

Discribing Differences between Smooth and Round Tuymes on Karakalpak National Women's Jewelry

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Annotation: The article is devoted to the unique history of the depiction of round and smooth tuymes (it means looks like button) on the chest ornaments of women of the Karakalpak people, the technology of preparation, the patterns that make each woman beautiful.

Keywords: Search for historical information, round tuyme, flat button, chest ornament, pattern, bracelet.

Introduction. The most striking examples of the national heritage of our people from ancient times to the present day are the chest ornaments of these women. The uniqueness of each nation is clearly reflected in their national costumes and national ornaments. Examples of such Karakalpak national ornaments are now preserved in the Museum of Fine Arts named after I.V.Savitsky. There are many types of them and they differ from each other in the structure of design and decoration.

The Karakalpak people have a unique history of embroidering weekly and smooth tuyme on the chest ornaments, the technique of weaving, the beauty of each woman. Of course, every grown-up girl of the Karakalpak people dreamed of wearing clothes decorated with national patterns, breastplates, and depending on the design of each family, she wore all kinds of tuymes on the jewelry with stones and jewelers. Among them, most Karakalpak women had a tradition of wearing jewelry with round tuymes and smooth tuymes. The art of jewelry is of particular importance in determining the ethnographic differences of each people.

Because of the Karakalpak people do not duplicate each other in the form, pattern and style of each piece of jewelry, and we find national differences in the products of chest decoration. They are distinguished by their structure, precious stones and embroidery. Our jewelers skillfully waited for the chest ornaments and paid special attention to the design of each pattern according to the age of our women [A. Allamuratov p. 33]

Materials and methods. The jewelry worn by Karakalpak women on their chests is divided into groups. There are many types of chest jewelry, each of which has its own look, its own place and time of wear, depending on the age of our women. From the age of 12-13, it was customary for our young girls to wear a statue, a cross, a talisman, a loop tuyme, and a counter-loop, which were made of chest ornaments.

When the grown-up girls of the Karakalpak people went to the wedding, they wore a statue, a round tuyme, a ball tuyme, a gilt bell, and a necklace made of beads, depending on their abilities. The statue, the beads of the region, the ringing of small bells on the balloon tuyme, the ringing of the silsins, (silsins it means small beads) and the weight of the bridesmaids adorned the

holiday. The regional buttons, ball buttons, round buttons, and smoothtuyme were originally used only for the collar, but later became a chest ornament.

At the bottom of the tuyme are a pair of ball tuymes, followed by gilt and beads. All combined to create a youthful harmony. Such beautiful ornaments, made by jewelers, have been preserved in museums as a rich example of national heritage, despite the fact that they have a long history. Looking at one of these types of products, we see that our people have had a rich handicraft since ancient times and have been a sophisticated people. At the beginning of the XIX-XX centuries, the most common ornaments among our people were sculptures, necklaces, smooth and round tuymes, and wreaths.

Many jewelers of the Karakalpak people wanted such jewelry. Each district had its own jewelers, who made jewelry that differed from each other depending on the place of production. For example, one of them is Omar Jeweler (1878-1928), who worked on the Kalinin state farm in the Karaozek district, in the former place called Iitqiri. He designed the flat buttons KP-1314-1317, weekly buttons-1318-1325, ball buttons-KP-1311, regional beads KP-1313-1331 and KP-1491, which are kept in the museum at the present time. Miyrikhan jeweler made it in Kokkol, Karaozek district, he made a weekly button. [Allamuratov p. 84].

Sultamurat is a jeweler, made in the Moinak district along the Akdarya River. He made a statue, a round button, a loop button, a ring earring, a cross and a talisman.

Ablaysan jeweler - (1871-1931 or 1855-1920) was engaged in jewelry making in Gonedarya, Ak-kala, Kara-kala, Shege, Tallyk of Moinak district and in Shymbay.

Jumalak button KP № 845-849, ball button №299-300 in the museum are considered to be the educational work of the jeweler [A. Allamuratov 80 - page].

Shaudyrbay Jeweler - (1852-1922) made in Moinak and Konyrat districts, as well as in Sorkol of Bozatau district, his family was KiyatKarzhaubbaras (according to the second information, he did not open, he looked yellow. 811, weekly button KP № 308-309, KP № 816-818, flat button № 812-813, ball button KP № 808-809, regional bead KP № 820 are among the museum treasures [A. Allamuratov, p. 87].

