



Evaluation of Karagöz Art, an Intangible Cultural Heritage within the Context of Tourism

Somut Olmayan Kültürel Miras Unsurlarından Karagöz Sanatının Turizm Bağlamında Değerlendirilmesi

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Abstract

Intangible cultural heritage are of utter importance in terms of tourism. Preserving the intangible resources and ensuring their sustainability will considerably contribute to tourism. Intangible cultural heritage resources can be studied in many different aspects as to tourism. In this context, one of the intangible cultural heritage resource is Karagöz Art. Karagöz Art is a traditional shadow art that has been performed in a master-apprentice manner since historical times. This study aims to reveal the current status of Karagöz Art held in the UNESCO list of Intangible Cultural Heritage. Accordingly, the study will determine the potential paths to take to improve Karagöz Art and to evaluate it in the tourism context. In the study for which qualitative methods are employed, the data have been collected through a semi-structured form as a result of interviews with 13 Karagöz artists who are members of UNIMA. Subsequently, the study assesses the results obtained from the interviews in the scope of preserving the traditionality of Karagöz art, extending national and international activities, and increasing the number of trained artists in the traditional master-apprentice manners. The study concludes that Karagöz Art creates a suitable space for more cultural transfer, provides cultural promotion, and also makes it possible to stage games suitable for different nations. Besides, the majority of the participants give positive evaluations on displaying Karagöz art in national and international festivals and events.

Keywords: UNESCO List of Intangible Cultural Heritage, Karagöz Art, UNIMA, Karagöz Artists.

Özet

Somut olmayan kültürel miras unsurları turizm açısından önemli bir yere sahiptir. Bu unsurların korunması ve sürdürülebilirliğin sağlanması turizme katkı sağlayacaktır. Somut olmayan kültürel miras unsurları turizm açısından çeşitli yönleri ile irdelenebilir. Bu bağlamda somut olmayan kültürel miras unsurlarından biri de Karagöz Sanatıdır. Karagöz Sanatı geçmişten günümüze usta çırak ilişkisi ile süregelen geleneksel gölge sanatıdır. Çalışmada UNESCO Somut Olmayan Kültürel Miras listesinde yer alan Karagöz Sanatının mevcut durumunu ortaya koymak, Karagöz Sanatının geliştirilebilmesi için yapılabilecekleri tespit etmek ve Karagöz Sanatını turizm bağlamında değerlendirebilmek hedeflenmiştir. Nitel yöntemin kullanıldığı çalışmada veriler, 13 UNIMA üyesi Karagöz sanatçısı ile yapılan görüşmeler sonucunda yarı yapılandırılmış form aracılığıyla elde

edilmiştir. Çalışmadan elde edilen sonuçlar, Karagöz sanatının gelenekselliğini koruması, ulusal ve uluslararası bazda etkinliklerin arttırılması ve Karagöz ustalarının çıraklar yetiştirerek eğitimli sanatçıların artması yönünde bir bütün olarak değerlendirilmiştir. Turizm bağlamında yapılan çıkarımlar ise Karagöz Sanatının daha çok kültürel aktarıma olanak tanınması, kültür tanıtımını sağlaması ve farklı uluslara uygun oyunların sergilenmesi yönünde olmuştur. Buna ek olarak Karagöz sanatının ulusal ve uluslararası festival ve etkinliklerde yer alması katılımcıların çoğunluğu tarafından olumlu olarak değerlendirilmiştir.

Anahtar Sözcükler: UNESCO Somut Olmayan Kültürel Miras Listesi, Karagöz Sanatı, UNIMA Karagöz Sanatçıları.

1. INTRODUCTION

The lifestyles, traditions and customs, knowledge, and experiences that humanity has created throughout history have long shaped the tangible and intangible cultural heritage elements. Tangible and intangible cultural heritage elements are indicators for the prosperity of societies. While cultural heritage elements act as a bridge between the past and the future, various data are utilized to determine these elements. According to these criteria qualified at the international level by UNESCO (United Nations Educational, Scientific and Cultural Organization). The criteria include the World Heritage List, Representative List of the Intangible Cultural Heritage of Humanity, Memory of the World Programme, World Network of Biosphere Reserves, and Global Geoparks. There are intangible cultural heritage elements that are located in Turkey and included in this list. One of the elements included in the UNESCO List of Intangible Cultural Heritage is the Art of Karagöz.

Karagöz Art is a traditional shadow play that has been performed since past times. While conveying traditions and customs in Karagöz Art, wit and satire are used. While the Karagöz Art maintains the master-apprentice relationship, it has been possible for the cultural accumulation of Karagöz artists to reach the present day. Although there are many Karagöz artists today, UNIMA (International Puppet and Shadow Play Association) is an international organization that brings together puppet and shadow play artists. Turkey is one of the member countries of UNIMA whose headquarter is situated in France. Turkey branch of UNIMA supports the Art of Karagöz with the events that they organize and the bulletins that they publish.

Being evaluated in the context of tourism, intangible cultural heritage elements support alternative tourism types as well as contribute sustainability attempts in the tourism sector. That is because they transfer cultural characteristics. With the help of intangible cultural heritage elements, cultural promotion and transfer are also achieved. Moreover, intangible cultural heritage elements can be considered as an enticing component in enhancing the promotion of the country and the development of tourism. Therefore, it is possible to state that intangible cultural heritage elements assume a vital task for tourism. Tourism and cultural interaction can be utilized to transfer the intangible cultural heritage to the next generations, to extend the scope of these elements, and popularize them.

The study aims to evaluate Karagöz Art, which is one of the intangible cultural heritage elements, in the context of tourism. For this purpose, the study carries out interviews with 13 UNIMA artists, examines the concept of intangible cultural heritage, Karagöz Art, and the relationship between intangible cultural heritage and tourism. The study will also provide a broad assessment for reflecting the perspectives of Karagöz artists.

2. THEORETICAL FRAME

2.1. Intangible Cultural Heritage

The intangible cultural heritage, aka the Living Heritage, encompasses practices, knowledge and skills, representations, together with forms of expressions narrated and transferred from generation to generation by communities. On one hand, intangible cultural heritage ensures the sense of belonging and continuation of communities. On the other hand, it also directs and encourages people to be creative. It also affects many aspects such as management of the natural and social environment, development, and welfare increase (Intangible Cultural Heritage Specialization Committee, 2021). Intangible cultural heritage refers to the wealth of knowledge and skills transferred from one generation to the next. Intangible cultural heritage is defined as the processes, expressions, know-how, along with the capabilities that engulf associated objects and cultural spaces that people distinguish as part of their cultural heritage. It is a set of elements that spread over generations and that are constantly recreated, providing humanity with a sense of identity and permanence (Petronela, 2016: 733).

