Music in the Context of Transformation in Communication Mediums and Social Structure: Rap and the Case of Turkey

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Abstract:
Music, an effective means of communication, reaches the masses by coming to the fore on the basis of different genres in different periods within the framework of changes in cultural structure. After the Arabesque music, which has influenced the masses in Turkey on a fatalist basis for a period with themes such as poverty and inability to reach their loved ones; many years later, rap music, which on a contrary basis and includes elements such as wealth, defiance, and rebellion, has managed to influence the masses. This has been accelerated by digitalization, in other words, new media that replaces mainstream media, and especially video sharing platforms. In this context, the study seeks answers to the questions of why rap music, which comes to the fore with the social changes in Turkey, is of such interest and what elements its content consists of. The study has originality in the context of the determined sample and provides scientific novelty in the relevant field. The most watched music videos of Ceza, Sagopa Kajmer, Norm Ender, Contra, Anıl Piyancı and Ben Fero, which have a significant number of video viewing rates and followers on YouTube, were identified and detailed reviews were carried out; code and themes were determined, and content analyses of related lyrics were carried out. In the study, the content analysis carried out under five themes formed with 13 codes determined has the following results: pessimism and experience (n = 61, 20.3%), self-seeing and challenge (n = 124, 41.3%), obscenity (n = 49, 16.3%), system criticism and metaphors (n = 32, 10.3%), popular culture effect and positive perspective (n = 34, 11.3%). Songs in the approach that contain System criticism and metaphors were also listened to, but often offensive, obscene spoken songs were presented by the respective rappers, concluding that consumption of this style was preferable. Within the framework of these findings, concrete solution proposals have been presented in detail.

Keywords: cultural transformation, music, communication mediums, new media, YouTube, rap, Turkey.

传播媒介和社会结构转型背景下的音乐：说唱和土耳其案例

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摘要:

音乐作为一种有效的传播手段,在文化结构变迁的框架下,以不同的流派为基础,在不同的时期、不同的流派中脱颖而出,深入大众。在阿拉伯式音乐之后,这种音乐在一段时间内以宿命论的方式影响了土耳其的群众,主题包括贫困和无法联系到他们所爱的人;许多年后,相反地,包含财富、反抗和反叛等元素的说唱音乐成功地影响了大众。数字化加速了这一进程,换句话说,新媒体取代了主流媒体,尤其是视频共享平台。在此背景下,该研究旨在寻求以下问题的答案:为什么随着土耳其社会变革而脱颖而出的说唱音乐如此受人关注,以及其内容由哪些元素组成。该研究在确定样本的背景下具有独创性,并在相关领域提供科学新颖性。切萨、沙果巴凯梅尔、范恩德、魂斗罗、阿尼尔·皮扬奇和本费罗在YouTube上拥有大量视频观看率和关注者的观看次数最多的音乐视频已确定,并进行了详细审查;确定代码和主题,并对相关歌词进行内容分析。研究中,在确定的13个编码组成的5个主题下进行的内容分析结果如下:悲观与体验(n=61,20.3%)、自我看待与挑战(n=124,41.3%)、淫秽(n = 49, 16.3%),系统批评和隐喻 (n = 32, 10.3%), 流行文化效应和积极视角 (n = 34, 11.3%)。还听了包含系统批评和隐喻的方法中的歌曲,但通常由各自的说唱歌手呈现令人反感的淫秽口头歌曲,得出的结论是这种风格的消费更可取。在这些调查结果的框架内,详细提出了具体的解决方案建议。

关键词: 文化转型、音乐、传播媒介、新媒体、YouTube、说唱、土耳其。

1. Introduction

Change and transformation have always existed as an endless process because, in the words of the Greek philosopher Heraclitus, "the only thing that does not change is change itself." Along with many other fields, communication and music, which are branches of art, have also been involved in this change and transformation.

While communication environments change and transform from mainstream to new media environments; music, which is a branch of art and a way of expressing emotions, has been in a change and transformation that adapts to the current era as the voice of changing social structures and masses. In this context, different types of music emerged; for example, in Turkey, while arabesque music was born and spread with a fatalistic perspective, rap music, which was born in the African American ghettos in America, has become popular in today's Turkey.

Feeding on foundations such as rebellion, rebellion and rejection, rap music has started to appeal to important audiences with the support of digital platforms. This situation has brought the questions of why rap music is so popular and what its themes are in detail, to a structure with an important quality.

2. Conceptual Framework

2.1. Change in the Communication Mediums

The development of humanity in the historical process can be divided into four periods: primitive society, agricultural society, industrial society, and information society. The most important feature of the information society, which represents today, is the rapid spread of information and the use of mass media to ensure this spread. In this context, the importance of communication comes to the fore once again. In other

words, communication is one of the biggest factors in the development of human beings.

Sharing information and making it social are possible through communication. Accordingly, while sharing information, either personal communication will be chosen or mass media will be used, or both will be used together. While personal communication can provide information to a limited audience; when mass media (especially the internet, which is the most important of these tools today) come into play, large masses will be reached, and information will be socialized. With the healthy functioning of this process, information will become socialized (Arslan & Kırlıoğlu, 2019).

The first step in the effective use of mass media was realized with the press. In the following period, between the years 1930–1950, it was used in many matters such as radio and political propaganda; it has become a mass media tool that has had a significant impact. In the post-1950 period, there was an effective spread of television; it overshadowed the radio (Kocadaş, 2004, p. 4). This situation reveals the accuracy of McLuhan's argument that each new mass medium will reduce or eliminate the effect of the previous one (Dolunay et al., 2017, p. 11; Dolunay, 2018, p. 12).

