



## The Question of the Classification of Uzbek Women's Jewelry of the XIX Century (On The Example of the Fergana Valley)

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**Annotation:** The article describes the general conclusions on the question of the imposition of jewelry characteristic of the women of the Fergana Valley by dividing it into different groups. According to him, the fine taste masters go along with the jewelers to the point of enriching the bright and unique practical art traditions that embody national traditions, creating specific schools of masters of form and skill.

**Keywords:** Tillaqosh, qashitilla, bolo Abro', tillabargak, Moon baldak, eyesore zirak, bargak, pile earrings, bracelet, neck amulet, necklace, beads.

**Introduction.** In the socio-domestic marriage of women of the Fergana valley, jewelry took an important place, went through a long stage in the course of historical progress and became a favorite decorative item of women. The Valley jewelry schools had rich decorative forms, complex designs, in the late XIX th and early XX th centuries. After all, jewelry embodies the skill of craftsmen, the economic and social conditions of a certain period, the technique of mining, stone processing he stylistic features of the art of the time in which jewelers lived. In particular, who studied the history of Russian culture B.A Rybakov dwell on jewelry: "the images on the crown and jewelry should not be blessed as a simple aesthetic decoration, but as a hidden inscription that connects with the imagination of our wedding ancestors" [1], which he did not in vain repeat.

**Literature review.** The owners of trades who skillfully made Uzbek women's jewelry were considered holders of high knowledge and meticulous knowledge. They have expressed their interest in maxorati by many overseas researchers. In Particular, I.Geyer and I.Nazarov the city of Tashkent, also pays attention to the jewelry center within the craft centers[2]. V.Nalivkin and M.In his studies of the nalivkinas, the Fergana valley mentioned that women had ornaments made by local masters[3]. A number of studies have also been carried out in the parable of separation into gurukhs, which are characterized by local-godly characteristics of jewelry, differences in age range, aspects that imply social status[4]. But it is the women's jewelry of the Fergana valley and the issue of their classification that does not occur in scientific research at all.

**Methods.** In the coverage of the article, methods of historical falsification and comparison were used. Also, field data was widely used when revealing the local features of the Fergana Valley jewelry schools on the topic.

**Results.** In the uzbek family, jewelry as a family inheritance was often preserved for many years as an inheritance from mother to child, through which the realities of history were preserved in the family. The history of jewelry goes back to long periods, and it will be possible for us to get information about jewelry of that time from written sources, the result of archaeological research, and through ancient murals. Examples of such sources are the wall decorations found in the



monuments of Ayritom, Afrosiyob, Dalvarzintepa, Holchayon, Bolaliktepa during the period from the 1st to the I-VIII th century. Through them it is possible to see to what extent jewelry art developed during this period.

As an offshoot of the women's tribulation, the ornaments were divided into certain guruhks based on their place of wear. Ethnographer scholar I.Jabborov came to this conclusion about women's decorative items. It is divided into ornaments that are worn on the finger, ear, chest, nose, armpits, chest, forehead, head, hair, waist, depending on the use of ornaments produced by jewelers[5].

In the XIX th century, gold, silver, brinch, copper, brittle, priceless stones, glass ornaments were made. Gold was mainly used in the handling of gold water to the items. By the end of the XIX century, jewelers began to use gold more often.

We think that in the case of the women's jewelry of the Fergana Valley, guruching in general according to where their women decorate their body parts often sums up general information. Accordingly, they can be systematized as follows.

They are head jewelry: the ugliest head jewelry of women includes a talisman. Tillaqosh is one of the favorite jewelry of Uzbek women and is often worn by married women. Sepi, a rich housemaid, is certainly tillaqosh. Boisi this jewelry is much higher in price than others. Ordinary people did not have an economic opportunity for this jewelry. Tillaqosh is usually made of gold and silver, decorated with Ruby and Feruza eyes, colored bottles and worn on the forehead in the form of eyebrows. The expression of such decorations as The Sun, Moon, Star, petals of flowers on the floor is a symbol of unity of family, husband and wife, children, love, happiness. It has been called by different names in different places and has differed in terms of deity. In Samarkand, it was named after "qoshitilla", in Bukhara "Bolo Abro" (from Tajik meaning "above the tower") [6], and in Nurota "tillabargak" [7]. Scientists have conducted various special discussions on the naming and etymology of this jewelry[8].

