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TRADITIONAL ESSENCE OF WOMEN'S JEWELRY

Abstract. Jewelry of the Kazakh people from ancient times was widely used and this heritage is preserved till today. Jewelry art of the Kazakh people has a special place in the national culture, passed down from generation to generation. Jewelry was not only provided the need for household consumption, but also contributed to the development of aesthetic taste, thinking of the population. There are using differences of women's jewelry in age characteristics, regional features depending on the manufacturing technology. The jewelry of women was complex, solemn, and the sphere of application is closely related to the traditions of our people. The jewelry has a great importance in its ritual meaning and belief system in everyday life.

Keyword: Jeweler, breast ornaments, the amulets, the hair jewelries, precious stones.

Introduction

The ethno-cultural identity of every nation's life-cycle is determined by its handicrafts. The women's jewelry is directly related not only to luxury fashion but also to customs and beliefs, so any representative of the social environment had tried to acquire and wear various decorations according to their status.

It is known that in the Kazakh society women dressed in luxury and expensive clothes and they were decorated with ornaments. The jewelers mostly make the women's jewelries. There is the sacral meaning of ornamental patterns, so the jewelers' autographs can be noticed in every jewelry items (the Kazakh national collection in 2016, the XIX-XX centuries, Jewelry Art of Kazakhstan, 2016). Looking at the jewelry you can distinguish a woman's age, social group, or the region. Regional features of jewelry and its role in regional ethnography were often taken as research object by researchers [2; 3; 6; 9; 11; 14; 15; 18; 19].

Any jewelry has its sacral meaning. Jewelry of woman from a wealthy family has been richly bejeweled with precious stones and gold jewelry. They were characterized by complex artistic solutions, technically perfect hand work. Wives of rich family were able to order the jeweler a complete collection of ornamental jewelry of the adequate form. And the girls from a wealthy family had a silver barret to hair less than three kilograms. The number and nature of jewelry had corresponded to the age of the woman. For example, a teenage girl wore simple, ordinary decorations, little shaped jewelries, the girl was growing up her jewelries had changed and artistic style became more. As the age of the woman grew, her sample of jewelries declined and according to her age, it has turned over to other samples.

Methods

The methodological basis for the implementation of the article are: objectivity, truthfulness, historicity, consistency, versatile analysis of the problem. The main methods used in the research process include comparative and alternative methods.

Chest decorations

Onirzhiek (necklace) – was in the form of a jewel covered the chest, it was worn by the chain. Whatever it is pattern, there was used the method of decorating ornamentations and bejeweled. The *onirzhieks* (necklaces) were made from a layer of polished and emptied silver, filled with white clay, and

the bottom part was set bells and molded shapes of teeth. Instead of bejewelling the stone or source, a glass was set and a piece of velvet fabric was put under the glass, a wire was decorated around the glass surface. Women and girls wearing *onirzhieks* (necklaces) were behaved decorous. Because of the heavy weight, while wearing the *onirzhieks* (necklaces), the same fitted weight of barrettes (*sholpy*) should be put on hair. When they both paralyzed, the body was balanced and held upright, and the *onirzhieks* (necklaces) made girls neck thinner and the barrettes (*sholpy*) made their hair grew rapidly. When teenagers and girls wore *alka* (small necklaces) and *tamaksha* (necklet), their weight were less lighter than the *onirzhieks* (necklaces), because there were placed small light stones and painted glasses.

The jewelry was not only a luxury for the beauty from the historical epoch, but also was as a mascot and a defense. The teeth of wild animals and nails of predatory birds that served as talisman were put into silver and gold alloys. The golden mascot with a bear teeth was now stored in the Central State Museum of The Republic of Kazakhstan [7].

In the Kazakh folklore, in order to recover from illness, an amulet or mascot were taught by mullahs and prayers, and it was put into a special made decorated chest *tumar*. A *tumar* (talisman) was a common practice of old medicine in the traditional Kazakh society. Khalel Dosmukhamedov said about that: "It is also called (to open book) in the literary literature. This was one of the forms of Islamic treatment. The doctors usually had books imported from Central Asia or Iran, the letters were there (in the Arabic alphabet), they predicated their healing, death and others by taking account the name of person, and the number of years. This medieval east science was – a type of presumption. The second type of treatment was – amulets: from the Koran, copy from the verse, the wishes to God, the saints, and so on. "They were put in small bags, were worn on the necks, or were sewed on the clothes (usually on the collar)" – such definition was given [5, s.25]. The silver mascots were embellished with a bunch of herbs with various therapeutic properties and put on their chests [16, s.24; 11, s.175-178]. At present time, making a *tumar* (talisman) and sewing it on clothes is often found among the Kazakhs of Mangistau [18; AEM].

