



**METAPHORICAL PERCEPTIONS OF TOURIST GUIDES ON THE INTANGIBLE
CULTURAL HERITAGE ITEMS OF TRABZON****

Özge GÜDÜ DEMİR BULAT^{1*} (orcid.org/ 0000-0001-7652-7966)

Gizem ÖZGÜREL² (orcid.org/ 0000-0002-1161-3721)

¹Balıkesir University, Burhaniye Faculty of Applied Sciences, Department of Tourism Management, Balıkesir, Türkiye

²Balıkesir University, Burhaniye Faculty of Applied Sciences, Department of Tourism Management, Balıkesir, Türkiye

Abstract

This study aims to determine the perceptions of tourist guides about the intangible cultural heritage items of Trabzon province through metaphors. Accordingly, it is aimed to emphasize the richness of the cultural heritage of Trabzon province, to determine how the intangible cultural heritage items are evaluated by tourist guides through metaphors, and to reveal the importance of turning this heritage into an additional touristic value by being well known and conveyed by tourist guides. With the awareness to be created in this regard, it is considered important to protect the local intangible cultural heritage items, to transfer them to future generations, and to ensure that these items are given more space in the services offered to tourists in Trabzon. In this direction, the sample of the research consists of active tourist guides registered with the Trabzon Regional Chamber of Tourist Guides. In this study, in which tourist guides' perceptions of intangible cultural heritage items were examined through metaphor analysis, phenomenology design, one of the qualitative research methods, was used. The semi-structured questionnaire form prepared to provide data for the study was applied online to active tourist guides between May and June 2023. The research data were evaluated by the content analysis technique. Findings were presented with percentage and frequency values. In the study, among the 188 different metaphors produced by the participants for the intangible cultural heritage items of Trabzon province, "Wicker weaving" was found to be the item that produced the most metaphors with twenty different metaphors, while "Hamsiköy Rice Pudding" was the least with six different metaphors. As a result of the content analysis, the themes of "Metaphors Related to Tradition", "Metaphors Related to Sensory Perception", "Metaphors Related to Economy" and "Metaphors Related to Emotion" emerged. In only four of the fifteen intangible heritage items, "Metaphors Related to Economy" were produced in "Sürmene Knifery", "Wicker Weaving", "Filigree" and "Kazaziye". It is predicted that this research will contribute to the literature on intangible cultural heritage with the metaphor analysis method, which has important advantages in terms of providing permanent and qualified learning of a concept or phenomenon.

Keywords: Intangible Cultural Heritage, Tourist Guide, Trabzon, Metaphor

Introduction

Cultures are the witnesses of the history of their emergence for subsequent generations. In this respect, protecting cultural heritage means protecting the past of societies. Cultural heritage is a group of resources that distinguish daily values, beliefs, knowledge, and traditions as an expression and reflection (Erbey and Salt, 2019). It is possible to say that the most important motive that leads people to tourism activities is the desire to get to know different cultures and to have this experience. Accordingly, cultural heritage, one of the most important product components, can be transferred to future generations and can be used for tourism (Çapar and Yenipınar, 2017). Tourism is useful for protecting cultural heritage by creating a community interested in protecting and sharing cultural heritage, creating economic contributions to society, and designing sustainable tourism policies (Ar and Çelik Uğuz, 2015). Erbey and Salt (2019) underline that one of the main objectives of an effective tourism management plan is to ensure the protection and sustainability

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* Corresponding Author: ozge.demirbulat@balikesir.edu.tr

of intangible cultural heritage items with the support of the tourism sector which derives significant economic benefits from local intangible cultural heritage. In this context, it becomes possible for communities that are the owners/creators of cultural heritage items to share in the economic benefits generated by the tourism sector (George, 2010).

Since tourism is an intercultural phenomenon, it brings together tourists and local people representing different cultures (Türker and Köksal, 2018). On the other hand, tourist guides are the most important link between a tourist destination and tourists. Thus, the contribution of the tourist guide as a cultural ambassador to the cultural items transferred to tourists is undeniable. The changing and developing tourism demand has served as a catalyst for cultural heritage and cultural values to become more interesting. Tourist guides are also of great importance as they are the people who convey cultural items to tourists in the best way. Guides are not only in the role of providing information during the tour, but they are also responsible for contributing to the cultural items of countries/regions in every aspect (Aslan and Çokal, 2016). In a study (Türker and Köksal, 2018), in which the opinions of tourist guides on the transfer of intangible cultural heritage to tourists were discussed, important findings such as the lack of places where the relevant items are exhibited and that cultural heritage items are not given enough importance in tourist guidance education were found. Based on the fact that tourist guides have a critical role in the learning, understanding, and interpretation of intangible cultural heritage items by tourists, this study aims to analyze the perceptions of tour guides about the intangible cultural heritage items of Trabzon province.

Metaphor, the substitution of one thing for another or using one thing instead of another, is a short way of explaining the concept by making an analogy to a feature of the concept to be explained (Sarı et al., 2020). It is thought that metaphors can be seen as a tool for individuals to make sense of the society in which they live as a member, to adopt it with their presuppositions, and to reflect what they have in mind in social and cultural communication (Özgürel and Baysal, 2020). As a concept that reflects individuals' thoughts, dreams and perspectives on the world, metaphors are also very important in terms of showing how individuals approach a subject or in which direction their perceptions are. Metaphors are universal but change depending on cultural codes and each culture has a different characteristic. In addition, it is possible to consider metaphors with cultural ties as a cultural heritage since they vary from culture to culture. It is also very important to find and reveal the relevant metaphors and keep them alive (Düşmezkalender and Erol, 2020; Güngör et al., 2021). Cultural heritage, which is an important element for the development of tourism, gains meaning and creates social benefit when it is protected and sustained (Günden and Güneren, 2021). Accordingly, it is thought that the awareness of tourist guides, who play an important role in the protection, survival, and transfer of intangible cultural heritage to future generations, regarding intangible cultural heritage items will strengthen tourism awareness and contribute to sustainable tourism. From this point of view, in this study, by emphasizing the richness of intangible cultural heritage of Trabzon province, it was tried to determine how intangible cultural heritage items are evaluated by tourist guides through metaphors.

Conceptual Framework

The Concept of Intangible Cultural Heritage (ICH)

Culture is defined by the Turkish Language Association (2023) as *“all material and immaterial values created in the process of historical and social development, and the whole of the means used in creating and transmitting them to the next generations, showing the extent of man's dominance over his natural and social environment”*. Culture, whose connection with the past is emphasized, includes intellectual and artistic elements as well as being transmitted to future generations. It can be accepted as a common way of life that a human community believes in, values, shares and develops as a result (Baykan, 2007). In short, culture emerges through the accumulation of life knowledge acquired by society over generations. It is also a product that helps this life to continue (Avcıkurt, 2020). Cultural heritage, which is considered as both a tangible and intangible concept, is expressed as a phenomenon that transfers the common past to the individuals of a society, strengthens their feelings of solidarity and unity, ensures the continuation of experiences and traditions accumulated throughout history, and ensures the correct establishment of the future (Güneş and Alagöz, 2018; Güngör et al., 2021).

Intangible cultural heritage includes language, dance, poetry, songs, games, literature, cinema, humor, legends, treatment methods, cuisine, and people's interpretation of life, as well as different groups that emphasize identity, self-expression, ways of creating, practicing and living, scientific, artistic and

technological productions (Sümbül, 2019). The United Nations Educational, Scientific and Cultural Organization (UNESCO) defines intangible cultural heritage as “practices, representations, narratives, knowledge, skills and related tools, equipment and cultural spaces that communities, groups and individuals express as part of their cultural heritage” (Alyakut, 2019). In short, all culturally significant activities and events such as epics, tales and stories from oral traditions, festivals, practices related to nature and science, performing arts including music, song, dance, puppetry and theater, social practices, rituals, etc. constitute intangible cultural heritage values (Esfehani and Albrecht, 2018; Kim et al., 2019; Akkul, 2022). Intangible cultural heritage is the essence of national traditional culture and the precious wealth of human civilization. It is also the foundation of cultural identity and cultural sovereignty, reflecting cultural diversity (Wang, 2017). It includes all intangible items recognized by a given community as essential components of its intrinsic identity, as well as its uniqueness and difference compared to all other groups of people (Lenzerini, 2011).

