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LINGUISTIC STUDY OF JEWELRY NAMES IN UZBEK LINGUISTICS

Abstract: In this article, based on the study of jewelry names in Uzbek linguistics, the theoretical basis of the research is defined, the common features of expression of these units in the linguistic and cultural aspect, and the national jewelry names of the Uzbek people are analyzed.

Key words: Jewelry Names, Eyeless Ring, Rumah Ring, Aryband Ring, Shakonak, Cast Ring, Wrap Ring, Copper Ring, Gold Ring, Pilgrim Ring, Ram's Horn Formal Ring, Choker Bracelet, Almond Bracelet.

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Introduction

The origin, ethnic history and characteristics of the Uzbek people cover an extremely complex and long period. Our talented, hard-working ancestors, who created a high culture in ancient times, experienced the first Renaissance in the Middle Ages, that is, the Eastern Renaissance. Especially in the centuries when the Timurids ruled, the ethnic image of the Uzbeks was formed on the ground of ancient civilization. As a result of such processes, a unique material and spiritual culture was created and has largely preserved its national characteristics until now. Jewelry is considered one of the cultural symbols that express the nation's nationality, and the culture of the nation is reflected in it.

Local scientist I. Jabborov in his book "Traditional economy, lifestyle and ethnoculture of the Uzbeks" has a centuries-old history of ornaments and ornaments, clothes, and jewelry of the peoples of Central Asia. Although each nation and ethnic group has its own unique headgear and jewelry, ethnic groups living in the region have a common character, their historical destiny and culture indicate that they have been close to each other for a long time. It is noted that ancient large wall paintings, images printed on various objects, book miniatures from the Middle Ages found in archaeological excavations provide rich

information about the clothes and jewelry of our ancestors in the past [1].

In Kh.Khamraeva's doctoral thesis of philological sciences entitled "Research of the terms of the Uzbek national dance art", the paradigmatic features of the names representing the internal groups of the terminological structure, the value of the terms of the Uzbek national dance art in the Uzbek lexicology, women's dance costumes: *олача, бўз, зебигардон, зафабанд, шодамаржон, билакузук, зирак, нозигардон, кифтак, кўкрактумор, мунчоқ, қўлтиқтумор* such terms are analyzed[2].

In the book "Traditional Economy, Lifestyle and Ethnoculture of Uzbeks" by I. Jabborov, jewelry and decorations 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 many and varied jewelry for women. For example, in the Fergana Valley, ornaments are the most widespread. Each of them has a special name in several forms: from those worn around the neck and on the chest *пайконча, арпа жевак, зебигардон, нозигардон, тангажевак, тумор, бозванд, тилла туморча, бўйинтумор, кўкрак-тумор* it can be worn on both sides of the hair and fall on both shoulders

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заркокил, worn on the back танга чўлти, worn on the forehead тилла баргак, тиллақош, жига ва ҳар хил *сочпопук* (пар сочпопук, найча сочпопук, панжара сочпопук, бекокил ва бешкокил, куббали сочпопук ва ҳ.к.), **worn under the arm** *қўлтиқ тумор*, and knock on the nose *аравак* ва *латива*. There were also many types of measles: *кана зира, учкокилли ёки учоёқли зира, зулукзира, кўзлик зира, ойболдоқ, фарғонача болдоқ, туркистон болдоқ, қашқар болдоқ, шалдиरोқ болдоқ, арава болдоқ* (юмалоқ шаклида), *анжир болдоқ* ва *ҳоказо*. Узук турларидан: *афғонча узук, кўзсиз узук, румча узук, айрибанд узук, шахонак, қўйма узук, ўрама узук, мис узук, тилла узук, ҳожи узук*. Types of bracelets: *сўйма билагузук, қўчқор шохли расмана узук, чоғроқ билагузук, бодомча билагузук* and so on.

In the villages of Surkhandarya, a necklace made of colorful small beads is worn on the chest, and in Tashkent it is made of small beads. *мунчоқ, маржон* and made of glass *исирға, узук* and *билагузук* it was customary to wear it. The collar of the shirt is different *stubble hanging*.

