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**MAKE**

# The Reinvention of Tradition in Making and Exhibiting of Dowry in Anatolian Culture

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Karabük University

## **Keywords**

Craft Culture, Making Culture, Dowry Tradition in Anatolia, Reinvention of Tradition, Socio-Cultural Transformation.

## **Abstract**

Marriage is a significant part of almost every culture. As a cultural phenomenon, marriage consists of traditional patterns that connect material and spiritual culture and give it belonging to a culture. The dowry tradition, which is a common part of this pattern; includes all kinds of material items that are prepared, made, or purchased consisting of cultural-specific spiritual elements for newly married couples to use in their new lives. The concept of dowry, which is evaluated within the scope of intangible cultural heritage, is a composition and collection of objects that carry a lot of cultural information. Due to its structure, the dowry concept, which refers to the practice of making, purchasing and exhibiting, is encountered in many cultures around the world. However, this practice, which is completely shaped by cultural knowledge, carries traces not only from ethnic differences but also from socio-cultural changes. In this context; it is aimed to concretize and discuss the results of the interaction of dowry, which is a long-established tradition of productivity and creativity, with industrial production and socio-cultural changes from the beginning of the 20th century to the present in Turkey. In the study, socio-cultural changes in society on the based on periods and the changes they created in the dowry phenomenon were mentioned. Today, some non-traditional items and practices have also been traditionalized and belong to the dowry tradition. It has been observed that objects and practices belonging to the dowry tradition are influenced by developments in many political, economic, technical and cultural fields. Another important result is the inclusion of non-traditional industrial products in dowry rituals and becoming traditional. Sometimes not only objects but also some practices constructed with these objects have become part of the dowry tradition and the tradition has been reinvented.

## 1. Introduction

Craft and tradition are cultural components that connect material and spiritual culture. Many of the rituals, which are traditions with long histories and practices attached to them, are related to some cultural objects. Like the symbolic meanings of these objects, production techniques based on craftsmanship are preserved by the nature of the tradition despite the passage of time and are passed down from generation to generation. Marriage and dowry<sup>1</sup> traditions, which have a large place in almost every culture, are the most common and oldest cultural and economic phenomena that can be examined in the context of crafts and traditions. The dowry tradition in its most general form covers processes such as purchasing, making, exhibiting and giving as gifts by families of various items, animals and immovable properties that will help newly married couples to start new life. In many cultures, dowry is a form of informal inheritance arrangement that serves to pass on dowry ownership to children, and serves as a form of economic security for a girl who will marry in the centuries when women's economic freedom was not yet recognized and could not become an official heir (Goody, 1976; Steele, 2007).

Although the dowry phenomenon in Anatolia has a similar function socially and legally in almost every civilization from past to present, it is equipped with cultural meanings, rituals and related cultural commodities that differ according to the society and period it belongs to. This relativity mostly stems from the technical development of the period and the

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1 Dowry / Marriage Custom. Encyclopædia Britannica. <https://www.britannica.com/topic/dowry>.

socio-cultural changes seen in society. With the technological and technical developments of the period and the changing social life, individuals also begin to break away from the cultural context and it becomes possible to talk about the invention of a new tradition.

This study aims to examine the changes in the dowry culture in Anatolia from the Early Republic Period, when the technical and social transformation took place simultaneously in Anatolia, in technical and sociological contexts. For instance, the development and modernization attempts of the young republic have radically changed the life of Turkish society. The increase of needed workers during the industrialization has caused sociological results such as migration from the village to the city and the increase in the urban population (Sandıkçı & İlhan, 2003). Therefore there were also some changes on everyday items that newlyweds needed and it affected the items that the dowry contains. In the study, the effects of state policies and economic factors based on Turkish modernization, industrial developments and global trends, current media and socio-cultural transformation on dowry making/buying and exhibiting practices are examined in the context of “reinvention of tradition” of Hobsbawn (2013) and discussed through examples.

