

**ETHNOGRAPHIC FEATURES OF MEN'S CLOTHING IN THE SOUTH
CAUCASUS (LATE 19TH – EARLY 20TH CENTURIES, BASED ON
FIGUREGRAPHIC AND ARCHIVAL MATERIALS)**

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Abstract

This research text examines the ethnographic characteristics of the men's clothing complex of the South Caucasus from the late 19th to early 20th centuries. It pays particular attention to the national costumes of Azerbaijan, Armenia, and Georgia. The research aims to determine the practical and symbolic significance of clothing in economic, cultural, and social contexts. The study analyzed the expression of important components of men's clothing in the Azerbaijani region, such as trousers and **chukha**, as well as belt and dagger-type decorative items as a sign of social status and identity. The men's clothing traditions of the Georgian region reflect the specific characteristics of the region with elements such as the **chukha** and the **Circassian coat**. Armenia's traditional **taraz**, noted for its vibrant colors and design, illustrates the cultural particularities of the area. The aim of the study is to identify the ethnographic aspects of men's national costumes in the South Caucasus in the late 19th and early 20th centuries, and to explain the role of these costumes in the social hierarchy and their significance in the cultural context.

Keywords: South Caucasus, men`s clothing, Azerbaijani national clothing, Georgian clothing, chokha, arkhaliq, cherkezka, Armenian clothes.

1. INTRODUCTION

Clothing, which constitutes a special part of material culture, is of particular importance in terms of studying the historical evolution of the South Caucasus region, the socio - cultural values of society, its economic life, and its national identity. The late 19th and early 20th centuries were a period of dramatic changes in the socio - economic and political life of society. This phase reflects a period in which traditional clothing played a special role, both in daily life and in demonstrating a person's social position within society. This period is also distinguished by the greater proliferation of archival materials and figuregraphs, which allows for the accurate restoration of the true appearance, important aspects, and regional differences of men's clothing.

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The main sources of the research are archival figuregraphs and the works of artist - figuregraphers. During the study of the topic, K.P. Beggrov (Teymur Bunyadov-National Costumes of the Peoples of the Caucasus in the Work of the Artist-Lithographer K.P. Beggrov, 2014), Dmitry Yermakov (Azerbaijan in the Figuregraphs of Dmitry Yermakov, 2020), Grigory Gagarin,

Aleksandre Roinashvili (<https://georgiafigurephiles.wordpress.com/2013/02/03/figuregraphs-by-alexanderroinashvili1849-1898/>) and many other artists, lithographers, ethnographers have created extremely important visual materials for future generations by reflecting various examples of the national costumes of the South Caucasus, their important aspects such as shape, color, and decoration.

The archival materials and paintings of artists and figuregraphers used during the research prove that different types of national men's clothing of the South Caucasus region were depicted in detail by the artists mentioned above. The works of figuregraphers such as K.P. Begrov, Grigory Gagarin, and D. Yermakov, as well as lithographer Aleksandre Roinashvili, provide important information about the shape, material, and ornaments of these garments.

It should be noted that the aforementioned archival figures are only visual in nature and do not provide information about the function, social context, and meaning of the clothing. The research conducted compares these figuregraphs with other academic sources and studies, providing information about the construction, usage, meaning, and cultural functions of national men's clothing. Overall, this study not only presents a visual representation of the clothing, but also reveals their ethnographic characteristics.

2. History of Azerbaijani clothing

Not only natural and geographical conditions, but also the morality, worldview, psychological, ideological, spiritual and cultural life of our people played an important role in the formation of Azerbaijani clothing customs.

We can obtain information about the early periods of Azerbaijani clothing customs from rock paintings, archaeological excavations, and other sources. Through these sources, we can learn that the clothing of the first people to live in Azerbaijan was made of natural materials, such as leaves, animal skins, etc. These garments mainly included “**burunjak**” (a traditional cloak), “**geyma**” (a type of outer garment), “**sarig**” (turban), and “**ortma**” (a covering cloth). “In the Paleolithic and Mesolithic periods, when the art of weaving had not yet emerged, the main clothing of primitive people was leather **burunjaks**.”(Valiyev. 2010, p. 89).