The concept of intangible cultural heritage was conceptualized after the meetings and interviews held throughout the process (Karabaşa, 2014: 100-101). The first subject that UNESCO focuses on is the protection of tangible cultural assets in terms of the safeguard of cultures and their transfer to future generations. This view has been criticized and the necessity of evaluating human and living cultural phenomena within the framework of cultural heritage is revealed over time (Göde and Tatlıcan, 2016: 125). In this context, while the definition made in the Convention for the Protection of the Cultural and Natural Heritage in 1972 focused on the complete tangibility of cultural heritage, this shortcoming was effective in the preparation of the Convention for the Protection of the Intangible Cultural Heritage in 2003. After the adoption of the 1972 Convention, UNESCO used terms such as folklore, popular and traditional culture, intangible heritage, and oral and intangible cultural heritage in order. In the Bolivia Declaration of 1973, the terms folklore, intangible culture in the section established in 1982 within UNESCO, popular and traditional culture in the 1989 Recommendation, and verbal and intangible cultural heritage in the 1997/98 Masterpieces Announcement Program were preferred (Oğuz, 2013: 5). UNESCO has specifically used the term intangible in the Intangible Cultural Heritage convention. Intangible is a different term from both abstract and concrete. According to UNESCO, while the evil eye bead is tangible, the production of the evil eye bead, the handicraft and the necessity of keeping this tradition alive are expressed as intangible (Çelepi, 2016: 18).

UNESCO adopted the Convention for the Protection of the Intangible Cultural Heritage at its 32nd general conference in 2003. Turkey, on the other hand, started the process of becoming a party with the Law Regarding the Approval of the Convention for the Protection of the Intangible Cultural Heritage published in the Official Paper No. 26056 in 2006 (UNESCO, 2021a). The executive unit of Intangible Cultural Heritage in our country is the Ministry of Culture and Tourism, General Directorate of Research and Education. In this context, intangible cultural heritage studies are carried out under the consultancy of the Experts Commission, which meets at regular intervals annually together with universities, research centers, institutes, NGOs and intangible cultural heritage carriers (Arioğlu and Atasoy, 2015: 113). Within the framework for the protection of intangible heritage, every state party is liable (per the convention) for efforting to ensure the widest possible participation of communities, groups, where necessary, individuals who create, maintain, and transmit this heritage, and to encourage the participation of these people in the management. The party states are obliged to create a list of potential intangible cultural heritage components, update this list, and publish it (Türker and Çelik, 2013: 90).

The Convention for the Protection of the Intangible Cultural Heritage is the entirety of the ways, methods, and opportunities that will contribute to the protection of the intangible cultural heritage that society deems as a part of its cultural identity and that it has passed down from generation to generation and transferred to future generations. The Convention for the Protection of the Intangible Cultural Heritage is an international text with a guideline nature. Its principal objective is the safeguard of the intangible cultural heritage. The Convention is prepared based upon the role of intangible cultural heritage to bring people closer to one other and to provide cultural transfer and understanding among them (Arioğlu and Atasoy, 2015: 114). Additionally, a wide range of verbal expressions, performing arts, social practices, knowledge, and practices related to nature and the universe, and handicraft traditions are determined as intangible cultural heritage titles to raise awareness at the national and international level and to protect these elements (Türker and Çelik, 2012: 97). While being transferred from one generation to another, intangible cultural heritage components that help people interact with their environment, nature, and history contribute to cultural diversity (Çetinkaya, 2018: 434).

According to agreement 16, 17, and 18 of the UNESCO Intangible Cultural Heritage List convention, there are lists in three main regards: the Representative List of the Intangible Cultural Heritage of Humanity, List of Intangible Cultural Heritage in Need of Urgent Safeguarding, and Register of Good Safeguarding Practices. The Representative List of the Intangible Cultural Heritage of Humanity was created as of 2008. In the list are traditional games and meetings such as Meddah Tradition (2008), Mevlevi Whirling Ceremonies (2008), Aşıklik Tradition (2009), Karagöz Art (2009), Nevruz (2009), Yaren, Barana, Sira Nights (2010), Alevi Bektashi Ritual Semah (2010), Kırkpınar Oil Wrestling Festival (2010), Traditional Ceremonial Cheesecake (2011), Mesir Paste Festival (2012), Turkish Coffee and Tradition (2013), Ebru (2014), Making Thin Bread such as Lavash, Katırma, Jupka, Yufka (Filo) and Sharing Tradition (2016), Traditional Miniature Art (2016), Spring Festival Hıdırellez (2017), Dede Korkut-Korkut Ata Heritage: Culture, Legends, and Music (2018), Traditional Turkish Archery (2019), Miniature Art (2020), along with Traditional Intelligence and Strategy Games (2020) (i.e. Togyzqumalaq, Toguz Korgool, Mangala and Cavity). The Whistle Language is also included in the List of Intangible Cultural Heritage Requiring Urgent Protection in 2017 (UNESCO, 2021b).

2.2. Karagöz Art and UNIMA

The shadow play that was born in Egypt and came later up to Anatolia is a play performed at night or in dark environments where the local characters and animals are reflected through puppets and accompanied by music or rhythm (from behind a curtain). It is observed that there are local beliefs, characters, costumes, nicknames, and literary expressions together with the local dialect (Tekin Özbek and Öz Çelikbaş, 2021: 2727). Even though its original version is Egyptian, the colorless and still images in the shadow plays of this civilization are turned into a shadow play with diverse movements and colors in the Turkish version. Traditional Turkish shadow plays that started to develop in the hands of Turkish masters, were called Çadır Hayal, Zıllı Hayal, Hayal-ı Zill. Recently, the play is named Karagöz Art per the name of the protagonist (Mutlu, 1995: 53). Shadow play is an art that has been developed by the Turks since ancient times as a very effective art branch that primitive religions benefited from in order to glorify people and to give a good order to society (Sevin, 1968). It is unquestionable that the shadow theatre or Karagöz exerted great influence on Ortaoyunu, the borrowing between the Karagöz and Ortaoyunu was mutual the Karagöz repertory and its form became a basic structural element in Ortaoyunu (And, 1979). Karagöz has shown its influence not only in Turkey but also outside of Turkey, as well as in many Islamic countries, in the Balkan countries. Thus, the Turks added the Turkish creativity, taste and artistic power to the shadow play they received from the outside and developed it, processing the

images with their mastery in the art of leather and spreading them in and around the wide sphere of influence of the Ottoman Empire. The shadow play that came to Turkey from Egypt has regained its new personality and returned to Egypt. The Turkish influence is more evident in Karagöz, which developed in Syria. It was especially played in Damascus, Beirut, Aleppo, Haifa and Jerusalem. Turkish influence is even more effective in North Africa. Especially in Tunisia, most of the demonstrations were in Turkish; the chief persons are Karagöz and Hacivat, as well as Tiryaki, Kekeme, Arab, Jewish, Frenk, Kabakçı, Çelebi and Sarhoş (or Deli Bekir). Not only the characters, the establishment of the play, the ways of making people laugh, but also the subjects of the plays are similar (And, 2004).

Karagöz Art is based on the principle of moving the depictions made of camel or buffalo skin, attached to rods, on a white screen with the light given from behind (Türker and Çelik, 2013: 91). Karagöz Art, which is a performance art blending comedy and tragedy with music, dance, and poetry, includes characters from a variety of cultures. Karagöz Art is the reflection of the sociological and cultural values of the society it belongs to. It is also a reflection of the events that are the subject of society's everyday dialogues and agenda. It is a dialogue shadow play with the solo presentations of the Karagöz character and the monologue, the conversations with the Hacivat character and other characters in the game (Tekin Özbek and Öz Çelikbaş, 2021: 2727). Karagöz Art draws attention as the first and only example in the world of the transformation of Turkish handicrafts into performing arts. Moreover, Karagöz depictions of a close relationship with Turkish folk culture are not only decorative depictions or paintings but also significant symbol that reflects the characteristic traits of the Turkish people and represents their culture, humor, entertainment, and literature (Özdemir and Eken, 2020: 1599).