## 2. Dowry Tradition in Anatolian Turkish Culture

Dowry had an essential place in Anatolian and Mesopotamian societies from ancient times to today. In the archaic manuscripts of the Preasian civilizations, it is seen that the dowry in Anatolia is a deep-rooted and widespread tradition that is



subjected to a series of regulations with social and legal rules (Şahin & Hasdemir, 2015; Steele, 2007; Goody, 1976). This deep-rooted tradition has been transferred between the civilizations that lived together and established one after another in Anatolia, formed an intercultural interaction and engraved in the ethnographic memory. Even today, the traces of this common Anatolian ethnography can be read in some of the rituals that we encounter anywhere in Anatolia.

The dowry phenomenon has found a social, economic and sometimes legal place from Babylonians to Ancient Greece, Sumerians, Hittites and all other Anatolian and Mesopotamian civilizations (Şahin & Hasdemir, 2015; Steele, 2007; Goody, 1976). Traditional practice showing these similarities has enriched even more by interacting with Old Turkish culture with the arrival of Turks to Anatolia (Ögel, 1988). This makes dowry traditions in Anatolia a multicultural phenomenon. Thus, the dowry tradition, which has turned into a kind of cultural interaction aspect in Anatolia, continues its existence widely in today's Anatolian culture.

The dowry phenomenon can be structurally examined in these three layers: practices, rituals and symbols. The practices are; the production, making, purchasing and exhibiting of the items that the dowry collection contains. Rituals refer to the transfer and maintenance of these practices from generation to generation, traditionally equipped with various meanings. On the other hand, symbols are cultural meanings and indicators carried by dowry practices and rituals that include them. Today, Anatolian dowry tradition is mostly

under the influence of Turkish culture. This tradition, although it differs according to regions and sub-cultures, consists of some common practices: buying the dowry, making the dowry, exhibiting the dowry before marriage (Nas, 2018). To examine each practice, it would be appropriate to talk about the definition of the dowry tradition in Turks. In Turkish culture, dowry consists mostly of some household and clothing items, jewelry and properties that are started to be made, bought and collected from birth for daughters to use in their future married lives. Among these, household items, clothes and jewelry are handcrafted items, especially in the pre-industrial period. Thus, the tradition of dowry, which is considered within the scope of intangible cultural heritage, intersects with material culture to a considerable extent. These products, which are collected to be put on the dowry, are sometimes made by families and sometimes purchased. The rituals in this process also change and are updated according to the time of society, social life, political and economic process (Çifci, 2018). Handmade dowry items, which were produced by craftsmen, have become products of the mechanized industry over time with the industry spreading as a post-republic development policy and increasing urban population.

Another practice in the dowry culture is the exhibition. This practice is based on exhibiting the dowry of the young woman before marriage by placing it in a room in her new home or family home (Nas, 2018). The exhibition process is rigged with many signs and symbols as a result of the cultural significance of the dowry tradition.



**Figure 1.** Traditional Turkish dowry sample. Source: <https://kulturveyasam.com/10-maddede-ceyiz-ge-lenegi/>.

For example, having a rich dowry in Turkish culture; contains many cultural meanings and indicators such as the fact that the daughter is loved by her family, that her happiness and well-being is important, that the family is wealthy enough to take care of her daughters, and the family cares for traditions (Sandıkçı & İlhan, 2003). In addition, especially handmade craft items put into the dowry have a deep-rooted cultural background. These objects are decorated with symbolic elements having various information about the subculture and the region (Nas, 2018) (Fig.1).

In Anatolian Turkish culture, not only the items that the dowry contains but also the practices of the dowry ritual are rigged with many symbolic meanings.

Some of these practices are on chests and bundles where dowry items are collected. In the old Turkish dowry tradition, the chests are a kind of large-lined wooden-lid box decorated with motifs that require fine handcrafting, made by special order at the birth of a girl (Önder, 1995). The uniqueness and finely detailed motifs on the chest are an indicator of not only the skill of the craftsman but also the wealth of the family and the value he gives to his daughter (Akpınarlı & Durgutdüzçay, 2004).

