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THE EFFECTS OF POSTMODERNIZATION FROM 1960 TO PRESENT ON MUSICAL NATIONALISM IN TURKEY

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ABSTRACT

The research tries to present the culture produced by the postmodernist system and its effects on musical culture. Concepts of postmodernism can become degenerating factors as well as contributing to the development of cultural hegemony at the level of modernity. With the understanding of “indisputable freedom and everything is free” in his intellectual theory, he creates liberal changes in subjects such as lifestyle, culture, digitalization and the market. In this way, production has become a part of popular consumption culture. As with lifestyle, fashion, TV and advertising, art is commodified, far from the norm. In this study, it is focused on to what extent and how communal musical culture and traditions were affected in the platform of multicultural postmodernist pluralism in Turkey after 1960. As a result, it has been observed that the musical preferences of the society are gradually changing, and this change affects their lifestyles and ideas.

Keywords: Culture, Postmodernism, On Musical Nationalism, Musicology

INTRODUCTION

The concept of nationalism encompasses an official or popular ideological movement. Although this term has various meanings, it centrally encompasses two main definitions: (1) Members of a nation, members who care about the identity of that nation, (2) actions taken by its members (seeking to obtain (or maintain) some kind of political interest (Nielsen, 1998). Nationalism was at the center of philosophical debates for thirty years. The 90s were a period in which controversial perspectives developed. There were clashes of opinion on whether it was magnificent or disturbing. Ideological fluctuations and morally critical approaches also created uncertainty about the concept. Because "Nationalism" "awakening" and political struggles often have brutal as well as heroic sides. On the one hand, solidarity with oppressed societies, and on the other hand, crimes committed in the name of nationalism.

Moreover, the issue of nationalism refers to a broader area; such as ethnic cultural codes. Nationalism also reflects the values of a nation along civic, ethnic, linguistic, religious or cultural lines. These headings are used when classifying types of nationalism. None of them can be considered independently of each other. Therefore, when discussing the existence of a nation, it would not be correct to analyze it independently of cultural nationalism. Cultural dynamics are also divided into groups; In addition to all kinds of knowledge, interests, traditions and customs of a society, its musical structure is also a part of these dynamics. Therefore, while categorizing nationalism, the definition of "musical nationalism" was also born. Musical nationalism refers to the use of folk melodies, motifs, or harmonies of a particular region, country, or ethnicity.

In the postmodern world order, nationalist structures in music have begun to be questioned. The concept of postmodernism is a process related to art as well as philosophy. According to Christopher Butler, the bond between postmodern art and theory is the clearest indicator of postmodernist influence (Butler, 2010). There is sympathy for modern practices in art as well as in every field. To put it in the most general sense, it is the emergence of new perspectives, current interpretations, perceptions, understandings and practices that are different from the traditional ones, different from them, or even opposed to them (Akan, 2018). Since its main focus is to question and accept the opposite of tradition, it is a systemic problem. Significant changes have begun to occur in the perception of the individual. Folkloric themes were considered obsolete. As Zygmunt Bauman defines it; Postmodernism, unlike modernism, is a period that is not bound by rules.

The constant development of technology brings with it cultural transformations in the formation of the modern world order. We live in the age of postmodernism, where social changes are rapid. It is observed that traditional cultures, which are effective in identity formation, are integrated into populism without preserving their essence with the new order. The dominant attitudes of postmodernism have given birth to a production mechanism shaped according to social demands. Now, the culture that is the receiver of the culture has become the priority rather than the essence of the culture. A kind of cultural degeneration has begun to occur. In the postmodern world, every person is becoming a consumer. In this system, the boundaries separating civilization, tradition, communities, and social interactions are fluid. Lifestyle, mass communication is just a matter of choice. Cultural

implications and social traditions were considered boundaries and even destroyed in this process. The world is at our fingertips. We can buy any lifestyle from anywhere we want. Television, mobile, internet, social sites, Facebook, Twitter, blogs and WhatsApp applications have begun to present a world that is shrinking in space and time. Resulted in an "always connected" culture for mobile users; streaming stories from every corner of the world, at an instant remote click from television viewers; A variety of information from every corner of the world presses the buttons of internet surfers. We are used to international multimedia and have an interdependent world market.