The use of mascot, make a mascot can be said to be the most widely spread method of treatment among folk healers. The mullah used to read prayers to the *tumar* (talisman). A person has to pay a prayer for making *tumar*. Owing to wear the written prays, people ordered in jeweler a case for *tumar* like an opening tiny tube or the small *tumar* case. The mascot or small mascot were made of hollows in the middle of the silver jewelry, either as a pitch or as a tube to put the pray. There were two types of mascot jewelry, one of them was created as triangular, opened on top of the cap to put pray. The second was made as wrapped silver tube and fixed with a heater and the lip was made in the form of a screw or a cap that fixed the tube mouth. The creation of these *tumars* (amulets) had been widespread because of the wide spread of Islam. The *tumar* was known as a talisman protecting people from whammy and devil. Also, there were many kinds of mascots that were not hollow in the center, but created as three-cornered, bejewelled with stones as agate, sardius that have properties of protection from whammy. The people who trusted the properties of a *tumar* (talisman) had been caught it in the cradle of the child, was put it under the pillow, who had nightmare while sleeping. One of the most fashionable styles of the *tumar* was *Uki ayak* (type of *tumar*) [11, s. 194 - 195].

The roots of the method of putting bird horns, animals bones, gulls and mutil teeth, snakes' skull, and snails lied in ancient times. By the time the Kazakhs adopted Islam, remains of the Shamans and Totem religion which our ancestors consumed till IX century, survived until the present time. In their religious beliefs the Kazakhs understood that the bones of birds and the beasts were a source of strength to them, and they were protected from whammy, torment, and extreme danger. The traditional *uki ayak* that comes to us confirms the connection of the human beliefs with the system of animal world. The mastery of the mascot can be seen as the language or manifestation of the ancient beliefs of the people in jewelry. The idea was kept strongly till nowadays that people who have *tumar* was out of illness, danger, whammy and failure, it can be a shelter and protection against human beings.

Bracelets

The most common and daily used jewelry for women was – *bracelet*. It was worn in the wrist by women and middle-aged women and girls. Even when a girl was 3-4 years old, the *baby bracelets* were made in order to grow in luxury. The baby bracelets definitely helped to form the girl's aesthetic taste. The size of the bracelets was created by their desire. Depending on the type of bracelet, there were burama

bracelets (screwed), *bes* bracelets (five), *zhumyr* bracelets (cast), *karala* bracelets (white and black), *uzbeli* bracelets (thin), *kolka* bracelets (big), and the decorated ornaments on the surface were different. The Kazakh girls and women wore bracelets to both arms and ordered a pair of bracelets which meant not to break up, to be in pairs or in couple. The five bracelets were the most stylish, and the more complicated in the technology of sculpture. The five bracelets can be said to be luxury, elegance and symbol of decorous [8].

Rings

One of the most beautiful jewelries made for women by the Kazakh jewelers were – rings and twine. The ordinary rings were worn by the elderly women, and the rings with eyes were often worn by young girls. Middle-aged and elderly women often wrote their names to the rings with Arabic letters. It means that when she died, her ring was taken by her daughter-in-law or daughter, read her name and always remember her. And Kazakhs were sometimes referred to rings as *baldak* [15]. To believe the rhetoric and properties of rings and twines were widely accepted among Kazakhs. As a rule, Kazakhs thought that a woman should have a ring or a twine, and whether she did not know a ring, the food she had prepared was defiled. The guest treated by a woman wearing a ring or twine made of silver was respectable and enjoyed her drink [AEM].

The twines and rings were jewelry that widely spread over, used features were higher and extensively made by the jewelers. The role of rings and twines were important in the customs and traditions of the Kazakh people that used as a present, regulation of kinship, friendship and respect. The game giving a ring of the Kazakh youth arranged for the respect among boys and girls and taught them telling humor correctly. The game “*kuda tartys*” (game with matchmaker) was played, when bride’s hand was asked, the two pockets of the matchmaker were filled with rings as a gift in order to give the sisters-in-law of the bride. Also, when the groom came to the bride, to give presents to the bride’s sisters, sisters-in-law and friends the pockets of groom and his friends were also full of rings and twines. While holding the customs as *entikpe* (out of breath), *kempir oldi* (granny died), *shash ustar* (hair touching) sisters-in-law of bride also were gifted rings and twines with shawl. The poets and writers visiting the village donated rings to the beautiful girls of the village [AEM].

