

THE NATIONAL JEWELRY OF BASHKIR WOMEN: TRADITION AND MODERNITY

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1. Introduction

The modern polyethnic world lives in the postmodern era, where there is a mosaic of worldviews, ethical values, aesthetic and artistic views, tastes, styles and trends, a meeting of the West and the East, a dialogue of modernist innovation with once rejected traditions in almost all spheres of life (everyday life, art, religion, sports, even fashion). Currently, the so-called phenomenon of the “ethnic paradox of modernity” is becoming more active: despite the onset of globalization, the ethnic consciousness of peoples is reviving in various parts of the world. This is especially evident in modern Russian society, in which more than 190 ethnic groups live: from the search for ethnoidentity to returning to their historical roots, from adherence to traditional religions and values to the actualization of the meanings of their own culture in ethnic consciousness, from attention to native languages to the appeal to national motives in sports, interior design, clothing and jewelry – such is the range of objectification of this phenomenon. In this context the active spread of Russian ethnocultures is of particular interest, in particular Bashkir; the use of women’s fashion in the traditional experience of decorative and applied art and the mass revival of interest in stylized national jewelry as one of the bright visual attributes of modern ethnoidentity.

Investigating the representation of material culture in folklore and modern life is one of the major current research topics that needs to be addressed in more detail [1-4]. The present article examines such a relationship using the example of the national jewelry of Bashkir women.

2. Objective

The purpose of the work is to study the element of material culture – national women’s jewelry, which has an unconditional significance for researchers of traditional culture, since it allows us to confirm the fact of its existence and its active use in the life of a modern woman.

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3. Methods

The books on the folklore and ethnography of the Bashkirs served as the material for the study, and information contained in publications and studies by pre-revolutionary and modern scientists was also used.

The work uses a holistic systematic approach that combines historical-cultural and comparative-historical research methods based on a system of universal categories and oppositions, images and symbols.

4. Results and discussion

4.1. Brief historical information

The Bashkirs, Turkic-speaking people with a centuries-old history and a rich spiritual and material cultural heritage, are today one of the many ethnic groups that preserve and develop their traditional cultural heritage in the modern world of innovations.

In the 19th century, the multifaceted cultural heritage of the Bashkirs became the object of study in the works of a number of Russian researchers: V. A. Arnoldov, I. Kazantsev, M. V. Malakhov, N. Maliev, P. Nazarov, D. P. Nikolsky, S. G. Rybakov, V. M. Cheremshansky, P. L. Yudin, etc., while other writers and local historians P. I. Dobrotvorskyy, N. A. Krasheninnikov, D. N. Mamin-Sibiriyak, F. D. Nefedov, N. V. Remezov, M. E. Saltykov-Shchedrin, L. N. Tolstoy, G. I. Uspensky and others, addressed the problems of the contradictory life of the Bashkirs in the context of tsarist autocracy, as well as describing their culture and way of life.

Interesting information about the material culture, lifestyle, clothing and jewelry of the Bashkirs is contained in the works of M. A. Krukovsky, N. V. Nikolsky, and the famous scientist-ethnographer S. I. Rudenko (1885-1965) [5]. The fact that a special place in the records of both ancient travelers and scientists and writers of the 18th and 19th centuries is occupied by the theme of Bashkir national ornaments, proves once again that this hypostasis of the material cultural heritage of the people has become one of the most striking visual markers of ethnic identity and mental characteristics of the Bashkirs, their religious beliefs, spiritual orientation, and attitude towards women.

The oral poetic creativity of the people, replete with descriptions of women's jewelry, and their numerous characteristics, in the works of past scientists, including D. P. Nikolsky, S. I. Rudenko on the ethnography of the Bashkirs with their unique photographs depicting the national clothes and jewelry of the Bashkir women belonging to various local groups (Bashkirs of the south-eastern, central, North-eastern-western regions of Bashkortostan and neighboring regions). The fundamental research of modern Bashkir scientists N. V. Bikbulatov, S. N. Shitova, L. I. Nagaeva, etc. [6] allows us to outline the holistic image of Bashkir women's jewelry, ideology and aesthetics, as well as the practical purpose and cultural meanings embedded in the jewelry, which has passed through centuries of social events and has acquired a new, revived life in today's modern generations.

