

# **The Discourse of Today's Turkish Pop Songs within the Transformation of Daily Life**

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## **Abstract**

Today, the transformation of daily life has been speedily continuing. In this flow, natural human practice evolves and transforms into pragmatic lives. This transformation realized via the basis of consumption culture, a hedonistic approach aimed is dominant. In this article, the discourse of Turkish pop songs within the transformation period of casual life is discussed. Based on political economy approach, this study used cultural analysis to clarify the examples. Thus, the consumed, repeating, fast-changing, and recyclable form of casual life in the neo-liberal period is thought to become palpable with the sound and lyrics of Turkish pop songs (language). In the lyrics of these songs, feelings and thoughts are instantly consumed by being transformed to entertainment. The feelings and thoughts of people in casual life are recalled, but relieved by means of consumption.

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## **Introduction**

The transformation of daily life goes on fast by giving an impression of natural flow. For instance, in the period that started in 1980's and reached to our day, in Turkey, the society has turned its face to the presentation of products, culture, and entertainment sector which call to pleasure and which represent commodity-based life. In other words, the society started to learn how to earn and spend money and to live hedonistically<sup>1</sup>. In Turkey, in the period of the new Western-style liberal insight to show its impact on social life, everything including products of culture and entertainment started to form money-mindedly. The new individual focuses on entertainment and consumption with the thought of "Consumption is everything"

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and is transformed into a person who executes this unconsciously. Therefore, the humanistic state has surrendered to the priorities of commodity<sup>2</sup>. People meet abundance of commodity blended with suggestions of life style both indoors and outdoors, being forced to consume them. These types of enforced culture are usually beneficial to the market and qualified enough to meet market demands. For this reason the examination of daily life demonstrates the existence of conflicts between rationalist and irrationalist mechanisms in this century<sup>3</sup>. How do individuals realize their existence within the period of and as a result of these conflicts? In order to answer this question, it is necessary to analyze the hints of daily life and therefore understand the style of time and space of today's capitalism<sup>4</sup>. The organized daily life practices that seem like a circle that quietly keeps flowing over us form both private life and public life. Everywhere, explicit and implicit signs dictate the consuming individual ways as to how to access and adapt to this life as a center of inevitable demand. In the streets and avenues, items on the shop window call to desires that cannot be satisfied<sup>5</sup>. Emotions are constantly tickled. For example, entering a store, hairdresser, café, or dentist, products or service is not only bought; purchase should be executed by listening to/consuming the latest video-clips of the popular music industry filling the ears. Native pop songs, the cuddling products of popular music that are played and listened to almost everywhere are as if trying to dispense the alienating effect of daily life; singing a sorrowful, energetic, sarcastic, amusing lament to all emotions and language of contact falling victim to all this. On the other hand, they are intensively consumed as products that reflect the complex, intense, desire-centered progress of daily life; reproduce explicitly; aestheticize while speedily evading the state of not-living. As in the television series, identified lives, love, separation, forgetting, innovation, death, reunion are all produced and presented. The possibility of adaptation to real life is always a common denominator. Therefore, in accordance with a flow where the increasing distance in relationships cannot be dared, the questions which songs to be listened to, which lyrics and emotions will be dealt with, what to consume tend to belong to a field of expression beyond the marketing attempts of liberal entertainment and emotion industries.

In this study, while it is asserted that the attempts of daily life to develop and establish a market society and market economy produced with a neo-liberal concern in Turkey, the sounds and lyrics of Turkish pop songs that reflect the course of daily life are analyzed in this respect. Based on a political economy approach, cultural analysis is used to explain the examples in this study. Consequently, it is considered that the fast-changing, consumed,

repeating and reproducible state of daily life in the neo-liberal period will become tangible with the sound and lyrics of Turkish pop songs.

