FOLK DANCES IN METAPHORICAL EXPRESSIONS IN TÜRKİYE

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ABSTRACT

In this research, it was tried to describe how the employees of the Ministry of Youth and Sports of the Republic of Türkiye, who organize and manage all sports-related activities in Türkiye, think about folk dances. The phenomenology design, one of the qualitative research methods, was used. 845 people were reached. In conclusion, participants associated folk dances with art the least. Similarly, very few of the concepts that make up the metaphorical expressions of folk dances are related to sports. Folk dances are seen by the ministry staff as an activity that has historical and cultural value, is good for people's mental health, and provides social unity.

Keywords: Folk Dances, metaphor, sports, art, culture.

INTRODUCTION

What comes to mind when we read or hear the concept of folk dances or when we watch people playing *halay*[1]? What emotions does it make us feel? Considering these questions, it is natural that many different answers are likely to be given. Folk dances can be considered as a common activity area of many disciplines. Are folk dances a sport? Can it be counted among the traditional sports as a cultural heritage from the ancestors? Or is it a stage art like theatre? Is it art? Is it a sport? Minds can be occupied with these and similar questions. Demir, Özdemir and Turan (2022) made a document review for the theses on folkdances/games, in which the concepts of "dance" and "dancer" are used as the main theme, and which prepared between 1991-2021. Researchers have created a bibliography by bringing together the 150 postgraduate theses they have reached. Accordingly, the departments in which theses are written are as follows:

– Performing Arts, Fine Arts Education, Art Direction, Music and Performing Arts, Musicology, Music, Turkish Music, Musicology and Music Theory, Folklore and Musicology, Ballet, Performance, Turkish Folk Dances.

– Public Relations and Publicity, Communication Sciences.

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[1] Halay is the national dance of Türkiye and a regional category of folk dance styles in central, southern, eastern, and southeastern regions of the country.

– Turkish Language and Literature, Turkish Folklore, Anthropology, Cultural Heritage and Management, Turkish World Studies, Ataturk's Principles and History of Revolution, Women's Studies.

– Sport Management, Sports Health Sciences, Public Health Nursing, Physiotherapy and Rehabilitation, Coaching Education, Movement and Training Science and

– Basic Sciences.

There is a Turkish Folk Dances Department within the State Turkish Music Conservatory at Ege University and a Turkish Folk Dances Thesis Master's Program at the Social Sciences Institute. One of the outcomes of the said program is "Ability to produce contemporary synthesis techniques for traditional dance works and use technological tools." The Folk Dances Department introduces itself on its official website as follows:

> Turkish Folk Dances Department has a young and dynamic staff with 17 faculty members who are experts in their fields. There are two main branches of art in the department: THO[2] Teaching Department and THO Performance Department. THO Teaching Department carries out a training program that includes theoretical courses, and THO Performing Arts Department follows a study program that focuses on the implementation of this training on the stage. The department offers a four-year education program, including two years of associate degree and two years of undergraduate education. Graduates of the Department of Turkish Folk Dances, in addition to working as freelance artists, are employed as researchers within the Ministry of Culture and Tourism, as music and folk dance teachers in public schools, private schools and public education centers, as academics at universities and as dancers in private communities. Documents obtained as a result of ethnographic field research and folk dance compilation studies, which form the basis of the teaching and staging studies of the Turkish Folk Dances Department, are archived within the department and support education and practice.[3]

Although there is an emphasis on art, it is also stated that graduates of the department can become ethnography researchers within the Ministry of Culture and Tourism, scholars or teachers in schools.

There is a Thesis Master's Program in Traditional Dances under the Performance Department of Istanbul Technical University Graduate Education Institute. The purpose of this program is expressed as follows:

> To raise creative individuals with scientific, artistic and investigative personalities needed in the field of dance; within academic and artistic institutions (Universities, Institutes, Ministry of Culture Ensembles, State Theatres, State Opera and Ballet, Various Organizations Conducting Scientific Certificate Programs, etc.) and cinema, theatre, music, etc. within the private dance sector. To train qualified and respected experts in national and international fields. One of the primary tasks of the Traditional Dances Thesis Master's Program is to provide artistic and scientific equipment with a perspective that can develop the field of traditional dances on an artistic and scientific platform by benefiting from interdisciplinary studies at the level

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[2] THO: It is the abbreviation of "Türk Halk Oyunları". It means Turkish Folk Dances.
[3] https://konservatuvar.ege.edu.tr/tr-5309/turk_halk_oyunlari_bolumu.html Date of Access 26 June 2022.

of contemporary performing arts and integrate the cultural values represented with the world. In this context, the main purpose of Traditional Dances Master's Programs is; To provide individuals with theoretical and practical equipment in the field, competence in dance performance, scientific and artistic thought systematics and a vision open to development and creativity.[4]