Changes in the economic, social and political structures of societies can also bring about the extinction of intangible cultural heritage items and the individuals and groups that keep intangible cultural heritage alive and sustain it. In this sense, it is inevitable that intangible cultural heritage items face the danger of extinction (Ar, 2015). The protection of intangible cultural heritage is of great importance for preserving the diversity of human culture, building our cultural identity, and building a harmonious society (Wang, 2017). What is important about intangible cultural heritage is not the cultural product itself, but its continuous and creative relationship with the past and its reflection on contemporary identities. Therefore, it is possible to characterize the intangible cultural heritage experience as a driving force for the advancement of sustainability in tourism (Esfehani and Albrecht, 2018). The concept of intangible heritage includes the practices, representations, expressions, knowledge, skills, and associated tools, materials, artifacts, and cultural spaces of communities and groups, and sometimes individuals. In this respect, intangible cultural heritage is characterized as an attraction in many tourism products (García-Almeida, 2019). Intangible cultural heritage also forms the basis of cultural tourism. Cultural tourism meets people’s desire to discover new places, learn about past cultures and see different cultures (Aslan and Çokal, 2016). Cultural heritage tourism, which constitutes a very important sub-branch of cultural tourism, is one of the main locomotives of tourism that develops both cities and rural destinations (Karacaoğlu and Yolal, 2019).

UNESCO adopted the “Convention for the Safeguarding of the Intangible Cultural Heritage” at its 32nd General Conference held in Paris between September 29 and October 17, 2003. The Convention was adopted unanimously at the 19.01.2006 session of the Turkish Grand National Assembly and the “Law on the Ratification of the Convention on the Safeguarding of the Intangible Cultural Heritage” (No: 5448) enacted into force upon its publication in the Official Gazette No: 26056 dated 21 January 2006 and Türkiye’s accession process was completed on 27 March 2006. UNESCO categorizes cultural values under the concept of intangible cultural heritage into five areas: oral traditions and expressions, social practices (rituals and festive events), knowledge and practices concerning nature and the universe, traditional craftsmanship, and performing arts. As of December 2022, Türkiye has 25 items registered in the Intangible Cultural Heritage Lists (Ar and Çelik Uğuz, 2015; Erbey and Salt, 2019; UNESCO, 2023). In addition, Republic of Türkiye Ministry of Culture and Tourism, General Directorate of Research and Education (AREGEM) prepared a National Cultural Heritage Inventory. This inventory lists 1395 points in Türkiye where 297 items gathered under 35 groups are practiced. The list includes 23 items of Trabzon province (AREGEM, 2023).

Intangible Cultural Heritage Items of Trabzon

The historical and cultural life of Trabzon, a very old and deep-rooted cultural city of the Black Sea Region, has been shaped by centuries of migration and invasions. This interaction process has enabled the cultural accumulation of different civilizations to manifest itself in the city and to reach the present day (Doğan et al., 2018). The city of Trabzon was built between two valleys on a defensible plateau suitable for settlement. Therefore, it had a safe topographic structure for the first settlers. This was strengthened by the city’s topographical relationship with the sea, making it an extraordinary settlement area (Üstün Demirkaya and Kırıcı, 2020). Starting in 1461 with the conquest of the city by Fatih Sultan Mehmet and continuing with Yavuz Sultan Selim’s becoming the governor of Sanjak, the city has been the scene of a cultural and civilizational mobilization and an important trade and port city established at the end of the Historical Silk Road (Hoş, 1997). Due to its geopolitical position and location at the beginning of the Iran Transit Road, it has witnessed competition between countries (Aksu and Türk, 2021). Trabzon, which has a rich cultural

heritage, is the city where Yavuz Sultan Selim was governor and Kanuni Sultan Süleyman was born (Hoş, 1997).

Trabzon has been the center of transportation between Iran, Anatolia, Crimea and the surrounding port cities. In addition, although it has constituted the relationship/link between the South Caucasus, Iran, Anatolia, and Istanbul (Erkan Büyükyazıcı, 2008), it has not been able to become an industrial city throughout its history. However, the city has hosted important developments in many cultural fields such as handicrafts, woodworking, crate making, basketry, broom making, coppersmithing, tinsmithing, blacksmithing, pottery, leatherwork, shoemaking, kazaziye craftsmanship, filigree, wicker weaving, etc. and has carried a rich heritage to the present day (Yılmaz, 2019; Altuğ, 2021). In his Seyahatname, Evliya Çelebi mentioned Trabzon's cultural heritage: “There are no master jewelers on earth like Trabzon's jewelers. They make sword, wedge, or cook's knives from censer and gülâb, which are not found in other lands. They make knives called Gurguroğlu knife; these are very sharp and of high quality. They also make a kind of axe called Trabzon axe. They are also very famous for their mother-of-pearl work” (Çelik Şavk, 2011). It is known that the Ottoman Empire sent Trabzon products to international exhibitions held in London and Paris in 1851, 1855 and 1862 and received awards. In the “Sergi-i Umûmi-i Osmani” exhibition held in Istanbul on February 28, 1863, Trabzon's weaving products and export products such as tobacco and hazelnuts were exhibited (Yılmaz, 2019).

Sürmene Knifery

Sürmene knife is a handicraft product registered by Sürmene Municipality of Trabzon province as a geographically marked product on 22.02.2018 to be protected as of 25.08.2017 (Turkish Patent and Trademark Office, 2023a). Sürmene knife is an ethnographic artifact with its construction, design, body decorations, and scabbard (Karpuz, 1992). The most prominent feature that distinguishes Sürmene knives from other knives is their durability and sharpness. The Sürmene knife, which has a length of approximately 20cm, is kept in its scabbard and is produced in various models according to the handle and barrel (blade) types (Turkish Patent and Trademark Office, 2023a). Sürmene knife is known as single pointed knife, pointed wedge and fruit knife and pointed fruit knife and fork (Yıldırım, 2014).

Wicker Weaving

The wicker weaving of Trabzon province is a local handicraft product and is the most well-known type of traditional jewelry in Türkiye. Wicker bracelets and necklaces, which are applied with 31-32 micron thin gold or silver wires, are produced in different sizes called arm-row. In the first stage, 22-carat gold is drawn into a wire with a thickness of 0.32 microns and this wire is braided like lace with a tweezers-like tool called “çift”. A mallet is used for straightening and ironing the wicker. The locking and welding of the wicker is then carried out by the manufacturers in workshops. Technology is only used in the wire drawing stage of wicker making (Durucu, 2015; Yıldırım, 2015; Göker and Begiç, 2021). It is thought that the wicker weaving technique was first brought by Turks who migrated to Trabzon from the Caucasus region. Nowadays, wicker weaves are used as bracelets, necklaces, earrings, and rings in sets or individually, and as a requirement of Trabzon's traditional cultural structure, they are a gift that must be given especially at weddings (Yıldırım, 2015).

Filigree

Filigree was registered by Trabzon Chamber of Jewelers and Watchmakers on 04.01.2008 as a geographically marked product with the name “Trabzon filigree and wicker” (Turkish Patent and Trademark Office, 2023b). Filigree consists of the words “tel” and “kari” and means “wire work”. It is known that filigree made with metals such as gold, silver and copper came to Trabzon through Dagestan masters (Seymen, 2018). It is possible to say that the filigree products made in Trabzon are mostly made with silver and mainly floral motifs and animal motifs are used. It is also quite common to make ornaments, jugs, jewelry boxes, necklaces, brooches, cufflinks, belts, bracelets, rosaries, coffee sets, clogs, mirrors, sugar bowls, glass envelopes, trays, and buttons with filigree (Erkan Büyükyazıcı, 2008).

Kazaziye Craftsmanship

Kazaziye means one who processes and sells silk. Today, kazaziye, which is defined as silver knitting using silver wire in Trabzon, has become the name of an art (Yıldırım, 2014; Göker and Begiç, 2021). The master who makes the art of kazaziye is called “kazaz”. Trabzon kazaziye was registered as a geographically

marked product on 09.11.2017 by the Trabzon Chamber of Jewelers and Watchmakers to be protected as of 08.11.2016 (Turkish Patent and Trademark Office, 2023c). 24-carat pure gold or 1000-carat pure silver is made into a thin wire with a thickness of 0.08 microns, and then this wire is wound on silk like a tight spring with the help of a spinning wheel. The wire, which reaches a certain flexibility and thickness, constitutes the main raw material of the art of kazaziye. From this wire, it becomes possible to produce a variety of different pieces using hand knitting techniques (Trabzon Provincial Directorate of Culture and Tourism, 2023).