The grown-up girls wore a statue, a round tuyme, a ball tuyme, a wreath, a silver crown on the head, a turban or a ring, earrings with a ring, a blue dress embroidered with red, green and yellow threads. There are tuymes in different shapes and patterns, which are called ball tuyme, round tuyme, flat buttons. The smooth tuyme is also popularly known as the frog tuyme. This is because some of them look like frogs. The end of a smooth button is split in two and is a kind of separate tuyme, which looks like a combination of two smooth tuyme.

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Figure 1. A look of the Karakalpak national bridal dress with round and smoothtuyme.

Result and discussions. The smooth tuyme-down pattern repeats the shape of the product. It looks like a sack that encloses with a drawstring. The head of a smoothtuyme has five petals. This ugly ancient was also present in the Altai Scythians in the East. The three-leaf clover is found on the head of the statue, on the tips of the ball tuyme, on the sandy parts of the crotch and the belt. The round tuyme looks like a ball, but the gays are elongated. They were made by welding two thin metal domes, that is, two hemispheres. The hemispheres are made by jewelers in a mold made of metal or wood and made by smelting with a hammer.

The round tuyme is decorated with a plant-like pattern. Very small wires were applied to the two edges of the eyebrow bracelet, to the middle part of the tuyme, to the gaps between the eyebrows in the middle of the statue, to the number 8, to the "ant waist" and other geometric patterns. These are the delicate works of Karakalpak jewelers [A. Allamuratov p. 57].

Turymbet jeweler Shraziev was born in Kegeyli district, from the tribe of memory. He was engaged in jewelry making in Kuskana and Porlytau. He wore a statue, a smoothtuyme, a round button, a degmentof belt, a purple belt, a regional bead, a ring earring, a bracelet and bracelets. According to his information, the technology of making buttons was as follows: he took a small piece of silver and put it in it by piercing the case of charcoal from a juniper tree. It is put on the fire and heated by blowing pipes and pipes. The molten silver turns into small pea-shaped particles. They are taken out of the fire, put on sandals, and put together. Then the week is welded to the button. Typically, round and smooth tuymes are attached to the embroidered artifact.

According to difference one of the women's breastplates has two rows of top and bottom rows, and about ten rows of smooth tuymes. Artifacts preserved in museums include 5-6 rows of mixed and smoothtuymes. In particular hemis attached to the ball with tuymes and a ball. The number of tuymes attached to the regions indicates that the order in which they are placed is not forgotten, or that there are different traditions everywhere than usual. The hem is sewn from red and black thread. The table is lined with various tuymes, smooth hooks and sticks. There is no strict rule in the number and number of corrections.

AmetZergerNasyrov was born in Takhtakopir district of the Department of Communism of the Soviet Uzbek state farm. His jewelry making tools are still in use today. The jeweler's round tuymes and necklaces are made of wood. The work of the trees is carved into a circle, and after the silver sheet is spread on it, the lead is put on it and the outside is knocked

down, the silver sheet turns into a hemispherical shape. Then a pattern is put on the outside. To make the carving easier, the part of the semicircular ball was filled with soft dough.

Such "dough" overcame the old wands with glue from cannabis. After drying, he did not remove such a "dough" shape, and when he embroidered on a sheet of silver, he began to carve. A hole was drilled in the hemisphere to match the part of the ball, the ring, the dome of the applause, and the bell.

All the decorative items had a mold, which not only increased the productivity of the work, but also helped to create a smooth pattern.

Conclusion. When embroidering on round and smooth tuymes, with the desired pattern, a hemispherical round ball is placed on the work of the pattern, and a piece of lead is placed on its work. Each time the lead is struck with a hammer, the silver sheet is squeezed into the grooves under the ball. Thus, a pattern appears on a round sheet of silver tin. This style requires all kinds of bracelets, bracelets, round and flat tuymes. The carvings are made of sharp iron.

In sum up, we want to continue the research work of our art by educating our young people in order to develop some examples of modern jewelry in museums, to pass on to future generations the national heritage of famous jewelers of their time. This national jewelry would have an impact on the transmission of women's jewelry from generation to generation.

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