As can be understood from the above explanation, folk dances are approached as a branch of art. It is aimed to train qualified experts in the fields of cinema, theater and music, as well as the State Opera and Ballet. Kurt (2016) attributes the fact that this master's program is called 'Traditional Dances' instead of 'Turkish Folk Dances' to the questioning of the nation-state ideology and the Turkification period that has been carried out since the first years of the Republic. Göktan Ay[5], in his article on internethaber.com: With the establishment of ITU TMDK[6] Turkish Folk Dances Department in 1984, it was tried to prevent the graduates of the School of Physical Education and Sports from being given Turkish Folk Dance instructor certificates, but also called "Game?" Dance? that they had quarrels; This time, with the establishment of the Turkish Folk Dances Federation as a sports federation in 2001; Are folk dances sports or art? Is there a folk dance competition? He says their argument has begun. Now, let's briefly discuss the relationship between some areas and folk dances.

FOLK DANCES AS STAGE/PERFORMING ART

The acceptance of folk dances as an art discipline that can be researched with scientific criteria in Türkiye has taken place in the last 40 years (Adıgüzel & Lumalı, 2020). Folk dances are included in the Performing Arts under the Fine Arts Basic Area, which is one of the associate professorship fields of the Presidency of the Interuniversity Board of the Republic of Türkiye. An academic who wants to get the title of associate professor in the field of folk dances should be considered as "To have played an important role in at least three works as a soloist in distinguished institutions", "To publish a work in the field of choreography", "To stage at least three works that he choreographed" and "In the field of Turkish Folk Dances, festivals". etc. take part in events as a producer, commentator, trainer, choreography organizer". There are also the fields of Traditional Turkish Arts, Cinema, Music, Plastic Arts, Art Works Restoration and Conservation and Design under the umbrella of the Fine Arts Basic field.[7]

Erkan (2017) and Topaloğlu (2021) emphasize that since Turkish folk dances are a stage art, they should have a design process like in other disciplines, include

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[4] https://www.tyyc.itu.edu.tr/ProgramHakkinda.php?Program=GDP_GD_YL Date of Access 26 June 2022.
[5] Göktan Ay is an Artist Lecturer at Istanbul Technical University Conservatory.
[6] ITU TMDK is the abbreviation of İstanbul Teknik Üniversitesi Türk Müziği Devlet Konservaturarı. It means Istanbul Technical University State Conservatory of Turkish Music.
[7] https://www.uak.gov.tr/Sayfalar/docentlik/basvuru-sartlari/2022/2022-mart-donemi-docentlikbasvu ru-sartlari.aspx. Date of access 27 June 2022.

all staging concepts, and be supported by notation systems (movement and stage writing). The contribution of folk-dance teams to festivals held abroad since the 1960s is very important in making stage arrangements for Turkish folk dances. Stage arrangements, especially seen in Eastern European countries, inspired, and set an example for Turkish folk-dance teams. Thus, choreography began to be given importance, and different interpretations were preferred in music and costumes. The State Folk Dance Ensemble, which was established in 1975 under the Ministry of Culture and Tourism, presented its performances in a highly stylized manner, which set an example for folk dance associations and folk-dance studies in schools (Öztürkmen, 1998). Private professional dance ensembles such as Fire of Anatolia, Ney, and Shaman Dance Theater, which emerged in the 2000s, hybridized folk dances with western stage dance forms and brought Anatolian dances to the stage. Established societies have also begun to undertake the representation of folk dances, and they have put forward programs in official or private forms in national and international organizations. In this process, movement traditions met not only with ballet, but also with contemporary dance and acrobatics. This developing understanding of staging has come to define the folk-dance environment (Kurt, 2013).

FOLK DANCES AS SPORTS

Considering folk dances as a sportive activity was included in the celebration program of May 19, 1940 Youth, Sports and Commemoration of Atatürk, with the initiatives of Zehra Alagöz, who studied physical education in Sweden and was a teacher at Gazi Education Institute Physical Education Branch gained an official identity. In the following years, students who graduated from the institute as physical education teachers repeated this practice in their schools and folk dances took place as a part of the celebration program of our national holidays (Toygar, 1988). Aydın (2017) stated that the Turkish High School Music and Folk Dance Competition, which was organized by the Milliyet Newspaper between 1967-1999, carried folk dances from the stage to indoor gymnasiums, and that this could perhaps be considered the first step towards becoming a sport of folk dances.

Folk dances are an area that is highly emphasized by the Ministry of Youth and Sports of the Republic of Türkiye today. Many activities and projects related to folk dances are supported. School Sports Federation, Folk Dance Federation and University Sports Federation carry out many activities under the Ministry. For example, the School Sports Federation organizes children's, stars and youth folk dance competitions between primary, secondary and high schools. Likewise, Folk Dance Federation and University Sports Federation organize folk dance competitions in different categories.