Alem Craftsmanship

The word “alem”, which derives from the Arabic root “ilm”, is used in the meanings of “a sign, a mark, an omen, a trace”. Within the framework of the meaning of the word, alem, which has met many terms such as “banner, flag, symbol, border stone” over time, is generally associated with architecture as an element (Ceylan Erol, 2022). The alem used in building elements such as domes, cones and minarets (Dişli and İnci Fırat, 2016) consists of three main parts: base, body and crown (Cantay, 1989). Alems are hollow inside and are usually made of metals such as copper, bronze and brass. It is possible to categorize the Alems in Turkish art in three groups: “banner”, “dome” and “minaret” (Duymaz and Aydoğdu, 2008). Today, the number of masters who make alems is quite low. This situation has brought about the result that the alems have started to be made with machines. The art of making minaret and dome alems has sunk into oblivion (Duymaz and Aydoğdu, 2008). Mahmut Efeoğlu, one of the last alem masters who made copper alems for the domes and minarets of mosques, was recorded in the National Inventory of Living Human Treasures by the Ministry of Culture and Tourism. Born in 1942 in Trabzon, Efeoğlu opened his first business in 1957 in the Coppersmiths Bazaar in Trabzon Çarşısı Neighborhood. Efeoğlu learned alem making from his father, and as one of the rare masters keeping this tradition alive, he still makes alems and trains apprentices in his workshop in Trabzon today (Efeoğlu, 2022).

Kemençe

The kemençe is a musical instrument carried by the Kipchak Turks to the Eastern Black Sea Region via the Caucasus. Taken over by the members of the Çepni tribe of the Oghuzs who settled in the Eastern Black Sea Region following the conquest of Anatolia, the kemençe is indispensable for folk songs, horons, laments and road songs, especially in Trabzon (Yılmaz, 2018). Formed by the combination of the Persian word “kemân (bow)” and the Turkish “-çe” diminutive suffix, “kemençe”, which means “small violin”, is a stringed instrument with a short length, fretless handle and a long historical past (Aksu and Şen, 1999). The kemençe, which is an important carrier of Trabzon oral culture, is played by placing the bottom part on the knee and the head part on the left chest or freely with a bow (Yıldırım, 2014; Yılmaz, 2019). The kemençe produces sound by friction of the bow on the strings (Öncü, 2011).

Akçaabat Horon

Horon, the most lively and agile type of Anatolian folk dances, is a general name given to the folk dances played in the Eastern Black Sea region (Güçlü, 2004). Horon, which means stomping, is performed with a kemençe in an order (Yılmaz, 2018). However, Akçaabat horon is usually performed by men accompanied by kemençe, drums and zurna. Akçaabat horon, which is accepted as the common denominator of being together and enthusiasm in plateau festivals, weddings, military send-offs, etc., consists of three parts: straight horon, yenlik and hard shaking (Cantekin Elyağutu, 2020; Balçın, 2022). In Akçaabat horon, which is generally performed in a straight line by taking distance with forward-backward steps, sudden turns to the right and left, sudden arm outstretching and shaking are done in a hard way, while the strikes made by the body are soft and light (Kaya, 2009).

Atma Folk Song

One of the traditions reflecting the cosmopolitan structure of Trabzon is the mani tradition. Manis are sung with music and accompanied by horon (Çokişler, 2013). Thanks to the manis performed in the highlands and at events such as weddings and festivals accompanied by the kemençe, atma folk song in the form of mutual quarrels have emerged (Korkmaz, 2016). In other words, the folk songs sung mutually in Trabzon are called atma folk song (Coşar, 2010). Atma folk song consists of manis with an “abcb” style rhyme system based on the 1st and 2nd lines being sung by one person and the 3rd and 4th lines by another person. It is essential that the 2nd and 4th lines rhyme the same (Doğan, 2001). Representatives of the atma folk song tradition sing the manis of the region together with the melodies of local instruments such as kemençe and kaval or in a way to

follow the melodies of the instruments (Altınbaş, 2018). In Trabzon and its region, the performance venues of the tradition of atma folk song performance are places of collective gatherings such as imeces, weddings, ascents and descents to the plateau, soldiers' farewell, work, neighborhood visits, home and tea house conversations (Coşar, 2010).

Kalandar

Every year on January 13th according to the Gregorian calendar (New Year's Day according to the Greek calendar), celebrations are held with the participation of young people and children, going door to door with different costumes and instruments in Trabzon. These celebrations, where gifts are received, are called "Kalandar night" in the region (Alay, 2018). On Kalandar night, the young people of the village go around the houses and throw bags under the doors without showing themselves. The owner of the house is expected to put a treat such as candy or fruit in the bag. Afterward, the young people take the full bag under the door again and head to another house.

Plateau Migration

It should be underlined that plateau migration and transhumance activities are socio-economic activities in Trabzon traditional life. As a matter of fact, the insufficiency of agricultural areas in the province obliges the local people living in the villages to be engaged in animal husbandry. For this reason, it becomes a necessity for animals that cannot be fed in the village throughout the year to be taken to the plateau (Çokişler, 2013). In this context, the main purpose of migration to the plateau in Trabzon is animal husbandry. While people used to go to the plateau for reasons such as grazing their animals, mowing and drying the meadows they would use in winter, and making dairy products, today, going to the plateau has turned into activities based on sightseeing, entertainment, rest, etc. The shift away from animal husbandry activities in the economic order has certainly had an impact on this result (Yılmaz, 2019). In Trabzon, the time when preparations for going to the plateau begins in May when the snow begins to melt in the spring season. First, the damages that occurred in the barns and houses during the winter season are repaired by going to the plateaus, and then, at the beginning of June, the plateau migration begins with the animals and all the items that will be necessary in the plateaus (Kaya and Yılmaz, 2018).

Vakfikebir Bread

Vakfikebir bread is a type of bread with a geographical indication, which was registered by Vakfikebir Municipality as a geographically marked product on 03.08.2018 to be protected as of 30.11.2017 (Turkish Patent and Trademark Office, 2023d). Trabzon Vakfikebir bread, which has a thick and hard crust, large pores, rich aroma, long processing time and high processing tolerance, is made with sourdough method. When Vakfikebir bread becomes stale, it first gains a hard structure and its friability increases (Kotancılar et al., 2009; Erdem and Karakaya, 2020). Vakfikebir bread can be kept intact for up to fifteen days under appropriate storage conditions. Since it is a single piece of bread, it is easy to transport (Turkish Patent and Trademark Office, 2023d). A bread festival is held in Vakfikebir every year in the last week of July.

Anchovy Food Culture

Anchovy is a symbolized product that is identified with the local culture and has a leading role in the economy, literature, art, and cuisine for the city of Trabzon (Kahraman, 2019). In this sense, anchovy, which is small in shape and big in culture, is not considered a fish for the people in Trabzon. For those, "anchovy is anchovy" (Zengin, 2019). In Trabzon, dishes made from anchovy, which is consumed in excess in winter and salted in summer, are the majority. Among the main dishes made with anchovy in Trabzon; hamsi kuşu, anchovy meatballs, anchovy stew, steamed anchovy, anchovy pan, bread with anchovy, corn bread with anchovy, pilaf with anchovy, pita bread with anchovy, anchovy soup, anchovy casserole, hamsi çıtlatma, hamsi kayganası, anchovy pastry, baked anchovy, pickled anchovy, black cabbage rolls with anchovy, hamsi çığırtısı, hamsi ekşilisi and moraliya (Kızılırmak et al., 2014; Koca and Yazıcı, 2014; Kahraman, 2019; Yılmaz, 2019; Coşar and Seçim, 2020; Ö. Yılmaz, 2020).

Hamsiköy Rice Pudding

Hamsiköy Rice Pudding is a type of dessert with a geographical indication, which was registered as a geographically marked product on 01.12.2017 by the Maçka Chamber of Craftsmen and Artisans to be protected as of 06.10.2017 (Turkish Patent and Trademark Office, 2023e). Hamsiköy Rice Pudding, which is

made in Hamsiköy in Maçka district and identified with the region, has a special flavor due to the fact that it is poured into small earthen casseroles after cooking and placed in the oven. The top of the milk pudding, which is placed in the oven, turns red due to the solidified and caramelized cream (B. Yılmaz, 2020).

Tea

The Eastern Black Sea Region is among the top regions in the world where the tea plant is grown. The area from the Georgian border to the Araklı district of Trabzon province comes to the fore as the first degree production area, and the region extending from Araklı to the Fatsa district of Ordu as the second degree (Özyazıcı et al., 2013). There are approximately 850 thousand decares of tea gardens in the region (ich.unesco.org). Trabzon, which ranks second in terms of tea areas and production amount following Rize, has approximately 20% of the tea areas in Türkiye. Tea agriculture, which we can express as an important potential for the country's economy, is considered as a great business opportunity for the city of Trabzon. It is possible to say that tea agriculture in Trabzon is mostly carried out in the eastern districts. Tea fields are mostly located in Of, Hayrat, Sürmene and Araklı districts (Doğanay, 2006; Merdan, 2022).

