Güzel Sanatlar Alanında Geleneksel ve Güncel Bakış

Editörler
Emine Filiz Yiğit
Gülşen Aslan Elkıran

BİDGE

BİDGE Yayınları

Güzel Sanatlar Alanında Geleneksel ve Güncel Bakış

Editörler: Doç. Dr. Emine Filiz Yiğit & Dr. Öğr. Üyesi Gülşen Aslan Elkıran

ISBN: 978-625-372-094-0

1. Baskı
Sayfa Düzeni: Gözde YÜCEL
Yayınlama Tarihi: 25.12.2023
BİDGE Yayınları

Bu eserin bütün hakları saklıdır. Kaynak gösterilerek tanıtım için yapılacak kısa alıntılar dışında yayıncının ve editörün yazılı izni olmaksızın hiçbir yolla çoğaltılamaz.

Sertifika No: 71374
Yayın hakları © BİDGE Yayınları
www.bidgeyayinlari.com.tr - bidgeyayinlari@gmail.com
Krc Bilişim Ticaret ve Organizasyon Ltd. Şti.
Güzeltepe Mahallesi Abidin Daver Sokak Sefer Apartmanı No: 7/9 Çankaya / Ankara

İÇİNDEKİLER

İÇİNDEKİLER 3

Mezar Taşlarından İskilip Tarihini Okumak 2 / Ayasofya Dersiâmı İskilipli Mehmed Hilmi Efendi 5

Cemal EKİN 5

Gülşen ASLAN ELKIRAN 5

Sanat Kültür ve Kistch Tavır 14

Dilek KUYRUKCU 14

Ankara Vakıflar Genel Müdürlüğünde Bulunan Mihirimah (Mihr-Ü-Mah) Koleksiyonuna Ait 1452 Envanter Numaralı Yazma Eserin Kitap Sanatları Açısından İncelenmesi 31

Gülşen Aslan Elkıran..... 31
Mimari Yapinin Parçasi Seramik Kiremitler 49
Oğuz BOZDEMİR 49
Hüseyin ÖZÇELİK..... 49
Karakoyunlu Türkmen Dönemi Tezhip Üslupları 61
Mercan Hüseyni 61
Pişmiş Toprak Ocaklar: Geleneksel Pişirme Yöntemi..... 95
Oğuz BOZDEMİR 95
Ayna kültürü ve Geleneksel Sır Dökümü ile Yapılmış Güncel Ayna Tasarım Uygulaması 107
Sebahat KILIÇ BÜLBÜL..... 107
Çocuğun Dünyasında Resim Dili Ve Tasarım..... 157
Şerife BİRCAN 157
Hilmi GÜNEY..... 157
Gümüşhane Krom Vadisi Şamanlı Şapeli'nin Sanat Tarihi ve Tasarım Açısından İncelenmesi 177
Nurgül ŞENTÜRK 177
Mahmut SARI 177
More Than Just a Physical Space: Usage of Built Environment in Video Games..... 192
İrem TEKİN YÜCESOY..... 192
Gentrification of Arabesk Music in Turkey of the 2000s: Müslüm Gürses Project 216
Emine Filiz YİĞİT 216

BÖLÜM XII

Gentrification of Arabesk Music in Turkey of the 2000s: Müslüm Gürses Project

Emine Filiz YİĞİT[1]

Introduction

Arabesk is a hybrid musical form which arose in late 1960s in an industrializing and urbanizing Turkey. It is articulated the experience and emotions of migrants who moved from the rural parts of eastern Turkey, settling down in large urban centres such as Istanbul. *Arabesk* music and its lyrics comply with the economic and cultural difficulties that the low-income working class has due to the class distinction. The lyrics of the *arabesk* songs included themes such as sorrow, love, passion, absence of the beloved, resignation to fate, resentment (Erol-Işık, 2018, p. 90). Orhan Gencebay who is accepted as the initiator of *arabesk* music defined it musically as a