Today, the facilitation of information sharing, the fact that it has no borders, and the spread of a post or message shared on social media by creating an intercontinental interaction at the same time carries the internet to an indispensable point. In this sense, there has been a great change in the reasons for the emergence of computers and the internet (Gülgöz, 2002, p. 190). "Almost, the invention of the computer is compared with the printing press, and the invention of the internet with fire" (Tekman, 2002, p. 265).

While digitization in communication accelerates the dissemination of all kinds of information for production, it also stands out with its time and place-

independent aspect and provides important infrastructure service in this context (Erkan, 1998, p. 81).

It consists of new communication environments based on digital coding, e-mail servers, internet journalism, search engines and sites for video broadcasting and watching. In addition to these, social networking sites and platforms should not be forgotten (Avşar & Öngören, 2010, p. 13) because they managed to reach a very serious audience in a short time. Generally, the dialogues and shares of individuals on the internet with each other constitute social media (Eldeniz, 2010, p. 27; Dolunay & Kasap, 2017, p. 523; Uluç & Yarcı, 2017, p. 88).

With social media, individuals (users) inform other individuals (users) about their rights through internet applications and/or websites. The afore-mentioned notification, content, photos, videos, etc. are diversified and shaped. Thanks to its time and place-independent structure, social media is a communication medium that allows continuous sharing and discussions.

McLuhan said that this process will lead people around the world to be aware of each other, just like in a small village, thanks to the mass media; thus, the world will become a "global village." The main questioning in this argument; The question is whether the global village will be "Texas" or "world citizenship" with a "universal common vision" will be achieved with the global village.

At the point reached with the Internet, individuals around the world can become aware of each other in a very short time (Çelik & Tonta, 1996, p. 1); just like in a small village, everyone can learn where each other is, what they are doing and what they are thinking, through social media posts.

2.2. What about World Citizenship with a Common Vision?

According to McLuhan, the main managers of our "global village" will be large international corporations; today, this argument, too, has reached a structure that has a reality. So much so that when we look from the specific to the general (from our environment, our society, the societies formed by individuals in other countries, and the whole picture; "all of us"), glasses, watches, phones, computers, cars bearing the brands created by "those big companies" are used, that we will drink by "opening the lid to happiness"; we consume our ready-to-eat food "by the fire calling us." We buy a cell phone "thinking differently" and when a new model comes out, we get a new phone before our phone gets old. In other words, instead of being world citizens with a common view; we have/are transforming into a "consumption society." And based on all this transformation, the developing mass media; especially, the last and most influential one is the internet (Rigel, 2005, p. 17; Dolunay et al., 2017, p. 11; Dolunay, 2018, p. 12).

In other words, with the effect of speed, new environments that overshadow the previous communication tools, while providing serious functionality in one way; on the other hand, it feeds the consumer society.

2.3. Music: Its Influences and Description in the Modern Period

2.3.1. The Concept of 'Music' and Its Effects

The 21st century has witnessed a culture different from the classical culture, which was shaped slowly at first and then much faster. In developed countries, this culture, which has come to the fore even more in the arts and media, has taken a form that spread through mass media and quickly dragged the masses after it (Ataseven, 1991, p. 87).

Music, which is a branch of communication tools, has been used by human beings for rest, therapy, entertainment, education, marketing, rehabilitation, health, military and religious etc. throughout the period from the first human to the present. It has been used as a tool in many fields, especially in fields, and music has turned into an effective communication tool over time.

According to Çoban (2005), music is an emotional language that allows expressing feelings and thoughts. Music increases one's emotional expression power; makes it self-aware. As a result of much research, the argument that communication with music is more permanent and effective has emerged and it has been concluded that music is one of the most effective communication tools.

Much research has been conducted on the effect of music in the field of medicine, and as a result, concepts such as 'treatment with music' or 'neuromusicology' have emerged today. Cengiz (2011, p. 373) states that music creates certain physiological responses such as emotional effect, blood circulation, and muscle activity.

The psychological effects of music on people are frequently expressed, and it is even thought to be the case not only for humans but also for all living things. With this aspect, music has made it possible for scientists to use it as a treatment tool and to increase the efficiency of other living things.

People have benefited from the positive effects created by music for centuries since ancient times; this situation has survived to the present day. In the history of Islamic Civilization, especially the members of the Sufi school (sufis) have dealt with music, used music and argued that music has a psychological effect (Sezer, 2011, p. 1474).

Therapeutic music when used correctly and at the right time; in situations such as depression, rebellion, restlessness, unhappiness, these feelings can also be nourishing.

2.3.2. Music in the Modern Era (the 1900s and Later)

Modern movements have adopted an oppositional attitude to traditional art; in this context, they have produced different techniques. The prominent trend of the period, 'Expressionism' - Expressionism - did not represent nature as it is; focuses on highlighting the

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inner world and emotions. In Germany, where political instabilities and economic depressions were in question in the relevant period, naturalism emerged against the movements of impressionism and positivism (Expressionism, 2022).

Expressionism in music 'extreme dissonance', 'herpes; strengthened in itself by the use of disconnected melodies and atonality (non-tonality). The emotional turmoil in the work of late romantic composers such as Mahler, Richard Strauss, and Wagner formed the basis of 20th-century expressionist music (Kamien, 1996, p. 484). Between 1905 and 1925, the centers of this movement were Austria and Germany (Özçelik, 2001, p. 179).

Composers of the 20th century began using chords less functionally compared to previous periods.

To summarize, the melody in the 20th century is characterized by large jumps, irregular rhythms, and unexpected sounds.

In the modern era, vinyl records and radio broadcasts have made music accessible to the masses. The music distribution has become easier and those who want to become musicians have much wider opportunities compared to previous periods.