With the Neolithic Revolution, which took place during the Neolithic period, covering the 6th - 4th millennia BC, ancient people first became acquainted with weaving habits, and in subsequent

historical periods - from the end of the Neolithic period to the beginning of the Eneolithic period - woven clothing dominated people's clothing, and as a result, clothing habits derived from nature decreased in people's lives, and production habits took shape (Valiyev. 2010, p. 89).

Research on clothing proves that the main materials used by the Azerbaijani population in the 1st millennium BC to make clothes were wool, leather, and felt.

The formation of national costumes took on a more pronounced character during the Middle Ages. During this period, linen and cotton were used in the manufacture of clothing, along with wool and leather (Valiyev. 2010, p 90)

The epic of Dede Gorgud is one of the important sources that provides us with information about Azerbaijani clothing from the early medieval period (Maharramova. 2007, p. 40). "Here, it becomes clear that the men's and women's clothing includes **kamlak** (shirt), **shalvar** ("mahmudi shalvar", "al makhmuru shalvar"), **jubba** ("sable jubba"), **chukha** (ordinary and nine-ply chukha), **kaftan** (long and short-sleeved, open-collared, white and red fabric type of outerwear), **kurshak** ("fine linen cloth with gold"), **kurk** and **yapinjy** ("butterfly"); as well as the headdresses of the khans, the beys' headscarf (chalma, dolbend), **börk** (felt börk), hat, **niqab**, **veil**, **yashmak** and **çembar** (dinge); and the types of footwear include **basmak**, **edik** (long-necked men's shoes resembling boots), **sogman** (shoes with a neck up to the ankle) and **sarmuz** (women's shoes) that dominate the clothing fund of the people." (Valiyev. 2010, p. 91).

From the 14th-15th centuries, significant changes were noticeable in the clothing style of the Azerbaijani population. The clothing of this period is characterized by everyday and ceremonial clothing. Thus, everyday clothes were worn on ordinary days, and ceremonial clothes were worn on ceremonial days (weddings, mourning, festivities, etc.). Usually, wedding, festive, and holiday clothing differed from other clothing due to its color and decoration. Mourning clothes were darker and older than wedding clothes (Abdullayev. 1978, p. 72; Valiyev. 2010, p. 93).

From the end of the 16th century to the 18th century, clothing made of wool, silk, linen, and cotton predominated among Azerbaijani clothing. We can see in a number of love epics that women's clothing such as "**çepkan**" (traditional fitted jacket or outer garment), "**kelagayı**" (traditional silk headscarf), "**çhargat**" (traditional belt or sash worn around the waist), "**ruband**" (decorative accessory or scarf), "**kulah**" (traditional conical or cylindrical hat), etc., made from these materials exist. Often, young people wore light-colored clothes, while older people wore darker ones (Valiyev. 2010, p. 94).

2.1. Ethnographic features of men's clothing in Azerbaijan in the late 19th and early 20th centuries

Azerbaijani men's clothing had a more pan-Caucasian character due to the style of its production. In the late 19th and early 20th centuries, traditional men's clothing in Azerbaijan was divided into two types: underwear and outerwear. Men's underwear includes “**can koyneyi**” (the traditional inner shirt) and “**dizlik**” (knee covering garment); their outerwear includes shirts, “**nifeli shalvar**” (traditional pleated trousers), “**yapinjy**” (traditional woolen shepherd’s cloak), “**arkhalig**” (traditional fitted outer garment worn over a shirt), “**chokha**” (traditional Caucasian coat with cartridge holders), “**kurk**” (fur coat); headwear included hats, “**tesek**” (small cup); and their jewelry includes daggers, **toggas**, etc (Valiyev. 2010, p. 119).