Analysis of Subject Matters

O. Sukhareva "Вопросы изучения костюма Средней Азии" In his book, jewelry, like clothes, has been formed for many centuries, and their uniqueness is reflected in national characteristics, mutual economic relations of one people with other ethnos or ethnic groups, the influence of the political system on national culture, etc. He pointed out that the national traditions, social attitude and some features of the ideology in the ethnic history of each nation are also reflected in the elegance of jewelry[3].

In the book "Traditional Jewelry of Nurota Women" by G.Yoldosheva, the national traditions, creative skills and artistic taste of this or that ethnic group, which have been cherished for centuries, are vividly displayed in the patterns and decoration of jewelry. A set of traditional jewelry, like clothes, reflects the specific characteristics of a certain ethnic group and ethnographic and local groups. That is why the research of jewelry serves as one of the important and invaluable sources not only for elucidating the evolution of folk clothes, but also for the history, ethnogenesis, that is, the history of formation, and for making correct conclusions from a historical point of view. In addition, it is noted that research on jewelry can help in the analysis of ethnic and cultural connections[4].

In the late 19th-early 20th century, in the traditional lifestyle of women of the oasis, in addition to performing the function of a unique decoration tool, jewelry also represented the function of religious

magic, social differences, and local-territorial characteristics of the population of the region[5].

It also meant the difference in jewelry between different ages, that is, the difference related to childhood, girlhood, bridehood and beyond. Jewelry for mothers and grandmothers is also differentiated. In addition, jewelry is divided into jewelry belonging to the wealthy and ordinary citizens of the city and village.

In general, rich creative traditions, spiritual heritage and artistic-aesthetic thinking of our people, accumulated over thousands of years, are expressed in jewelry.

Among the above-mentioned features and different aspects of jewelry, it is important to distinguish local-territorial features and symbolic functions specific to different historical-ethnographic regions. Moreover, it is possible to see the division of jewelry into two historical-cultural types within certain historical-ethnographic regions and even within a single Surhandaryo oasis.

In addition, women's traditional jewelry is diverse, ethnically and locally, in terms of shape, appearance, and the type of metal it is made of. But it is worth mentioning here that women's jewelry has also been enriched with new pieces and forms in different historical periods under the influence of socio-political environment and natural conditions. However, it should not be forgotten that in many cases, jewelry has preserved its most ancient, traditional form as a result of being passed down from generation to generation.

Based on the ethnographic research conducted in the Kashkadarya oasis and the materials described in the scientific literature, it is worth noting that national jewelry and jewelry are one of the most important artistic ornaments of clothing, especially women's clothing, and are inextricably linked with the design and shape of these clothes, their color, was consistent with its appearance and function. The traditional jewelry of women of the oasis, like the general Uzbek jewelry, is often made of silver, gold, brass, copper, bronze and is decorated with motifs and decorations in Turfa style. Master jewelers made simple jewelry such as rings, earrings, bracelets, necklaces, and designed to be worn in the daily life of the people, as well as extremely complex jewelry that required high skill.

Before classifying the jewelry of the women of the Kashkadarya oasis, it should be noted that the jewelry of the Uzbek people has not been thoroughly studied until now. Therefore, in this study, we tried to classify the traditional jewelry of the Uzbek people on the example of the women of the oasis.

See Figure 1.

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Бошга ва бурунга тақинладиган тақинчоқлар

- Қўкрак, бўйин, кифтга тақинладиган безак буюмлари ва тақинчоқлар

Тананинг бел қисмига ўраладиган ва тақиладиган тақинчоқлар

- Қўл тақинчоқлари

Figure 1. Types of traditional jewelry of the oasis depending on the wear.

These ornaments are worn according to the age of the women, the color of the dress, the type of fabric and the style of sewing. Many of them are still worn, but some have fallen out of use due to the introduction of new types of jewelry. Every woman has a set of jewelry of her own taste and keeps it in place. Even jewelry was considered the hereditary property of women. In the oasis, after marriage and becoming a bride, at first, all the jewelry was worn when visiting guests on holidays or going to hospitality.