In an article published in a prestigious scientific journal in the field of sports sciences, in which gender norms are investigated in terms of athletes, folk dances are considered as one of 10 different sports branches, including volleyball, ice skating, gymnastics, dance, automobile sports, billiards, football, boxing and wrestling. Another remarkable point is that dance and folk dances are considered as

separate sports branches (Kavasoğlu & Yaşar, 2016). In another study, it is stated that licensed female athletes are more than licensed male athletes, there are only six sports branches, and these sports branches are horse riding, ice skating, gymnastics, dance sports, folk dances and volleyball (Orta, 2018).

However, the concept of "folk dance athletes" is quite common. It is seen that this concept, which is encountered in language and graduate academic studies, is used especially in the field of sports sciences. In these academic studies, the situation takes place with expressions such as "athletes participating in folk dances…", "athletes participating in training…", "athletes…", "athletes participating in folk dance competitions…", "athletes playing folk dances…". In addition, in a simple search on the Google Scholar search engine, many scientific studies related to folk dances/dances in the fields of exercise physiology and training sciences are encountered. There is a thesis titled "Terms used in Turkish folk dances as a field of sports activity" (Dinçar, 2010), as well as an article titled "Folk dances as an alternative to sports in secondary education" (Bazelkov & Ignatova, 2012). All these can tell us that folk dances can be accepted as a branch of sports, especially by sports scientists.

FOLK DANCES AS A NATIONAL HISTORICAL AND CULTURAL HERITAGE

Let's start with the sentences that Kaptanoğlu (2021) conveyed in the foreword of her master's thesis titled The Relationship between Identity and Performance: Folk Dances in Cyprus:

> For me, folk dance has for a very long time been an activity that I have associated with my own Cypriot identity; maybe, not every Cypriot had to deal with folk dance, but doing folk dance was definitely something that served cypriotism, was related to it! Throughout my childhood and early youth, I was meticulously, seriously, and passionately attached to all my folk-dance activities, as if it were an activity that nourished my identity and my Cypriotness, even though I did not call it that at the time. I continued all the folk-dance activities, work, performance, festival, cleaning of the association building, washing, and ironing my costumes, memorizing mani and everything else with the same care and love. Over time, I realized that this feeling is not just my own, but a part of the natural atmosphere of folk-dance environments. Beyond just the pleasure of dancing or socializing, dealing with what is 'part of our culture' actually corresponded to the very heart of the issue we call 'identity'… (p. IIIV).

Eroğlu (1999: 33) defines folk dances as "Reflecting the cultural values of the society to which it belongs, expressing an event, a joy, a sadness; originating in religion and magic (magic and cultic); performed singly or in groups, with or without a musical instrument, by keeping tempo with organs such as hands, feet, or knives, swords-shields, etc. measured, regular movements". According to Mete (2020), folk dances in modern societies are seen as cultural values unique to the past. Folk dances, which are a true reflection of culture, are handed down from generation to generation as a cultural heritage. Folk dances have the feature of being a mirror of the time and society they belong to in terms of function, content, aesthetics, and communication. Dönmez (2013), who deals with the figures of

Alevi[8] semahs[9], which we can define as religious dances, with a semiotic approach, likens folk dances, which are an extension of religious rituals, to a pool of meaning that includes the collective memory of the members of that belief and the perception of life that people see from their ancestors. Semah now takes its place in every stage of daily life as the clearest expression of the religious-sectarian identities of Alevis. The Sunni circles, that is, the other, perceived semahs as a visual feast with a high level of art and have always followed it with interest and continue to do so (Bekki, 2018). Kurt (2013) in his article titled "The Representation of the Turkish Nation through Dance: State Folk Dance Ensemble", while talking about the State Folk Dance Ensemble established in 1975, stated that folk dances were handled by the state with nationalist accents and that this nationalist nation-state emphasis was the determining factor in the construction of national culture. He also connects this interpretation with the habit of seeing folk dances as a means of representation of national culture to create a common consciousness. Again, according to Kurt (2013), folk dance performances in the homogenizing nationalist nation-state hegemony inform about the experiences and emotions that dances emerged from in history, while the shows also aim to contribute to the formation of national consciousness by creating a common feeling in the audience. Anthony Shay is at the core of the idea of using folk dance to "represent the nation"; states that there are assumptions that costumes, music, and dances are from prehistoric times and that dances reflect the purest values of nations; states that national representation as a high political ideal and cultural mission is realized with an essentialist integrating (Shay, 1999: 35 as cited in Kurt, 2013).

