

USES OF PHYLLO (YUFKA) BREAD, ONE OF INTANGIBLE CULTURAL HERITAGE ELEMENTS, IN THE LOCAL CUISINE

SOMUT OLMAYAN KÜLTÜREL MİRAS UNSURLARINDAN YUFKA EKMEĞİN YÖRESEL MUTFAKTAKİ KULLANIM ŞEKİLLERİ

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ABSTRACT: The aim of the study is to determine the usage areas of phyllo bread, which is one of the Intangible Cultural Heritage (ICH) elements, other than its consumption as a wrap. In this context, the universe of the study consists of the websites and Culture Portals of the Provincial Culture and Tourism Directorates of 81 provinces in Türkiye. Within the scope of the study, the whole universe has been reached and a document review has been made for the contents of the meals, especially in the parts of the local cuisine on the website of each province. In this context, a detailed research was carried out using keywords such as “phyllo”, “dry phyllo”, “crispy phyllo”, “phyllo bread” and “dry phyllo bread” in the parts of the local cuisine. This detailed research was carried out between 25.04.2022 and 30.05.2022, and as a result of this detailed research, it was determined that there are 19 products in total made using phyllo bread. These products were evaluated within the scope of their contents and categorized under three dimensions as main course, dessert and pastries. In addition, within the scope of the study, the province in which each product was made, and the preparation methods were explained in detail using the website of the relevant province, and the visuals of these products were also included in the study. As a result of the study, some recommendations were presented to increase the products made using phyllo bread and to increase the added value.

Key words: Cultural Heritage, ICH, Local Cuisine, Phyllo (Yufka).

ÖZET: Çalışmanın amacı, somut olmayan kültürel miras unsurlarından olan yufka ekmeğinin dürüm olarak tüketimi dışındaki kullanım alanlarının tespit edilmesidir. Bu kapsamda, çalışmanın evrenini Türkiye'deki 81 ilin İl Kültür ve Turizm Müdürlükleri'nin internet siteleri ve Kültür Portalları oluşturmaktadır. Çalışma kapsamında evrenin tamamına ulaşılmış olup; her bir ilin internet sitesinde özellikle yöre mutfağına yer verilen kısımlarda yemek içeriklerine yönelik doküman incelemesi yapılmıştır. Bu kapsamda, yöre mutfağının ele alındığı kısımlarda "yufka", "kuru yufka", "gevrek yufka", "yufka ekmeği" ve "kuru yufka ekmeği" anahtar kelimeleri kullanılarak ayrıntılı bir tarama gerçekleştirilmiştir. Söz konusu tarama, 25.04.2022 ile 30.05.2022 tarihleri arasında yapılmış olup; tarama sonucunda, yufka ekmeğinin kullanılarak yapıldığı toplamda 19 ürün olduğu tespit edilmiştir. Söz konusu ürünler, içerikleri kapsamında değerlendirilerek ana yemek, tatlı ve hamur işleri olarak üç boyut altında kategorilendirilmiştir. Ayrıca, çalışma kapsamında her bir ürünün hangi ilde yapıldığı ve hazırlama şekilleri de ilgili ilin internet sitesinden faydalanılarak ayrıntılı bir şekilde açıklanmış ve ürünlerin görsellerine de çalışma kapsamında yer verilmiştir. Çalışma sonucunda, yufka ekmeği kullanılarak yapılan ürünlerin artırılması ve katma değerinin yükseltilmesi amacıyla çeşitli öneriler sunulmuştur.

Anahtar Kelimeler: Kültürel Miras, SOKÜM, Yöresel Mutfak, Yufka.

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INTRODUCTION

Today, cultural heritage and the understanding of protecting it has become an important issue that needs to be emphasized and supported in international platforms (Uğur & Dönmez, 2021: 55). In particular, when cultural heritage values are threatened with extinction in the face of globalization, some measures have been taken at the international level in order to protect cultural diversity, to prevent cultural similarity and to increase respect for the lifestyle of individuals from different cultures; and the United Nations Educational, Scientific and Cultural Organization (UNESCO) started conservation efforts. In this context, studies focusing primarily on the protection of tangible heritage have been developed to include intangible heritage as of 2003 (Pelit & Türkoğlu, 2019: 104; Gülduran & Gürdoğan, 2021: 95). Therefore, the term Intangible Cultural Heritage (ICH) includes unique cultural practices that have become widespread and shaped around the lifestyles of societies, arising from the work of UNESCO on the protection of cultural heritage (Ar & Çelik Uğuz, 2015: 1406).