“**Can koyneyi**” (undershirt) was long-sleeved, tunic-shaped, and cut off about an inch below the waist. Collars and shoulder pads were added to the collar and back of the undershirt (Abdullayev. 1978, p. 72).

Older men's undershirts were made without cuffs. For younger men, it was the opposite. A piece of cloth called a “**khishdek**” (traditional shoulder covering) was added to the underarm area of the shirt. This piece was cut into a rhombus shape and placed under the armhole of the shirt. In most cases, up to three meters of fabric was used for a undershirt (Aliyev. 2019, p. 106; Valiyev. 2010, p. 120).

“**Dizlik**” - was a men's waist garment. 4-6 meters of fabric were used for its construction. “**Dizlik (tuman)**” consisted of four parts. The “**tuman agi**” was being attached in the middle of the “**tuman**”. The front of men's clothing like this was unbroken and was called the “**Muslim Tuman.**” (Maharramova. 2007, p 47; Abdullayev. 1978, p 73).

From the 1930s, slits began to be made in the front of men's “**tumans**”. Azerbaijanis in Daralayaz called these “**tumans**” “**Armenian tumans.**” (Abdullayev. 1978, p. 73).

The fabric from which the upper shirt was made often differed depending on people's social status. Depending on the man's social status, this shirt was made from velvet, linen, mahood, cashmere, satin, etc. fabrics. A shirt consisted of a back, neck, collar, sleeves, armpits, wrists, and pockets. The collar of the upper shirt was fastened with a button (Aliyev. 2019, p. 107; Maharramova. 2007, p. 47).

According to the sewn style of the “**nifeli shalvar**” resembles a tuman. The difference between the trousers and the “**tuman**” was that the trousers had long and wide legs. These trousers were also popularly called “**musurmanu trousers**”. The way the trouser hem was worn varied depending on the man's social status and profession. For example: farmers and herders would tuck the hem of their pants into their socks. Tailors, blacksmiths, carpenters, coppersmiths, clergy, and the intelligentsia would keep their hem of trousers open. Usually, wealthy young men wore green trousers. Members of the nobility

on horseback wore long-necked boots and tucked the legs of their trousers inside the boots (Valiyev. 2010, p. 121).

One of the types of men's clothing used by nomadic pastoralists is the **“yapinjy”**. **“Yapinjy”** was also used by the indigenous population as a blanket or mattress to protect against cold weather, rain, snow, and wind. There were three types of **“yapinjy”**; **“gabardini”** - popularly called hairless **“yapinjy”**, usually was worn by **serkar** and **kelladars**; **“qarti”** - popularly called shepherd's **“yapinjy”** and was worn by shepherds; **“knyazi”** - among the popularly, it was called a fringed **“yapinjy”** and mostly was worn by **mülkedar** (layer) and the **qolçomaq** (sleeve layer). In the Shahbuz and Ordubad regions, it was called **“eshme yapinjy”**, in the Mughan region it was called **“burunme”**, and in some regions it was called **“kepenek”**. The piece of the **“yapinjy”** was prepared by the weavers (Aliyev. 2019, p 112).

One of the traditional men's clothing of Azerbaijanis is the **“arkhalig”**. There were two types of **“arkhalig”** - with a front part (overlapping) and without a front part. The chest collar of a front-backed **“arkhalig”** had two rows of buttons placed vertically, while the without front part **“arkhalig”** had one row of buttons placed horizontally. The **“arkhalig”** would have long sleeves, lined interior, and a pleated hem. “The following forms of **“arkhalig”** were used among the population of the zone: 1. Single-breasted arkhalig, pleated hem, open-chested; 2. Single-breasted arkhalig, with a paneled skirt and collar ; 3. Double-breasted arkhalig, with a paneled skirt and collar.” (Abdullayev. 1978, p. 76; Valiyev. 2010, p. 124).

The elderly wore dark-colored **“arkhalig”**, while the young wore light-colored **“arkhalig”**. As a result of the research conducted, it was learned that the **“arkhalig”** was made from chet, mahud, etc. fabrics by professional tailors in Tbilisi (Aliyev. 2019, p. 109).