As is known, Julius Evola [7] distinguishes two ways of self-affirmation in a woman in accordance with the two main archetypes: Aphrodite (i.e. mistress) and demetric (i.e. mother) [M. Sagitov, B. Baimov]. The maternal (demetric) aspect has always prevailed in Bashkir consciousness and is a type of woman symbolizing life and home. Hence the traditional attentive and respectful attitude in Bashkir society toward the ori-

gins of femininity (mother, wife, sister, daughter). Bashkir women, along with men, shared the hardships of nomadic life and were indispensable in the household, acting as wise advisers, and companions in military campaigns. Songs and legends have been preserved about the participation of Bashkir women, for example, in the Patriotic War of 1812. The image of a brave and resourceful wife who saved her husband and the detachment that fell into a French encirclement is drawn by V. Zefirov in "Stories of Bashkir Dzhantyuri". The folk song "Iremel" speaks about a woman who, together with her husband, goes to defend the Motherland from the French: "If the enemy has encroached on the freedom of the country, do we all have to stay at home?" Many researchers wrote about the absence of cruelty in the family life of Bashkirs. The adoption of Islam by the people as a whole did not change the traditional respectful attitude towards the Bashkir woman, although it sacralized some aspects of her unequal position and made some adjustments to her clothes (dresses covering the body, except for the hands; scarves that do not allow adult women to show their bare heads to outsiders, etc.) and wearing jewelry.

4.2. About the national jewelry of the Bashkir woman

It is generally known that in all cultures, women's national jewelry is the visible result of a unique artistic and aesthetic thinking combined with the refined skill of a jeweler-craftsman expressing the spirit of his time. Jewelry items were considered bright, refined and colorful cultural artifacts that captured and transmitted, from generation to generation, ideological ideas, aesthetic preferences, and even people's religious beliefs, as well as their desire to live in a world of beauty and see in women, measure, harmony and perfection. Jewelry has its own philosophy, in the past it was and today, still is, the meaning of the life of a real woman who organizes her spiritual world, creates her own "I" and appearance, according to the laws of beauty, and transfers her inner beauty to the outside world, to her environment.

Bashkir women's original jewelry was fascinating in its beauty and organically complemented her everyday and festive clothes. If a man can admire women's clasps, belt linings and rings, then researchers of women's jewelry can be surprised by its colorfulness, amazing diversity, richness and sophistication and artistic imagination: items include bibs, shoulder pads, neck clasps, shoulder pads, bone pendants (*sulpy*) – traditional jewelry and pendants for clothes, necklaces, beads, rings, bracelets, etc. Women decorated their bibs not only with silver coins, but also with corals, multicolored glasses, beads, semiprecious stones like carnelian, agate, amber, turquoise; cowry seashells, mother-of-pearl plates; earrings, rings, bracelets. Bashkir women liked silver jewelry. Ethnographers explain the preference of Bashkirs for these materials not only because of their artistic value, decorativeness and sophistication, but also because, according to popular belief, they possessed protective, curative, beneficial and magical powers, so they were traditionally used as amulets and talismans symbolizing fertility and bringing happiness, good luck and serenity. Bashkir women's jewelry covered those parts of the body or slits in clothing that, according to popular beliefs might allow possible negative influences from the outside (head, back, chest, wrists) to penetrate the body and soul, thus protecting them from evil spirits; it also acted as a kind of barrier from the evil eye and the overly intrusive looks of strangers. Accordingly, the edges of the sleeves and hemlines, collars, cutouts and fasteners of women's dresses were also complemented with jewelry. Women's jewelry had its own specific purpose, with specific cultural meanings and gave information about the age, social status and property status of its mistress;

it performed a kind of iconic function and demonstrated her aesthetic preferences, artistic and creative capabilities, because most jewelry, in particular necklaces and bracelets were made of coral and colored glass fashioned by female artisans who also taught their art to young people.