The tradition of phyllo bread, one of the indispensable elements of Turkish cuisine and made in different ways in different regions of Anatolia, is also an important cultural heritage element under protection by registered on the Representative List of ICH (Çetinkaya & Yıldız, 2018: 431). In 2016, phyllo bread in the form of a multinational file was included in this representative list with the partnership of Türkiye, Azerbaijan, Iran, Kazakhstan and Kyrgyzstan (UNESCO, 2003). Although phyllo bread differs from region to region in terms of the way it is prepared and the ingredients used, the most striking feature of making phyllo bread in Turkish cuisine is that it is made and consumed in unity and solidarity with the participation of everyone as a ritual. Being one of the building blocks of culture, phyllo bread not only enables people to connect with their past cultures, but also allows societies to understand their past and present (Alyakut & Küçükkömürler, 2018: 379). In addition, the tradition of phyllo bread is a cultural heritage that has been transmitted through various occasions, ceremonies and practices since past years, and which has been done within the framework of co-operative cohesion and socialization (Balcı, 2017: 363). Therefore, it can be stated that this cultural transfer has a social aspect (Fedakar & Kuzay Demir, 2018: 91; Öncü, 2021: 903) and that it undertakes a function that brings people together (Koca & Ersöz Tügen, 2020: 348).

Although phyllo bread is an important cultural heritage element, when local cuisines are examined, it is revealed that phyllo bread is mostly consumed in the form of wraps and is not properly evaluated in local cuisines. From this point of view, it is aimed to reveal the usage forms of phyllo bread, which is on the list of ICH, other than its consumption as a wrap. Determining the different uses of phyllo bread will reveal what needs to be done to transfer this tradition to future generations and will contribute to raising awareness by drawing attention to phyllo bread making and products made from phyllo bread. In addition, it will be determined which of the different uses of phyllo bread will be highlighted in marketing studies; and inferences that it can be used effectively, especially in the marketing of destinations, will be provided. In this way, economic functions for phyllo bread will be created. It is expected that the study will also be a reference for possible studies that will deal with the tradition of making phyllo bread from various aspects.

THE CONCEPT OF INTANGIBLE CULTURAL HERITAGE

The cultural heritage of any society consists of tangible and intangible aspects. The difference between these two aspects is that the tangible refers to the pragmatic expression, that is, to the manufactured object, the built building or the cultivated plant, while the intangible refers to the spiritual, social, artistic or bodily processes performed while making it concrete (Partarakis et al., 2021: 612). According to UNESCO, cultural heritage means more than monuments and material items. In this context, cultural heritage includes oral traditions, performing arts, social practices, rituals, festivals, knowledge and practices related to nature and the universe, inherited from ancestors and transferred to future generations; and includes traditions and expressions such as traditional handicrafts (Oliveira, Tricárico, Sohn & Pontes, 2018: 1). These elements have been used and conceptualized with the term ICH in the ICH Convention by UNESCO (Karabaşa, 2014: 100). 2003 UNESCO, in this convention, defines the term ICH as practices, representations, expressions, knowledge and skills as well as associated tools, artifacts, objects and cultural spaces that communities, groups and in some cases individuals qualify as part of their cultural heritage (Lenzerini, 2011: 107; Esfehiani and Albrecht, 2018: 17). In this context, it turns out that ICH, as a concept based on tangible cultural heritage, includes the processes, skills and beliefs that lead to the creation of tangible works (Lixinski, 2013: 8). Protection of cultural heritage and respect for heritage, promoting international cooperation, increasing sensitivity at the national and international level and ensuring mutual value unity are among the objectives of the ICH Convention (Ölçer Özünel, 2019: 43).

UNESCO ICH Convention emphasizes the diversity and sociality of ICH and its role in preserving this understanding (Boswell & O’Kane 2011: 365). In this context, ICH is practices that are spread over generations and are constantly recreated, providing humanity with a sense of identity and continuity (Petronela, 2016: 731). Thus, ICH represents strong cultural uniqueness and facilitates a deep understanding of a destination’s culture. This strengthens the competitiveness of ICH in the wider field of cultural heritage tourism and creates socio-economic benefits for stakeholders (Kim, Whitford & Arcodia, 2019: 422). ICH also supports sustainable social development (Meissner, 2017: 295). In addition, the global richness of traditions in the context of tangible cultural heritage can be the main travel motivation for tourists who want to learn about new cultures and experience the global difference in performing arts, crafts, rituals and cuisines (Petronela, 2016:731).

In 2003, UNESCO included three separate lists in the ICH Convention. These are stated as 1) Representative List of the Intangible Cultural Heritage of Humanity, 2) List of Intangible Cultural Heritage Requiring Urgent Protection, and 3) Record of Good Practices of Conservation. The Representative List of the Intangible Cultural Heritage of Humanity consists of intangible heritage elements that contribute to showing the diversity of this heritage and raising awareness about its importance. List of Intangible Cultural Heritage Requiring Urgent Protection, on the other hand, consists of intangible heritage elements that the relevant communities and state parties think should take urgent measures to keep alive. The articles in this list emphasize mobilizing international cooperation and assistance for stakeholders to take appropriate safeguards. Record of Good Practices of Conservation includes programs, projects and activities that best reflect the principles and objectives of the convention (UNESCO, 2003). Türkiye approved the convention in 2006 with the “Law Concerning the Approval of the Convention for the

Protection of the Intangible Cultural Heritage” (Gülduran & Gürdoğan, 2021: 95). In this context, the elements on the UNESCO Representative List of ICH Humanity in Türkiye are presented in Table 1.