Another artifact that is a part of dowry rituals that are as meaningful as chests is dowry bundles. Bundles are pieces of fabric that are decorated with various motifs and fabric processing techniques. Some textile items in the dowry collection are put into these carefully processed fabrics and stored in this way in the chest (Kurt, 2020; Özgen & others, 2016). Some rituals based on bundles are also very common in the Anatolian Turkish dowry tradition. The first of these is the “engagement bundle”. Taking an engagement bundle is a kind of gift-giving ceremony between the families of the newly engaged couples. The bundle prepared by the girl’s side contains gifts for the groom and his family, while the male side prepares gifts for the bride and her family. If there is a family who wants to breach of promise, they take the previously gifted engagement bundle and return it to the other family. This ritual is called “throwing the bundle” (Önder, 1995).

The Anatolian Turkish dowry tradition is based on many rituals that are processed and repeated over various objects. The design, construction, access roads and display rituals of these objects from the pre-industrial period to the present have also

been influenced by various socio-cultural and technical transformations. In this part of the study, these changes seen in dowry practices from the Early Republic Period in Anatolia to the present are examined in the context of product design action, which is the practice of designing objects, making meanings. Additionally, the effects of socio-cultural and technical transformations on the design, manufacture, purchase and exhibition of dowry items are discussed through examples.

### **2.1. The Transformation of Dowry in the Period of Early Republican Turkish Modernization**

The 19th century Industrial Revolution did not only lead to a technical transformation in production for Western communities but also caused fundamental changes in the social structure. Unlike Western societies, the Western development model is seen as the main tool of the early Republican period state policies based on Turkish modernization and development (Sandıkçı & İlhan, 2003). These policies are about the modernization of a nation that has come out of the war in all areas of life, and the initiatives of the newly established state to make the people productive and prosperous (İnalçık, 2020). In this context, the industry which the West long before began using as a development tool, was necessary to spread in Turkey. With the spread of the industry, rural-urban migration and the increase in urban population and modernization practices have caused a great transformation in social and daily life (Tezel, 1982).

Before early Turkish modernization, a large part of Anatolia consisted of a rural population who preserved the traditions. Increasing urban population with modernization and indus-

trialization adapted daily life and traditional values to new lifestyles. This social and industrial transformation includes developments that will affect dowry tradition practices in many aspects in terms of design.

### **2.1.1. Industrial Production of Dowry**

Textile products have a remarkable place in the dowry tradition. The industrialization of textiles will inevitably transform dowry making based on traditional craft methods. The widespread industrialization of textile in Anatolia takes place in the initial years of the Early Republican Period. At the beginning of the 20th century, Turkish economic development projects consisted of many attempts to spread industrial production (İnalçık, 2020). In this period, many factories were established as state economic enterprises within the scope of the First Five-Year Development Plan (1934). Many of these are textile factories.

Textile factories allowed the industrial production of handicraft textile products, carpets and rugs, which were previously woven and handcrafted on weaving looms. Thus, the design and production processes of these craft items are transformed by adapting them to industrial conditions (Göncü Berk, 2016).

Textile factories in Kayseri and Nazilli are belonging to the Sümerbank system, which is a public banking-based industrial enterprise established in the first years of the Republic, is one of the most important organizations in the industrialization of textiles (Semiz & Toplu, 2015). The products produced in these factories replace handmade dowry items in a short time with the changing sociological structure.





**Figure 2.** Industrial textile production in Turkey. Source: <https://www.markut.net/sayi-4/sumerbank-fabrika-yatirim-ekonomi-tasarim/>.



**Figure 3.** Posters designed by İhap Hulusi Görey published in Sümerbank Monthly Industry and Culture Magazine. Source: <https://www.markut.net/sayi-4/sumerbank-fabrika-yatirim-ekonomi-tasarim/>.

With the industrialization of textile, it has become inevitable that textile products such as pillow covers, quilt covers, sewing fabrics, towels, decorative covers, headscarves and clothes, which can be dowry items, are standardized in the context of design to be produced in the new factories of the young Republic (Göncü Berk, 2016; Anonymus, 1970). In this way, industrialization causes mass production of products that are a part of the dowry collection. Therefore the uniqueness of handicraft and craftsmanship was erased on these mass-produced dowry items buying rather than a “hand-made” practice. However, the traditional handmade dowry phenomenon in Anatolia has not completely disappeared with industrialization and mass production. Dowry traditions are still maintained today, especially in rural areas (Figs. 2, 3).

