OPUS▸

Journal of Society Research

RESEARCH ARTICLE

Rising Rap Music Fury on Digital Platforms; What Does the Youth Want to Say?

Deniz Berker [1]

[1] Assist. Prof. Dr., Istanbul Topkapi University, Istanbul/Türkiye
ORCID: 0000-0001-7983-8137
E-Mail:
yuceerdeniz@hotmail.com

Corresponding Author:
Deniz Berker

Abstract

In this study, it has been examined the relationship between music and society from the point of view of the songs that young people listen to the most and how these songs overlap with the young people's feelings about the society and system they live in. İndividuals, tend to prefer music that is coherent to their emotional state, known as the mood-congruency. Therefore there is a deep connection between the musical styles listened to periodically and social dynamics. In this context, in the Spotify application, which is a digital platform, six rap songs that young people listen to the most were selected and qualitative content analysis method was applied in the study. At the same time, the "System-Based Emotions Scale" questionnaire was applied to the 77 young people studying at the İstanbul Topkapı University Faculty of Fine Arts, Design and Architecture at the undergraduate level, which includes the feelings they may feel towards the system they live in. In this way, the relationship between the political attitudes and feelings of young people and the lyrics they listen to can be looked at more deeply. When we look at the results of the qualitative content analysis and the "System-Based Emotions Scale" questionnaire, the harmony between the two data draws attention. It is revealed that young people, as members of the current system and order, express their feelings, they want to say through Rap music.

Keywords: *Rap Music, Digital Platform, Spotify, Music, Society.*

Öz

Tarihsel süreç içinde yaşanan sosyo-ekonomik ve kültürel gelişim toplumun her alanını olduğu gibi müziği de etkilemiştir. Dönemsel olarak ön plana çıkan müzik türleri dönemin toplumsal yapısı hakkında ciddi bir gösterge olarak kabul edilebilir. Çünkü bireyler kendi duygularını yansıtan müzikleri dinleme eğilimindedirler. Günümüze bakıldığında ise gençlerin dijital platformlar üzerinden dinlemeyi en çok tercih ettikleri müzik türü olarak Rap karşımıza çıkmaktadır. Bu çalışmada, müzik ve toplum ilişkisine, gençlerin en çok dinlediği şarkılar ve bu şarkıların gençlerin yaşadıkları topluma ve sisteme dair hissiyatlarıyla ne kadar örtüştüğü noktasından bakılmaya çalışılmıştır. Çalışma da bu kapsamda dijital bir platform olan Spotify uygulamasında gençlerin en çok dinlediği altı adet rap şarkısı seçilerek, nitel içerik analizi yöntemi uygulanmıştır. Aynı zamanda, çalışmanın örneklemini oluşturan, İstanbul Topkapı Üniversitesi Güzel Sanatlar Tasarım ve Mimarlık Fakültesinde lisans seviyesinde eğitim alan 77 gence içinde yaşadıkları sisteme karşı hissedebilecekleri duyguları içeren "Sistem Temelli Duygular" ölçeği uygulanarak siyasal tutum ve hissiyatları ile dinledikleri şarkı sözleri arasındaki ilişkiye daha derinlemesine bakabilmek amaçlanmıştır. Nitel içerik analizi ve "Sistem Temelli Duygular Ölçeği" anketi sonuçlarına bakıldığında iki veri arasındaki uyum dikkat çekmektedir. Bu uyum açıkça göstermektedir ki, gençler, mevcut sistem ve düzenin bir ferdi olarak hislerini ve dile getirmek istedikleri duygularını, Rap müzik üzerinden dışa vurmaktadır.

Anahtar Kelimeler: *Rap Müzik, Dijital Platform, Spotify, Müzik, Toplum.*

Introduction

The socio-economic and cultural development experienced in the historical process has affected music as well as every aspect of society. Sometimes, music can also emerge as an expression of social messages in a society. It can represent the symbol of a culture or the way of life of a group. As Oskay (1995, p.45-47) states, music is a discourse, a means of communication. Therefore, the desired and felt emotions and thoughts can be conveyed through music. In this context, music can sometimes become a tool of orientation and create a consciousness, or sometimes social conditions can be hidden through music and cause a false consciousness. For this reason, the musical genres that come to the fore periodically can be considered as a serious indicator about the social structure of the period.

Today, Rap is the type of music that young people prefer to listen on   digital platforms which provide users to freedom of choice. One of the sectors most affected by the digitalization process has been the music industry. With the development of digital technologies, musical works have become completely digital. Therefore, traditional music listening habits have changed radically. The consumption of music has begun to differentiate and the consumption of music from digital media has become widespread. The listener has become easily accessible and able to listen to music in any environment (Uraz, 2019, 33). Today, the most common of these platforms is Spotify application. Spotify was founded in Stockholm, Sweden, in 2008 by Daniel Ek and Martin Lorentzon, and was first broadcast in 2008. The application, which offers opportunities such as listening to music online and offline, creating playlists, has outstripped many of its competitors over time. Spotify started to serve in Turkey in 2013 (Ergün, 2016, p.117).

According to the 2018 Global Music Report of IFPI, which is known for its research on the music industry, there is a growth in the music industry with digital technologies. Particularly, paid subscribers in online music platforms such as Spotify and Apple Music contributed a lot to this growth (Kesayak, 2019). As Tanyol (2002, p.204)

points out, the anarchist or chaotic nature of the internet attracts the attention of young people in particular. Against the sanction of any oppressive power, young people use the internet to express their aspirations and demands for change. In many parts of the world, subcultural groups share music over internet. These platforms have made it easier to produce and consume music. As Cook (1999, p.9) stated: "People think with music, decide who they are and tell about themselves.

In this study, it has been tried to look at the relationship between music and society from the point of view of the songs that young people listen to the most and how these songs overlap with the young people's feelings about the society and system they live in. In this context, in the Spotify application, which is a digital platform, the works of rap singers that young people listen to the most were selected, and the content analysis method was applied. In addition, it is aimed to look more deeply into the relationship between their political attitudes and feelings and the lyrics they listen to by applying the "System-Based Emotions Scale" Questionnaire, which includes the feelings they may feel towards the system they live in. İn this context, the sample of the research was determined as Istanbul Ayvansaray University Fine Arts Design and Architecture Faculty undergraduate students due to easy accessibility.

As a result of the literature review, it has been observed that many studies have been made on the sociology of music. For example, Günay's "Sociology of Music: A View from Sociology to Music Culture" published in 2006, Lüküslü's (2011) "Hip-hop as a Transnational Youth Culture and a Request for Respect from the Society" and Erdal & Ok's (2012) "Music The Role of Beliefs in Preferences" are very valuable studies for the field. However, no bilateral research has been found that measures the feelings towards the system with the "System-Based Emotions Scale" questionnaire, as well as revealing the emotions in the lyrics of the songs with the content analysis method and investigating the link between them. At the same time, this study, which discusses the relationship between music and social identity through Rap music, is important in terms of revealing how the youth try to express themselves

through music regarding the economic and social experiences in daily life.