Tablo 1. Intangible Cultural Heritage Elements in Türkiye

<i>List of Intangible Cultural Heritage in Türkiye</i>
1. The Art of the Meddah (2008)
2. Mevlevi Sema Ceremony (2008)
3. Minstrelsy Tradition (2009)
4. Karagöz (2009)
5. Nowruz (Multinational File with Azerbaijan, India, Iran, Kirgizstan, Pakistan, Uzbekistan and Turkey) (2009)
6. Traditional Chat Meetings “Yaren, Barana, Sıra Nights and other” (2010)
7. Semah, Alevi-Bektashi Ritual (2010)
8. Kırkpınar Oil Wrestling Festival (2010)
9. Ceremonial Keskek Tradition (2011)
10. Mesir Paste Festival (2012)
11. Turkish Coffee Culture and Tradition (2013)
12. Ebru: Turkish Art of Marbling (2014)
13. Traditional Craftsmanship of Çini-Making (2016)
14. Flatbread Making and Sharing Culture: Lavash, Katırma, Jupka, Yufka (Multinational 2016)
15. Spring Celebration: Hidrellez (Multinational 2017)
16. Heritage of Dede Qorqud/ Korkyt Ata/ Dede Korkut, Epic Culture, Folk Tales and Music (Multinational 2018)
17. Traditional Turkish Archery (2019)
18. Traditional Intelligence and Strategy Game: Mangala / Gocme, Togyzqumalaq, Toguz Korgool (2020)
19. The Art of Miniature (2020)
20. Hüsn-i Hat, Traditional Calligraphy in Islamic Art in Turkey (2021)

Resource: <http://aregem.kulturturizm.gov.tr> (Acces Date: 13.06.2022).

When Table 1 is examined, it can be seen that the tradition of thin bread making and sharing, which is the Thin Bread Making and Sharing Culture, was added to the Türkiye ICH list in 2016. In this context, it turns out that the tradition of phyllo bread, one of the leading traditional consumption products, is shared as a multinational common file (Şahin & Özdemir, 2018: 568). This tradition is mostly called Lavash and Yukha in Azerbaijan, especially in Baku, Nakhchivan, Sheki, Kebele, Karabakh, Ganja and Lankaran provinces. While it is mostly referred to as “Lavash” in all regions in Iran; it is known by the name of “Katırma” in all regions of Kazakhstan; it is called “Jupka” in the provinces of Osh, Jalal-Abad, Batken and Chuy in Kyrgyzstan. It is mostly known as “Lavash (Lavaş)” and “Phyllo (Yufka)” in all regions of Türkiye, especially in rural areas (aregem.ktb.gov.tr). Phyllo, which has a special importance in the local cuisine in Türkiye (Arda & Aydın, 2011: 137), is a type of bread made by rolling out the dough in the form of thin leaves using a rolling pin and baking it on a sheet metal (Atik Gürbüz, 2019: 353). Phyllo was made as unleavened bread on the burning hair in the nomadic period before the Turks settled down and it would last for a long time (Alyakut & Küçükkömüler, 2018; 379). The Phyllo bread, known as "Yuka" in the Oghuz, was among the most consumed bread types (Dündar Arıkan & Özkeşkek, 2019: 54-55). In addition, phyllo bread, which is expressed as the application of stretching the raw dough and layering in paper-thin layers, was further developed during the Ottoman Empire and has since spread all over the world from the Mediterranean and Europe to Africa and North America (Erbaş, Uslu, Demir & Certel, 2010: 398).

The tradition of making phyllo bread has a meaning beyond just being consumed as a food item by societies that share a common file. This food and the traditions shaped around it symbolize a common production and sharing culture that has been passed down from generation to generation (Yeşilyurt & Kurnaz, 2021: 803). In this context, the preparation of phyllo bread is based on a group of local women coming together and combining the resources they have available and talking during the making of the bread; and in this respect, it includes traditional applications. In addition to their daily preparation and consumption, these breads are also made for special occasions such as weddings. Individuals who will participate in mass bread making on special occasions bring their own flour and tools to show social solidarity (Keskin & Girgin, 2021: 220). This turns it into an activity that strengthens communication and highlights the feeling of cooperation, which has a very significant place in Turkish culture. In this direction, it can be said that making phyllo bread is an important image for people living in the same community that keeps the "neighborhood" culture alive.

