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KARAKALPAK WOMEN'S NATIONAL BREASTPLATE HAIKEL

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Resume: The article presents information on the jewelry of the Karakalpaks of the 19th and early 20th centuries, as well as on the national breast ornament - the Heykel.

Keywords: karakalpaks, jewelry art, heykel, ongirmonshak.

Karakalpak jewelry art is one of the brightest manifestations of the people's artistic culture. Judging by the specimens that have survived to this day, they have much in common with the art of neighboring peoples in name, pattern, and form. At the same time, some Karakalpak jewelry possesses original ethnic and artistic features. (Allamuratov, 2019: 60). Karakalpak jewelers created jewelry that reflected the spirit of the times and preserved the unique characteristics of local culture. Jewelry was divided into everyday and ritual items, the latter being used in festive events. Women's jewelry holds a special place in jewelry art due to its aesthetic and functional properties. 19th-century jewelry art in Karakalpakstan is represented by the cities of Kungrad, Khojeyli, Turtkul, Chimbay, and Khalkabad. The art of the Karakalpaks reflects the ancient traditions of nomadic art, which is genetically linked to the art of Surkhandarya, the semi-nomadic tribes of the Fergana Valley, and the Turkmen tribes. The jewelry of the Karakalpaks is characterized by the preservation of archaic forms and ornaments, which are combined with the conciseness of silhouette outlines, the enlargement of forms and details, as well as the richness of symbolism and color solutions. Silver was used in the work of Karakalpak jewelers, and gold was used only for gilding and drawing individual lines of ornamentation. In addition, serdolik, coral, and sometimes turquoise were used for making jewelry. The semantics of these ornaments have always been associated with the ideas of birth and preservation of life, and the continuation of the lineage. (Kudaybergenova, 2023: 234-235). The jewelry of the Karakalpaks most closely resembles those of the Turkmens and Kazakhs; compared to the Uzbek ones, they are larger and more massive. Rings, rings, diamond-shaped earrings, and cast massive bracelets are still worn everywhere. "Arebek" nose rings decorated with spiral-shaped curls made of gold wire have fallen out of use; similar rings were worn by Turkmen women of the Amu Darya regions. It is now rare to encounter characteristic large egg-shaped silver buttons with a relief belt of rows of grains and a floral pattern. Richly