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As the unique properties of Karagöz Art are examined, it is realized that the artist playing Karagöz is called imaginary. Karagöz artists are versatile artists who have led the way in creating new plays and determining the needs of the public, combining their identities as writers, directors, musicians, actors, and picture makers. These artists are the people voicing all the characters and singing music solo in the plays. They can change the plays improvisationally up to the audience, create their depictions. In this respect, they have unique skills and intelligence. Karagöz artists are trained in a master-apprentice relationship. The training of the Karagöz artist's assistant, called yardak (mate) who joins him as an apprentice starts with the attachment of the depictions to the sticks and continues until the yardak gains enough experience and capability to stage the games (Ministry of Culture and Tourism, General Directorate of Research and Education, 2022). The name of the Karagöz curtain, also known as Küster Square, comes from Şeyh Küster. The rumors say that the main characters of the play, Karagöz and Hacivat, were killed by the sultan of the

period, Sultan Orhan. The reason is that they were working in the construction of a mosque and were being lazy. However, the Sultan later regrets it. Sheikh Küster seeing the Sultan in grief creates the images of Karagöz and Hacivat and stages them on the screen. That's why the Karagöz artists deem Sheikh Küster to be the creator of this art (Cultural Portal, 2021).

Karagöz plays consist of four parts: introduction (preface, preliminary, and prologue), muhavere (interview, dialogue), play (chapter), and ending (epilog). After the playing of the nareke (reed flute) in the entrance section, the showpiece is slowly pulled up from the curtain. Subsequently, Hacivat shows up to the stage reciting semai from the left side of the screen (according to the position of the audience). After the semai is finished, the curtain ghasel is voiced. Hacivat then invites Karagöz to the screen. Karagöz comes up to the screen and the show begins (Mutlu, 1995: 55). Muhavere takes place between Karagöz and Hacivat, the two protagonists of the Karagöz play. Generally, because there are more than two people involved in the call negotiation. The main distinction between Muhavere and fasil is that the first one is purely verbal, stripped of the plot and abstracted. Fasil is the play itself, where various characters of the play other than Hacivat and Karagöz appear in a plot and a series of events and participate in the play. The ending is sometimes very short; Karagöz announces that the game is over, apologizes for mistakes, and announces the next game. If Karagöz and Hacivat have disguised during the play, they return to the screen in their old disguises, a short conversation takes place between them, in which the learning to be removed from the play is also indicated. Sometimes, Karagöz confuses himself with this ending, like the pseudonym in old poems (And, 2004).

UNIMA is an international organization pioneering the development of Karagöz Art. It provides artists interested in puppetry and shadow art with an opportunity to communicate with each other and it also allows many different cultures to come together. The headquarter of UNIMA having today approximately 100 members are in France. Although Turkey partook in this network in 1990, some of the branches are established late. The Bursa branch of UNIMA Turkey National Center was established in 1997 while the Istanbul branch was established in 2009 (UNIMA, 2022). According to the UNIMA under Turkish National Center Statutes, UNIMA aims to promote Turkish puppetry and shadow play arts which belong to intangible cultural heritage elements, at national and international scales and settings. It also endeavors to study, protect, develop, and extend these arts. Hence, as the main duties and responsibilities are examined, UNIMA aims to introduce the puppet and shadow play activities of the intangible cultural heritage abroad. It also aims to display international puppet and shadow play activities in Turkey. UNIMA supports these activities by organizing local, national, international congresses, seminars, symposiums, conferences, panels, competitions, festivals, exhibitions, and festivals. Besides, it creates collections via archiving works, materials, music, and various documents related to the art of puppetry and shadow play. Thus, establishing a national museum aims to ensure that interested parties and artists benefit. It facilitates national and international cooperation by holding activities that will help the development of puppet and shadow play artists. Therefore, it contacts institutions and organizations and conducts joint studies (UNIMA Turkey National Center Regulation, 2022).

2.3. The Relation Between Intangible Cultural Heritage and Tourism

The principal elements of the product in cultural tourism consist of tangible and intangible components reflecting the similarities and differences between cultures. These elements sometimes belong to a constrained geographical area and sometimes to all humanity regardless of geographical boundaries. The elements defined as heritage and including the tangible assets of culture are the main products in cultural tourism. On the other side, tangible or intangible components make certain past and contemporary cultural assets attractive destinations. It also plays an enriching role for products in other types of tourism (Gülcan, 2010: 103). Intangible

cultural heritage has recently become an important tourism development area for many countries hosting cultural resources (Qui et al., 2020: 2). So, it is an important factor in tourism (Esfehani and Albrecht, 2016: 15). People striving to protect their common cultural heritage and transferring it to future generations have achieved this goal thanks to having integrated culture into tourism (Çetinkaya, 2018: 431).

The global richness of intangible cultural heritage traditions is the principal motivation for traveling with tourists who wish to learn about new cultures and experience the global difference in performing arts, crafts, rituals, and cuisines (Petronela, 2016: 731). Handicrafts such as marbling, calligraphy, mother-of-pearl, and inlay, together with cultural elements such as sema shows and folk dances are currently considered to be touristic products. It is possible to express that the animation teams in the hotels especially reflect their intangible cultural values to the tourists. Additionally, Turkish Night organizations held in the Cappadocia region, folk dances, and sema shows are staged as touristic products. Besides, it is possible to introduce cultural elements such as village tours, village lifestyle, village clothes, and handicrafts for tourists. The plateau culture peculiar to the Black Sea region is another example of intangible cultural heritage that has been presented to tourism in recent years, especially by domestic tourists (Türker and Çelik, 2013: 93).

In the context of tourism, many studies have been carried out so far on intangible cultural heritage components. A broad classification of these shows that researchers examining the relationship between gastronomy and intangible cultural heritage focused their studies on traditional and local dishes. Çapar and Yenipınar (2016) carried out a study on local foods within the scope of intangible cultural heritage. The study which was reviewed in the literature emphasizes that cultural identity is an important factor when tourists prefer their destinations. Although local foods have positive contributions to the region, it has also been stated that practices realized without their originality cause cultural degeneration. Göde and Tatlıcan (2016) examined traditional Isparta Bread in terms of intangible cultural heritage. Çetinkaya (2018) evaluated Erzurum Lavaş Bread on the basis of touristic products. Consequently, suggestions are in favor of including the product on the menus, introducing the products to the tourists, providing information, organizing festivals, and popularizing this profession. On the other side, Ağcakaya and Can (2019) realized a study on gastronomy museums within the frame of intangible cultural heritage. In the study, gastronomy museums are explored theoretically within the context of sustainability. A variety of evaluations have been carried out from different aspects. The aspects cover many issues from the making of the bread to the storage conditions, to what it means for the region, and to its economic return. At the same time, the importance of customs and traditions on Isparta bread is explained with examples.