Different music genres such as jazz, rock and hip-hop have emerged. The electronic revolution, which has had an impact on every field, has also played an active role in the production techniques of music, and there have been serious changes in both music making tools, recording techniques and methods of making money from music.

Thanks to technological developments, synthesizers and drum machines have started to play an increasingly active role in music, and toward the end of this period, the foundation of electronic music was laid (Periods in Music, 2019).

While the effects of music and its depiction in the modern period are in this direction; it would be appropriate to address the studies on popular music, which is a consumption item within the framework of popular culture, by turning to our age.

Popular culture covers various topics that are known to everyone today; it is a cultural structure shaped by people's preferences. However, according to critical approaches, popular culture has a structure that people think they prefer, not a structure that they prefer, and it is shaped by the superiors (owners of production tools) in the capital structure (Erdoğan & Alemdar, 2005, p. 30; Kır, 2016, p. 3).

In this context, it is an accepted fact that popular music is produced with commercial concerns, and that verbal and visual contents are adorned with data that can harm the young generation.

Adorno (1999, p. 72) states that popular music, which has no artistic dimension, is simplified and standardized, takes the form of mass production under a false image of individualization, in other words, over the image of the free market. In this framework, listeners are also detached from reality through entertainment.

However, there are also positive approaches to popular music and culture. So much so that it has a democratizing and liberating potential; it is also suggested that there are socio-cultural realities within the framework (Sakar, 2009, p. 389).

2.4. The Birth and Spread of Rap Music

While music is in societies, it generally prefers to be comprehensive, from using religion beliefs and systems. When he makes a guess about a particular region, it reveals that he puts forward elements such as thoughtful or nonverbal designs, about his right, maybe a guess, his way of thinking and values. With music, it can broadcast people; these means of transportation are the word of mouth; when found, what can be found can be transferred (Angı, 2013, p. 60). Archives can summarize as many types as possible of music, some of which are emotions-thoughts, some expressions, some trade. One of the most basic means to consider is people's emotional language. Rap/Hip Hop is music.

Although the words 'Rhyt and Poem' (Rhythmic Poem) or 'Rhytmic Poetry' (Rhythmic African Poetry) are the perspective, rap, as a word, means 'heavy criticism.' Student rap is words that are read in a fast rhythm. It consists of words in accordance with the tempo of the game.

As for the adventure of the African Americans who invented rap in America, the adventure of 1869, it will occur under the influence of Jamestown's formidable nomads at that time. Alongside Jamestow, the group that came to be defined as "people of color" throughout America has been seriously challenged by long-term, "white people." So much heavier work was done by them; separated where they can buy clothes; even the buses they can use have run out. In the vehicles in traffic, "only white" shape and in the more uncomfortable public transportation "only colored shapes are like this" (Dolunay et al., 2017, p. 5).

In the second- or even first-class practices, African Americans have been the winners in these increasingly engaged debates. For example, Brown v. Board (1954), it was not contrary to public class distinction; again, the arrest of Rosa Parks, who resisted giving her seat to a white person on a bus, after the events that occurred, the Supreme Court of the United States will rule against the class of race in Alabama buses (1956).

The debate that followed, led by Martin Luther King, abolishing "Civil Rights first (1964)," which legally abolished discrimination against African Americans in the United States. The Protocol of Law was simplified in 1963 by US President J. Kennedy and completed with the completion of the transaction; the law was signed by the President of the United States, Lyndon Johnson (Dolunay et al., 2017, p. 5). In the USA, among Afro-Americans, this law, with a main point in America, is important for the basic human achievements; it has a much longer life to have an equal level of equality. In the 1970s' use, as hard training in the ghettos, African Americans' various musical styles were exhibited with a nature music style; this is to be

exhibited as a foundation (Dolunay et al., 2017, p. 5).

Rap, which emerged from the oppression of black people in America, emerged and spread as a new language of expression (Jöntürk, 2003, p. 14).

2.4.1. An Overview of the Universally Famous Rap Artists

Around the world, names such as Eminem, 50 Cent, Akon, Snoop Dogg, Usher, Timbaland, Missy Elliot; in Turkey, on the other hand, Sagopa Kajmer and Ceza are the pioneers of rap music/recognized names in this field (Angı, 2013, p. 69).

For example, as a name that struggled to survive in the ghettos where rap music emerged, 50 Cent gained credibility in the environment where rap music culture spread. In fact, despite being injured by nine bullets in his first video clip, he survived, increasing its reputation in this circle even more (Watkins, 2005, pp. 2–3; Üçer, 2013, p. 253).

In the periods when "gangsta" rap with themes such as alienation, drugs and poverty came to the fore, rappers who emphasized opposing the police and authority; with the popularization of rap, there have been some changes in their lives. In this context, with rappers who have attained a lifestyle different from the words in their songs; in time, it is seen that the themes in rap music and wealth, brand consumption, luxury. In this structure, Eminem, who is known universally and whose albums sell millions, came to the fore. In a structure that rejects wealth in his music, he talked about his experiences, family, and youth in poverty, the new generations facing hardships, the difficulties he experienced as a white among blacks; tried to return rap music to its essence. In this context, it attracted a great deal of attention and was appreciated (Üçer, 2013, p. 253).

Rap music in Turkey, as a manifestation of the approaches, came into question with the establishment of the German-based music group Cartel in 1995. Rap, which became popular in Turkey in the 2000s, came to an important point with the release of Ceza's Rapstar album in 2004. In Turkey, Ceza and Sagopa Kajmer have become the most popular names of Turkish rap (Üçer, 2013, p. 254).

