Research Article

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The Place and Significance of Traditional Attire and Adornment in 19th-Century Azerbaijani Cultural History[a]

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Abstract

Clothing is an important element of the national culture of Azerbaijani Turks and forms part of the material and symbolic history of human societies. As a longstanding human practice, the making and wearing of garments have developed and acquired additional meanings through changes in social organization. Clothing and adornment are elements of material culture through which communities express aspects of their collective identity and cultural affiliation. Closely connected with the history of a people, garments therefore provide important evidence for examining that people's cultural practices and aesthetic preferences. The importance attached to clothing among Azerbaijani Turks reflects the interaction of material conditions and spiritual values. Azerbaijani clothing culture has consequently acquired distinctive characteristics in different historical periods, while retaining recognizable forms of traditional dress. The traditional styles that continue to influence modern Azerbaijani clothing are distinguished by particular combinations of fabric, cut, color, and ornamentation. Familiar garments, including jackets, cardigans, and men's trousers, also demonstrate how everyday wardrobes bring together inherited forms and changing conventions of appearance. Clothing contributes to ethnographic inquiry by providing material evidence of cultural and historical connections and mutual influence among peoples. Its production and use are also related to economic activities and the geographical conditions in which communities live. The historical, ethnographic, and artistic characteristics of Azerbaijani Turks are reflected in their garments through forms of dress, ornaments, embroidery, tailoring, and weaving. The development of historical clothing is closely connected with the continued recognition of traditional attire and the social meanings attached to wearing it. Expectations concerning appropriate dress may influence a person's social acceptance and reputation, although these expectations differ across periods, communities, and occasions. Regional practices have also played an important role in the formation and development of Azerbaijani national clothing. While garments from different regions share general forms and principles of construction, variations remain visible in individual styles, decorative arrangements, and ways of wearing them. This review examines traditional attire and adornment among Azerbaijani Turks, emphasizing their place in nineteenth-century cultural history and the importance attached to them in social life. It brings together discussions of clothing terminology, regional characteristics, women's ornaments, and cultural transmission to explain how garments express both shared traditions and local distinctions. The discussion treats surviving objects, visual representations, and written descriptions as complementary forms of evidence whose historical contexts require careful interpretation.

Keywords: Azerbaijani Turks; Traditional clothing; National clothing; Cultural heritage.

1. INTRODUCTION

Clothing is an important phenomenon that has played a longstanding role in human societies. In ancient times, people covered parts of their bodies with plants or animal skins. However, over time, under the influence of climatic, social, cultural, economic, and technological changes, transformations and developments have shaped clothing and adornment practices, leading to the creation of more functional products. Beyond the necessity of covering the body, garments have acquired meanings that reflect people's worldviews and religious beliefs. Clothing and adornment are phenomena that constitute significant evidence of cultural and historical ties as well as relations between communities, and they are influenced by the geographic environment and economic standards of a nation. Therefore, clothing is closely connected to a nation's history, providing visible evidence of interaction alongside other elements of material culture. Throughout the historical process, societies have projected their experiences, religious beliefs, and social changes onto their garments through colors, symbols, and the fabrics they utilized. These garments have turned into a tangible cultural heritage left by societies to subsequent generations. Clothing is an important subject across many areas of Turkic culture. Turkic peoples possess distinctive and varied clothing traditions. The geographical locations, climates, and wars experienced by the Turks, across different historical periods, have shaped their clothing culture. In response to climatic conditions and the practical requirements of mobile life, the nomadic Turks living in Central Asia preferred more comfortable clothes made of leather. The development of settled communities also encouraged the production and use of woven garments [1]. In particular, garments made from animal hides met the clothing needs of people [2].

Clothing can serve as a means of constructing and reinforcing an identity, while also allowing individuals to distance themselves from an identity; through this capacity, the phenomenon of clothing performs an important function in people's social lives. For this reason, clothing, adornment, and decoration as expressions of identity convey interconnected meanings, and these meanings provide far more information for folklore studies than the mere material aspect of the garment. Alongside the practical task of meeting bodily needs, people have sought to beautify their bodies and surroundings, developing ideas about desirable appearance, appropriate presentation, and the relationship between an individual and the wider community. Within this broader pursuit of artistic expression, people have also striven to decorate and beautify their own bodies. Thus, human thought has not only enabled the advancement of knowledge and technology but has also driven the development of beauty and aesthetic materials, thereby expanding the domains and forms of ornamentation and decoration [3].