Intangible cultural heritage has been researched with the suggestions and models developed by institutions and organizations, tourism enterprises, touristic products. Türker and Çelik (2013) evaluate intangible cultural heritage elements within the context of touristic products. The study reveals what can be done by integrating intangible cultural heritage elements specific to regions. Esfehani and Albrecht (2016) conduct six-month research on intangible cultural heritage elements. This study carried out in Qeshm Geopark in Iran demonstrates that naturally protected areas constitute important elements. It has been shown that intangible cultural heritage is an attractive element, protecting local communities and cultural resources. It is also a driving force for visitors to protect cultural heritage elements. Şahin and Özdemir (2018) examine the promotional activities of the intangible cultural heritage elements on the websites of the Provincial Culture and Tourism Directorates. Aydogu-Atasoy (2019) reveals how intangible cultural heritage elements can be utilized and protected for tourism-dependent businesses from a sustainability perspective. The study has brought suggestions to tourism enterprises for the protection of intangible cultural

heritage. The results of the study point out that the promotion and marketing of intangible elements are limited. Moreover, it has been concluded that the information regarding intangible cultural heritage is insufficient.

There are also studies examining intangible cultural heritage elements in terms of handicrafts. Çalık and Ödemiş (2018) evaluate intangible cultural heritage elements in the context of sustainable tourism. According to the results of the study during which semi-structured interviews are conducted, even though there are intangible cultural heritage elements in Gümüşhane, these elements are mostly forgotten. This problem has been revealed especially in handicrafts. Hence, certain strategies that may be necessary to protect these elements are emphasized. Pelit and Türkoğlu (2019) evaluate the art of marbling in terms of intangible cultural heritage. Researchers emphasize its role in the cultural promotion of art. Furthermore, researchers make some suggestions on how to spread the art of marbling. Tekin Özbek and Öz Çelikbaş (2021) conducts a research at the Karagöz Museum. Researchers ask questions to individuals visiting the Karagöz Museum in Bursa. The visitors that researchers ask the questions are those watching Karagöz art shows and participating in puppet-making activities. The study focuses on the pre-experience and post-experience of the participants. The results indicate that watching the Karagöz play and participating in the puppet-making workshop has got a therapeutic effect on the individuals visiting the museum.

3. OBJECTIVE AND IMPORTANCE OF THE RESEARCH

This study aims to evaluate Karagöz Art, being one of the intangible cultural heritage resources, from a tourism point of view. So, it aims to determine the current situation of Karagöz Art, which activities can be performed for the development of Karagöz art, and it also evaluates Karagöz art in terms of tourism.

4. METHODOLOGY

4.1. Research Pattern

Correspondingly, a semi-structured interview technique is employed as a quantitative method. According to Merriam (2018), the use of semi-structured interview questions provides flexibility for the researcher and takes specific answers from each participant. Besides, semi-structured interview questions clarify the problem parallel with the objectives of the study. The absence of predetermined or limited questions is another convenience regarding semi-structured questions.

The questions asked during the interviews consist of three principal categories: demographic information, thoughts on Karagöz Art, and the evaluation of Karagöz Art within the perspective of tourism. With the questions in interviews, the study aims to reveal the current situation of Karagöz Art and the interest in the profession, the difficulties of the profession, the difficulties encountered in transmitting and preserving Karagöz Art to future generations, the role of tourism in the preservation, and popularization of Karagöz Art. Throughout the study, the feelings and thoughts of participants on the research questions are quoted in their own words as direct as possible. Thus, the criteria proving internal validity are ensured during the study. For the reliability of the study, the interview forms are presented to two academicians working in the tourism management department at the university. The academicians focus their studies on cultural heritage, therefore their opinions on this matter become particularly helpful and insightful for the study. In the findings part, another criterion that ensures the reliability of the research is met directly conveying the opinions of the participants.

Three different stages are followed for the analysis of data gathered during the study. In the first stage, themes are constructed based on the most repetitive expressions in line with the

answers obtained using the semi-structured interview form. Making of these themes, not every question conveyed to the participants is accepted as a theme, and the main themes are formed collaging similar questions. These main themes are classified as the current state of Karagöz Art the development of Karagöz Art and the evaluation of Karagöz Art from the tourism angle. In the second stage, the most repetitive statements are counted among the main themes. Repeated statements and the number of repetitions are incorporated as sub-themes. Each sub-theme was divided into categories according to the frequency of the answers given by the participants. Finally, the findings within each main category are summarized and citations are inserted for each participant.

4.2. Working Group

The sample space of work consists of Puppet and Shadow Play artists who are members of UNIMA. As of 2022, there are 83 members in UNIMA Ankara headquarter, 65 members in the Bursa branch, and 39 members in the Istanbul branch. The overall number of members is 187 in Turkey. The names and surnames of UNIMA member artists are collected from UNIMA's official website. The sample comprises 13 participants selected by snowball sampling from UNIMA Artists. Interviews are recorded with the permission of the participants. Participants in the study are coded as P1-P13 (participant 1- participant 13).

Online interviews are held with the participants via video conference. Gray et al. (2000) state that interviews conducted via videoconferencing programs offer certain opportunities and advantages for researchers. While video conferencing programs reduces travel costs, it also provides extra flexibility on-time control for researchers. It also facilitates communication. In this study, the interviews carried out via video conference are recorded with the permission of participants. Moreover, news, visuals, and videos regarding the games that the artists played are requested from the participants. At this point, volunteerism is the primary consensus and basis. Not every participant did share news, images, or videos of the games that they played. 9 participants shared the relevant documents, and some of these shares are in the appendices. Before deciphering, each interview is filed and archived with the visuals gathered from the classified participants. Transcriptions are realized for each participant and the interviews lasted 47 minutes on average. The interviews are carried out following the permissions obtained from the Human Research and Ethics Committee of Zonguldak Bülent Ecevit University. Besides, the interviews are held between 7.02.2022 and 27.02.2022 with prior appointments.

5. FINDINGS

5.1. General Findings on Karagöz Art

Table 1. Demographic Findings on Karagöz Artists of UNIMA.

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13
Age	69	51	41	80	56	48	42	67	53	52	47	43	62
Gender	M	M	F	M	M	F	M	M	M	M	M	F	M
Education	PS	PS	HS	PS	PS	HS	HS	PS	PS	PS	U	HS	PS
Occupational Experience	18	13	9	27	11	9	6	40	21	24	8	7	15
UNIMA Experience	7	8	4	10	5	2	2	11	9	8	2	2	6
Karagöz Art Instructor	M	M	M	F	M	M	F	M	M	M	M	M	F
Script writing for the plays	✓	✓	✗	✓	✓	✓	✗	✓	✓	✓	✗	✗	✓
Depiction maker of the plays	✓	✓	✗	✓	✓	✗	✗	✓	✓	✓	✗	✗	✓

Examining the demographic characteristics of the participants shows that the majority of the 13 participants (n=10) are male. Although women performing the Karagöz Art are also included in the research, they are in the minority. The average age of the participants is 54.69. The youngest Karagöz artist taking part in the research is 41 years old, and the oldest artist is 80 years old. While the average age of male participants is 57.9, the average age of female participants is 44. Investigating the educational status of the participants reveals that 8 participants are primary school (PS) graduates, 3 participants are high school (HS) graduates, and 1 participant was a university (U) graduate. Although the professional experience of the participants personally varies, it is a fact that the participant having the longest experience (P8) among others has been performing Karagöz art for 40 years, and the participant with the least amount of experience (P12) performs this art for 7 years. The average professional experience is 16 years. While the average professional experience of male artists is 21.3, the average professional experience of female artists is 8.33 years. Observing the status of the participants as UNIMA artists demonstrates that the average is 5.84.