2.4.2. Adoption of Rap among Turks Immigrated to Germany

In America, rap has emerged as a reaction to the racist approaches in African American ghettos; it has also been used as a tool against racism by Turkish youth living in Germany (Üçer, 2013, p. 249).

Within the framework of the labor agreement between Turkey and Germany, in the 1960s, workers migrated from Turkey to Germany to work. The children of immigrants rebelled in Germany within the framework of their own struggle. One of the most obvious examples of this situation was a different form of German that they developed themselves. This language, which is accepted as a street language, is called "Turkish slang"; basically, the language is a

protest. The main subject of the protest is the marginalization of their families and themselves (Genç, 2015, p. 840).

Genç (2015) expressed these problems with the following quotation:

"The children of Turkish migrant workers either came to Germany with their families at an early age or were born there. These young people, defined as the second generation in Germany, consist of those born approximately between 1960 and 1980. These children have begun posing a problem for German society. Schools could not meet the needs of migrant children. Children who came to Germany at the age of seven and above started school without knowing German. Naturally, their education was interrupted due to language deficiency. Children who could not understand many things in the lessons quickly got bored with school and preferred the streets to the classroom. In fact, most of these children were sent to private schools (Alm. Sonderschule) established for students with slow mental skills after finishing primary school. Thus, the path to higher education was blocked for these students, with some exceptions. In the 1970s, 80% of the Turkish youth could not finish school. This number decreased to 24% in the 80s (Ickstadt 1999: 573). For German teachers, Turkish youth were foreigners who did not obey the rules and could hardly communicate. Children who went to or were born in Germany at a younger age were more fortunate in school. They had the opportunity to learn German before the school starting age. Of course, this depended on how much German they heard and used in their environment at a young age. Whether playing on the street or encountering German on TV, children generally get to know their family's language and culture until they start school. When they start school, a huge race to catch up with the general class begins" (Rolffs, 1998: 110).

This generation with a high crime rate and problem, which is called the "Generation In-Between," turned the situation upside down and dealt with exclusion, oppression, and nicknames as a mockery, and the lyrics in their music began to be built on these idioms.

This generation, who deliberately used the German language incorrectly and exaggeratedly, exaggerated the Turkish accents in the language and made fun of the language. This situation has been the step that started the conflict between classes in the field of language (Genç, 2015, p. 843):

"The lives of the second and early third generations have always been bicultural; the society they live in, their social and cultural environment in Germany, the Turkey they know even if they don't live in it. Constantly experiencing failure, not being accepted and being excluded have a devastating effect on the identity development of young people. In this cycle, the fighting power weakens or increases. German society, which did not see much resistance from the first generation in Germany, encountered resistance in the second and early third generation. The act of non-adaptation and

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non-compliance of the second generation begins with the way of speaking that turns the rules of German upside down."

Within this structure, especially the 2nd and 3rd generations have seen the expression of their emotions in rap music. The desire to react with the feelings of alienation and exclusion in them came to life with rap; they revealed their rebellion with rap.

3. Music and Turkey in the Framework of Cultural Change

3.1. The Emergence and Spread of Arabesque Music

Arabesque, literally, is an Arabian style ornament. When Arabesque, which attracts the attention of large masses and influences them, especially in Turkey; it is seen that this genre is a folk music genre specific to Turkey.

Generally, it has an emotional quality; hopelessness, loneliness, trouble, not being able to reach a loved one, fatalism, pessimism, death not being successful, mixed emotional state. Arabesque directs the listeners to a rebellion against their fate and life with the aim of making them forget their pain and trouble by numbing them (Angı, 2013, p. 63).

Another branch of Arabesque music extends to Fatalism. Fatalism, fatalism, is a philosophical approach that emphasizes that all actions or events are under the yoke of laws in the universe (Fatalism, 2022). In this framework, arabesque music is more fatalistic; there is a view that this is their destiny.

However, while individuals who migrated from the countryside to the city carry their rural values to the city; while trying to adopt the values and conditions of the city; may have been neither rural nor urban in the past. These individuals, who emulate the people in the city, start to imitate them with the thought that they can become equal by consuming like them (Güngör, 1990, pp. 69–70). These individuals have migrated to live in higher standards; in the dilemma of being a villager-urban, he is dragged into an identity crisis and directs them to arabesque music reflecting and expressing his emotional states and sorrows (Angı, 2013, p. 64).

Güven and Ergur (2014) stated that Arabesque music has become widespread by constantly changing its form. As the area of migration from rural to urban expands and the penetration rate of immigrants to the city increases, Karakayalı (2002: 256) also supports their approach to their transformation in the field of music (Güven & Ergur, 2014, p. 13). This is supported by the following sentences:

Along with the difficulties experienced in the working class, people who were marginalized and excluded due to cultural differences found the expression of their feelings in arabesque. For example, the hopelessness in Orhan Gencebay's lyrics (Ex. 'Batsın Bu Dünya'), crushedness (Ex. Hor Görme Garibi), guilt (ex. Hatasız Kul Olmaz) appealed to individuals in this emotional state. They must live in slums in cities due to their financial situation; however, within the framework of providing transportation with minibusses, the playing of arabesques in all these environments fed the spread of this species (Örmeci, 2016, p. 4).

Particularly in the 1970s, the prominent mass media in the cinema, generally featuring arabesque artists in the lead roles of the films; the arabesque genre has also been used extensively in film music. With TV broadcasts, the arabesque use of cinema has become even more entrenched with movies containing similar music. Thus, the cinema had a critical and lasting effect on the spread and settlement of arabesque music (Güngör, 1990, p. 82).

While arabesque music is so influential in Turkey; at this stage, it would be appropriate to mention the development of rap music in Turkey, which is based on a structure opposite to Arabesque music, which was widely adopted by the Turkish people for a while.