### **Daily Life and Turkish Pop Songs in the Course of New Market Society**

Especially in urban life, individuals in the state of the consumer who meets daily life practices without any difference of time and space are considered to be the life-blood and carrier of the market society. An infinite number of marketing strategies that are imposed by the society as loaning by credit, and the shopping space that enables limitless opportunities have created a type of individual who desires to purchase everything. The development of technology has facilitated the reaching of new items, new tastes, new sounds, and new people. People have started to realize their deprivation and began shopping with the panic attack<sup>6</sup> caused by this feeling. Thus, their desire to purchase commodity started to take shape and became ready to be fed any time. The intention to become market society is an arena consisting of ambitious and fast individuals who transform consumption to a means of communication.

The variety in consumer goods has embraced all social layers by being the new targets, new conditions of life and a totally different freedom and relief. Besides, it formed the individual in an exciting, passionate, curious, anxious, and traumatic manner<sup>7</sup>. Especially, as a result of items of passion transformed into commodity, i.e. something purchasable, cultural products have also been constructed profitably. For instance, pop music songs constitute an appropriate example to this situation.

Pop music consists of songs that can be listened to, appreciated, and quickly consumed by many people. For a piece of music to be popular, it should primarily be profitable in the market and marketed by mass communication devices besides being reproducible. Contact between popular music and people should be realized by means of industry, market, and the media. The reason for this huge development of popular music lies in the development of music industry. Popular music is listened to by large masses of people since it provides fake and cheap entertainment. Products of popular culture and mass culture are targeted at alienated individuals of the society in order to enable their adaptation to the system<sup>8</sup>.

Among the first researches on popular music, Theodor Adorno's researches are especially significant. Being a member of Frankfurt School, Adorno is among those who have

a negative perspective of popular music. For him, popular music is characterized differently from serious music. Popular music is a market-targeted music genre. Adorno focused his criticisms on popular music and accentuated the social status and ideological functions of this genre.

According to Adorno, the main reason of the difference of popular music from “serious music” is standardization. Standardization is related with both technical background and the structure of music with its lyrics.<sup>9</sup> In popular music, both the whole and the parts are standardized. Even if the parts are torn, this standard structure is not destroyed<sup>10</sup>. Parts can exchange places. In other words, the form of the whole is not connected to its parts. The whole does not change according to individual details. The melodic structure is highly solid and frequently repeats itself<sup>11</sup>. In this form, popular music is produced, promoted, and sold like a non-cultural item in the market. When a song of popular music is in demand, its standards are popularized and used by other songs, and the song is mass-produced. Thus, several songs similar to one another are continuously produced both at the same time and in another time span.

Adorno was interested not only in standardization but also in fake individualism that emerged together with this. He claimed that songwriters search for the “Hook”, which is a fake individualizer that organically unifies the song; that the flippers of the 1956 model "Cadillac Eldorado" were the most significant reason for the consumers to prefer this model; and that the hooks had the same function in a song. According to Adorno, in serious music, detail quintessentially holds within itself the whole. We can see one side of the whole in every detail. In popular music, however, detail has no relation to the whole, which makes it seem like a foreign environment.<sup>12</sup>

Adorno believes that music lost its direct use opportunity after the 18<sup>th</sup> century. It has been transformed into indirect practice and utilization after industrialism. Mediated utilization style is to put music into use directly and lively. Concerts and musical performances are examples to mediated utilization. Indirect use, on the other hand, is to use music with tools of reproduction. All kinds of recordings, cassette, CD, and numeric formats in the electronic environment are examples of this type of practice. At the same time, practice and utilization determine the relation between practitioner and user who are the two subjects of music activity. This relation between two subjects depends on the interaction in mediated practice

and use. In indirect practice and utilization, there is an alienating relationship between two subjects. Utilization is generally realized on an individual and passive level<sup>13</sup>. As a result of free competition, traditions of music instructors and performers have disappeared. Several conservatories were opened in their place, where the musician had to reveal his/her code and produce according to social demand.