Participants are also asked about the person(s) who their Karagöz Art instructors were. The answers are generally (n=10) that their instructors are masters. Three of the participants express that they learned Karagöz art out of curiosity and intentionally. When the answers to this question are compiled, participant 5 states that he learned the art of Karagöz with the help of a master whom he met in a course that he attended. Participant 4 states that he was influenced by the stories he heard from his grandfather as a child and that he had dreams about games. On the other hand, Participant 3, states that his master was also his father and that he grew up with the Art of Karagöz since his childhood. Some of the participants' answers to this question are below:

"The performances I listened to on the radio in my childhood grew a great passion in me as time passes by. I started memorizing the games that I listened to. I played games with my friends setting up curtains in the neighborhoods." (P13)

"As a child, I grew up with the stories my grandfather told us about Karagöz and Hacivat. These adventures were highly interesting for me. I always wanted to be a dreamer who wrote these stories. Subsequently, I saw Karagöz and Hacivat through a curtain set up in our neighborhood. I felt fascinated as I saw this screen and play." (P4)

"I can say that I saw Karagöz and Hacivat once I opened my eyes. Since my master was also my father, I got to learn this art at an early age. This has been a huge chance for me. After I finished my training process, my master had transferred all his knowledge to me." (P3)

"I learned the art of Karagöz at a course organized by a foundation. I had met my master there. My master taught me the intricacies/complexities of Karagöz art. In the end, I had become my master's apprentice. We staged the plays with my master for a while. Afterward, I started training my apprentices with the pseudonym that my master gave me." (P5)

The participants are later asked whether they ever wrote the plays that they performed for Karagöz Art. Assessing the responses shows that 9 of the participants write plays and 4 of them display the plays written by someone else. Participants who have not yet written plays state that the main reason is that more traditional plays should be performed. Moreover, participant 4 criticizes the adaptation of the old plays to the present via some modifications. He explains that the originality of the old plays should not be spoiled and that new plays should be written considering today's conditions.

"I incorporate different characters into the game for each new script that I write. I also add characters such as greengrocer, grocer, and butcher, in addition to the well-known character such as the cook when creating these figures." (P1)

"Listening to the plays of the new generation Karagöz masters, I sometimes feel sorrowful and even furious. If we consider Karagöz plays as old and new, I am against refurbishing/renovating the old plays and turning them into new ones. New plays should be "new" as the name implies. The plays gathered from old games are not new plays." (P4)

"I just started writing plays. I attempt to carry the art of Karagöz to the future, preserving the tradition in my plays. Each master and imaginary can add new types and characters in line with the flow of the plays. There are classical types such as Zenne, Tuzsuz Deli Bekir, Bebe Ruhi, Çelebi. But I also incorporate new characters, such as football players and politicians, depending upon how the story flows." (P5)

"Playwriting is an art. Fitting the characters, keeping the story flowing, using the language skillfully. All of these are contemplative, that is leads me to think. That's why I'm still performing traditional games. Whenever I have time, I experience writing new plays. Nevertheless, I haven't performed a play of my own yet." (P7)

Asking to describe the characterizations in Karagöz art, it is revealed that some of the participants (n=8) created the depictions themselves. Furthermore, 2 participants state that they also taught image-making to their apprentices. The duration of professional experience of UNIMA artists making the depictions is 21.12 years on average. One participant (P10) says that he has shaped the depictions ever since his childhood and that the depictions he started making with cardboards turned into leathers in time, requiring fine workmanship. As opposed to the other participants, Participant 8 states he started Karagöz Art by making depictions. Participants who did not make the descriptions answered that it was a very difficult process. These participants also express that they did not learn from their masters, and they were not willing to train themselves in this aspect of Karagöz art.

"I learned to shape the depictions from my master imaginary "Armless". I have always found it exciting to have the characters that I have depicted on the screen and the reactions of audiences to these characters. I am trying to teach my apprentice how to choose materials, where to buy them, the traditions of this job. He needs to learn this business from me. Thus, he will be able to teach this ancient tradition to his apprentices." (P8)

"I made their first depictions out of cardboard. I shaped the figures. As I improved myself in this profession, I started carving the figures that I made transparent with melted wax and olive oil, with the help of a sharp-edged knife." (P10)

"For a typical outsider, it seems straightforward to portray. It's indeed a job of love. It takes a lot of love and hard work. There is a crafting part that requires mastery. A Karagöz artist makes also his knives. He also prepares his skin if necessary. He is preparing the paint. Learning these skills takes a lot of effort. It is necessary to learn these from a master."(P2)

"My father was a shoemaker. I learned how to embroider leathers with him. When my master saw that I was working the leather, he gave me the title "imaginary". The title "imaginary" refers to someone processing the skin masterfully. On that day, I made the depictions of the characters in the plays that we still perform today" (P1)

"I think the art of Karagöz is not just playing. You can be imaginary by doing both phases, not just portraying or just playing games. You have to be involved in all phases from the beginning till the end finish. You get a depiction drawing, molding, processing leather, shaping, and processing it. Subsequently, you start animating that image on the screen. I think the entire process is a whole." (P9)

5.2. Current Situation of Karagöz Art

Additional questions are asked to the participants to put forward the current state of Karagöz art. When these answers are compiled, it has become possible to classify the answers as positive opinions and negative opinions. While the positive opinions are listed as the increasing interest in Karagöz Art, the training of new masters, the fact that Karagöz Art is a UNESCO Cultural Heritage element, the negative opinions are listed as making Karagöz art in certain periods, criticisms about the new generation and the economic return of Karagöz art.

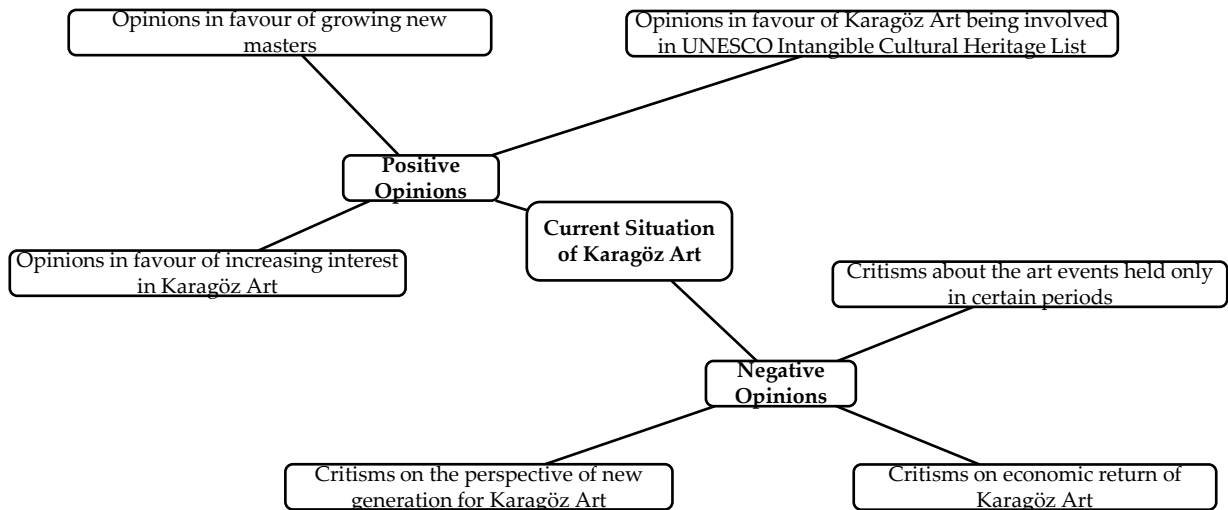


Figure 1. Findings about the current situation of Karagöz Art

7 participants positively evaluate the current state of Karagöz. The answers are generally in the direction that Karagöz art still attracts attention despite all the difficulties. Six of the participants express that the interest shown in Karagöz Art will never decrease and that Karagöz Art will last independent of the time concept. Besides, 2 participants positively evaluate the fact that Karagöz Art is included in the UNESCO intangible cultural heritage list. One participant (P11) emphasized the necessity of transferring Karagöz Art to the next generations.

