

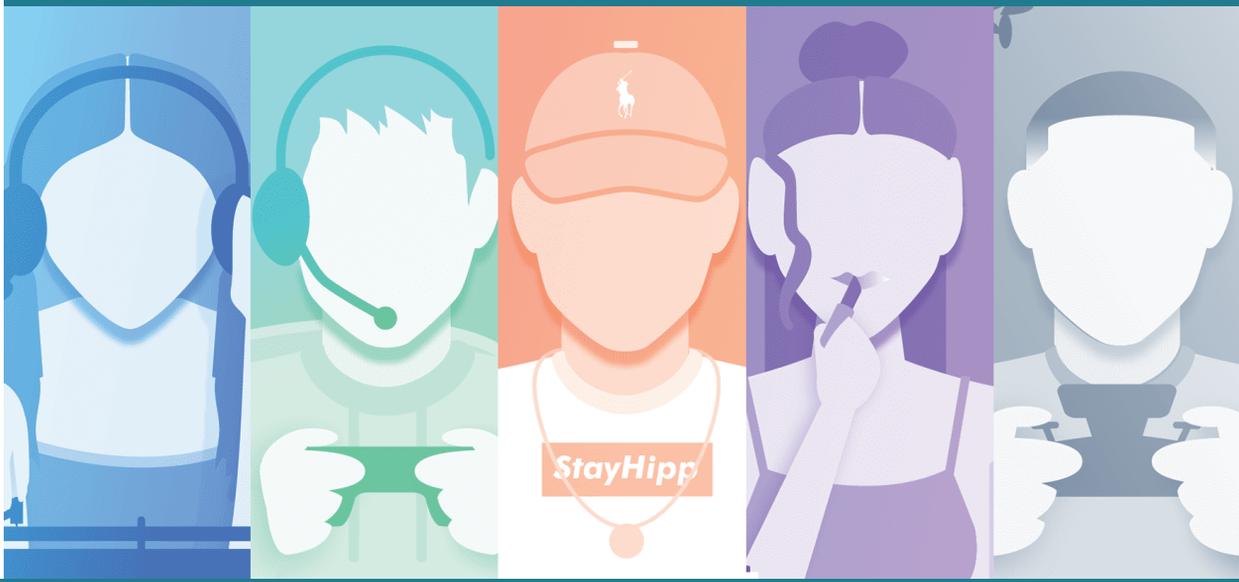
PROTEST MUSIC

in

YOUTH-CULTURE

Multi Model Analysis of Music

Protest Music in Youth-Culture Multi Model Analysis of Music



Dr. Canay UMUNÇ & Dr. Dilek ULUSAL

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Dr. Canay Umunç & Dr. Dilek Ulusal



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PREFACE

This book is about protest music as youth subculture and multimodel analysis of this type of music. The aim of this study is to reveal the development of protest music from past to present as an extension of the youth subculture, which is among the subcultures against the dominant culture, and to examine the Turkish rap music in this context. The questions that form the review framework of this study include; What is the meaning of popler versus dominant and prevalent culture today? Can popular resistance music be an alternative means of discourse between rulers and ruled? How does rap music constitute alternative manner of discourse in terms of form and speech in the field of ideology, culture and communication? In this book, the video clip “I Can’t Stay Quiet” was taken as a sample since it contains protest discourses. In addition, the rapid spread of the video clip in social media and lots of comments it has taken are also effective elements in the selection of this video clip for the study. The “I Can’t Stay Quiet” video clip has been viewed 39 million times on youtube, has received 1.8 million likes, over 3000 comments have been posted on Twitter and become trendtopic. “I Can’t Stay Quiet” is a 15-minutes video clip of rapper Şanışer and 17 other singers.

Chapter 1

1. INTRODUCTION

The concept of culture, which has existed since the beginning of human history, has gained various meanings throughout history. According to Colere, in the early ages, the term culture had a very rich meaning content such as processing, cultivating, organizing, repairing, building, caring, teaming, improving and educating. In this context, it can be inferred that the concept of culture was first used for agricultural activities (crop cultivation) in man's history. This root meaning of culture for agriculture has changed during the development of human history and culture, as Cicero mentioned, has gained the meaning of the cultivation, processing and training of human (Özlem, 2000: 142). Dick Hebdige (1979: 5). He also mentions that through out the history, the concept of culture has gained different and contradictory meanings throughout the history and this term points to both a process and a product even though it is a scientific term. Dick Hebdige (1979:6), more specifically, defends that the concept of culture, since the end of 18th century, have been used by the English intellectuals and literary figures to focus on the critical attention occurred for all the controversial topics.

Culture is about the meaning and interpretation we have through individual minds or external regulation. Some parts of the culture are distinguished as assets, rituals, ideas and slogans that are easily added to existing models. But others contain more of the founding structures of objects, institutions and actions. The cultural perspective requires rethinking concepts such as rational resources, interests and political opportunities (Jasper, 1997: 54). Culture is related to the shared meanings. Language is a privileged tool that we “provide meanings” for things, in which the meaning is produced and spread. Language works as a representative system. In language, we use signs and symbols to defend our concepts, thoughts, feelings and show them to other people. These can include voices, written words, electronically produced images, music notes or even objects (Hall, 2017:7). Music is one of the tools to represent thoughts, ideas and emotions in a culture.

Therefore, representation through music is essential for the processes in which meaning is produced.

Music has become an integral part of social, political and economic life in every society. For example, in Anatolia BC. many civilizations have communicated with each other through music, which is an element of culture. Hattians, one of the oldest civilizations in Anatolia, have left their musical instruments, even though they did not leave a written source as inheritance. Hatti civilization, which was established before the Hittites, instilled the importance attached to music and entertainment to the Hittites, and changed the militarist attitude of the Hittites about music. Hittites' view of music as a political element and their militarist approach to music can be associated with music being a protest discourse. In this context, one can claim that music has existed since the beginning of human history, and it is an important tool in communication and culture transfer between civilizations. It can be understood from the paintings in ancient history that music effectiveness and integral part of life. Before the First World War, the painter Marc Chagall (1887), who came to Paris from a small coastal neighborhood from the provinces of Russia, managed to find something from the taste and magic of authentic folk art in his paintings reflecting the village life and peasants he made in 1912 such as painting of a musician who is a single body with the instrument he plays (Gombrich, 1980: 469). In addition, the painter, Paolo Veronese shows an orchestra from the Venetian painters in his painting "Detail from the Wedding of Kana" in 1563: (Controbasla) Tiziano, (viola), Tintoretto, (flute) Jacopo Bassano and (violonelle) Paolo Veronese (Gombrich, 1980: 259).

It can create an emotional commitment to powerful nation-states, religions and other social institutions, and express the values that these institutions are based on, and dragging people. Moliere, author of "The Prodigious Snob" stated that "Without music, no state could survive" and after the French Revolution, The National Music Institute was established to support the energy of equality advocates and to ban the music that softens the spirit of the French people with feminine melodies. However, music could also be devastating and challenge the power (Leeuwen, 2012:319). Musical signs, melody, harmony, musical structure, rhythm and timbre can be persuasively connected with their potential for social meaning in

ways that help us analyze both hegemonic ideological work and hegemonic music work in society. Emerging in the 70's in America, Rap music has developed as a culture of expression belonging to the people who feel excluded and live in ghettos and have continued to date as a means of expressing social problems.

The more differentiations occur in social production and relations, the more similar and different cultures are produced. Hence, the way society creates and shares itself affects the production and sharing of culture (Erdoğan ve Alemdar, 2005:23). Mass culture and popular culture is a commercial culture that maintains its existence through consumption and use, capturing the life practices and ways of expression of the masses. Popular culture has taken many of its forms from folk culture and appropriated them through functional transformation. It is crucial to realize the difference between today's popular culture and popular resistance culture. The term popular resistance culture implies people's hopes for a better world, their freedom struggle and experiences of oppressed people (Erdoğan ve Alemdar: 2005:56). The questions that form the review framework of this book includes what is the meaning of popular versus dominant and prevalent culture today? Can popular resistance music be an alternative means of discourse between rulers and ruled? How does rap music constitute alternative manner of discourse in terms of form and speech in the field of ideology, culture and communication? The subject of youth subculture and music have been studied in various fields such as media and communication studies, fine arts, sociology, psychology, law and political science. In this book, the protest music video "I Can't Stay Quiet" was taken as a sample since it contains protest discourses. In addition, the rapid spread of the video in social media and lots of comments it has taken are also effective elements in the selection of this video for the study. The video has been viewed 39 million times on youtube, has received 1.8 million likes, over 3000 comments have been posted on Twitter and it has become trendtopic. The prominent feature of the song is that 20 different topics were vocalized by 20 different singers and it lasted fifteen minutes. In the book, the concepts of culture and subculture were explained, the characteristics of rap music as a youth subculture were mentioned and then video was analyzed according to multimodal analysis.

Chapter 2

2. CULTURE, SUBCULTURE AND MUSIC

The concept of culture has started to show great changes with the modern times following the Medieval and Renaissance periods. British cultural studies pioneers emphasized that the culture has a dynamic structure and renewed constantly. The modern period includes, with the developing technology especially after the Industrial Revolution, the massive migration of the peasant people who previously produced in the land, and accordingly, the changes and innovations in the political, social, economic and cultural fields. However, the concept of "modern" has also emerged in the modern period. According to Jeanniere, modern is defined as the fashionable attitudes in the daily life and culture. Jeanniere defends that culture, which is intensely affecting the thoughts and coloring the most common discourses is nothing more than the vulgarization of media themes and is easily confused with the fashionable. Briefly, modern is a thing which is mentioned very often and can be sold (Jeanniere, 2011: 111-112). Consequently, Whitham and Pook mention that mass production, which started with the Industrial Revolution, turned into purchasing rather than production in the 20th century, and this action has gradually become the central position in achieving satisfaction and happiness for many people. According to Whitham and Pook, the popular culture, which is the culture of the modern era, has not been subjected to regional practices but has become dependent on mass audience participation. Audience participation, is the product of new technologies that lead to the emergence of movies, programs, websites, magazines, recorded music and interactive games (2018: 229). It is clear that, the developing media technologies of modern eras and the contents offered by these technologies have become a product (commodity) purchased by the audience over time, and paved the way for the popularization and commodification of culture. A similar situation was experienced in the field of art in the 19th and 20th centuries, and eventually, art became a prisoner of popular culture.

Read states the following about popular art (2018: 103):

“The artist, throughout the whole process, faces with not only their technical problems in reconciling their aesthetic feelings with external ideological motives, but also the problem, which is as sharp as the previous one, of making a living in a world where labor is completely reduced to money. According to this, the work of art has become a commodity that will be sold in an open market or will be doomed to extinction.”

Roland Barthes, in his definition of culture, relates the culture with what is popular. According to him, culture is what is related to daily life. However, Barthes is interested in the ideological dimension of culture. According to Barthes, the dominant group in a society determines the meanings of cultural content and these meanings are hidden in the ideological functioning in a society. Thus, cultural meanings determined by the dominant ideology gain legitimacy (Hebdige, 1988: 16). Dick Hebdige, in his work “Youth and Subcultures”, states that Barthes examines the normally hidden rules, codes and customs that are meaningful for certain (dominant) groups and that attribute them to the whole society and he emphasizes that Barthes sees the same artificial structure, that is, the ideological essence, even in different cultural events (1988: 16). British Cultural School, which was founded in Birmingham in 1964 and carried out an intensive study of culture, argues that culture is not only popular, but popular culture is a type of culture produced daily in ordinary events (Bourse and Yücel, 2017: 175). In addition, cultural studies exalt and politicize the popular culture by legitimizing all aspects of it. Cultural studies which argue that popular culture is not an ideological mystification tool and appreciate popular culture in itself (Jenks, 2007: 16). Apart from the popular culture that supports the dominant ideology in a society, there are protest cultures that criticize or oppose the dominant ideology. Protesters who create discourses against the current dominant system constitute a protest culture. According to Jasper, protesters often organize themselves in groups of social movements. Social movements, as discourses against political parties, military and industrial trade groups, are conscious, harmonious efforts carried out by relatively ordinary groups of people to change some aspects of societies outside of

institutional tools. Some of these movements have positive agendas and try to create alternative ways of doing something (1997: 5). Modern science pushes the magical and moral meaning out of the universe. Protest is a way to insist that life has meaning. Companies and governments create new technologies, laws and products. Protesters help us with what we should feel and think about them. Moral and technological issues such as these cannot be avoided in public discussions because these are partially apparent issues defined by political actions (Jasper, 1997: 2). One example of the protest culture is the feminist movement in Turkey. Organized struggle of women in Turkey began in the 1980s. This struggle is mostly a search for the rights of women in their homes and workplaces against the patriarchal structure. Another important example of the culture in Turkey held their protest against the government of the environmental activists “Gezi Park” protest. The reason for this protest was that the government wanted to build the Taksim barracks to some of the Taksim Gezi Park and the police used disproportionate force to those who opposed it. With the Gezi Park protest, many cultural movements have been started from photography to music as a counter-culture. Popular culture is a culture that legitimizes the existing system by influencing the masses through the myths produced by power or dominant groups. As Barthes stated, popular culture is actually a way of reflecting the self-hiding ideology. Therefore, it differs from the protest culture that stands out as an alternative culture in this sense. While popular culture reinforces the power of dominant people, protest culture provides an opportunity to express opposing discourses as a subculture.