With the declaration of the republic in Turkey, changes and transformations began in politics. However, a number of innovations have been made in music policies. In this context, a polyphonic music system was established in the process of integration into the contemporary world order. While doing this, it was aimed to protect national values, and a maqam system taking its essence from folk music maqams was created. However, since 1960, with Turkey's transition to a multi-party system, not only political change has occurred, but also social and cultural changes have begun.

In the research, we will explain the concepts of postmodernism and musical nationalism and examine the music policies after the transition to the multi-party system in Turkey and the effects of the new music genres that emerged after 1960 on the musical cultural structure along with the changes in social dynamics.

METHOD

The research was designed with the observation feature method of the qualitative research method. In the context of sociological observation, cultural change covering a certain period in Turkey was discussed. Within the scope of this research, the change in the musical culture of the society will be examined and it is the most suitable method for the research. In this context, the literature related to the subject of the research was reviewed and the data obtained were analysed. We observe to examine the events happening around us and to give meaning to the events, therefore observation is an important part of our daily life. Observation is a method used to describe in detail the behavior that occurs in any environment. It is directed towards certain targets in order to collect information about a certain community, event, object and situation (Yalciner, 2006).

One of the weaknesses of the review process is the limited number of studies on the subject. There are not enough studies in the literature. For this reason, it is aimed to introduce the concept of musical nationalism into the literature.

SOURCES

In order to analyze the process and changes in Turkey after 1960, articles written on this subject, digital magazines and observational data were used. Sociological dynamics such as social change, people's clothing, innovations they tend towards, changes in their topics of curiosity, and changes in the majority of the music genres they listen to have helped the study.

CONCEPT OF POSTMODERNISM

It is a term coined by Arnold Toynbee in the last quarter of the 19th century. It became a philosophical movement that influenced critical ideas and art in the 20th century. It characteristically criticizes long-standing and stereotyped systems of thought about value and belief systems, objective reality, social progress, and human nature. The most dominant attitude of postmodernism is skepticism. He is skeptical of any moral, political or ethical narrative. He has the idea that traditional motifs cannot be absolutely correct. Postmodernism produces an antithesis to universalism and directs a radical criticism of generally accepted knowledge and foundationalism. It talks about the existence of various thoughts instead of a pure, unchanging mental structure. It accepts that knowledge is relative and the truth can vary for everyone (Murphy, 1995). According to Erdemir; [...] postmodernism, the accumulation of experience that constitutes modernity and is the product of western civilization, industrialization, urbanization, advanced technology, modern nation state, career, individual responsibility, bureaucracy, liberal democracy, tolerance, humanism, egalitarianism, impartial transactions and processes and impersonality. It opposes values and rules (Erdemir, 2006). If we consider postmodernism from a thematic perspective; It is a concept that focuses on individual freedom and the appreciation of freedom.

Since its definition and contents are constantly changing, a single definition cannot be made on it. Therefore, versatile ideas and theories have been developed for the concept of postmodernism by many famous thinkers and philosophers. It has been discussed from different perspectives in the dictionaries of many thinkers throughout history.

According to philosopher Lyotard, whose work "La Condition Postmodern (1979)" played an important role in the formation of the concept of postmodernism, there was no grand narrative in the world that writers or philosophers could trust. According to him, the definition of postmodern was, in its simplest form, "skepticism towards meta-narratives." Lyotard saw this as a period in which "the great stories come to an end". Sociologist Giddens describes the age we live in; It is defined as the age of radical and rapid changes that radically transform the natural structure of societies (Giddens, 1991). According to the French thinker Baudrillard, postmodernity; It represents a social situation. According to his theory, a new society brings with it a new era. In this age, the real and the fake are intertwined, as a result, a hyper-real situation has occurred and the truth has disappeared (Dikmen, 2016). According to William Bergquist, "the postmodern world is a world of stories and performances rather than a world of facts and figures." (Bergquist, 1993). F. Jameson, one of the Postmodern theorists known for his Postmarxist aspect, considers postmodernism, the so-called "post-industrial" of multinational capitalism, as the cultural logic of an advanced stage of multinational capitalism (Jameson, 2011). As can be seen, many claims about it have been supported. It has been discussed from a wide range of parameters such as the end of meta-narratives (Lyotard, 1997), multinational and media capitalism (Jameson, 1994), upper modernism (Ague, 1995), glam society and neo modernism (Debord, 1996) and radical modernity. If we evaluate the postmodernist system, which has affected many areas such as art, architecture, sociological, technological, political, industrial, individual and cultural, in particular, it has also caused a direct change in the traditional music culture of societies.