Another national men's clothing of Azerbaijan was the **“chukha”**. The **“chukha”** was usually worn over **“arkhalig”** and consisted of a body, sleeves, and a skirt. The body of the **“chukha”** was lined, with full sleeves, and was made below the knee. According to the form of preparation, researchers divide **“chukha”** into three types - pleated, panelled, and panelled pleated. The panelled and corrugated-panelled types of **“chukha”** were most commonly used among the Azerbaijani population. The elderly wore dark-colored **chukhas**, while the young wore light-colored ones. Although the **chukha** was usually woven in a factory, it was also made from a material called a **“qılıcı”** and a **“Lezgi shali”** in the ground cell. There were several types of **“chukha”**. These were the **“vezneli”**, i.e. **“Circassian chukha”**, the pleated or panelled **chukha** (Valiyev. 2010, p. 125; Aliyev. 2019, p. 110).

The **“vezneli chukha”** was radically different from other types of **chukha**. Wealthy men wore the **vezneli chukha** during holidays. This was their holiday attire. “In general, familiarity with literature and ethnographic materials shows that, if minor local differences are not taken into account, the **chukha**

had a Pan-Turkic and Pan-Caucasian character, whether in the way it was cut, in the style of clothing, or in the shades of color.” (Aliyev. 2019, p. 110).

One of the types of men's outerwear is “**kurk**” (fur). Two types of seasonal fur were used - shepherd's and **kaval** fur. Shepherd's fur was handmade by the people themselves. This fur was mostly used by people living in mountainous and foothill areas, as well as shepherds who lived in the summer and winter pastures. **Kaval** fur was sewn by special tailors. This fur was worn by the wealthy class of the population (Aliyev. 2019, p. 110).

Research shows that in the formation of Azerbaijani national men's clothing in the 19th-20th centuries, traditional features were preserved, but at the same time, some innovations emerged against the backdrop of social changes. For example, outerwear underwent certain changes in terms of decoration, and expensive fabrics such as satin, mahud, etc. were used.

3. Ethnographic features of Georgian men's clothing

Georgian national costumes have a pan-Caucasian character. Nevertheless, Georgian traditional clothing is distinguished by its unique decorations, sewing, cut, and appearance.

Traditional Georgian clothing is distinguished by the predominance of black and white colors. Depending on their financial status, clothes were made of satin, velvet, linen, or silk.

Like all Caucasian peoples, Georgian men were warriors, farmers, and herders. The national Georgian men's costume is distinguished by its strict appearance. Since ancient times, Georgian men's clothing should be comfortable and protect them from all kinds of dangers. Georgian men's clothing consisted of a shoulder, waist, and open upper garment. Shoulder garments included shirts, fur coats, and **caftans**; waist garments included trousers and **tumans**; and outerwear included “**kulaca**” (coat), “**besmet**”, and other garments. The Georgian man's undergarment included a “**perangi**” (**can koyneyi**) and a “**arkhalig.**” (https://xn--90aceea2bghkbmep4j.xn--plai/etnotovary/natsionalnyekostyummy/index.php?SECTION_ID=&ELEMENT_ID=7953 , n.d.).

The most famous Georgian costumes are the “**Circassian**” and “**chukha**”. Usually, the “**Circassian**” was worn over either a shirt or a “**caftan**”. It was considered impolite to go out into public without wearing one's “**Circassian**”. This clothing was made of fabric of various colors (blue, gray, linen, black). The chest of this garment had **gazys** (cartridge holder) that held between 9 and 15 cartridges (https://xn--90aceea2bghkbmep4j.xn--plai/etnotovary/natsionalnyekostyummy/index.php?SECTION_ID=&ELEMENT_ID=7953 , n.d.).

Traditional Georgian clothing differs depending on the region.