Kudagy ring (ring of matchmaker) – was a hollow inside, very large, a luxurious ring. There were two rings under the ring of matchmaker that can be worn in two fingers at once. Some kudagy rings were consists of one ring. As a rule, it was especially made by the bride’s mother to present her matchmaker. This was a significant custom held after the wedding ceremony that the bride’s mother gave a ring for caring her daughter as her own, for supplying her with maternal love, the groom’s mother gifted a ring for bringing up a girl who is becoming a member of their family. The fact that the ring worn on the two fingers meant their married children will be always together. These kind of rings covered by four fingers were a sign of unity and reconciliation and freindship. The kudagy rings were often bestowed one another by wealthy ones. The kudagy ring was as a significant gift, served as a two-sided reconciliation, and developing the principle of “the matchmakers for thousand years”.

Kustumysyk ring (beak ring) was – like its name, made acute as the beaks of birds. In early times this ring was worn by unmarried girls. It meant that they were as “voluntary bird”. Befor leaving home, she gave it to her little sister either took with her and gave this ring to her daughter-in-law as a gift. Most of the time, the brides kept their kustumysyk rings in order to give her daughter or granddaughter. Thus, the kustumysyk ring was an inheritance that passed from mother to daughter. It is also called “*kusmuryn ring*” (nose of bird) in some regions. The ornamentations in this rings also meant the idea of spreading and expanding. Kustumysyk rings can be regarded as a continuation of the “animal style” in the early Iron Age. The birds were depicted clearly in ancient times art, otherwise, due to the full penetration of Islam, the image of animals and birds have been transformed into zoomorphic ornaments. The ornaments as *kuskanat* (wing of bird), *kargatuyak* (foot of crow) were associated with the bird world, the meaning of the ornamentation of the pearl imagination were flying in the blue sky, aspiration to high and prosperity.

Otau ring (wedding ring) was – a ring made of wrapping a silver wire such as a roof or a dome. We know three types of wedding rings. They are: a flat-shaped, fibrous vase made from a plait; made of silver with wire ropes; a dome or as a form of roof of yurt. Whatever the type of wedding rings, they made without eyes, which meant that each of them represented a variety of yurtas and this was a sign of

arranging housework of every sister-in-law. That is, the wedding ring was a jewel of everyday life. This wedding ring was made especially for new bridegroom by mother-in-law with the intention of saying, "May your family be strong, your dignity is high". This bestowed wedding ring was not given anyone by the daughter-in-law, was not given as a gift, saved or presented to her daughter-in-law [AEM].

Earrings

The girl from the childhood was fascinated by the beauty by the Kazakh people, and she was prepared to pierce her ear and to wear a ring. Before piercing her ear, skin of the ears were prepared by massaging with hands, then poke with a seed of millet and put a thread. Initially, she wore a very light earring and after healing her ear, she began to wear heavy earrings. Kazakh jewelers paid special attention to the attractive nature of the earrings. The earrings were initially considered to be holy to the human being, and since ancient times they had been given to girls by childhood. The types of earrings decorated with stones, bells were worn by young girls and moon shaped earrings were worn by elderly women [16; 17].

Essence of hair jewelry

The Kazakh people have their own tradition of hairstyles for girls and women. The Kazakh girls from their childhood were protected from whammy having fringe, ponytails and hair styles [AEM]. The most fashionable of women's jewelry was – *sholpy* (barrette). The *sholpy* (barrette) was worn as fashion and it was predictable that the hair of girl became longer because of its weight (Margulan, 1994: 8). The girl who was wearing necklace and barrette was slim and straight. Hair always reflects the beauty of the girl, and is regarded as a sign of beauty and elegance. The *sholpy* (barrette) was attached to the end of hair by thread. In some regions, *sholpy* was made by round molded plaque as silver coins and then there was a method of decorating with small silver bells that made sounds. There was a saying in the Kazakh language, "the ringing laughter with the ringing *sholpy*".

There was a great deal that *sholpy* takes in the upbringing of girls. The mothers always said to their daughters, "not to run, not to be awkward and whether the *sholpy* made a strong sound, it meant she was a bad girl". *Sholpy* had been put on with girls and young women in Kazakh customs. It was strange to wear *sholpy* in the elderly age. There are various kinds of *sholpys* among the country, such as *konyrauly sholpy* (with bells), *kozaly sholpy* (long), *kos uzbeli sholpy* (double), *kozdi sholpy* (bejeweled), *tasty sholpy* (with stones). There was a belief in the Kazakhs that "one end of a human soul lives among the hair", so it was always worn as a rhyming assertion that the ring-shaped *sholpys* protected from devil, whammy and bewildering. Like other people of the East and Central Asia, ring of the bell had the power to frighten black forces. It is worth to say that it formed movement and the style of posture of girls. The silver coins were bruised as long as they did, and it was telling about their behavior and upbringing. Lacing of *sholpy* along with the braid was plaited by the elderly women, the various kinds of silver bells, coins, were put on lacing.