ornamented, also predominantly with floral patterns, are typical Karakalpak large ornaments—the "Haykel" breastplate with colored stones (usually sardolik) and a fringe of pendants, as well as the "ongirmonshak"—an ornament in the form of a hollow hemisphere with rattling pendants made of chains, bells, and diamonds. (Zhdanko, 1958: 66). The breast ornament called "haykel" was worn until the 19th and early 20th centuries by many peoples of Central Asia—the Karakalpaks, Uzbeks, Tajiks, Turkmens, and Kyrgyz—and among the peoples of the Ural region—the Bashkirs. They varied in material, form, and artistic design. Such breastplates were worn by Chuvash, Udmurt, Mari, and Bulgarian people, though they did not call them by this name. Among the Caucasian peoples, Haikels were worn by Azerbaijanis, Armenians, and Lezgins. The Karakalpak haikel was part of the bride's wedding decorations, but it was worn by both girls and young women until the birth of their first child. The Karakalpak heykel is a flat breast ornament with a massive upper part of complex configuration of chains, plaques, leaf-shaped or drop-shaped pendants, bells, and tassels. The upper massive part, in turn, consists of three parts of a long rectangular prism, which is also used as a case for excerpts from the Quran or incantations. It has two shaped lids, most often spherical in shape, sometimes in the form of a trifoliate. In all variants with cylindrical bushings on the sides. One of the lids is removable. The front side of the cover is decorated with engraved patterns or stamped covers. On the front side of the middle part of the heykel, there are 3 or 4 tall frames with serdolics or red glass. The frames are oval-shaped horizontally or round. Strips are soldered between them, running around the case. The belt is formed from twisted wire (scan). The middle is decorated with a loop-like or arched pattern made of silver wire or a single-row dotted pattern. The upper part of the heykel is figured, in the form of double horns curved upward or downward. There are other options. It is decorated with a high frame with a serdolic or glass, with engraved or engraved patterns. There are variants where, instead of horns, there is a steppedly narrowed trifoliate resembling a Buddhist stupa, or three separate vertical figures ending in a trifoliate. The number of inserts is from one to three. The lower part of the heykel is solid or cut above, with complex contours in the form of horns, curls, semicircles, or angles. Along it, there is also a row of tall frames with serdolics or glass, or an ornamental composition. There are haikels without a border at the bottom. The ornamentation on the heykel is distinguished here and there by gilding, which is the main ornament in the upper and lower parts and on the lid. The number of inserts in the lower part is from two to four. A fringe usually consists of a complex set of parts. A horizontal row of shaped plaques is attached to the wire chains, which are enclosed in horizontal chains at the top and bottom. Other chains are attached to the lower horizontal chain, hanging down and forming a movable fringe. Figure plaques come in several varieties. In the middle part, the fringe is usually four-sided with four ears on the upper and lower edges and stamped geometric patterns; six-sided with two ears, with a superimposed quadrangular figure in the middle. There are other options (for example, round ones). At the end of the fringe, the second row of flags alternates with the bells. A variety of plaques – empty one-sided with stamped patterns or two-sided with a flat back side, with ribbed figures on the front side in vertical (upper part) and horizontal (bottom part) positions. The bells are always ringing, with a notch in the lower part. They alternate with rhomboid (leaf-like) or droplet-like plaques. Sometimes the outer and middle bells are larger than the others and are additionally decorated with leaf-shaped pendants on chains. The massive part of the heykel is decorated, in addition to serdolic inserts (it is sometimes replaced by glass), with a pattern of a predominantly floral character. Stamping, engraving, engraving, scanning, figured overlays, and gilding are used. Heykel is hanging on his chest over his neck on chains. There are two loops for the chain near the housing's roof. There are haikels in which, instead of a chain, a fabric ribbon with embroidered plaques or a chain consisting of figured plaques was used.

(Allamuratov, 2019: 71-73). Haikel is essentially an amulet. Its middle part opened and closed on both sides, and inside were kept dua—prayers written by the mullah that supposedly protect the girl from misfortune. In this regard, the term "haykel" itself is of interest. This word is of Iranian origin and translated means "statue," "monument," "idol." Among the peoples of Eastern and Central Europe. In Asia, this term has the meaning of an amulet. For example, among the Tajiks of the Pamirs (Rushan), the term "aykel" refers to an amulet made from a horse's mane, a book with a spell (aykolband—a cord for tying an amulet). Among Azerbaijanis, "heykel" also means an amulet. In some Caucasian peoples (Armenians, Lezgins), silver breast ornaments were called heykel. According to some researchers, the heykel with its figurative outline is a symbol of the depiction of patron spirits or deities. For Central Asia, the custom of wearing idols as an amulet is attested. Narshahi (X c.) reports that in Bukhara, even after the introduction of Islam there, an annual fair was held where idols were sold, and anyone who lost their idol or wanted to replace an old one would buy a new one there. From this, it can be concluded that idols were carried with them. The memory of the custom of carrying the image of patron spirits or deities with oneself seems to have been preserved in the name of a women's ornament—haykel. It is possible that stones such as sardolic and others held sacred significance in the heykel. As is known, turquoise, coral, and carnelian were considered talismans. There was a belief among some peoples of Central Asia that if corals were worn, they would provide their owner with a large offspring. Based on the examples provided, it can be assumed that the custom of wearing this ornament is genetically linked to the idea of fertility and that it may have represented the image of a woman—the mother goddess—in the past. (Kamalov, 1980: 98).

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