3.1. Khevsurian national men's clothing

Since the mountainous regions of Georgia are characterized by harsh weather conditions, thick and strong wool was used to make clothing here. “Traditional Khevsurian men's clothing includes a shirt, a **chukha**, *mugha* - *sarishalvar*, leather, *kulaj*, and fur”. (N. Dolidze, M. Datuashvili, et al., 2017, p. 153).

3.2. Traditional men's clothing of Abkhazia:

Abkhazian national costumes have an important place among Georgian national costumes due to their unique features, colors, patterns, and construction. The lower and upper social classes of the Abkhaz population are distinguished from each other by their clothing. These differences were mostly determined by the color, material, and decoration of the clothing. Members of the upper social class wore **Akhallukhi** and **Circassian chukas**, mainly made of silk and cotton (N. Dolidze, M. Datuashvili, et al., 2017, p. 231).

3.3. Racha and Lechkhumi national men's costumes

Although the national costumes of Racha and Leckhum differ in some features, they are approximately identical. The **Chocha** and **Akhalukh** are the main elements that make up the national costume of Racha men. Racha men wore leather coats during the winter season, which were also made of sheep wool (N. Dolidze, M. Datuashvili, et al., 2017, p. 180).

The basis of the national costumes of the Lechkhumi men was the **chocha** and **akhalukh**. “The **akhalukhi** was short and they wore a sleeveless shirt made of linen called “**kantari**” inside.” (N. Dolidze, M. Datuashvili, et al., 2017, p. 180).

3.4. Guria national men's clothing

“The traditional clothing of a Gurian man is a **chakura** and includes a short **chocha- kvertua**, a short **akhalukhi - zupuna**, a shirt, trousers, the same **chakura**, and a belt. The short, waistlength **chocha** was made of wool and khaoyan silk fabric. The main colors were black, light white, dark red and blue.” (N. Dolidze, M. Datuashvili, et al., 2017, p. 212). From this information, it is clear that Georgian traditional men's clothing differs significantly depending on the region, and each region has its own specific features. The decorations and the matching of fabric in Georgian men's national costumes reflect their social status and the lifestyle specific to the region.

4. Ethnographic features of Armenian men's clothing

The Armenian national costume is called “**taraz**”. The national Armenian costume is multicolored. The **Armenian taraz** is usually red, blue, green, white, and orange. The red color here represents martyrdom, the blue color represents divine justice, the green color represents certainty, the white color represents purity, and the orange color represents thoughtfulness. Armenian men's traditional clothing is simpler in terms of color than women's traditional clothing. Armenian national costumes differed from one another depending on age and youth, social and even professional background. It was precisely because

of these features that it was possible to know at first glance what social class the owner of the clothing belonged to. Men's traditional clothing consisted of lower (trousers, trouser-like) and upper (shirt, **kurk**, and vest) parts. “The basis of traditional men's clothing was a colorful shirt made of silk or cotton, with a low collar and side buttons, as well as wide trousers made of dark wool or cotton.” (<https://www.advantour.com/rus/armenia/traditions/clothes.htm>).

There are two types of **Armenian taraz**- eastern and western;

The **arkhalig**, which Eastern Armenians wore over their shirts, was made of silk or cotton.

Over the **arkhalig**, they wore a “**chukhu**” in a style similar to the **Armenian Circassian**. During the cold winter months, fur were used. These fur were made from sheepskin. If they lived in a region where the winter was not severe, they would wear a sleeveless jacket instead of a fur. The most common headgear worn by Armenian men was a hat called a “**garakuf**.” (<https://www.armmuseum.ru/clothes>).

The trousers of Armenian men in the western region were usually made of colorful, striped fabric. The outer garment worn by men in this region was called an “**elak**”. An **elak** was a vest. Western Armenians wore the **elak** over a shirt. Over the **elak**, a short, waist-length jacket was worn, which was called a “**bachkon**.” (<https://www.armmuseum.ru/clothes>).

Based on this information, it can be stated that Armenian national clothing reflects both regional differences and social class differences. In Eastern Armenia, **arkhalig** and **chukha** are predominant, and fur are worn in winter. In Western Armenia, clothing is more ornate, and **elak** and **bachkon** are used.