Listeners react to parts instead of the whole. Music is standardized in types that can be easily known and defined. Therefore, the practice of listening to music needs little effort because listeners are previously familiar with models of the music. The meaning of music is acquired by familiarity which leads to acceptance. The joy (fun/pleasure/happiness) resulting from listening is filled with qualities derived from an identification mechanism.

The most successful and best music is considered equal to the continuously repeating one. Music empowers the meaning of continuity in daily life. Its objectified form leads people to obliviousness. It causes thinking to be unnecessary<sup>14</sup>.

Adorno asserts that functions of music have changed in this century and fetishization has become prominent<sup>15</sup>. This character of music causes a regressive listening. People are sheltered under the mercy of manufacture by means of advertisement and delivery devices and have to listen to the music imposed on them. In the Adornist context, musical composition under the dominance of culture industry has become a psychological stimulus and conditioning which aurally relieves the consumer<sup>16</sup>. Therefore, the consumer obtains spiritual pleasure.

Adorno's views on pop music have been criticized in a number of ways. Industrial products are involved in textual productions of music despite being functional. Due to this reason, standardization is not the same in both products. "Part Interchangeability" is a functional phenomenon which can only be realized in industry. Nevertheless, in music production, borders are vanished and thus a more flexible production takes place<sup>17</sup>. Adorno's claims ignore the differences between text and functional product. Either written or oral, text is universal; however, functional product is particular. Furthermore, every universal text has to be materialized within a functional product (like paper, cassette, disc, or CD) in order to be marketed and owned. Due to this reason, whatever the technological state of the culture industry, production chain is definitely an unavailable model for the production of universal

texts. Hence, it is false to consider economics of market concentration or techniques of mass production for describing industrial standardization<sup>18</sup>.

Today, the most striking feature of pop music is repetition. Besides the countless playing of the melody in music, repetition has gone so far that songs which constantly repeat a few words have become common. Based on some academicians, repetition is a basic feature of all cultural products in modern capitalism. Items to be repeated are chosen among simple cultural icons that can be acquired by listeners. By means of these icons, listeners are captured by the “hook”. The song starts to strike in the human mind. The indoctrination of cultural icons via repetition is a frequently used method in advertising. An effect or a piece of music leads to remembrance of the brand, which is then purchased at the supermarket. In the music industry, the product promotes itself via repetition and sells the cassette or CD. The production, marketing, and sales of music like other industrial products has undergone a change in Turkey as well as the rest of the world. It is necessary to focus on the phase of this change.

In Turkey, a centralist policy was adopted in the field of music together with the modernization project of the republic. This policy was under the domination of an idea of culture which is completely dictated. However, after 1950’s, the conflict of East and West was crystallized and together with emigration to cities, an Eastern lifestyle started to emerge in cities dominated by western lifestyle. Beginning in 1950’s, the policies adopted communicated with Eastern cultural structure and caused Eastern-style emotion and thought to come to the forefront in music. As a consequence, new musical forms were created by attaching elements of Eastern and Western culture to one another. New forms were experienced by writing lyrics to non-native musical forms or inspiring by non-native musical forms. Eastern and Western styles paved the way for the diversification and localization of musics in Anatolia, which acts like a bridge between Asia and Europe. It is possible to name two main streams in popular music, emerging from this diversification. The first one is pop music and the second one is arabesque. These musics have been penetrated to one another and to all other genres<sup>19</sup>. They both bear traces of pop and arabesque. Thus, it is rather difficult to differentiate the Eastern and Western styles in the music.

Even though in foreign pop music there are distinguishable genres such as Blues, Rock, Reggie, and Soul, such a definite differentiation is impossible in Turkish pop music. It

is probable to find arabesque melodies or Turkish pop music melodies mixed with half amount of arabesque in the superstructure (vocals) despite the presence of sounds generated from electronic-based choruses and effects in the infrastructure of Turkish Pop Music. While composing a song in pop music, Turkish pop music can be used in this format by mixing one or all of them.