3.2. A Music Type Contrary to Arabesque: The Development of Rap in Turkey

Hip-hop, which rose as a reaction to the racist movements directed against black people in America, was used as a tool against racism by the Turkish youth living in Germany as stated, and while it was transferred to Turkey, it also came into existence as a tool for the young people living in Turkey to express their discomfort (Üçer, 2013, p. 249).

While the 2nd and 3rd generations in Germany are moving from the arabesque effect to the rap effect, the children and grandchildren of the first generation who migrated from villages to cities in Turkey have moved away from arabesque culture with limited integration; this structure has begun to be replaced by the rap music culture, which has a contrasting infrastructure.

Although it is different from the first generation in both examples, the 2nd and 3rd generations are also in a certain resistance. In fact, the situation of the first generations, with a more fatalistic approach, is toward hopelessness and less fighting power; the next generations are more rebellious and want to reach wealth and power. Along with this resistance, as mentioned above, is the birth of a new language, the Turkish slang. The slang of immigrant youth also attracted media attention in the mid-1990s; since the middle of the years, it has started to attract the attention of the media. With the technological steps taken in the field of music, a new trend has started to replace the mainstream. Interest in video clips has increased a lot on digital platforms.

"Music video is a form produced by the music industry to promote popular songs and visualizes the musical elements of a song, including lyrics" (Çelikcan, 1996, p. 1).

Within this whole structure, the 2nd and 3rd generations, just like the 1st generation, tended toward music, in which their emotions were expressed. As stated, this orientation was arabesque music in the first generation; it is rape in the 2nd and 3rd generations.

Individuals who see/feel the feeling of being excluded with the effect of their revolts, sidewalks, and the rural culture that comes from their families even though they were born in the city, as individuals, as consumers, ensured the spread of rap in Turkey.

Music, which has gained a complex character in the axis of globalization and popular culture, has been under the influence of technological, ethnic, financial, media and ideological tools in the dynamic of separation and reintegration (Cengiz, 2011, p. 374). With the influence of these factors, music has come under the danger of turning to the consumption of the completely popular. In this context, rap, which has attracted attention, has tended to become a popular culture.

It is thought that the fact that it is popular, occurs more in the media, and its words are like rhymes facilitates memorization and thus ensures that rap music is listened to more (Sağır & Öztürk, 2015, p. 138; Taşal & Vural, 2011, p. 257; Arslan & Kırlıoğlu, 2019, p. 825).

The use of rap music in various TV series and movies, advertisements; well-known pop artists' duets with rapper artists also served to spread rap (Lüküslü, 2011, p. 202; Üçer, 2013, p. 257; Arslan & Kırlıoğlu, 2019, p. 825).

In various scientific studies, rap music genre is among the most preferred music genres (Bozkurt et al., 2015); it has been determined that it is in the first place, especially in terms of the young generation (secondary school students) (Ögel et al., 2007; Taşal & Vural, 2011).

Undoubtedly, one of the most important factors supporting the development of rap in Turkey has been the new communication media. Therefore, before the research part of the study, it would be appropriate to touch on music in new communication environments.

4. Research: Music in New Media Communication Mediums and the Example of Rap in Today's Turkey

4.1. Music in New Communication Mediums

In the past, artists deservedly received their awards with their individual voices, but today this is replaced by 'the highest click-through rates in social networking environments.' For example, an individual whose voice is low can attract attention by imitating someone else and can be clicked and watched thousands or millions of times. Unfortunately, this has nothing to do with the tone, rhythm, harmonic structure, or clean sound of the song.

As various new media applications/tools have developed, all users, even non-professionals, have had the opportunity to produce and share various contents. Anyone who has a computer/mobile device, internet connection and some knowledge in this direction can now produce and share it (Çomu, 2012, p. 4).

The most widespread social media platforms today can be listed as follows: Facebook, Twitter, LinkedIn, Instagram, etc. Regarding music, the first things that come to mind are YouTube, Spotify, and iTunes.

In traditional media, while questions such as;

- 'Who owns the lyrics and music of the album you are listening to?'
- 'In which studio was it shot'
- Who played instruments on the album, who took part in its orchestra?'
- When was the album recorded?'
- 'What is the release date?' are important; these questions are unimportant in today's digital platforms; even these questions cannot be answered. Because its purpose is just to click and rest. Along with this, the question of 'how many copies have been sold' for an album today has been replaced by the question of 'how many times has a song been clicked.'

In the framework of all this structure and change/transformation, it is useful to briefly mention the relevant video platform since the sample will be created on YouTube in the research to be carried out in this study.

YouTube was founded by Steve Chen and Chad Hurley in 2005; in a short time, like a year and a half, it has grown into a billion-dollar company. YouTube, which was bought by Google for 1.65 billion dollars in 2006; its working principle was regulated by Google, reaching more people and becoming widespread. YouTube, which started out with the slogan of "Broadcast yourself," is the most clicked sharing site in the world today (YouTube's Establishment Story and Brief History, 2016).

YouTube and similar platforms; it also eliminated the costs of music broadcasting. Namely, the works created by the artists through their own lyrics, their instruments and their own studios can be easily delivered to the masses. This has reduced the obligation to music producers. However, thanks to technological developments, the fact that electronic music infrastructures can be made with computers has also reduced the need for orchestras. Again, while promotions and advertisements were in question with video clips broadcast on TV music channels and news in the mainstream media, now, on the internet, YouTube, etc., video broadcasts are made with sites; promotional activities are also supported with social media.

Rap music, in addition to all the developments mentioned, has become much more common owing to new communication media.

