



TRADITIONAL JEWELRY OF BUKHARAI IRANIANS: ETHNO-CULTURAL AND SOCIAL ASPECTS

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Abstract

The article analyzes the traditional jewelry of the Bukhara Iranians from an ethnocultural and social perspective. The study highlights not only the role of jewelry as an aesthetic decoration, but also its symbolic, religious, and protective functions. In particular, the spiritual significance of such symbolic jewelry as the sword of Zulfiqar and the palm of Fatima, as well as the types of bracelets and superstitious views associated with precious stones, are analyzed.

The results of the article serve to deepen the study of the cultural heritage of the Bukhara Iranians and are of significant scientific importance for the fields of ethnography and art.

Keywords: Zulfiqar sword pendant, Fatima's hand (hamsa), "yellow heart" chest ornament, bracelet, silver rings with the inscription "Yo Ali", Sangi aqeeq from Yemen, Sangi turquoise from Nishapur, Durri from Najaf, religious jewelry, protective jewelry, jewelry traditions of Bukhara Iranians.

Introduction

In recent years, there has been a growing interest in the study of national cultural heritage, especially the traditions of ethnic groups and their material culture. From this point of view, traditional jewelry and ornaments of Bukhara Iranians are of particular scientific importance. Because these ornaments are not only a means of decoration, but also an important ethnocultural source that embodies the worldview, religious beliefs, social relations and cultural identity of the people.

The Bukhara Iranians are distinguished in Central Asia by their rich cultural traditions, in particular, the art of jewelry. Their jewelry is unique in its form, decoration and symbolic content, and was formed under the influence of various historical, religious and social factors. In particular, jewelry with a protective and symbolic meaning expresses the beliefs and spiritual values of the people.



The purpose of this study is to analyze the traditional jewelry of the Bukhara Iranians from an ethnocultural and social perspective, to reveal their types, functions and symbolic meanings. Also, during the research, special attention was paid to determining the transformation and preservation features of jewelry in modern conditions.

Research Methodology

The study used historical-comparative, ethnographic, observational and analytical methods. Also, oral history, historical sources, field ethnographic data and video materials were used to study the jewelry of the Bukhara Iranians.

Analysis of literature on the topic. In his research on the historiography of the topic, O.A. Sukhareva studied the technical features and material composition of the production of Bukhara jewelry. According to her, in Bukhara, along with silver, gold was used more widely in jewelry. Usually, gold and silver are mixed in equal proportions or with a slight predominance of silver, resulting in a light yellow color - "zhurgot" (Uzbek - "cream-colored", Russian - "milky"). This fact indicates the material and technical maturity of the Bukhara jewelry art and the uniqueness of the local style. [1. P.46-56.]

Also, the researcher of the cultural heritage of the Iranians of the Bukhara oasis F.D. Lyushkeevich analyzed traditional women's jewelry of the Bukhara region, in particular, samples from the first half of the 20th century. His research is an important source for determining the methodological and technical characteristics of local jewelry art, materials and decorative elements used in products. [2. -P. 72-84]

One of the most complete and systematic studies on the history of Uzbek jewelry art is D. A. Fakhretdinova's work "Jewelry Art of Uzbekistan". This book is of particular importance in that it covers the development of jewelry art from the ancient times of Central Asia to the modern stage of Uzbekistan's history. [3]

The issue of classifying women's jewelry according to the method of wearing it occupies an important place in ethnographic research. In particular, N. Sadikova divides women's jewelry into the following groups according to their location on the body: jewelry worn on the head, ears, nose, chest, neck, and hands. This classification serves to reveal not only the formal, but also the functional and symbolic features of traditional jewelry. [4. -P. 142.]



Analysis and Results

During the field research, it was revealed that in the jewelry traditions of the Bukhara Iranians, there was a unique professional test associated with the relationship between the master and the apprentice. According to this tradition, the recognition of the apprentice as an independent craftsman was carried out through a special exam.

According to the information, the master gave the apprentice a certain amount of silver and asked him to make a piece of jewelry. In this process, the apprentice was given 7 mithqals of silver. According to traditional measurement, one mithqal is approximately 4.4–4.6 grams, and in total this amount amounted to 31.1 grams of silver. This is the equivalent weight of one ounce in the international system of measurements.

The task given to the apprentice was to make a chest ornament called a “sari dil” from this amount of silver. The term “sari dil” means “over the heart” or “an ornament worn on the chest” and is a type of women’s chest ornament.

If the apprentice could skillfully, beautifully, and perfectly make this ornament from the given silver, his skill was considered sufficient. After that, the apprentice was “girded with a belt,” that is, recognized by the master as an independent jeweler, and announced to the community. The ceremony was called “Haft Mithqal,” meaning “seven Mithqals,” and was considered one of the important professional traditions that ensured the passing of the jewelry craft from generation to generation.[5.]

Types and patterns of bracelets

Bracelets - bracelets - play an important role in jewelry traditions. They are not only decorative, but also have a cultural symbolic meaning, expressing a certain symbolic content through various patterns and shapes.

Some studies have noted that the Tajiks of the Surkhan oasis are divided into several types according to the patterns of bracelets in their jewelry traditions. For example, among them there are types based on paws, cranes and Islamic patterns. These patterns are often associated with symbols of nature, protection and blessing, and express the aesthetic views and beliefs of the people.

According to ethnographer F. D. Lyushkevich, two main types of bracelets were noted in the Bukhara region. One of them was called "poncha", and the other was called "bilarguzuki lolago". These data indicate certain typological features of the Bukhara jewelry traditions. [10.-P.81.]



Field research conducted by informants shows that in practice, the types of bracelets among the Bukhara Iranians are diverse, and they are called by local names. These are:

- lulagi,
- poncha,
- hamati,
- sofi,
- donador,
- tavus.

The conducted research shows that the traditional jewelry of the Bukhara Iranians constitutes a complex ethnocultural system with multi-layered meaning and function. They are manifested not only as aesthetic decoration, but also as an important means of expressing social status, religious beliefs, and cultural memory.

According to the results of the research, jewelry expresses a person's position in society, gender, age, and even religious views. In particular, symbols such as the sword of Zulfiqar and the palm of Fatima simultaneously perform protective, spiritual, and identification functions in the cultural environment of the Bukhara Iranians. This indicates that traditional jewelry has a semiotic (symbolic) nature.

At the same time, the types of bracelets, their patterns, and perceptions associated with precious stones were formed inextricably linked with the aesthetic taste of the people and their attitude to nature. In particular, the beliefs associated with stones such as agate, turquoise, and Durri Najaf clearly demonstrate that jewelry has not only material but also spiritual value.

The results of field research enrich the data presented in the scientific literature and show that the jewelry traditions of the Bukhara Iranians are actually diverse. This confirms the importance of field research in studying this cultural heritage. In conclusion, the traditional jewelry of the Bukhara Iranians is an integral part of the national culture, embodying historical experience, religious values, and social relations. The study and preservation of these traditions is of great scientific and practical importance not only from the point of view of ethnography, but also from the point of view of preserving cultural identity in modern society.



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