To form a basis for the analysis part of the study, it is useful to briefly touch on the relationship between music and society, the course of rap music in Turkey and the relationship between emotions and music preferences.

Music-Society Relationship: Rap Music

Music can be accepted as a tool that is formed by a certain cultural accumulation. Thus, it represents the consciousness of the society by reflecting the interaction between the society, individually and culturaly. Music isn't just something that's good to listen to. On the contrary, it is deeply related to the existing culture and embedded in the culture (Cook, 1999, 9). Music and culture interact continuously; sometimes culture shapes the music, but music also can create the culture (Erol, 2009, 102). Many interdisciplinary researches carried out in fields such as anthropology, sociology, psychology and musicology provide important data about the versatile place of music in human life. Music has a wide spectrum ranging from sports to religion due to its association with many important points of socio-cultural life and its social effects (Erdal and Ok, 2012, p.60).

By thinking about the social meanings of music, we can move music to a deeper level than a pure aesthetic perception (Ergur, 2009, 10). Music is a social phenomenon, as it is shaped by the culture of individuals as well as being individual. In the historical process, every event that affects society such as wars, prohibitions, rules and welfare abundance has also deeply affected the music (Günay, 2006, p.21).

Therefore, to be able to interpret the meanings of the music, as Finkelstein (1996, p.11) states, it is necessary to consider the differences between working class and capital owners in terms of fractions in the type of music that is served for related social classes. A contrary evaluation process which ignores the music preference and social class will detaches from the context of real life, so meaning will be incomplete.

According to Adorno (2003), one of the important names who thought about music, music sociology is not concerned with the work of a single composer, but with the effect of music on the whole society. Because the main thing is the function of music created on the whole society, not on the consciousness of a single person. In this context, the sociology of music is always a social criticism rather than an artistic field. Van Dijk (1998) also defines musical texts as texts that carry the reflexes of daily thought and enable the analysis of ordinary ideology. From this point of view, it is useful to look at the course of rap music, which will be examined in the study. The word Rap, which is widely believed to be an abbreviation of the words "Rhytm And Poem" (Rhythm and Poem), actually means "heavy criticism" as an English dictionary meaning (Angı, 2013, p.68). Rap music (Greve, 2006), which emerged in the 1970s and reflects the rebelliousness of African-Americans exposed to discrimination by whites (Gilroy, 1987; Neal 2004) and is identified with them started to attract attention rapidly in the 80s with the developments of technology, globalization, cultural imperialism although its influence was not felt much in the first years. As rap music began to spread to more segments, different styles and certain branches began to emerge (Öztürk, 2012). Thus, especially black people have had the opportunity to tell first-hand the contradictions and difficulties they face in daily life through this new music and culture they have created (Jöntürk, 2003, p.14). Rap music has been used as a tool in expressing themselves and conveying their recognition and demands (Aytulum, 2019, p.219). Rap music, in the 1980s, helped black people in New York to emphasize their presence and strengthen their identities (Hebdige, 2003, p.188; Rose, 1994).

When we look at Turkey specifically, the first examples of Turkish rap music began to be seen in the 1990s. The first emergence of rap music took place with expatriates living in Germany. Hip-hop, which rose as a reaction to the racist movements directed against black people in America. Hip-hop was also used as a tool against racism by the Turkish youth living in Germany. When it was transferred to Turkey, it came into

existence as a tool for the young people living in Turkey to express their discomfort. Since its emergence, it has been accepted as a tool for freedom of expression, unity, peace and opposing social injustice (Jackson and Anderson, 2009, p.22). A few artists who came together in 1987 formed the Cartel group, and they made the first rap frenzy in Turkey in 1991 (Genç, 2015, p.845). After the success of Cartel, young people in Turkey started to listen to and produce rap music. Rap emerged as a subculture for the first time in Turkey, especially in cities such as Istanbul, Izmir, Ankara, Eskisehir and Adana. Today, Germany is widely regarded as the homeland of Turkish rap. The influence of German-Turkish rappers is still available today. Turkish rappers often go to Berlin to collaborate with German-based artists to make their albums and get technical support. According to Lüküslü (2011), the hip hop community is a transnational community. Nowadays, it is observed that there are quite a lot of rap artists. According to Spotify's 2021 list, rap music takes up a lot of space among the most listened to on digital platforms. From digital platforms to TV series and movie soundtracks, Rap music is very popular, especially among young people. According to Adorno, every musical genre bears the traces of contradictions and tensions that exist in the society as a whole (Stokes, 2016, p.21). For this reason, rap music should be read in relation to the whole of society in terms of both its production and consumption. As Frith (1996, p.109) says, "The issue is not how a particular piece of music reflects people, but how it produces them, how it creates and constructs an experience". Therefore, the consumption of rap music by a growing audience in Turkey shows that rap songs contain values that are not only embraced by the producers but also by the listeners.

By observing music in action, DeNora (2000) reveals that actors transform into aesthetic agents. DeNora, which aims at a sociology of emotion based on the idea of observing music in action in society, examines what actors do with music rather than revealing the meaning of the music-society relationship. Providing examples of how emotions are regulated through music, DeNora shows that listeners consciously choose the type of music they need. The feelings that an individual feels with his daily music experience are an important data in the subject's relationship with music. With digitized music, and unlimited music archive and digital platforms that provide the opportunity to find music specific to every emotion at any time, change the individual music experience. Spotify is one of the most well-known digital music apps. On Spotify; There are music lists that can be listened to while showering, eating, studying or doing sports (Demir, 2022, p.165).

Music has become a part of every aspect of daily life. Everyday life is a collection of practices that are ordinary and seem insignificant, but that we repeat almost every day. Actions that everyone seems to be doing every day, such as going to work, cooking, listening to music on the bus, constitute daily life practices (Lefebvre, 2016, p.32). The fact that music has become portable has increased the interaction of emotions and memories with music in different places. As DeNora (2003) states, music; It is one of the founding elements of social life.

Effects of emotions on music preference

The presentation of music has evolved rapidly with the adoption of new technological developments, which presents music as an everyday choice that we paid for (Krause&North, 2015). Tepper and Hargittai indicated that especially younger generations like college students mostly pioneered the adoption process of these new technologies in the music industry (2009). Recent research has found that teenagers are more likely to access music via digital platforms rather than via radio or CD (Smith, 2012). Thus, music listeners are active customers - with the power of freedom of choice- rather than being only passive listeners (Krause&North, 2015).