LITERATURE REVIEW

When the studies in the literature are examined, it is revealed that the concept of intangible cultural heritage has been investigated in many contexts. It has been observed that these studies generally concentrate on studies in which intangible cultural heritage is associated with tourism studies (Türker & Çelik, 2012; Rodzi, Zaki & Subli, 2013; Çapar & Yenipınar, 2016; Belber & Sözbilen, 2017; Esfehani & Albrecht, 2018; Şahin & Özdemir, 2018; Alyakut, 2019; Aydoğdu Atasoy, 2019; Diker, 2019; Olalere, 2019; Pelit & Türkoğlu, 2019; Tülek, 2020; Tekin Özbek & Öz Çelikbaş, 2021; Uğur & Dönmez, 2021) and studies on the protection of intangible cultural heritage and in terms of sustainability/sustainable tourism (Blake, 2001; Kim, 2008; Smeets & Deacon, 2016; Çalık & Ödemiş, 2018; Çetinkaya & Yıldız, 2018; Fedakar & Kuzay Demir, 2018; Ağcakaya & Can, 2019; Özkan, 2020; Öncü, 2021). In addition, it was revealed that these studies focused on other cultural heritage resources included in the representative list of intangible cultural heritage (Arıoğlu & Aydoğdu Atasoy, 2015; Akmaz & Sürme 2018; Özbek & Çevik, 2018; Ölçer Özünel, 2019; Koca & Ersöz Tüğen, 2020; Teyin, 2020; Çelik & Kaya, 2021; Kılıç, Ulusoy & Avcıkurt, 2021; Uzun, Zaman & Birinci, 2021) and studies looking at the relationship between intangible cultural heritage elements and gastronomy (de Miguál Molina et al., 2016; Göde & Tatlıcan, 2016; Oliveria et al., 2018; Karakelle & Özbağı, 2019; Aydın & Ünüvar, 2020; Keskin & Girgin, 2021; Yeşilyurt & Kurnaz, 2021; Mezkit Saban, 2022). Finally, it focused on studies looking at the relationship between intangible cultural heritage and education (Çengelci, 2012; Ott, Dagnino & Pozzi, 2015; Kasapoğlu Akyol, 2016; Azizoğlu & Okur, 2017; Cozzani et al., 2017; Aral, 2018; Moralı & Öner, 2019; Wang, 2019; Demirezen & Aktaş, 2020; Yıldırım, 2021; Zeren Akbulut, 2021) and studies on determining awareness of intangible cultural heritage (Sağ & Ünal, 2019; Gürel & Çetin, 2020; Gülduran & Gürdoğan, 2021; Gündüz Alptürker, Gök & Alptürker, 2021).

When the studies on intangible cultural heritage are evaluated, it is seen that the studies carried out with the qualitative method are more intense in the literature. In this context, it comes to the fore that most qualitative studies are carried out to explain and promote the relevant intangible cultural heritage resources. In addition, as a result of the studies on the subject, it is revealed that cultural heritage elements contribute to social, economic, intercultural interaction, promotion and tourism at the regional and national level. At the same time, although it is seen that secondary sources are mostly used in

studies in the literature and document analysis is carried out, it is seen that these studies have gained weight, especially in recent years.

When the literature is examined, it is revealed that the studies dealing with the making of phyllo bread (Alyakut & Küçükkömürler, 2018; Çetinkaya & Yıldız, 2018), which is one of the intangible cultural heritage elements, are quite limited. Alyakut and Küçükkömürler in their study, (2018) tried to explain the place and importance of phyllo bread, which was included in the ICH List by UNESCO on behalf of Türkiye, in Turkish culinary culture as a traditional bread type. In this context, topics such as the historical development of bread, the production stages of phyllo bread, and the social and cultural function of phyllo bread are conceptually discussed in detail. In their study, Çetinkaya & Yıldız (2018) aimed to present various suggestions for turning lavash (Acem) bread, which is a culture kept alive in Erzurum province, into a touristic product. For this purpose, it was stated in the study that a promotional study should be conducted for tourists in order to present Erzurum lavash (Acem) bread as a touristic product. In addition, various alternative suggestions have been included in the study to ensure the continuity in the production and consumption of lavash bread, protect this heritage and transfer it to future generations, and increase the demand of tourists for this cultural heritage. In addition, there are studies in the literature (Kurt, 2020) in which other types of bread, which are among the elements of intangible cultural heritage, are also discussed. For example, in his study, Kurt (2020) examined henna bread, one of the intangible cultural heritage elements, is unique to the folk cuisine of Polat town of Doğanşehir district of Malatya province. In this context, in the study, the folkloric value of bread was emphasized by obtaining data from written and oral sources.

METHOD

The aim of the study is to determine the usage patterns of phyllo bread, which is one of the intangible cultural heritage resources, other than consuming it as a wrap. For this purpose, the universe of the study consists of the websites and Culture Portals of the Provincial Culture and Tourism Directorates of 81 provinces in Türkiye. It is assumed that the websites of the Provincial Culture and Tourism Directorates are official institutions, as a source from which accurate information about ICH elements can be obtained. Within the scope of the study, the whole universe has been reached and a document review has been made for the contents of the meals, especially in the parts of the local cuisine on the website of each province. In this context, a detailed search was carried out using keywords such as “phyllo”, “dry phyllo”, “crispy phyllo”, “phyllo bread” and “dry phyllo dough” in the parts of the local cuisine. The search was carried out between 25.04.2022 and 30.05.2022, and as a result of the search, it was determined that there are 19 products in total made using phyllo bread. By examining the data obtained by using keywords in detail, the products that are not clear or clearly stated that phyllo bread is used in the products were excluded from the scope of the study. The mentioned products were evaluated within the scope of their contents and categorized under three dimensions as main course, dessert and pastries. In addition, within the scope of the study, the province in which each product was made, and the preparation methods were explained in detail using the website of the relevant province, and the visuals of the products were also included.