Şalpaزاری Dress

Şalpaزاری district, known as the Ağasar region, is the home of Çepni-Oğuz Turkmens. In the region, which is connected to the culture of rural life, it is possible to talk about the existence of a very colorful festival culture and food, music and clothing stereotypes performed within this culture, as a continuation of herding migration and transhumance. Ağasar/Şalpaزاری dress, which contains folkloric elements, is also included in these stereotypes. The Şalpaزاری dress, which has vibrant and red-toned colors, is worn in social events such as weddings, circumcisions, feasts and festivals in the region, and keeps the codes of ceremonial moments alive (Korkmaz, 2010). Colorful Şalpaزاری clothes embroidered with local motifs consist of fistan, vest, sash, peshtamal, shalwar, ties and headscarf.

The Role of Tourist Guides in Transmitting Intangible Cultural Heritage

Cultural heritage contributes to the development of the individual's sense of belonging by providing communication between past and future generations and is effective in realizing the individual's social identity (Yücel and Sahilli Birdir, 2022). Intangible cultural heritage, which is passed down from generation to generation, is constantly reproduced under the influence of various factors and thus provides a sense of identity and continuity. In order to ensure the continuity of intangible cultural heritage, it is necessary to ensure that the society knows the value of this heritage and to make it possible to access and teach intangible cultural heritage items (Erbey and Salt, 2019). Cultural heritage constitutes the past of societies, which allows for a connection between the past and the present. In this context, it can be said that a tourism supply is created due to the curiosity of tourists about intangible cultural heritage items (Deniz, 2019). On the other hand, tourists want to experience the local. This tour experience is guided by tourist guides (Salazar, 2005). In this context, tourist guides, who are considered as representatives of a destination, country and national culture, have an important influence on which aspects of local culture tourists visiting the destination will relate to (Köroğlu et al., 2012; Lovrentjev, 2015).

Intangible cultural heritage items constitute the most important subjects of expression of the tourist guidance profession. As a matter of fact, the tourist guidance profession, which has an important role in the transfer of intangible cultural heritage, is one of the fields with the most responsibility when the tourism sector is considered. Tourist guides have the responsibility of teaching and interpreting local cultural heritage, living culture and the cultural identity of a destination (Özsoy and Çokal, 2021). In addition, transferring the traditions, customs, stories, legends, etc. of a country/region's culture to tourists by explaining the difference between reality and fiction is among the duties and responsibilities of tourist guides (Deniz, 2019). Thus, the information provided by tourist guides can strengthen the perception of authenticity of intangible cultural heritage by explaining its origin and historical connections (García-Almeida, 2019).

The World Federation of Tourist Guide Associations (WTFGA) defines a tourist guide as “a person who guides local or foreign visitors to monuments, museums, natural and cultural environments and historical sites in a region or city in a language in line with their preferences and conveys them to visitors with an entertaining interpretation” (Ap and Wong, 2001; Çetin and Kızıllırmak, 2012). Tourist guides play an active role in determining where tourists will go, what they will see and which aspects of local culture they can show (Avcıkurt, 2020). Accordingly, tourists value the opinions and comments of tourist guides on a subject.

The fact that tourists see tourist guides as the only people they know in the place and region they visit during the trip makes the personal opinions and perspectives of the guides an important part of a trip (Tangüler, 2002). At this point, the importance of tourist guides' evaluations on cultural heritage emerges, and their role in the protection, survival and transfer of cultural heritage to future generations becomes inevitable. In a study conducted by Kaya and Ünlüönen (2021), the views of tourist guides on the transfer of cultural heritage to tourists were determined within the framework of the themes of “sustainability, value, marketing and professionally”. Accordingly, the participants of the study emphasized that transferring cultural heritage to tourists is very important. They also explain that they are a part of both their profession and sustainability with the statement “we are a bridge between cultures and generations”.

It is possible to evaluate tourist guides as people who can effectively transmit their knowledge and skills from one culture to another, who have the cultural values of the place where they are located and who can transfer them to different cultures (Öter and Sarıbaş, 2018). Tourist guides have great importance as heritage interpreters who contribute to the survival, preservation and universalization of all the values of a society and the existing heritage (Çapar and Yenipınar, 2017). Tourist guides contribute to the protection, development and transfer of the cultural heritage values of the region to the future by introducing cultural values, transferring them accurately, and ensuring intercultural interaction (Akkul, 2022). Today, considering the tourist profile that desires to experience as well as observe the cultural values of a visited country/region, the importance of tourist guides who promote culture and offer tourists the opportunity to observe and experience it becomes apparent. Therefore, tourist guides also make use of intangible cultural heritage items in their narratives to fully fulfill their responsibility of promoting the culture of a country/region. In this case, the level of knowledge and awareness of tourist guides about intangible cultural heritage items is considered important in terms of revitalizing the awareness of cultural heritage (Ar, 2015). In other words, it is considered important for tourist guides to include intangible cultural heritage items in their tours. Thus, being aware of cultural values brings cultural awareness (Halaç and Bademci, 2021).

Methodology

In this study, it is aimed to determine the perceptions of tourist guides about the intangible cultural heritage items of Trabzon province through metaphors. In the research, metaphors were used to describe the items of “Sürmene knifery, wicker weaving, filigree, kazaziye craftsmanship, alem craftsmanship, kemençe, Akçaabat horon, atma folk song, kalandar, plateau migration, Vakfikebir bread, anchovy food culture, Hamsiköy rice pudding, tea, and Şalpazarı dress”. For this purpose, the following questions were determined as research questions:

1. Which metaphors have the tourist guides develop for the item “Sürmene Knifery” and under which conceptual categories were these metaphors grouped?
2. Which metaphors have the tourist guides develop for the item “Wicker Weaving” and under which conceptual categories were these metaphors grouped?
3. Which metaphors have the tourist guides develop for the item “Filigree” and under which conceptual categories were these metaphors grouped?
4. Which metaphors have the tourist guides develop for the item “Kazaziye Craftsmanship” and under which conceptual categories were these metaphors grouped?
5. Which metaphors have the tourist guides develop for the item “Alem Craftsmanship” and under which conceptual categories were these metaphors grouped?
6. Which metaphors have the tourist guides develop for the item “Kemençe” and under which conceptual categories were these metaphors grouped?
7. Which metaphors have the tourist guides develop for the item “Akçaabat Horon” and under which conceptual categories were these metaphors grouped?
8. Which metaphors have the tourist guides develop for the item “Atma Folk Song” and under which conceptual categories were these metaphors grouped?
9. Which metaphors have the tourist guides develop for the item “Kalandar” and under which conceptual categories were these metaphors grouped?
10. Which metaphors have the tourist guides develop for the item “Plateau Migration” and under which conceptual categories were these metaphors grouped?
11. Which metaphors have the tourist guides develop for the item “Vakfikebir Bread” and under which conceptual categories were these metaphors grouped?

12. Which metaphors have the tourist guides develop for the item “Anchovy Food Culture” and under which conceptual categories were these metaphors grouped?
13. Which metaphors have the tourist guides develop for the item “Hamsiköy Rice Pudding” and under which conceptual categories were these metaphors grouped?
14. Which metaphors have the tourist guides develop for the item “Tea” and under which conceptual categories were these metaphors grouped?
15. Which metaphors have the tourist guides develop for the item “Şalpazarı Dress” and under which conceptual categories were these metaphors grouped?

Metaphor analysis, which is a qualitative research tool, provides researchers with the opportunity to understand the thought patterns and understandings of a particular subject by allowing them to examine conceptual metaphors (Sarı et al., 2020). In other words, metaphor analysis helps to explain why a certain theoretical concept is conceptualized and defined in different ways (Düşmezkalender and Erol, 2020). In this study, tourist guides’ evaluations of the intangible cultural heritage items of Trabzon province were carried out through metaphor analysis. Phenomenology is a qualitative research method that enables people to express their understanding, feelings, perspectives and perceptions about a particular phenomenon or concept and is used to describe how they experience this phenomenon. The most basic feature of phenomenology is that it tries to make sense of lived experience. In phenomenological research, information is collected from individuals or groups who experience the phenomenon or the reality under investigation, who have experience with the phenomenon, and who can express or reflect this phenomenon. Therefore, in phenomenological studies, the study group is purpose-oriented and the participants are selected because they have experienced the researched experience (Tekindal and Uğuz Arsu, 2020). The data of this study, which used a phenomenological design, one of the qualitative research methods, were evaluated with the content analysis technique. The content analysis technique, which is used to authenticate and compare documents, interview transcripts or recordings, allows the content of participant opinions to be systematically defined (Coşkun et al., 2015).

