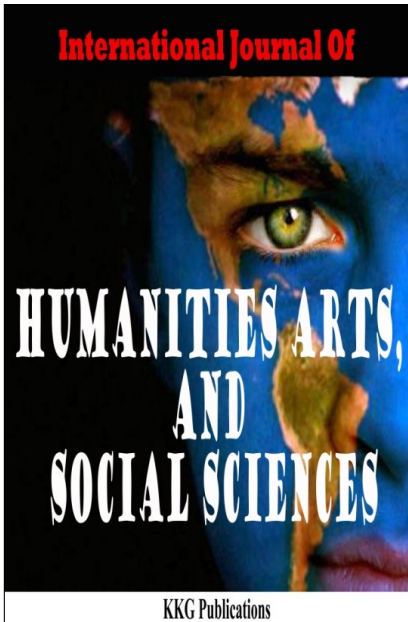


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Published online: 13 December 2016

**To cite this article:** Yildiz, F. U. (2016). A study into the clothing features of folkloric trinket dolls characterizing Turkish culture. *International Journal of Humanities, Arts and Social Sciences*, 2(6), 221-227.

DOI: <https://dx.doi.org/10.20469/ijhss.2.20005-6>

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# A STUDY INTO THE CLOTHING FEATURES OF FOLKLORIC TRINKET DOLLS CHARACTERIZING TURKISH CULTURE

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## Keywords:

Turkish Culture  
Folkloric Trinket Dolls  
Toy Industry

**Received:** 17 July 2016

**Accepted:** 12 October 2016

**Published:** 13 December 2016

**Abstract.** Today, the rapid growth in technology, industrialization, the use of internet and the increase in exports have affected the production and promotion of the folkloric trinket dolls that reflect the characteristics of various cultures. Folkloric trinket dolls are important in the sense of introducing Turkish culture in the national and international platforms. The main goal of this study is to determine the materials, the types of clothing, model specialties and the types of accessories that are used in the making of folkloric trinket dolls since it is important to use Turkish clothing culture in the toys industry and hand it down the coming generations. This study was designed as a survey model. The sample included four folkloric trinket dolls which were made for touristic purposes and obtained from Antalya in Turkey. Observation sheets were used to collect the research data. The materials, the types of clothing, model specialties and the types of accessories used in the making of folkloric trinket dolls were determined with the observation sheets. The present study is considered significant for the introduction of Turkish culture. Based on the findings from the observation sheets, recommendations were offered for making dolls that have cultural characteristics.

## INTRODUCTION

Trinkets which are made of various materials such as stone, marble, gatch, etc. date back to prehistoric ages (Avsar & Ve Avsar, 2015). Trinkets with historic value have been exhibited in museums while the rest have gained popularity in modern interior designs (Anonymous, 2009). Trinkets are named as toys or trinket toys.

Trinket dolls which belong to the group of stationary silent children's play objects have a history dating back to 600 1000 B.C. Apart from educating children and entertaining adults, children's play objects have guided scientists who study in the fields of culture, industry, education and history of humanity. Mankind has been producing play objects since ancient times (Erman, 2008). Although there is a controversy over toys; it is widely known that "dolls" have existed since prehistoric ages and they have educational value since they contribute to children's realizing their social roles and gender identities.

Traditional ceramic play objects play an important role in transferring culture and memories of the past to present times, and thus it can be understood why some products which are originally produced under the influence of play objects are mostly adopted by adults. Play object themed souvenirs and ornaments still remain popular (Tayar, 2014).

Ceramic toys are objects hard to find nowadays because since the beginning of 2000's ceramic has not been a preferable raw material in toy production in both developed and developing

countries. According to Tayar (2014), today the area of utilization and function of the ceramic play objects are grouped under three headings: production of collectibles, production of souvenirs and ornaments, and formal source for artistic ceramic works.

Childish nature and object addiction of adults have altered the process from toy production for children to object production for adults (Atalgan, 2008).

Dolls have been one of the main play materials throughout history (Icke, 2013). In a study by Gulec, Pinar and Gonul (2008) reports that 98% of rural mothers and 95% of urban mothers cited their children enjoy a lot playing with both dolls and clothes and accessories of dolls.

Folkloric trinket dolls are important in terms of contribution to the aesthetic understanding of children and stimulation to their visual perception.

Folkloric trinket dolls which are produced to introduce Turkish clothing culture to the world are also important as an alternative to both homemade and industrial production toys.

## Goal

The goal of the study is to determine the production materials, clothing types, genders, and types of accessories in terms of the usage of Turkish clothing culture in toy industry and handmade dolls to inherit the culture to coming generations.