5. Ornaments and accessories in men's clothing of the South Caucasus

Ornaments and accessories are one of the important elements that complete the clothing structure of both men and women of the peoples of the South Caucasus. Since ancient times, primitive people have used both products they obtained ready-made from nature and products they made themselves as decorative items. These ornaments used by primitive people were usually made of bone, stone, animal teeth, horns, and tattoos. As we know, primitive people believed in the forces of nature, totems, and the spirit world. Therefore, these accessories they used were used by them both as real decorative items and as an indicator of their religious beliefs. In other words, people of ancient times used jewelry not just for appearance, but also for protection from evil spirits, to indicate the tribe they belonged to, or to indicate their position within the tribe.

In the later stages of society's development, changes in people's social, cultural, and worldview, and especially the improvement of metalworking skills, pushed the religious use of decorative accessories into the background and brought their use as mere accessories to the forefront.

The main ornaments and accessories used by South Caucasian men are mainly waist ornaments, jewelry, etc.

a) Waist ornaments

Waist ornaments, which are an important part of both men's and women's clothing, mainly belts and burckles, vary in their use, appearance, local customs, and distribution area.

Azerbaijan;

According to popular belief, belts were not only decorative items, but also considered to have protective powers. It was believed that they protected people and brought good luck. In the past, belts were even given as gifts to officials and were celebrated with special ceremonies.

“In Azerbaijan, there were many varieties of men's and women's waist ornaments, such as

“skirted” (“**sallama**”), “wooden belt”, “**tekband**”, “**belbagi**”, “**saltoqqa**”, “**suvadax togga**”, “**chilik togga**”, “ribbed belt”, “Circassian”, “hook belt”, “gilded belt”, “chain belt”, “**duzme kemer**”, “**girvenke togga**”, “**changer** belt”, “bridge belt”, “coin belt”, etc.” (Valiyev. 2010, p. 149). Men's belts were made thinner than women's belts. The **togga** was the main part of the belt. The naming of belts was based on the decoration of the **toggas**. Belts were usually made of materials such as gold, silver, copper and bronze. (Efendi, Dunyamaliyeva. 1997, p. 59).

One of the main men's belts was considered the "Circassian" belt. Circassian belts were made of thin leather, and images of a ram and a horse standing facing each other, as well as various gold or silver details, were placed on them. (Efendi, Dunyamaliyeva. 1997, p. 60).

Georgia;

“Secular Georgian clothing was decorated with manual and mechanical embroidery, precious stones, beads, sequins, silver and basic metal ornaments, coins, buttons, applique work, and decorative woven stripes.” (G.Kvantidze. 2018, p. 13).

Belts were one of the important items that completed the national costume of Georgian men. “An indispensable decoration of clothes is a belt richly decorated with silver parts and with a dagger hanging on it”. (N.Dolidze, M.Datuashvili, I.Ugrekheldidze, I.Charkviani, K.Chirgadze, L.Lursmanashvili & G.Kvantidze. 2017, p 90). In addition to the dagger, a wallet, sword, matar slot, magazine, and various accessories were attached to the belt (N. Dolidze, M. Datuashvili, et al., 2017, p. 212).

Armenia;

Belts have been widely used in Armenian clothing since ancient times. As in other South Caucasian peoples, belts were not only decorative items, but also had different functions. “The belt was

one of the most respected gifts at an Armenian wedding. “Silver belts were first worn by the bride and groom on their wedding day and continued to be worn afterwards, as it was an indication of their transition to a new status.” (N.Vardanyan. 2024, p 137). In Armenian tradition, the belt symbolized strength and power. The belt worn by the bride and groom during a wedding was made of silver or fine woolen fabric. “The data recorded in the village of Khachik, Vayots Dzor region, is noteworthy: The groom's belt was made from the tail of a sacrificial animal slaughtered at the wedding. The long hairs of the slaughtered animal's tail were tied together to form a belt, dipped in blood, and tied to the groom's back, directly over his naked body.” (N. Vardanyan. 2024, p. 146).

b) Jewelry

The main jewelry used in the lives of the peoples of the South Caucasus in the 19th and early 20th centuries was a dagger, a ring, a dagger scabbard, a watch, a tobacco container, a seal, etc.