“Even though interest in the art of Karagöz allegedly shrinks, there are still amateur and professional people who are interested in the art of Karagöz. This is promising for this art. It is an art that will never be forgotten and will never lose its actuality.” (P3)

“Karagöz Art existed in the past. It still exists today. It will exist in the future. We train masters and apprentices. They will also grow their apprentices and masters in time. The tradition will last. The master-apprentice relationship will continue to ensure the continuation and development of Karagöz Art.” (P8)

“Karagöz Art is a tradition handed down from generation to generation. That it is on the UNESCO list of intangible cultural heritage supports this fact. It goes beyond national borders and continues to gain importance at the international level.” (P13)

“I cannot acknowledge the opinion that the Art of Karagöz is on the verge of extinction. I have to get our children who are the heirs of our future love and adopt this art. I consider it as a duty.” (P11)

Evaluating the current state of Karagöz art, the participants brought a critical perspective to the art of Karagöz exhibited by the new generation. 6 participants emphasized that the art of Karagöz should be performed per its original form and that the art of Karagöz is a national value. Another criticism of the new generation exhibiting the Karagöz Art was towards the plays exhibited with a few figures during the events held during Ramadan. Moreover, participant 7 and

participant 1 expressed their dissatisfaction with the developments that are not in line with the understanding of Karagöz art. 3 of the participants offered a critical point of view. They expressed their dissatisfaction that the art of Karagöz is staged merely during Ramadan activities.

"I don't think it's right that the art of Karagöz comes to mind only during Ramadan events. This art needs to be performed more freely and not be limited. We have both domestic and international programs. We have activities during Ramadan and other times of the year as well. That is because we don't want to be remembered for just one month." (P9)

"There were two groups of artists in Karagöz art. Those in the first group are palace imaginaries. These artists are educated people living in Enderun, they understand music and art, and can perform their plays in palaces. The second group is the corner players. They try to entertain the public, performing mostly hearsay games. Today, the second group dominates. However, Karagöz art has a spiritual burden. This art is a national art belonging entirely to the Turkish nation." (P4)

"Especially during Ramadan, people who handle a few figures start performing plays. People who do not know much about Karagöz Art should be prevented from performing plays. For years, we learned the intricacies of this art from our masters. We are ready to teach these voluntarily to the new generation. This art cannot be made just for the sake of economic benefits/returns."(P1)

"Unfortunately, many people say, "I am a Karagöz artist and they come out. Being imaginary is not just going behind the curtain and playing a game or narrating a text that you have memorized. It is not a job in that you shake the depictions and everything is just done. From the setup of the stage to the language used, the performers must have a very serious background in every aspect. Therefore, is clear that there is a lack of education." (P10)

"The art of Karagöz meets with the audience from behind the scenes as per the procedure. I regret to see that some of the performers are holding live Karagöz events, partly because they are cheaper and live sessions do not take a lot of effort. This is against the tradition that has been going on for years. The truth falls into the background. However, the truth of this matter is in the curtain of dreams because the curtain of dreams is an endless medium. You narrow down the whole tradition to two people in costumes by limiting and simplifying these." (P7)

5.3. What to do for Developing Karagöz Art

Questions on what to do for the development of Karagöz art are also directed to the participants to come up with new ideas in this regard. The answers to these questions are gathered under the themes of determining the target audience and popularizing the education. The determination process goes the following way: Questions on what to do for the development of Karagöz art are also directed to the participants to come up with new ideas in this regard. The answers to these questions are gathered under the themes of determining the target audience and popularizing the education. The determination process goes the following way: exhibiting plays suitable for children and different cultures and increasing the number of plays staged. The theme of the popularization of education goes this way; the training of young artists, the training of distinguished artists, the establishment of Karagöz Art schools, and the training of trained apprentices by masters.

Evaluation of Karagöz Art, an Intangible Cultural Heritage within the Context of Tourism

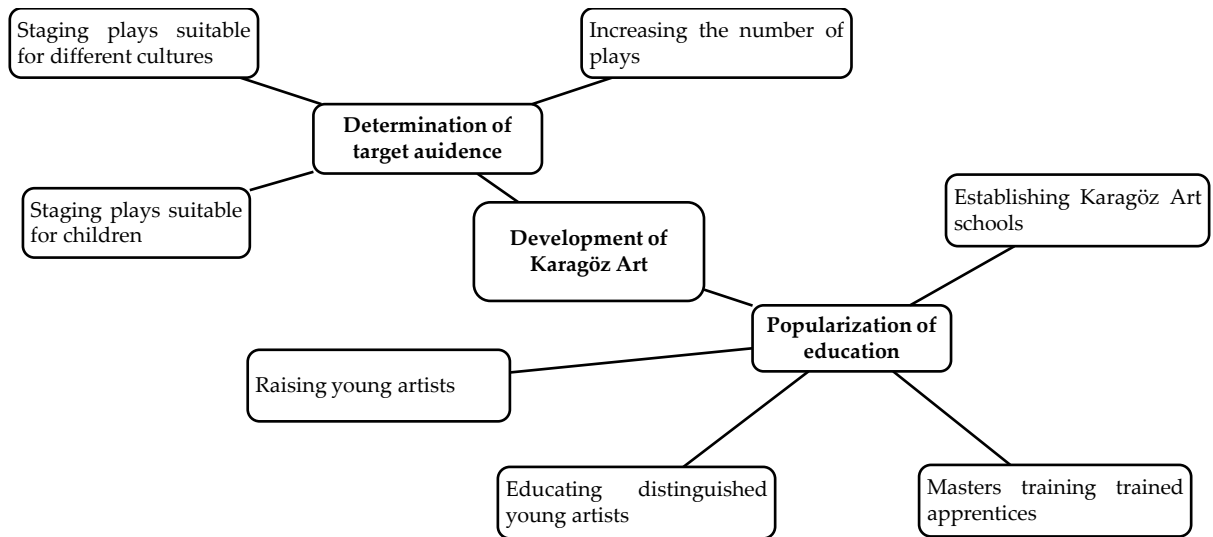


Figure 2. Finding on what to do for developing Karagöz Art

Based upon the opinions of the participants, the things to be done to determine the target audience are to exhibit plays specific to children and different cultures. The participants state that a less sophisticated and more understandable language should be used in the plays when exhibited to the children. Besides, there are also participants (P1, P7, P9) stating that the number of demonstrations should be increased. Children should be introduced to the art from the primary education ages to better understand Karagöz Art. This is also important to raise awareness about the art and to develop it. Moreover, 2 participants (P5, P12) also explain that a language appropriate for the target audience should be used in the plays performed at the primary school level.

