

**FACTORS OF THE FORMATION OF JEWELRY AND THE TRADITIONAL
CULTURAL HERITAGE OF SURKHAN OASIS**

Nurullaeva Rukhshona Khayrullaevna

Termez State University 2-year student of the national line of dress, embroidery and textiles

Annotation: This article covers information that consists in showing the traditional, priceless cultural heritage of jewelry from ancient times to the present, reflecting the main jewelry features used in the sewing of Uzbek national clothes in the 19th century and signifying their continuity.

Key words: National dress, jewelry, jewelry, ornaments, earrings, clothes, gold, silver.

Introduction.

Surkhan Oasis is happily proud of the jewelry and a very ancient invaluable and colorful cultural heritage of our people, passed down centuries later from generation to generation. Examples of this are jewelry and ornaments found in archaeological monuments such as Kholchayan, Dalvarzin, examples of the art of Oasis jewelry. Over the millennia the decoration of clothes often included beads of different sizes and colors, thin and flat, gold, silver, earrings with petals, chest and neck jewelry. The importance of jewelry in the marriage of the local population was evident to what extent the social role and status of the nobles and their families were. In addition, what precious stones were artistically decorated with was also judged by which skillful masters they were made. The ornaments, decorated with pearls and rare stones, were mainly worked for the nobility, the ladies of the Khan and the palace of the emirs. Among the middle population classes, more silver water was kept, there were jewelry decorated with rango-colored stones and glass. The poor wore jewelry made of silver, copper, birinj and glass. The most popular ornaments are made mainly of silver [1].

Research methodology. The article focused on the methods adopted in the science of historiography, namely historical analysis, comparative comparison, ethnological - consistency, ethnographic observation principles, and covered information on the traditional cultural heritage of the population of Uzbekistan, jewelry and dresses and clothing of women.

Analysis and results.

Jewelry has flourished since ancient times. Gold and silver were used in jewelry, mainly. There are a number of jewelry schools in voxim, which, by the fact that each of them is distinguished by its originality, made our country of close to some jewelry schools. For example, Boysun stands close to the Bukhara art school with the composition of the jewelry of the Art School of gold and silversmithing, the originality of its technical and artistic style. Techniques used in jewelry work include glazing, etching, incision, flat and deep carving, filigree, drawing, bleaching, gold-watering, glazing.

The type of jewelry worn on the head included tillaqosh, silsila, mohitilla, khataba, among others. "Tillakosh" - made of a silver plate with a thin gold solution, decorated with feruza and other precious stones. The head is worn over the oblique and falls over the eyebrow, so it is also called a tillakosh. This decoration was worn by women of more juicy villages [2,3].

Another common jewelry was the "Silsila", worn by Turkmen, Arabs from neighboring regions, in addition to the indigenous peoples.

A "Koshitillo" was worn over the eyebrows, the initial form of this jewelry was in the form of Golden eyebrows. The jewelry was bent by a round band of stones, and later by a round band of stones.

Bargak is also attached to the forehead, in the middle of which unique stones are placed, the circumference of which is decorated with small feruza stones, sometimes chocolates. The main

part-straight four-corner-shaped plates are fastened together with honeycombs. Bargak expressed the symbol of living and birth.

For example, "Bibishak" meant belonging to rich wives, that is, begoimes. The hair straightener was called "sarsuzan", and from silk ties with various silver details the reaper was considered the main adornment of hair.

In addition to what we have described, the breast is worn as a mug, nozigardon, neck — amulet, marjoy, bozband, head — gold amulet, armpits-amulet, waist — belt, hair — hairpins, tuf, zulfi tillo, hanging ornament, buttonholes, semicircles.

Of the jewelry that is common in the area, it is necessary to highlight the bracelet, the rings separately, since in every woman one of these jewelry was definitely a gift. Voha jewelers also liked various jewelry from old coins, from which they made jewelry that hangs on the chest and is worn on the hair. Of the regional women's Jewelry, earrings that are worn on the nose should be highlighted.

Bell women made beads and necklaces themselves, which are more often worn on the neck and chest. These beads and beads were called javak, gulband, khapamant, and amulets were also used in the place of decoration, they were referred to as chest amulets, neck amulets.

Jewelry is decorated with blue, rusty beads, precious stones. The charms served to define the age difference, the stratified layer, and the marital status of the individuals, and were said to have a genealogical character. In the center of Denov station there were special jewelry workshops and served the population.

Ornaments were made using various technical methods: smelting and casting raw materials such as gold, silver, copper, tin, brass (tabanak), hammering with khois hammer (khoiskori), molding (moldaki), (shabaka), performing fine work (rahkori), linen, etc.

They decorate jewelry with silently carved patterns (kandakori), shapes (drawing). Flower-patterns and those around which they polished, evenly applying black silver water or miyno enamel. The ring, zirak, tillaqosh, zebigardon, among others, were overlooked by the likes of feruza, marjoy, sadaf, ruby, emerald, dur, and such eyes were often replaced by glass and marjoy, a stained glass window, and small beads.

Master jewelers who lived and created in the oasis of Surkhan uz nafis they made their items based on the model — andases, which were pictures at those times, from consumer orders. The work of local folk Masters reflected cultural and economic ties with neighboring countries and the experience of masters who lived in these territories. They worked tirelessly not only for women, but also for those with high tastes who appreciate this elegant craft, creating genuine works of art [4].

In place of the **conclusion**, it can be said that the art of jewelry, a folk art and practical art that has long developed in the oasis of Surkhan, continues to develop in its own style today. They are ethno and material culture types of the population of the Surkhan Oasis, which today are a unique exposition at exhibitions held in our homeland of world countries, and are also of interest to foreign tourists.

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