Apart from these practical items, men in that period almost did not use jewelry.

Azerbaijan;

“In 19th-20th century Azerbaijani jewelry, patterns specific to blacksmithing and molding, as well as products, were made in geometric, floral, zoomorphic, astral, and indefinite ornamental forms. These consisted of moon and star, sun, dove, butterfly, flower, dome, parsley, islimi leaves, wave, braid - curl, **gavaca** (pearl-like shape), broken line, etc.” (Maharramova. 2007, p. 52).

Jewelry also allowed people to distinguish their social status, age, etc. Thus, jewelry made of gold and precious stones was worn by members of the upper class, while jewelry made of copper, silver, and beads was worn by members of the lower class.

Azerbaijani men had a custom of keeping a dagger or small knife on their belt.

Georgia;

In Georgia in the 19th and 20th centuries, jewelry was mostly worn by women. This jewelry consisted of accessories such as necklaces, earrings, rings, etc. Jewelry of this period was mostly made using red coral and mahrabah.

The main decorative items of Georgian men's national costumes were belts, swords, and sword scabbards. “The tradition of wearing jewelry on clothes has survived among the Khevsurs, Mtiulets, Tushetis, and Khevis living in the mountains of Eastern Georgia, the Ingiloyis in the lowlands, and the Abkhazians and Svans from Western Georgia. "The Khivs, Tushetis, Svans, and Abkhazians mainly used metal jewelry to decorate their clothes. One of them is the silver **togga**.” (G.Kvantidze. 2018, p 19). These silver **toggas** were often covered with precious stones.

Armenia;

Jewelry was an integral part of the Armenian national costume - “**Taraz**”. The jewelry worn by the Armenian population had a special meaning. Thus, it was used in everyday rituals and even as an item believed to be magical. The jewelry a man wore also indicated his social status.

For example, if a man wore a gold belt, it would indicate wealth and property, and if he wore a silver belt, it would indicate masculinity (<https://www.armmuseum.ru/clothes>).

6. CONCLUSION

The national costumes of the peoples of the South Caucasus in the 19th and 20th centuries serve as an indicator of the national and spiritual spirit, way of thinking, and customs and traditions of these peoples. These costumes, which began to take shape in ancient times, have gone through a long development path and have been able to preserve the centuries-old customs and traditions of these peoples and keep them alive to this day.

Although the clothing of the peoples of the South Caucasus is similar to each other, each of them has its own specific characteristics. These characteristics are most evident in the colors, patterns, and style of clothing.

Especially in the outerwear complex - in garments such as **chukha**, **yapinjy**, **arkhalig**, as well as in the general structure of decorative items such as belts, swords, etc., the pan-Caucasian characteristic is clearly noticeable. At the same time, the clothing style of each nation has acquired specific functional and symbolic aspects.

During the 19th and 20th centuries, the Azerbaijani men's clothing complex further improved in accordance with the division of society into social groups, specialization, and customs. Clothing types such as **arkhalig**, **chukha**, fur, life jacket, **yapinjy**, etc. are not only used to meet daily needs, but also important ethnographic indicators that indicate a society's lifestyle, the process of adapting to the season, and its social prestige.

Within the relevant historical context, the regional differentiation of Georgian clothing - the shape, fabric type, and details of clothing in regions such as Khevsuria, Abkhazia, Guria, Racha, and Lechkhumi - reflects the direct impact of the season and the lifestyle of the population on the clothing.

Armenian men's clothing took on a mainly everyday and practical form during that period, under the name “**taraz**”.