Raymond Williams, one of the founders of British Cultural School, states that there are, besides the dominant culture, minority groups and opposing cultures created by the oppressed against the dominant culture in a society and groups them under certain names. He refers to them as dominant, emergent and residual cultures. Cultures referred as residual culture are the ones that adopt the values of a past social formation and resist the dominant culture (Bourse, Yücel, 2017: 170-171). In this context, residual culture can be considered as a kind of protest culture as it is a culture of resistance that

includes the purpose of preserving the values of the past and carrying it to the future.

The dominant culture, as he referred, is the one that determines the values and dominant meanings in the society (Bourse, Yücel, 2017: 170-171). The government and its elites have acted together to form public opinion by directing the masses. Mass culture was created in such societies and disseminated with ideological devices, eliminating the possibility of creating alternative culture. Popular culture is a part of mass culture. Mass culture involves the popular of its products and is called popular culture because it is consumed by large masses. It performs popular culture of resistance and functions in the interests of the dominant system. In this respect, popular culture can be evaluated as a dominant culture formed by the dominant system. The industries in the dominant system produce various cultural products and communication contents in order to profit. For example, cinema, film, entertainment, and music are some of these products.

Emergent cultures, on the other side, are the cultures that create new values that will contrast with the meanings embedded in society (Bourse and Yücel, 2017: 170-171). As Williams pointed out, it is possible to separate culture as counter cultures that dominate and oppose a dominant one. This distinction will be seen in the cultural formation process in the society in every period, regardless of the historical period. While cultures can change depending on historical processes, they are not the same in every society. The cultural diversity that can be seen in societies with a democratic system will gradually decrease towards the totalitarian system. In addition, the forms of cultural expression are affected in direct proportion with forms of government. In this context, all societies may not have a structure that allows multiculturalism. In societies where democracy has developed, dominant culture and counter cultures can live together.

In this multicultural structure, apart from dominant and opponent cultures, there are also subcultures. While some researchers consider subculture as an opponent culture, some separates it from opponent culture. According to Bourse and Yücel, since 1920's to date, while subculture identifies the

individual communities that diverge from the mass with their interests and heretical practices, the opponent culture often identifies middle-class communities with demands from the ruling order (2017: 152). The government and its elites have acted together to form public opinion by directing the masses. However, as subcultures merge their members only with the subculture, they turn into opponent cultures. Consequently, one can claim that the definition “radical/integrated subculture”, that Dick Hebdige uses in the discrimination of subcultures, to define the subcultures turning into opponent cultures. According to Dick Hebdige, in a dominant social system, radical/integrated subcultures are cultures that are almost closed as autarkic and have lost all ties with the system. Dick Hebdige uses the term “transitive subculture” in situations in which subculture does not create an opponent culture. For Dick Hebdige, there is a more flexible network of relationships in transitive subcultures and transitive subcultures provide its members a double personality structure in which a member could have roots in both the dominant culture and the subculture (1988: 6). In brief, it is observed that subcultures sometimes create an opponent culture, and sometimes have a transitive structure that can enter the system. Consequently, according to Bourse and Yücel who differentiate subculture from opponent culture, culture creates a differentiation power through subcultures and an opposition power through opponent cultures (2017: 151-152). In this context, one can argue that, in a society, culture is formed through conflicts, not through the order. Jenk also emphasizes that culture cannot be considered as a structure which is unifying and legitimizing the social bond (2007: 16). Subcultures that clash with and leave from the dominant culture such as youth, urbans, workers, feminists, and homosexuals are examples of this argument. In a society, when communities leave from the dominant culture and create a different cultural group, it is an ideology-based behavior. According to Sele, there are many value systems and subcultures that are not included in the dominant culture system in every society. Since the dominant culture is formed within the general political and economic order, its dominance has processes and meanings related to the system. Therefore, the resistance of subcultures to the dominant culture has an anti-system dimension at the same

time. This opposition is not directly manifested by the subcultures. Rebellion is indirect and manifests itself in expression (2011: 38). Thus, it is evident that protest shows itself through culture mostly in arts, such as music, literature and cinema.

Adorno, who studies culture and music, examined the interrelationship of music and society. One of Adorno's main first works is the article "On the social situation of music" published in the first issue of the social research journal in 1932. In his early works, Adorno perceived music as a reflection of social contrasts. Adorno, who later saw music as a mental activity, later saw it as expression and even language. Adorno's thought about music at the last stage is that he has a peculiar spiritual being (Blomster, 2006: 492). The negative dialectic encountered throughout Adorno's cultural criticism is fundamental in his study of music. "Music acquires its social reality content through opposition and by removing its social contract. He speaks against what is wrong in the world in which he is heard in a valid music (Blomster, 2006, 504.)

Erdoğan and Alemdar, in their work other theory, explains the ideological bases in the creation of culture and how these bases are constructed for subcultures as such (2005: 180):

“When we think of society as a political unit that corresponds to a certain dominant mode of production, the self-production and relationship forms of this unit will create its own dominant consciousness and dominant culture. The consciousness and culture of the groups or classes that are subject to this relationship will be shaped according to the nature of this relationship. This formation will manifest itself in ways such as submission, integration or struggle and opposition. Therefore, within a political unit, there will inevitably be such groups as dominant group, opposing groups and their cultures that oppose the dominant one and groups that envy the dominance of the dominant group.”

2.1. Emergence of Youth Subcultures

Since youth is a very important phase in human life, biology, sociology, psychology, ethnography, and history have been among the fields of interest (Şahin, 2005: 169). In order to understand better the subcultures created by young people, it is necessary to absorb the sociological structure especially in a society. Social theories about youth are separated into three groups as conflict, symbolic interactionism and structural functionalism. According to the conflict theory, it is becoming more and more difficult for young people to display adult behaviors in a socially developed society due to the rapid technological and cultural changes. Thus, new norms and values that emerge in the society cause young people to experience adaptation problems and conflict. In symbolic interactionist theory, the individual is within the social groups that create society. The individual born and grew up in this group learns the rules and ways of living in the society he/she lives in and thus integrates with the society. According to the structural functional approach, the network of mutual functional relations can be derived from the elements of the social structure reveals the positions of individuals and groups in society. Social institutions such as family, school and communities play an important role in determining the behavior of the individual (as cited in, Şahin, 2005: 170- 171). As a structural functional approach, the clear functions of youth cultures can be shown as the types of expressions that they develop physically, spiritually and socially, and areas where they feel free. The formation of popular culture in the society and thus the popular products becoming commodities by gaining commercial value constitutes the implicit functions of youth culture. Conflict approach, ethnic, religious, racial, sexual etc. in the cultural context includes elements arising from differences. In this respect, while accessing to the dominant culture becomes difficult, access to subcultures such as youth becomes easier. For example, materials such as clothes and accessories that young people use in their own culture are easier to access affordably. It is seen that discriminations between blacks and whites in Western societies are reflected in cultural activities. This type of conflict is an example of racial conflict. Another example of conflict is intergenerational conflict. Intergenerational conflict often causes

a crisis of confidence in young people. Young people often choose their role models from those who have gained popularity in the community rather than choosing elites such as politicians and scientists, so young people are mostly egocentric. In addition, the widespread use of internet and social media among young people increases the difference between young people and adults. Factors such as unemployment and education, which are among the biggest problems of young people recently, cause them to feel distrust existing policies. Youth symbolic interaction approach also examines different cultural conceptions of young people. Young people in a group affect each other's perception of culture. The reaction of the people towards the culture of the youth can also affect the perception of youth culture. American sociologist Charles Coley has used the concepts of primary groups and mirror self, primary groups have an important place in forming the social nature of individuals' ideas. And the groups in which young people come together and collaborate in forming their ideas have an impact. Self develops in the form of interaction with others. A social product, largely produced in the primary group, can most often be called mirror self, when children realize that a picture or image of their own reflects the perceptions of other people, what is reflected is the images of others about the individual. In other saying, we always share images and others' mental judgments (Berberoğlu, 2009: 61). In this context, one can argue that the imagination and the judgments of the society about how young people look in society are the biggest factors in the emergence of the mirror self of the youth.

The young mass alienated from the society in which they live can be the source of bigger problems especially for developing societies, because young, enthusiastic, fragile due to emotional intensity, filled with thoughts and dilemmas that can relapse at any time, is somewhere between childhood and adulthood. For this reason, youth constitutes the most productive, most important and at the same time the most fragile period of human life. Formation of personality, ideological intellectual development emerges as a result of education and orientations given at this stage. Young people acquire their value judgments, worldview, mentality and perspective in this period. Therefore, the era characterizes the age in which a

person gained social personality, matured and discovered her/his identity. In this period, family, environment and institutional functioning guide the life of the young. It is also the period when the individual feels her/his existence and position in the society. The young person feels himself/herself outside of the family environment and institutions. If s/he cannot integrate with society, some mental problems begin to emerge. Research on university students revealed that young people generally do not show enough respect for their personality in the society, feel fear of future anxiety, family and community pressure, and loneliness. Today, researches on youth show that young people have anxiety about the future and have value problems related to their search for identity. For this reason, this situation, which is related to the future anxiety, increases the distrust of themselves and the society and the institutions in which they live (Avcı, 2007: 144).

Youth subculture is a culture that has its own characteristics that differ from broad culture in terms of value, attitude and behavior. Although youth culture seems like a part of broad culture, its ties with broad culture are still not strong. That is, it is smaller than the broad culture and relatively independent of it. (Tezcan, 2015: 95).

Fischer argues that subcultures emerged as a result of urbanization. Fischer observes that there is a link between society and urbanization, and states that the intensification of large heterogeneous communities in the urban area leads to weakening of interpersonal bonds, primary social structures and normative consensus. According to Brake, the dynamic population density in cities causes confusion, structural differentiation with the consequences of alienation, social disorder, deviant behavior and anomie (1985, 9). Thus, fragmentations in society and different cultural structures against the dominant structure begin to emerge. Subcultures created by young groups are one of these structures. According to Doğan, youth movements emerge in parallel with the social and technological developments of a country and create a reaction movement on some issues. (1994: 9). In this context, it can be claimed that especially the developments in mass

communication technologies in the modern world have more impact on the creation of youth subcultures.

Subcultures, through the audio-visual media and especially the internet, have started to emerge and spread rapidly in 20th century. The mass power of the media can be shown as the reason for this. Individuals who leave the dominant culture and form a subgroup can make their voices heard more easily through the media and they can affect the masses more easily and create a subculture. However, although young groups are considered traditionally compatible subcultures, according to Beneet (1999), they will be better understood as a set of temporary communities characterized by fluid boundaries and temporary membership (as cited in, Williams, 2018: 15). Scientists often state that there is a general decline in young people's commitment to consistent and sustained subcultural identities. They prefer to approach cultural participation less seriously (Williams, 2018: 15).

If we evaluate the creation of youth subcultures within the historical process, In the UK, "Teddy Boys" were influential during the 1950s and emerged as a youth subculture which represented the working class. They argued that everything was better in the past, and today it has deteriorated. For this reason, they are always inspired by the culture of the past in their clothes, attitudes and music (Tezcan, 2015: 98- 99). In this context, as Raymond Williams stated, Teddy Boys can be referred as a residual culture as they adopt the values of a past structure and oppose the dominant culture of the present day. The music that the Teddy Boys, who come from the tradition of working class, listened was also influenced by this tradition. According to Hebdige, Teddy Boys were a famous expression which is spontaneous and which fully explains the Rock youth energy in the late 1950's (1988: 39). In 1960's, England's working class districts received a great number of immigrant communities.