The *shashbau* (clasp-in) was lightweight than the *sholpy*. When the silver coins were not processed, the mold was not pulled back, and used as the form of coin, it was called a *shash tenge*. In addition, Kazakh women wore a *shashkap* (hairdresser) from the bottom of the hairline to protect hair from being cut off and to protect the hair from whammy. Young women were dressed in such a way that they did not interfere with outside works as making carpets, cleaning cotton, cattle breeding and so on. The *shashkap* was decorated with blue, green, red and black materials, velvet, and its upper back side was decorated with silver, golden clay, threads, beads.

Jewelry stones: essence and using area

The precious stones on jewelries were called – eyes by the people. Precious stones were often sold by merchants, sellers or especially orderd. The calling of the precious stones as *eye* was related with the notion of people "every stone bejeweled in the jewelry has magic power which sees and controls" [AEM]. According to the decoration the bejeweled jewelry called as *kozdi zhuzik* (ring with eye), *kozdi sakina* (twine with eye), *kozdi alka* (necklace with eye), *kozdi bilezik* (bracelet with eye). In some areas, it was called as *kasty bilezik*, *kasty zhuzik*. People believed that the pearls treat the eyes from white covering, amber or juniper cure throat and the coral protects from the whammy, agate takes care from curse and sardius brings happiness.

The stone *akykka* was famous for its joy and relaxation, so it was always in demand. Also valuable stones were used, such as *diamonds*, *pearls*, *water stone*, *lagyl*, *syngyr*. Many of these stones were bought by jewelers, and some were found in the Kazakh steppes. The stones were harmoniously combined with silver, used in a healing to prevent various diseases [16, s.15]. There were plenty of decorations made by color glasses, and by depicting blue wires. When some jewelers didn't have any colorful glasses, they put green and red materials under the glasses or painted the colorless glass. Jewellery was often used to protect people from whammy and curse. A positive view to stones is continued till nowadays in traditional Kazakh lives and different kind of stones are widely used among modern jewelers.

Conclusion

Jewelry had created the aesthetic taste of the people with the multifaceted quality known by the people, educated to feel elegant. In everyday life, jewelries are used in different goals relating with beliefs and are played a symbolic role. The sacral meaning of jewelry, the scope of use is closely related to customs and traditions. It used as a present or a gift to deal with the relationship between family, siblings and relatives. The system of beliefs about the educational meaning and ritual value of Kazakh jewelry is a national heritage preserved to present times.

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ӘЙЕЛ ӘШЕКЕЙЛЕРІНІҢ ҒҰРЫПТЫҚ МӘНІ

Аннотация. Қазақ халқының зергерлік бұйымдарының бағзы замандардан кең қолданысқа енген, әрі сақталып жеткен мұра. Қазақ халқының зергерлік өнері ұрпақтан ұрпаққа жалғасып жеткен ұлттық мәдениетімізде ерекше орын алатын құндылық. Зергерлік бұйымдар тек қана тұрмыс тұтыныс қажеттілігін қамтамасыз етіп қойған жоқ, ол халықтың эстетикалық талғамын, ой-өрісін дамытуға себепкер болған. Әйел әшекейлерінің жастық ерекшеліктерге қарай қолданыстық айырмашылығы, жасалу технологиясына қарай аймақтық ерекшеліктері бар. Әйел әшекейлері күрделі, салтанатты етіп жасалынды, әрі қолданыс аясы халқымыздың дәстүрімен тығыз байланысты. Зергерлік бұйымдарының күнделікті тұрмыс тіршілікте ғұрыптық мәні мен наным сенімдер жүйесінің ерекшелігі зор.

Түйін сөздер. Зергер, кеуде әшекейлері, тұмар, шаш әшекелері, асыл тастар.

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РИТУАЛЬНЫЙ СМЫСЛ ЖЕНСКОГО ЮВЕЛИРНОГО УКРАШЕНИЯ

Аннотация. Ювелирные изделия казахского народа из древних времен был широко применен и это наследие сохранилось до сегодняшнего дня. Ювелирное искусство казахского народа занимает особое место в национальной культуре, передаваемой из поколение в поколение. Ювелирные изделия не только обеспечили потребность в бытовом потреблении, но и способствовали развитию эстетического вкуса, мышления населения. Женские украшения имеют различие по возрастным особенностям, региональным особенностям в зависимости от технологии изготовления. Женские украшения были сложными, торжественными, и сфера применения тесно связана с традициями нашего народа. В повседневной жизни ювелирные изделия имеют большое значение по своему ритуальному смыслу и в системе верования.

Ключевые слова. Ювелир, нагрудные украшения, амулеты, наконечники украшения, драгоценные камни.

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