Aliyeva [4] discusses the role of traditional attire in Azerbaijani cultural history. Traditional attire and adornment, as dynamic elements of material culture, serve as a fundamental source of cultural data reflecting a people's historical journey, socio-economic structure, geographical adaptation, and ethnic identity. In Azerbaijan, the national clothing culture has been shaped over a long historical period through interaction with the people's way of life and aesthetic perception. While offering connections among different forms of craftsmanship such as embroidery, weaving, and jewelry-making, this attire simultaneously embodies the community's system of spiritual values and aesthetic taste. Each garment, as the product of collective labor, is the outcome of interconnected forms of traditional production, involving everyone from the weaver and the dyer to the jeweler and the embroiderer. In Azerbaijani cultural heritage, the culture of clothing and adornment functions as a "visual language" in defining social hierarchy and social status. The type of fabric used, its color, and the density of its ornamentation contain codes that symbolize an individual's social class, age group, and marital status. The development of sericulture in Azerbaijan, which held a strategic position on the Silk Road throughout the historical process, increased the diversity of raw materials in the clothing culture and imparted an artistic richness to it. In this context, the examination of national traditional attire becomes essential not only for understanding people's material circumstances but also for analyzing their worldview and the codes of the traditional family structure. This situation demonstrates that clothing and adornment are not merely passive objects but can also communicate and reproduce social distinctions within particular historical settings.

Over a long period of time, distinctive combinations of clothing and adornment have developed within societies, varying depending on the intended use, season, economic status, and beliefs, along with conditions evolving over time. All these factors have enabled the transmission of communities' distinctive garments from generation to generation, consequently leading to the formation of a clothing and adornment culture specific to particular communities [5]. This broader comparative context is relevant to the study of Azerbaijani dress, while the characteristics of individual communities must be distinguished from claims about all Turkic peoples.

Material objects recovered through archaeological excavations in Azerbaijan, together with early visual representations, are important for investigating the development of clothing and the acquisition of materials used in its production. Dünyamalıyeva [6] examines the history of Azerbaijani dress through written, material, and visual evidence. Archaeological tools associated with early sites, including the Guruchay cultural sequence at Azykh Cave, require careful interpretation: the presence of tools alone does not establish the precise date or form of clothing use. For this reason, the history of dress should distinguish evidence of garment-making from broader evidence of human occupation and material practices. This

distinction allows the discussion of early clothing to remain historically grounded without assigning an unsupported date to its origins.

2. THE PLACE AND SIGNIFICANCE OF TRADITIONAL ATTIRE AND ADORNMENT AMONG AZERBAIJANI TURKS

Clothing, which covers the human body and protects it from external factors such as freezing cold, scorching sun, and other environmental hazards, is a distinctly human cultural practice. Factors such as customs and traditions, beliefs, geography, lifestyle, and aesthetic understanding influence the development of clothing and adornment, which form part of everyday cultural life. These factors have played an important role in societies creating their own traditional clothing. As characteristics that distinguish communities over the course of history, clothing and adornment have become important elements of material culture within broader cultural traditions [7].

Clothing and adornment can symbolize an identity, profession, or region. Fabric, the arrangement of garments, their order of layering, color, and embroidery may all contribute to this symbolic role. Such meanings emerge through social experience and the repeated use of particular forms in recognizable situations. In her study of Uyghur clothing, Serbest [8] explains how visual details can function as culturally meaningful signs. Symbols may acquire several meanings as they circulate within a community, and their interpretation depends on the social circumstances in which they are encountered. Clothing can therefore communicate information that extends beyond its immediate practical function. This communication involves both the person who presents a sign and the person who interprets it, drawing on conventions that may be shared, negotiated, or understood differently. The comparison is useful for interpreting Azerbaijani attire because it directs attention to the relationship between visible form and social meaning. It does not imply that the same ornament, color, or garment necessarily carries an identical meaning across different Turkic communities or historical periods.