The most colorful female decoration for Bashkir women in the past, and in demand today, are bibs (*tushelderek, selter, hackal, cookrackse, yaga*), which in different local groups were combined with shoulder pads. Numerous silver coins, pendants, cowry shells, beads, mother-of-pearl and carnelian plates, coral mesh, which ended with a fringe, etc. were sewn onto a thick fabric base or thin felt. Bibs were massive and colorful, and were worn mainly by married and adult women. The decoration covered the chest, often falling to below the waist, and was held in place by a belt and straps; it was a very expensive attribute of female beauty: at the end of the 19th century, the cost of richly embroidered silver and coral bibs was equivalent to the price of a cow or a good horse. In May 1942, in response to the appeal of the Supreme Mufti Gabdrakhman Rasulev, Bashkir women, without regret, handed over their silver breastplates, the heaviest of which weighed 3-4 kg., to the fund for the creation of a national cavalry division and the construction of a tank column for the salvation of the Fatherland. Coins were never cleaned to a shine, the touch of antiquity was generated by time. They were silent witnesses of a past era, part of the history of an entire nation. This resonates with the traditional Japanese vision of beauty, and with the aesthetic principle of *yugen* [8].

Each geographically isolated group of Bashkirs had its own version of a female bib with its own name, and it differed from the others in shape, size, color scheme, composition, ratio of silver and coral, etc. So, the bib of the *yaga* (Figure 1) of the eastern Trans-Ural Bashkirs was less voluminous. Only a coral fringe, sewn sometimes in two or three tiers, descended below the waist. The upper part of the bib (about 1/3) in the shape of the neck was sewn with small coins, the upper row of coins was encircled with corals, denoting the "collar". D. P. Nikolsky called it a "necklace". Covering the neck, it seemed to be the main part of the decoration, since it gave the name to the whole bib (*yaga*). Coins were placed in three or four columns on the sides of the breastplate. The middle part of the fabric base was covered with a coral net; five to seven long pendants of large coins and plaques sewn on the braid were attached on top of it. The Bashkirs of the tribes of the Televs and Inzer-Katai people had a breastplate called *hackal* (Figure 2) and the coins on it occupied the central part, the rows numbering up to twelve. On top of the dense coral stitching in the upper part and along the edges of the breastplate were placed two coins grouped together. In the center of the decoration, among the coins, a place was left for a grid of multicolored beads. Both beaded and coral nets were completed with a fringe. A special feature of the Inzer and Uchalin jewelry of the *yaga* was a cut collar in the form of a semicircle of fabric encircling the neck, surrounded by corals [9]. The bibs of the northeastern women of *moyansa* (Figure 3) were entirely embroidered with coins, resembling fish scales. In north-western Bashkiria, women did not wear massive bibs, they had a kind of bib with ties, *hasite* (Figure 4), on the fabric base of which large coins, silver plaques, beads and occasionally corals were also sewn. It was wide, covered the chest and according to traditional beliefs, protected the wearer from the evil eye and evil spirits: it was tied from the left shoulder under the right arm and leather bags with prayers, spells, sayings from the Koran were often hidden among the decorative stripes and plates, emphasizing not only the aesthetic significance, but also the special magical power of the *hasite*. They also wore beads made of semiprecious stones and colored glass, the southeastern Bashkir women preferring coral necklaces – from the number of coral threads it was possible to judge the status and wealth of a woman.



Figure 1. Bib (yaga).



Figure 2. Bib (hackal).



Figure 3. Bib (moyansa).



Figure 4. Bib with ties (hasite)

In the wardrobe of the Bashkir women there were festive and everyday neck clasps (Figure 5), “collars” made of jewelry medallions and coins – they were often wide, with decorative clasps and covered the chest, as required by established canons. Made of openwork, often encrusted with semiprecious stones, they were extremely colorful, and today their modernized versions are particularly popular with Bashkir women.