“Even though the Karagöz Art appeals to everyone from eight to eighty, it is an art with traditional features. It is necessary to introduce the art of Karagöz to primary school students and to the youth. It should be performed in a way that will attract and grow their attention.” (P5)

“Technology has changed everything, especially our children. We prefer games that can attract children’s attention and entertain them to develop Karagöz art and hand it down to future generations. I actually see it as a duty to teach my children about Karagöz and Hacıvat.” (P9)

“Karagöz Art is important for the development of children. For primary school students to get to know Karagöz and Hacıvat, it should be explained in ways that children can understand so that they can understand this art. Stories that will attract their attention should be included with that age group in mind.” (P12)

The suggestions from the side of participants on the development of Karagöz Art are mostly towards the spreading the Karagöz Art education. While the general view is that the traditional Karagöz Art should be taught to young artists through masters, 3 participants (P2, P10, P13) add that the master-apprentice relationship can be developed as well as via traditional methods. 2 participants (P3, P4) argue that there should be a school where Karagöz Art can be taught. 1 participant (P11) states the interest in Karagöz Art has decreased and apprentices should be trained to grow the attention of the youth.

“I think there should be educational institutions apart from the master-apprentice relationship to teach the Karagöz Art to the new generations. Thus, we can hand down the knowledge that we receive from our masters imaginary to a larger number of people.” (P3)

“Those who have recently bought a curtain, who ordered a few figures from the internet and also bought a tambourine believe that they perform real Karagöz Art. This drags me into feeling worried. We have to use a lot of dialects, depending on the play that we perform on the screen. Sometimes we animate Laz characters (an ethnic minority living mostly in the Northeastern part of Turkey) and sometimes Persian ones. I believe the principal obstacles to the progress of this art are that people change old games and play their own games. The mere thought of playing a game and earning some money should be overcome. At this point, distinguished masters should train young artists.”(P10)

“This art is multifaceted. It engulfs various components such as music, theater, drama. That is why it is important for masters to transfer their experiences and train apprentices.” (P13)

“The interest in Karagöz Art is slightly fading. Therefore, the number of people interested in this art has gradually decreased. I think young people should rise up this art. It is necessary to contribute to the development of art, especially by raising young apprentices.” (P11)

5.4. Evaluation of Karagöz Art within the Context of Tourism

The answers to the questions asked about the evaluation of Karagöz Art in the context of tourism are classified into the following groups; participation in festivals and events and transfer of culture and animations. The theme of participation in festivals and events are dissected; participation in national festivals, participation in international festivals, and organization of Karagöz festivals. The theme of the transfer of culture is classified as the promotion of culture and cultural interaction sub-themes. The main theme of animations is the plays exhibited in accommodation companies and children’s workshops.

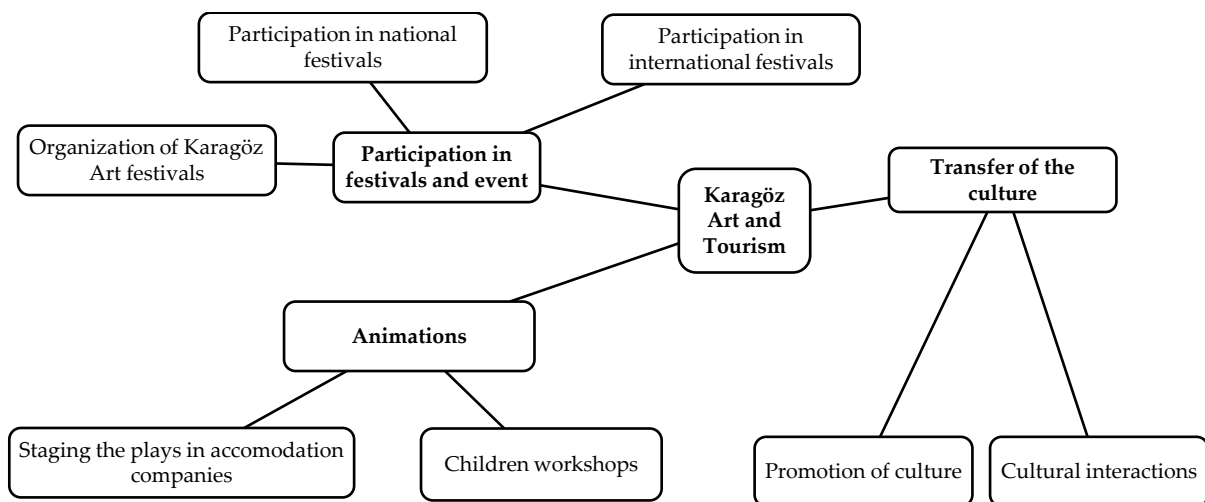


Figure 3. Findings on Evaluation of Karagöz Art within the Context of Tourism

Participants state that they participated in many national and international activities when asked questions regarding festivals and events. While all of the participants took part in national festivals and events, 7 of them participated in international festivals and events. Furthermore, 6 participants state that they received various awards from the festivals and events that they attended.

“They liked us very much at the Karagöz Festival in Bursa. The audience was very interested in our play. This interest excites me. Besides, Bursa Governor’s Office supports us. We also perform at official programs and ceremonies. We partook in many national festivals. Moreover, we went abroad to exhibit our plays 15 times. We promoted Bursa portraying Hacıvat Karagöz in various festivals and fairs in countries such as China, Dubai, Bahrain, Germany, France, and Austria.” (P3)

"We performed at the Gemlik Olive Festival. We had great memories back at the festival. The awards given to us there show how correctly we perform this job and how our performances are lined up with the traditional way of staging Karagöz Art. We also participated in puppet festivals in Italy, Romania, and Germany, which is critical for us. Our flag was waived in many countries thanks to Karagöz Art events." (P4)

"We participated in many national and international events with my apprentice. What was the most impressive to me were the plays that we performed at the international events and festivals. Promoting and introducing our cultural heritage and listening about our culture from foreigners massively inspired me. There were shadow actors from all over the world, especially at the festival we attended in Greece. Meeting them, encountering fused different cultures, and seeing different figures and characters was invaluable. We were awarded plaques in most of the events that we participated in." (P5)

"I partook in many national and international events and performed a host of plays during these events. Nevertheless, I can never forget the festival in Bosnia and Herzegovina. I participated in the international festival representing our country with many other countries and received an Honorary Award. It was a great honor for me to represent my country." (P8)

The number of participants exhibiting Karagöz Art as an animation activity in assorted hotels is 9. Participants state that they perform Karagöz Art, especially in the summertime. 3 participants (P1, P7, P11) say that they perform games in the hotels with which they have contracted during Ramadan every year. All of the participants positively evaluate the general approach of the tourists towards the plays. The interest and curiosity of children and foreign tourists is particularly stressed by the participants. Participants 6 and 12 states that they started workshops for children in hotels and introduced Karagöz Art characters to children through various activities.