Clothing and adornment are among the ethnocultural forms that reflect the ethnographic characteristics of a nation. The changes brought about by ethical beliefs and aesthetic preferences have been reflected in the clothing styles of nations. Therefore, the formation of different clothing styles among various nations is not a coincidence. As distinct communities and cultural traditions developed, clothing styles related to customs and traditions, morality and behavior, environment, and historical and geographical locations also changed. The ornaments on clothing, colors, selection of fabrics, and tailoring of dresses have reflected the ethical and philosophical ideas within communities. Communities living in Azerbaijan have maintained their own clothing cultures since ancient times. From the ornamented fabric samples, earrings, necklaces, and bracelets found during archaeological excavations in Mingachevir and other parts of Azerbaijan, scholars have identified evidence of established practices of dress and adornment among ancient communities in the region [9].

Turkic and Azerbaijani cultural traditions encompass a rich material and spiritual heritage to which clothing and adornment make a distinctive contribution. Garments and decorative accessories are therefore important expressions of these cultural values. There is still a sense of pride in the traditional folk garments that have been transmitted from generation to generation, used until the beginning of the last century, and are preserved in museum collections today. Clothing and adornment are among the indicators that can suggest a person's age, social and national affiliation, and the forms of personal presentation expected in particular settings. The proverb translated as "If you choose a beauty, choose from rags" also places personal appearance in relation to dress, inviting attention to the distinction between a person and the garments worn. Descriptions of people in oral traditions and classical poetry also refer to their garments and ornaments, providing brief but valuable information for the ethnographic study of appearance, social expectations, and aesthetic preferences [10]. The garments reproduced in Figure 1 illustrate variations in neckline, sleeve form, fabric pattern, and decorative edging that complement these written descriptions [11].

Aliyeva's account [4] also considers the relationship between rural practices and changes in dress. Like other elements of material culture, clothing and adornment are subject to the influence of socio-economic processes and undergo radical transformations over time. However, until the mid-19th century, these changes were not always equally conspicuous. Particularly in rural areas, established practices often remained influential despite the introduction of innovations. Where commercial and economic changes reached villages more gradually, traditional forms were preserved for a longer duration. For this reason, it is easier to trace the continuity of tradition in women's clothing, adornment, and accessories in rural settings. This situation indicates that rural regions functioned as "places of memory" resilient to cultural change. Another aspect discussed in the literature is the influence of Islamic norms concerning bodily coverage and appropriate dress in rural communities. This factor complicates drawing definitive conclusions regarding regional variations and local characteristics in women's clothing. Nevertheless, based on certain ethnographic materials, it is possible to make specific assessments regarding folk attire and its complementary components. Religious norms should therefore be considered alongside local customs, available materials, and patterns of social change when interpreting the persistence of regional diversity in clothing and adornment.

Azerbaijani territories are traditionally divided into several historical-ethnographic regions. These include the Guba-Khachmaz, Absheron, Lankaran-Astara, Shamakhi, Karabakh, Nakhchivan-Ordubad, Gutgashen-Vartashen, Sheki-

Zagatala, Ganja, and Shamkhor-Gazakh regions. The broad similarity of the clothing worn by Azerbaijanis living in these aforementioned historical-ethnographic regions has been interpreted as an expression of shared cultural affiliation. The minor variations in the attire of the populations in these regions also expressed the local characteristics of Azerbaijan's shared traditions of national dress. The garments mirrored the local features of Azerbaijan's different historical-ethnographic regions while simultaneously revealing the wearer's age, family status, and social standing. Noticeable differences existed between the clothing of a young girl and a married woman. Young brides dressed more elegantly and opulently. Young girls and elderly women utilized fewer pieces of jewelry. Across these historical-ethnographic regions, men's clothing also displayed broadly shared structural features, alongside differences related to local practice. A man's garments could likewise convey information about his social position. Children's clothes resembled adult clothing in form, differing only in size and adaptation to age characteristics. Wedding and festive attire, unlike daily and work clothes, were generally made of expensive fabrics and adorned with various gold and silver embellishments [12].