In the Turkish pop music of 1980's, despite the arabesque motifs, various vocals, moaning zithers, and pessimism, the sudden changes in tempo from slow to fast encouraged entertainment. Due to increasing demand, music market accelerated towards this direction. Turkish music industry both produced songs including much arabesque to Turkish pop singers and generated tavern music by using electronic organs in his period, leading to the emergence of "piyanist-şantör"s (Term used for musicians who are both pianists and singers).

Sounds of goblet-shaped drum, violin, shrill pipe, and clarinet loaded in the electronic organ were used not only on stage but also in reducing the cost. In 1987, the 9/8 rhythm was the reason for the booming of Mazhar Fuat Özkan and Seyyal Taner's song "Ele güne Karşı" (In the eyes of everyone). Famous singers like Nükhet Duru, Sezen Aksu, and Seyyal Taner started collaborating with lyricists and composers like Onno Tunç, Garo Mafyan and Melih Kibar. In their format, lyrics should be chosen from unforgettable words and chorus part should constitute the fundamental structure of the song. This format could continually accept new developments. For instance, when techno and dance music boomed in the world, these new genres were quickly involved in the pop music format. Approximately same rhythms, same lyrics, same arrangements, and same techniques constituted this format.

In recent years, differentiation between arabesque and Turkish pop music has degraded and become vague<sup>20</sup>. Now arabesque can be said to have invaded Turkish Pop music. Today, music pieces like this are witnessed in Turkish pop music. The lyrics of these musical pieces are as striking as their structure.

### **Lyrics of Turkish Pop Songs and Daily Life**

Lyrics of Turkish pop songs reflect the cultural, ideological, and social scene of the period. As Van Dijk asserts, texts of popular music include a certain language pattern and meanings inserted into these practices (discourse); feelings, dilemmas, beliefs, attitudes, and cognitive conflict areas (cognition) and resistance, popular values, and traces of social and

cultural transformation (society)<sup>21</sup>. Here, discourse includes language use and expresses the period of interaction and communication by texts and speech. Cognition, on the other hand, reflects beliefs and ideas, their relation to knowledge and assumption, their transformation to social representations; in short, the cognitive sides of the ideology. The concept of society explains the structure of ideology originating from group, its social, political, cultural, and historical dimensions; and expresses the role of these elements in producing the dominance styles of a particular ideology<sup>22</sup>. In practice, these three trivets are intertwined. Discourse is both a social and ideological whole which reflects a logical form at the same time. These three elements enable daily practice to be built.

Being one of these practices, texts of pop music emerge as a consequence of the variation and differentiation of these three elements parallel to social transformation. Therefore, music is produced suiting to the conditions of the society. First and foremost, music is intended for emotional world; in this respect, it reflects the emotional world of the society as well as the momentary emotional world of the person.

In this study, the content of Turkish pop music in 2012 is analyzed in order to reveal the dominant frame of mind and emotional structure. Therefore, the main themes in these texts building meaning were analyzed and how music and text reflect the contact language within the challenging daily life is discussed. For this, the lyrics of songs in the lists were recorded and elements among these that point to daily life were indicated and evaluated.

The relations space experienced by an ordinary person by means of feeling the presence but not daring to deal with it is the subject of materialization for the music-entertainment industry and its professionals as an infinite channel. Themes such as tension of keeping prominent love, two-sided emotions rising from love itself, happiness, sorrow, reunion, separation, love invading the mind, love being insufficient for the ego, intolerance of the lover despite powerful love, betrayal, moving on solely at the point of exhaustion discuss love in modern daily life and pronounce the normalized one<sup>23</sup>. Hence, these verbalized things together with both lyrics and music generate the East-West synthesis.