FINDS

The codes obtained as a result of the document analysis were combined under three dimensions as “main dish”, “dessert” and “pastry”. The categories obtained are presented in Table 2.

Table 2: Categorization of Expressions Regarding Usage Patterns of Phyllo

Bread Usage areas of phyllo bread	Made products	Province where they were made
1. Main dish	1.1. Tirit (Brewis)	Niğde
	1.2. Tavşan Ufalama (Grated Cooked Rabbit Meat on Phyllo Dough with Chopped Onions)	Elazığ
	1.3. Tirit (Brewis)	Bartın
	1.4. Islama (A Mixture of Flaked Phyllo and Minced Meat)	Bartın
2. Pastries	2.1. Döğmeç (Dogmec)	Şanlıurfa
	2.2. Kuru Yufka Böreği (Dried Phyllo Pastry)	Ordu
	2.3. Fındıklı Ballı Kuru Yufka Böreği (Dried Phyllo Pastry with Hazelnut and Honey)	Ordu
	2.4. Yufka Ekmek Böreği (Phyllo Bread Pastry)	Niğde
	2.5. Börülce Böreği (Kidney Bean Pastry)	Denizli
	2.6. Kızartma (Phyllo Pastry with Minced)	Çorum
	2.7. Oğmaç (Phyllo Bread with Egg)	Çorum
3. Desserts	3.1. Yufka Böreği Tatlısı (Phyllo Pastry Dessert)	Sivas
	3.2. Fukara Baklavası (Shredded Phyllo with Walnuts, Butter and Molasses)	Niğde
	3.3. Yufka Tatlısı (Phyllo Dessert)	Kütahya
	3.4. Derdimi Alan (Crumbled Phyllo with a Mixture of Roasted Butter and Molasses)	Isparta
	3.5. Çıtır Helva (Crispy Halva)	Denizli
	3.6. Çoban Bulamacı (Crushed Phyllo with Water and Molasses)	Denizli
	3.7. Unutma Beni (Dried Phyllo with Boiled Molasses and Oil)	Çorum
	3.8. Tatlı Börek (Dessert Pastry)	Bartın

When Table 2 is examined, it is seen that the preparation methods of phyllo bread other than its use as a wrap are mostly concentrated in pastry products and desserts. When the provinces where these products are made are examined, it is revealed that phyllo bread is used and consumed in different ways as main course, pastry and dessert in 11 provinces in total on the basis of 81 provinces. In addition, after the different usage patterns of phyllo bread were determined within the scope of the study, the details and visuals of how these products are made are also included within the scope of the study.

Sanliurfa Döğmeç (Dogmec)

Ingredients: phyllo, tomatoes, dried and green onions, green pepper, cheese, parsley, mint, chili pepper, tomato paste and cinnamon.

Its Making: For Dogmec, first of all, cheeses are chopped into small pieces. After the tomatoes are peeled, they are finely chopped. Then, finely chopped green pepper, onion, tomato paste, chili pepper, cinnamon and crumbled phyllo bread are mixed and kneaded well. After the bread is soft, finely chopped green onions, parsley and mint are

added into it and mixed. Döğmeç, shaped in the palm of the hand, is served with buttermilk, mint, cold cuts chopped tomatoes and cucumbers.



Figure 1. Dogmec (URL 1)

Sivas Yufka Böreği Tatlısı (Phyllo Pastry Dessert)

Ingredients: Phyllo, water, butter, sugar and walnuts.

Its Making: The phyllo, which is moistened and softened, is arranged on a greased tray, oiled layer by layer, and walnuts are placed in the middle. After the whole phyllo is laid on the tray, oil is poured on it again and baked in the oven. After slicing, syrup is added and served.



Figure 2. Phyllo Pastry Dessert (URL 2)

Ordu Kuru Yufka Böreği (Dried Phyllo Pastry)

Ingredients: Phyllo, oil, salt, water, cheese-parsley or ground beef-onion, black pepper.

Its Making: First, the phyllo is wetted one by one. Then, four pieces of phyllo are placed on top of each other in the oiled pan. The previously prepared mixture is poured between them and placed on top of 4 phyllo that are moistened again. The phyllo is cooked until golden brown and the pastry is turned upside down with the help of a lid.

After the pan is oiled again and the other side of the pastry is fried, it is taken to the serving plate and served by slicing.



Figure 3. Dried Phyllo Pastry (URL 3)

Ordu Fındıklı Ballı Kuru Yufka Böreği (Dried Phyllo with Hazelnut and Honey)

Ingredients: Phyllo bread, roasted and ground hazelnuts, oil, sugar, honey, water and lemon juice.