The population of the research consists of active tourist guides operating in Türkiye and holding a work license. According to the official page of the Association of Chambers of Tourist Guides, the total number of guides in Türkiye is 12,417 (Association of Chambers of Tourist Guides, 2023). The research sample consists of active guides affiliated to Trabzon Regional Chamber of Tourist Guides. Trabzon Regional Chamber of Tourist Guides is a regional professional chamber. It covers the provinces of Trabzon, Amasya, Ardahan, Artvin, Bayburt, Erzincan, Erzurum, Gümüşhane, Giresun, Iğdır, Kars, Ordu, Rize, Samsun, Sinop, Tokat (Trabzon Regional Chamber of Tourist Guides, 2023). As of June 15, 2023, the number of guides affiliated to Association of Chambers of Tourist Guides is 169. Of these guides, 134 are active guides and 35 are inactive guides (Association of Chambers of Tourist Guides, 2023). Guides who have a work card and have the right and authority to actually provide tourist guiding services are defined as “active guides”, while guides who have a license but do not have a work card and therefore cannot actually fulfill the guiding profession are referred to as “inactive tourist guides” (Kaygalak Çelebi, 2019).

The data of this study were collected with a semi-structured questionnaire form. While preparing the questionnaire form, studies in the relevant literature (Köroğlu, Manav and Karaca, 2018; Köroğlu, Yıldırım and Avcıkurt, 2018; Şahin et al., 2018; Özgürel and Baysal, 2020) were utilized. The participants of the study were first provided with an informed consent text and informed about the purpose of the study. The participants were asked to complete the sentence “Sürmene Knifery, Wicker Weaving, Filigree, Kazaziye Craftsmanship, Alem Craftsmanship, Kemeçe, Akçaabat Horon, Atma Folk Song, Kalandar, Plateau Migration, Vakfikebir Bread, Anchovy Food Culture, Hamsiköy Rice Pudding, Tea, Şalpazarı Dress; Because” separately for each intangible cultural heritage item. Each participant was asked to develop a metaphor about intangible cultural heritage items and to make an explanation of this metaphor. For this, the participants were given a detailed explanation about the concept of metaphor.

The semi-structured questionnaire form prepared to provide data for the study was administered online to active tourist guides between May and June 2023. A total of 114 data forms were obtained from the participants. During the control phase of the data, abbreviations as P1.....P85 were used. In the analysis of the study data, metaphors were first identified. At this stage, 29 forms that did not specify a metaphor, did not specify a reason even if a metaphor was specified, specified a meaningless metaphor, and did not have any information about the item were eliminated and excluded from the study, and the analysis was carried

out on 85 data forms. The main purpose of qualitative research is to reveal perceptions and experiences (Tekindal and Uğuz Arsu, 2020) and to examine the subject studied in depth and with all possible details. In other words, it is essential to obtain a holistic perspective rather than generalizing in qualitative research (Yıldız, 2017). Therefore, it is considered that the sample size reached for this research is sufficient. As a result of the metaphors listed according to the data forms, it was determined that tourist guides produced 188 valid metaphors. In addition, the metaphors developed by the tourist guides about the intangible cultural heritage items of Trabzon province were grouped under certain categories, taking into account their common features and justifications, in other words, the sources they were fed from.

The ethics committee approval of Balıkesir University Social and Human Sciences Ethics Committee was obtained with the decision numbered 2023/03 and dated 12.05.2023. For the questionnaire used in the field research, statements were created with the help of three academicians and three sector representatives who are experts in their fields.

Findings and Comments

A total of 85 active tourist guides registered with Trabzon Regional Chamber of Tourist Guides participated in the study. The distribution of the participating tourist guides according to their demographic characteristics is shown in Table 1.

Table 1. Distribution of Participants According to Demographic Characteristics

Demographic Characteristics		f	%
Gender	Male	53	62,4
	Female	32	37,6
	Total	85	100
Age	24-34 years	34	40,0
	35-45 years	39	45,9
	46 years and older	12	14,1
	Total	85	100
Education Status	Undergraduate	42	49,4
	Associate Degree	26	30,6
	Postgraduate	13	15,3
	Secondary Education	4	4,7
	Total	85	100
Marital Status	Married	51	60,0
	Single	34	40,0
	Total	85	100
Foreign Language	English	73	85,9
	German	7	8,2
	Russian	2	2,3
	Georgian	1	1,2
	Arabic	1	1,2
	French	1	1,2
	Total	85	100
Place of Tourist Guidance Certificate	Vocational Schools providing guidance education at associate (2-year) level	35	41,2
	Colleges and Faculties providing guidance education at undergraduate level (4 years)	27	31,8
	Courses organized by the Ministry of Culture and Tourism	23	27,0
	Total	85	100
Additional Employment Status	No	54	63,5
	Yes	31	36,5
	Total	85	100
Working Style	Independent	61	71,8
	Agency Contracted	15	17,6
	Agency Staff Employee	9	10,6
	Total	85	100
	1-5 years	21	24,7
	6-10 years	14	16,4

Professional Experience	11-15 years	36	42,4
	16-20 years	8	9,4
	21 years and above	6	7,1
	Total	85	100
Type of Guidance License	National	64	75,3
	Regional	21	24,7
	Total	85	100

When Table 1 is analyzed, according to the “gender” variable, the majority of the participants are “male” (62,4%). According to the “age” variable, the percentage distribution of the participants -from high to low- is “35-45 years old” (45,9%), “24-34 years old” (40%) and “46 years old and above” (14,1%), respectively. According to the “education level” variable, 95,3% of the participants have a higher education degree. 4,7% of the participants are “secondary education” graduates. According to the “marital status” variable, the majority of the participants are “married” (60%). When the distribution of the participants according to the “foreign language” variable is analyzed, “English” (85,9%), “German” (8,2%) and “Russian” (2,3%) are in the top three respectively. When the “Places where the participants obtained their Tourist Guidance Certificate” were examined in terms of frequencies, “Vocational Schools providing guidance education at the associate (2-year) level” (f=35) was in the 1st place, “Colleges and Faculties providing guidance education at the undergraduate (4-year) level” (f=27) was in the 2nd, and “Courses organized by the Ministry of Culture and Tourism” (f=23) was in the 3rd place. The majority of the participants do not have an “additional work” (63,5%) and they work “independently” (71,8%) in terms of “working style”. According to the “professional experience” variable, the majority of the participants have “11 years or more” experience (58,9%). When the distribution of the participants according to the variable “Type of Guidance License” is examined; 75,3% of the participants are “national” and 24,7% are “regional” guides.

According to the data, the total number of metaphors developed by tourist guides about the intangible cultural heritage items of Trabzon province is 188. In this context, the share of intangible cultural heritage items in the total number of metaphors is as follows; “Wicker Weaving (10,7%)”, “Atma Folk Song (8%)”, “Tea (8%)”, “Sürmene Knifery (7,4%)”, “Kemençe (7,4%)”, “Plateau Migration (7,4%)”, “Anchovy Food Culture (7,4%)”, “Alem Craftsmanship (6,9%)”, “Kazaziye Craftsmanship (6,4%)”, “Şalpaزاری Dress (6,4%)”, “Filigree (5,9%)”, “Akçaabat Horon (5,3%)”, “Kalandar (4,8%)”, “Vakfikebir Bread (4,8%)” and “Hamsiköy Rice Pudding (3,2%)”. In other words, the intangible cultural heritage item with the highest number of metaphors developed in the context of the data in question is “Wicker Weaving” with 10,7%. This is followed by “Atma Folk Song” with 8% and “Tea” with 8%. The intangible cultural heritage item for which the least number of metaphors were developed was “Hamsiköy Rice Pudding” with 3,2%, “Kalandar” with 4,8% and “Vakfikebir Bread” with 4,8%.

The categories, frequencies and percentages of the metaphors developed by the participants about the intangible heritage items of Trabzon are given in Table 2 below.