At other times, women wore simple jewelry such as earrings, rings, and bracelets.

Jewelry worn on the forehead. In the first half of the 20th century, among the traditional forehead ornaments, "tillaqosh" was distinguished by its uniqueness. The base of these semi-circle-like ornaments is cut from a piece of silver and shaped like a raised eyebrow or a bird with a burnt wing. The upper part ends with a complex grid pattern. In the territory of Uzbekistan, there are three types of tillakosh - Bukhara, Khiva, and Tashkent. In Samarkand, tillakosh is "koshitillo", "tillaqosh", in Bukhara it is "bolabru" (in Tajik it means "on the eyebrow") [6], In the Fergana valley, it is called "tillaqosh" and "tillabargak" in Nurota. This jewel "tillakosh" is also kept in the Kashkadarya oasis. During this period, as in other regions of our Republic, this jewelry was worn mainly by married brides. Wealthy families in the cities of Shahrisabz and Karshi bought tilakosh from merchants for their daughters' dowries and gave it as a gift to the bride on the wedding day or after the wedding. In Samarkand and Bukhara, tilakosh is considered a forehead ornament, which is mainly worn by brides in their wedding ceremonies.

This shows that jewelry is widespread among urban residents and people whose main occupation is sedentary farming and handicrafts.

Research Methodology

According to D.A. Fakhretdinova, the basis for making the tillakosh in such a shape was not the inosense eyebrow, but the spread wing of the bird.

Because the eyebrow does not have such a curved shape. In addition, the word "eyebrow" is a cross-word with the word "bird" according to its pronunciation. In addition, the shape similar to the tilakosh in traditional embroidery is also called "bird's wing".

We agree with the opinions of the second author and emphasize that in the most ancient times among the ancient autochthonous inhabitants of Central Asia, birds such as peacocks, roosters and roosters were revered as sacred birds.

They are associated with the idea of \u200b\u200bserpusht, and were considered birds of the solar system. Therefore, the images of these birds or feathers were used in jewelry made of gold and silver. For example, as one of the ancient forehead ornaments of the settled population made in Central Asia, ohitill, which was widely popular until the beginning of the 20th century, or bibishik and sarguzon, which were widespread in the territory of the Bukhara emirate, were also decorated in the form of a bird's head.

In addition, in Bukhara there were jewelry called "bird's prayer", "qush kokili", "whole nail", "half nail" and "ox king" in Khorezm.

In general, jewelry with the image of birds and their symbols often served as traditional ornaments, typical of brides' forehead and temple jewelry, among the population engaged in sedentary farming. So, tilakosh is one of the very ancient and local jewelry, which was made as a result of ancient people's inspiration from the world around them. Its first form was based on the spread wing of a bird, and in the process of the evolution of the beautiful jewelry, the initial ideas about its origin were forgotten, and the views that arose based on the comparison of the tilakosh with the human eye were preserved among the people.

Looking at the tillakosh, we can see that its lower part is decorated with pendants.

According to the ethnographer O.A. Sukhaeva, in the early days there was no fringe on the tilakosh and it was worn above the eyebrow. Later, on the basis

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of the combination of various stones, it became a jewelry worn on the forehead.

It should be noted that Uzbeks have used precious and semi-precious stones effectively in making jewelry. Also, such stones were used in medicine, and in our people there were certain religious beliefs about the healing properties of stones.

In general, such a religious view is widespread not only in the peoples of Central Asia, but also in the countries of the ancient East, which often rose to the level of belief in the magical power of precious stones.

Until the first quarter of the 20th century, Tillaqosh occupied an important place in the collection of women's jewelry, but from the second half of the 20th century, as a result of the introduction of new types of jewelry and various regional changes, it disappeared from everyday life and was replaced by new jewelry that corresponded to the socio-economic and cultural requirements of that time. On the basis of concluding our thoughts on Tillaqosh and its stages of development, it should also be noted that some authors analyze the history of this jewelry in connection with later periods as a result of not correctly interpreting the existing facts[7].