Its Making: The oil is slightly heated in the pan. 3 pieces of dried phyllo are wetted one by one and placed on the greased pan, one on top of the other. Roasted hazelnuts are placed between them, and the remaining 3 phyllo is moistened and placed on the roasted hazelnut. After the bottom of the phyllo is completely fried, the pastry is turned over with the help of a flat lid. Oil is poured into the pan in the same way and the pastry is placed in the pan with the help of a lid. It is cooked until golden brown and the cooked pastry is taken to the serving plate. It is sliced into squares. Prepared honey is poured onto the phyllo dough, and the pastry is waited for a while to absorb the honey, and then it is served.



Figure 4. Dried Phyllo with Hazelnut and Honey (URL 4)

Niğde Tirit (Brewis)

Ingredients: Phyllo, minced meat or meat, water, salt, pepper, yoghurt with garlic (optional).

Its Making: Fatty minced meat or meat is roasted to a semi-juicy state, and then salt and pepper are added. The phyllo bread is broken between the palms and placed on the tray. Hot juicy minced meat or meat is poured on top, and the phyllo is wet. Served with garlic yoghurt if desired.



Figure 5. Brewis (URL 5)

Niğde Yufka Ekmek Böreği (Phyllo Bread Pastry)

Ingredients: Phyllo, oil, eggs, milk, cheese, parsley.

Its Making: Crispy phyllo is slightly wetted by sprinkling with water. A copper tray or tray is greased; then the moistened phyllo is laid out in one layer on the tray. The mixture of oil, egg and milk is drizzled between these layers of phyllo with a spoon. This process is repeated as the phyllo and again the oil process. After four phyllo, cheese with parsley is placed in the middle. The same process is applied to the remaining phyllo. The oily mixture is poured over the top of the phyllo and another tray is placed on top of it. It is cooked on the barbecue fire, turning it over, so that the bottom part is browned. Then, a pan is covered on it and the pastry that is cooked on one side is turned upside down; and the other side is fried in the same way. The cooked pastry is cut and served hot.



Figure 6. Phyllo Bread Pastry (URL 6)

Niğde Fukara Baklavası (Shredded Phyllo with Walnuts, Butter and Molasses)

Ingredients: Phyllo bread, walnuts, melted butter and molasses.

Its Making: Thin and crispy middle parts of phyllo bread are broken into small pieces and placed on a greased tray. The process is repeated by pouring walnuts and butter between each layer. Finally, it is sweetened by drizzling molasses on top. After resting, service is done.



Figure 7. (Shredded Phyllo with Walnuts,
Butter and Molasses) (URL 7)

Kütahya Yufka Tatlısı (Phyllo Dessert)

Ingredients: Phyllo bread, granulated sugar, water, starch, lemon juice, walnut kernels, melted butter.

Its Making: The phyllo placed on a clean cloth is watered and softened. Meanwhile, the baking tray is lightly oiled, and the first phyllo is placed on the tray. Prepared by roasting for 5-6 minutes on low heat, walnut kernel and some of the starch are poured onto the phyllo, which is laid on a tray and greased. This process is carried out in the same order in 8 phyllo. The remaining oil is applied to the top with the help of a brush and cut into slices of baklava with a knife. It is baked for approximately 20-25

minutes in the oven preheated to 200 degrees. The cold sherbet prepared before is poured over the warm phyllo. It is served cold after resting for a day.



Figure 8. Phyllo Dessert (URL 8)

Isparta Derdimi Alan (Crumbled Phyllo with a Mixture of Roasted Butter and Molasses)

Ingredients: Phyllo, molasses and butter.

Its Making: First, butter is fried. Then molasses is added to the fried butter and boiled. The phyllo is cut into small pieces and added to the molasses and then served.



Figure 9. Crumbled Phyllo with a Mixture of Roasted Butter and Molasses (URL 9)

Elazığ Tavşan Ufalama (Grated Cooked Rabbit Meat on Phyllo with Chopped Onions)

Ingredients: Rabbit, butter, phyllo bread, onion and salt.

Its Making: First, the rabbit is peeled and kept in a large bowl of water to draw blood. The rabbit's water is changed every 1-2 hours until the blood is drawn. 3-4 onion rings are left in the abdominal cavity of the rabbit and the abdomen is sewn. It is then skewered and cooked on embers. During cooking, the rabbit is pierced 10-15 times with a skewer and it is cooked by sprinkling with salt water. The meat of the cooked rabbit is

shredded. 2 kg of onions are cut into half moons and put in a pot. Onions are fried in 500 g butter until they turn pink, and the pot is taken from the stove. Shredded rabbit meat is added to the onions and mixed. The phyllo is crumbled by hand or with the help of a rondo and placed on a large tray. Shredded rabbit meat is poured on the crumbled phyllo with roasted onions. All the ingredients are mixed and blended, and the top shape is given. The remaining butter is fried in a pan and poured over the rabbit crumbs. It is served in a tray.



Figure 10. Grated Cooked Rabbit Meat on Phyllo with Chopped Onions (URL 10)

Denizli Börülce Böreği (Kidney Bean Pastry)

Ingredients: Phyllo bread, oil, kidney bean, salt and pepper.