Friendship relations began to be established among people from different origins. Mods were a group of young working class cultures that developed around Caribbean immigrants and imitated their styles. Mods were referred to as "typical lower class snobs", which gave importance to small details in their

clothes. Unlike Teds' disturbing nature, Mods were more thoughtful and even-tempered (Hebdige, 2004: 53- 54). Skinheads that emerged in the mid-60s in England created a distinct youth subculture. Skinheads, who are quite proletarian, bigoted and chauvinistic, were clearly an unorthodox representation of the expression of an integrated social movement process created by the systematic exaggeration of proletarian elements and suppression of bourgeois influences (Hebdige, 2004: 56). Later, Punk youth subculture appeared in England in the 70's. Punk, become the spokesperson of the white lumpen youth using the tantalizing language of Glam and Glitter Rock. Punk's street boy rhetoric was designed to capture the obsession of class and validity and the intellectuality of the previous generation of Rock musicians. Punk reflected the working class with chains, sunken cheeks, "dirty" clothes and rude speech (Hebdige, 1988: 49). In the light of all these, we can define the proletarian origin of the youth subcultures that emerged in England from the 1950s to the end of the 1970s as a protest against the capitalist bourgeois ideology (dominant ideology) that modern society is trying to impose.

In America, Beat youth subculture appeared first at around the same time. Beats, in 1950's, was the first opposing cultural group to settle in America's Greenwich Village and they supplied the new trends including coffee houses, book stores and music stores rather than mainstream pleasures.

The leaders of the beat movement were young intellectuals who distinguished themselves from the mainstream with the clothes they wore, the music they listened to, the choices they made, the relationships they established and their political thoughts. The jazz and live folk music represented by artists like Woody Guthrie created the musical movement of the Beat culture. Their songs covered not only protests but also self-seeking (Issitt, 2009: 2). In the 1960s, the Hippie youth subculture emerged in America after the Beats. This new cultural community especially affected the youth at universities and the new generation of students. Disc Jockeys, racial integration of popular culture with white listeners of race music was taken further, and the people revived in the late 1950s, united in the doo-wop rock of the early 1960s (Issitt, 2009: 3).

2.2. Protest Music in Youth Subculture

It is seen that youth subcultures use some types of music to establish their own culture in the society and to create a discourse against the dominant culture. Protest rap music, which we consider within the scope of the study, is one of the music genres that young people use to express themselves.

Rap is a kind of music that appeared in the southern Bronx in the 1970s, as a means of expression of black American and Latin youth (Çağlar, 1998: 247). Although it is a common belief that Rap is the abbreviation of the words "Rhytm and Poem" (rhythmic poetry) or "Rhythmic African Poetry" (rhythm African Poetry), it essentially means "heavy criticism" as the English dictionary meaning. Rap music mostly consists of words spoken in fast rhythm. In this way, singing with rhyming words suitable for the tempo of the music is also called MC. As the longer form of the abbreviation of MC, terms such as Master of Ceremonies, Microphone Control or Mic Check can be used (Çetin, 2019: 344- 358).

Rap, which is a culture of expression of the excluded people living in ghettos in America, can be defined as a way of reflecting the problems of a community who wants to protect their identity and make them public. For this reason, it may seem acceptable for Turkish rappers to compare themselves to black Americans today. Especially Turkish young people living in Germany, faced with racism and xenophobia, have established a similarity between the situations of American blacks who express themselves with rap music and their situation in Germany, and have set a style of expression which is rap music (Solomon, 2006: 68). According to Çağlar, the place of rap music in Turkish diaspora culture is related to the natural tendencies that lie at the root of racism and exclusion (1998: 247). In this context, one can argue that rap music is the music of the people who are crushed and marginalized in a society, and therefore has a lot of rebellion, swearing and insults in their words. Rap music is a protest music because of its political content. According to Vandagriff, many people who support rap music with good intentions make mistakes by claiming that there is good and bad rap in response to music attacks. Thus, they classify quality according to politics and positive political

message is interpreted as good music (2016: 336). Briefly, it is evident that protest rap music, which often produces a contradictory discourse about the dominant ideology in a society, is considered as “bad rap” by many people who stand by the government, and it is the music of the opposition group in the minority community. People who compose, sing and listen to hiphop and rap music often prefer loose clothing that represents their easygoing personality. Akon, Timbaland, Eminem, 50 Cent, Snoop Dogg, Usher, Missy Elliot are some of the leading representatives of this genre in the world. In Turkey, Sagopa Kajmer and Ceza can be considered as the leading representatives of rap music (Angı, 2013).

The media, undoubtedly, plays an important role on music reaching the masses and creating a youth subculture. According to Karagöz, the propaganda methods used are actually based on communicative practices and appropriate media because the masses adopt the opposite ideologies and apply them. (2013: 142). According to this, rap music, which was performed as an art, could not find a place in mainstream media in the early 2000s, (national TV channels, national radios), however, since 2010s, with the spread of internet, it has often taken place in digital media platforms and at the top of the favourite lists of digital channels such as Spofy, Apple Music, Youtube. This interest in rap music on the musical websites has attracted the the mainstream media, and rap music has started to be included in the mainstream media, too.

Nowadays, it is seen that protest discourses about dominant ideologies are often used in Rap music. Protest music has a different place among today's musical genres in terms of having critical elements. According to Hampton (1986), Protest songs that require active participation instead of passive listening help create cultural contexts in which certain sociopolitical movements and organizations develop political ideologies. (as cited in Lawrence, 2000: 58). Therefore, propaganda music in folk idiom has functioned as a form of propaganda, as a powerful tool for society to organize and teach important social issues for a long time. The main purpose of protest music is to achieve social change based on the social protest philosophy. In modern protest music, musicians often

seem to protest against polarization itself, not specific policies (Miller, 2020: 44- 45). According to Vandagriff, music does not make any difference. It is the person who creates the change. However, music inspires people to take action. It improves the sense of solidarity. Music can be a protest. It can inspire or encourage protest and music can be a means of expression of protest (2016: 333). Some studies on protest music tend to focus on the tools of a song that embodies collective action. For example, we always hear or read a song suitable with message. (Vandagriff, 2016: 334).

The lyrics of the protest song are political tools and weapons, and the song itself acts as a propaganda (Denisoff, 1983, as cited in Lawrance, 2000: 58) to change behavior and ideas by persuasion (Denisoff, 1983: as cited in Lawrance, 2000: 58) and the political verbal battlefield (Cooper, 1988, as cited in Lawrance, 2000: 58). Propaganda music has three components. The first stage shows how important the content of the song is for the listener. The second stage shows what the listener understands from the message of the song. The third stage is the occurrence of action as a result of the message being received by the intended audience (Danisoff and Levine, 1971, as cited in Lawrance, 2000: 59).

In the context of the organization of societies, protest songs have historically functioned to raise awareness, motivate and educate audiences, both intellectually and emotionally. Particularly workers' civil rights and peace movements have benefited mainly from music (Garofalo, 1992: as cited in Lawrance, 2000: 58). Miller also says that the history of protest music consists of three intertwined categories of activists. These are workers, racial minorities, and Christian social justice. For centuries, music has been used to create political points. Protest music in folk idiom has played an important role in the organization of society, especially during social movements. As a social objection made to “raise awareness”, this kind of music has helped to fight war and oppression and increase compassion towards the oppressed (Lawrance, 2000: 73). According to Donan Lynsdey, the author of the 33 Revolution, the authoritative and bright history of protest tunes, the first protest song was the preaching of John Ball during the peasant revolt in

1381. Modern protest music started in the early 20th century. They came out to make their voices heard during the workers' marches (Miller, 2020: 46). Political music started to rise in America in the 1960s. As pop music diversified, interest in songs related to social change in hip-hop, rap, reggae, rock genres increased. Recently, feminist protests organized by women to eliminate gender apartheid and violence against women have increased all over the world, and protest music has started to be made in response to violence against women. Also, for the women's march in 2017, the singers came together to organize an online concert with the song "I Can't Keep Quiet" and to protest the violence against women in Chile, called "A rapist on your path" to protest the rape broadcast from the internet in December, which is among the examples of the protest music (Miller, 2020: 45). In America, protest music has recently become part of the government's political brand, chaired by Barack Obama (Miller, 2020: 47). In this context, as Lawrance stated (2000: 73), it is understood that protest music in organizations and movements brings vitality to certain political movements and works to support mutual organizational harmony or group solidarity.

2.3. Protest Music in Turkey

The popularization of protest music begins in the 1950s in Turkey. In the 1950s, migration from village to city in Turkey held intense and compliance problems that occur therefore also reflected in the music. Music was used as a means of expression for those who had problems in adapting to society at that time. Protest music of that period is arabesque music. According to Angı (2013: 63), arabesque music has an emotional structure in its essence and deals with themes such as hopelessness, desperation, death, pain, fatalism, impossible love. Arabesque music causes the listeners to rebel against problems with their words and music full of pain and sorrow. In addition to arabesque music, music genres such as punk, rock and hip hop, which have influenced young audiences, have paved the way for the emergence of new subcultures. Arabesque music up to 90 years in Turkey, has continued its affect. It has been emerged as a protest music genre Anadolu Pop in the 1960s in Turkey. First of all, Anatolian Pop movement is a protest music shows a stance against musical arrangement. At the same time, the

Anatolian Pop movement is considered as a protest music because it displays a political stance influenced by the revolutionary movements of the 1960s (Eren, 2018: 136).

In the 1970s, Turkish rock music genre emerged as a protest music. Turkish rock music is one of the major types of protest in Turkey, used as a means of expression of groups refuse dominant cultural and ideological components. These groups were opposed to the dominant ideology and expressed discourses such as freedom, social justice and equality through rock music. In 70s metal music has also been popular in Turkey and members of the music community have been able to make a difference in their own unique style of clothing. While the Arabesque music continued to affect the audiences in the 80s, hip hop music genre has also started to gain wide currency among young people. While the Arabesque music continued to affect the audiences in the 80s, hip hop music genre has also started to become widespread among young people. Rap music also forms a branch of hip hop music genre and especially affects young masses.

The capitalist system which became effective in the 90's has been reflected in the music also and the music was popularized by becoming a part of the culture industry. Thus, at that term, the pop music genre began to gaining in popularity in Turkey. Arabesque music listened for many years by large masses in Turkey as a result of urbanization and modernization movement has lost its former popularity in the 90s. It is understood that pop music is not a protest type of music, since pop music seen as a commercial product and sold for money. The purpose of protest music is not commercial, but rather ideological. Şahin (2005: 168) advocates that cultural products are produced and marketed by large companies today and that the ideology that advocates the universality of the capitalist system and its relations is accepted by the masses worldwide. In this context, it can be said that popular culture as being mass culture mainstream dominant capitalist ideology in the world. Some thinkers argue that the popular culture area is a more neutralized area where both dominant and opposite groups come together and transform each other. From this point of view, it is

clearly seen that popular culture does not constitute a protest culture under any conditions.

Techno music, metal music and rap music has been effective as alternative music genre in Turkey in 2000s. 2000s in Turkey as well as all over the world is a new century of cultural, political, economic, military, religious transforming in many areas. This century is a century disappearing of nation-state consciousness and becoming the global world. The rapid advancement of technology and the international trade developed with the capitalist system in all over the world since the beginning of the 2000s has managed to nation-state consciousness gradually removed from world literature by directing the countries to cooperation with each other in all fields. Especially with the developments in communication technologies, applications in the world have changed thanks to the use of digital technology in many fields. Young people have been directing to rap music especially for protest imperialist powers and create and spread their own culture against to dominant culture. From past to present rap music is used as a means of expression for human rights and environmental protection.

Chapter 3

3. MULTI MODAL ANALYSIS OF THE MUSIC VIDEO

The act of making music and listening to music is inherently a form of social interaction, and the power and solidarity relationships created by musical interaction are the primary source of musical meaning. Unlike speaking sequentially, musical interaction is often simultaneous and it is at the core of music which has the power to create sense of belonging to a group and unite people. Three types of simultaneous interaction can be distinguished: social unison, social pluralism and social dominance.

Social unison (or “monophony”, as referred in musical theory) is a form of interaction in which all participants sing and / or play with the same notes. In a positive way, this can create solidarity which has a positive meaning for the group or it can represent the group. It may also have a negative outcome that it can create compulsion, strict discipline and inability to be an individual in the group. In polyphony different melodies are played or sung by different instruments or singers at the same time. Each can stand on its own and have different musical interests, but they are all compatible with each other. Therefore, it is a form of interaction where the parties that interact are "equal but different". As an example, orchestras can be referred (Leeuwen, 2012: 322).