Figure 1. *Traditional Azerbaijani Upper Garments. Source: Azerbaijan.az [11].*

Headscarves complement Azerbaijani women's attire and connect the material properties of clothing with practices of making, wearing, and transmission. UNESCO's account of kelaghayi production identifies Sheki and Basgal as important centers and describes weaving, dyeing, and decoration with wooden blocks. It also explains that skills are transmitted through informal apprenticeship, commonly within families, and that colors can carry meanings associated with particular social occasions [13]. These practices show that the kelaghayi is both a textile object and part of a living cultural tradition. The continuity of knowledge lies in the work of craftspeople and wearers as well as in the survival of individual garments. Museum collections provide another perspective on the relationship between clothing and adornment: textile pieces are preserved alongside ornaments and accessories that contributed to the appearance of a complete ensemble. Such objects need to be interpreted according to their documented materials, provenance, and period, rather than treated as proof of an unchanged tradition. Aliyeva [4] describes the arkhalig as an important upper garment in nineteenth-century Azerbaijani women's attire and discusses regional differences in its neckline. Her account associates the bud-shaped neckline with Karabakh, the square neckline with Gazakh, rectangular forms with Baku, and oval forms with Shamakhi. These distinctions indicate that shared clothing traditions accommodated local aesthetic preferences. Regional approaches associated with Shusha, Sheki, and Nakhchivan also draw attention to the relationship between dress, available fabrics, and local weaving centers. Climate, sericulture, and the production of woven cloth provided conditions within which styles developed, although they should not be treated as the sole causes of stylistic difference. Azerbaijani national attire thus presents a combination of recognizable shared forms and varied regional expressions. The illustrated ensemble in Figure 2 shows how an upper garment, skirt, head covering, belt, footwear, and ornaments may be presented together, making the relationship between clothing and accessories visible to the reader [11].

The representation of clothing and adornment in Azerbaijani folk songs and music reveals a colorful and diverse tradition within the wider Turkic world. Since the culture of clothing and adornment is naturally related to human beings, the songs and folk songs utilizing words belonging to this culture also focus on human relationships and experiences.

In the songs discussed by Baldane, the people portrayed through their clothing and adornment are generally women. Although men occasionally appear in songs and folk songs with their clothing and adornment, the verses in which men are depicted with their garments or ornaments are considerably fewer compared to those depicting women. Consequently, the descriptive emphasis in these examples generally centers on women [3].



Figure 2. *Traditional Azerbaijani Women's Attire and Adornments. Source: Azerbaijan.az [11].*

Material culture artifacts gathered in museum collections indicate that Azerbaijani women, in addition to attending carefully to dress, integrated ornamentation as a part of their domestic lifestyle. This practice also stimulated the development of jewelry-making. Thus, skilled local jewelers responded to women's demand for jewelry, producing valuable works that enrich museum collections today and providing important contributions to the national culture. Special mention must be made of the role of women in the enrichment of the clothing culture among Azerbaijani Turks. Women did not confine themselves merely to cutting and tailoring garments; they also utilized clothing as a means of artistic expression and the development of decorative techniques. The preparation and scenting of garment embellishments, distinct from jewelry produced via goldsmithing methods, were directly the product of women's labor and meticulous handiwork. Through women's aesthetic judgment and skilled arrangement of decorative elements, the application of ornaments made using jewelry-making techniques onto garments further enhanced the artistic value of these adornments [10]. The combination of textile work and metal ornaments also helps explain why individual objects are most informative when considered in relation to the ensemble in which they were worn.

In Turkic clothing and adornment traditions, each color evokes different connotations in human perception and carries distinct meanings depending on the culture. For instance, the expression "dressing in black and wrapping in blue" (kara giyinip gök sarınmak) mentioned in Dede Korkut expresses a practice associated with mourning. However, the tradition

of wearing white garments during some mourning periods is also known to exist. For example, while white is described as a mourning color among Tatar Turks, Meydan and Guliyeva describe how, in Azerbaijan, women wear black dresses and don black headscarves during the period of mourning [14].

