

KHORAZM TRADITIONAL JEWELRY

(EXAMPLE OF HAND JEWELRY)

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Abstract: This article highlights the valuable information about the traditional jewelry of Khorezm, provides a methodological basis based on the uniqueness of the studied materials, and provides historical, ethnographic, and art history information based on a structural approach. analyzed. Also, through historical and comparative methods, the traditional jewelry of the Khorezm oasis and their meanings are highlighted based on written sources, ethnographic materials and archival documents.

Key words: Ring, bracelet, signet ring, nigin, angushtarin, gem, ruby, dur, turquoise, serdolik, garnet, ruby, mute, beryl, nephrite, jasper, lapis lazuli, rajabi ring, hotam ring.

Аннотация: В статье освещены ценные сведения о традиционных украшениях Хорезма, дана методологическая основа, основанная на уникальности изученных материалов, а также приведены исторические, этнографические и искусствоведческие сведения на основе проанализированного структурного подхода. Также историко-сравнительными методами на основе письменных источников, этнографических материалов и архивных документов освещены традиционные украшения Хорезмского оазиса и их значения.

Ключевые слова: кольцо, браслет, перстень-печатка, нигин, ангуштарин, драгоценный камень, рубин, дур, бирюза, сердолик, гранат, рубин, немой, берилл, нефрит, яшма, лазурит, кольцо раджаби, кольцо хотам.

Introduction and relevance: Ethnic jewelry often fascinates people with its beauty, uniqueness and elegance. Such jewelry is always a discovery of a new reality, a new worldview, a different space, where beauty appears in the form of other cultures and people. In particular, jewelry is also produced taking into account the cultural values of different countries of the world.

Khorezm jewelry is made specifically for women and men in accordance with their characteristics. There are many women's jewelry, and they mainly have a special shape on the head, forehead, hair, ears, neck, chest, waist, hands, wrists and fingers. According to sources, during the Khanate period, women's jewelry was mainly worn on the head. Rings and bracelets are worn on the hands and fingers. Men's jewelry is extremely diverse. These items include daggers, sword handles, belt samples, various buttons, turbans (for rulers) and various rings (simple and sealed). Research analysis: The development of the jewelry art of Khorezm is connected with the political and ethnic history of the peoples of Central Asia and the history of the peoples of neighboring regions. The peaceful rapprochement of peoples enriched cultures, they exchanged things close and valuable to each other, and gradually this was absorbed into the local art of each nation, creating a unique and strong, acquired tradition. One of the decorations we want to think about is a bracelet - it evolved in this way.

A bracelet is an ornament that women wear on their wrists, and one of the most common ancient ornaments. Gold, silver, copper and other metals are cast (cast bracelet), minted (bracelet with an inscription or ribbing) and polished. It is decorated with Islamic and geometric motifs in the

technique of printing, drawing, kandakori, attached with precious stones, sometimes writing (Arabic script) is found in the decor.

Bracelets were as common as earrings, and differed in variety and decorative design. They were usually made in pairs and worn on both arms, with wealthy women wearing several pairs. The variety of their shapes and decorations ranges from the simplest open narrow forms with a laconic primitive pattern with a smooth to the touch surface to wide solid luxurious patterns painted with stone and glass. Bracelets are made of alloy and silver, often gilded [1.1988.P.152].

Depending on the shape, the bracelet can be thin or wide (thick), and by structure there are two types, the first of which is open (the ends are open and not connected) and the second is closed. Berk bracelets are made of solid two-layer (opening or flexible) clasps or are fastened with a needle post - "kalycha", the key to the bracelet is attached to a short chain, or from a small layer - a door. Craftsmen made bracelets from leaves, almond bracelets, bracelets with a snake head, bracelets with a snake head and other types of bracelets. These cast, forged and polished bracelets are inlaid with precious stones. About one of them in the Khiva state documents it is noted that "Arka was given a bracelet made of gold" [1.1988.P.269]. In the 19th century, bracelets were made with more noticeable Islamic motifs. In addition, there are closed bracelets with a filigree pattern similar to leaves (No. 6394/4). The outer surface of thin silver or copper bracelets is covered with chased geometric and Islamic motifs. It was customary to attach 2 turquoise or agate stones to the end of the bracelet. Thick silver bracelets were often bought by women of noble and rich people, decorating such bracelets with agate, serdal, turquoise, ruby stones. In such bracelets, 4 to 8 identical stones are attached in one or two rows and decorated with a relief geometric pattern. Craftswomen for Turkmen women, oval, 2-3 fingers wide, 250-300 gr. who made the bracelets that came. It should be noted that most of the jewelry of Turkmen women is made of silver, gilded and strewn with carnelian (khakik, akyk) [2.1866.P.23].