In the context, we can give as an example that the anthems, which were used only in stadiums and national ceremonies, in order to create a sense of unity in individuals, were removed from the official disciplinary format and moved to a freer area. They are reorganized with today's musical system and presented to the masses. Thus, moving these anthems out of the stadium provided a freer environment where people can express their unity and solidarity.

Today, people have had the opportunity to express their thoughts and feelings through music in many subjects. The pop singers are consistent with the dominant system in Turkey.

Adversely, there are also protest groups that have different thoughts and feelings and express their world views through music. For example, the topics of the song "I can't be quite" involves articulate people feelings about regional and universal issues. The song of "I can't be quite" is suitable for monophony, as musicians of the same genre come together to protest various social problems and try to achieve social unity in this context. But since it also includes pop singers and instruments, it also has polyphonic features.

3.1. Visual Semiotics

Leeuwen, Kress and Gunther are pioneers of visual semiotics. The development of social semiotics, which includes visual semiotics, has been going on for many years. Russian formalists, mainly French formalists, presented examples of visual semiotics. The concepts used by Russian linguists Mukorovsky, Honzl and Jakobson for art, theater and cinema were applied to the language.

The work of Saussure and other linguists also served as a basis for semiotics. For example, the concepts of Schefer in painting, Barthes and Lindekens in photography, Barthes in fashion, Metz in cinema, Nattiez in music and Fresnault-Deruelle in comics are taught in semiotics lessons (Kress and Leeuwen, 2006: 6). Visual language has privileged and easy sides compared to written expression. In the visual semiotics such as photographs, phonographs, various sound recordings, the truth is instantly transferred to the line. Visuality is one of the forms of easy perception for people (Günay, 2012:25).

Today, alternative semiotics theories have emerged. Some of these are 'Critical Linguistics', semiotic studies of Michael Halliday et al., Hodge and Kress. Ideas of O'Toole, van Leeuwen, Kress, Gunther in visual semiotic analysis, van Leeuwen in music analysis, Threadgold and Thibault in literature stand out (Kress and Leeuwen, 2006: 6).

The subject of semiotics is not just literary texts. Culture is a very meaningful phenomenon. Different kinds of semantic relationships can be created between cultural facts, such as contrast, assumption, contradiction. It is impossible to think of language, which is the subject of linguistics, from culture. We

can find the cultural traces that language carries in the nonmetaphorical and connotational dimensions of the language (Barthes, 1993, as cited in Sönmez and Günay). The meaningfulness of linguistic signs reflects the richness of the language and the structure of the culture to which language belongs as a mirror. For this reason, language and culture are both in a mutual relationship and constantly develop each other. The cultural elements in the literary, visual, audio, audiovisual product and their semantic processes are the subject of semiotics. Cultural semiotics studies are mainly based on the principles of semiotics. There are cultural elements in each society that can be compared with each other. These elements gain meaning thanks to contrasts (as cited in Sönmez and Günay, 2012:110).

The model used by Barthes in the analysis of Panzani advertisement is one of the first examples of visual semiotics. Greimas, Fernande Saint-Martin and Sonesson criticized this model of Barthes and proposed different models. Greimas argues that there must be dual opposites in the formation of a narrative. According to Floch, all images can be divided into two parts. The separation includes a number of binary opposites. For example, one part of the image may contain vertical lines and dark colors, and the other part may have the opposite (Machine, 2014).

The key concept in all semiotics is the 'sign'. "Reading Images" is about signs or sign making. Fiske's "Reading Television" study and Leeuwen and Kress's "Reading Images" study how colors, angles and strings form meanings as signs (Kress and Leeuwen, 2006: 6). In his book 'Rhetoric of the Image' (1964), Roland Barthes also discussed the meaning of images (other semiotic codes such as clothes, food) associated with verbal text. Images are very meaningful and very clear for the variety of possible meanings. Both language and visual communication express meanings belonging to and structured by cultures in the one society; the semiotic processes, though not the semiotic means, are broadly similar; and this result in a considerable degree of congruence between the two (Kress and Leeuwen, 2006: 19).

The meanings expressed by speakers, writers, printers, photographers, designers, painters and sculptors are social meanings as well as individual and different. Societies are heterogeneous and consist of groups with different interests, so individuals' messages reflect the differences, incongruities and conflicts that characterize social life. These social differences are shown on different modes in the text. Images and text are used to create a meaningful integrity in a multimodal text. In an advertisement, for instance, it may be that the verbal text is studiously 'non-sexist', while the visual text encodes overtly sexist stereotypes. There are important differences between linguistic and visual semiotics. Understanding the icon depends on a particular learning. Understanding the visual semiotics is about knowing the object itself (Günay, 2012:26,27)

According to this evaluation, it can be said that the protest can be carried out more effectively with visual elements. For example, protest musical films and protest clips. In Protest music clips, language, words, musics and visuals are arranged to be compatible with each other. For example, the message given by showing the dry soil in the image is supported in a clip to draw attention to the drought in the world, or green and earth tones can be placed in the same frame by taking advantage of the contrasts. Thus, it is tried to create a stronger effect on the audience. In discourses involving hope and optimism, a clear sky and vibrant colors can be used in the image. In violent scenes, it is seen that contrasting colors such as black and gray are preferred.

One method of analyzing the relationship between the participants and the audience representing through images is the perspective. Image production provides both the ability to choose a point of view between the offer and the demand and to express the positive attitudes to the represented participants (Kress and Leeuwen, 2006: 129). Positive attitudes are usually socially determined attitudes, although they are thought to be individual and unique and encoded as such (Kress and Leeuwen, 2006: 129).

There are two kinds of images as subjective and objective with central or non central view point have been in Western cultures since the Renaissance. While in subjective images the

viewer can see what there is to see only from a particular point of view, in objective images the image shows everything there is to learn about the represented participants (Kress and Leeuwen, 2006: 130). In this context, it can be said that because of the protest music's stance against the dominant ideology, the subjective images in the clips are much more.

3.2. Musical Discourse Analysis

Music systems create meaning potentials that indicate what kind of things could be said with melody, harmony or rhythm (Leeuwen, 1988: 26). Therefore, the potentials of meaning can only occur in a determined social context. But this is so, not only in music, but also in language (Leeuwen, 1988: 26). For example, the sonata form described by McClary typically opens with a 'masculine theme' that uses active, ambitious musical signs such as ascending melodies, large ranges and dotted rhythms, and often loud instruments such as brass and tympan. It then follows a more passive and emotional "feminine" theme, using diminishing tunes, small ranges, and suspension and using softer instruments such as wooden winds or strings (Leeuwen, 2012: 322). Features such as the sound being soft, hard, loud, low, vibrato, plain, roughness makes sense. For example, soft and loud sound are most crucially associated with distance and therefore also with social distance (Hall, 1966, pp. 184–185). Beside this, men use the higher regions of their range to assert themselves, women the lower regions (Leeuwen, 2012:326). There are also studies in which musical instruments are considered feminine or masculine. In a study conducted in North America, it was revealed that children adhered to stereotypes in the context of genderism in their musical instrument preferences, and that most adults described flute, violin, clarinet and cello as more feminine and saxophone, trumpet, trombone and percussion instruments as more masculine (Aksoy, 1999: 266-267).

As a means of discourse, music contains the perception that dominant groups want to create in humans. In this way, it mediates the achievement of the targeted interests. Music acts as a mirror in terms of discursively transferring the characteristics of the period and the changes in society to future generations. In addition, music as a tool of persuasion has the feature of being

used by both the government and the opposition in political propaganda. The linguistic elements and melodies that make up the music are used in cinema, public spots, commercials, etc. are used in many communication environments to be able to influence and persuade the target audience more easily. It is aimed to create perception in the masses through metaphors and images used in lyrics. Rhetorical features such as exaggeration and contrast are used in the songs. The ideological implications of the styles in the song give us an idea of the singer's thoughts and their group belonging. For instance, in a racist song, mostly the singer belongs to black class, or in a song with violent theme, the singer is a feminist. The word selections in the songs indicate the ideological position of the singer. The songs create similar social cognitions among different social groups and include people in the same basic system of interpretation. Ideology in songs is reproduced by transferring from person to person. The schematic structure of the language has elements such as traditions, customs and religious belief of a nation. Words can evoke a social cognition by emphasizing cultural values. In the analysis of the words of music, various underlying meanings, images and ideologies are revealed. When the cognitive, social, political and cultural context of these underlying meanings is analyzed, the mental processes of the singer are reached. Protest music videos transmit and spread subversive discourses against dominant ideologies. According to the Collins English dictionary, to subvert means to overthrow, undermine, corrupt, cause the downfall, ruin or destroy something established. This word has been used in both academic and popular discourses to describe popular music's (pop's) role in society (Frith 1988; Street 1986; Brake 1980; Hebdige 1979). In "Turkish popular music videos as a multimodal site of resistance" named article, Way investigates how pop can express subversion to AKP's dominant discourses of liberal economics alongside religious and social conservatism. (Way; 2012: 271- 272). Some videos challenge these notions through critiquing and offering alternatives. Clips can be considered as a multimodal site where lyrics, music and images are harmoniously used to deliver subversive messages (Way; 2012: 271- 272). Internet has played important role in spreading discourses. The Internet allows the presentation and

dissemination of dominant and non-dominant counter-discourses. Lyrics are not only about storytelling artists, but also about conveying rhetoric about their identity. Songs from different times and from different artists can cover the same basic problems as falling in love, but their identities, actions, and values may change.

Machin states that the principles of critical discourse analysis also apply to musical discourse analysis:

One of the basic qualities of Critical Discourse Analysis (CDA) is that it should allow us to reveal qualities in texts, and therefore the way they make meaning, that would not normally be obvious to the casual reader. The same principle applies here. The first section shows how to reveal the basic discourse or 'activity schema' that underlies song lyrics; in other words, what happens in the song at the simplest level. This is one way to reduce lyrics down to their core of what they are about. The second section of the chapter shows how we can gain further understanding of lyrics by identifying the participants in the songs, how they are described, what actions they perform and in which settings this is done. CDA has shown that this is an important level of analysis in order to establish who is represented as having power and who not, to whose minds and thoughts we are given access (Machin, 2010: 77).

CDA is important in analyzing which social actors are included in the texts and which are hiding (van Leeuwen, 1996). Leeuwen says that the analysis of social participants allows us to think about the type of communication expressed in words. Horton (1957) suggested that most songs were written in a mode of address of intimate conversation where the actors are 'I' and 'You'. (as cited in Machin, 2010: 85). van Leeuwen (1996) lists the ways in which participants are represented linguistically:

1. Personalised/Impersonalised. 2. Individualised/Collectivised. 3. Nominalised. 4. Functionalisation. 5. Anonymous. 6. Aggregated. 7. Objectivated.

The first stage of the analysis of lyrics is to ask what is happening in the song at the most basic level; like being sensitive to social problems or not. In other words, we explore the discourse

scheme and action underlying the songs. According to Propp (1968) and Wright (1975), we can arrange what happen in songs in the form of an activity or discourse schema. This permit us summarize narrative to show its base structure. Propp (1968) used functions to analyze the basic structure of narratives. He examined 150 Russian folk tales for showing that the same events kept being repeated. He argued that these are narrative functions and are necessary for the realization of narratives. By dividing stories into their smallest irreducible units, he defined 31 functions, but not all of them need to be present in all stories. Examples of these functions are: tracking, bad guy, lack, recovery, punishment, solution, hard task. Thanks to these functions, it is possible to determine the role played by the characters (Machin, 2010: 80). Heroes in the fairy tale can be classified as good-bad, right-unfair, beautiful-ugly, helpful-aggressive, coward-brave, honest-deceitful, stingy-helpful, fortunate-unfortunate. Greimas also focuses on the contrasts embedded in the text and giving meaning to the text (Greimas, 1988: 27). Machin indicate that to identify what a character is playing, we draw our attention to the general rather than the character's unique participation because the generic role tells us about the cultural values about identities and behaviours that lie deeper in the song. Because of this reason, Propp, Burke and Wright, think that characters in narratives represent social types acting out a drama in the social order. Importantly, the activity chart can be realized not only through narration but also activities such as dance, speech, play and stories. If we review the explanations of Leeuwen and Wodak (1999), we can understand how these scenarios can be combined with various semiotic sources (Machin, 2010: 82).

As we mentioned above, Propp's concept of function is accepted as the action of a character. The fact that the functions determined by Propp in fairy tales are of the same type in all tales is a feature also seen in lyrics. Social actors in the song are the basic elements of the song. Good and bad actors coexist in songs, as in fairy tales.