A female headdress *kashmau* (Figure 6) can also be considered an ornament. They were available only in wealthy Bashkir families of the south. Corals played a leading role in its design which were combined with silver stripes. Small circles of coral, then large coins were sewn on the headdress around the hole. The main part of the cap was covered with corals attached with one end at the edge, the other at the opening of the headdress. In addition to the long pendants of *sulpy*, *kashmau sugy*, there was a forehead *sugy* pendant descending to the forehead. Long chains with jewelry medallions hung from the massive chin buckle of the *kaptyrma* on the chest. Between the headdress and the back stripe there was a triangular or round plaque, which was not only an occipital decoration, but also a talisman. At the beginning of the twentieth century in the south of Bashkiria, middle-aged women wore a *kashmau* on a headscarf, while elderly women wore a *kashmau* on a towel-like *tacktar* [9].



Figure 5.
Clasp jewelry.



Figure 6.
A headscarf (*kashmau*).



Figure 7.
A headscarf (*kalyapush*).

In the eastern Trans-Urals, women wore a different headdress (Figure 7), which consisted of a rounded cap towering over their heads and a cloth attached to it, covering not only the back of the head and ears, but also the upper part of the back. The crown was 15 cm high and covered with scaly coins, the bottom was covered with concentric rows of corals; at the front there was a mesh falling over the eyes. The upper part of the cloth was covered with rows of coins, and below them the groups of coins were framed with corals; the composition ended with a net of corals and a fringe. On the back of the head, a large plaque with inserts of carnelian and turquoise stood out among the coins. Both headdresses were worn by married women. Girls went bare-headed before getting married [9]. Favorite pieces of jewelry included earpieces and pendants, in particular, special feminine ornaments – *elkelek* for the back of the head (Figure 8), on the fabric or leather base of which coins, beads, and corals were also sewn in rows. They were of different shapes depending on the location of the Bashkirs. A description of such jewelry is given in an article by the Italian researcher S. Sommer, who at the end of the 19th century lived in the village of Tashbulatovo (the territory of the modern Abzelilovsky district of Bashkortostan) [9]. Adult women wove colorful braids with coins or paired *sulpy* (Figure 9) pendants into their braids. Silver pendants were a favorite decoration: if Bashkirs from the north-western and central regions used them mainly as oblique attributes, then Chelyabinsk and Kurgan Bashkirs sewed them on festive dresses, bibs and hats,

and modern women often used their stylized versions as an independent decoration. Beveled pendants made of light silver, less often of other metals, were of different length and composition, and consisted of several plates fastened with rings or chains; they were sometimes decorated with Arabic script and floral ornaments, supplemented with stone and colored glass inserts which, when walking, made a charming, clear, light ringing sound, scaring away evil spirits, as their wearer usually believed.



Figure 8. Backhead jewelry (*elkelek*).



Figure 9. Silver pendants (*sulpy*).

Hand jewelry (*belezek*) was also common. Its width varied from 1.5 cm to 5 cm. and included bracelets and rings, which, according to belief, brought happiness and health. As a rule, Bashkir women wore identical, paired bracelets with rounded, unclosed ends on both wrists, into which the master-jewelers inserted stones or applied stylized floral patterns or Arabic script, and rings with carnelian or turquoise (Figure 10). Wealthy Bashkir women wore rings (*yezek*) with carnelian or turquoise on their middle fingers (Figure 11), girls and elderly women wore simple rings (*baldak*) on different fingers. Girls and young women liked to wear rings with dangling charms, such as coins (Figure 12), which, as their wearers believed, had cleansing and protective powers.



Figure 10. Hand jewelry (*belezek*).



Figure 11. Rings with carnelian (*ahax yezek*).



Figure 12. Rings with coins (*baldak*).