Table 2. Categorical Distribution of Metaphors Developed for ICH Items of Trabzon

ICH Items	Metaphor Categories	Metaphor	The Number of Metaphors	
			f	%
Sürmene Knifery	Metaphors Related to Tradition	Lifestyle (24), Vicious Black Sea (14), Mastery (6), Artistic Work (1)	45	52,9
	Metaphors Related to Sensory Perception	Sharp (6), Hawk Eye (6), Subtlety (6), Endurance (5), Tough (3), Cactus (1)	27	31,8
	Metaphors Related to Economy	Jewelry (6), Mine (3), Livelihood (3)	12	14,1
	Metaphors Related to Emotion	Fear (1)	1	1,2
Total			85	100
Wicker Weaving	Metaphors Related to Tradition	Philosophy of Life (10), Handicraft (9), Tradition (8), The Art of the Eye (7), Local Artistic Taste (5), Original (2), Motif (1), Çift Craftsmanship (1)	43	50,6
	Metaphors Related to	Love (12), Affection (10), Love Knot (6), Beloved	30	35,3

	Emotion		(2)			
	Metaphors Economy	Related	to	Factory (4), Silkworm (2), Wealth (1), Treasury (1), Cocoon (1), Savings (1)	10	11,8
	Metaphors Sensory Perception	Related	to	Puzzle (1), Mountain (1)	2	2,3
Total					85	100
Filigree	Metaphors Tradition	Related	to	Craftsmanship (12), Poetry (9), Story of Culture (7), Language (3)	31	36,5
	Metaphors Sensory Perception	Related	to	Ornament (24), Mesopotamia (1), Spider's Nest (1), Decor (1)	27	31,8
	Metaphors Economy	Related	to	A Way of Profit (15)	15	17,6
	Metaphors Emotion	Related	to	Love (11), Geographical Ordeal (1)	12	14,1
Total				85	100	
Kazaziye Craftsmanship	Metaphors Sensory Perception	Related	to	Part of the Whole (10), Aesthetics (9), Infinity (8), Concrete Document (5)	32	37,7
	Metaphors Economy	Related	to	Value (9), Sweat (7), Golden Watch (7), Physician (1)	24	28,2
	Metaphors Tradition	Related	to	Operable Art (9), Memory of the Past (6), Cultural Transmission (4)	19	22,3
	Metaphors Emotion	Related	to	Emotion (10)	10	11,8
Total				85	100	
Alem Craftsmanship	Metaphors Tradition	Related	to	Trace of the Past (20), Social Self (12), Relic (8), National Art (4), Ancestral Relic (4), Sacred Relic (1), Window to the Past (1), Root (1)	51	60,0
	Metaphors Emotion	Related	to	Tolerance (8), Spiritual Life (6), Patience (4)	18	21,2
	Metaphors Sensory Perception	Related	to	Sky Dome (16)	16	18,8
Total				85	100	
Kemence	Metaphors Sensory Perception	Related	to	Shah of Saz (9), Sultan Dancer (6), Difficult Geography (6), Wave (5), Woman (4), Baklava (1), Flirty Girl (1)	32	37,7
	Metaphors Tradition	Related	to	Our Essence (9), Indispensable (9), The Art of Execution (8), Social Bond (4)	30	35,3
	Metaphors Emotion	Related	to	Both Makes You Cry and Laugh (14), Angry Mother-in-law (7), Expatriation (2)	23	27,0
Total				85	100	
Akçaabat Horon	Metaphors Sensory Perception	Related	to	Speed (12), Tireless (9), Agility (7), Factory Machine (1), Engineering (1)	30	35,3
	Metaphors Tradition	Related	to	Can't Stop Dancing (15), Indispensable for Weddings (15)	30	35,3
	Metaphors Emotion	Related	to	Haste (10), Excitement (9), Daring (6)	25	29,4
Total				85	100	
Atma Song	Metaphors Emotion	Related	to	Ambition (14), Love (9), Second Wife Provoker (8), Two Friends (8), Therapy (4), Supremacy (4), Sadness (1)	48	56,5
	Metaphors Sensory Perception	Related	to	Power (10), Scenario (6), Crowd (4)	20	23,5
	Metaphors Tradition	Related	to	Creativity (8), Local Music (4), Cunning (2), Joking (2), Iftar Table (1)	17	20,0
TOTAL				85	100	
Kalandar	Metaphors Tradition	Related	to	Festivities (14), Entertainment (12), Cümbüş (10), Social Identity (9), Story (4)	49	57,7
	Metaphors Sensory Perception	Related	to	Prosperity (16), Abundance (14), Black Tire (4), Lottery Ticket (2)	36	42,3

Total				85	100
Plateau Migration	Metaphors Related to Joy (29), Childhood (6), Memory (6), Sacred Duty (2), Necessity (1)	Emotion		44	51,7
	Metaphors Related to Way of Life (24), Spring Festival (8), Hospitality (2), Festival (1)	Tradition		35	41,2
	Metaphors Related to Memory Book (2), Integrity (1), Flowers with Tassels (1), Walking (1), Airplane Ticket (1)	Sensory Perception		6	7,1
Total				85	100
Vakfikebir Bread	Metaphors Related to Indispensable for Travels (23), Sultan of Winter Mornings (3), Festival (7)	Tradition		33	38,8
	Metaphors Related to Earth (13), Greatness (10), Hearty (8), Lion (1)	Sensory Perception		32	37,7
	Metaphors Related to Souvenir (10), Famous (10)	Emotion		20	23,5
Total				85	100
Anchovy Food Culture	Metaphors Related to Symbol of Creativity (12), Hello Winter (11), Visit (9), Friend of Halva (4)	Tradition		36	42,3
	Metaphors Related to King of Fishes (12), Rain (8), Odor (4), Kılçıklı Derya Kuzusu (4), Trabzonspor (4), Vitamin Depot (1)	Sensory Perception		33	38,9
	Metaphors Related to Glorious (7), Noble (4), Symbol of Nobility (4), Magnificent (1)	Emotion		16	18,8
Total				85	100
Hamsiköy Rice Pudding	Metaphors Related to Brand of the City (29), Pearl of Zigana (12)	Sensory Perception		41	48,3
	Metaphors Related to Hazelnut's Lover (28), Folk Song (1)	Tradition		29	34,1
	Metaphors Related to Love (14), Amazing (1)	Emotion		15	17,6
Total				85	100
Tea	Metaphors Related to Sacred Principle (10), Beloved (9), Source of Life (6), Close Friend (6), Enemy of Coffee (2), Brewing Love (2), Meditation (1)	Emotion		36	42,3
	Metaphors Related to Culture (24), Ritual (2)	Tradition		26	30,7
	Metaphors Related to May Rose (10), People's Gasoline (7), Painkiller (3), Cell Phone (1), Life Fluid (1), Garbage Taste (1)	Sensory Perception		23	27,0
Total				85	100
Şalpaزاری Dress	Metaphors Related to Purity (13), Bride Girl (10), Rainbow (9), Girdle (6), A Riot of Colors (6), Ağasar Rose (4), Komar Flower (2)	Sensory Perception		50	58,8
	Metaphors Related to Nobility (10), Cultural Identity (9), Çepni Culture (9), Alacalı Tradition (5)	Tradition		33	38,9
	Metaphors Related to Dazzling (2)	Emotion		2	2,3
Total				85	100

According to Table 2, the metaphor categories related to the item of “Sürmene Knifery” are categorized under four subheadings in total. These are “Metaphors Related to Tradition (f=45)”, “Metaphors Related to Sensory Perception (f=27)”, “Metaphors Related to Economy (f=12)” and “Metaphors Related to Emotion (f=1)”. Some of the remarkable metaphors developed about “Sürmene Knifery” and some of the statements about why the participants preferred these metaphors are given below.

P7= “...it is like the raging Black Sea. Because it can come out from anywhere at any time”.

P8= “...it is like a lifestyle. Because it represents the Black Sea people's life ordeal and their endurance against nature and physical conditions”.

P28= “...it is like the gaze of a hawk. Because it is extremely sharp”.

P31= “...it is like a precious metal. Because it can be processed”.

P35= “...it is like jewelry artistry. Because it requires subtlety”.

P42= “...is like a cactus. Because it takes time for a cactus to grow and mature, and its appearance and texture frightens”.

As shown in Table 2, the metaphor categories related to the item of “Wicker Weaving” are categorized under four subheadings. These are “Metaphors Related to Tradition (f=43)”, “Metaphors Related to Emotion (f=30)”, “Metaphors Related to Economy (f=10)” and “Metaphors Related to Sensory Perception (f=2)”. The metaphors developed by the participants about “Wicker Weaving” and some examples from the sources where the metaphors are fed are presented to the reader below.

P4= “...it is like love. Because it is love transformed into tradition”.

P6= “...it is a philosophy of life. Because it weaves like the Black Sea Mountains weave the region, shapes it like the forests, and is an art that weaves life carefully”.

P24= “...it is like a silkworm weaving its cocoon. Because it is a work that requires a lot of attention and fine workmanship”.

P29= “...it is like a factory that is beneficial to the economy. Because it strengthens the employees economically”.

P61= “...it is like a puzzle. Because a whole is formed from small pieces”.

According to Table 2, the metaphor categories related to the item “Filigree” are categorized under four subheadings. These are “Metaphors Related to Tradition (f=31)”, “Metaphors Related to Sensory Perception (f=27)”, “Metaphors Related to Economy (f=15)” and “Metaphors Related to Emotion (f=12)”. The metaphors produced by the participants about “Filigree” and some of the sources that feed the metaphors are as follows:

P1= “...it is like the sine qua non of ornament. Because it is the right of every beauty”.

P5= “...is like the art of poetry. Because the local people process the difficulties of our geography, the ordeal, the loves, verse by verse, on the Filigree looms with their hands”.