FOLK DANCES AS A SPIRITUAL AND PHYSICAL THERAPY TOOL

Ertural (2012) states that the positive and curative functions of dance therapy studies performed by applying traditional folk dances all over the world are included in many studies. Mansfield *et al*. (2018) stated that although the evidence is limited and better designed studies are needed, the published literature suggests that group-based or peer-supported sports and dance, along with meditative physical activity, have the potential to improve subjective well-being, and the relevant literature suggests this. Güzeloğulları (2005 as cited in Ertural, 2012) states that folk dances of the Gaziantep region are used in the treatment of geriatric patients. He named his work as "The Function of Turkish Folk Dances to Improve the Quality of Life in the Field of Health". Ertural and Ertural (2008) state that Turkish folk dances have therapeutic properties on communication and socialization in autistic individuals. In addition, it has been observed that it can be involved in the treatment of geriatric disorders that cause complaints such as pain,

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[8] Alevism is a local Islamic tradition that follows the mystical Alevi Islamic teachings of Hacı Bektaş-ı Veli, who supposedly taught the teachings of Ali and the Twelve Imams.
[9] Semah is a ceremonial ritual that is common in Alevi communities and performed with musical accompaniment. Semahs are based on two main figures. The most prominent of these is the figure of arms rising and falling at the same time, which resembles the flight of a bird. The second is gait and foot figure. There is also harmony between these.

loss of function, limitation of activity, fear of losing independence, anxiety/ depression in patients with osteoporosis.

Due to the nature of Turkish folk dances, the way they are performed in a circle by holding hands is applied as a supported method in dance therapy studies in the world. Circle form and hand-to-hand contact techniques were used to provide group interaction in dance therapy practices with the elderly in the past in America. Dance therapist Susan Sandel developed an approach based on mutual interaction with the elderly, emphasizing psycho-social benefits, and it was stated that with this technique developed in the 1950s and 1960s, circular form, mutual touching, and music activate mutually encouraging emotions (Stockley, 1992: 85 as cited in Ertural, 2012). Capello (2007 as cited in Ertural, 2012) focused on the therapeutic effects and social and psychological functions of ethnic dance styles, emphasizing that the circle form in dance therapy performances is achieved by holding hands tightly and standing shoulder to shoulder.

Bilge and Öğce (2008) also state that dance/movement therapy as an alternative treatment method started to be applied as a type of art therapy since 1940. According to Yücelen (2006, cited in Bilge & Öğce, 2008), dance therapy is applied to stimulate the forgotten emotions, to remove the person from the mood they are in and to adapt to healthy living conditions. Thus, by affecting the musculoskeletal and nervous system, positive developments can be achieved for such processes as osteoporosis, dementia, depression, and anger control.

AIM

Folk dances are an area that is highly emphasized by the Ministry of Youth and Sports of the Republic of Türkiye today. The Ministry supports many activities and projects related to folk dances. Turkish Folk Dance Federation, Turkish School Sports Federation (closed on 09.06.2023) and University Sports Federation carry out many activities under the Ministry. For example, the Turkish School Sports Federation has organized children's, stars, and youth folk dance competitions between primary, secondary and high schools for years. Likewise, Turkish Folk Dance Federation and Turkish University Sports Federation organize folk dance competitions in different categories.

In this study, it is aimed to explain where and how the employees of the Ministry of Youth and Sports of the Republic of Türkiye, which is an institution that organizes and manages all sports-related activities in the country, conceptually see folk dances.

METHOD
Research Design
In this study, phenomenology design, one of the qualitative research methods, was used. Qualitative research is to reveal how individuals perceive and interpret the world they live in and their experiences there by using qualitative data collection techniques such as observation, interview, and document analysis. The phenomenological design is a suitable research ground for investigating the phenomena that we are aware of, and which are not completely foreign to us, but

for which we do not have an in-depth and detailed understanding. (Yıldırım & Şimşek, 2011). The word metaphor is a combined structure formed by the combination of the words meta and phora and is based on "metaphora". Meta means "beyond" and phora is words of Greek origin used to mean "to carry" (Güneş & Tezcan, 2017). The created metaphors are used as an important tool in perceiving and reflecting the experiences of individuals. It is used to analyze concepts, transform them into an understandable form used in daily language, share feelings, thoughts, and experiences, and determine perceptions about an object, concept and phenomenon. One way to reveal how people understand their experience is to examine the metaphors they create about it. Additionally, they emphasize that the conceptual system is largely metaphorical and that it plays a central role in describing everyday life. In this sense, metaphors are used as a tool for people to understand and make sense of nature and the environment, to make sense of seemingly meaningless facts in certain ways, and to give meaning to life and experiences (Yıldırım & Şimşek, 2011: 207-208).