Its Making: Crumbled dry phyllo is mixed with oil for about 15 minutes and fried. Meanwhile, kidney bean is boiled and, after boiling, they are added to the fried phyllo and mixed for about 5 more minutes. Add a teaspoon of salt and a teaspoon of black pepper. It is served hot with pickles.



Figure 11. Kidney Bean Pastry (URL 11)

Denizli Çıtır Helva (Crispy Halva)

Ingredients: Molasses, sesame and phyllo bread.

Its Making: First of all, molasses and phyllo are put in a pot and mixed. Then sesame seeds are added to it. It is continued to cook, stirring, over low heat until the consistency is achieved. It is then served cold.



Figure 12. Crispy Halva (URL 12)

Denizli Çoban Bulamacı (Fried Phyllo with a Mixture of Water and Molasses)

Ingredients: Phyllo, molasses, water and oil.

Its Making: First of all, the phyllo is cut into small pieces and fried in oil in a pan. It is then placed on a tray. Water and molasses are mixed and poured on it and left to cool. Finally, walnuts and sesame seeds are added and served cold.



Figure 13. Fried Phyllo with a Mixture of Water and Molasses (URL 13)

Çorum Kızartma (Deep-Fried Phyllo with Minced Meat)

Ingredients: Phyllo bread, water, minced meat and oil.

Its Making: The phyllo bread is moistened with water. After waiting for a while, minced meat is placed inside the phyllo and folded into four corners. It is cooked in plenty of oil until both sides are browned and then served hot.



Figure 14. Deep-Fried Phyllo with Minced Meat (URL 14)

Çorum Oğmaç (Moist Fried Phyllo with Egg)

Ingredients: Phyllo, oil and egg.

Its Making: The moistened phyllo is chopped into small pieces in the fried oil. One or more eggs are added and mixed and cooked. It is served hot after cooking.



Figure 15. Moist Fried Phyllo with Egg (URL 15)

Çorum Unutma Beni (Dried Phyllo with Boiled Molasses and Oil)

Ingredients: Phyllo bread, molasses, oil and walnuts.

Its Making: Dried Phyllo bread is crushed and put in a bowl. Molasses and oil are mixed and boiled in a pan and poured on the phyllo bread. Then some walnuts are added and served.



Figure 16. Dried Phyllo with Boiled Molasses and Oil (URL 16)

Bartın Tath Börek (Dessert Pastry)

Ingredients: Phyllo bread, walnuts, butter, oil, sugar and water.

Its Making: First, the phyllo is wetted. Melted butter and walnuts are added to each layer of phyllo placed on a tray one by one, and then put into the oven. The sherbet, which is prepared and cooled beforehand, is poured over the phyllo that comes out of the oven, rested for a while and served cold.



Figure 17. Dessert Pastry (URL 17)

Bartın Tirit (Brewis)

Ingredients: Dried hyllo, chicken broth, chicken liver, oil and chili pepper.

Its Making: The phyllo is cut into pieces and the phyllo that are cut into pieces are thrown into the boiling chicken broth and collected. Then, chicken liver which is fried in oil and blended with chili peppers is poured on the phyllo in a separate bowl and served.



Figure 18. Brewis (URL 18)

Bartın Islama (A Mixture of Flaked Phyllo and Minced Meat)

Ingredients: Dried phyllo, onion, minced meat, sunflower oil, water and salt.

Its Making: The phyllo is broken into the tray. In a separate pan, the chopped onions and minced meat are fried in oil. In a different pot, water with oil and salt is added to the boil, and the prepared mixture is poured on the phyllo and then the onion and minced meat mixture is served.



Figure 19. A mixture of Flaked Phyllo and Minced Meat (URL 19)

CONCLUSION AND RECOMMENDATIONS

It is important to determine the usage areas of phyllo bread, which is one of the intangible cultural heritage elements, to be seen as an attractive factor and to highlight the province by using it in the promotion of the region. In this context, as a result of the analysis carried out to determine the usage patterns of phyllo bread, which is one of the ICH elements, other than its consumption as a wrap, it has been determined that there are a total of 19 products made using phyllo bread. When these products were evaluated, it was determined that phyllo bread was used in three areas as main dish, dessert and pastry, and it was determined that among these areas, phyllo bread was used more in desserts and pastries, but it was used less as a main dish. While it has been revealed that molasses is widely used in desserts, it has been determined that more types of pastry are made in pastry products. It is seen that the usage area (Tirit) of phyllo bread as a main dish is more limited. In this context, to increase the usage area of phyllo bread, R&D studies can be carried out in schools providing culinary and gastronomy education in the relevant regions, and studies can be carried out to increase the use of phyllo bread, especially as the main dish.

