

**The history of the jewelry art of the people of Surkhandarya and the Khorezm oasis of the Bronze Age: types, typology, commonalities and differences**

**Saparbaeva Aziza**

Urganch State University, student of the Faculty of Socio-Economic Sciences,  
holder of the state scholarship named after Navoi

[azizasaparbaeva1305@gmail.com](mailto:azizasaparbaeva1305@gmail.com)

+998931530320

**Abstract:** This article is devoted to the study of the history, types, typology of Bronze Age jewelry in Surkhandarya and Khorezm oases, as well as their commonalities and differences. The results of the research will help to better understand the cultural and social aspects of these regions.

**Annotatsiya:** Mazkur maqola Surxandaryo va Xorazm vohalaridagi bronza davri zargarlik buyumlarining tarixini, turlari, tipologiyasini hamda ularning o'zaro umumiylik va tafovutlarini o'rganishga bag'ishlangan. Tadqiqot natijalari ushbu hududlarning madaniy va ijtimoiy jihatlarini yaxshiroq tushunishga yordam beradi.

**Аннотация:** Данная статья посвящена изучению истории, типов, типологии украшений бронзового века в Сурхандарьинском и Хорезмском оазисах, а также их общих черт и различий. Результаты исследования помогут лучше понять культурные и социальные аспекты этих регионов.

**Keywords:** bronze, jewelry, Khorezm, Surkhandarya, metal, stone, copper, typology, types, commonality, difference.

**Kalit so'zlar:** bronza, zargarlik buyumlari, Xorazm, Surxondaryo, metall, tosh, mis, tipologiya, turlar, umumiylik, tafovut.

**Ключевые слова:** бронза, украшения, Хорезм, Сурхандарьина, металл, камень, медь, типология, типы, общность, различие.

**Enter.** The jewelry art of the people who lived in the Surkhandarya and Khorezm oases of Central Asia in the Bronze Age is distinguished by its own types and typologies. By identifying the commonalities and differences between these regions, it is possible to get deeper information about the cultural and economic relations of these regions, as well as their social structure. This topic is relevant because Bronze Age jewelry is an important source for studying the cultural, economic and social life of that time. Through jewelry, we can identify various aspects of the life of the people of that time, their level of arts and crafts, as well as

trade and cultural relations. The basis for choosing this topic is related to the following factors:

1. Cultural significance: Bronze Age jewelry is an important source for studying the cultural and social life of that period.
2. Archaeological finds: Jewelry found in Surkhandarya and Khorezm regions shows their unique characteristics.
3. Lack of research: The lack of specific research on this topic and the need to fill this gap.

The main goal of the research is to study the types, typology, commonalities and differences of the Bronze Age jewelry art in the oases of Surkhandarya and Khorezm. To achieve this goal, the following tasks are defined:

1. Identification of types of jewelry: description of types of jewelry belonging to the Bronze Age in Surkhandarya and Khorezm regions.
2. Conducting typological analysis: Identifying materials, patterns and processing techniques of objects and creating their typology.
3. Study of commonalities and differences: Identify commonalities and differences of jewelry in both regions.
4. Analysis of cultural and social aspects: Illuminating the cultural and social aspects of the life of the Bronze Age Surkhandarya and Khorezm residents through jewelry.

**Literature analysis on the topic:** literature analysis is important for studying the history of the jewelry art of the people of Surkhandarya and the Khorezm oasis of the Bronze Age. In this section, you will analyze the main literature on the research topic, evaluate their contribution and importance to the research. Below are some important resources on this topic and their analysis:

1. Askarov. A. "Ancient Central Asian Cultures" - this book is a detailed study of ancient Central Asian cultures, including archaeological finds in the oases of Surkhandarya and Khorezm. The book provides information about bronze age jewelry, their types and processing techniques. The book is an important source for the general classification of Bronze Age jewelry and the study of cultural connections through them.
2. Frankfort, H.P. "Art and Culture of Central Asia" - the book provides information about the art and culture of Central Asia, including jewelry and their typology. It provides detailed information about the designs and patterns of jewelry and their cultural and religious meanings. This book is the main source for the analysis of jewelry from the point of view of art and its cultural significance.
3. Kohl. P. L. "Central Asia: From the Paleolithic to the Iron Age" - the book examines the period from the Paleolithic to the Iron Age in Central Asia. Information

is also given on the Bronze Age and its cultural and economic aspects. For research, Bronze Age jewelry is an important resource for determining the historical context and social structure through it.