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### Sub-Goals

The sub-goals of the study were intended to find answers to the questions listed below in accordance with the main goal of the study.

In relation to the production of folkloric trinket dolls;

What are the production materials?

In relation to the clothing and gender of the folkloric trinket dolls;

What are their genders and types of clothing?

In relation to the accessories of folkloric trinket dolls;

What kind of accessories are used?

### Significance of the Research

It is hoped that the findings of the this research will be effective on;

1- Creating a discussion platform on traditional dolls.

2-Guiding toy industry to produce dolls which will reflect the characteristics of Turkish culture.

3-Promoting the characteristics of Turkish culture in national and international platforms through dolls.

4-Playing an active role in introducing the characteristics of clothing and accessories of Turkish culture to young generations.

5-Producing dolls which are reflecting the characteristics of clothing and accessories of Turkish culture in vocational schools for girls and handicrafts-related departments of universities.

### Hypothesis

It is assumed that;

1-The sampled dolls are qualified to represent the characteristics of clothing and accessories of Turkish culture.

2-The observation sheets are qualified to evaluate the materials and production techniques of folkloric trinket dolls and clothing and accessory types.

### Limitations

This study is limited to;

1-The qualities measured by the observation sheets which are used to collect data

2-The data which are derived from the samples.

### METHOD

#### Research Model

The data collected in accordance with the sub-goals of the study; i.e. production, production materials, production techniques, clothing and accessories of the folkloric trinket dolls, are presented in tables.

#### Population and Sample

Target population is the accessible population (Karasar, 1998). Thus, target population was used in the research. Target population of the study is Antalya, Turkey. Four folkloric trinket dolls produced for ornamental purposes were obtained in Antalya. These dolls were taken as samples.

#### Data Collection Tool

In this research, observation sheets developed by (Cagdas & Cagdas, 2011) were used as the data collection tool.

#### Data Collection

The data of the study were collected using observation sheets. First, folkloric trinket dolls taken as samples were numbered. According to the sequence number, dolls were examined in terms of production materials, gender, clothing and accessory type and were marked on the observation sheets. Also, front and rear view photographs of the dolls were taken to illustrate the data.

### FINDINGS

In relation to the production of folkloric trinket dolls;  
What are the production materials?

TABLE 1  
Production Materials

Materials	Main Material	Auxiliary Material	
Doll No	Polyester Casting	Dye	Varnish
1	X	X	X
2	X	X	X
3	X	X	X
4	X	X	X
TOTAL	4	4	4
%	%100	%100	%100

Polyester casting was used as the main material in the production of all dolls. The application of dye and varnish as the auxiliary material for all of the dolls is 100%. All of them were dyed by hand (Serifhanoglu, 2016).

### In Relation to the Gender and Clothing Types of Folkloric Trinket Dolls

All of the dolls presented in Table 2 are female. Icke (2013) studied what gender roles modern toys represent. The research focuses mainly on how femininity was symbolized in toy design. For this reason, Barbie dolls were examined in the study.

Results of the study emphasize that Barbie dolls give strong messages on social gender role, represent ideal Western woman in person but do not represent inner gender and do not encourage skill. Barbie dolls enjoy parties, go shopping and only care about clothing and beauty. Although it is presented as a career woman in United States, the perception of Barbie is that she is either a princess or a fashion model. Also the study claims that Barbie's biological body characteristics are more child or adolescent than feminine.

What are their genders and types of clothing?

TABLE 2  
Gender and Types of Clothing

Doll No	Gender		Types of Clothing					
	F	M	Cepken	Ucetek	Kaftan	Entari	Ic Entari	Shalwar
1	X		X		X			X
2	X		X	X				
3	X		X			X	X	X
4	X		X			X	X	X
Total	4	0	4	1	1	2	2	2
%	%100	%0	%100	%25	%25	%50	%50	%50

Regarding the clothing style; findings are shown in Table 2 as follows: 4 folkloric trinket dolls (100%) are wearing cepken. Cepken; "is a kind of short collarless decorated top clothing with long slit sleeves" (Craft Technology Dolls, 2011). It is a kind of waist length jacket. Three folkloric trinket dolls (75%) are wearing shalwar. Shalwar: "is a kind of female loose crotch bottom clothing which is tied to the waist with a waistband" (Craft Technology Dolls, 2011). There are a lot of types of shalwar including tight, gathered, long, ankle tied and straight-bias cut (Gunay, 1986).