Rather than the 'essence' of culture, technical issues such as lyrics, harmony and arrangement have been shaped as a result of contemporary production in line with the demands of populism.

UNDERSTANDING MUSICAL NATIONALISM

Nationalism in the context of a musical movement; It is generally accepted that it emerged in connection with political independence movements in the early 19th century and was characterized by an emphasis on national musical elements, such as the use of folk songs, folk dances or rhythms, or on popular adoption of nationalist themes. However, many ideas have been put forward regarding the evaluation of emergence arguments. According to one view, it began with the war of liberation against Napoleon, and Weber's opera *Der Freischütz* (1821) and later Richard Wagner's epic dramas based on Teutonic legends created a nationalist atmosphere in Germany. On the other hand, Poland's struggle for freedom in Tsarist Russia produced a nationalist spirit in Frédéric Chopin's piano works, and after a while, Italy's desire for independence from Austria was echoed in many of Giuseppe Verdi's operas (Machlis, 2013). In Poland, names such as S. Moniuszko, who associates opera with the concept of a national style and whose melodies and rhythms originate from Polish Folk Music, H. Wieniawski, who also composes using Polish folk melodies, and J. Sibelius in Finland, have come to the fore in history with their nationalist themes in their works. They are emerging artists. It was produced during the revolution of 1910-1920 in Mexico, where there was a clear nationalist revival in art. In 1921, Álvaro Obregón's regime provided a large budget for the Secretariat of Public Instruction under José Vasconcelos, who commissioned paintings for public buildings from artists such as José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros. As part of this ambitious program, Vasconcelos also commissioned musical compositions on nationalist themes. One of the first such works was the Aztec-themed ballet, *El fuego nuevo* (The New Fire), composed by Carlos Chavez in 1921 but not performed until 1928 (Parker, 1983).

Although the term nationalism is a politicized expression, even if it is a representation of a nation's struggle for existence, based on the examples we have given above, there have been cases where it contradicts government policies. The term "Musical nationalism" was first used in Ukraine by Stanyslav Lyudkevych in 1905 (Hrabovsky, 2009). According to Stanyslav Lyudkevych, V. Hrabovsky is an important nationalist composer and musicologist, thanks to his numerous compositions under titles dedicated to Ukraine, as well as numerous articles devoted to the use of Ukrainian folk songs and poetry in Ukrainian classical music (Lyudkevych, 1999). However, with the establishment of the Union of Soviet Socialist Republics, a number of bans were imposed on musicological terminology. Therefore, the expression of musical nationalism was eliminated in other Soviet countries, especially in Ukraine. The beginning of the historical period in which nationalist sentiments rose in Turkey was the World War I period between 1914 and 1918. World War I was a war that left serious wounds in Turkish society, and all segments of the society came together and tried to heal these wounds. The war left behind a lot of pain. The effects of these pains on society were intended to be explained through laments that are products of oral culture. Lament can be defined as a melodious folk song sung after sad events in societies, especially performed by women (Kasımoğlu, 2014). The War of Independence period, which started with Atatürk's arrival