In the past, earrings worn as jewelry were not very common due to objective reasons. The opinion of S.N. Shitova is valid in that “head coverings and shawls – head-dresses of married women, which carefully covered their hair and neck – did not encourage the wearing of ear jewelry. In addition, many hats, both women’s and girls’, had pendants near the ears that excluded the wearing of earrings” [9]. As S. I. Rudenko emphasized in his observations, “few Bashkir women wore earrings (*alka*) in their ears, especially in the southeastern half of the country” [10]. Nevertheless, communication in a single socio-cultural space with other neighboring peoples gradually introduced the Bashkir woman to this popular object of beauty: small earrings in the shape of a ring or a half-moon earring came into use mainly in the north-west. South-eastern Bashkir women wore long earrings with pendants made of coins.

A complete set of jewelry, of course, was massive and heavy; nevertheless, a Bashkir woman in the past wore it daily, both on holidays and on weekdays, never taking it off, even when doing household chores, or milking cows and mares. A Bashkir woman, who was a child of nature and was brought up in the pristine natural beauty of her surroundings, was endowed with a special aestheticism and listened to the call of her ancestors and pagan gods, which Islam was unable to displace from people’s life, and saw in her jewelry not only an organic continuation of her own “I” and an addition to her beauty, but also a force that was able to protect her from invisible dark forces and evil spirits, which inhabited the world around her.

Unfortunately, by the beginning of the 20th century, after adopting the decree of the tsarist government on the closure of workshops and forges in the 18th century, after numerous popular uprisings in the region, Bashkir jewelry stopped its original production. Despite this however, jewelry continued to be kept in families for centuries, from generation to generation, and women passed their jewelry on to their children, as a sacred relic, much of which has ended up in the collections of numerous foreign and Russian museums, including museums in Bashkortostan and other Russian regions where the Bashkirs historically lived (Chelyabinsk, Kurgan, Orenburg, Saratov, Samara region, Perm region).

4.3. National decorations in Bashkir folklore

Folklore, as is known, reflects the life, ways, history and culture of the people, therefore, along with other objects of material culture (clothing, housing, household utensils, etc.), women’s national ornaments are also included. These characteristics are also found in the mythopoetic and fairy-tale creativity of the Bashkirs, in which aesthetically sublime and morally chaste images of women are drawn. So, even in the archaic epic (“Ural-Batyr”, “Ak buzat”), there is an example indicating that women’s jewelry played an important role in society from a very early time:

<i>Ынйы мән бизәлгән,</i>	Decorated with pearls
<i>Ебәк мән уранған</i>	And wrapped in silks
<i>Бер һылыу кыҙы күргән</i> [11].	I saw a beautiful girl [12].

In that era, apparently, pearls were a popular stone in women’s jewelry, which is confirmed in the following passage: “Энйе тағыр кемем юк” [11] (I don’t have a favorite to give pearls to) says the hero.

A maiden's braids (*Humay*) were also decorated with a ribbon:

Кәйтәндәр мән бизәлгән Her braids are braided with a ribbon.
Сәс толомо һалынған. [11].

In the epic “Zayatulyak and Hyuhylu”, the heroine also has hair ornaments, with which she tries to buy her freedom, after being caught by a Zayatulyak hunter:

Бына һиңә бүлөгем: Here are my gifts for you
Алтын тарақ, алтын сәсмәү, – Golden comb, golden braid-
Уны ла һиңә бирәмән [11]. I am giving them to you [12].

And in another version of the epic, she offers the hunter a ring for her freedom:

Кулымдағы көмөш йөзөк A silver ring on my finger
Бына һиңә бүлөгем! [11]. My gift to you! [12].

The heroine of the epic “Akhak-kula” “*селтәр-кашмау кейгән*” appeared before the guest in a bib and headdress decorated with coins and beads [11].

In the following epic work, the heroine Maktymkhylyu gives the hero her ring as a sign of consent to be his wife:

–*Бына, егет, был бүлөк –* – Here is this gift
Күрешөүзең билгәһе” [11]. As a sign of our meeting, I give” [12].