Within the scope of the study, the preparation methods of each product determined to be made with phyllo bread are also given in detail. Sharing the information on how these products are made with the local food and beverage businesses and ensuring that these products are included in the local food and beverage businesses can contribute to the recognition of the products and the consumers to reach the products easily. In this way, the added value of products made with phyllo bread can be increased. In addition, in order to increase the usage areas of the foods made with phyllo bread, non-governmental organizations, municipalities and food and beverage businesses in the relevant provinces can meet on a common ground and make plans for various activities such as turning these products into touristic products. In their study, Alyakut and Küçükkömürler (2018) state that dishes made from phyllo bread are preferred because they are easy and inexpensive to prepare. On the other hand, the troublesome production of phyllo bread and the fact that it is usually made in rural areas also poses an obstacle to its production. For this reason, relevant stakeholders in the region can contribute to the sustainability of phyllo bread making and the products obtained from phyllo bread by educating and supporting individuals who want to develop themselves in this field in order to continue and spread the phyllo bread tradition.

When the products made using phyllo bread are considered within the scope of the study, it is revealed that these products are mostly made in the Black Sea, Central Anatolia and Aegean Regions. When these regions are examined, it is seen that the provinces of Bartın, Niğde and Denizli make different products from phyllo bread. However, in the study of Alyakut & Küçükkömürler (2018), the fact that Bolu, Konya, Şanlıurfa and Tokat provinces applied to the cultural heritage representative list for phyllo bread differs from the findings of the aforementioned study. As a result of the study, no products made with phyllo bread were found in the provinces of Bolu and Tokat. This may be since various keywords were searched within the scope of the study and that parts of culinary culture in some provinces did not detail the ICH elements necessarily. For this reason, the detailed coverage of the products made using phyllo bread in the sections where the local cuisine is introduced may provide an opportunity to identify and promote these products more accurately and to expand their use in food and beverage businesses. In this direction, Provincial Culture and Tourism Directorates should carry out the

necessary studies and ensure that the researchers receive the necessary information most accurately and beneficially.

In the study, various suggestions can be presented in order to publish the use of phyllo bread and products made from phyllo bread. To increase the attraction power of phyllo bread and products made from phyllo bread, the establishment of museums in provinces where there is no gastronomy/cuisine museum and the display/revival of the phyllo bread tradition in these museums can raise awareness of phyllo bread and products made from phyllo bread. In this way, it can be ensured that phyllo bread can bring unique experiences to its visitors through museums, which are one of the sources of gastronomic tourism. In addition, local festivals, entertainments and competitions can be held regularly for the phyllo bread and the products made from phyllo bread to be tasted by both the local people and the tourists. Considering that it is easy and practical for tourists to prepare products made from phyllo bread in such events, tourists can be encouraged to make the product they want to experience themselves. The marketing policies of products made from yufka bread also have critical importance. As a matter of fact, some problems such as the loss of originality of the intangible cultural heritage elements, corruption, and not being evaluated according to their real meaning and importance may be encountered with false marketing activities. For this reason, the necessary plans and policies in the marketing of these products should be made carefully.

As a result of the study, some suggestions can be made for researchers. In this study, the use of phyllo bread in the local cuisine was determined and the preparation stages of the dishes/foods obtained from phyllo bread were also included. In this context, in future studies, firstly, the inventory of these products by the researchers and then the creation of standard recipes for these products may enable the promotion of products made from phyllo bread and their presence in local restaurants. Studies dealing with phyllo bread in the literature are quite limited (Çetinkaya & Yıldız, 2018). In this context, first of all, researchers should contribute to the writing and printing of phyllo bread and products made from phyllo bread. Therefore, efforts of researchers to increase and encourage academic publications in this field can prevent this cultural heritage from being lost or forgotten. In this context, the financial and moral support of researchers by the state and local governments can also direct the researchers to work in this field. Özbek & Çevik (2018) state that some customs and traditions that have been going on for centuries and that constitute intangible cultural heritage remain in the background, and Hatipoğlu et al. (2013), on the other hand, stated that many dishes are likely to be lost or forgotten because they are not written, revealing the importance of having products made from phyllo bread written and printed.

The research has several limitations. In this context, only document analysis was carried out in the study. By examining the pages of the Provincial Culture and Tourism Directorates of 81 provinces in Türkiye, a search was made using keywords in the sections where the culinary culture of each province is explained. As a result of the search made by using keywords, products that were not completely clear whether the use of phyllo bread or ready-made phyllo were used in the relevant product were excluded from the scope of the study due to insufficient explanation in some data. This is an important limitation for researchers. For this reason, an interview can be held with the participation of the local people for products in which it is not clear that phyllo is used in future studies, and the relevant findings can be compared with the results of this study in terms of similarities and differences. Badem (2021), in his study, states that although the name

phyllo is widely used in Türkiye, phyllo bread is used with different names in some regions. For example, it is called as “şebit, sepit, şipit” in Tekirdağ, Afyonkarahisar, Konya; as “işkefe” in Tokat, Amasya; as “gardalaç” in Eskişehir, Ankara; as “gartalaş” in Bursa and Bolu. Therefore, using only relevant keywords is another limitation of the search. For this reason, in other studies to be carried out, first of all, the names given to phyllo bread in each region can be determined, and a more detailed search can be carried out according to these names and the findings to be obtained can be compared with the results of this research.

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