Bracelets had the same appearance as earrings and had colorful decor. Previously, they were usually worn in pairs on both hands, richer women wore several pairs at once. Until the 20th century, the most ancient types of bracelets were in use, they were very narrow, thin, at each end there was an image of a snake or a frog's head, which was a symbol of control. Both ends are jagged and decorated with a geometric pattern. Signs of antiquity are clearly visible in Khorezm bracelets with cast gold.

Among the patterns found on bracelets, as usual, there are images of animals of various shapes, which are considered blessings. We often observe this phenomenon in clothing, household items and amulets. Light, thin, chest-colored bracelets with patterns of silver fibers attract attention. Triangular bracelets called "puncha" are also often made for ceremonial wear, made of different beads or one row of gold, one row of silver leaves, grains, almonds, and printed flowers. They can also be found with keys attached to the bracelets (No. 5890/5).

There are also bracelets that were worn only for ceremonies by the 19th century. Bell bracelets are mostly worn by dancers. In the 19th century, in Khorezm, there were children's bracelets with pacifiers attached to the bracelet by a chain.

In the 20th century, wrist rings began to be made of white metal and, less often, gold. During this period, thick cast and thin forms with one stone in the middle became popular. Intricate and relief Islamic motifs are common in thick cast bracelets (No. 5971/3). Carved bracelets with a much larger middle of the bracelets also existed during this period (No. 6512/1).

It should be said that bracelets are not only wealth, but also have a symbolic meaning, protect from various misfortunes and disasters, serve as decoration when changing faith, and even now are women's favorite decoration.

A **ring** was one of the few decorations that men wore. They were mandatory for women, since without them her hand was considered unclean, and she could not cook. A ring is a favorite decoration among our women. Because rings make women's hands slimmer.

Rings are divided into several types depending on the method of their manufacture and decoration. A ring with eyes (the eyes are made of gems, rubies, dura and other precious stones and glass); a ring without an eye (with or without a pattern); a wedding ring (usually worn after the wedding); a signet ring (there is a seal in place of the eye) and others.

Khorezm eye rings are strewn with various precious stones, mainly gold, silver, ore, and hairpins made of colored stone and glass are strewn with shields of various shapes. In Khorezm, the production of oblong, less often rectangular rings with agate and glass eyes has been an art since ancient times. The eyes of the rings, intended for wearing on holidays, are decorated with turquoise or gold grains placed in recesses. The pointed shape of the stone and the flange of the ring attract attention. It has a hexagonal ore shield, the corners of which have the shape of four steps. The Khorezm ring, which has a special primitive cutting pattern or a stone eye in the middle, is still available and popular and is popularly called a "frog ring". It is described as "an image of a frog on a man's ring - a symbol of the desire for wealth" [3.1937.P.122]. This type of ring has a hexagonal mineral shield with four corners. Wearing rings is considered both a duty and an obligation by Khorezm women, and it is not for nothing that they say: "Wear one ring for honesty." Because a woman's hand without a ring is unclean, the food she cooks is disgusting, and the clothes she washes are considered unclean. That is why all women have always attached great importance to wearing rings on their hands. In turn, rings represent a number of meanings. For example, a ring was a symbol of power for rulers, and a wedding ring was a symbol of love and fidelity for married women. The uniqueness and beauty of these silver and gold-plated jewelry embodies the rich imagination of the craftsmen. Sometimes the ring served as a sign of professional affiliation. The Mertvoshers, considered a lower class of people, wore a silver ring with a signet on the middle finger. Rings and necklaces continued to retain the meaning of amulets. According to legend, in the month of Rajab, when the Prophet Muhammad ascended to God, silver rings "Rajabi" made by the master were especially honored. It was often ordered and worn by elderly people, since such a ring was usually the only ring that could not be removed from the fingers of the deceased and placed with him in the grave. [4.1973.P.29]. Among the southern Khorezm Uzbeks, "after birth, the midwife baptized the child in water moistened with salt, earth, coins or gold and silver rings - among the peoples of Central Asia they were a symbol of wealth, well-being, health and happiness [5.1981.P.120].

It is interesting to note that among all the jewelry, only the wedding gold ring (royal) has retained its symbolic meaning and is still valued as a symbol of love and fidelity.

Rings were mainly made of silver with the addition of turquoise, carnelian, garnet, ruby, beryl, jade, jasper, lapis lazuli and others. The stone inserted into rings and other jewelry was called "oko". In decorative and applied art, the motifs of "oko", "oko" are widespread: the eye of a bull, bush, bird, sparrow, nightingale and many other birds and animals has been an "evil eye" since ancient times. was considered an amulet against [1.1988.P.160].