At this point, the emotional states of the individuals that determine music preferences becomes as important as the influence of a given music on individuals, because in this case affect comes first than the music preference is occured. From the existing literature, it is known that; individuals tend to prefer music that is coherent

to their emotional state, known as the mood-congruency (Hunter, Schellenberg& Griffith, 2011). Also, the research study of Hunter, Schellenberg and Griffith on m illustrated that mood-congruency is especially apperent for negative emotions (2011). Research findings on the relationship between music and emotion can be explanatory to understand why negative emotions can be influential on music preferences. For example, Saarikallio an Erkkilä indicated that music is a useful tool for mood regulation (2007). Another study illustrated that current mood of listeners is effective on music preferences because their results showed that listeners prefer to choose music that is compatible with their mood with the aim of regulate their emotions by expressing them (Cantor & Zillmann, 1973).

Also, music can be a facilitator in coping with crisis or relieving the stress (Tarrant, North, & Hargreaves, 2000) in both individual and collectivistic level as it presents a map to examine the contruction and expression of social identity and provide a sense of a shared destiny (Tekman & Hortaçsu, 2002). This representation of the identity can consolidate individuals who share similar social identities such as being opponent, disadvantaged, alienated etc., so it can provide a sense of validation (Merriam, 1964).

Self-regulation is defined as the most essential interpersonal use of music through music preference, and consolidation and representation of an identity is the most critical social use of music (Boer&Fischer, 2011). Thus, as the existing literature indicates the importance of the relationship between music and especially negative emotions, in the current study it was expected to find congruency between the system based emotions of the participants and mostly represented emotions in the preferred songs relatedly to the system.

Methodology

With this study, the relationship between the rising rap music trend among the young people living in Turkey and the social factors will be examined and it will be tried to reveal whether there is a connection between the feelings of the young people towards the existing system in

Turkey and the Rap music they listen to. In this direction, the research questions determined within the scope of the study are as follows:

1. As a member of the current order and system in Turkey, what feelings do the youth feel towards the system?
2. Is there a relationship between the feelings they feel towards the current order and system and the Rap Music lyrics they listen to? If yes, which emotions are prominent?
3. What are the prominent emotions of the young people who listen to rap music and their feelings towards the current order?

In order to obtain more comprehensive and consistent data in line with the purpose of the research, two different methods were used to collect data. The lyrics of the selected Rap songs were analyzed using the qualitative content analysis method. At the same time, the "System-Based Emotions Scale" (Solak, 2015) was used to measure the system-based emotions of youth, who are individuals of order and lifestyle in Turkey. The "System-Based Emotions Scale" includes eighteen feelings that can be felt towards the system.

As a result of the two methods used, it has become possible to look more closely at the connection between the rap songs that young people listen to and their feelings about the system they live in.

Sample of the Research

The population of the research was determined as young people, since the audience that listens to the Rap Music style the most is the young people between the ages of 18-25. For this reason, the questionnaire applied within the scope of the study was limited to undergraduate students studying at the Faculty of Fine Arts, Design and Architecture of Istanbul Topkapı University. 77 undergraduate student parciticapated to study.

At the same time, Turkish Rap Music, which is the subject of the research, was determined as the universe of the research, and as a sample, the six most listened local Rap Songs on Spotify. Spotify app lists the most listened local Rap songs. The number of songs to be analyzed with qualitative content analysis is limited to four songs in total,

two for each of the two rap singers that young people listen to the most in 2021 on Spotify.

The most streamed rap singers on Spotify in 2021; Ezel and Uzi. In this direction, the songs of "Mayring", "Allahından Bul" and "Sakatat" from Ezel, "Makina", "Kervan" and "Paparazi" from Uzi were determined as samples.

Findings

Qualitative Content Analysis Findings

Content analysis allows all kinds of verbal and written data to be categorized by measuring certain variables or concepts (Arık, 1992, p.119). Each other similar data are brought together within the framework of certain themes and categories and presented to the reader in order (Yıldırım & Şimşek, 2013, p.259). In this direction, four songs selected within the scope of the study were analyzed by categorizing with the content analysis method. Since the aim is to identify and reveal the truth behind the data, content analysis is used in the study.

When Ezel's songs "Mayring", "Allahından Bul" and "Sakatat", and Uzi's "Paparazi", "Kervan" and "Makina" are analyzed, three common themes emerge. These themes were determined as: "*Disappointment and hopelessness, Anger and rebellion against the existing order, Violence and the feeling of being blocked*". Emerging themes are presented under separate headings.

Disappointment and Hopelessness

Table 1. Desperate lyrics in the analyzed songs.

MMayring	-Do you realize how hard it is to even imagine in these places, my dear? -Still, I would, of course I would, living in hand, living in dreams always -The past is dark, our future is blurred
Sakatat	-Don't go to the slaughterhouse, life is plain, life is shabby, tied on a leash - The right of the people is the right of speech, or everyone who will perish is pure and pure
Paparazzi	- We'll be lying if we go fast - Shall we make a little decision now? - I'm sorry, from the past, my fate is entrusted to God - I can't get rid of rap, I can't lift my head from drinking - I fell into my neighborhood from a height When I said I was saved, I sank deeper and deeper
Makina	- There is no life to live for us - We burned all of them, the liver couldn't stand it - How would you feel if I go underground, there is no such option, but they all want it
Allahından Bul	- People are evil indeed -They see us evil -Even whatever you do -You can't please them all -Though I cursed so much but...
Kervan	Is it possible to live with this much trouble? -Our house is rent, we only can afford this

Hopelessness is defined as a negative expectation about the future, in other words, pessimism (Kashani, Stoyls, Dandoy, Vaidya, & Reid, 1991). The individual's negative perceptions of his own future and the world are seen as the most important factor that leads to the emergence of hopelessness. As can be seen in detail in Figure 1, there is a negative expectation about the present and the future in the lyrics of the songs examined.

As Morselli (2017, p.317) said, the phenomenon of hopelessness also refers to the disappearance of the individual's expectations for the realization of future plans or feelings such as goal setting. This point is mentioned in Ezel's songs; The words "*How hard it is to even imagine in these places*" and "*The past is dark, our future is blurry*" are examples of the emphasis on the current situation and the difficulty of making positive plans for the future. Likewise, in Uzi's songs, hopelessness about the future is also mentioned with the words "*I regret that my fate is entrusted to God*" and "*When I said I was saved, I sank to the bottom*".

Hopelessness reflects the general mood that the physical, mental or social situation of the person will not improve (Çınar and Karcıoğlu,

2012, p.285). The lyrics examined are; "*Still, I would like to, of course, to live hand in hand, to live always in dreams*", "*How do you feel if I go underground, there is no such option, but they all want it*", "*Life is plain, life is squalid*", "*We burned all of them, liver could not stand it*", "*We will lie if we go fast*", "*There is no life to live for us*" With these words, it is pointed out that living in good conditions can only be in dreams, and the worthlessness and evil of the life(s) lived.

Anger And Rebellion Against The Existing Order

Table 2. The lyrics containing anger and rebellion against the existing order in the songs examined.