P9= “...it is like a spider’s nest. Because the artist weaves the wires in an artistic way”.

P52= “...it is like learning a new language. Because mastering it takes time and effort”.

The metaphor categories related to the item of “Kazaziye Craftsmanship” are categorized under four subheadings. These are “Metaphors Related to Sensory Perception (f=32)”, “Metaphors Related to Economy (f=24)”, “Metaphors Related to Tradition (f=19)” and “Metaphors Related to Emotion (f=10)”. Below, the metaphors developed about “Kazaziye” and some of the sources that form the basis of the metaphors are presented by directly quoting the participants’ statements.

P19= “...it is part of a whole. Because the Black Sea cannot be without green and blue, our master cannot be without kazaziye, he weaves his emotions wire by wire”.

P27= “...it is like the profession of doctor. Because it makes the master rich”.

P64= “...it is like Madımak. Because its name has been heard, but in some regions, it is not known exactly what it is”.

P69= “...it is like elegance and grace. Because it adorns every woman and rosaries are made to suit every man’s hand”.

P78= “...for me it is like labor and sweat. Because my mother is a master of case making and I am a witness of how difficult a craft she is dealing with”.

The metaphor categories related to the item of “Alem Craftsmanship” are categorized under three subheadings. These are “Metaphors Related to Tradition (f=51)”, “Metaphors Related to Emotion (f=18)” and “Metaphors Related to Sensory Perception (f=16)”. Some of the metaphors developed by the participants for “Alem Craftsmanship” are given below, together with the sources of the metaphors.

P17= “...it seems to have the trace of the past. Because its mastery is hidden in memories”.

P23= “...it is like bringing the firmament down to earth. Because Trabzon is the place of the last lands where Anatolia is proved to be Turkish and Alem is important because it is the craft that turned Hagias Sophia into the sky dome”.

P54= “...it is like tolerance. Because it completes religious structures”.

P65= “...it is like a window to the past. Because it blends architecture with traditions and customs inspired by mythology”.

As can be seen in Table 2, the metaphor categories related to the item of “Kemençe” are grouped under three subheadings in total. These are; “Metaphors Related to Sensory Perception (f=32)”, “Metaphors Related to Tradition (f=30)” and “Metaphors Related to Emotion (f=23)”. The metaphors produced by the participants for “Kemençe” and some of the sources that form the basis for the metaphors are given below.

P26= “...it is like the king of saz (traditional Turkish musical instrument). Because making it requires manual labor and playing it requires mastery”.

P44= “...it is like a dancing sultan. Because no matter who you are, the kemençe made by a master affect you deeply”.

P49= “...it is like the Black Sea. Because it reminds the listener not to stand still”.

P56= “...it is like a wave. Because the sea cannot be without waves and Black Sea people cannot be without kemençe”.

P58= “...it is like a woman. Because it both plays and sings”.

P67= “...it is like expatriation. Because you miss it, you cannot do without it”.

P71= “...it is like baklava. Because when you hear the name of the kemençe, only one place comes to mind”.

P81= “...it is like angering your mother-in-law. Because you play and dance, you do not pay attention to words. Because it is difficult to be a bride in the Black Sea region”.

The metaphor categories related to the item “Akçaabat Horon” are categorized under three subheadings. These are “Metaphors Related to Sensory Perception (f=30)”, “Metaphors Related to Tradition (f=30)” and “Metaphors Related to Emotion (f=25)”. Some of the metaphors and explanations put forward by the participants about “Akçaabat Horon” are as follows:

P3= “...it is indispensable for weddings. Because you cannot stop dancing, you cannot remain indifferent”.

P34= “...it is like excitement. Because Black Sea people are fast and excited. They live every day of their lives as if they are dancing with the Akçaabat horon”.

P46= “...it is like a symbol of tirelessness. Because there is no one more dynamic and meaningful than him”.

P60= “...it is like the symbol of the hectic state of the people of the region. Because when you watch it, you see the geography”.

P72= “...it is like a moving machine of a factory. Because you move very fast”.

P84= “...it is like engineering. Because it looks easy from the outside, but the situation changes when you try to dance”.

According to Table 2, the metaphor categories related to the item “Atma Folk Song” are categorized under three subheadings. These are “Metaphors Related to Emotion (f=48)”, “Metaphors Related to Sensory Perception (f=20)” and “Metaphors Related to Tradition (f=17)”. Some of the metaphors produced by the participants are given below along with their sources.

P10= “...it is like ambition. Because it is useful if you want to make innuendos”.

P30= “... it is like love. Because it is the best way to express your love”.

P53= “...it is like therapy for Black Sea people. Because he cannot say that he loves, he cannot shout his ordeal to the mountains, he throws the ballad, he shouts his troubles to the smoky mountains”.

P55= “...it is like a scenario. Because the beginning is one thing and the end is another”.

P70= “...it is like iftar tables. Because it is more enjoyable with a crowd”.

The metaphor categories related to the item “Kalandar” are categorized under two subheadings. These are “Metaphors Related to Tradition (f=49)” and “Metaphors Related to Sensory Perception (f=36)”. Some examples of the metaphors produced by the participants are presented below.

P20= “...it is like abundance. Because Kalandaris Kulandaris, male servant female calf, my God, give me, fill the nooks and corners”.

P36= “...it is like the festival of the villagers. Because local clothes are worn, winter is welcomed, entertainment is organized, and horons are played”.

P50= “...it is like a lottery ticket. Because it evokes new hopes”.

The metaphor categories related to the item of “Plateau Migration” are categorized under three subheadings. These are “Metaphors Related to Emotion (f=44)”, “Metaphors Related to Tradition (f=35)” and “Metaphors Related to Sensory Perception (f=6)”. Some of the metaphors developed by the participants regarding “Plateau Migration” are given below.

P2= “...it is like the joy of children. Because you cannot live without children, without kemençe, without horon”.

P14= “...it is a way of life. Because geography obliges people to do so, but it is in the blood of Turks to be nomadic”.

P25= “...it is like a spring festival. Because the mountains and roads are festive, road airs and folk songs are dedicated to these migrations”.

P43= “...for me it is like the memories of my childhood. Because it reminds me of the travels I made with animals in the truck bed”.

P73= “...it is like a plane ticket bought months in advance. Because it is economical, it is a small getaway”.

P82= “...it is like the memory book of my childhood. Because the migration we made on foot, playing kolbasti and horon when the schools were on vacation reminds me of many memories”.

The metaphor categories related to the item “Vakfikebir Bread” are categorized under three subheadings. These titles are “Metaphors Related to Tradition (f=33)”, “Metaphors Related to Sensory Perception (f=32)” and “Metaphors Related to Emotion (f=20)”. Some of the remarkable metaphors developed for “Vakfikebir Bread” and some of the statements about why the participants preferred these metaphors are as follows:

P11= “...it is like soil. Because it is extremely nutritious”.

P22= “...it is like a must for traveling. Because you get it at every pass”.

P33= “...it is like a lion. Because it is big in size and it is far ahead of its competitors”.

P45= “...it is like the most special memory of my childhood. Because I used to look forward to eating the part in the middle of that huge bread, which we call gıdırmak”.

P57= “...it is like a festival. Because a bread festival is organized every year”.

P62= “...it is like the sultan of winter mornings. Because we used to fry it on the stove for breakfast and eat it”.

The metaphor categories related to the “Anchovy Food Culture” are categorized under three subheadings. These are “Metaphors Related to Tradition (f=36)”, “Metaphors Related to Sensory Perception (f=33)” and “Metaphors Related to Emotion (f=16)”. Some of the most striking metaphors developed by the participants are presented below, together with the source of each metaphor.

P18= “...it is like the king of fish. Because anchovy is not a fish”.

P48= “...it is a symbol of creativity. Because the local people create dozens of different flavors from a tiny fish”.

P51= “...it is like the greeting of Trabzon people to winter. Because anyone who does not eat anchovy is not considered a Trabzonian”.

P59= “...it is like a visit for us. Because we love it very much”.

P66= “...it is like rain. Because it is eaten in all seasons, but it is different in winter”.

P75= “...is like a friend of halva. Because it is acceptable to eat halva after anchovy meal”.

P76= “...anchovy dishes are like a symbol of nobility. Because we do not consider anchovy as fish”.

P77= “...it is like a storehouse of vitamins. Because no matter how you eat it, with or without bones, it strengthens immunity”.

P80= “...it is like a lamb of the sea with bones. Because it is acceptable to eat anchovy and its dishes with bones”.

P83= “...it is like Trabzonspor. Because its lineage is crowded”.