4.2. Rap Music in Today's Turkey

4.2.1. Method and Sampling

Today, with the active use of new media, rap sharing is becoming widespread, and this reveals that the interest in rap music is increasing day by day in Turkey. In the mainstream media era, as well as rap artists reaching the masses; thanks to the new media, there are also names that reach significant audiences in a short

time.

At this stage, in the study, especially within the framework of the videos published on YouTube, rap artists who have reached a significant audience in Turkey today will be discussed. After mentioning the short biographies of the relevant names; the viewership rates, the most watched music videos will be determined, the lyrics of the songs in the related videos will be examined with content analysis, their approach and why they are so interested, as well as the effect of the new media in this popularization will be examined.

Content analysis; It is the objective, systematic and quantitative definition of the content as a result of communication (Berelson, 1952, p. 17; Koçak & Arun, 2006, p. 22). In another definition, content analysis is a research technique used to draw repeatable and valid conclusions from data about its content (Krippendorff, 1980, p. 25).

According to another definition, content analysis is a research technique in which valid interpretations extracted from the text are revealed as a result of successive processes (Weber, 1989, p. 5; Koçak & Arun, 2006, p. 22).

In the study, since it is impossible to "scientifically" determine the number of local and well-known professional RAP music artists operating in Turkey, within the scope of purposive sampling in qualitative research (within the scope of purposeful sampling in qualitative research, convenient sampling/convenience sampling-convenience sampling), six rap music artists were identified.

The names included in the sample are as follows: Ceza, Sagopa Kajmer, Norm Ender, Contra, Anıl Piyancı, and Ben Fero.

Although the names were determined by easily accessible case sampling as stated, some issues were considered:

- Being of Turkish origin;
- Finding the YouTube channel;
- Being known and famous among the masses.

In this context, on YouTube, with more than 350 thousand (K.) followers, the total number of views is over 100 million (M.), the most watched video has more than 40 million views, and at least 25 videos have been posted on his channel.

Table 1. YouTube participation/total views/total number of videos of rappers included in the sample

Name	Date of Joining YouTube	As of 05/09/2022		
		Number of Subscribers	Total Views	Total Video Number
Anıl Piyancı	23/02/2011	612 K.	299 M.	152
Ben Fero	15/03/2018	2.01 M.	1.1 B.	26
Ceza	19/12/2011	604 K.	341 M.	73
Contra	01/01/2010	847 K.	433 M.	36
Norm Ender	10/08/2006	1.52 M.	698 M.	40
Sagopa Kajmer	13/11/2010	1.59 M.	1.3 B.	159

In the study, the examination of related rap music artists will be carried out within the framework of the most watched music videos on YouTube. For this reason, the above points have been considered; in this context, people who actively use YouTube and reach a serious audience have been identified.

However, while determining the names, three names were dominated by the *mainstream media*; it was considered that three names made their debut in the period when the *new media* was dominant. This distinction has been chosen for comparison purposes.

Table 2. General information about rappers which are included in the sample

Name	Real Name, Birth Year and Place	First Album' Year
Ceza	Bilgin Özçalkan, 1977, İstanbul-Turkey	1996
Sagopa Kajmer	Yunus Özyavuz, 1978, Samsun-Turkey	1999
Norm Ender	Ender Eroğlu, 1985, İzmir-Turkey	2001
Contra	Çağdaş Terzi, 1989, İstanbul-Turkey	2008
Anıl Piyancı	Anıl Piyancı, 1990, İzmir-Turkey	2014
Ben Fero	Ferhat Yılmaz, 1991, Bonn–Germany	2019

4.2.2. Analyses

Based on YouTube, the most watched videos of the artists in the sample on 05.09.2022 are as follows:

Table 3. Most watched video information on YouTube regarding the rappers included in the sample

Artist	Most Viewed/Listened YouTube Music Video Clip-Audio		
	Name	Number of Views	Publishing Date
Anıl Piyancı	'Kafa 10' (Head 10)	42 M.	5/10/2018
Ben Fero	'Demet Akalın'	375 M.	28/06/2019
Ceza	'Neyim Var ki' (What do I Have)	111 M.	17/05/2017
Contra	'Kibir' (Arrogance)	86 M.	5/05/2018
Norm Ender	'Mekânın Sahibi' The Owner of the Place)	218 M.	19/07/2019
Sagopa Kajmer	'366. Gün' (366 Days)	155 M.	01/01/2017

Within the framework of the most watched music videos detected, the songs of Anıl Piyancı's *'Head 10'*, Ben Fero's *'Demet Akalın'*, Ceza's *'What do I Have'*, Contra's *'Arrogance'*, Norm Ender's *'The Owner of the Place'* and Sagopa Kajmer's *'366 Days'* were subjected to content analysis.

First, the related songs were listened to repeatedly and transcribed; afterwards, the words were read repeatedly and in detail. As a result of the readings, coding was carried out, and finally the codes were grouped under themes.

In this context, as a result of detailed examinations, 13 codings were made; related codes are grouped under five themes.

In addition, the numerical values of the codes and

both numerical and proportional values of the themes are as follows:

Table 4. Themes and codes

Themes and Codes	Frequency (*n*) and Percentage (%)	
Pessimism and Experience	*n*	*%*
Fatalism	27	20,3%
Life Experience	21	
Despair	13	
Total:	61	
Self-Empowerment and Challenge	*n*	*%*
Self-Confidence – Self-Praise	37	41,3%
Humiliating Other Rappers	51	
Challenge	36	
Total:	124	
Obscenity	*n*	*%*
Slang	23	16,3%
Swear	15	
Sexist and Degrading Expressions of Women	11	
Total:	49	
System Criticism and Metaphors	*n*	*%*
System Criticism	22	10,6%
Using Metaphors	10	
Total:	32	
Other: Popular Culture Influence and Positive Perspective	*n*	*%*
Referring to Popular Culture	18	11,3%
Hope (Positive Perspective)	16	
Total:	34	
	n	*%*
General Total:	300	100%

Pessimism and Experience

In rap music, the lyrics of the song, rebellion, protest, lover, death, fight, longing, trouble, pain, etc. contains hopeless and pessimistic themes (Sağır & Öztürk, 2015, pp. 128–129; Arslan & Kırlıoğlu, 2019, p. 832). In the study, the number and percentage of hopeless and pessimistic statements support this (n = 61, 20.3%).