Mayring	-Every part is right when it's wrong, everybody cuts someone with the ghost of the past -Ezel live broadcast from Germany, winter comes, the streets are in the snowy beech forest, I haven't visited my country for even seven months. Enough! - Mayring why did we stay like this apart - Why is it always watered with blood instead of rain? Nobody wants to say, let's find a "middle way", bombs always fall on the innocent.
Sakatat	-Your tough policy, dozens of blood and lies, I can't stand it - Sleepiness, my sleep is a mess, your kidneys are glass, tongues cramp - Know who you are dancing with; lambs and wolves, snakes rant -You are on the menu and à la carte, fighting and making money is a must -Burning life is not coal so sell it to me, the sidewalks you step on are a catafalk
Paparazzi	-I gave this music from tooth to toe, pocket money, pocket money until the return of my labor dies -Did you think we ran away? I ran I won I believed many times and I was very low -I'm stuck in the void, help me God, this is an epidemic and I've realized it's the end of my road
Makina	-Let's pay him and don't talk, that's enough. -Even if you've had disappointments, you're the machine. -Every day they wish and empty bones will rain, even if your prayer is accepted -It was lived before, the shadows destroyed our clouds, we were not afraid of death -Even if the whole world comes upon you, you are the machine -No Gucci, Chanel is just a dream, I'm falling like a star, my friends count
Allahından Bul	-God give you what you deserve -Before I get to you -Lynch me as much as you like -You can't crush me into pieces -I got wrong, all right I'm wrong -Are all them stupid? -Ugh my brains float out
Kervan	--The wheel could gonna turn any moment -I am reluctant when there is no struggle

As Davis (2005, p.123-124) points out, protest songs can be seen as an attempt to break the dominant hegemony of the state and to challenge the control of language policies and the discursive divide. In this sense, music is a form of struggle beyond symbolic power. The sentences we see in Figure 2 are examples of this. For example: "Your tough policy, dozens of blood and lies, I can't stand it", " God give you what you deserve, Before I get to you", "Nobody wants to say, let's find a "middle way", bombs always fall on the innocent"…

A rebellion and anger against the prevailing systems and policies draw attention with words such as *"Let's give and don't talk, that's enough", " No Gucci, Chanel is just a dream, I will fall, my friends count like stars", "Even if the whole world comes down on you, you are the machine .*

Hershey (2007, p.4) stated that the musical forms that stand against the existing system will not be defined as just noise, and that these noises should be read as the language of individuals who have been exposed to any social problem or are under pressure. In the end, it can be stated that a group or an individual marginalized in the society with rap music describes the life style that is alien to that society (Richardson and Scott, 2002, p.175-176).

Violence and The Feeling of Being Blocked

Table 3. Lyrics containing violence and blocked feelings in the analyzed songs.

Mayring	-Mayring, why did we stay like this, apart? -All societies that say "life" need blood -For rant they pass the tank by the throat -It's like hell, dude. -All parties pump racism -I wish we could communicate once without fear, I wish we could make love without war
Sakatat	-Your flesh is somewhere, who has the bone, the tripe I saw from these cannibals -They will be fed with blood, one drop is not enough -Destroying is a glorious action in the world -They want death, they want oppression, "why are we ready to keep alive?" says -Cataracts in lidless eyes, a ladder made from skulls -Damn this brutal pornography, living in this land is a craft
Paparazzi	- Unfortunately, there is no one left to this blood. -My hands were shaking, I didn't come out of the coma, the voice inside me said give it up
Makina	-Make it broken if money is plentiful, there is not even a single dream to reach -He put it on my waist, not mine brothers, you pull the trigger, my bullets will take care of the rest -Parties and hotels were hawks, now Mercedes is closer to the ground Believe me, I'm burning a quarter of my thought, this city was after me -You'll get what you want two bullets or diss

	-Travel through their fake existence; crush all the ones
AllahındanBul	-Look I'm out and free, but the minds imprisoned
	-Can't care about y'all, I lite cannabis
	-My weapon is music so I ain't no terrorist
	-I was glass-like they broke me
Kervan	-Maybe my mom would be proud of me if I succeed
	- A gun and a mask are enough to solve my thing
	-I'm 23 now, cartel caught me off

The sentences in Figure 3 reflect the feeling of violence and frustration against the existing order. It is clearly seen in the songs examined that the feeling of violence and inhibition is not expressed only with the use of money or drugs. Emphasis is placed on the helplessness of having to live in the current system and the violence created by the system. The following lyrics in the songs support this: "I wish we could communicate once without fear, I wish we could make love without war", *"They want death, they want cruelty"*, "Damn this brutal pornography, living in this land is a craft", " *Make it broken if money is plentiful, there is not even a single dream to reach"*, "A gun and a mask are enough to solve my thing, "I was glass-like they broke me". With these words, the feeling of being hindered as a member of the existing order comes to the fore.

In the words that contain the feeling of being blocked, there is both an acceptance and a resistance against the injustices in the system. As Özbek (2012, p.92) states, rap music can be seen as a popular culture where resistance and acceptance, rebellion and submission of the people find their ideological expression.

"System-Based Emotions Scale" Survey Findings

The system-based emotions scale was developed by Solak (2015) in his study titled "The role of emotions and emotion regulation in the system realization process"[1]. According to Solak et al. (2012) reconsidered emotion studies in the existing literature from a systems perspective and defined emotions at the system level. In this study, emotions were reconsidered at the system level and it was shown that emotions are affected by the social position of the person and reflect the ideologies in the society.

Before using the system-based emotions scale, permission was obtained from Solak, who developed the scale. At the same time, before collecting the data from participants, approval was obtained from the university's ethics committee. The data is collected in 2021.

"As an individual living in Turkey's order and system, please indicate how much you feel the following emotions by writing a number between 1 (Not at all) and 7 (Very much) next to each statement. How do you feel in general because you are a member of the current order and system in Turkey?" In the light of the questions, the answers given by the participants to the System-Based Emotions Scale are given as percentages.

Participation in the survey was carried out online through Google forms and a total of seventy-seven people participated. Results are available at Google Drive via link that can be available in notes[2].
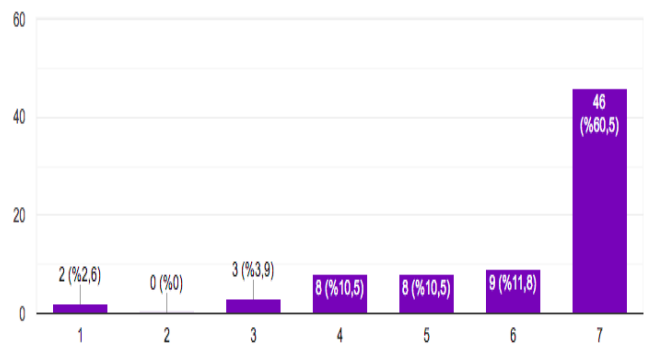

Figure 1. "As a member of Turkey's system and order, I feel angry with Turkey's system and order.
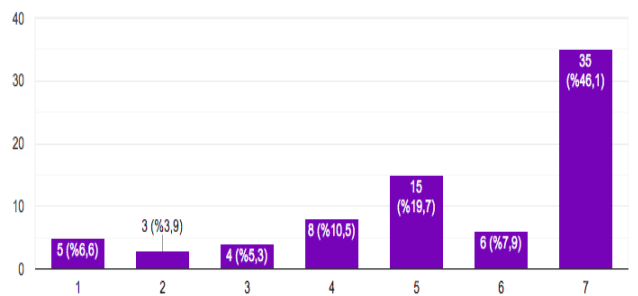

Figure 2. As a member of Turkey's system and order, I feel a sense of rebellion.