The metaphor categories related to the “Hamsiköy Rice Pudding” are categorized under three subheadings. These are “Metaphors Related to Sensory Perception (f=41)”, “Metaphors Related to Tradition (f=29)” and “Metaphors Related to Emotion (f=15)”. The metaphors produced by the participants for “Hamsiköy Rice Pudding” and some of the sources for these metaphors are given below.

P13= “...it is like a lover of Black Sea hazelnut. Because it should not be eaten without hazelnut”.

P16= “...it is like the brand of the city. Because the brand of the Eastern Black Sea is Trabzon, and the brand of Trabzon is Hamsiköy Rice Pudding”.

P21= “...it is like a folk song. Because its taste travels from tongue to tongue”.

P32= “...it is like the most amazing dessert on earth. Because I don't know any other dessert eaten with bread”.

P40= “...it is like a ballad of love. Because let’s hit that opposite oak, ants dig, let’s hit Hamsiköy, let’s take Ayşe”.

P68= “...it is the pearl of Zigana. Because it is beautiful to eat by watching the view”.

The metaphor categories related to the item “Tea” are categorized under three headings. These are “Metaphors Related to Emotion (f=36)”, “Metaphors Related to Tradition (f=26)” and “Metaphors Related to Sensory Perception (f=23)”. Some of the prominent metaphors produced by the participants are given below together with their metaphor sources.

P12= “...for the Black Sea region, it is more like a culture than a drink. Because there is no conversation, no meeting without it”.

P15= “...it is the enemy of coffee. Because you drink it with its brew, even if you drink 20 cups of it, it doesn't make me feel bad”.

P37= “...it is like a cell phone for us. Because without it, our day would be boring”.

P41= “...it is like a delicate lover. Because it is acceptable to drink it in a thin small glass”.

P47= “...it is like the rose of May. Because the first harvest is made in May and the most delicious tea is the tea under the sieve, which we call two and a half leaves”.

P85= “...it is like the gasoline of the local people. As you drink it, it doesn't matter how many cups you drink. It is brewed in the morning for breakfast, accompanies lunch, and is indispensable in the evenings”.

The metaphor categories related to the item “Şalpazarı Dress” are categorized under three subheadings. These are “Metaphors Related to Sensory Perception (f=50)”, “Metaphors Related to Tradition (f=33)” and “Metaphors Related to Emotion (f=2)”. Some of the remarkable metaphors developed for “Şalpazarı Dress”, which is among the intangible cultural heritage items of Trabzon province, and some of the statements explaining why the participants preferred these metaphors are as follows:

P38= “...it is like a bride. Because it symbolizes purity and beauty”.

P39= “...it is like nobility. Because although all the colors of life come from the past, they are included in modern life without forgetting the past”.

P63= “...it is like a komar flower. Because the komar flower is a flamboyant flower with vivid colors, just like the Ağasar dress”.

P74= “...it is like a rainbow. Because when it is seen, it gives joy with its colors”.

P79= “...it is like cultural identity. Because it represents the cultural identity of Black Sea women”.

Conclusion and Evaluation

The increasing interest in intangible cultural heritage items has brought about the need for local guides (Türkiye Tourism Summit, 2023). While fulfilling the service of informing tourists, local guides should provide satisfactory explanations and various transfers regarding the intangible and tangible cultural heritage values of the region where the tour is organized. With this study, it was aimed to determine the perceptions of tourist guides about the intangible cultural heritage items of Trabzon province through metaphors. In line with this purpose, it was aimed to draw attention to both the intangible cultural heritage values of Trabzon province and the importance of transferring these values that should be well known by tourist guides.

When the findings obtained from the research are evaluated in general, it is seen that the participants were interested in each of the intangible cultural heritage items of Trabzon province (Sürmene Knifery, Wicker Weaving, Filigree, Kazaziye Craftsmanship, Alem Craftsmanship, Kemeñçe, Akçaabat Horon, Atma Folk Song, Kalandar, Plateau Migration, Vakfikebir Bread, Anchovy Food Culture, Hamsiköy Rice Pudding, Tea, Şalpazarı Dress) can be said to have deep knowledge based on the statements that are the source of the metaphors they developed. It can be said that the fact that 82 of the 85 participants are higher education graduates, 63,5% of them work as professional tourist guides without doing any additional work, and 75,3% of them have 6 years or more of professional experience can be associated with their high level of knowledge.

Although the metaphors produced by the participants, who are professional tourist guides, in line with their perceptions of the intangible cultural heritage items of Trabzon province differed, they generally revealed 4 categories. These are “Metaphors Related to Tradition”, “Metaphors Related to Sensory Perception”, “Metaphors Related to Economy” and “Metaphors Related to Emotion”. When a ranking is made in terms of frequency of expression in the categories revealed, “Metaphors Related to Tradition” ranks first, “Metaphors

Related to Sensory Perception” ranks second, “Metaphors Related to Emotion” ranks third and “Metaphors Related to Economy” ranks last. The frequency of metaphors related to tradition, which are cultural items that continue from the past to the present (Hancıoğlu, 2016), has a rate of 39.8% among the categories. The category “Metaphors Related to Tradition” includes metaphors such as lifestyle, cultural identity, and handicraft, memory of the past, essence, and culture. When the reasons/sources of the metaphors produced by the participants in this category are examined in general, it is seen that they are related to coming from the past, staying rooted, always existing, and forming memories, etc. Sensory perception is the sensing, recognizing, distinguishing and grading through hearing, tasting, touching, seeing and smelling (Karaman and Çetinkaya, 2020).

In the distribution according to the categories, the category of “Metaphors Related to Sensory Perception” has a share of 31,9% and this category includes various metaphors such as ornament, speed, power, sharp, earth and May rose. When the justifications/sources of the metaphors produced by the participants are examined in general, the emphasis on visibility and symbolic meanings, functional features, tastes and hedonism, reminders and associations draw attention. Emotions are feelings, sensations and certain thoughts, biological and psychological states and action tendencies created by these feelings (Goleman, 2004). The “Emotion Related Metaphors” theme, which includes metaphors related to emotions, has a share of 23,5% in the categories and consists mostly of positive emotions such as joy, love and affection. “Tea” is the enemy of coffee, “Sürmene Knifery” is fear, “Filigree” is geographical ordeal, “Kemençe” is angering the mother-in-law and “Atma Folk Song” is the second wife provoker are among the examples described by the participants with negative expressions with metaphors. In this study, “economy” as a social institution has gained existence under the title of “Metaphors Related to Economy” within the categories of intangible cultural heritage items of Trabzon province. The share of the category “Metaphors Related to Economy” is 2,4% and under this theme; various metaphors such as a way of profit, value, jewelry, factory and golden watch were produced by the participants. The rationales/sources of these metaphors are generally based on wealth, economic empowerment of employees, earnings, mastery, and craftsmanship.

Intangible cultural heritage items include oral traditions and narratives, performing arts, social practices, rituals and festivals, knowledge and practices related to nature and the universe, and handicraft traditions that are passed down from generation to generation. Among the intangible cultural heritage items of Trabzon province; “Atma Folk Song” in the field of oral traditions and expressions; “Akçaabat Horon” in folk dances in the field of performing arts; “Kalandar”, “Plateau Migration” and “Şalpazarı Dress” in the field of social practices, rituals and festivals; “Vakfikebir Bread”, “Anchovy Food Culture”, “Hamsiköy Rice Pudding” and “Tea” among traditional food and beverages in the field of knowledge and practices related to nature and the universe; “Sürmene Knifery”, “Wicker Weaving”, “Filigree”, “Kazaziye”, “Alem Craftsmanship” and “Kemençe” in the field of handicraft tradition. It is thought that increasing the number of initiatives and practices that do not compromise on tradition in order for the gastronomic elements of the province to be experienced by both gastro tourists and other tourists, who want to meet their physiological, sociological and psychological needs, even though their main travel motivations are different, will contribute to their sustainability. The local flavors of Trabzon should be seen as a tool in the promotion and branding process of the city on the one hand, and on the other hand, it should be seen as an opportunity for the development of tourism in the region if tourist guides bring traditional food and beverages to the forefront in their tours, flavor stops and breaks. Handicrafts are an important part of the material culture, which is the symbol of the cultural life of the region, and maintained with the master-apprentice relationship (Er and Kara, 2019). In order to protect intangible cultural heritage, raise awareness among tourists through tourist guides, promote the culture and values of the region, and contribute to the regional economy in terms of income and employment, the intangible cultural heritage items of Trabzon province should be embraced by tourism stakeholders and necessary support should be provided by stakeholders for their sustainability. Finally, this study, which is thought to contribute to the methodological aspects of intangible cultural heritage elements, can serve as an example and future studies can be conducted with different tourism stakeholders in Trabzon or focus on the metaphorical perceptions of tourist guides about intangible cultural heritage elements of different destinations.

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