The ethnographer who laid out the clothes of the Tashkent uzbeks was M.A Bikzhanova says that in the late XIX th century among women, bargak and and tillaqosh jewelry from forehead jewelry were important in the early XX th century, they were again filled with zulfi zar, forehead Gadjak and other jewelry. But by the first decade of the XX th century, these charms are out of the urf among women, and its na'muna remain only those of the braslets[9].

**Ear jewelry.** Ear jewelry is one of the favorite jewelry of women, in which earrings were worn by piercing the ears of young girls. In uzbeks, only girls have their ears pierced. This practice is associated with magic imagery. Usually girls ' ears are pierced until the swallow arrives in the spring.

Zirak, the earring (often a dialect dialect dialect specific word), is a type of jewelry that has meaningless words such as fever, Baldock, earwig, brown, ring. Women's earrings can be juiced depending on the place and style of making. The place where they were made was also named after the name. For example, such as Fergana, Andijonsirga, Toshkentsirak, kashkarbaldoq, etc. The giraffes are again divided according to their structure, appearance and decoration into the likes of the moon Baldock, eyeball giraffe, leafy, pile earring. Among Uzbek women, the names "isirg`a" and "zirak" of ear jewelry are found.

The "qoziq sirg`a", which is worn a lot among middle-aged women, looks like a long steep pile of silver, the part transferred to the ears is made in a large pendant, decorated with various beads and stones.

Another view of the earring in the uzbeks was the giraffe known as the "Oy Baldock", which appeared as a crescent moon made of silver. In fact, these ziraks are one of the favorite earrings of Kazakh women, and close cultural, socio-economic ties have caused these Zira to become a



tradition among Kyrgyz and Uzbek women as well. Ethnic units who lived close to each other in kinship relations also exchanged white women's jewelry.

**Hair decoration.** Uzbek women did not walk barefoot, without a handkerchief. Especially the hair is covered. Women did not spread their hair, which was considered bad. Therefore, women hide their hair through various decorative means. "Sochpopuk" is worn on women's hair, it is made of silk ties with various silver details, hand-woven from colored cotton threads, the ends of which are made from the sum of black colored jamalaks decorated with iron tubes, Ferruza stones. They are decorated with silver, copper, coins. The sochpopuk of the women of the Fergana Valley differed from the sochpopuk of other regions of Uzbekistan. That is, they are made by attaching them to women's doppelgängers. This style is not found in other God jewelry schools[10].

**Hand jewelry.** Hand jewelry includes finger and wrist jewelry. A finger jewelry is a ring. Rings are divided into types according to shape, metal made, texture and name. Rings are usually made with and without eyes. Stones such as Feruzas, rubies, Lamas were placed in the ring. At a wedding party in the Fergana Valley, the bridegroom party was sometimes given a wedding ring or a ring as a dowry as a gift to the bride. The ring to this day is considered a symbol of happiness, family solidarity, co-existence of bears. Usually women wear the ring on the fourth finger or on the middle finger. The rings were also indicative of the socioeconomic status of their owner. The reason is that the ring has long been considered a symbol of wealth, sustenance, career, family happiness, inheritance, justice for Kings.

**Wrist decorations.** A gold bracelet found among the items of the amudarya Treasury, dating from the 4th-2nd centuries BC, indicates that nechoglu is the owner of a high level of skill in Uzbek jewelry. Bracelets are made of gold, silver, copper, beads and coral Shoals. They were given a pattern, and some were also packed with expensive stones. They included "panja", "turna", "islmiy". Uzbeks also had a custom of wearing amulets to protect girls from evil eyes, and this practice is still maintained today.