[1] Doç.Dr., Dokuz Eylül Üniversitesi Buca Eğitim Fakültesi Müzik Eğitimi Anabilim Dalı. Orcid: 0000-0002-6955-5034.

free form that combines all music styles of Turkey such as Turkish folk music and Turkish classical music by appliying orientalism and Western contacts (Özbek, 2003, p.259). Poole (2007) remarked:

Arabesk like Mizrahi, Rai and others is a subversive musical practice rebelling against hegemonic fusion and accordingly upsetting the nationalist 'melting pot' concept which seeks to promote the formation of unified national/Western musical styles by eclipsing both the various co-existing local musical traditions and the binary of 'East' and 'West' (p.14).

Arabesk genre had been underestimated by official ideology and urbanite elites because of its connections to Eastern and Arap culture and also its consumers in the 1960s. As an extension of this idea, the *TRT* (Turkish Radio and Television Corporation), which launched its first broadcast in 1974, banned the broadcast of *arabesk* music until the end of 1980s. As Martin Stokes states *arabesk* music, for the intellectual "revealed an inner Orient in a supposedly Western country and a cultural tangle of insufficiently suppressed 'Arab' influences and traditional elements that flourished amongst poorly integrated rural migrants in the squatter towns" (2010, p. 74). For Poole (2007), "Arabesk served as token of otherness, it was the music (and attached culture) of those Turks who would not assimilate to the vision of a modernized Turkish nation" (p. 12). Scientists regard *arabesk* music as Turkey's very first unique element of urban culture (Belge, 1983; Stokes, 1992; Güngör, 1993; Tekelioğlu, 1996; Işık and Erol 2002; Özbek, 2003).

In spite of the negative meanings attributed to *arabesk* music by the urbanite elites, its audience gradually increased over the years, and the audience profile evolved from the lower class to the middle and upper classes of society. In the 1980s, *arabesk* music multiplied into new subgenres and got new audience groups within the scope of changing socio-cultural dynamics. In the 1990s, *arabesk* music affiliated to the other popular music genres to begin with pop as a result of expanded music industry. Sayan (2020) remarked that it is possible to read modernisation of Turkey over the binary oppositions

of local-global, East-West and periphery-centre. In this context *arabesk* music for central culture is sometimes a currupt and sometimes a domable music genre. He adds that the passage of arabesk to the centre can be seen as a result of neoliberal politics (pp. 89-96). Today, we are facing gentrification of *arabesk* music with the changing cultural and intellectual centres of Turkey.

Essentially, in the music market, such a formation in which the peak level of standardization in products prevailed and elements of different kinds of music seeped into each other, existed towards the 2000s. So why was it such a big deal when *arabesk* star Müslüm Gürses performed pop and rock cover songs even though he wasn't the first *arabesk* singer[i] to do so? Why did he need to go through a radical change covering his music and image at the risk of losing his core audience? How come did his change become such a powerful influence on the music market? Here, addressing Müslüm Gürses as a case study, the answers to all these questions will be sought through mainly the analysis of his songs, his vocal style, arrangements and lyrics he uses in his works, music videos, movies and commercial films and his image.

In this paper, I propose that the musical journey of Müslüm Gürses can be considered as a cultural text echoing the phases of change in the course of the *arabesk* and its symbolic connotations in Turkey. Subjects such as disappearance of the original social meaning and context of the *arabesk* music, and the shift in the audience profile from lower class towards upper classes will be analyzed in relation to the phases of Müslüm Gürses' music career. The paper aims to present the exclusive role which Müslüm Gürses played in gentrification process of *arabesk* music by focusing the changes in his music and his image in the 2000s. It is claimed that creative specialists from the upper middle class that called as 'new cultural intermediaries' by Bourdieu (1984) has a leading position on the changes of Müslüm Gürses by counting his icon value in their projects. As the result of the rating these projects, in which Gürses was presented to the market in unusual line of him, people from the middle and upper classes joined his fan base while some in his core

audience from the lower social class left him. Today, it can be said that the former stereotypical argument which arabesk is a degenerate kind of music comes to an end. The status that *arabesk* music holds today might also reflect Turkish society's perception of modernity.