in Samsun on May 19, 1919 and ended with the Armistice of Mudanya on October 14, 1922, was the period in which many folk songs and laments were produced, describing and instilling the love of homeland, nation, flag and land. These works have literally become the voice of society's struggle. These works, which have been transferred to the present day, depict the spirit of the period. As an example of a compilation, there is a book called *War of Independence Folk Songs* (Taneses, 2006). This book, written by Hamdi Taneses, a music teacher, is about the lyrics, stories and notes of folk songs from the War of Independence period. Folk songs from World War I are also included. He collected together the military folk songs of these two historical periods, the songs and folk songs that Atatürk loved, the sayings and laments written by lovers for Atatürk, as well as the anthems (Acun, 2016). Look at the Stone of Ankara, Yörük Ali Folk Song, "Kırat Kırat Nallı Kırat" folk song written for the soldiers who went to Yemen to fight and most of them could not return, I Waved My Arm, The Balls Played, in memory of those who were martyred in the Ottoman-Russian war between 1877-1878 The lament "A Tall Cypress in Front of Şıpka", the lament written after our soldiers who went to fight on the Balkan front in 1912, "The Soldier is Going to Become Qatar", İhsan Çavuş, Cafer Efe, Mustafa Kemal was given the rank of marshal during the War of Independence and many other works such as 'Kura Papers Akli Kareli', an elegy written for our Turkish soldiers who were martyred in the Battle of Sakarya, who were given the title of veterans, are examples of works in which the foundations of nationally-feeling folk songs were laid in the musical history of the Republic of Turkey. Today, new types of songs are still composed as a reflection of cultural awareness in events that concern our national security and military operations. However, compared to previous periods, these are songs performed in a new form, with an attempt to adapt them to the modern framework. The variety of instruments and their Western style are their dominant features.

Music Policies In Turkey After Transition To Multi-party System

With the proclamation of the Republic, new cultural policies began to be made in the construction of the nation state. With the idea that classical Ottoman music does not belong to the Turks and that the real music of the Turks is Folk music, a polyphonic contemporary Turkish music system, which takes its essence from makam and is processed by combining it with Western music forms, was established. In early Republican Turkey, music was subject to protective and encouraging legal regulations by the state. National composers and their concerts were given importance, and they were sent to conservatories in Europe with government scholarships as part of education incentives. This period also produced the Turkish Five, the founders of polyphonic contemporary Turkish music. II. With the end of World War II, a process of rapid change and transformation began in both political, economic and social fields. This new conjuncture has created a dynamic in which the political ground in Turkey has been redesigned. The 1946 elections were the turning point of the changing climate. Yılmaz expresses this process as follows; [...] The fact that the elections were single stage for the first time in Turkish democracy in the historical sense, the element of competition entered the political field and the existence of more than one party showed that there was both a difference in the political socialization process and that we entered a period in which this socialization accelerated and increased (Yılmaz, 2008). The general elections held on July 21, 1946

were the first multi-party general elections in the history of the Republic. After the elections, the 15th Government of the Republic of Türkiye was established. On 14 August 1946, the program of the new government was read in the Turkish Grand National Assembly. In the program, the priority was mostly the improvements and restructuring in the fields of national education and economy. In new policies prepared according to cyclical demands and priorities, less importance was given to the fields of culture and arts. It has been stated that within the scope of the activities planned to be carried out in the field of arts, the Ankara State Theater will be established and a new building for the theater will be built. When looking at music policies, it was mentioned that a draft law would be prepared only on the establishment of the State Opera. As can be understood from the relevant program of the government, in this program prepared by the 15th Government of the Republic of Turkey, whose prime minister is Recep Peker, adequate policies on music could not be developed (Çetin, 2017). With the resignation of Recep Peker, on September 9, 1947, Trabzon MP Hasan Saka was appointed to the Prime Minister's seat by the then President İnönü to form the government. Saka also served as the Minister of Foreign Affairs of the Peker government. In the new government program established by Hasan Saka on October 13, 1947, no article was found regarding artistic works. As can be seen, it is understood that the governments established after 1946 were inadequate in cultural policies. The military coup against the Democratic Party government on May 7, 1960 opened the doors to a sharper period in Turkey. Now more than ever, there is a desire to integrate with the outside world. Turkey has begun to undergo a transformation that transcends borders in areas such as industry, production, media and social life. A period in which liberal movements were established has begun. The libertarian structure of the new constitution, which came into force in 1960, accelerated the export of foreign cultures as well as intellectual ones to the country. The newly established government abandoned its mission of creating national music and new music genres from Western countries quickly entered the country. As of this process, foreign musical genres were taken in their original form and performed without any modifications. Laws were made to protect local orchestras, a new genre (arrangement) was created by writing Turkish lyrics to foreign songs, folk music songs were rearranged with foreign musical forms, and local compositions were made with the same principles. The musical movements of this period, mass and youth movements, and ideologies that became widespread all over the world influenced Turkey at almost the same time as the West, and this was reflected in the music, and music began to become slogans in an ideological sense (Çanlı, 2018).