Another noteworthy controversy opened by the industrialization of textile products to be placed in the dowry lies in the adaptation of the motifs and forms rigged with symbolic meanings to industrial processes, as well as hand workmanship and skill. In this process, traditional motifs are made either geometrically simplified and printable. Thus, it can be seen that the form-meaning relationship is inevitably weakened.

### **2.1.2. Modernization of the Dowry**

In the first years of the Republic, as a result of the industrialization and modernization movements, there were migrations from the village to the city and consequently the urban population increased. Modernization attempts in government offices and daily life cause the widespread of modern dressing in modern Turkish cities.





**Figure 4.** Sumerbank women workes in 1980's.

Dress appearances are modernizing rapidly in the urban population. At the same time, these products produced in the newly established textile factories of the period were designed to support Turkish modernization (Göncü Berk, 2016). This changing view about daily life causes the dowry collections of modern newlyweds to be created with daily items, which now have a more modern look (Fig. 4).

### 2.1.3. Commercialization of Dowry as a Woman's Hand Labor

From the past to the present, dowry is seen as a women's activity in Anatolian Turkish culture (Nas, 2018). Dowry-making practices can be mostly associated with teaching the hand skills that the daughter will need throughout her married life such as fabric weaving, fabric processing, and sewing.

In the modernization and development policies of the Early Republican Period, the role of women in the economy and making them productive through education has a prominent place (Arat, 1994). At the beginning of the 20th century, enabling the skills of women active in Turkey has been seen as one of the main tools of women's participation in the economy and making them a stakeholder in development policies (Inalcik, 2020; Arat, 1994). In this context; it can be said that dowry-making skills transformed a kind of profession for economic freedom of Turkish women in the Early Republican Period.

In the commercialization of women's labor and skills, the widespread use of handicraft products made by women as commercial goods can be given as an example.

In addition, the employment of women in the industrial establishments of the period such as the Sümerbank textile factories contributed education and modernization of women in all aspects (Semiz&Toplu, 2015).

The Sümerbank system is in many respects a comprehensive project not only for industrialization but also for Turkish modernization. An example of this is its contribution to the modernization of women through education (Semiz & Toplu, 2015). In this context, the role of women in the industrial production of dowry items refers to not only craft activity but learning production line tasks divided into workpieces.

#### 2.1.4. Training Making of Dowry in Technical Schools

Traditional dowry-making practices are based on craft production. In craft production, craft knowledge and skill take place with the master-apprentice relationship (Sennet, 2009). In Anatolian Turkish culture dowry-making practices, this master-apprentice relationship manifests as mother-daughter, sister-sister, grandmother-grandchild relationship. In the first years of the Republic, many attempts were made to modernize women through education. Village institutes or vocational colleges where technical training for craftsmanship is provided are some of these initiatives (Tonguç, 1974) (Fig. 5).



**Figure 5.** Schoolgirls sewing by using a sewing machine at the village institute. Source: <https://tr.pinterest.com/pin/497084877607229531/>.

Young individuals who have technical knowledge and competence in making goods are raised through village institutes and vocational schools. These schools allowed girls to gain not only craft skills but also productivity and economic independence via a technical education.

Thus, it contributed to the commercialization of handmade items to be placed in the dowry and to make women productive in this way. Village institutes required that craft education be organized as a curriculum by pedagogs. This led to the emergence of motifs and forms created by a conscious and informed design process instead of random aesthetic decisions in dowry items.

## **2.2. Popular Culture and Kitsch Influence from the 1980s to Modern Turkey's Dowry Tradition**

Traditions ensure the sustainability of the intangible cultural heritage. The dowry phenomenon, as an Anatolian Turkish tradition, has a very long history. However, although traditions are based on a conservative basis, they can be affected by cultural changes and interactions. Especially as a result of the interaction of more than one culture with each other, traditions undergo a very rapid change in terms of practice and semantics. One of the most powerful influences in interacting cultures with each other is globalization (Fiske, 1999). The political conditions in Turkey in the 1980s, the effects of globalization in the economy, industry and media have increased rapidly (Erbaş & Gül, 2001). In this period, global effects affect the daily life of the people, especially through the media. (Limon, 2012). Media is one of the most effective tools that enable a popular culture to spread and change rapidly (Fiske, 1999).