While **bachkon** and **elak**-type clothing were characteristic in the regions of Western Armenia, clothing such as **chukha** and **arkhalig** were typical in the regions of Eastern Armenia.

The research proves that the development of the South Caucasus men's clothing complex was significantly influenced by climate, economic activity (mainly animal husbandry, nomadic lifestyle), stratification in society, and the national and cultural elements of the people.

In general, men's clothing of the South Caucasus is not only a set of items for daily life, but also a heritage full of cultural values that preserve the national identity, worldview, taste, and historical memory of the people.

In conclusion, it can be said that this study serves as a special source for future generations from the perspective of preserving and understanding the national male clothing traditions of the South Caucasus population, their historical and cultural heritage.

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Figures

1. Azerbaijani national men's clothing



Figure 1: Baku Tatars. Source: Azerbaijan in Figures by Dmitri Yermakov



Figure 2: Kazakh. Source: National Dresses of The Caucasian Peoples In The Creation of The Artist-lithographer K.P. Beggrov



Figure 3: Baku-related chukha. Source: S.Dunyamaliyeva-Artistic and decorative features of Azerbaijani clothing

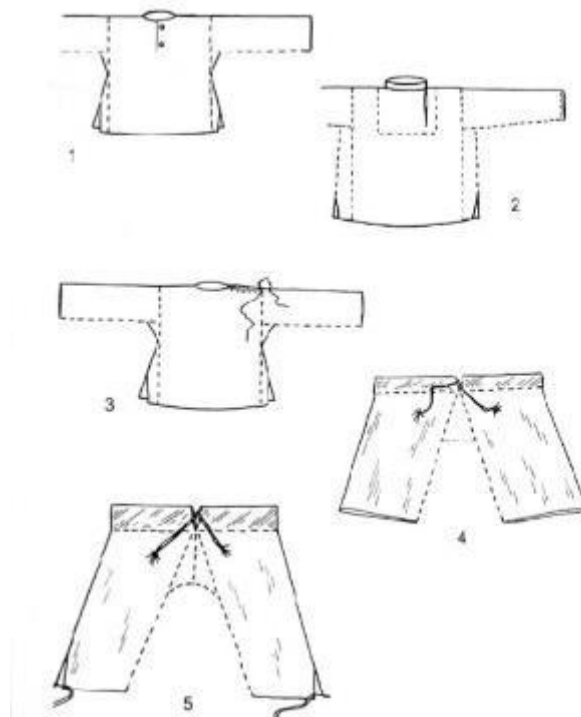


Figure 4: 1-3. Shirts. 4. Dizlik. 5. Nifeli shalvar. Source: S.Dunyamaliyeva-Artistic and decorative features of Azerbaijani clothing



Figure 5: Kaval fur. Source: S.Dunyamaliyeva-Artistic and decorative features of

Azerbaijani clothing



Figure 6: Yapinji. Source: S.Meherremova-Material culture and economy of the southeastern region of the Lesser Caucasus in the 19th-early 20th centuries

2. Georgian national men's clothing



Figure 1: Tushetia. Source: National Dresses of The Caucasian Peoples In The Creation of The Artist-lithographer K.P. Beggrov



Figure 2: Chokha. Source: N.Dolidze, et al.- Illustrated Reference Book of Georgian National Clothing



Figure 3; Akhalukhi. Source: N.Dolidze, et al.- Illustrated Reference Book of Georgian National Clothing



Figure 4: Trousers. Source: N.Dolidze, et al.- Illustrated Reference Book of Georgian National Clothing



Figure 5: Belt and Sword. Source: N.Dolidze, et al.- Illustrated Reference Book of Georgian National Clothing

3. Armenian national men's clothing



Армяне в национальной одежде. Конец XIX – начало XX в.

Figure 1: Armenians in national costumes. Source: <https://russia-artsakh.ru/node/7848>



Figure 2: Chokha. Source: A. Patrik- Haykakan Taraz



Figure 3: 19th century Armenian volunteer soldier and flag. Source: A.Patric-Haykakan

Taraz