This theme consists of Fatalism, Life Experience and Despair sub-titles.

The lyrics with the *fatalist perspective* mostly stand out in Ceza-What Have I Got and Sagopa Kajmer-366. More limitedly, its influence is also seen in the Anıl Piyancı-Head 10 and Contra-Arrogance:

"Besides my muses, tired hands, and sluggish gift thoughts, I am entrusted to this body... My God, the Creator! I am ashamed of my youth/A toy gun has taken over my hand/I am so used to it" (Ceza - What Do I Have).

"Stop denial and accept/You have no choice but to accept" (Sagopa Kajmer - 366 Days).

Life Experience was also concentrated in the same songs:

"If I had to think about it again, would I have made the same mistake twice? I do not think/I will not be fooled again" (Sagopa Kajmer - 366 Days).

"All we want is one peace!/Don't be, sackcloth!/No money and stamps!" (Ceza – What do I Have).

Despair

"I am an installed machine, what if I fail? / What if I burn my circuits against my will? / I must stop; what if I fall to the ground? / What if I'm the one who ruined a sack of figs?" (Sagopa Kajmer - 366 Days).

Self-Empowerment and Challenge

In rap music, the main purpose of the pieces that are thrown with other rappers, which is expressed as "dissing," is to show their own superiority and challenge (Kır, 2016, p. 8). In the study, it stands out as the theme with the highest figure and rate (n = 124, 41.3%).

This theme consists of the subheadings Confidence-Praise Oneself, Humiliate Other Rappers, and Challenge.

The self-seeking and challenging approach is particularly dominant in the pieces Norm Ender- Owner of the Vmue, Anıl Piyancı-Head 10, Ben Fero-Demet Akalın and Contra-Arrogance.

Self-Confidence - Self-Praise

"The Owner of the Place has come/Let's get the babies off the track" (Norm Ender - The Owner of the Place).

"Piyancı's clips are sound/The types who see and get jealous suddenly start to have crises... We are a guarantee that we will make it, that we will rain down/Thanks to us, old taste/Few rappers who can hang out like us" (Anıl Piyancı - Head 10).

"Our nickname on fast nights is 'Black Rhino' (brrs)... It's catchy (yes) my type is cool (fire)" (Ben Fero - Demet Akalın).

Humiliating Other Rappers

"I'm addressing teenagers/A lizard who says this/Santa Claus is begging for money/While I lay their money father on the ground" (Contra - Arrogance).

"Run to your bald banana... My haters S.o.B.... Stick to popular culture like a slave, but when it comes to words Marley, 2pac/Of course, a tattoo on your face, be an old-fashioned Reggaeton bass autotune Lil Pump/I don't care, the constantly smelling zyphos grazing backstage/And listen to me, revolutionary youth, you stupid lumpen Migos" (Norm Ender - The Owner of the Place).

"Babies are like fragile porcelain, Paşabahçe... Even though the Harbici can't pull me off (?) / He is jealous; this is a kind of la baby... The untalented experience loss of power/The poor people also live with regret" (Anıl Piyancı - Head 10).

"I don't enjoy chatting or straight up/I don't think I like most of them" (Sagopa Kajmer - 366 Days).

"Sagopa and Ceza/A shackle for Rap in my realm" (Punishment - What Do I Have).

Challenge

"If you catch me, don't pity me, dear/I will not drown, my dear man" (Ben Fero - Demet Akalın).

"You run away from me/Run (ey, ey, ey) / escape from the king (ey) / (for your lineage) hıdıdı, hıdıdı, all b.tches" (Norm Ender – Owner of the Space).

"My teeth are sharp, but don't be afraid, I don't bite/I don't get lice, my lessons will not decrease" (Sagopa

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Kajmer - 366 Days).

Obscenity

Taşal and Vural (2011) state that the type of music that secondary school students listen to the most is rap music and these songs contain heavy swearing (Arslan & Kırlıoğlu, 2019, p. 832). As a matter of fact, the number and percentage of the relevant expressions in the study (n = 49, 16.3%) also confirm that the songs contain obscene expressions to a significant extent.

This theme consists of Slang, Swear, and Sexist and Degrading Expressions of Women sub-titles.

Slang

"Elite phobic tourists… you stupid lumpen Migos… No sausage for you, salami, Şırdan" (Norm Ender – The Owner of the Place).

"Types of crises begin… We saw who is bingo… There is no cunning guy… Piyancı suddenly pumps… And I have a bulldozer to go over it (I have)…" (Anıl Piyancı – Head 10).

Swear

"For the sake of spitting on my conscience to waste my tea/But in vain, he can't be disgusting with me, not even the elitist Celal…" (Contra - Arrogance).

"Don't do b.tches, your partner will break up/He says to us, "Is there a job?" F.ck off man, when we were enemies?" (Anıl Piyancı – Head 10).

Sexist and Degrading Expressions of Women

"She said, "Get it big, I don't like it minimal." (b.tch), / I said: "Halal to you. How kind is this girl?!" (b.tch) (Ben Fero - Demet Akalın).