In this part of the study, the effects of these popular culture influences in daily life on traditional dowry rituals and related material items are examined.

In the 1980s, new economic policies based on marketization and mass culture production deeply affected the socio-cultural structure of the society (Erbaş & Gül, 2001). The economic stagnation that prevailed in the world in the 1970s caused the spread of Western-type capitalism, especially in third-world countries. This new economic structure coincides with the consumption habits of mass culture. On the other hand, globalization has opened up an area called popular culture that is constantly moving in culture. The consumption habits of mass culture and popularized consumption items belonging to popular culture also included traditionalized commodities such as dowry items. Thus, such items that are included in folk culture practices become marketized popular cultural commodities. The 1980s was a complex period in which popular culture commodities were used together with their traditional versions in developing countries such as Turkey (Erbaş and Gül, 2001).

In the 1980s, industrialization became widespread in Turkey due to liberal economic policies and increased migration from village to city. This led to traditional practices from the village interacting with popular culture in the cities. In this period, slums increased and rural life practices are adapted to urban daily life. As a result, kitsch buildings and objects proliferate in the urban landscape (Limon, 2012). Therefore, during this period, *kitsch* became more prevalent among the objects used

in the daily life of the proletariat population that migrated from village to city in Turkey. In addition to *Kitschization*, it is seen common acclaim in the arabesque in the rural-urban migrant worker class of society in this period. The migration of this class who continued their traditional rituals in the village in a conventionally and conservatively manner until the 1980s, caused these rituals to become kitsch and arabesque.

In the continuation of this section, the changes observed in the design of dowry items and dowry practices under the influence of popular culture, mass culture, kitschization and media since the 1980s are examined.

### **2.2.1. Handicraft dowry goods becoming kitsch**

Kitschization and arabesque culture are semantically detaching traditions from their origins while visually fitting them to the origin and popular culture (Greenberg, 1939). Thus, dowry items traditionally produced by craft methods became kitsch as they became industrialized.

Especially in Turkish cinema films, which were very popular in the 1980s, it is seen that household items, which were an important part of the dowry, are transformed into ordinary everyday objects at a low cost, with simplified geometry and mostly using plastic materials (Fig. 6).

### **2.2.2. Kitsch Design of Dowry Ritual Items**

After the 1980s, with the dominance of the popular culture in daily life practices and the change in the socio-cultural structure, the design of the items belonging to dowry ritual began to break away from the traditional context and become kitsch.





**Figure 6.** Craft and factory pitchers. Source: <https://www.ozgenplastik.com/urun-buyuk-ibrik-3-5-lt-63>. Tunçel, G. (2006). Topkapı Saray Müzesindeki İbrikler, Erdem Dergisi, 16(45-74), 195-212.



**Figure 7.** Kitsch dowry chest. Source: <https://www.alkapida.com/products/incili-%C3%A7i%C3%A7ek-dekorlu-%C3%A7eyiz-sand%C4%B1%C4%9F%C4%B1-pembe-renk-057-m%C3%BCcevhher-kutusu-hediye>.

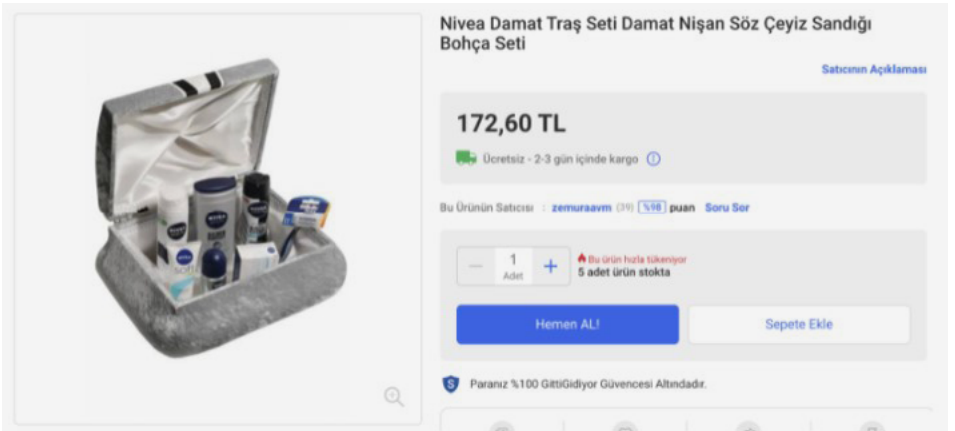
Nowadays, instead of embroidered with motifs that are full of semiological information of the chests produced by conventional craft methods, the chests are produced industrially in series and decorated roughly with cheap cost methods are frequently used. In addition to the industrially produced chests, it is possible to see kitsch chest designs that are hand-produced by the DIY trend but also semiologically disconnected from the traditional context (Fig. 7).