[1]For more detailed information about the system-based emotions scale, you can view Solak's work here: https://etd.lib.metu.edu.tr/upload/12618678/index.pdf

[2] Google Drive Link:

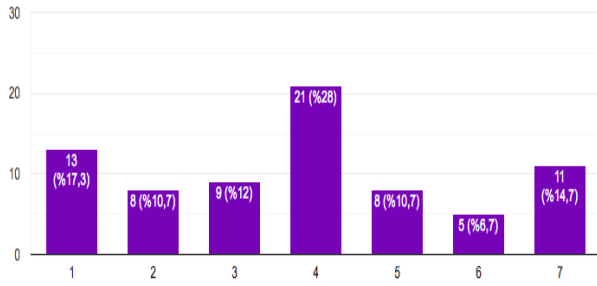https://docs.google.com/forms/d/1xrMzwlZ7Daliqt1Ypg RJPQ-OjSMt5aFJWLnEwdoDtkU/edit#responses.

Figure 3. As a member of Turkey's system and order, I feel angry against the system and order of other countries.

Figure 6. As a member of Turkey's system and order, I feel disappointed.

As seen in the first table, 60.5% of the participants feel angry with the system. 46.1% also stated that they felt a sense of rebellion against the existing system (Figure 1 and Figure 2). The rate of those who feel anger against the system and order of other countries is 14.7% (Figure 3).
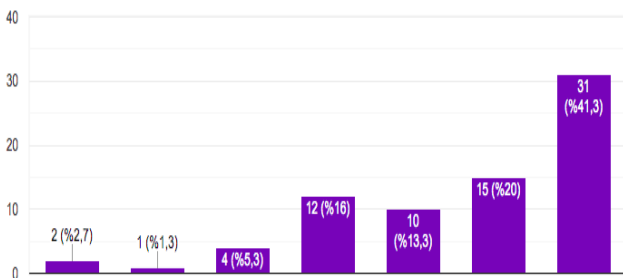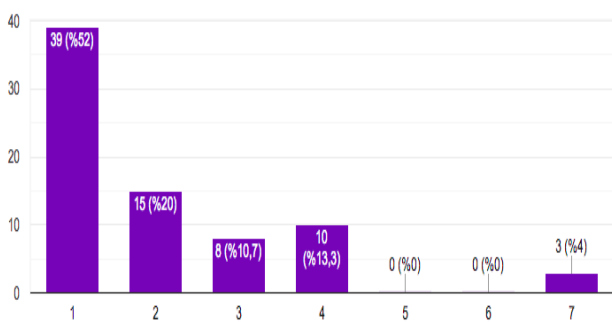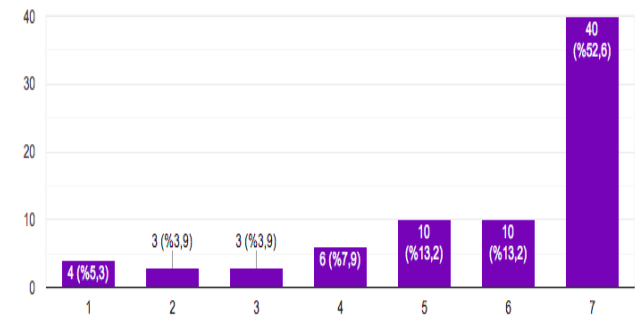

Figure 7. As a member of Turkey's system and order, I feel fear.

Figure 4. As a member of Turkey's system and order, I feel disturbed.

While 62.7% feel disappointed with the current order, the rate of those who feel fear while living in the current order is 52.6% (Figure 6 and Figure 7).

While 39.7% of them are ashamed of being a member of the current system, the rate of those who are proud is 5.3% (Figure 8 and Figure 10).
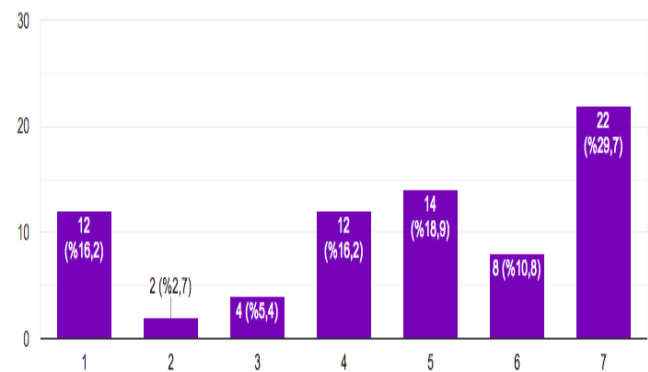

Figure 5. As a member of Turkey's system and order, I feel satisfaction.
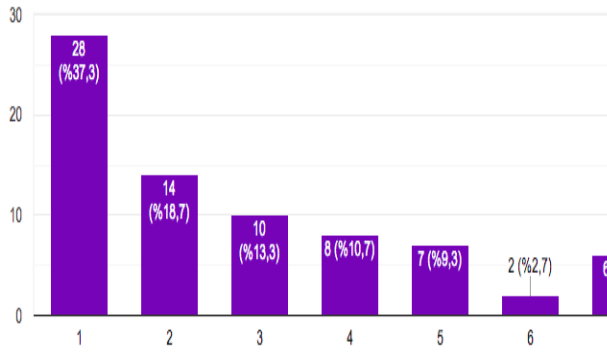

Figure 8. As a member of Turkey's system and order, I feel shame.

While 41.3% of the participants feel uncomfortable with being a member of the current order, only 4% of the participants feel satisfied as a member of the current order (Figure 4 and Figure 5).
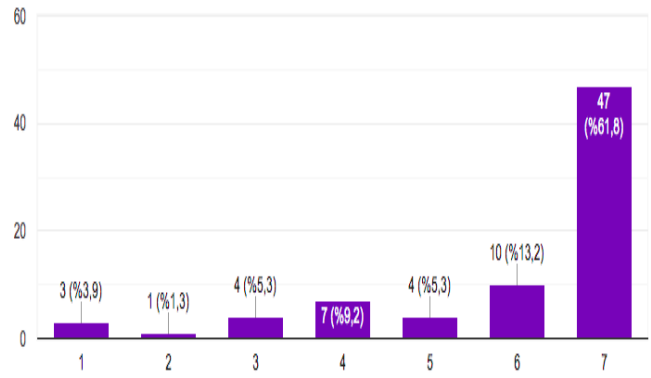
Figure 9. As a member of Turkey's system and order, I feel hopeful.