Girls were also given jewelry as gifts, judging by the text of the epic “*Kongur Bug*”:

Кызларыңдың һәр беренә “Give rings and the embroidered forehead
һарауыс менән йөзөк бир!” [11]. headdresses to each daughter” [12]

The decoration on the hair of the heroine of the epic “Alpamysha” is also mentioned: “*Barsynhylyou, goes to the middle of the square, her hair was braided in two braids, and the ends of the braids were decorated with pearls gathered on a silk thread*” [13].

Less often mentioned in the Bashkir epic is the *kashmau* (female headdress decorated with silver coins and corals): “*Буранбикә әсәймә көмөш кашмау сығарып бирзе*” [13] (Buranbike presented a silver headdress (*kashmau*)).

It is the same in fairy tales: you will dress Kashmau with coins, in a silk dress/As a khan's daughter you will appear (“*Тәңкә, кашмау тағырһың, Ебәк күлдәк кейерһең/ Хан кызылай йөрөрһең*”) [14]. In Bashkir fairy tales, women's jewelry is most often a ring (*yezek*): whistle through the ring and a genie will appear in front of you, who will fulfill any wish (“*Йөзөк аша әсе итеп һызғырт, шуған һинең каршыңа ен-шайтан килеп баһыр, һин нәмә кәрәк булһа, шуны һорарһың*”) [15]. In another fairy tale: to make a girl fall in love with you, put on her middle finger the ring that my sister gave you (“*Кыз һине яратһын өсән һеңлем биргән балдақты уның урта бармағына кейзәр*”) [15]. In these tales, the ring performs the function of assisting the hero in his task. The girl gives her ring to her boyfriend, who represents her savior. The khan sets difficult tasks, so the suitor can prove he is worthy of his daughter's hand, such as look-

ing for a hidden or lost ring, shooting a bow and arrow to get the ring or remove a ring from a princess's finger, or less often a golden crest (*алтын тарак*), a silver comb (*көмөш тарак*), some precious jewelry (*химмәтле бизәнәү әйбәрзәрә*) [16]. Women's jewelry is also mentioned in Bashkir folk songs. According to the observations of A. M. Khakimyanova, they are earrings (*alka*), bracelets (*belezek*) and rings (*yezek*), which are usually lovers' gifts and symbolize their love [17].

Proverbs and sayings also reflect the moral and aesthetic requirements for a woman as the keeper of the hearth, the source of the spiritual principle, the embodiment of beauty and harmony [18]. "A bad husband will blaspheme the wife he chose for himself," says a folk proverb. Men took care of their women and made sure that they always looked elegant, and master jewelers made beautiful jewelry in accordance with the wishes of the women and traditional canons.

5. Conclusion

Currently, traditional Bashkir jewelry and, above all, bibs, neck clasps, bracelets and earrings in various stylized versions that preserve the authenticity of ancient products, their meanings and ideological motives, are experiencing a "rebirth", becoming popular elements in the wardrobe of both adult and younger women, returning not only to everyday life and festive culture, but also in the sphere of official communication, complementing and decorating the modern suit of a business woman. Young women, in particular, are happy to use these ornaments. Many famous designers take a great deal of care



Figure 13. Neck clasp-jewelry, bracelets and earrings (*alka*) in various stylized versions.

over them in their collections. These accessories, moreover, look great with outerwear and jackets of different types (Figure 13). In Bashkortostan, professional jewelers work on the manufacture of national jewelry, which is in great demand, and numerous creative workshops in cities and rural areas are reviving the technique of making jewelry and are introducing those who are interested to the craft; master jewelers conduct master classes, organize popular exhibitions and sales of their works. There are antique jewelry pieces in museum collections. Colorful photo albums convey the color scheme in the images of jewelry. Adult craftswomen protect the traditions of jewelry-making and transfer their experience, knowledge and skills to young masters, and there are many other positive factors that work to generate interest in this topic and allow us to preserve the spirit of the Bashkirs in modern products as much as possible. Modern masters practice various ways of stylizing bibs, neck clasps and removable collars, actively introducing dresses and T-shirts with their printed forms



Figure 14. Stylized bibs.

into the environment of the young (Figure 14) repeating the traditional shape and color scheme of these ornaments. They simultaneously update this discourse in the studies of ethnographers and art historians and set new trends in modern fashion with their followers, regardless of their social status and age.