When the lyrics of Turkish pop music are analyzed, metaphorical elements are seen to frequently take place. In the lyrics of songs a web of metaphors is set and emotions are expressed by means of this web. Some of the songs start with metaphors or the chorus parts include metaphors for the purpose of forming a “hook”. In this way, listeners are impressed by



these magical words and consume the song. For example, in the song of the group "Seksendört" titled "Şimdi Hayat" (Now Life), the lyrics "Her kadehte bir yıldız tuttum/Söndürdüm Avuçlarımda" (In every glass I held a star/I put it off in my palms) or in "Burcu Güneş"'s song titled "Oflyaya Oflyaya" (By Mourning and Groaning), the lyrics "Senden Sonra Beni Bir Tek Geceler Anladı" (After you, only nights understood me) ornament the songs with metaphors.

It is observed that, in the lyrics of most Turkish pop songs, love and longing are frequently treated besides metaphors. In daily life, love is observed to be criticized and fictionalized as a way of communication. Almost always, the most important theme is love which is a fountain that requires courage. By love, songs and their video clips that are only filled with invitation to frequent pleasures (As in the video clip of Kenan Doğulu's song "Şans Meleğim" (My Angel of Luck), where adolescent female bodies run provocatively and are involved in the competition of the bravest pleasure object); and sorrowful and lovable lyrics of singers who play the melancholic princess quickly embrace the individual who is absorbed in daily life. Emotions like love and passion which require effort and courage in daily life can only be comfortably experienced in songs. A love story that does not have an equivalent in daily life is consistently packed and presented in every song since there is no saturation. In an unsecure climate with slippery ground, the dignified individual whose foot is on the stirrup and who is surrounded by the necessity of considering consumption, enjoyment, and proceeding by ignoring emotions the most important target of his/her life, finds himself/herself role-plays in love songs, sometimes fired, sometimes exalted to death, sometimes his/her object is fired, or not taken seriously. Thus, his/her speedy proceeding kept uninterrupted.

For instance, "Sıla"'s song "Boş Yere" (In vain) says "Ben sana neden tutuldum" (Why did I fall in love with you?) or "Göksel"'s song "Acıyor" (It hurts) says "Acıyor, Acıyor, Acıyor Her Yolu Denedim Bitmiyor/Kalbimin Ortasına Bıraktın Aşkını/ Batıyor" (It hurts/ I tried all means/ It doesn't end/ You left your love in the middle of my heart/ It stings) to emphasize that love causes problems. Love is seen to be unreturned and that the song is a call, a means of showing the feelings to the beloved. Love is questioned in daily life and fictionalized as a means of communication. "Sıla"'s song "Boş Yere" says "Ben sana neden tutuldum" (Why did I fall in love with you?) or "Göksel"'s song "Acıyor" (It hurts) says "Acıyor, Acıyor, Acıyor Her Yolu Denedim Bitmiyor/Kalbimin Ortasına Bıraktın Aşkını/

Batıyor” (It hurts/ I tried all means/ It doesn’t end/ You left your love in the middle of my heart/ It stings), “Serdar Ortaç”’s song “Yeşil Su” (Green Water) says “Çıldırıldım kendimi Yollara Attım Hüzünden/Aşkın bana Tek Yararı Bu” (I got crazy threw myself on the road because of sorrow/The only benefit of love for me). These lyrics behave as if to criticize love again within the concept of communication practice.

There are often concepts of separation, loss, abandonment, and grief in the lyrics of Turkish pop songs. Separation is situated as fate or is not questioned as if it is a hole that can immediately be filled with other relationships. For instance, “Burcu Güneş”, in her song “Oflaya Oflaya” (By Mourning and Groaning), expresses this with the words “Kâğıttan Bir Kayık Gibi/Okyanuslara Attım Beni/Unutmadım Terk Ettiğini” (Like a paper boat/You threw me into the ocean/ I didn’t forget your betrayal). Likewise, the “Boş Bardak” (Empty Glass) song of “Fettah Can”, “Dostça ayrılalım Belki Selamlaşırız” (Let’s separate in a friendly way /Perhaps we’ll greet each other) dictates that friendship can continue after one of the new daily practices leaves.