3.3. Methodology

A sample of “I Can't Keep Quite” Turkish video is examined using a multimodal analysis of images, lyrics and music to explore how these three modes are used to create protest discourse.

In this study, since it contains protest discourses, the video clip “I Can’t Stay Quiet” was taken as a sample. Besides, the rapid spread of the video clip on social media, and great number of comments it received have become effective in the selection process. The “I Can’t Stay Quiet” video clip has been viewed 39 million times on youtube, has received 1.8 million likes, over 3000 comments have been posted on Twitter and become trendtopic. “I Can’t Stay Quiet” is a 15-minutes video clip of rapper Şanışer and 17 other singers. The prominent feature of the clip is that 17 different topics were vocalized by 17 different singers. The video clip was analyzed, as a multiple model, according to the analysis models of Van Leeuwen, Kreck and Machin. “Critical Analysis of Musical Discourse” by Van Leeuwen is a model suitable for the analysis of the video clip. Since texts, images and sounds are used together in the video clip, the most appropriate model is multi-model social semiotic analysis. Multiple model analysis is based on critical discourse analysis. Critical discourse analysis examines the production of mainstream discourses, ways of creating new public spaces and discourses of individuals that create their own counter-hegemony and need to convey their views. The song contains a critical anti-system discourse on issues such as justice, environment, politics, human rights, education, and violence. These discourses are supported by many semiotic elements such as lyrics, music, and visual elements. In semiotics, like visuals, sounds are also considered as signs.

All three semiotic sources display the ideas and ideologies of the independent rap group against the dominant system.

3.4. Findings

The video clip “I Can’t Stay Quiet” was analyzed according to multiple model analysis, in terms of visual, auidial and discursive elements. In the below table, film description (scene analysis), sound features, the discourse (lyrics) were explained and interpreted.

1.Section / Introduction:



Figure 1: Introduction

Film Definition (Scene Analysis): This part of the song is vocalized by Şanışer. It is aimed to draw attention to the cosmopolitanism of the society by including the two social phenomena of the society in the same section. In the section, there are young people dancing in a concert area on the left side and a semazen show on the right side. The image of Şanışer is given in the middle. Şanışer is walking on a crowded street. The signs are people and the Maiden's Tower (Figure 1: Introduction).

Sound Features: Piano and percussion instruments are included in the first section as sound features. This shows a masculine style.

Lyrics: (Speaks a digital outside voice (female voice):

As days go by in a rush,

You've forgotten why you exist.

And you are unaware of the problems, You've caused.

You want to laugh, You want to have fun.

You have no problem finding solutions to problems.

Life is tough as is.

That's why, you want music to entertain you,

To whisk you away from reality.

But we believe that music can bring about change.

Come with us.

Shall we begin?

Lyrics Discourse: Lyrics are parallel to the visual. The song starts with a digital outside voice (female voice) (see Section 1. Introduction/Lyrics). The context of the lyrics is based on the system, the masses of people and the forces that govern the country. The ideological and social codes of the lyrics generally contain criticisms towards the system and the people in the hush of silence. The song “I Can’t Stay Silent” was created based on the criticisms of different rap singers and a common cognition. According to Van Dijk, if similar social cognitions about different social groups and social events are revealed, then we can say that people are followed by the same basic system of meaning, that is, the same ideology. Such an ideology highlights the basic norms, values, and other principles that make up the system, both through the realization of the goals of the group and the legitimacy and reproduction of its power (van Dijk, 1977: 8).

Visual Elements: In this section, Greimas’ contradictions have been applied. The signifier is dancing young people, the signified is referred as having fun as a literal meaning and their going with music is referred as connotation. Semazens on the right side are given as signifiers, as signified literal meaning this is a semazen show, and as a connotation it is implied that the society consists of multi-layered cultural factors. The person walking with thoughts in his head in the crowd is the signified here. As a connotation, mass society draws attention to individualized people. The Maidens Tower, which is shown as the signified in the back, is the symbol of Istanbul. Maiden's tower is used as a metonymy here. It is thought that Istanbul is preferred purposefully since it is the most crowded city in Turkey. Istanbul is selected as a metonymy as well. Pale gray-like colors dominate the section. Human eye

separates and perceives gray easily. Although gray is a diplomatic and heavy color, it represents immobility, slowness and seriousness. Gray kills creativity because of its uncertainty. For this reason, it is predominantly used both in the buildings of the military and in official buildings of the state (Yağbasan, 2006:129) (Figure 1: Introduction).

2. Section / Nature:



Figure 2: Nature

Film Definition (Scene Analysis): In this section, the singer Fuat sings the song. He stands on a tank and says come with his hand. The signs are tank, human and sky (Figure 2: Nature).

Sound Features: Domino, determined, masculine

Lyrics:

*At the time of Genghis Khan
the price of washin' your hands in a river was death/
We migrated and decayed,
spewing trash we've ended up fuckin' up our three seas
The unpredictable ruffian
he breathes exhaust gas
and he's now having a barbecue!*

Forests on fire.

Mother Nature weeping blood

Arrogance at an all time high!

Factory chimneys belch smoke

Nuclear reactors, hazardous waste

"Electro smoke" is always on the go

The biggest parasite is man just look at the planet!

*Man isn't even as capable as animals/He changed things up,
then couldn't adapt*

The bill is for the next generation to pay

Doomsday's upon us, watch like an imbecile!

Lyrics Discourse: The lyrics emphasize that, in the historical context, there is respect and sensitivity to nature in our essence and traditions. This kind of social cognition requires taking care of nature. It is emphasized that we have started to harm nature by moving from settled life to nomadic life. As a sign for this, pollution in the seas is referred. Here, the damage given to the forests by people who unconsciously grill barbecue is described. Exhaust gas, as a connotation, refers to a harmful substance that destroys oxygen, especially in crowded cities. Barbecue is, especially when improperly done, is a tool that destroys forests. The metaphor “Forests on fire, Mother Nature weeping blood” is used to explain how nature is damaged and how much it suffers with all living things in it (Given with the image of wildfire taken from above). It relates factory chimneys' unfiltered use to wealth and arrogance. Atom reactors are called as machines that produce atomic energy. The damage given by electronic cigarette wastes to the environment is also mentioned. Humans and animals are used as opponents. It is emphasized that animals do not harm nature unlike humans. The singer kisses the tree when singing the part “He changed things up, then couldn't adapt”. It is interpreted with the metaphor of “watch like an imbecile” that future generations will pay for the damages to the environment and that the apocalypse is close and that people still remain silent.

Visual Elements: Tanks are, as a signifier and in literal meaning, a combat vehicle, however, as a connotation it reminds us two important events: 1) Gezi Park Protests 2) July 15 Coup Attempt. Here in this part, since the theme is nature, it is thought that Gezi Park Protests are referred in order to create an integrity with the subject. In Gezi protests, the tanks were used as a backlash tool of the government against protesters. Therefore, the tank is used as a symbol here. It is also a metonymy. The act of singer Fuat getting on the tank and calling the audience with body language supports the action. Apparently, there is a criticism for power and support for activists. The blue and clear sky represents the hope. Blue calms people down during testy times and it also means freedom. The meaning of blue color as freedom is observed in almost all the visual works (Kırık, 2013:75). Here, with the blue sky, it is desired to give the message that people should be able to freely express their thoughts and take action (Figure 2: Nature).

3. Section / Drought:



Figure 3: Drought

Film Definition (Scene Analysis): Ados sings in this section. Arid land image and green colors were in contrast. According to Kress and Leeuwen, red is for danger, green for hope (Kress and Leeuwen, 2002:343). Green is useful if there's discord or disharmony. Colours with commonly used single names, such as brown and green, would be considered pure (Figure 3: Drought).

Sound Features: Rising from the tone at the beginning, didactic, story telling, semi-atonal didactic reading, piano, tension, suitable for the story. Refrain: Reading on dominoes, tenoral, piano, sharp, auto tune, masculine.

Lyrics:

Don't do it!

Don't toss cigarette butts in the sea

You can't take it back

There'll come a day when that trash-filled sea

Will be missed, but it won't be there!

Not long before we go barren like Africa

Children growing up without water

Because we destroyed our lakes, rivers, streams, everything!

No mercy?

I can't believe it

We've taken it all for granted

Animals have their stomachs filled with plastic

Doesn't it break your heart?

Retweeting isn't enough

Something must be done

DO NOT POLLUTE THE WATER!

Let my land be serene like water

Don't inject no poison into its veins! (CHORUS)

Lyrics Discourse: Cigarette wastes are signifiers and sea pollution is the signified in lyrics. African images are signifiers and to destroy in the sea is the signified. Arid African images are metaphors. To destroy to the lakes and rivers are signifiers, animals swallowing plastics and mercilessness is the signified. When saying “Do not pollute the water” they aim to send a conscious message. The metaphor “Let my land be serene like water” is used (plastic images in the sea are included). While saying “Don't inject no poison into its veins”, the country is compared to a human. The

human metaphor is used. With the concept of crime in the chorus, they refer to the connotation “they will be blamed” for criticizing the system. The words “guilty sentences” are metaphors. The song mentions that people are imprisoned. In order to express that it is not known what the fate of the convicted prisoners will be, they use the words “ Defeated I'll disappear they won't notice!". However, despite this, they call for “not keeping silent”. The statement “I can't stay silent” conveys the notion that “you should not be silent after all”. Not being silent is a sub-discourse against dominant upper discourses.

Visual Elements: Greimas, in text analysis, focuses on the contrasts embedded in the text which also makes the text meaningful (Greimas, 1988: 27). In the image given with the #drought hashtag, the image of the arid land and green colors are given as contrasts. Arid land is signifier and drought and desert is referred as the signified. Green is primarily the color of nature and spring. If it is spring green, it represents a brand new life, birth, renewal, revival, joy and satisfaction (Kırık, 2013:75 from Sharma, 2007). (Figure 3: Drought)

4. Section /Law:



Figure 4: Law

Film Definition (Scene Analysis): Şanışer voices this section. In the image, Şanışer and a person sat on the ground behind bars in prison. The singer is positioned on the left side and the other on the middle side of the audience. Although the person

in front of him looks like a different person, he is actually the other face of the Şanışer. Şanışer actually argues with himself. Iron bars, handcuffs, graffiti, criminals are the signs. Ideas have been expressed by colour for a long time, for instance in Medieval colour symbolism, in which black stood for penance, white for innocence and purity, red for the pentecostal fire, and so on. (Figure 4: Law)

Sound Features: Piano, atonal reading, masculine

Lyrics:

I am a "White Turk"

My laws are Anglo-Saxon but my mind is Middle-Eastern

I grew up apolitical

I never voted

I've cared about holidays, traveling and debts

Justice is dead

I stayed silent and participated until it was me

Now I'm too scared to send a tweet I've come to fear my own country's police.

Lyrics Discourse: Here, the justice system is criticized socio-cognitively. Again, criticism was made over contrasts. Common law, or the Anglo-Saxon System, constitutes the legal basis of many countries, especially the ones which once the colony of the UK. Laws that reflect the precedent decisions and which are not comprehensively enacted are among their remarkable features. The Middle East is used as the equivalent of the "Islamicworld". (<https://www.birikimdergisi.com/birikimyazi/6330/islam-ortadogu-anglosaksonlar#.XihDsP4zaUk>). White Turks is a term used to describe the urban elite class in Turkey. White Turks are some soldiers - civil bureaucrats and intellectuals who define themselves as progressive.

The statement “I am a "White Turk" My laws are Anglo-Saxon but my mind is Middle-Eastern” mentions an identity confusion. The singer, cognitively, does not know where he belongs. Possibly, this is the reason that he is soured from politics. The act of not voting shows that the person is concerned with personal problems, not social problems. The lyrics are self-criticizing because society is indifferent to people arrested for their thoughts. Social media creates space for alternative opinions. However, in the lyrics, it is stated that not every thought can be expressed freely. “Now I'm too scared to send a tweet” is the expression of this idea. Police is the organization responsible for providing public order, peace and security in the city. Fearing the police is the opposite of this definition, so it expresses a contradiction.