### 2.2.3. The Modernization of the Dowry Collection

It is not only the items used in the dowry ritual such as chests and bundles that have changed from the past to the present; they are also goods purchased to be put into the dowry collection. As the dowry items changed, new items specific to the relevant rituals emerged. In the image below, it is seen that personal care products related to shaving and skincare to be gifted to the groom on an online shopping site are sold as a set with a kit with a kitsch design (Fig. 8).

As well as the change of the content of the dowry collection, some products that emerged with the modernization of the rituals can be mentioned. Today, the dowry exhibiting ritual differs from traditional dowry exhibiting rituals. First of all, the content of the dowry collection has changed and at the same time, its scope has expanded. Dowry now includes almost all kinds of household items purchased by the bride's family for the use of the newlyweds. As such, it will be insufficient and costly to use a dowry chest, even if industrially produced, to transport the dowry items that will be moved from the bride's family's home to the newlywed couple's house.





**Figure 8.** Screenshot of dowry set from online shopping site. Source: [https://www.gittigidiyor.com/kozmetik-kisisel-bakim/nivea-damat-tras-seti-damat-nisan-soz-çeyiz-sandigi-bohca-seti\\_pdp\\_577014111](https://www.gittigidiyor.com/kozmetik-kisisel-bakim/nivea-damat-tras-seti-damat-nisan-soz-çeyiz-sandigi-bohca-seti_pdp_577014111).



**Figure 9.** Cardboard box for dowry. Source: <https://www.hepsiburada.com/ceyizim-ceyiz-kolisi-10-a-det-pm-HB00000WRBDJ>.

For this reason, cardboard boxes (graphic design with a dowry-wedding theme) have emerged for dowry carrying processes (Fig. 9).

#### **2.2.4. The Transformation of Everyday Items into Dowry Goods**

As mentioned earlier in the study; the conventional traditional dowry collection consists of craft products such as household and clothing items that require fine craft skills.

Ordinary, cheap and everyday items that a family cannot boast of inheriting their daughter are often not included in the dowry collection. However, today in Turkey has significantly expanded the scope of the dowry collection. An ordinary industrial product that the newlyweds will use in their home can find a place in the bride's dowry collection. Related to this, it is seen that some household items, mostly kitsch, produced from cheap materials such as plastic, are sold together as a product family under the name of "dowry set" (Fig. 10).

#### **2.2.5. Changing Dowry Exhibition Rituals with New Media**

Socio-cultural impact of the transformation of the media is great in the 1980s to the present day of Turkey. The emergence of private television channels and the common use of social media by the 2000s caused that daily life to be rapidly affected by global and popular culture. In this context; media is the main tool that guides and defines the consumption of mass culture (Fiske, 2003; Baudrillard, 2020). Like every traditional and cultural phenomenon, the phenomenon of the Anatolian Turkish dowry tradition has found its place in this prevalent effective and manipulative communication environment.



**Figure 10.** Dowry set. Source: <https://www.hepsiburada.com/rio-7-li-banyo-orme-plastik-ceyiz-seti-sutlu-kahve-pm-HB000001X115>.



**Figure 11.** Future bride showing her dowry in social media post. Source: [https://www.instagram.com/p/B\\_sJtAwjTH0/](https://www.instagram.com/p/B_sJtAwjTH0/).