In the first half of the paper I will argue the socio-political backround of gaining popularity of *arabesk* music and within this scope a key role of the cultural intermediares played in transforming consumption patterns and life styles in Turkey. In the second half, I will focus on Müslüm Gürses' music career by presenting his life line, his fan base *Müslümcüler*, the early period of his musical career from 1975 to 2000 which reflects the original brand of him before the change, and the new period of his musical career from 2000 to 2013 -the date of his death- which reflects the changes in his music and image as being a part of a project desinged by the cultural intermediaries.

Socio-political background

Technological developments were brought to Turkey at the same time as the world as a result of the liberalization of import regime within the framework of free market policy, adopted by the *Anavatan Partisi* (ANAP, or Motherland Party) and the Turgut Özal government, which came into power in 1983. Thus, the music market, primarily *arabesk* music and pop music, awakened due to the increase in good-quality tapes and the number of recording companies. Owing to the government's policies, *arabesk* music not only became widespread, but was also legitimized. In Prime Minister Turgut Özal's speech about the broadcast policy of TRT, he stated that he could see no harm in TRT's broadcasting *arabesk* music, consequently, TRT removed the ban which had been imposed on broadcasting *arabesk* music (*Cumhuriyet*, 12 Oct. 1988, quoted in Özbek 2003, p. 134). Özbek points out the fact that the influence of Özal's government's new cultural initiative together with advancements in the music industry resulted in an improvement in the performing and technique of *arabesk* music and caused *arabesk* music to be divided into various genres within itself. As a

consequence, this change can be seen in musical production, music structure, lyrics and consumer profile as well as in social meaning of *arabesk* music (2003, pp. 120-122). Also, Yarar remarks that new technological developments with a new economic policy based on an export-oriented free market economy in the 1980s, had a big impact on the capacity, speed and quality of music production. While the level of professionalization was not significant enough to provide a complex division of labour within the process of production before the 1980s, the new developments brought with them a new division of labour and it is resulted in musicians losing control over their products (2008, p. 63).

In 1989, the number of music products were increased with the affect of the first privite television broadcasting. This created a competition environment in the music market. Album sales were promoted with byproducts as music video, so the image of artists became more important. The standardization took place in music products as a result of saling strategies which producers governed for appeling to different taste groups.

As of 1990s, *arabesk* music gained legitimacy and an exclusive status, setting the stage for pop music and *arabesk* music to get close to each other and for the boundaries in between to fade away. Following this stage, *arabesk* music began seeping into not only pop music but also other music genres.

Under the impact of the Özalist project and new developments in the music market, arabesk, which was once considered as low music, turned into the legitimate music of 'the people'. With the new legitimacy that arabesk assumed in this period, arabesk music began to be consumed even by the newly emerging urban middle classes and expanded to different social strata. The transgressive power of arabesk music played also an active role in this process. This led to a shift in the old ideological divisions that were separating 'high' and 'low' music genres. While the mainstream music traditions changed and were *arabesk*isized, within the category of arabesk itself, new

arabesk stars emerged with new styles of singing and performing (Yarar, 2008, pp.68-69).

The 2000s have witnessed a somewhat different relationship between *arabesk* and the government, as compared to the 1980s. While neoliberal and postmodern discourses have embraced both a political and intellectual climate in the sense of caring about the culture of lower class, the ruling party since 2001 was not so enthusiastic about making use of the *arabesk* songs in their political campaigns as Motherland Party did back in the 1980s. The *AKP*, or *Ak Parti*, an acronym favoured by the supporters, meaning "clean, white party," rather preferred tunes in the style of folk music, or marches. A prominent figure in AKP's campaign songs has lately been Uğur Işıldak, who produces music in the style of folk music, and *arabesk***.** Yet, *arabesk* star Orhan Gencebay was elected to the Committee of Wise Persons as a group of consultants to the government for solutions to the Kurdish problem. Gencebay has also been invited several times to *iftar* (fast-breaking) meal during *Ramadan* by Erdogan. In addition to Gencebay, Gürses was the other among the three *arabesk* stars since the 1980s, being active in the 2000s. He was however not the chosen one for official ceremonies or political activities. Whereas the government had had no direct connection with Gürses, Prime Minister Erdoğan, in a speech after his death, commemorated him referring to his song ("*Evlat"*/"Son", 1996), carefully chosen to associate with *AKP*'s Islamist ideology and with the Kurdish solution process. The last part of the lyrics is as follows:

Geçmişten geleceğe yaratılmış ne varsa	Whatever has been created from the past to the future
Unutma ki hepsinin bir sahibi var evlat	Don't forget that all belong to a single owner
Kul kaderini yaşar bahtında ne çıkarsa	Subjects live their destiny as assigned
Düşmez kalkmaz bir Allah	Only God makes no mistakes
Unutma sakın evlat	Don't forget ever, son

The distinction between the last two decades of the 1990s and 2000s suggests that the *arabesk*, with its potential for reaching masses is no longer in a close contact with the political elite, and lost its political attractiveness in the last decade, except for Gencebay's position as an opinion leader. In fact, he resigned from his mission in the Committee, reportedly due to his health condition, but allegedly due to the severe criticism for taking part in it. As for Gürses, nothing had changed however, for he had been out of the interest of politicians back in the 1980s, as he has been lately in 2000s with his new musical profile. Müslüm Gürses wended his way through the sphere of political manipulations and influences, which brought him together with the new cultural intermediaries and intellectuals, the people who are characteristically de-politicised (Bourdieu 1984, p. 293). Poole, interprets about *arabesk* that "like other 'traditional' music from Mediterranean, Arabesk has long since moved away from the margins and fringes and has become 'depoliticized, redefined, disembedded from traditional political concernsi and even reterritorialized" (2007, s.19).

The cultural intermediaries

New cultural intermediaries are intellectuals who engaged themselves in popularising novelties within society and providing symbolic goods and services (Bourdieu, 1984, p. 365). Hesmondhalgh expresses that Bourdieu may have intended the term 'new cultural intermediaries' to refer to a particular type of new petit bourgeois profession, associated with cultural commentary in the

mass media. They are 'the producers of cultural programmes on TV and radio or the critics of "quality" newspapers and magazines and all the writer-journalists and journalist-writers' (Bourdieu, 1984, p. 325).

For Bourdieu, at the core of the 'new petite bourgeoisie', a new social class with distinctive tastes and cultural practices, are 'all the occupations involving presentation and representation (sales, marketing, advertising, public relations, fashion, decoration and so forth) and in all the institutions providing symbolic goods and services' (Bourdieu, 1984/1979, p. 359). (Hesmondhalgh, 2006, p.226).

Maguire & Matthews remarks that "there are several points of intersection between cultural intermediaries and the media, in terms of: occupations located in the media industries; producers of media content with a particular pedagogical mission; mediators of taste and billboards for a prescribed lifestyle" (2010, p.5).

Cultural intermediaries in Turkey include cultivated people from the 1968 generation as well as those involved in the Marxist political movements in the 1970s. In the 1980s, after the military coup in 1980, they became prominent figures in the new areas of expertise demanding intellectual background and creativity in media and advertising business. The new cultural intermediaries combined prosperity of upper class' living style with the alleged alien discourse of their political identity, transforming into bohemian members of the new bourgeoisie (Parmaksızoğlu, 2011, pp. 72-78). In the 2000s, they utilized subcultures and political symbols in designing new entertainment forms and transformed them into goods for marketing. During this period, the populist strategies of neoliberal capitalism had an influence on entertainment's displaying a cosmopolitan character when the Islamist *AK Parti* (Justice and Development Party) and the government of Recep Tayyip Erdoğan came into power in 2002. In line with Bourdieu and Featherstone, Parmaksızoğlu, in her comment on nightlife in Istanbul, asserts that ideological-cultural symbols were converted into elements of