Study Group

The research was carried out on a voluntary basis with the employees of the Ministry of Youth and Sports of the Republic of Türkiye, face-to-face and electronically, in the years 2021-2022. In the selection of the research group, criterion sampling, which is one of the non-random sampling, which is included in the purposeful sampling method, was used. In this context, 845 people working within the ministry were reached. The criteria determined while forming the study group of the research are as follows:

– Those who will participate in the study must be working in the units affiliated to the Ministry of Youth and Sports.

– Since the researcher himself works in the Ministry of Youth and Sports, his accessibility to ministry employees was taken into consideration.

– The answers of the members of the ministry who voluntarily participated in the research were examined and the valid answers serving the purpose of the research were included in the research.

– Some demographic information of the ministry employees participating in the research is shown in Table 1.

Data Collection

To create a data collection tool, previous metaphor studies in different fields were examined. Considering the ideas formed as a result of these examinations and the purpose of the research, a form consisting of two separate sections was created, including demographic variables and the sentence "Folk dances are like … Because …". In the form, the participants were asked to write a concept in the "Folk Dances are like …" part and a justification for that concept in the "because…" part.

Data Analysis and Interpretation

Content analysis method, one of the qualitative data analysis methods, was used in the analysis of the obtained data. The purpose of content analysis is to

reach concepts and relationships that can explain the obtained data. The basic process in this method is to bring together similar data within the framework of certain concepts and themes, to organize and interpret them in a way that the reader can understand. While conducting content analysis, the researcher should first develop categories related to the research topic. After the category development stage, he counts the words, sentences or pictures that fall into these categories in the data set he has examined. During the category development phase, the researcher should be careful and develop appropriate categories such that other researchers who plan to conduct similar research on the same text can reach the same results (Yıldırım & Şimşek, 2011; Saban, 2008). The analysis and interpretation of the metaphors developed by the participants was carried out in four stages. These stages are as follows: 1- Naming (Coding and sorting) stage, 2- Classifying and category development stage, 3- Ensuring validity and reliability stage, and 4- Identifying and interpreting the findings stage.

Naming Stage

At this stage, a tentative list of metaphors created by the participants was made in alphabetical order. It was evaluated whether the metaphors obtained were clearly expressed by the participants. Forms in which no metaphor was developed and there was no significant relationship between the subject and source of the metaphor were excluded from the study. As a result, content analysis was carried out on 594 valid forms out of 845 forms. In addition, the forms of the participants who produced full and complete metaphors but left any of the questions in the Personal Information Form blank (for example, branch) were included in the study. The number of valid answers out of 845 ministry employees reached is 594. Examples of invalid answers are given in Appendix 1. In the examination, it was understood that almost all of the answers, which were considered invalid, referred to the concept of "culture". Therefore, this situation was considered as a finding. Apart from these, it was determined that 9 participants gave negative answers. When the negative answers were examined, meaningful relationships that would create metaphors between the written concepts and the reasons for these concepts could not be established and they were evaluated as invalid answers. However, these negative answers are also mentioned in the Results section.

Classification and Category Development Stage

At this stage, metaphors were analyzed in terms of their common features. The semantic link between each metaphor and the reason on which the metaphor is based was taken into consideration and each metaphor was associated with a theme. With this study, 10 different conceptual categories were created. These categories are as follows:

Nutrient Feature
Spirit Healing Feature
Physical Activity Feature
The Feature That Provides Movement Together
Aesthetic Harmony Feature of Differences
Connecting and Unifying Feature

Art Feature
History Feature
National Identity Feature
Education and Transfer Feature

After the categories were created, each of them was analyzed and interpreted according to the number of repeated metaphors. The categories listed above were also classified and 5 main categories were created. These main categories are as follows:

Health
Sport
Social Cohesion
Art
National Culture and History

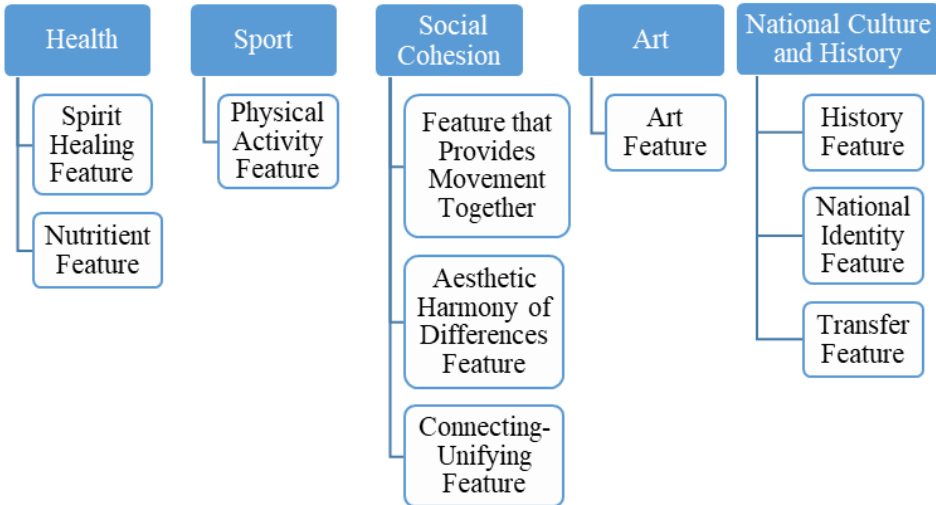The main/sub-categories created are shown in Figure 1.