Figure 10. As a member of Turkey's system and order, I feel proud.

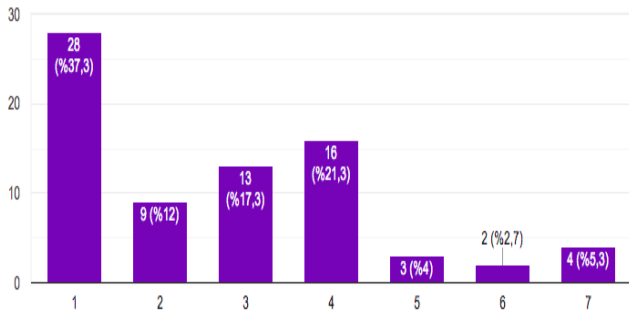
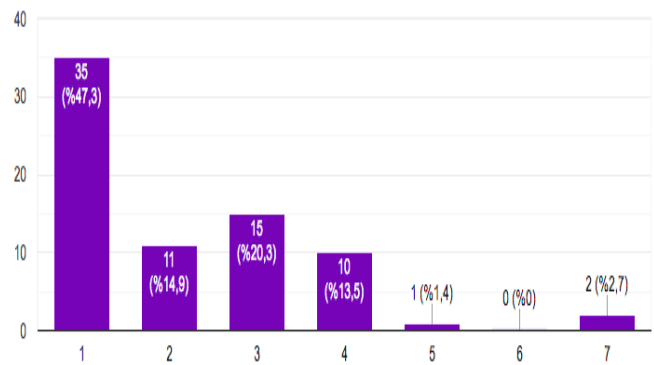*Figure 11. As a member of Turkey's system and order, I feel happy.*

While the rate of feeling happy in the current order is 4%, the rate of blaming themselves for the current order is 2.7% (Figure 11 and Figure 12). and only 8% feel hopeful for the future (Figure 9).

Figure 13. As a member of Turkey's system and order, I feel uneasy.

Figure 14. As a member of Turkey's system and order, I feel joyful.

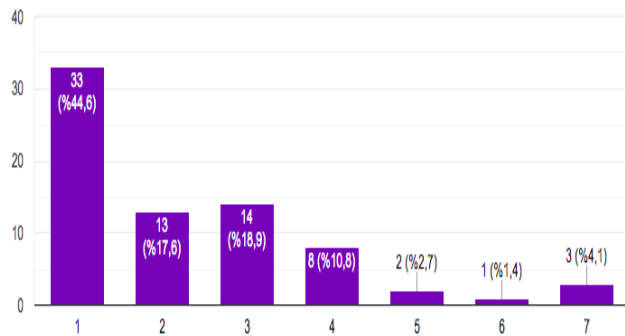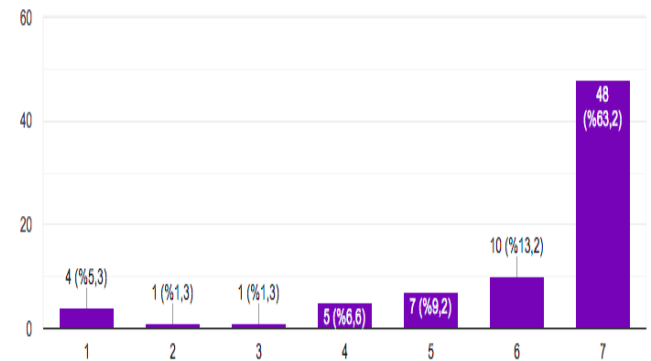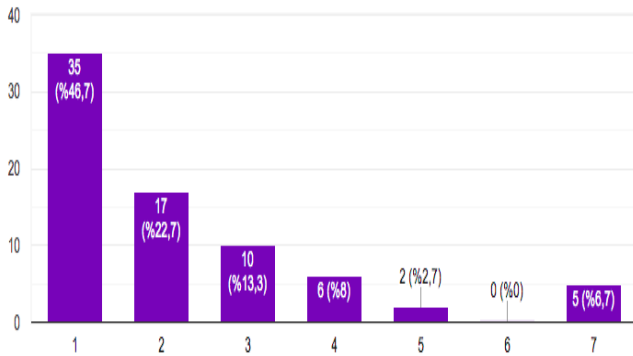*Figure 15. As a member of Turkey's system and order, I feel blocked*

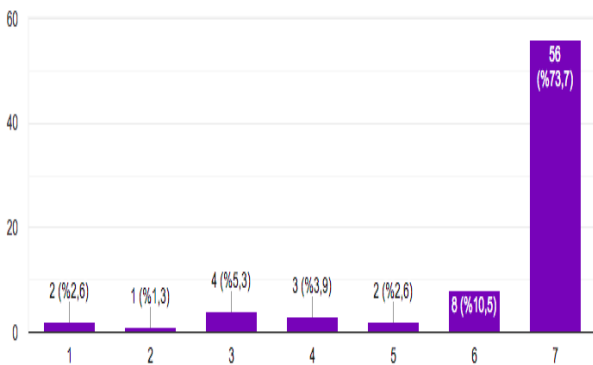Figure 16. As a member of Turkey's system and order, I feel excited.

Figure 17. As a member of the system and order in Turkey, I feel anxious.
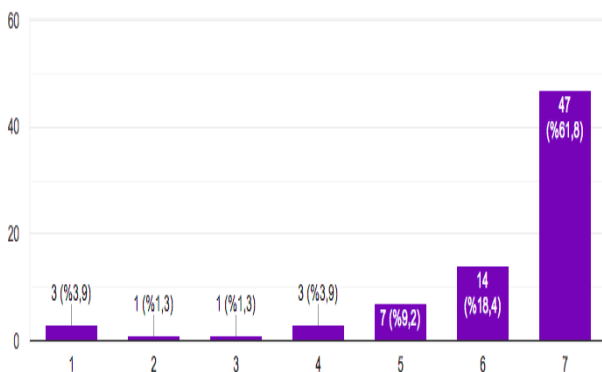

Figure 18. As a member of Turkey's system and order, I feel sad.

The rate of those who feel anxious about living in the current system is 73.7%, the rate of those who experience a sense of frustration is 63.2% and those who feel uneasy are also 61.8%. Last but not least, while the rate of those who feel joyful is, 2.7%, the rate of those who feel sad is 61.8%. (Figure 13,14, 15,17,18).