entertainment in the 2000s as reflections on the neo-liberal period of the conflicting relationship the intellectuals of the left wing once had with the bourgeoisie and capitalism. Parmaksızoğlu states that sympathy towards nonwestern culture, despised by -again- the elitist bourgeoisie, began to arise under the guidance of the class which she names as 'bohemian bourgeoisie', combining the so-called opposing discourse of the leftist identity with the material well-being of 'bourgeois life', thereby causing *arabesk* music and oriental style to enter the entertainment life of the people from upper classes (2011, pp. 72-73).

In the 2000s, the new cultural intermediaries from various sectors such as the movie, music and advertising sectors began to include Müslüm Gürses in their projects. That he made the cover of the rock song "*Paramparça"* ("Shattered", 2002) assigned him a mission that the media would never stop pursuing. The gentrification process of *arabesk* began when Gurses left his usual performance venues and began performing at rock clubs, high society events, acting in TV commercials for brands like Coca Cola, acting in postmodern films, hosting TV shows, performing on stage with singers of different genres like rock, pop, and rap. The constituent elements of the process were the new cultural intermediaries, who are habitués of such venues and some affiliated with the production of such films and commercials.

In this respect, Müslüm Gürses took the stage at *RockIstanbul-2004* along with *Faithless*, a British electronic band, and the most prominent rock artists in Turkey in a special performance; he performed "*Olmasa mektubun*" ("If I don't have your letter"), a song made famous by the left-leaning Mediterranean music band, *Yeni Türkü*, in the *Söz Vermiş Şarkılar* (The Songs that Promise, 2004) album, compiling the songs whose lyrics belong to famous poet-writer Murathan Mungan. Gürses acted in *Ömerçip* (Ömerchip, 2003), a comedy movie; he re-performed the "*Paramparça"* song in the film *Balans ve Manevra* (Balance and Maneuver, 2004) – a comedy-drama movie, directed by the composer of "*Paramparça"*, whose soundtrack was then released. Later on, when the soundtrack

record of this movie was released, he performed the song "*Sensiz olmaz"* ("Cannot be without you") by Bülent Ortaçgil, an iconic artist for the elite, in a scene in *Neredesin Firuze?* (Where are you Firuze?, 2004) – another comedy-drama film. This scene happened to be the hallmark of the film. These projects provided a good base for Gürses' *Aşk Tesadüfleri Sever* (Love Likes Coincidences, 2006) album supervised by Murathan Mungan, probably the most extraordinary of his work ever.

Once considered backward, marginal, and exotic, today the glocal aesthetics of Arabesk has come to signify postmodern trademarks like hybridity, bricolage, and syncretism, and it even designates a special kind of kitsch as yet another term that has undergone a revolution through the lens of postmodernist cultural discourse. Thus, in leterally critic Susan Sontag's terminology, Arabesk's banal, trashy and kitsch style would qualify as that subversive aesthetic sensibility called 'camp' (Poole, 2007, p. 18).

Müslüm Gürses: A profile

Müslüm Gürses is known to be one of the three great musicians in Turkey when it comes to *arabesk*. Being popular since the emergence of *arabesk* music in the late 1960s, he has been called as "the father" of *arabesk* sharing the label with Orhan Gencebay and Ferdi Tayfur. In gaining fame, difficulties and misfortunes Gürses had in his life made him "genuine" in the eyes of his fan base. At that time, people migrated from the rural parts of eastern Turkey to the large urban centres such as Istanbul for economic reasons. Actually, Gürses was one of them who migrated with his family from *Şanlı Urfa*, a southeastern city, to *Adana*, a mid-south city in Turkey when he was just three years old. Gürses and his original music addressed to the audience from the lowest class during the foreign-dependent capitalization of Turkey, and he became an icon for the all-male fan group known as "*Müslümcüler"* (the followers of Müslüm). Their iconisation of Müslüm Gürses is primarily based on being *sahici* (genuine) and his stance against the establishment through his interpretation of the concept of *isyan* (rebellion). For