Figure 1: The main and subcategories

Ensuring Validity and Reliability Stage

To ensure the reliability of the research, expert opinion was sought. For this purpose, two lists were given to 3 people from the field. In the first list, the metaphors are arranged in alphabetical order, and in the second list are the names of the conceptual categories created by the researcher. The experts were asked to match the metaphors in the first list with the conceptual categories in the second list. It is important to evaluate the same data by different experts to ensure reliability in qualitative studies (Yıldırım & Şimşek, 2011). Then, the matches made by the experts were compared with those of the researcher. Miles and Huberman's (1994) formula (Reliability = consensus / (consensus + disagreement)) was used for comparisons. In qualitative studies, it is recommended that the agreement between expert and researcher evaluations be 90% or more (Saban, 2008). In this study, the percentages of agreement reached for each category were quite satisfactory. The metaphors obtained and the categories they are associated with are given in the findings section.

Identification and Interpretation of Findings Stage
The obtained data were interpreted by making percentage (%) and frequency (n) calculations in computer environment.

FINDINGS

In this section, some demographic situations of the Ministry of Youth and Sports employees participating in the research and the analysis of the answers are given.

Table 1: Demographic information of ministry employees whose answers were evaluated

Demographic Variables		n	%
Sex	Woman	272	45.80
	Man	322	54.20
Department	Sport Sciences	185	31.15
	Other	409	68.85
Experience in Folk Dances	Yes	141	23.74
	No	453	76.26
	Total	594	100

About 30 participants who did not specify a department were evaluated in "Other".

Negative Answers

Table 1: Negative Answers that are not categorized because they do not create a metaphor

Negative Answers
It is like empty because it is empty.
It is like neutral because I don't care.
It's like meaningless. Because it is doing things that do not come out of your mind by doing stupid moves.
It's like a distasteful example. Because the same movements over and over again.
It's like inaccessible. Because I am a disabled citizen.
Nothing
It is like boring. Because I don't like it.
I am not interested at all.
It's like I don't understand. Because I have no talent, it does not attract my attention.

Table 2 shows the negative answers among all given answers. These answers were considered invalid and were not evaluated. Only 9 out of 845 participants in the study gave a negative answer. However, it is necessary to keep one of them separate. Although it may seem negative, it can be said that the answer given when carefully evaluated is the most positive answer in this study. The answer given by a disabled ministry employee is very meaningful. "It is like inaccessible. Because I am a disabled citizen."

Invalid Answers and Emphasis on "Culture"
There are 251 participants whose answers were deemed invalid in the study. When negative answers are removed, 242 invalid answers remain. Some examples of invalid answers are listed below.
– Folk dances are like culture, tradition and custom, because folk dances are our spiritual values.
– Folk dances are like our culture and tradition because they are indispensable.
– Folk dances are like the transfer of traditions to the next generations because they are cultural transmission.

– Folk dances are like a part of our culture because we can predict the culture of each region through their dances.

– Folk dances are like regular movements performed by individuals or groups because they reflect cultural values.

– Folk dances are like culture because folk dances weaken.

– Folk dances are like local because they reflect the culture of that region.

– Folk dances seem to reflect our culture because they are fed from history.

– Folk dances are like traditional because they are culture.

– Folk dances seem to be very beautiful because they are cultural heritage.

As seen above, although the answers given are invalid, they seem to have a suggestive feature. The concept of "culture" drew attention in most of the answers that were deemed invalid.