The element of death often takes place in lyrics. For example, “Mustafa Ceceli”’s song “Sensiz Olmaz ki” (Can’t be without you) says “Ölüm Bile Ayıramaz Bizi” (Even death can’t take us apart); song of the group “Model”, “Pembe Mezarlık” (Pink Cemetery) says “Affet Bu Gece Ölmek İstedim/Pembe Bir Mezarlık Olmak İstedim” (Forgive me I wanted to die tonight/I wanted to be a pink cemetery), “Göksel”’s song “Acıyor” says “Ölürsem Yalnızlıktan ve Senin Kötü Kalbinden” (If I die, it’s because of loneliness and your malevolent heart). They all emphasize death to be an object of separation and that problems will move away by means of death.

### **Conclusion**

Most pop songs are a therapeutic ground. As a result of enjoying and embracing life which requires much effort to take delight, believing that sacrificing the comfort of habits is stupidity, defending the rationalism of avoiding love and longing, claiming the impossibility of connecting these feelings with the existing realities of life, songs become a means of consolidation. The audience listens to pop songs at concerts as if meeting in a collective rite of relief. Therefore, the individual settles accounts with his/her own feelings or avoids this settling. Falling in love with love is the easiest and pop songs keep this unsatisfied emotion alive with joy, grief, and melancholy. Anarchist emotions that “intercept” daily life only have

a rest in songs with discourses of having a good time, ignoring, role-playing, procrastinating, consoling by saying that nobody owns it in reality, and leaving alone. Fake emotions are staged, settling accounts with simple desires are not taken seriously, living cowardly or like a fugitive is considered a skill and the mind – soul- does not –supposedly- get tired. In this way, people find consolidation in the lyrics and melodies of songs. On the other hand, these songs are the field of clearance of abused or unrevealed emotional states. They are remarkable in terms of their words and phrases with sometimes-screaming, glib, fatalistic, submissive, entertaining, romantic, melancholic, and sometimes sharp tongue. Relationships and emotion are quickly lived through and ended; while bodily pleasures not leaving space for emotions is presented as an occurrence within power suitable to the realities of life, songs serve like an infinite fountain that reproduces, normalizes, and consoles this fact. Sometimes pop-rock songs which reproach artificiality, and act as if having quitted market anxiety with lyrics touching the illusive, biased, and sharp sides of life are produced. Singers like Teoman, Hayko Cepkin, Cem Adrian, and Yasemin Mori can avoid themselves from this easy come-easy go approach of enjoyment, time-spending, reprimands, and desperate complaints of this type of pop songs of this. Nevertheless, in general, Turkish pop songs continue to sublimate enjoyment, momentary affections, comfortable mournings, passionate screams with roles that are brave enough to sacrifice oneself in contrast to the timidity in real life. On the other hand, songs which consider loving fast and surviving without getting wounded a skill fulfill another common need. Falling in love without being affected by its wounds is a talent. The love in songs often does not resist heavy responsibilities and is sacrificed. Fast consumption and exhaustion, quick change of the mood and dismissing sorrows, establishing comfort by embracing substitute relationships before one is over, denial of sorrow and believing in the high power of consumption are among the frequently treated subjects. Turkish pop songs often answer these needs by mass production and continue processing the mine. Deciphers of the solidly defined and planned life, recalls of the emotions that are stalemated by the regulations of daily life, though dominated by market anxiety, find an expression in the lively and wiggly area of pop.

In daily life nourished by pop songs, people focus on bodily pleasures; they find the effort required by long relationships boring and challenging; they quickly change lovers; they get involved in more than one relationship simultaneously; and this situation is presented like a reasonable and infinite search. The understanding of these superficial relations is normalized

in most lively or melancholic pop songs with lively or melancholic lyrics. A general love discourse like “Everybody is already living through these” and failure in relationships are reflected as the general issue of our time.