It is seen that social media has become a new ritualistic environment for the practice of exhibiting dowry. The future brides transform the act of exhibiting the dowry, which was a physical ritual before marriage, into a social media show. These performances do not only consist of exhibiting in a virtual environment from home. This act of exhibition is also a practice that is semantically detached from tradition and endowed with new meanings in the mass society. In this, it is necessary to mention the effect of some specific dynamics of social media. These dowry exhibition posts on social media channels are also related to the acceptance of new brides by society and the impressions they want to create about the identity they create in these channels (Fig. 11).

Today, private photos and information are constantly published through social media channels that provide a stage for the personal performance of users such as Pinterest, Instagram, Facebook, or Tiktok, which have millions of users today. Here, it is under user's control which aspect of its personal life will be presented to the public. The fact that these posts are under the control of the users helps people to create the personality they will create and present on social media. In this respect, the practice of exhibiting the dowry tradition is also carried to these channels; the dowry has become a means of reflecting the social status, wealth and personality of the person, rather than its semantic and semiological values. The sources that underlie these actions and cause this transformation of the dowry exhibiting culture are the desire of the people to get the appreciation of the dowry collection, as before.

The dowry tradition is a practice aimed at financially supporting the newlyweds among the traditions related to marriage. Dowry culture, which is a tradition focused on making the union of individuals who have established nests in the past; becomes a tradition that is completely focused on taste and as an alternative to people's needs to recreate themselves on social media with this changing exhibition approach. As considered in socio-cultural and economic dimensions such as the transfer of traditional handicrafts from one generation to the next, their production in new ways, and their impact on the social life, the dowry culture are revealed clearly (Karakelle & Özbaşı, 2019). It is observed that the society has started to lose its original social identity with the reinvention of traditions that have changed from the past to the present and separated from its cultural context and gained a more individual and self-oriented identity.

### 3. Results and Discussion

Although the Anatolian Turkish dowry tradition, which has a very deep-rooted past, has been affected by cultural interactions, socio-cultural transformations and technical developments from past to present; today it still has a widespread presence in rural and urban life. Today, it is seen that some items and practices that have no traditional origin are made traditional and belong to the dowry tradition. This study examines these changes in dowry tradition items and practices from the Early Republic Period, when industrialization and modernization became widespread, to the present day. In this context; It has been observed that these objects and practices have been affected by the developments in many political,

economic, technical and cultural fields. These can be summarized as follows:

- The change in the qualification of dowry items in Anatolian Turkish culture is based on the modernization and industrialization of daily life as a result of state development policies at the beginning of the 20th century. Accordingly, the dowry collection, which continued to exist in urban life during this period, consists of modernized items produced by industrial methods.
- The new socio-cultural structure and kitsch appeared in Turkey in 1980; has caused dowry items to be kitsch and to imitate dowry items, which were previously sought after fine handcrafting, from cheap materials industrially, to become everyday and ordinary.
- Social media, which has become common since the 2000s, has brought dowry exhibiting practices to the virtual environment by covering them with new socio-cultural and socio-economic meanings. Thus, a practice that has no traditional origin and is based on up-to-date technology has been traditionalized.
- By the time, some industrial products have been transformed into commodities specific to the dowry tradition, in other words, they have been traditionalized.

As summarized above, items and rituals unique to the Anatolian Turkish dowry culture from the first years of industrialization to today have changed by being influenced by socio-cultural changes. One of the most striking results here is that industrial products of non-traditional origin are included

in dowry rituals and become traditional. Sometimes, not only objects but also some actions that are fictionalized with these objects have become a part of the dowry tradition. In fact, the tradition has been reinvented. In this context, the results of the study have analytical importance as they provide a basis for discussion to examine the impact of changing daily life practices on the transformation of commodities and actions into a traditional ritual.

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AIAP CDPG, the Graphic Design Documentation Centre. Working to collect, catalogue, archive, enhance and promote any documents related to graphic design and visual communication. These documents (originals as well as layouts of projects, books, posters, prints, catalogues, correspondence, photographs) help to rewrite the history of graphic design in Italy and to support research and educational activities, as it is the CDGP's intention to make these documents widely available.



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