Müslümcüler, he voiced their *isyan* to the long-suffering life (*çile*), which they had no hope for bettering. In an interview he comments on the difference between his music and Orhan Gencebay's: "Orhan Gencebay says 'that's how it was but not how it is going to be', but I say 'that's how it was and how it is going to be'" (Posta Newspaper, 2013). Based on these words, one can say that Gürses and his followers had no hope for getting better in their life conditions.

In time, despite all the changes *arabesk* experienced, Müslüm Gürses saved his original musical style and image until the 2000s. Resisting to change, he was seen as an anti-establishment figure by his fans who felt that he resonated with the difficulties and misfortunes in their lives. In 2001, Gürses made a significant change in his music by singing a pop song, "*Olmadı yar*" ("It didn't work darling") featured on the album *Dünya Yalan* (The World is a Lie, 2001). This new orientation was received by the media with great acclaim. The following year, he performed "*Paramparça*" ("Shattered", 2002) by Teoman, a rock singer, in his album with the same title, which turned out to be a turning point in Gürses' career. This album also proved to be the most influential initiative, bringing rock music, perceived as elitist music by society, together with *arabesk*. Gürses' covers of "*Olmadı Yar*" and "*Paramparça*" illustrates arrangements that is different from the original in that the "pop" and "rock" elements are greatly diminished. He made his new track with the album *Aşk Tesadüfleri Sever* (Love Likes Coincidences, 2006). In this album, he performed the covers of foreign pop and rock songs, besides his image and his music changed in a "modernised"[ii] line. Following the success of this album, many music lovers of the middle and upper classes joined the Müslüm audience, thus contributing to the gentrification process of *arabesk*. In the eyes of the *Müslümcüler***,** however, he destroyed the mission expected of him by his original fan group, as according to them he had lost his genuineness. Many fans gave up on following him. Yet, his audience now consisted of groups from various classes and included women. He inspired many music producers who started

introducing marketing records featuring rock, pop, and rap duets and also cover songs[iii].

The "*arabesk* life" of Müslüm Gürses

Müslüm Gürses, whose real name is Müslüm Akbaş, was born on May 7, 1953 in the village of *Fıstıközü/Tisa* of *Şanlı Urfa*, one of the oldest cities in southeastern Turkey. He was three years old when his family migrated to *Adana*, a mid-south city, because of economic problems. He received primary school education only. His professional music career started in 1967 at the age of 14 when he won a music contest, held in the *Adana Aile Çay Bahçesi* (Adana Tea Garden) and started performing in night club-like small places.

Working as a tailor apprentice as well, he sought to improve his skills by taking music classes at the *Adana Halk Eğitim Merkezi* (Adana Community Education Centre). From 1967 on, he performed live folk songs as a "*mahalli sanatçı*" (regional music specialists) at Adana-Çukurova Radio, TRT. He had the opportunity of performing at a *gazino* (night club) when he substituted for the steady musician who was sick one night. The manager admired his voice and offered him a contract to perform on a regular basis. Next year, he released his first 45 vinyl record that included two folk songs, "*Emmioğlu/Ovada Taşa Basma*" ("Cousin/Don't Step on Stone in the Plain", 1968). Subsequently, several recording companies showed an interest in making use of his voice in *arabesk*, the rising musical idiom of the time. His first 45 vinyl record in the *arabesk* genre, *Sevda Yüklü Kervanlar/Vurma Güzel Vurma* (The Trains Loaded with Love/Don't Hit Darling Don't Hit, 1969), broke sales records with 300.000 copies sold. Having made 45 rpm vinyl records until 1975, he started working on LPs from that year onwards.