In those years, integration into Western culture was considered necessary for societies to rise to the level of modern standards. Clothing styles, hairstyles, lifestyles and, of course, musical tastes began to transform from a more traditionalist structure to a structure influenced by Western data, as a result of cultural transfer. These years were also the years when postmodernism began to actually influence many parts of the world, especially America.

TRANSFORMATION OF MUSIC AND NEW MUSIC GENRES IN TURKEY FROM 1960 TO TODAY

With developments such as the inability of the governments after the Early Republic period to protect traditional music in the context of policy, people's curiosity for the new, the spread of production culture to large areas with industrialization, Turkey's entry into NATO in the 1950s, and Marshall aid, western music began to rapidly enter the society. Foreign songs were now performed directly as they were, instead of being rearranged and performed as a cover. New genre movements, starting with jazz music, began to become widespread among young people with styles such as rock, metal and pop. Today, most segments of the society are interested in new species. New generation songs, in which many emotions are tried to be reflected, from social events to wars, from ideological expressions to patriotic feelings, are now produced by blending them with styles that are products of popular culture.

The introduction of jazz music to Turkey dates back a little further. His adventure in Turkey started in the 1930s. It started under the leadership of dance orchestras and large and small music groups, and was preferred as venue music in the long term.

It started to happen systematically in the 1950s. Erdem Buri's start to make a program on Istanbul Radio in 1949 played an important role in instilling the love of jazz in young people. The emissions of successful jazz artists in Ankara and Istanbul were the most important factor in the announcement and adoption of jazz art in this period (Artful Living Magazine, 2013) .

By the 70s, jazz entered the list of the most popular musical genres in Turkey. His first jazz record was released in 1978 under the name "Jazz Semai album". Erol Pekcan and Kudret Öztoprak, who played an important role in introducing and loving this genre in our country, were on drums, and Tuna Ötenel was on piano and saxophone. The album made a big impact and became a favorite of collectors. After 38 years, this record was meticulously printed by "Rainbow 45 Records", one of the important music companies (TR Magazine, 2019).

Today, "ethnic jazz", produced by blending traditional values, has been born. Although Turkish music has technical difficulties in combining it with jazz harmonies due to its modal characteristics, the values of our maqam music can reach different dimensions with the unique interpretations of composers and musicians. Ethnic jazz, which emerged from the combination of ethnic music with jazz, continues to spread throughout the world with the common balance and values of the East and the West. Many instruments, from baglama to oud, from qanun to kemenche, are used together with other instruments in jazz music (TR magazine, 2019).

Another of the new genres of the period that began to be listened to and performed in our country was Rock music culture, which was an important part of youth movements and behaviors. The genre, which we first encountered as rock and roll, started to be performed by Naval Academy students of the period and quickly spread throughout the country. Being a harsh style, it has been softened in Turkey and has begun to be arranged

in a form that can appeal directly to the public. The style performed by Erkin Koray, Mavi Işıklar, Cem Karaca, Moğollar and many other groups and names has gone down in history as Anatolian Rock.

Seçkin Sarpkaya stated that Turkish rock music started in the 1960s by quoting from the West. In this sense, Turkish rock music artists updated the tradition in the early period of the genre and brought together the world of words and melodies of Turkish folklore created in oral culture with a mutual transfer between local and global and an intersemiotic process(Sarpkaya, 2018).

Turkey, like other countries, was affected by the movement created by rock bands in America and especially England in the 1960s. In particular, psychedelic rock, which emerged in America in the 1966s, largely shaped the development of the Anatolian Rock style. The effects made on the electronic guitar and the long solos on the guitar were the reflection of this genre on Anatolian Rock (Demiryürek, 2021).