Valid Answers

Table 3: Metaphors created by ministry personnel participating in the research

Times Written (n)	Written Word
1	Justice, Legend, Story, Tree, Disco(club), Wine, Enjoyment, Dialogue, Song, Expression style, Festival, Conveyor, Pomegranate, Transfer, Marbling pattern, Communication, Mother, Literature, İnek Şaban[10], Neşet Ertas[11], Introductory, Driving force, School life, Key, Army, Journey to history, Tool, Instructor, Destiny, Our history, Ice breaker, TR ID, Archive, Bread, Anthill, Car, Technology, Bread water, Carnival, Television, Burst of energy, Eagle, Ancestor sport, Activity, Welder, Cake, Timbre, Our Ancestors, Son, Fusion, Puzzle, Hunter, Fusion area, Society, Ourselves, Rehabilitation, Summary of society, Connection, Awareness, The color of society, Flag, Torch, Rug, Soul soothing, Backbone, Festival, Our soul, Brick, Joke, Dance of the soul, Collective, Fitness, Root, Our origins, Protective of health, Our folk songs, Vegetation, Football, Country, To play football, Country tour, Spiritual, Sincerity, Our country's feelings, Table, Tea, Youth, Synchronization, Body rhythm, Scream, Maths, Volcano, Flower, Heart, Past (Mazi)[12], Silence, Chocolate, Show, Reflective, Smile, Melody, Jigsaw, Line, Spectacle, Building block, Landmark, Child Game, Carpet motif, Touchstone, Cinema, Writing lace, My childhood, Anchovy, Table, Mark, Movement, National wealth, Chain, Drum and zurna[13], Solidarity, Perspective on life, Mystic, Stress reliever, Sea, Motif
2	Friendship, Nobility, Unifying, Unifying power, Unity and solidarity, Base, Leisure Activity, Cement, Trainer, Melody, Activity, Future, Sun, People, Meditation, Tracing, One of us, Breath, Relaxation, Colour, Wind, Health, Scene, Sound, Love (Sevda)[14], Symbol, Relieve stress, Stress ball, Team play, Glue, Homeland, Food
3	Togetherness, Child, Nature, Wedding, Exercise, Film, Treasure, Character, Book, Fairytale, Candle, Orchestra, Dream, Theatre, Soil
4	Family, Geography, Physical activity, Music, Freedom, Love (Sevgi)[15], Water, Poem, Passion, Türkiye
5	Memory, Peace, Cultural Value
6	Medicine
7	Pleasure, Mosaic, Identity
8	Bridge, Hometown
9	Past, Rainbow, Therapy
11	Game, Art

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[10] "İnek Şaban" is a very loved and funny movie hero.

[11] "Neşet Ertaş" is a very famous folk music artist and bard.

[12] "Mazi" means past time

[13] "Zurna" is a musical instrument played with breathing.

[14] "Sevda" means passion for something.

[15] "Sevgi" is affection or liking for someone or something (Fondness).

Times Written (n)	Written Word
12	Love (Amour)
13	Happiness
15	Anatolia, Life
17	Heritage, Lifetime
19	Mirror
20	History, Reflection
26	Entertainment
39	Sport

Looking at Table 3, it is understood that the metaphors with the highest frequency are "Sports, Entertainment, History, Reflection, Mirror, Heritage, Life, Life, Anatolia, Happiness, Love, Game, Art, Therapy, Rainbow, Past, Bridge, Hometown".

Table 2 Main and sub-categories developed for metaphors

Main Category	Subcategory	metaphors	n
Health	Nutrient Feature	Food, Wine, Water, Cake, Anchovy, Bread, Water &Bread, Chocolate, Tea	13
	Spirit Healing Feature	Smile, Relaxation, Soothing, Drums & Zurna, Therapy, Medicine, Stress ball, Stress relief, Happiness, Peace, Rehabilitation, Breath, Meditation, Taste, Burst of Energy, Dance of the Spirit, Freedom, Leisure, Our Soul, Dream, Pleasure, Spiritual, Health, Protective of health, Sound, Sound, Scream, Silence, Driving force, Volcano, Festival, Carnival, Festival, Entertainment, Wedding, Disco (club), Activity, Passion, Love, Heart, Affection, Affection, Sincerity, Nobility, Character, Awareness, Game, Eagle	156
Sport	Physical Activity Feature	Sport, Football, Fitness, Physical activity, Exercise, Ancestor sport, Movement, Activity	51
Social Cohesion	The Feature That Provides Movement Together	Body Rhythm, Synchronization, Team play, Friendship, Playing football, Orchestra, Army, Pomegranate, Collective, Anthill, Automobile	15
	Aesthetic Harmony of Differences Feature	Color, Flower, Mosaic, Rainbow, Ebru pattern, Nature, Sea, Vegetation, Writing lace, Rug, Carpet motif, Color of society, Motif, Perspective on life	31
	Connecting - Unifying Feature	Connector, Unifying power, Ice breaker, Glue, Cement, Brick, Table, Building block, Line, Table, Jigsaw, Jigsaw, Welding machine, Fusion area, Backbone, Touchstone, Touchstone, Togetherness, Family, Solidarity, Bond, Mother, Unity, Cohesion	43
Art	Art Feature	Our Folk Songs, Theatre, Film, Cinema, Stage, Art, Television, Introductory, Neşet Ertaş, Cow chaban, Music, Melody, Song, Poetry, Watching, Communication, Dialogue, Expression, Observation	43
National Culture and History	History Feature	History, Our History, Journey to history, Past, Ancestors, Archive, Heritage, Root, Memory, Past, Future, Treasure, Destiny, Mystical, Cultural Value, Epic, Stamp, Our Origins, Life, Life, School life, Youth, Son, Child, My childhood, Child's play	112
	National Identity Feature	Identity, TR identity, Homeland, Türkiye, Hometown, Anatolia, Country tour, Nation, Flag, Soil, National wealth, Country, Society, Summary of society, Emotions of our country, Icon, We, One of us, Ourselves, Geography, Justice	61
	Transfer Feature	Technology, Key, Tale, Story, Book, Literature, Anecdote, Demonstration, Hunter, Technology, Mirror, Reflection, Reflective, Transmitting, Wind, Transfer, Candle, Sun, Lantern, Trainer, Educational, Tree	69