Today it is obvious that the traditional jewelry of Bashkir women, as an inseparable part of the cultural heritage of a people

with a centuries-old history, continues to live a new life, inspired by the individual's search for their identity and national-spiritual roots, stemming from an intensifying ethnic consciousness. Traditional national jewelry brings new aesthetic and artistic canons, ethical and philosophical ideas and cultural and ideological content, and retains its deep semantic archetype in modernity, proving to the globalizing world that as a phenomenon of ethno- and socio-culture, this phenomenon today is not an object of ethnographic admiration and ethnic nostalgia, but a real force which is reviving the national spirit in individuals. The national jewelry of Bashkir women in their modern dimension is, first of all, in the touch of a woman, the keeper of cultural traditions, their origins and their own history. This is the wish of the people in today's global world, in a vast faceless space to save their unique ethno-cultural niche and cultural code, objectified in the language of national jewelry.

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Summary

In Bashkir studies, women's national jewelry has been considered in the works of several researchers. However, analysis of the scientific literature and specialized sources has shown a lack of scientific research and publications on the role of national women's jewelry in the life of modern people. A review of the available information about women's jewelry can serve as a basis for further in-depth research in this area. The purpose of this article is to introduce readers to Bashkir women's jewelry, its philosophy and spiritual meaning, to emphasize its role and place in modern life. Familiarizing the reader with the aesthetic and artistic traditions of Bashkir people makes this study relevant for the present and fills a gap in the research of women's jewelry as elements of Bashkir material culture and its reflection in the folklore of the people. Based on folklore and ethnographic materials related to women's clothing, jewelry, taken from published and unpublished field notes of the authors, this article aims to show the rich history of Bashkir women's jewelry from ancient times to the present day and determine its place in modern Bashkir culture. The analytical approach used for this study revealed the frequent mention of national ornaments in folklore, for example, in Bashkir fairy tales, songs and epics, emphasizing their aesthetic and social functions. Examples taken from various genres of Bashkir folklore illustrate the authors' observations about the spiritual meanings and aesthetic value of women's jewelry in the life of a Bashkir woman, and which have not lost their significance for contemporaries.

Riassunto

I gioielli tradizionali nazionali delle donne Bashkir sono stati oggetto di studio da parte di diversi ricercatori. Tuttavia, l'analisi della letteratura scientifica e delle fonti specializzate ha mostrato una carenza di ricerca scientifica e pubblicazioni sul ruolo dei gioielli femminili nazionali nella vita moderna. Una revisione delle informazioni disponibili sui gioielli da donna può servire come base per ulteriori ricerche più approfondite in questo settore. Lo scopo di questo articolo è presentare ai lettori i gioielli delle donne Bashkir, la loro filosofia e il significato spirituale, per enfatizzare il loro ruolo e il loro posto nella vita moderna. Familiarizzare il lettore con le tradizioni estetiche e artistiche del popolo Bashkir rende questo studio rilevante e colma una lacuna nella ricerca dei gioielli femminili come elementi della cultura materiale Bashkir e il suo riflesso nel folklore del popolo. Questo articolo, basato su ricerche degli autori su materiali folcloristici ed etnografici relativi all'abbigliamento femminile e ai gioielli, pubblicate e inedite, si propone di mostrare la ricca storia dei gioielli femminili Bashkir dai tempi antichi ai giorni nostri e determinarne il posto nella moderna cultura Bashkir. L'approccio analitico utilizzato per

questo studio ha rivelato la frequente menzione di ornamenti nazionali nel folklore, ad esempio nelle fiabe, nelle canzoni e nei poemi epici Bashkir, sottolineando le loro funzioni estetiche e sociali. Esempi tratti da vari generi del folklore Bashkir illustrano le osservazioni degli autori sui significati spirituali e sul valore estetico dei gioielli femminili nella vita di una donna Bashkir, ancora vivi per i contemporanei.