"We perform our plays in different hotels throughout the summer. We take part in animation teams during summertime. It is also a good experience for us. Lots of people from different nationalities have been watching our plays throughout the summer season." (P11)

"After the game is over, the attention of the children keeps me alive. The most impressive part is the curious looks in the eyes of the children, their excitement, and their questions. That I sing all the characters, big or small, alone especially amazes everyone. However, this is already a distinct feature of Karagöz Art. Children sometimes get curious about who voices the characters and come to see who is behind the curtain." (P5)

"We receive very good responses. The shows that we practice on special nights particularly grab attention. People of different nationalities congratulate us. People are asking us to teach their children. They take pictures with our puppets with their children." (P9)

"In addition to the plays that we exhibit, we organize workshops for children in hotels. We enable children to recognize, touch, and internalize the characters with the miniatures that we make. We care about children getting to know the characters they see on the screen while we present the plays, we want them to develop their imaginations with new stories." (P12)

Compiling the answers received from most of the participants (n=8) shows that Karagöz Art plays an important role in the transfer of culture. The participants explained that the components in Karagöz art contain references to the past and the future. Furthermore, the participants answer that they introduce and promote our culture in the plays, reflecting cultural elements, giving place to traditions, and dialect and dialect. 3 participants (P2, P7, P10) emphasize that there is a cultural interaction involved in performing the plays for people from different cultures.

"Karagöz art is the focal point in the transfer of culture. Karagöz is not just a means of entertainment, you can see the traditions, customs, traditions, lifestyles, clothing styles, street language, or palace (elite) language of our people who lived hundreds of years ago. You can see the historical social events for different periods. You can also see the lifestyles of various ethnic groups living in the society. Hence, it represents considerably the sociological infrastructure and cultural accumulation." (P6)

"The first motto of our plays is "first our culture". There is no such thing as nationalism, religious discrimination, or favoring certain political views in our plays. Lifestyles, traditions, customs, and traditions peculiar to our culture are given with the humorous structure of Karagöz Art." (P10)

"Karagöz play is a product of cultural accumulation. It is the reflection of the accumulation from the past to the present. We see characters from many different nationalities in Karagöz plays. Many figures are displayed in plays. The plays reflect everyone in the society of that day, such as Jews, Armenians, Franks, Kayseri, Kastamonu. He conveys the culture and experiences."(P7)

"The culture is ever-changing. It is a living creature and continues to be so (just like Karagöz). I modify and transform the depictions that I used in the plays according to different cultures. For example, I raise sometimes a particular problem, sometimes I point out the differences between cultures. This liveliness ensures that the art of Karagöz is not forgotten and that it is updated with certain changes. It allows us to promote originally the culture and our cultural structure." (P13)

6. CONCLUSION

Intangible cultural heritage elements are critical since they facilitate the transfer of culture. Since the dawn of humanity, lifestyles, traditions, and customs have been realized with the help of cultural accumulation. Intangible cultural heritage elements ensure the conservation of these traditions and customs, their transmission from generation to generation, and the promotion of culture. Sustainability should be ensured by preserving the intangible cultural heritage elements acting as a bridge between the past and the future.

It is crucial that intangible cultural heritage elements are utilized within the context of tourism and that they are preserved aligned with their original forms. Thus, in addition to using intangible cultural heritage as a tourism product, it is necessary to preserve the traditions and customs that it represents. Intangible cultural heritage elements go beyond classical tourism types and allow tourists to experience alternative tourism types. Preventing the destructive effects of mass tourism brings demand diversity.

When the results of the study are holistically evaluated, it is seen that the participants performing the Karagöz art are mostly men. Considering their professional experience, it has been concluded that female artists are less experienced than male artists. The majority of the participants state that while they learned Karagöz art from their masters, plus they also trained apprentices/apprentices. While some of the participants script their plays, only 1 of the female participants writes her plays. Generalizing the construction of the depictions in the plays demonstrates that 8 of the participants created their depictions, while the female participants did not make any depictions yet. It can be deduced that professional experience becomes prominent and indicative in playwriting and depiction making.

According to the interviews with participants, it has been seen that the current situation of Karagöz art has been evaluated positively in terms of factors such as the increasing interest in

Karagöz Art, the training of new Karagöz masters, and the inclusion of Karagöz Art in the UNESCO Cultural Heritage List. It is possible to deduce from the answers to the interview questions that the interest in Karagöz Art grows, that it is a big necessity to continue this art with the master-apprentice relationship and that handing down the art to future generations is of utter importance. The critical views on Karagöz Art are that it is limited to the activities held in certain periods. Participants were critical of Karagöz Art being practiced solely during Ramadan events. Moreover, the exhibition of plays that are not loyal to the original, and that they are practiced by non-professionals due to their economic return are among the other issues that are under criticism.

What can be done for the development of Karagöz Art has been generalized in the following ways: exhibiting games suitable for the target audience and spreading/popularizing education. Participants expressed their ideas that the plays staged should be customized to children and different cultures. They especially stressed that Karagöz Art should be transferred to children and the younger generations so that Karagöz Art can be sustained. The participants emphasized the necessity of teaching Karagöz Art to the younger generations in the master-apprentice relationship manners. Besides, participants also suggest raising Karagöz artists by distinguished artists and opening Karagöz schools.

The answers of the participants regarding the evaluation of Karagöz Art in the context of tourism generally focus on festivals. All of the participants joined in national festivals, while some of them participated in international festivals for presenting their plays. There are also awards received by the participants at national and international festivals. The participants who performed plays at international festivals focused on ensuring cultural transfer, encountering artists from different nationalities, and introducing themselves. Most of the participants stated that they performed plays in hotels. They stated they performed their games with people from different nationalities during summertime when they make seasonal contracts with certain hotels. They also stated that the opinions of tourists on their plays were generally positive. Furthermore, the interviews reveal that the artists created workshops for children in hotels and taught Karagöz Art to children through miniature characters. Some of the participants who evaluated Karagöz Art in the context of tourism focused on the transfer of culture. Participants argued that Karagöz Art promotes culture and provides cultural transfer during national and international festivals and events.

Assessing wholly the results of the study, it is possible to bring the following suggestions to public institutions and organizations.

- It is necessary to prevent Karagöz Art from being constrained to only Ramadan events. Measures should be taken to ensure the sustainability of Karagöz Art, and traditional art should be allowed to be exhibited at events and festivals.
- Karagöz art should be maintained in a master-apprentice relationship manner. What needs to be done for the popularization of this art should be decided and determined by the Karagöz masters and the Karagöz Art should be originally maintained.
- It should be possible to train new artists by Karagöz masters. Therefore, a new generation of artists can adapt to traditional rules in subjects such as the presentation of authentic plays, the making of depictions, and playwriting.
- Promotion of Karagöz Art should be emphasized on national and international scales. Şahin and Özer (2018) examine the intangible cultural heritage elements on the websites of the Provincial Culture and Tourism Directorates in Turkey. The results of the study show that Karagöz Art is included in the websites of just 6 provinces. Here, it is possible to conclude that the promotion of Karagöz Art should be done more effectively and extensionally.

When the studies are examined, it is possible to bring the following suggestions to the researchers who will study this subject:

- Preparing a general inventory of intangible cultural heritage components will greatly contribute to the literature.
- Although there are studies on intangible cultural heritage elements, their evaluation in the context of tourism has remained limited and under-researched. The tourism potential of these elements can be determined by considering them on a specific basis.
- Preparing a general inventory of intangible cultural heritage components will greatly contribute to the literature.
- Although there are studies on intangible cultural heritage elements, their evaluation in the context of tourism has remained limited and under-researched. The tourism potential of these elements can be determined by considering them on a specific basis.
- Studies investigating the promotion aspect of intangible cultural heritage elements have been limited. Within the scope of cultural tourism, it can be revealed how the intangible cultural heritage elements should be promoted and which promotional tools are used.
- Researchers who plan to study Karagöz Art can take a holistic approach to the Karagöz festivals.

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Appendix: Images from the shows of the participants