Main and sub-categories in which metaphors are included are given above in Table 4. Looking at the table, the categories with the highest number of metaphors are "The Feature of Healing the Spirit" and "The Feature of History". It is understood that the main categories with the highest number of metaphors are "National Culture" and "Health", respectively. "Art" and "Sports" appear as the main/sub-categories with the least metaphors.

CONCLUSION

A total of 594 metaphors were obtained from 845 people participating in this research. These metaphors were collected in 10 sub-categories, including 5 main categories. The number of metaphors in the main categories are as follows:
Health: 169 (Spirit Healing subcategory: 156)
Sports: 51
Social Cohesion: 89
Art: 43
National Culture and History: 242
Many answer forms were encountered, which were deemed invalid but in which the fact that concept of "culture" was emphasized.

Approximately 76% of the ministry employees whose answers considered valid in the survey declared that they had no experience of folk dances. It can be said that folk dances are seen as a cultural value belonging to the past by the ministry employees.

In this study, it was seen that folk dances were mostly associated with mental health in sub-categories. Folk dances are explained as an activity that entertains people, makes them happy and takes their stress away.

Altınbay (2021) states that "the essence of dance is the concept of feeling and what makes it traditional is the ideal of maintaining the feelings. The ideal of sustaining feelings is as effective in the process of dance learning, teaching and transmission of individuals and institutions as in the assimilation of dance in life and bringing it together with other aspects of life.

Ayyıldız (2016) stated in the study that a group of university students studying in the field of sports sciences created metaphors for the concept of dance that the metaphors produced by the students were mostly gathered in the category she called "emotion-wise". In the same study, it was stated that metaphors in the category called "emotion-wise" expressed dance as an activity that gives individuals a sense of freedom, gives pleasure, provides self-confidence, creates positive mental effects, makes them happy and relieves stress. Doulias, Kosmidou, Paulogiannis and Patsiaouras (2005) emphasized that young people participate in folk dance activities to be a member of a group and to have fun.

Employees of the Ministry of Youth and Sports associated folk dances with art at least. Approximately 7.2% of the concepts in the metaphorical expressions produced are in the category of art. However, approximately 8.5% of the concepts that make up the metaphorical expressions are related to sports (Physical Activity Feature). It can be said that it is significant that folk dances are associated with sports at such a low rate, even though almost one out of every three participants

(31.15%) graduated from sports sciences of universities. Similarly, Yoncalık, Demirel and Yoncalık (2017) concluded in their study that Physical Education and Sports teachers perceive folk dances as a social activity, consider folk dances and sports as two different fields, and that they think that teaching folk dances is not a task they should fulfill in schools.

The conclusion that can be drawn from this information is that most of the ministry employees participating in the research do not see folk dances in the field of art and sports. Folk dances are seen by the ministry staff as an element that has historical and cultural value, is good for people's mental health, and provides social unity.

If the above inferences are to be concretized, 487 concepts are in the categories of "Feature of Healing the Spirit", "Feature of Enabling Movement Together", "Aesthetic Harmony of Differences Feature", "Connecting-Unifying Feature", "History Future", "National Identity Future" and "Transfer Feature", which corresponds to 82% of all metaphors.

Kurt (2016) states that many elements that find a place in the collective memory shared by most people growing up in Turkey are constantly reproduced in recent folk-dance performances. Kurt (2016) also states that the discourse of unity and solidarity, leadership and martyrdom cults, flag symbolism, zeybek dance as a symbol of bravery and warfare are the common points of many folk dance performances. According to Topaloğlu (2012), in the process that gained momentum with the establishment of the Republic in Turkey, the nation-state ideology aimed to first compile folkloric information such as folk dances, epics, laments, and folk songs and then rearrange them according to national identity norms.

Some suggestions that are thought to contribute to the subject are listed below.

– Repetition of similar studies will provide better interpretation.

– In-depth answers can be sought for the reasons for the results of this research with qualitative data collection methods such as semi-structured interview or focus group interview.

– Comparative studies with participants from close or distant countries and cultures can be considered.

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