The 1970s witnessed the rise of melodrama movies that were all the rage in those days, featuring well-known vocal artists, in which their fame was used for better marketing and for higher profit. Müslüm Gürses was no exception, and acted in the film *İsyankar* (The Mutinous) in 1979. Movies featuring singers in this period also

functioned as music videos which provided access to songs in the albums for the public. He acted in 38 movies until 1990.

Müslüm Gürses, lived an "*arabesk* life" literally just like the character roles he played in his movies. He was an introvert with a strong orientation to intrinsic moral values, rather than materialistic ones, and above all strong feelings about honor. The analogies between his real life and the characters in his films made him "*sahici*" (genuine) and helped his fans reach his inner world easily.

Because of all of the misfortunes in his life, Gürses' fan base were convinced by the genuineness *(sahicilik)* of the way he identified with his music: He was put in a morgue as he was thought to be dead after a traffic accident in 1978, and then he was noticed to be alive. He had a half hearing loss and a complete loss of smell after the accident. His brother was killed in 1980 military coup as he disobeyed stop warning of a soldier (Aksoy, 2013, p.10). Then his father killed his mother and was put in prison in 1983 (Meriç, 2013, p. 29)[iv]**.** In 1985, he married Muhterem Nur who was 20 years older than him and had to work in night clubs in bad conditions. Just like his films in which he was a "saver", he pulled her out of inferior living conditions.

Müslüm Gürses passed away tragically at the age of 59 on 4 March 2013. Having stayed in an intensive care unit for four months following a bypass surgery, he never recovered. Upon his death, he received a great deal of attention at his funeral not experienced by other popular artists. Statesmen[v] and other stars of the *arabesk* like Orhan Gencebay and Ferdi Tayfur, along with many famous singers of popular music attended the Commemoration Ceremony held at the Cemal Reşit Rey Concert Hall and the funeral in Zincirlikuyu Cemetery in Istanbul. After his death, five more albums which include his best classic songs were produced by different production companies, and a biopic of him *(Müslüm Baba*) was shot and broke the sales record in 2018.

Who are the *Müslümcüler*?

The *Müslümcüler*, is the name of Gurses' fans who fall into the lowest socioeconomic category. Its emergence was formed with the increase of the gap between the social classes in the 1980s, when liberal economic policies came into play in Turkey. After the military coup in 1980, Turgut Özal and his Motherland Party (*Anavatan Partisi*) won the first elections, because of backing from the business world and a move towards a market economy. This radical change resulted in a high rate of unemployment among the youth which the *Müslümcüler* were exposed to. They were the ones who got poorer, when some others got richer due to the open market policies that Turgut Özal implemented. They had nothing but their moral values and the "*delikanlılık"* (machismo) to adhere. Being profoundly affected by the new economic structure, they formed a worldview that rejected materialistic values, adopting instead moral ones that paid no more than lip service to a monetary point of view. The notion of *delikanlılık* reflects their denial of materialism and their moral values, including honesty, a highlevel commitment to honor, love until death, devotion to the protection of the beloved ones at the expense of their lives (Işık and Erol, 2002, pp. 127-128). This is the machismo concept with which the *Müslümcüler* identified themselves with Müslüm Gürses, and took him as a role model.

However, a manly notion, *delikanlılık* has an underlying of deep sentimentality that keeps is away from androcentrism. To a *Müslümcü*, "love stands as the only thing a *delikanlı* man would ever surrender to". Yet this is no shame for them but something to be proud of (Işık & Erol, 2002, p.128). Love, in their understanding, presents itself completely free of a material base, because happiness based on materialism exhausts love. The loving man symbolizes spiritual life and the beloved one symbolizes material life. Therefore, coming together with the beloved one would mean to lose spirituality. Thus, a *Müslümcü* can only experience true love as long as he is not with the person he loves, but he longs for, which epitomises the "*çile felsefesi"* ("philosophy of long-suffering") of *Müslümcüler* (Işık &Erol, 2002, pp. 108-109).