Nineteenth-century Azerbaijani national women's attire consisted of undergarments and outer garments, both of which were further categorized into those worn on the shoulders and those worn on the waist. The political and economic events of the period exerted a slight influence on regional men's clothing. Azerbaijan's importance as a center of sericulture and silk production supported the manufacture of garments from locally available silk fabrics. In nineteenth-century Azerbaijan, hand sewing was an important feature of garment production. Women's clothes were prepared with particular attention to decorative detail, prevailing aesthetic preferences, and ornamentation, often differing in these respects from men's clothes. The end of the 19th century laid the groundwork for the gradual modification and reduced everyday use of Azerbaijani national attire. New garments with simpler tailoring and less ornamentation progressively became widespread in daily usage, first in cities and subsequently in villages, reducing the everyday use of many traditional garments without eliminating their ceremonial and cultural significance. Traditional clothes, which over time were increasingly associated with holidays and ceremonial occasions, are today exhibited in museums, helping younger generations acquire knowledge about Azerbaijani clothing culture. These garments serve as a means of expression for the richness and variety of Azerbaijani clothing and adornment traditions [15]. The study of wedding and bridal dress by Calalzada and Tezcan [15] is particularly relevant to this continuing ceremonial role, rather than to an assertion that traditional garments disappeared completely.

In ethnographic accounts, each of the historical-ethnographic regions of Azerbaijan participated in the development of traditional clothing styles and contributed distinctive elements to this cultural heritage. It is precisely in this context that the ethnographic differentiation of Azerbaijan's national attire in the 19th and 20th centuries has been expressed through distinct local styles and forms of dress. However, this local variation is remarkable not only from a terminological perspective but also from a typological standpoint. Like other fields of material culture, the socio-economic aspect of clothing has been dependent on environmental conditions, the nature of the work performed by people, social welfare, aesthetic taste, and relations among different social groups within society. Particularly in the 19th century, the socio-economic life of Azerbaijan differed significantly from previous historical periods. In terms of clothing, this period reflected changing social distinctions associated with the expansion of commercial activity, industrial employment, and new patterns of wealth [16]. From the 20th century onward, clothing production began to place greater emphasis on human body shapes. Furthermore, the clothing characteristics of different civilizations can vary according to the cultures they belong to and the climatic conditions of their respective geographies [17]. Essentially, making traditional garments aesthetically appealing, comfortable to wear, and of high quality remains an important goal that designers set for themselves [18].

3. CONCLUSION

Azerbaijani national clothing has undergone a historical process of development and is represented today by surviving garments, visual records, and continuing cultural practices. Traditional garments are among the material and spiritual values of the Azerbaijani people. The rich history of the art of clothing is directly related to Azerbaijan's fertile geography and the distinctive aesthetic traditions of its people. Regional resources, agricultural production, and the labor of craftspeople have contributed in different ways to the materials and techniques used in garment production. Through their aesthetic preferences, artistic practices, and adaptation to changing circumstances, Azerbaijani communities have attached special importance to the comfort, beauty, and quality of the materials used in clothing, as well as to the practicality, functionality, and hygiene of the garments. As a result of this attention, the art of clothing has flourished in Azerbaijan and has attracted attention with its beauty, form, colors, decorative elements, and uniqueness of its fabrics. Traditional national attire has evolved over a long historical process, bringing individual garments and accessories together into coordinated ensembles. Fabrics produced in different regions of Azerbaijan since the Middle Ages were described and praised in the diaries of travelers who visited the region during that period. These accounts suggest that the production of beautiful, high-quality fabrics during this period also had a positive impact on the clothing style in Azerbaijan. The significance of traditional attire therefore lies both in the qualities of the surviving garments and in the knowledge, occasions, and social relationships through which clothing continues to be understood. Read together, the examples reviewed here show that regional diversity and shared cultural affiliation are compatible aspects of Azerbaijani dress.

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Both authors contributed equally to this article. Both authors reviewed and approved the final version of the manuscript for publication.

Conflict of Interest

The authors declare that they have no conflicts of interest relevant to the present review.

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