Two folkloric trinket dolls are wearing entari (50%) and ic entari (50%). Entari, compared to valuable Ottoman silk cloths used in kaftan, is a kind of soft comfortable full body clothing which is made of silk and plain cloth (Tezcan, 1999). It is ankle-length buttonless and long sleeved clothing. Ic entari is a kind of entari made of special cloths and ornaments and it is worn under entari. One folkloric trinket doll (25%) is wearing ucetek. Uc etek "is a kind of brocaded clothing with a three piece skirt which is worn over shalwar". They have "V" or "U" shaped collars and buttons on the chest. It is ankle-length clothing which has a skirt with one piece at the front and two pieces at the back. Its edge can be straight or wavy (Kocu, 1967).

1 folkloric trinket doll (25%) is wearing kaftan. Kaftan, is a kind of long buttonless top clothing like entari. It can be long

or short sleeved. Kaftan which is worn over entari is a symbol of social status. Entari is a plain useful clothing without any sybological value. Entari and kaftan have a similar cut and kaftan is worn over entari (Gorunur & Ogel, 2006).

These findings show that in terms of preference cepken is on the first rank with 100% rate and consecutively shalwar with 75%; entari and ic entari 50%; kaftan and uc etek are seen on one folkloric trinket doll with 25%.

Concerning with the accessories of folkloric trinket dolls;

What kind of accessories are used?

In Chart 3, types of accessories are divided into four categories as dress accessories, headgear, jewellery and ornaments, and other accessories. In dress accessories group, belt is seen on 4 folkloric trinket dolls with 100% rate. This 100% rate is the same for fez in headgear group. Fronton is seen on dolls number three and four with a 50% rate. Veil is used on three folkloric trinket dolls and its rate is 75%. Hairpiece which means false hair is used on two dolls. Its rate is 50%. In the history of Turkish female clothing, Turkish female clothing and headgear ornaments also attracted attention centuries ago. Lady Montague who wrote letters full of surprise and admiration about royal women's clothes mentioned Turkish women's jewellery and headgear designs as pearly ribbons attached to several plaits and headgear ornamented with pearls, diamonds and emeralds.

TABLE 3  
Types of Accessories

Doll No	Dress accessories		Headgear			Jewellery and Ornaments		Other accessories	
	Belt	Fez	Fronton	Veil	Hairpiece	Five pieces of gold	Fez gold silver	Shoes	
1	X	X			X		X	X	
2	X	X		X	X		X	X	
3	X	X	X	X			X	X	
4	X	X	X	X		X	X	X	
Total	4	4	2	3		1	3 1	4	
%	%100	%100	%50	%75	%50	%25	%75 %25	%100	

Anatolian female headgears cover a greater area and are derived from a rich historical background (Sahin, 2016). Although there are various headgears, they basically have a similar structure. Materials such as lines of gold and silver pieces, beads, pearls, and sea shells are used in decoration of rural headgear (Tansug, 1985).

In Table 3, five pieces of gold which is a kind of accessory in jewellery and ornaments group is only seen on folkloric trinket doll number four. Its rate is 25%. Fez is seen on all four samples. On three samples gold is used as fez ornament and on one of them silver is used. The rate is 25% silver fez ornament and 75% gold fez ornament. Shoes are seen at 100% rate in other accessories group.

## RESULTS

The research findings can be summarized as follows:

All four of the folkloric trinket dolls sampled in the study are female. Folkloric trinket dolls are made of polyester casting and dyed by hand and varnished. As types of clothing, in descending percentage of rate, cepken, shalwar, entari and ic entari, and kaftan and uc etek are seen.

Types of accessories are divided into four categories as dress

accessories, headgear, jewellery and ornaments, and other accessories. Belt, fez and shoes were used on all of the samples. In addition, veil, fronton and hairpiece were seen in headgear group. In jewellery and ornaments group, gold fez was the most common with 75% rate. Silver fez and five pieces of gold were used only once and had a rate of 25%.

## SUGGESTIONS

Folkloric trinket dolls which are more durable, suitable for children, have higher aesthetic value and can reflect clothing of Turkish culture can be produced.

Toy industry can be guided to mass produce folkloric trinket dolls which have characteristics in accordance with the history of Turkish clothing.

Mothers can be encouraged to produce folkloric trinket dolls which reflect Turkish culture in order to consolidate mother-child relationship.

Children can be taught archaic words and terms of Turkish language through types and names of clothes which were commonly used in the past.

Using Turkish designs and colors can be promoted in production of clothing and accessories of folkloric trinket dolls.

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**APPENDIX**  
**Sample Photography**

**S:1**



**S:2**



S:3



S:4