Discussion and Conclusion

When we look at the data of the content analysis and the System-Based Emotions Scale Questionnaire, it is seen that the data overlap with each other. The most recurring themes in the analyzed lyrics overlapped with the answers given by the participants to the scale questions. The majority of the young people who participated in the study stated that they had intense feelings of disappointment and hopelessness against the existing system, as in the prominent themes in the songs. While 63.7% of the participants feel disappointed as a member of the system and order in Turkey, 37.3% feel hopeless. Lyrics in the songs examined often include feelings of hopelessness about the coming days and the material and moral disappointments experienced in the current order.

One of the most recurring themes in the songs reviewed is hopelessness and disappointment. The feeling of hopelessness caused pessimism to come to the fore in the lyrics. Only 2.7% of the youth who participated in the song "System-Based Emotions Scale" survey feel cheerful. In line with this ratio, both hopelessness and anxiety about the future were frequently expressed in the lyrics of the song, with words such as "*If it goes like this, we're done, there will be no life for us*".

Another theme that emerged from the content analysis is the feeling of anger and rebellion. In the analyzed lyrics, there are often words expressing the feeling of rebellion against the existing system. Likewise, 60.5% of the young people who participated in the survey stated their anger towards the system and order as 7 (Too much). On the other hand, 46.1% defined the feelings of rebellion as 7 (Too much). In addition to the feeling of rebelling against the system, 29.7% of them marked 7 (too much) and stated that they were ashamed of being a part of the system. And only 5.3% of the participants feel proud as a member of the current system.

The last theme, in which the content analysis and the System-Based Emotions Scale overlapped, is the feeling of "Dissatisfaction and Frustration". Dissatisfaction with the existing order and a sense of frustration that the system restricts them and destroys their hope come to the fore in the lyrics.

In songs, Frustrated feelings are expressed with words such as "*I wish we could communicate once without fear, I wish we could make love once without fighting*". In this direction, the answers given by the participants to the survey questions are compatible with the lyrics. 41.3% of the participants feel very uncomfortable (7) as a member of the system, while 61.8% feel uneasy.

63.2% of the participants, on the other hand, feel very much inhibited (7). Another striking factor in this context is that, in addition to the feeling of being blocked 52.6% of the participants (7) fear too much as a member of the existing system and order. The feeling of limitation is combined with fear. 73% of the participants feel anxious. The rate of those who feel satisfied in the current order is seen as only 4%.

Music is a phenomenon that exists in every moment of individuals' lives. Especially with applications such as Spotify that have emerged in recent years, it has become much easier to be both a producer and a consumer of music. In the light of the findings obtained in the study, it is clearly seen that it is not possible to isolate music from society, general feelings in society, and socio-political, economic developments and transformations.

When we look at music from a closer perspective, it becomes clear how closely it is related to all social feelings. Rap music stands out as one of the most ideal ways to make their voices heard for marginalized and oppressed minorities or communities. The practical field in which rap music operates is shaped by the ability of individuals who produce and consume this music to reveal their economic, social and political problems. As Bennett (1999, p.77) points out, Rap music has local roots that help shape the content of the lyrics. Unlike other genres, rap is "a localized form of cultural expression". Angry words are like a skeleton that makes up the rebellious nature of Rap music. As seen in the songs examined, anger is an emotion that is frequently included in Turkish rap songs as well. The rap singers included in the study wrote angry words about their local conditions, social events and sometimes their individual experiences within the current system.

The heavy criticism and anger in the art of rappers, of course, also reflect the influence of the conditions that shaped their lives. Many of them have been sentenced or faced a trial due to heavy political criticism in their songs or words that are said to set a bad example for young people. But the lack of affirmation of rap music and its singers in the current order was not enough to make it invisible. On the contrary, it is very popular among young people today. One of the clearest proofs of this is that the majority of the singers that young people listen to the most are Rap music, as seen in the study. Therefore, instead of ignoring rap music, it becomes even more important to try to understand what young people want to tell through rap music.

At this point, rap music, which is the subject of research as the music genre that young people listen to the most on the digital platform, can be accepted as both a source of identity and an expression of living conditions, as Tyson states (2006 : 213). As seen in the findings of the research, Rap music emerges as a phenomenon in which young people express and reflect their feelings towards the current system. In order to understand what young people want to tell us through Rap music, the overlapping points of the "System-Based Emotions Scale" questionnaire with the themes revealed by the qualitative content analysis method of the study gain importance.

Everyday life practices bear strong traces of the current socio-economic and political structure. Music also occupies a large place in the daily lives of young people. As Bennet points out, the importance of music in daily life, especially among young people, can be seen in its relationship with many ordinary contexts and situations. That's why music is frequently heard in many parts of our daily lives, such as public spaces such as pubs and bars, shopping malls and fitness centres. Moreover, thanks to the development of personal music players and digital platforms, individuals can create their own auditory spaces.

Therefore, it is important to look at the type of music they listen to in order to understand the generation Z, which has been on the agenda recently. With the studies carried out in this area,

it may be possible to produce more realistic policies for the generation Z, taking into account the songs that the Z generation prefers to listen to and the emotions expressed according to the type of music they listen to.

In the light of this study, the perspective of young people on rap lyrics can be investigated. How rap lyrics make young people feel can be investigated. In this way, the feelings they feel against the order and the emotions that stand out in the rap music songs they listen to can be brought together with the emotions they feel while listening to these songs, and a more comprehensive view can be revealed.

References

Adorno, T.,W. (2003). Kültür endüstrisini yeniden düşünürken. *Cogito Dergisi*, 36, 76-85.

Angı, Ç. D. (2013). Müzik kavramı ve Türkiye'de dinlenen bazı müzik türleri. *Idil Dergisi*, *2*(10), 59-81.

Arık, A. (1992). *Psikolojide bilimsel yöntem*. İstanbul: İstanbul Üniversitesi Basımevi.

Aytulum, H. (2019). Popüler kültür bağlamında rap savaşları ve islami rap müzik üzerine bir inceleme. *Toplum Bilimleri Dergisi*, *26*(Özel Sayı), 208-241.

Bennett, A. (1999). Rappin'on the tyne: White hip-hop culture in northeast England. *Sociological Review, 47*, 1-24.

Boer, D., & Fischer, R. (2011). *Towards a holistic model of functions of music listening across cultures: A culturally decentred qualitative approach. Psychology of Music, 40*(2), *179–200.*

Cantor, J. R., & Zillmann, D. (1973). The effect of affective state and emotional arousal on music appreciation. *Journal of General Psychology*, *89*(1), 97108.

Cook, N. (1999). *Müziğin ABC'si*. (Çev.Turan Doğan). İstanbul: Kabalcı Yayınevi.

Çınar,O., Karcıoğlu, F. (2012). Büro yönetimi bölümü öğrencilerinin umutsuzluk düzeyleri ve kontrol odağı inançları üzerine bir araştırma: Erzincan Üniversitesi MYO uygulaması. *Atatürk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, *16*(3), 283-296.