"Let's pour whiskey and make love/Natali says I'll get it in advance" (Norm Ender - The Owner of the Place).

System Criticism and Metaphors

The critical perspective also comes to the fore in rap pieces. Criticisms can be directed at other rappers, as well as against the system. In the pieces discussed in this study, system criticism and the use of metaphor are also intertwined. Therefore, they were gathered under the same theme (n = 32, 10.6%).

System Criticism

"They didn't play us as black people on the radios (play it!) / Nelson Mandela (boss) would say, "Halal" if he saw us… "Old School," he said Mihriban (Mihriban)" (Ben Fero - Demet Akalın).

"Man, if you were not a fool/All victories could be won friendlily …" (Ceza - What Do I Have).

Using Metaphors

It is seen that the use of metaphor is especially concentrated in the pieces of Sagopa Kajmer - 366 Days and Ceza - What Do I Have.

"Loneliness as a tree in the forest hey/Will you be the sun for me if I want from this curtain of darkness surrounding me?" (Sagopa Kajmer - 366 Days).

Popular Culture Influence and Positive Perspective

In rap songs, it is observed that there is a negative perspective and sometimes a positive viewpoint. However, there are also references to popular culture. In this way, an attempt is made to attract attention. Popular culture refers to people and/or brands that have come to

the fore in society, and/or brands, and in this context, it is intertwined with the hopeful perspective of reaching them and living with them on an equal footing. Therefore, the related codes were handled under a single theme (n = 34, 11.3%).

Referring to Popular Culture

"Getting rich is hip-hop, Pianist Dan Bilzerian…" (Anıl Piyancı - Head 10).

"This is how it is Rolex Range… My reed Dolce… Gucci Gang, Gucci Gang how do we do it?" (Norm Ender-The Owner of the Place).

Hope (Positive Perspective)

"I am in a dawn/In a calendar leaf that the soldier tore on the wall/I became the remaining hopes… Of course, this desert will turn green" (Ceza - What Do I Have).

5. Findings

In the study, the content analyses of the tracks, which reached between 42 million and 375 million views given, were carried out.

In the study, as a result of content analyses carried out under five themes created with 13 codes, pessimism and experience (n = 61, 20.3%), self-empowerment and challenge (n = 124, 41.3%), obscenity (n = 49, 16.3%), system criticism and metaphors (n = 32, 10.3%), popular culture effect and positive perspective (n = 34, 11.3%).

As a result of the analysis, it has been determined that the listeners prefer songs with lyrics that are self-righteous and challenging, humiliate other rappers, and are obscene (slang, swearing, humiliating women). It is thought that songs with such lyrics are used by rappers to gain fame and attract attention.

However, system criticisms are also included in some songs and metaphors are also used. Ceza and Sagopa Kajmer turned to system criticism and used metaphors in their words. This is a feature that distinguishes these two names from rappers who sing other songs.

Ceza and Sagopa Kajmer, who debuted in the mainstream media era, have adapted to the new media era. In the context of having a longer history in the music market, it has been determined that they now have a different rap understanding than other rappers who have become famous years later, and reflect their life experiences, criticize the system with metaphors, and on the other hand, have a more fatalistic perspective. Considering the viewership rates, this situation was also accepted by the audience.

However, although Norm Ender made his debut in the mainstream media era, it was only recently possible for him to reach wide audiences and become famous; in this context, Norm Ender is at a different point than Ceza and Sagopa Kajmer's understanding.

Anıl Piyancı, Ben Fero, and Contra, on the other hand, are prominent names in the new media era, predominantly self-righteous and challenging, humiliating other rappers, obscene (slang, swear, humiliation of women), frequently referred to in

popular culture. In the approach with lyrics, it reaches the masses within the framework of songs. It is obvious that this approach also attracts serious attention from the masses, especially the younger generation.

6. Conclusion

In this research, rap music that stands out within the framework of sociological changes in Turkey, and the most watched music videos on YouTube by rappers of Turkish origin included in the sampling were examined through lyrics. The study is limited to Turkey; lyrics of the most watched music videos on YouTube by rap music artists who are famous in Turkey, as well as related artists. In this context, the research presented innovations to the literature by an analysis with a holistic perspective that brings together the fields of sociology, communication, and art.

It is thought that rap songs carry risks for young people, considering that most listeners of songs that contain insults and swear that cannot be ignored, humiliate women, and read the median by putting themselves in the forefront, are young people and this age group identifies with their favorite artists.

It has been concluded that the songs in the approach containing system criticism and metaphors are also listened, but generally offensive, obscene lyrics are presented by the relevant rappers and this style is preferred more.

Suggestions to be made as a result of the study can be listed as follows:

• Increasing the number of courses that support artistic development, especially music lessons, whose effects are reduced by exam anxiety;

• Promotion of branch activities or activities in schools;

• Giving more comprehensive Solfege and harmony training in terms of children's development;

• The inclusion of music in all areas of life by playing soft music during recesses will contribute positively to the artistic development of the young generation, which is considered to consume the music in the subject of the study the most.

However, in the social sense:

• NGOs and art associations rewarding people who make quality music; bringing it to the agenda and contributing on the basis of popularity;

• The 'superior talent scholarship' etc. provided by the state in the past years. Increasing the incentive education scholarships will positively affect the artistic development of music and individuals.

Additionally, it is of great importance for developing our children, who will be the elders of the future, that families are aware of this and encourage especially developmental children to education and training, and to direct them to art.

Being a good listener of music, getting a good education is also related to financial situation. Therefore, development on a social basis; if unemployment is reduced and basic needs are met more easily through government policies, there will be consumption of more artistic works within this framework.

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