Art. - T.: Mehnat, 1991. - B. 23.
2. Binafsha Nodir. Late XIX - early XX centuries national costumes of the Southern Surkhandarya oasis // Echo of Maziy. - Tashkent, 2003. - № 3-4. - B. 71.
3. Alieva Z. Jewelry related to the traditions of the Karakalpak of the late XIX - early XX centuries // Art. - Tashkent, 2003. - № 2. - B. 12-15.
4. Alieva Z. From the history of Karakalpak women's jewellery // Art. - Tashkent, 2000. - № 1. - B. 13-14.
5. Gul E. Khorezm jewellery art // Art. - Tashkent, 2002. - № 2. - B. 12-15.
6. Gul E. Bukhara jewellery art (formal features) // Art. - Tashkent, 2003. - № 4. - B. 23-26.
7. Jumaev Q. Jumaeva N. Bukhara jewellery art // Echo from Maziy. - Tashkent, 2014. - № 4. - B. 25-27.
8. Almeeva D. Jewelry of Bukhara Sharif // Echoes from Maziy. - Tashkent, 2002. - № 3. - B. 3.
9. Davlatova S. From the history of "Tillaqosh" jewellery // Art. - Tashkent, 2008. - № 2. - B. 11-12.
10. Qambarova O. Ancient Khorezm zagarlik art // Art. - Tashkent, 2009. - № 4. - B. 12-13.
11. qizi Orifjonova, G. R. EMBROIDERY ART OF UZBEKISTAN. *EPRA International Journal of Multidisciplinary Research (IJMR)*.