The load and density of modern daily life take relationships to the point of “reaching is easy now, rejoining hard” as in Haydar Ergülen’s “Prague” poem. As imagining the desired relationships, experiencing them, and struggling for them become challenging within the organization of daily life, pop market constantly treats the tension in this field with emotional products like both entertaining and curing by grieving. In the world of the daily, there is neither room for the needs of love, happiness, missing, and rejoining nor for taking responsibility and mental suffering. The organization of daily life is inclined to consider and present these as weakness, mind-confusion and impediment. On the other hand, pop market and all the other products pack the expensive experience and run for help. They remind of shortages but promise remittance by way of consumption.

<sup>1</sup> Seçkin, Gülcan. “Yeni Piyasa Toplumu ve Değişen Gündelik Hayat”, **İletişim Kuram ve Araştırma Dergisi**, Güz, 27, Gazi Üni. İlet. Fak. Bas., Ankara, 2009, p:128.

<sup>2</sup> Ibid., p:128.

<sup>3</sup> Lefebvre, H. , **Modern Dünyada Gündelik Hayat**, trans.: İ. Gündüz, Ayrıntı, İstanbul, 2007, p.:202.

<sup>4</sup> Op. Cit., Seçkin, p:129.

<sup>5</sup> Ibid., p:130.

<sup>6</sup> Ibid., p:134.

<sup>7</sup> Ibid., p:135.

<sup>8</sup> Oktay, Ahmet, **Popüler Kültür**, Everest, İstanbul, 1999, p:47.

<sup>9</sup> Theodor Adorno, “On Popular Music”, (adapt.) S. Frith ve A. Goodwin, **On Record. Rock, Pop and the Written World**, Pantheon Books, Newyork, 1990, p:301.

<sup>10</sup> Ibid, p:301.

<sup>11</sup> Kızılçelik, Sezgin, **Franfurt Okulu**, Anı, Ankara, 2000, p: 211.

<sup>12</sup> Op. Cit, Adorno, p:302.

<sup>13</sup> Çelikcan Peyami, **Müziği Seyretmek**, Yansıma, Ankara, 1996, pp:26-27.

<sup>14</sup> Kızılçelik, Op. Cit., p: 212.

<sup>15</sup> Kızılçelik, İbid., p: 213.

<sup>16</sup> Kızılçelik, İbid., p: 213.

<sup>17</sup> Alemdar, Korkmaz. İrfan Erdoğan, **Popüler Kültür ve İletişim**, Ümit, Ankara, 1994, p: 43.

<sup>18</sup> Gendron, Bernard “Theodor Adorno Cadillacs ile Tanışıyor”, **Eğlence İncelemeleri**, ed.: Tania Modleski; metis, İstanbul, 1998, pp:51-52

<sup>19</sup> Dürük E. Filiz “Türk Popüler Müzik Üretimi ve Ürünlerindeki Yapıyı Hazırlayan Toplumsal ve Müziksel Etkenler” **Sosyal ve Beşeri İlimler Dergisi** Cilt:3 No:1 ISSN 1309-8012. 2011, [http://www.sobiad.org/eJOURNALS/dergi\\_SBD/arsiv\\_2011.html](http://www.sobiad.org/eJOURNALS/dergi_SBD/arsiv_2011.html), p:35.

<sup>20</sup> Solmaz, Metin, **Türkiye’de Pop Müzik**, Pan, İstanbul, 1996, p: 43.

<sup>21</sup> Van Dijk, T. A., **İdeology: Multidisciplinary Approach**, Sage, London, 1988, p. 15.

<sup>22</sup> Van Dijk, İbid., p:16.

<sup>23</sup> Paker, F. Oya, “Popüler Müzik, Günlük İdeoloji ve Benlik İnşası: Sezen Aksu Şarkıları Üzerinden Bir İnceleme”, **İstanbul Üni. İletişim Fakültesi Dergisi**, no: 34, 2009, p: 90.

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