Visual Elements: Şanışer argues with himself in this section. On the one hand, he is sad and regretful, on the other hand, he blames himself for being a spectator. In other words, he is in both regret and guilt psychology. Both sides are in jail and both sides are the hope for salvation for each other. Regret and Accusation were aimed to be given in two separate parts. In Part 1, there is internal reckoning. Contrasts were also used in this section. In the story, which was founded on freedom of expression and anti-prison sentence, iron bars, handcuffs, graffiti, prisoners are signifiers. Iron bars are signifiers, captivity referred by iron bars is the signified. Here, reference is made to pressure and punishment because of thoughts. Iron bars are dark black and highlighted by being positioned in the front. Black color symbolizes power and authority. In films, black is often used to represent the rejection of social rules. It is observed that black color is mostly used in mafia and gangster movies. Black also represents violence (Kırık, 2013: 76). When examined carefully on the railings, it is seen that two gray clamps are hanging. The handcuffs also symbolize captivity and punishment, like railings. Gray reflects fear, distress, and negative emotions. In this section, colors with negative meanings are included (Figure 4: Law).

5. Section / Law:



Figure 5: Law

Film Definition (Scene Analysis): This section is voiced by Şanışer, he speaks to the person who stands in front of him (actually himself) in the jail. The wearing colour white refers to innocence and purity. (Figure 5: Law).

Sound Features: Piano, midtones, reading, back vocal, masculine.

Lyrics:

*Sorry to say, but this hopeless generation is your creation
The unhappy faction is your creation and this gunfire!
Innocent men rotting in jail without even knowing why
It's all you! This horrifying picture is your creation this tired
voice of mine
Idiot MPs, corrupt leeches, building their wealth on the back
of the poor, using their taxes
It's all you!
You've never encountered death, never once lost your breath
A coffee expert, always a cup in your hand
All you care about is your wannabe "Startup"
Now, the justice that was supposed to protect you will come
knocking,
will break down your door!
You've acquitted child-killers just because they are cops*

*You didn't say a word, which means you're guilty!
Because you mourned for two days, and moved on
You forgot the name of the judge Who released Tugce and Busra's
killers!*

If something happens to you, will you rely on the law?

If they falsely arrest you one night,

no single journalist can report it because

THEY'RE ALL LOCKED UP!

The lives taken by released killers (They won't come back!)

*Wasted years in prison on a false charge (They won't come
back!)*

*You stayed silent, You were overpowered because you were
quiet*

*They took away your rights and they won't give them back
voluntarily!*

Lyrics Discourse: Here, the fact that a part of the country is hopeless, unhappy, and confusion in the society is linked to "keeping silent". As a metaphor, in the song, miserable, scary picture, and tired voice are used. Miserable is a signifier and person convicted of guilt is the signified. Desperate and unhappy people are signifiers and the signified is scary picture. Speaking is a signifier and the tired voice is the signified. Poor is a metonymy, representing a part of the society. The property symbolizes wealth. "You've never encountered death" is a signifier, death is the signified. "A coffee expert, always a cup in your hand all you care about is your wannabe "Startup": Going to Starbucks, drinking coffee in a paper cup is a signifier, having fun and being away from social issues is the signified. As the context, the murder that took place in Balıkesir is included. The murder mentioned in lyrics "You forgot the name of the judge who released Tugce and Busra's killers!" is the murder happened in Savastepe in Balıkesir on March, 21st, 2006. In this horrible event, the dead bodies of 10-year-old primary school students Büşra Karabacak and her cousin,

Tuğçe Yıldırım, were found in a culvert after leaving home for school. Killer suspects for this murder were released and the lyrics mention it (Table 2.5. Law/Lyrics).

Visual Elements: This section covers part 2, which contains charges. Body language indicators are used here. Şanışer uses an accusatory language by extending his index finger to the person opposite of him (which is also himself). He is wearing a white t-shirt. White color represents purity. White color is also the reflection of openness, stability, continuity. People who want to create an honest and clean image prefer this color more (as cited in Kırık, 2012:77) (Figure 5: Law).

6. Section / Justice:



Figure 6:Justice

Film Definition (Scene Analysis):

Hayki voices this section. The image includes media, press, law, military terms and visuals as linguistic signs (Figure 6: Justice).

Sound Feature: piano, loudness, auto tune, tenor sound, masculen.

Lyrics:

Justice is supposedly the pillar of a country

It's turned a deaf ear, won't listen to you

Traditions, morals, customs

If the one before was bad, tell me, is the incumbent any better?

Is this civilized?

We can't even afford what your dog won't eat

Your police can't pull out his gun and shoot whoever he wants in broad daylight!

Media, press, law, military they all work for you

Young boys are out there at the crack of dawn

putting their lives on the line

Hate is your weapon!

These aren't even our sins to pay for

Your plan is all nice!

I don't know who buys this

But I do know this

Our weapon are our words!

Lyrics Discourse: Here, criticism has been brought to the governance and the judicial system. Justice is being questioned in the context of the words "Justice is the foundation of property". As a metaphor, a person who clogged his ear and did not want to listen was used. It is implied that not only the present power order but also the previous ones have the justice. In the context of the words "Eat my fur!", people close to the power are referred. Accordingly, the press devices of the state were pointed out. It is implied that when the police act as the pressure apparatus of the state, they act illegally. It was stated that media, press, law and soldiers are not independent. Two weapon metaphors are used as a comparison. Stating "Hate is your weapon!" and "Our weapon is our words!", it is implied that the words are chosen as a way to struggle sanctions.

Visual Elements: Hayki looks vaguely in the middle of the image. In the images, there are men wearing death's head masks, police violence, shooting soldiers, and television presenters. The presenters are signifiers and, media and press are the signified. Helicopter is a signifier (metonymy) and the soldier is the signified. Here, it is implied that the people who hold the ideological and oppressive devices of the country are dishonest people that actually despise the people (Figure 6:Justice).

7. Section/Law:



Figure 7:Law

Film Definition (Scene Analysis): Server Uraz voices this section. Uraz holds a flag in his hand behind a bench that resembles iron bars in the courtroom (Figure 7:Law).

Sound Feature: Piano, octave tonic note, cadence, auto tune, masculine.

Lyrics

*I'm the voice of the lost generation
I can't be censored in a flawed picture
To get my team out of this grave I always slept with one eye
open*

*Sticks, knives, they're all ineffective!
A sharp mind is my prime objective*

As patience devoured my brain the ones who rained down on me,

I set aflame!

All I did was make music!

The police took offense and took me in

I'm at another hearing while you go to your gig

Wearing the same old suit for the past ten years

The day someone tells me all is not for nothing

will be the day I'll give my heart and my soul

The judiciary comes and collects its dues

In hell I'm living, my body is burning

Lyrics Discourse: The statement “lost generation” in the lyrics is signifier, those who are unable to speak are the signified. Censorship, as the representative of the lost generation is the signifier, the concealment is the signified. The grave is the metaphor and the signifier, the disorder in the society is the signified. Here, too, ideological devices are used against pressure devices, stick, knife_reason. The protests are explained by the rain metaphor. References are made to the younger generation: “I'm at another hearing while you go to your gig”. Wearing the same suit for ten years is a sign of economic hardship. Law means hell.

Visual Elements: In this section, contrasts were also applied. The statement “Rights and freedoms are the dignity and virtue of humanity” written in capital letters on the wall of the courtroom and the lyrics are poles apart from each other. In fact, in the courtrooms in Turkey, there is the inscription “Justice is the foundation of property”. It is observed that the first sentence in the video clip is written in the same style to remind this sentence. This is a technique which is commonly used in advertising. Some institutions aim to attract attention by using the writing styles of well-known brands on their billboards. The writing styles on the walls in two scenes are the same but their meanings are different. The words “rights and freedoms” were used instead of “justice”. The word “property” brings a capitalist perspective to justice; relates justice to possession. Against this understanding, Uraz prefers to talk about “honor and virtue of humanity” instead of possessions. In this scene, Uraz, unlike the Şanışer, is dressed in all

black. Black symbolizes the arrival of evil, fears, stressful moments and turmoils (Kırık, 2013:77). (Figure 7:Law).

8. Section / Turkey:



Figure 8:Turkey

Film Definition (Scene Analysis):

This section is voiced by Beta. A man put a woman's sock on his face like a thief. She is dressed in black as Uraz. It carries the black stand with an old black dial phone. The background is completely black. In this scene "saturation" has been applied. "This is the scale from the most intensely saturated or 'pure' manifestations of a colour to its softest, most 'pale' or 'pastel', or dull and dark manifestations, and, ultimately, to complete desaturation, to black and white. Its key affordance lies in its ability to express emotive 'temperatures', kinds of affect. It is the scale that runs from maximum intensity of feeling to maximally subdued, maximally toned down, indeed neutralized feeling. In context this allows many different, more precise and strongly value-laden meanings." (Kress and Leeuwen, 2002). (Figure 8:Turkey).

Sound Features: Piano, auto tune, tonel, treble, octave tonic note, masculine.

Lyrics:

Hello Turkey

I have an ID

We're trying to get by without getting in harm's way

The charlatan on TV, always a fanatic devotee!

Maliciousness is an epidemic,

continues to manipulate!

This is all a charade!

We're flying into turbulence!

Syria was our neighbor,

now are they our citizens? (fellow countrymen?)

Even the dead aren't at peace, we're cursed by them

"Hurriyet" was just a newspaper

You go be as free as you can be!

Lyrics Discourse: The lyrics state that there is no trust and justice in the country. “The charlatan on TV” is the signifier, and “the advocate journalist” is the signified. Journalists are defined by the words fanatical, ornamental and charlatan. In addition, mischief and malevolence have been also implied. Representation, plays, aircraft and turbulence are used as metaphors. The sentence “Syria was our neighbor, now are they our citizens? (Fellow countrymen?)” criticizes the naturalization of Syrian refugees. The ship metaphor was used to represent the country. In the sentence “Even the dead aren't at peace, we're cursed by them”, those who unfairly lost their lives are implied.

Visual Elements: Black color is preferred here. The black color symbolizes power and authority as mentioned above. (Figure 8:Turkey)

9. Section/ İstanbul:



Figure 9: İstanbul

Film Definition (Scene Analysis): This section is voiced by Asil Slang & Zen-G. Two of them stand on an old ruined stone house. İstanbul view can be seen in the back. The sky is clear and cloudy. Blue is rated as the best color for promoting calm (Kress and Leeuwen, 2002). The selections from within the yellow–green–blue colour range support the mood of calm balance (Riley, 2004). (Figure 9: İstanbul).

Sound Features: Violin, piano, tonic note, octave, dynamic, feminine.

Lyrics:

*Swallows us whole in a single bite
All-devouring İstanbul!
Chipping away at the best of times
It's an elusive mystery!
Its streets are paved with gold
You gave your hand, it grabbed your arm (get 'em!)
Transport, education, judiciary (help!)
The devil's spread his poison!
Money is a must or having contacts is a must
The big guys having your number is a must
Having an insider in Aksaray is a must*

*We never owned a yacht, a flat or a mansion
Our piggy banks were never full
I wasn't born rich
You must have a purpose in the big city
You didn't produce anything, yet you burned down forests!
You've become an animal in the concrete jungle
You've got dark circles under your eyes again
Dinosaurs are in power
There's a role for everyone in this jungle
"Stay silent and you will be next"
"Bright minds are facing a dark future next!"*

Lyrics Discourse: Here, Istanbul is depicted with the “monster” metaphor. People are bites, whereas Istanbul is a monster. “Chipping away at the best of times” implies that the best youth times are wasted. It is seen as an unresolved mystery that Istanbul still attracts many people. Contrasts are used: “You gave your hand, it grabbed your arm! (get'em!)” The problems of Istanbul are mentioned: transportation, education, and judiciary. It is mentioned that you must have money or have prestigious friends to live in Istanbul. “Big guys” (in Turkish, kodaman) is a sarcastic term used to define the leading rich people. Contradictions are established between the wealthy people of Istanbul and the lower strata. “You've become an animal in the concrete jungle” implies that Istanbul's forests are destroyed and has turned into a concrete at all. “You've got dark circles under your eyes again”: The bruise of the eyes is a sign of fatigue and disease. The rulers are depicted with an out-of-date dinosaur metaphor. The slogan “Stay silent and you will be next” was included here as intertextuality. Apprehensive words about the future of educated groups were preferred.

Visual Elements: The ruined stone house is the signifier, and the construction in Istanbul is the signified. The clear and cloudy sky represents hope. (Figure 9: Istanbul).

10. Section / Education:



Figure 10: Education

Film Definition (Scene Analysis): Sokrat voices this section. He puts the books scattered around in an empty land into a white box. The air is light gray and cloudy.(Figure 10: Education).

Sound Features: Tonic note, octave, baritone (generally in the entire clip), masculine.