The period between 1970 and 2000 corresponds to the most popular era of Anatolian Rock music. It has become a lifestyle rather than a musical pleasure. Colorful folkloric patterns reflected on clothes and original hairstyles have left Western influences that shape fashion. He represented the intellectual rebellion of a generation with his slogan lyrics. With the development and spread of mass media, it has been opened to large masses. However, what distinguishes Anatolian Rock from other styles exported to the country is that it is a style of music that relatively preserves the "traditional texture", as the name suggests. Turkish folk music products used by Turkish rock music performers in their albums are examples of this. More such as Aşık Veysel Şatıroğlu's "Uzun İnce Bir Yoldadım", Nejat Buhara's "Dere Boyu Kavaklar", Neşet Ertaş'"Gönül Dağı", Ahmet Gazi Ayhan's "Gesi Bağları". Many folk songs have been re-sung by blending them with rock culture. According to Canbazoğlu, Anatolian Rock music was born in 1968 and became a movement that tried to modernize folk music. In the 90s, some of the young people who listened to rock thought that rock music in Turkey should tell about Anatolia and produced them accordingly (Canbazoğlu, 2009).

The 1960s were also a turning point in the history of pop music in Turkey. That period also started the process in which the music industry began to develop. Technological systems and music companies are slowly starting to be established. During this period, just as local compositions were made, foreign songs began to be arranged by writing Turkish lyrics. Fecri Ebcioğlu's works "Bak Bir Varmış Bir Yokmuş" and "Her Yerde Kar Var", composed with Turkish lyrics written on French songs, are the most important examples of this genre. Sezen Cumhuri Önal also comes to the fore with the Turkish songs she wrote for foreign songs. Erol Büyükburç, who is considered Turkey's first musician in the cult sense, also started to become popular in the same years and achieved great success with the song "Little Lucy", which he delivered to the audience via vinyl record. The activity that started with this song in the record market increased even more with the emergence of 45s. In 1962, Barış Manço, who was a student at Galatasaray High School at the time, and his band Harmoniler, founded under his leadership, released the first Western music record (Gudek, 2012).

Composers such as Cem Karaca and Erkin Koray are names that played a role in the beginning of the Anatolian Pop movement as well as in Anatolian Rock music. The expression Anatolian Pop was first used in the 1970s. The Mongols group gave this name to the music they made. Popular music changed as the movement began to lose its influence in the early 1980s. The application of Western technology in the music market accelerated this change. The opening of private television channels and radio stations in the 1990s affected pop music. Although cassette production increased, Turkish pop music experienced a period of crisis in the early 1980s due to the impact of the 1980 military coup. The singers of Anatolian Pop, who advocated a particularly political musical attitude, left the market, and some of them settled abroad (Pala, 2009).

Since the mid-1980s, the albums of Sezen Aksu and Mazhar-Fuat-Özkan trio were effective in the revival of the market. Additionally, a distinctive feature of this period was that Turkish Classical Music forms were heavily included in pop.

By the 1990s, direct pop music began to be made rather than Turkish Pop. Even though the genres seem to be intertwined, the influence of Turkish music has begun to diminish. Yonca Evcimik's song "Aboneyim" is one of the first songs in which the breeze of pop music is felt.

Since the mid-90s, pop music has been the most listened to and performed style in Turkey. Bass rhythms and coma-free compositions have now begun to be heard in every aspect of life. Ethnic elements are no longer seen in songs and compositions, and Turkish music influences are no longer heard. Young people who tried to convey their feelings, criticisms and what they wanted to say at that time through the rap music they discovered opened the doors of a new genre in Turkey. These young people were making music on small stages set up in venues, streets, and garages in poor neighborhoods.

It is thought that the word rap is a shortened version of the words "Rhythm And Poem". "Rhythm And Poem" means "Rhythm and Poem". It is also called "severe criticism" among the public. They were writing their lyrics, which were already expressions of progressive culture, youth rebellion, and criticism of the socio-economic situation, on a moving infrastructure, and were expressing their political troubles through rhythms.

Rap music conveys to the masses many ideas and words that people cannot say, do not want to hear, or have given up thinking about. In this context, the fact that some rappers who undertake this mission are suggested by their fans to 'write more political lyrics' reveals this demand (Çakmak, 2018). Considering that collective reactions in society are shaped according to periodic conditions, economy is also one of the triggering factors.

The problems occurring in the country and the fact that the price for them is paid collectively outside a certain community, despair and anxiety about the future, push the society into a collective crisis. Roughly speaking, the decrease in people's purchasing power makes them feel poorer. The fact that there is no political ground to express this freely and fight against it increases social anger. The popularization and appropriation of rap music should not be considered independently of all these processes (Çakmak, 2018).