Another common jewelry among Uzbek women in the oasis is "sinsila". The name of this jewelry is actually "silsila" which means "chain". This term itself gives certain information about the structure of this jewelry and its main parts. According to the second view related to the etymology of the term "Silsila", this word means family, generation, and it is a symbolic reference that the woman who owns this jewelry is the successor of the family[8].

There is still no general opinion about which group Sincilla jewelry belongs to. Some researchers consider it one of the forehead jewels, while other authors believe that sincilla is a head and neck jewel. In the oasis, the sincilla is often worn on the forehead. It is also worn over the embroidered jiyaks on the forehead of women's "sallabash", "shokhbash" and "peshonaband". Kason snowmen wore the sincilla on the horn or kasava.

"Bibishak" is half-shaped, and it is fastened on the head with a circular knot or string above its long chains. The lower parts of the half-shaped form have small clasp loops, and various long and short beads, as well as the hanging of colored stones in a single chain, give it a unique look. The etymology of the word denoting the name of this jewel also confirms its antiquity. The term "Bibishak" consists of two independent lexical units, the word "bibi" means "mother" or "grandmother", the second part of the term - "shak" originally means "king", "queen" or "horn" (king of animals). C.D) must have meant.

So, this term, firstly, shows the connection between the young mother and the guardian mother cult, and secondly, it means "mother king". It should be noted here that women's clothing in the form of horns has existed in many nations of the world since

ancient times. In particular, the discovery by archaeologists of a terracotta tile from Shakhrisabz (1st century AD) with the image of a man wearing a horn-shaped headdress is proof of our opinion.

According to some sources, the queen of the Hephthalites wore the same headdress. In addition, as we mentioned above, one of the headdresses worn by Koson snowmen is called "Shahbosh".

Analysis and results

In general, the way of life in the image of the king is almost uniformly distributed in peoples associated with agriculture and animal husbandry, and since ancient times it has served as a special magical protection tool for women. Later, its main content was forgotten, and only its symbolic image or name remained.

Since the 30s and 40s of the 20th century, as in other regions of our Republic, in the oasis, most of the traditional earrings have kept their original appearance, while the newly made earrings have entered the region. In a certain sense, this is related to the tradition of large-scale use of gold in jewelry. In this period, especially from Russia, jewelry made of gold, suitable for the taste of the peoples of Central Asia, began to be imported. For example, "Moscow copy" earrings with pre-rested and smoothed and printed patterns or flat hoops began to become widespread[9].

That's why it became popular to wear earrings named "ay zirak" and "sandi q zirak" made in this period.

In the oasis, traditional women's neck jewelry - thong bead - is common. This bead is so named because it is decorated with different stones and colored beads between different coins. Therefore, among the population, there are types of necklaces such as Khafaband, Gulband, which are made by stringing small beads of different colors in a uniform pattern and are decorated with ram king or rhombus patterns.

The origin and popularization of these jewelry was based on the magical views of our women related to this bead, that is, their view that this jewelry binds sadness and brings only joy and happiness. In the call of the oasis, this jewel is called "khapamat", or "bezband".

The custom of wearing amulets was based on the magical belief that amulets protect the wearer from various misfortunes, the influence of the sexes, and the evil eye. In oasis bells, charms are in the form of necklaces, usually glass beads and wolf's fangs and claws are added to them. These customs are still preserved today, and often children have a wolf's fang attached to their hats to protect them from various diseases and the evil eye [11].

In conclusion, during the studied period, the jewelry of the inhabitants of the oasis was distinguished by its ethnic and local characteristics.

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Especially in the first half of the 20th century, the main part of zebu jewelry was made up of traditional types of national jewelry. In this period, along with its aesthetic function, jewelry also retained its magical and religious properties.

Since the 50s of the 20th century, their magical and religious properties have been forgotten and only

their aesthetic function has been preserved. After independence, as a result of the increased interest in traditional national style jewelry, a number of works were carried out by jewelers to create a set of national jewelry typical of previous periods, which became important in the restoration of our cultural value.

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