Lyrics:

*I will graduate!
I'll give you cash, you give me a diploma
No money, I must work up a sweat
Equal opportunity in education is what I exploit as a college student
I graduated
I'm a drifter because of the system you created
I graduated
I'll be a cashier or I'll be your usher at the movies!
Universities everywhere but village schools are in dire need
Whatever ideology the higher-ups have is what is taught in class
Rich, poor separated favored according to their money or backing
Education is an industry the same as making illegal profit*

from construction!
One doesn't have money for books
A budding teacher who doesn't know "the right people"
You know an MP? Wow!
You'll never get me if that's how you roll!
At least help out a village school
Chaos everywhere
You should fight too!
The kid barely slept tonight
He will go to school build him a road!

Lyrics Discourse: In this section, the unemployment problem of university graduates in the country is addressed. After graduation, it requires great effort to find a job. Equal opportunity in education is turned into another opportunity in the opposite sense. While saying the "system you created", the power of the country is addressed. Criticisms are brought to the educational system. Cashiering and showing the seats in cinema symbolize jobs that do not require a diploma after graduation. As a conflict, the number of universities and the distance of village schools are shown. The effects of power are also emphasized in the course contents. In education, as in other subjects, contrasts come to the fore; like rich and poor. Education is compared to the construction industry, and it is thought that education is used for profit of some people. The problem of nepotism is mentioned. By saying "Build a road!", they pointed out the damaged village roads and asked for the reparation of these roads.

Visual Elements: Vacant land symbolizes the wasted efforts. Unproductive lands evoke the unrequited labor. While the books are materials that should normally be placed in order on the shelves, the fact that they are scattered across the field makes the books dysfunctional. There are no people in the land, so the books are not where they belong to. Sokrat's attempt to collect these books shows that he is trying to correct this situation and that he is looking for hope. The color of the box is white. White is a reassuring and ethereally color. It is the reflection of openness, stability, continuity. People who want to create an honest and clean image prefer this color more (Çağan, 1997: 59 as cited in Kırık).

Concepts that are intact, valuable and sacred are mostly represented in white. (Figure 10: Education).

11. Section / Curiosity:



Figure 11:Curiosity

Film Definition (Scene Analysis): Ozbi voices this section. He sleeps on the ground in a place like subway station. He is wearing socks on one foot, not on another. He holds his jacket with one hand (Figure 11:Curiosity).

Sound Features: Piano, octave, fives, dynamism, masculine.

Lyrics:

*Why this sky?
These stars, these galaxies, the planets...
Why?
What makes this universe?
What makes the Earth?
Why me? Why you? Why us? Ask!
First of all, ask "Why do I exist?
"Where did I come from and why am I human?
How did I? How did we? How does everything?
How did we add meaning? How do we learn?
What does life favor? Who gets the grace?*

*"Who gets to eat?"
To understand, to explain and comprehend?
Is it forbidden to understand?
Could be, but there isn't one answer!
There are many, go seek them out!
Chase it, make sure to look for proof!
Feed your soul, keep looking for fuel!
Protect your heart and find a witness
Take a breath and pursue art!
Ask, ask about the atoms
Think of the speed of light and go get yourself wings
And then... Fly!
Fly as high as you can!
Fly as high as you can fly!
Let yourself go*

Lyrics Discourse: Philosophical inquiries are included here. The universe, the world and humanity are questioned. There is reference to religious elements. Questioning including the questions why do I exist? How did I? How did we?, etc. mentions the contrasts. It is implied that some people are strong and some are weak. "Fly as high as you can fly!" mentions freedom. They ask people to free themselves. They state that the questions never end, therefore, people should let things go.

Visual Elements: Ozbi sang his part including curiosity, questioning, not being satisfied with the answer through the mouth of a drunk or a madman. He is sleeping on the ground in a place like a subway station. He is wearing socks on one foot, not on another. He is holding his jacket with one hand. The images symbolize misery and poverty. The one-sock metonymy is the symbol of poverty. Subway, under-bridges and nooks are the places of the people who live on the streets. Therefore, in this section, the subway was chosen as the venue. White and shiny tiles symbolize coldness, pessimism and hopelessness. The contribution of lightening to the dramatic and psychological creation has continued from the beginning of history until today (Sözen, 2013: p.153). The lightening here combined with the white tiles has a dramatic effect. The same dramatic lightening can also be observed in hospitals. (Figure 11:Curiosity).

12. Section / Women's Rights



Figure 2: Women's Rights

Film Definition (Scene Analysis): This section is voiced by Deniz Tekin. In the section, there are slang and violent messages of murderers on a white board on the back. Şanışer stands on the right side of the board and Deniz Tekin is on the right side of it. In the middle, the names of the women who were killed are listed as hashtags. (Figure 2: Women's Rights).

Sound Features: Acoustic guitar, chimes, triple, feminine, Emine Bulut's voice... In this section, since women's rights are emphasized, feminine voice features were preferred. Deniz Tekin sings her song in a low and soft tone. There is slow and low music compared to other sections in the work. The scene starts with a folk song with a low voice. Low voice depicts a woman with low voice. Deniz Tekin, who sings without an audience on the stage, shows the woman who cannot make her voice heard in the society. At the end of the section, the melody goes completely silent. While the names of many women who were killed in the past years are seen on the screen, their shouts are heard in the background.

Lyrics:

*I wouldn't know
I've never had to defend myself
I wouldn't know, I've never had to worry about a child
I've never been forced to marry*

*There was no abuse in my home
In my own home I've never been imprisoned in my room
I've never been indoctrinated
I've never been displaced
I've never been burned with hatred
I was never burned to death
I never had siblings
I've never been afraid of my older brother
I've never been pulled out of school
I've never been murdered!*

Lyrics Discourse: The lyrics draw attention to the violence against women in Turkey which continues for decades. Contradictions are also used for this: being safe-being unprotected, having children-not having children, getting married-not getting married, being beaten-not to be beaten, being free- being confined, facing verbal violence- throwing up words, living peacefully-being expelled from home, being hated-not to be hated, living- burning to life, not having siblings-fear of brothers, attending school- being prevented from going to school, not to be murdered- being murdered. Socio-cognitively, reference is made to honor killings and violence caused by the feudal patriarchal structure in our country. The psychological dimensions of this violence are also included. A contradiction that makes this section honest is the way that Deniz Tekin handled the subject. She describes the problems of women that are not understood by the society from her own "inability to understand". Deniz Tekin puts herself in a relatively small group of lucky women and says "We cannot understand what this pain means, but we are still with you" for the name of herself and those who have not experienced such unjust suffering. It is explained that in order to hear someone's voice, it is not necessary to experience what s/he has experienced or even to know him/her individually. It is mentioned in this part that, by accepting that we do not know, we can still help some people to be heard.

Visual Elements: In this section, the names of women who have fallen victim to murder appear on the screen as a hashtag: #eminebulut, #şuleçet, #münevverkarabulut, #habibekaradavut, #sedakuzucu, #nurhayatbeytekin and many more... As a visual, only the image of Deniz Tekin with solo guitar is included. On the

top of a wall are the words that the murderers said about the women they killed and the threats they made: “Tell her I’ll finish her life.”, “You will not get money from me, and will you be a bitch?” The common point in these murders is that these women are killed by their husbands or boyfriends. This section is designed to draw attention to the murders of women in Turkey. (Figure 2: Women’s Rights).

13. Section / Violence Against Women:



Figure 13: Violence Against Women

Film Definition (Scene Analysis): This section is voiced by Yeis Sensura & Sehabe. There is a Traffic “STOP” sign in the image. STOP means to stop violence against women. The background is a clear blue sky. (Figure 13: Violence Against Women).

Sound Features: Piano, octave feminine, percussion instruments, masculine.

Lyrics:

*You never lay your hands on a woman, you idiot!
You're a sorry excuse for a human being!
She deserves the best
Say "No to violence against women!"
Why are the males at the top of the pyramid?
In traffic, at home or in public transportation?*

*The harassments never end
A slap on the wrist doesn't cut it
Uh, ah, are these moneybags your idea of a "Man"?
Slapped her five times in Besiktas, nasty
Pockets full of money, heart worthless
Where's your head at? Are you even human?
Secondhand embarrassment! Are you even human?
Are you even human?
How do you even get to this point? How?*

Lyrics Discourse: It includes the criticisms that people who commit violence are unscrupulous.

Visual Elements: The “Stop” sign, which literally means “Stop” in traffic, is used here as a connotation to mean “Stop violence against women”. Throughout the section, there are three images of violence news. It shows and symbolizes violence against women which happened in the middle of the street, in the apartment and on the bus. As an example event, the event that took place in Beşiktaş, Istanbul is included. In 2019, two women named Gaye Akıl and Enver at the ticket sales desk at the entertainment venue in Beşiktaş, Istanbul, were beaten by Şahin Ş., owner of the venue, for not standing up when he comes in. (Figure 13: Violence Against Women).

14. Section / World:



Figure 14: World

Film Definition (Scene Analysis): This section is voiced by Aspova. In this section, the images of pressurized water squeezed from the ship are given. Soldiers stand in a boat and water is sprayed on them. (Figure 14:World).

Sound Features: Piano, octave finishing, masculine.

Lyrics:

*Let this world spin like my head is spinning
As I lose my mind
A dream
My breath, my inner voice
I fall into the deep*

Lyrics Discourse: The concept of depth in the words refers to the complexity of the situation. Negative events such as the war in the world cause depression in the inner world of the person, so it metaphorically correlates with the spinning of the world and the dizziness of his head.

Visual Elements: The warship is a sign of war. The warship is the signifier and war is the signified. The light is low and dark. Pale colors indicate pessimism and hopelessness (Figure 14:World).

15. Section / Foreign Lands:



Figure 5:Foreign Lands

Film Definition (Scene Analysis): This section is voiced by Defkhan. Racist demonstrators in Germany are given place. Racists are chanting slogans. (Figure 5:Foreign Lands)

Sound Features: Low voice, initial tonic note, masculine.

Lyrics:

*They banged my head against a wall
They put out cigarettes on my skin instead of protecting me
They made me get up
The smell of burnt skin and smoke
Bastinado, "motherfucker"
Is that the due process here?
According to which rule?
I'm ready for battle, there will be chaos
This is what is taught, loving violence and fanning the flames
Germany is as cold as ice, let me tell you
Most of the youth are on Amphetamines Tilidine" or "Weed",
"Cocaine" or "Speed", "Crack"
You might like it but it's not my cup of tea
Not my cup of tea!
Walk as you please! Step on a mine and die
And for what cost?
How much is it?
Stop rolling around like a wheel
Just be my friend
If you're talking, be honest!*

Lyrics Discourse: In the words, the violence of far-right parties and racists rising in Europe against Muslim immigrants is criticized. In the scene, expatriates, who are victims of racists' violence, are given as they use harmful drugs and this shows that they try to suppress violence violently.

Visual Elements: Racist demonstrations in Germany are the symbol of racism. (Figure 5:Foreign Lands)

16. Section / Animal Rights:



Figure 16: Animal Rights

Film Definition (Scene Analysis): This section is voiced by Şanışer. Images of the dogs in the shelter are included. Blind, lame and sick dogs are symbols of all defenseless animals. The dog in the image is probably an old and tired dog. (Figure 16: Animal Rights).

Sound Features: Computer, violin, piano, feminine, atonal reading, and then finishing with octave. Since this issue is an emotional and conscientious issue, feminine instruments are included here.

Lyrics:

*A bowl of water, is that too much to ask?
Have a conscience, damn it!
You don't want to understand but their lives are entrusted to
you and me
Think for once!
"You're living alone, outside, in the cold, in winter
Nobody speaks your language
Danger everywhere
Always disaster, always calamity!"
They can't win, they are the wounded
Whatever they do, it's never enough for you
It's about compassion, not money!*

*Abandoning them in the woods is not the answer!
They're not wolves, they can't survive on their own there
Protect them
They can't fight for their own rights
The shelters are full
The territory is harsh
Its sky is dark
The punishment is money for raping and torturing stray
animals
"Major immorality requires major imbeciles"
Not all humans are guilty but all animals are innocent!
[CHORUS]*

Lyrics Discourse: The lyrics criticize the negative perceptions and insensitivity of people toward animals. The most important needs of animals such as eating, drinking and sheltering are mentioned here. The lyrics “their lives are entrusted to you and me, Think for once! You're living alone, outside, in the cold, in winter. Nobody speaks your language, Danger everywhere, Always disaster, always calamity!” evokes the verse of the Qur’an “Animals are the silent servants of Allah, they are silent now, but they will speak on the doomsday”. People are asked to empathize. It has also been criticized that municipalities collect the animals and leave them in uninhabited areas where they can find no food and sheltering. In addition, one can argue that the penalty of rape and torture towards animals should not be money, and more severe punishments such as imprisonment should be given. The lyrics “Major immorality requires major imbeciles, not all humans are guilty but all animals are innocent!” mention that there is no justification for violence against animals because they are all innocent and good in nature, however there are good and bad people, so this issue should not even be questioned.