4. Sarianidi. V. "Margiyona and Protozoroastrianism" - the book provides information about the archeology of Margiyona oasis and the religion of Protozoroastrianism. The religious and cultural significance of jewelry is also discussed. A key resource for studying the cultural interaction between Marghiyna and Khorezm and for understanding the religious context of jewelry.

5. Shafer. B. E. "Archaeology of Central Asia" - this article provides general information about the archaeological research of Central Asia. A brief analysis of the jewelry and its cultural context is provided. The article provides an overview of Bronze Age jewelry and its archaeological analysis.

6. Tosi. M. "Caravan routes in ancient Central Asia" - the book provides information about caravan routes and trade relations in ancient Central Asia. The influence of these trade routes on jewelry design is also discussed. An important source for studying the influence of trade routes on Surkhandarya and Khorezm jewelry.

7. Vinogradova. N. M. "Ancient jewelry art of Bactria and Marghiona" - the book provides detailed information about ancient jewelry in the regions of Bakhtiya and Marghiona. The materials, designs and typologies of these items are analyzed. The book is a direct source for studying jewelry in Surkhandarya and Khorezm regions.

8. Possehl. G. L. "Culture of the Bronze Age of Central Asia" - this article provides information about the culture of the Bronze Age of Central Asia, including jewelry. The study analyzed the cultural and economic importance of jewelry. For research, it is an important resource for studying the cultural and economic aspects of Bronze Age jewelry.

The analysis of this literature creates the necessary basis for studying the history of jewelry art of the inhabitants of Surkhandarya and the Khorezm oasis of the Bronze Age. Through these sources it is possible to identify the types, typologies, commonalities and differences of jewelry and to gain a deeper understanding of their cultural and social aspects. This will help to better study the Bronze Age culture of these regions.

**The research methodology** is based on archeological excavations, analysis of findings, art history research and study of historical sources.

- Archaeological data: based on the results of excavations in Surkhandarya and Khorezm regions.

- Art history analysis: Art history study of found jewelry.

- Historical sources: Analysis of ancient written sources and studies.

**Analysis and results.** Beads, bracelets, earrings and rings are common among the jewelry found in the Surkhandarya region. They are mainly made of semi-precious stones, bronze and copper. A. Askarov put forward the following thoughts about this: "Jewellery in the Bronze Age of Surkhandarya was mainly made with complex beads, and there were beads made of semi-precious stones such as gilt, agate, lapis lazuli"<sup>1</sup>. Vinogradova also expressed her opinion about the production technique and design of the oasis. According to the researcher, bracelets and rings from Surkhondarya often have simple but elegant designs, mostly made of copper and bronze, reflecting the metalworking skills of the region.

In Khorezm, there are many gold and silver earrings, necklaces and rings decorated with various patterns. A number of research scientists expressed their opinions about Khorezm jewelry. In particular, Frankfurt has its own. In his book "The Art and Culture of Central Asia" he stated the following points: "Khorazm jewelry included a striking variety of earrings, often made of gold and silver, often decorated with intricate designs and precious stones"<sup>2</sup>. The researcher, who is known to us for his book containing the famous legends about the fortresses of Khorezm, in his work Saryyandi focused on the design of Khorezm jewelry. For example, he noted that necklaces from Khorezm were often characterized by exquisite jewelry depicting mythological creatures or gods, indicating a strong cultural and religious influence in their design.