In addition to being a musical genre, Hip-hop is also a culture of which Rap forms the basic elements. Hip-hop first emerged in the Bronx region of New York in the 1970s. It has a form affected by the social structure of the country in which it is performed. It is shaped according to local characteristics and transformed by being influenced by cultural structures. While it came to the fore in America as a reaction to racism against black people, it also emerged in Turkey as a tool for young people to express their complaints. The fact that it is a style originating from the ghettos is a reproach to the negative effects of poverty and difficult living conditions on young people. This music, which has been a representation of existence and a luxurious life over the years, still carries with it the criticism of social and political concerns.

Hip-Hop's arrival in Turkey dates back to the 1990s. The first album of the German band Cartel, released in 1995, played a major role in the recognition and adoption of the genre. In the following years, singers and groups such as Ceza, Sagopa Kajmer, Fuat Ergin, Yener Çevik, Killa Hakan made hip-hop popular with the masses. It has gained a good audience after the 2000s. It has no longer been a product of subculture but has become one of the main currents of popular culture. It has now left pop music behind and has become more popular among young people by creating subgenres called trap.

Hip-hop, which also shapes street art, has inspired the imagination and colors of ornate graffiti called graffiti. This genre, which created new fashions in the clothing of the youth of the period, also introduced genres such as "break dance" to the dance industry. From the ghettos to the centres, a certain mass has now developed a more -American- appearance and lifestyle.

CONCLUSION

We see that in the ever-changing and transforming world order, it is becoming difficult to preserve traditional textures and they are gradually disappearing. New productions, which are more extroverted and shaped according to the popular culture of the current period, have begun to be used in musical instruments in which emotions and feelings such as rebellion, love, hate, criticism and patriotism are expressed.

from recent history to the present, using historical sources as examples. In this process, the transition to the In this study, the effects of the postmodern system on the concept of musical nationalism in Turkey were examined. This review covers the cultural transformations and their structural changes that have taken place postmodern world has been the source of innovations. The new music genres that have emerged have become more popular in society, especially by becoming the focus of attention of the young generation. This populism has overshadowed folkloric culture, and the transmission of its original form from generation to generation has begun to decline. Since the gradual development of technology has facilitated rapid access to it, it has enabled foreign cultures to spread and be recognized in wide area.

Music policies, which began to transform in the first years of the Republic and were relatively more successful, began to become insufficient over time. Local music has not been adequately preserved and is about to lose its essence while being performed. Along with the changing political balance, the acceleration of cultural exports

and the circulation of the digital age have increasingly integrated production culture into populism. In this context, re-arranged forms of traditional Turkish Folk Music and Turkish Classical Music were preferred rather than their essence.

New genres that emerged along with the process began to affect both the musical tastes and lifestyle of the society. The new modern order that has influenced the world has caused great change in Turkey since 1960. By leaving traditional codes in the background, Western culture, which is considered contemporary, has become popular and has become the recipient of the postmodern society with what it conveys.

When we compare the examples we gave from the folk songs of the First World War and the War of Independence with today's songs; The form, arrangement, quality of the lyrics and the use of foreign language words, the way the words are expressed in terms of diction while performing the song, and the presence of Western-origin instruments in the saz show us the reflections of postmodernism.

As a result of this study specific to Turkey, it has been determined that the postmodern change process has begun to create significant differences in the musical cultural structure of Turkish society. Although it had a negative impact with the degenerations it created, it also enabled the same society to become acquainted with innovations. The education level of the society, its wishes and expectations, the intensity of its sense of curiosity, and the country's socio-economic and political status quo are directly proportional in terms of positive and negative results. If we consider the constantly changing aspect of the system, all these changes and transformations are inevitable. However, in the following processes, this pace of change increases the concern over ethical problems. For this reason, it will be necessary to attach importance to studies that keep cultural memory on the agenda and to be careful to carry out studies without breaking away from its essence.

ETHICAL TEXT

In this article, journal writing rules, publishing principles, research and publication ethics rules, and journal ethics rules have been followed. Responsibility for any violations that may arise regarding the article belongs to the author. This study was conducted using research technique, ethic committee permission was not required.

Author(s) Contribution Rate: The contribution of the author is 100% in this study.

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