In the Fergana Valley, stones such as jewelers La'l, Yakut, almindin, Emerald were hardurgir. The order of coloured stones included Feruza, haqiq, lojuvard, original coral, dur and Sadaf. More for glass jugs, red, green, blue, turquoise-blue colors were the tradition. This means that there are many badiy opportunities for jewelers[11].

**Neck-chest jewelry of Uzbek women.** Jewelry of this part includes neck amulets, beads, beads. Neck amulets are a form of amulet worn around women's necks based on their name. Amulets were also amulets. Amulets are an amulet that is seen among humans as having magic power as a means of protection from the eye, the Hasad. Also on the neck chest jewelry is again zebigardon, zebisina-an item of elegance, a jewelry that is worn around the neck of women and falls on the chest. The Zebigardon consists of a shaped large turunch and six hooks symmetrically joined by two sides to it, connected by a reciprocal ring, a sadaf, chains made of beads; the two parallel hooks in the middle are interconnected by a chain with a small turunji at the center, giving the zebigardon fold a dressing. Zebigardon is common in Tashkent, Samarkand, Fergana Valley[12]. In the fund of the Museum of history and culture of the Fergana region, zebigardons made jewelry dating from the 19th and 20th centuries are among the unique exhibits. Kokan bracelets were made of Whole silver and made to look like medieval bracelets [13].

**Debate.** During this period, the women's jewelry of the Fergana Valley included jewelry for the head, forehead and neck, bracelets, rings and amulets. They were mainly made of silver and decorated with semi-finished stones such as Feruza, coral, dur[14]. The main part of the items was worked by skillful Jewelers of Tashkent, Kokand and Margilon. That is, mining and casting raw materials such as gold, silver, copper, tin, bronze(tabanak), hammering with khois-hammer(khoiskori), caulking(moldaki, nettle), doing their fine work, zigirac, kidney



baldac(shaped like a kidney), Linden cumin(with two large eyes)[15] and making jewelry in hokazo methods is a characteristic sight for this period.

Jewelry is decorated with silent carvings(kandakori), drawing shapes. Flower-patterns and they are given a Polish by evenly rubbing black silver water or myno enamel around them. The ring, zarak, tillaqosh, zebigardon, and others were overlooked by the likes of Feruza, coral, sadaf, dur, Emerald. Such eyes were often replaced by glass, coral, and colored oina, as well as small beads. In the 19th century, the painting jewelry based on the NA'muna templates, master jewelers continue their work by descendants. More than thirty works belonging to the collection of Margilan master Abdukhamid Abdujaborov were transferred to the Fergana State Museum[16].

Foreign trade also played an important role in the economic life of the Kokand Khanate. The country has established extensive trade relations with Bukhara, Khiva, Afghanistan, Iran, Turkey, Indiya, China (via Koshgar) in the West and South, the Steppe Kipchak settlers in the North, and Russia in particular. Sources indicate that merchants from Japan and England also came to the Khanate[17].

Jewelers bought raw materials for their products from the markets of Kokand and Margilon. Gold ore was extracted from the gods of the beginning of the Syrdarya, from the mountains of Kagharr, Davvon, Altai. For example, the Russian scientist V.Velyamiov-Zernov provides valuable information about the process of obtaining gold from the Ettisuv River[18].

**Conclusion.** In place of the conclusion, it is possible to note that the Golden Age of jewelry art of Uzbekistan took place in the XIX-XX centuries, so to speak, we will not renew. Jewelers decorated almost everything: hand ornaments, exquisite patterns of bridle and horse equipment, silver carvings, traditional jewelry are among them. By this time, political ideology began to take its toll, the importation of ready-made stamped gold jewelry from Russia, which was much cheaper than domestic jewelry, negatively affected local craftsmen. Uzbek jewelers could not withstand the competition in stages.

To date, we would have preserved our identity only if the jewelers had created their large centers and taken the path of preserving traditions for the future generation. In particular, folk applied art is one of the main factors determining the national mint, rich historical traditions, cultural centers, identity of the nation.

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