Based on the above thoughts and considerations, it should be emphasized that this is a decorative item for women and men, and we are sure that everyone made or bought it according to their taste and needs. People do not wear rings on their middle fingers. Some historians attribute this to the fact that gasols (people who wash the dead) wear rings on their middle fingers.

Nigin - Khiva jewelers use rings without eyes with a pattern instead of eyes, sometimes with the owner's name, which is used as a seal. Rings were considered a symbol of the power of khans and rulers. Jewelers and sealants made beautiful and elegant rings of gold and silver for them. Muhammad Yusuf Bayani mentions nigin, that is, the king's signet ring, in his "Shajaray Khorezmshahi" [6.1991.P.191].

Men's rings served not only as decoration, but also as a practical necessity, since they were name seals that replaced signatures in an almost illiterate era. Signet rings are mainly made of carnelian. In the 18th and 19th centuries, they were worn by people who held military and administrative positions, priests and nobles: kazy, yuzbashi, minbashi, kushbegi, biy, mirokhor, eshan, mufti, sheikh, amir, khan.

Each official had his own signet ring, which was usually worn on the wrist of the right hand. For amirs and khans, the ring also became a symbol of power.

Above, we mentioned that the ring is a symbol of the power of khans and rulers. In the coin and jewelry workshop of the Khiva Khani Palace, jewelry was made to special orders for the khan and his close relatives. Almost every khan had a personal signet ring. Signet rings are also known as "hotam rings" and are made of gold and silver. Most of the signet rings of Khorezm date back to the 19th century and served as the personal seal of the khan, as well as decoration. In the khotam rings, the inscriptions are combined with the patterns, creating a unique beauty. This also prevents the khotam ring from being counterfeited.

The production of khotam rings in Khorezm reached its highest level, especially in the 19th and 20th centuries. Jewelers and sealants worked together to prepare it.

When making a signet ring, the master was able to select the most beautiful letters, the most suitable form of khusnikhat for decoration. Letters of various shapes, i.e. round, oblong, rectangular, polygonal, almond-shaped and other shapes, to create a general harmonious picture (in which Arabic and old Uzbek letters are written), sometimes a sign of movement is also given, and sometimes letters are combined without using them. This combination is unique for each seal and can serve as an example of a unique miniature.

At the same time, the graceful expressiveness of each letter, the pattern, the formation of wonderful flowers on stones of different shapes, the ideal placement on the surface of the written object both in width and height with the help of rasamadi created a truly unique piece of writing. extremely small letters on gold, agate and other precious stones.

The originality, beauty and elegance of the rings, of course, depend on the rich experience and skill of the craftsmen. In Khorezm, the dynasty of jewelers-murkans made various jewelry and rings muhr and hotam for the khan for several centuries.

There were also rings that served as amulets. Signet rings with various letters and inscriptions, such as the owner's name and date, were used for additional purposes for a long time.

After the annexation of Turkestan to Russia, the personal seals of some officials were replaced by state ones. "At present, people's judges are deprived of the right to put personal seals on

documents and to use official seals with Russian script. Neither these seals with the image of the heraldic unicorn on the coat of arms of Turkestan, nor the official badges awarded to judges are liked by people's judges, who argue that wearing an image of a living creature is contrary to the principles of the Muslim religion [7.1904.P.349]. In fact, about a thousand years have passed since their images disappeared from private seals.

Where did the ring and people come from? There are many legends about it. "Jamshid was the first person to embroider clothes and wear a ring on his finger. He asked: "Why did you give all the jewelry to your left hand, since the right hand has an advantage?" He said: "The right hand is sufficiently decorated, because it is straight!" [8.1959.P.213].

Angushtarin is a ring in the form of an angishvana, which is worn on the tip of the finger [9.2001.P.115]. Angushtarin is worn by women when sewing and knitting. They always wore items made of precious metals.

Conclusion: In conclusion, it can be said that Khorezm jewelry is of high value not only for its decoration, but also for its beautiful forms, antiquity, deep philosophical, educational and spiritual properties. Jewelry, as a striking example of craftsmanship, occupies a strong place in the world of aesthetics, religious and secular ideas. Especially hand-made jewelry is made by jewelers with high skill. Since bracelets were in special demand among noble women, they tried to decorate them with various stones. Rings, mainly signet rings, were made especially for officials and nobles as a symbol of power. Seal masters and jewelers worked together to make signet rings.

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