There are various opinions, theories and works about the general typology of Central Asian jewelry. One of them, P. L. Kohl, wrote in his book "Central Asia: From the Paleolithic to the Iron Age" that Central Asia differs sharply from jewelry of other countries and civilizations. According to him, the typology of Bronze Age jewelry in Central Asia is broadly classified on the basis of significantly different materials, production techniques and design patterns by region. In the article "Archaeology of Central Asia", B.E. Shafer states the following opinion: "The typology of jewelry in the Bronze Age often reflects the socio-economic status and cultural affiliation of the owner, as can be seen in the separate styles that emerged from Surkhandarya and Khorezm"<sup>3</sup>. It is also worth talking about the special typology of jewelry of the region. In this regard, M. Tosi and G.L. Possehl confirmed separate theories. While Tosi emphasizes the development of raw materials, production techniques and metallurgy of Surkhandarya jewelry in his research,

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<sup>1</sup> Askarov, A. "Ancient Cultures of Central Asia". Leningrad: Nauka. 1981.

<sup>2</sup> Francfort, H.-P. "The Art and Culture of Central Asia". New York: Harry N. Abrams. 1989.

<sup>3</sup> Kohl, P. L. "Central Asia: Palaeolithic Beginnings to the Iron Age". Paris: UNESCO. 1984.

Possehl in his article "Central Asian Bronze Age Culture" takes a deeper approach to the typology of Khorezm jewelry, highlighting the more diverse use of precious metals and complex designs by the inhabitants of the oasis. The high level of wealth and a flourishing trade network of the art of jewelry justifies the existence of the content<sup>4</sup>.

Scholars such as Kohl, Frankfort, and Sariyandi tried to clarify the commonalities of oasis jewelry with their worldviews and theories. In particular, Kohl and Frankfort show that common trade routes and resource exchanges can be seen in the use of semi-precious stones in the jewelry of both oases, and that the presence of geometric and floral motifs that are close and similar in jewelry from both regions is a common aesthetic sensibility in the Bronze Age. and emphasize that it indicates cultural symbolism. This is proof that both oases of jewelry have commonalities in raw materials and design styles. At the same time, noting that the commonality of the two regions in Sariyandi jewelry has gained cultural significance, the role of jewelry as a status symbol and its use in ceremonial aspects is a connecting feature between Surkhondarya and Khorezm, and does not ignore the fact that it reflects the broader social structures of the Bronze Age of Central Asia.

Similarities and differences can be observed and compared in the jewelry of the two oases. Regional changes can serve as a basis for this. In this regard, Vinogradova and A. Askarov can be included among the scientists who were confused in their scientific research and gave conclusions. B.E. It can be observed that the opinions of researchers such as Shafer and M. Tosi are reasonable. Vinogradova described Surkhondarya's jewelry as showing a simpler, functional style, emphasizing that it is practicality and the availability of local raw materials. In contrast, A. Askarov, who confirmed that Khorezm jewelry shows a high level of artistic complexity and the use of luxurious materials, emphasizes that this is connected with its wide trade networks<sup>5</sup>.

Focusing on culture as the basis of differences, B. E. Schaefer describes that the unique influence of neighboring civilizations was more evident in Khorezm, where stylistic elements from Mesopotamia and the Indus Valley were combined and echoed in jewelry design. M. Tosi emphasizes that the jewelry of Surkhondarya preserved the local design styles for a long time, had a non-sharp, imperceptible external influence and the relative isolation of the region during the Bronze Age<sup>6</sup>.

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<sup>4</sup> Possehl, G. L. "The Bronze Age Civilization of Central Asia". *American Anthropologist*, 98(3), 1996. 536-554.

<sup>5</sup> Askarov, A. "Ancient Cultures of Central Asia". Leningrad: Nauka. 1981.

<sup>6</sup> Tosi, M. "Caravan Trails in Ancient Central Asia". *Antiquity*, 48(190), 1974. 333-344.

**Conclusions and suggestions.** This study sheds light on the peculiarities and commonalities in jewelry art of the people who lived in Surkhandarya and Khorezm regions during the Bronze Age. These results contribute to a deeper understanding of the cultural and economic relations, as well as the social structure of these regions. There are opportunities for more extensive and in-depth research on this topic in the future. This research is expected to provide the following results:

- Accurate classification of Bronze Age jewelry: the types and typology of jewelry found in Surkhandarya and Khorezm regions are determined.
- Cultural and social relations: Cultural and social relations and influence of both regions are determined.
- Filling the scientific gap: The existing scientific gap on the Bronze Age jewelry art will be filled and new information will be provided.

**List of used literature:**

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