Davis, M. T. (2005). An evening of pleasure rather than business – songs, subversion and radical subculture in the 1970"s". *Journal For The Study of British Cultures*, 12(2), 115-126.

Demir, A.E (2022). Gündelik hayat sosyolojisi bağlamında müzik dinleme pratikleri ve spotify uygulaması. *Haliç Üniversitesi Sosyal Bilimler Dergisi*, 5(1), 163-188.

DeNora, T. (2000). *Music in everyday life*. Cambridge: Cambridge University Press.

DeNora, T. (2003). *After Adorno Rethinking Music Sociology*. Cambridge: Cambridge University Press.

Erdal, B. ve Ok, Ü. (2012). Müzik tercihinde inanç biçimlerinin rolü. *The Journal of Academic Social Science Studies*, *5*(3), 59-74.

Ergur, A. (2009). *Müzikli aklın defteri*. İstanbul: Pan yayınları.

Ergün, E. (2016). Türkiye'de kullanılan online müzik platformları: Spotify örneği . TOJDAC The *Turkish Online Journal of Design, Art and Communication*, *6*(2), 117.

Erol, A. (2009). *Popüler müziği anlamak, kültürel kimlik bağlamında popüler müzikte anlam*. İstanbul: Bağlam.

Finkelstein, S. (1996). *Müzik neyi anlatır*. (Çev M. H. Spatar). İstanbul: Kaynak Yayınları.

Frith, S. (1996). *Music and identity. Questions of cultural identity*. Stuart Hall ve Paul du Gay (ed.). London: Sage.

Genç, S. (2015). Almanya'da Türk argosu ve rap. *International Journal Of Social Sciences And Education Research*, *1*(3), 840-850.

Greve M. (2006). *Almanya'da "hayali Türkiye"nin müziği* (Çev. S. Dingiloğlu). İstanbul : İstanbul Bilgi Üniversitesi Yayınları.

Günay, E. (2006). *Müzik sosyolojisi-sosyolojiden müzik kültürüne bir bakış*. İstanbul: Bağlam Yayıncılık.

Gilroy, P. (1987). *There ain't no black in the union jack*. Londra: Hutchinson.

Hebdige, D. (2003). *Kes yapıştır: kültür, kimlik ve karayip müziği*. (Çev. Ç. Gülabioğlu). İstanbul: Ayrıntı Yayınları

Hershey, A. (2007). Music, the non-governmental actor changing political policy: Have we failed the power of music?. *Senior Honors Projects. Paper 44*. Retrieved January 12, 2021, from *http://digitalcommons.uri.edu/srhonorsprog/44.*

Hunter, P. G., Schellenberg, E. G., & Griffith, A. T. (2011). *Misery loves company: Mood-congruent emotional responding to music. Emotion, 11*(5), *1068–1072.* doi:10.1037/a0023749.

Jackson, B., & Anderson, S. (2009). Hip-hop culture around the globe: implications for teaching. *Black History Bulletin, 72*(1), 22-32.

Jöntürk (2003). *Bir gençlik çığlığı hiphop kültürü*. İstanbul: Akyüz Yayın Grubu.

Kashani, J.H., Stoyls, M.S., Dandoy, A.C., Viadya, A.F., & Reid, J.C. (1991). Correlates of hopelessness in psychiatrically hospitalized children. *Comprehensive Psychiatry*, *32*(4), 330-337.

Kesayak, B. (2019). Dijitalleşme müzik sektörünü nasıl etkiliyor?. *Hürriyet*. Retrieved June 25, 2019, from *http://www.hurriyet.com.tr*.

Krause, A. E., North, A. C., & Hewitt, L. Y. (2015). Music-listening in everyday life: Devices and choice. *Psychology of Music, 43*(2), 155–170.

Lefebvre, H. (2016). *Modern dünyada gündelik hayat* (I. Gürbüz, Çev.; 4. bs). Metis Yayınları.

Lüküslü, D. (2011). Ulusaşırı bir gençlik kültürü ve toplumdan saygı talebi olarak hip-hop. *Toplum ve Bilim*, *121*, 201–222.

Morselli, D. (2017). Contextual determinants of hopelessness: Investigating socioeconomic factors and emotional climates. *Social Indicators Research*, *133*(1), 373-393.

Neal, M.A. (2004). No time for fake niggas: Hip-hop culture and the authenticity debate. In *That's the Joint: The Hip-Hop studies Reader, edited by Murray Forman and Mark Anthony Neal.*, p.57-60. New York: Routledge, 2004.

Oskay, Ü. (1995). *Müzik ve yabancılaşma*. İstanbul: Der Yayınları.

Özbek, M. (2012). *Popüler kültür ve Orhan Gencebay Arabeski.* İstanbul: İletişim Yayınları

Öztürk, A. D. (2012). *Ida (Şu Hip-Hop Dedikleri)*. Ankara: Kanguru Yayınları.

Uraz, S. (2019). *Dijital müziğin yaygınlaşması ve dijital müzikte telif hakları üzerine bir araştırma*. (Yayınlanmamış Yüksek lisans tezi) Marmara Üniversitesi, Sosyal Bilimler Enstitüsü, Gazetecilik Anabilim Dalı.

Smith, E. (2012, August 14). Forget CDs. Teens are tuning in to YouTube. Nielsen survey says more youngsters listen to music via video-sharing site, while some adults still groove to cassettes. *The Wall Street Journal*, p.B3.

Solak, N. (2015). *The role of emotions and emotion regulation in the system justification process.* (phd thesis). Middle East Technical University, Ankara.

Solak, N., Jost, J. T., Sümer, N., & Clore, G. (2012). Rage against the machine: The case for system-level emotions. *Social Psychology and Personality Compass*, *6*, 674-690.

Stokes, M. (2016). *Türkiye'de arabesk olayı*. H. Eryılmaz (Çev). İstanbul: İletişim Yayınları.

Tarrant, M., North, A.C., & Hargreaves, D.J. (2000). English and American adolescents' reasons for listening to music. *Psychology of Music, 28*, 166–73.

Tekman, H.G., & Hortaçsu, N. (2002). Aspects of stylistic knowledge: What are different styles like and why do we listen to them? *Psychology of Music, 30*(1), 28–47.

Tanyol, T. (2002). Anarşizm ve internet. In: *Cogito-İnternet: Üçüncü Devrim*. İstanbul: Yapı Kredi Yayınları.

Tyson E. H. (2006). Rap-music Attitude and Perception Scale: A validation study. *Research on Social Work Practice*, *16*, 287-304.

Van Dijk, T. A. (1998). *Ideology. A multidisciplinary approach*. London:Sage.

Rose, T. (1994). *Black noise: Rap music and black culture in contemporary America*. Connecticut: Wesleyan University Press.

Yıldırım, A., & Simsek, H. (2013). *Sosyal bilimlerde nitel araştırma yöntemleri*. İstanbul: Seçkin Yayıncılık.