Visual Elements: Blind, lame and sick dogs in the section are the symbol of all vulnerable animals. The dog in the image is probably an old and tired dog. (Figure 16: Animal Rights)

17. .Section / Suicide:



Figure 17:Suicide

Film Definition (Scene Analysis): This section is voiced by Sokrat. Pills are shown as a suicide tool. (Figure 17:Suicide).

Sound Features: Octave. In this style, music and lyrics bring

Lyrics:

*Mevlana's poem "Don't Do!" to mind. Don't go! (Don't go)
There's still a lot we can change in this life
Don't be stubborn!
We all gave up at some point in time
Now clench your fist
Put an end to your silence
Remember how strong you stood when you blew a fuse!
Hate inside, hate outside
Come!
Love life the most
I can't create a world for you but I will definitely hold your
hand
Don't leave the world even if everyone leaves you
I'm not judging you
I will never fully understand your pain
I know
If it's too heavy, I leave it behind I walk down my own path
Please look at the mirror say "I love you"*

Lyrics Discourse: The lyrics reflect darker emotions and giving messages hopeful. The words provide social unison. Positively, this can create or represent solidarity, a positive sense of belonging to a group.

Visual Elements: Pills are shown as a suicide tool. Pills are a sign of suicide. Lyrics describe the efforts of the individual in despair to hold on to hope. (Figure 17:Suicide).

18.Section / Fascism:



Figure 18:Fascism

Film Definition (Scene Analysis): This section is voiced by Aga B. Night view of a high skyscraper is included. (Figure 18:Fascism).

Sound Features: Piano, atonal, pes, masculine

Lyrics:

*Ey! What is fascism?
To put it roughly, we will be deceived
All of us, together
All you know is "you"
Many accidents caused by overambition
This ambition is an everlasting emotion
Snap at your wife at home
Crisis on the street*

Shh!

Kick a dog, not the purebred, but the mutt, brainless!

Ey! A thief who steals from himself

Fear the police, ey!

*The "System" wants you to be a nobody, a raw, and shallow,
individual*

Know what is what and know us

We're the generation that looks dirty but has clean hands

*You are the seat of the bike while we are the wheels and the
handlebars*

Ey! Naturally, we want a generation like ours

Ey! This is our main goal, respect is all

Grandchild, be a mirror!

Anxiety galore but this is our road

Drown or be born

So many wrongs, as many rights

So be it, grandchild

Respect is all!

Lyrics Discourse: The lyrics “Ey! What is fascism? To put it roughly, we will be deceived” are a discourse that criticizes fascist ideology and shows how fascism crushes the people (will be deceived). Besides the sentence “You are the seat of the bike while we are the wheels and the handlebars” in the lyrics include some connotations. In the sentence, the word “seat” represents the supporters of fascism, and the words “we are the wheels and the handlebars” mentions the people crushed by dominant fascist ideology.

Visual Elements: The skyscraper used in the video clip is signifier, the signified is fascism correlated with the skyscraper. In the image in Table 5.18, it is seen that the skyscraper is shot at the low angle. When it is associated with the fact that the bottom angle shot is a shot that glorifies the objects or people, the shooting of the skyscraper at the lower angle means that the fascism associated with the skyscraper in the image is glorified. Also, the display of the skyscraper with a low angle shot represents the discrimination created by fascism. In this image, the feeling that someone below is looking up towards the skyscraper is awakened. The person who raises his head (criticizing fascism) can be thought of as an

individual under the pressure of fascist ideology. In this scene, there is a physical tendency upwards. This tendency can be regarded as a critique of the overwhelming power of fascist ideology. (Figure 18:Fascism)

19. Section / Street:



Figure 19:Street

Film Definition (Scene Analysis): This section is voiced by Mirac. The bare feet of street children are shown. (Figure 19:Street).

Sound Features: Piano, octave, treble, masculine.

Lyrics:

*I can't look you in the eyes, my face falls
Barefoot but dreams in their eyes
Timid but he still puts in the work
He's spent
Look! Every day is an exile!
He can't escape, bullies chase him
They look for a helping hand
Burn the big shot's money and go knock that fuckin' ego out
Don't name streets after ministers, but after the poor and the
orphans
Don't interfere with the street vendors, send the officers to the
skyscrapers*

Lyrics Discourse: In this part of the song, the troubles of the people living on the streets and the poor are mentioned. Those who live on the streets are seen as people with potential crime incompatible with society. The lyrics mean that the people who are rich are not controlled, their economic corruption is not pursued and therefore the management is double standard.

Visual Elements: The sock-free feet of street children are shown as the symbol of poverty, like in Victor Hugo's novel "Les Miserables". Here, poverty is emphasized as in #curiosity section. (Figure 19:Street).

20. Section / Traffic:



Figure 20:Traffic

Film Definition (Scene Analysis): This section is voiced by Kamufle. Traffic accident image is included. A car rolled over and turned upside down, there seems a traffic police. (Figure 20:Traffic)

Sound Features: Piano, octave, masculine

Lyrics:

A death trap

Highways are death traps

365 days at risk

Countless ruffians with no conscience

Pay hush money

*A car accident overshadow the holidays
Broken hearts, so much pain
A requiem rings in their ears, the wound never heals
Alcohol, violence, and speed cause terror
Kids driving expensive sports cars have no fear
Safety first, leniency next
Patience, peace, man needs these
The smallest of mistakes can ruin everything
Believe me, there's no return!*

Lyrics Discourse: At the end of the song, Kamufle talks about traffic monsters. A frequent metaphor for traffic accidents is also used here: “Death Trap”. When saying 365 days of risk, it is emphasized that every day is insecure. It is also mentioned that some of the well-off people cover up their mistakes in combine form and content and provide a striking end.

Visual Elements: An accident image chosen traffic with money. The causes of traffic accidents are listed: alcohol, violence, passion for speed. The car that “hits” the camera after the statement “The smallest of mistakes can ruin everything believe me, there's no return!” is the superimposition of form and content. The car crashes, and the words and the melody suddenly end before a solution is reached. The artists, who evaluate the form in many ways throughout the work, to represent the hundreds of traffic accidents in Turkey is used. The visual is the symbol of accidents in our country. (Figure 20:Traffic).

Chapter 4

EVALUATION AND CONCLUSION

Van Leeuwen (1996) provides an inventory of the way participants are represented linguistically. We can highlight these to think more precisely about the meaning of lyrics. (Machin, 2010: 88 from Leeuwen). When we examine the video clip according to the analysis model of van Leeuwen, according to the intimate/personality dimension, the song “I Can’t Stay Quiet” is not personal, it appeals to the general. It is mostly intended for the system and power. According to individuality and collectivity, the words were written for the society. Therefore, it creates intimacy and is individualized. The song “I Can’t Stay Quiet” is not formal when analyzed in terms of social distance. A close-up and comfortable, casual sound is used. The word "You" (as singular) generally refers to "listeners", that is "people", "We" refers to singers, "You" (as plural) refers to politicians and sometimes "People". According to the nomenclature, the names of women who were killed in the theme of “women's rights” were included one-by-one in the song “I Can’t Stay Quiet”: “Eminebulut #şuleçet #münevverkarabulut #habibekaradavut #sedakuzucu #nurhayatbeytekin. When analyzed in terms of functionalism, each rap singer constitutes different representations on issues such as nature, environment, law, violence etc. For example, in the theme of #curiosity, a 'drunk' person is included. There is a 'criminal' role in the theme of law. Other roles include "journalist", "police", "deputy", "soldier", "presenter", "governors", "university student" and "teacher".

Following Wright (1975), the functions that Propp (1968) determined for fairy tale analysis can be used to describe the underlying discourse scheme of lyrics. This allows us to think about what is going on in the worlds created by words, even if it seems that a true story has not been told (Machin, 2010: 81). When the song “I Can’t Stay Quiet” is examined in terms of the characters and functions determined by Propp, we can say that the Rappers are the “senders” because of their role in calling the public to act against order and government. The song briefly describes the situation analysis and the reaction and non-reaction of people in

this situation. "Power", "ideological and oppressive devices of the state" are included in the role of the villain. Rappers are trying to instill the "power", that is, "hope" that the "hero" needs. Indeed, the words at the beginning of the song are a call to explain a journey and why it is necessary to take it. The phrases "Hate is your weapon!" and "Our weapon are our words" in the song describe the way to combat discourses against violence and oppression.

The song started in a high tone with a masculine theme, and the tone drops when it comes to feminine themes. Since the voices of men are averagely lower than that of women and children, the meanings of the pitch are related to gender and age in complex ways. According to Leeuwen's model of musical discourse analysis, Deniz Tekin sings in a soft tone in the theme #women's rights. In addition, Van Leeuwen's concepts of perspective (letters in the foreground, music in the background), social distance (close, distant shooting, whispering, loud voice) build a relationship between the agent and the recipient (van Leeuwen, 1999: 14). In this respect, Deniz Tekin gives a sincere message using a close single shot and soft voice. When the song was examined according to the instrument selections and voiceover styles, it was seen that the lyrics on Istanbul, Women's rights and Animal rights were voiced with feminine voices and instruments.

It is observed that, in the song, more feminine instruments are used in emotional subjects and more masculine instruments are preferred in political subjects. In fact, while talking about women's rights, the verbal text may give the message "not sexist", but sounds and instruments may have encoded sexist stereotypes. Given that societies are not homogeneous but are composed of groups with different and often opposing interests, messages produced by individuals will reflect the differences, incompatibilities and conflicts that characterize social life. The different modes in which the texts are built show these social differences, so that in a multimodal (multiple) text, images and text are used to transfer a set of meanings and a set of images to each other. The authors, with their examples from different fields and different historical periods, have revealed that a communicator can see not only the aesthetic and impressive aspects of the visuals, but also the the structured social, political and communicative dimensions (Kress and Leeuwen, 2006: 20). As a result of the

analysis, It was observed that the song of “I Can’t Stay Quiet” has chosen a discourse against the dominant ideology in terms of both the image and the word preferences, and it is able to remove the masses from the guidance of the dominant ideology by receiving the support of the social media, which has grown stronger parallel to the developments in the communication technologies. When we evaluate it in the context of subculture, the fact that rap music constitutes a discourse against the dominant culture from past to present and that this discourse is accepted by large masses through the media can be considered as the basic indicators that rap music is a subculture.

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Report 1



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Dear Publisher,

The book titled "*Protest Music in Youth Culture: Multi Model Analysis of Music*" written by **Dr. Canay Umunç** and **Dr. Dilek Ulusal** bases to the the development of protest music from past to present as an extension of the youth subculture and describes the Turkish rap music. In this book, writers giving a good background of protest music in western countries and Turkey. They have taken the Turkish rap video clip "I Can't Stay Quiet" as a sample of protest music. They used multi-modal analyses as the method and they present figures and lyrics in appropriate format. I find the book is very well organized and usefull for communication and sociology scholars and students especially interested in discourse studies, semiotics and multi model analyses. Therefore, I highly recommended to publish this well-prepared book..

Prof. Dr. Çetin Murat Hazar
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Reprt 2



T.C.
MARMARA UNIVERSITY
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22.09.2020

To whom it may concern,

I am writing to you to recommend the book titled *Protest Music in Youth Culture: Multi Model Analysis of Music* written by Dr. Canay Umunç and Dr. Dilek Ulusal for publication.

This book provides an in-depth analysis of the protest music in youth subculture based on a case study of a recently popular rap music video in Turkish called *Susamam* (I Can't Stay Quiet).

The authors define music as an important tool in communication and culture transfer between youngsters. They particularly focus on rap music which emerged in the US in the 1970s as a subcultural form of mainly African Americans that has currently reached diverse audiences around the world.

The book is divided into two main chapters. The first chapter locates music within wider framework of culture, youth subculture and protest culture. The second provides a multimodal analysis of the Turkish rap music video from the point of view of visual semiotics and musical discourse analysis.

I find the book very interesting and well organized. I believe it will be of interest particularly to those academics and students who study media and communications, cultural studies, sociology of music and related fields. Therefore, I highly recommend it to those interested in youth subcultures and rap music particularly in non-Western contexts such as that of Turkey.

Prof. Dr. Osman Ürper
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