Although the sound and the ulterior notion of *arabesk* music are related to the socioeconomic status, the critique of the materialistic life in the *arabesk* is carried out indirectly through the love fiction in the songs and films. For instance, in the *arabesk* films, the one who falls in love appears to be a poor man while the beloved one is a rich woman. They cannot come together as they belong to different classes. Even if they do, they cannot be happy. The love of an ever separate couple represents the class distinction, which explains why coming together with the beloved one would mean losing spirit.

A *Müslümcü*, adopting suffering, articulates his suffering life through exercising violence against his own body instead of voicing it explicitly to the outside world and system. Members of this group are convinced that their disadvantaged lives would never ever change for the better (Işık &Erol, 2002, pp. 108-109). The violence evoked by *Müslümcüler'*s philosophy of suffering drove them to the habit of cutting themselves, in the chest and wrist with razor blades, or with their own words, *faça atmak* (slashing themselves), in a state of ecstasy at Müslüm Gürses concerts in the 1990s. Erol&Işık remarks:

Being accepted into the cult-like subculture of Müslüm's followers has been signified through various different rituals and practices, such as cutting or blading their bodies during concerts as a reference to or sign of being accepted as a member of the so-called group. Some fans involved in such rituals during the concerts seem to be seeking recognition within their own subculture, as well as within the wider society. In this context, the body also becomes a signifier in a world within which one is left with nothing else (2018, s. 91).

This act of self-mutilation began to negatively impact Gürses' works and concerts. In 1992, at *Gülhane* Park concert one of his fan stick a knife in Gürses' belly and it attracted a great deal of media attention. Events like this affected Gürses' popularity in a negative

way. He and his manager attended some another new projects and the contract with *Elenor Müzik* company ended in 1998.

The early period in Gürses' musical career

In his early period of recorded music, starting with the album *Müslüm Gürses 1* (1975) and ending with the album *Yanlış Yaptım* (I did it Wrong, 2000), he formed his original sound and followed it in all the 65 albums released. The remarkable amount of his albums points to his performance skills, while he, as a composer, was unable to complete all the albums with his songs. Being accustomed to singing in *gazino* clubs, he included in his albums popular songs of different genres like he did in his live performance at night clubs to appeal to audiences with different musical tastes.

The song themes of this period included songs about social order and songs about love. Whereas the former verbalised the despair and protest of people who did not possess the power to change the unjust system they had to live in, the latter was about separation and longing for the beloved one; for whom the loving person could not be with and for whom he suffered. It is, however, difficult to categorise the songs into two groups. Such concepts as fate, despair, separation, longing, honour, loyalty, respectfulness and honesty were combined with the themes are related. The gloomy world of meaning the *Müslümcüler* created was based on these concepts. In most of the films and songs, the lover cannot meet with the one he loves and suffers the pangs of love intensely.

It is typical with Gürses' songs that he frequently referred, in song titles and lyrics, to having alcohol and cigarettes and to the state of "burning" that both remind him of. This brings alcohol and cigarettes into a particular significance in the case of *Müslümcüler* that their consumption of both is associated with his image: "*Yüreğimde yangın var"* ("There is a fire in my heart" in *Usta-Ne Yazar*, 1997); "*Sigaramda duman duman"* ("The smoke on my cigarette" in *Müslüm Gürses 2*, 1976); "*Rakı şarap fark etmez"* ("Raki or wine makes no difference", *Müslüm Gürses 3*, 1977); "*Bir*

kadeh daha ver" ("Give me one more glass" in *Bir Kadeh Daha Ver,* 1989) etc.

One of the most significant chracteristics of his music is his unique voice which has a wide vocal range and has a gritty timbre that his fans associate with his genuineness and being "one of us." His voice is also considered to be *yanık* ("elegiac", burnt, literally), and "deeply touching." Martin Stokes points out that this phenomenon, which he calls as the 'metaphor of burning', has further meanings beyond vocal tone production. To him, the term *yanık* has a transformative influence which discloses the hidden meanings lying beyond the narrative of the music's story (1992, pp.136,162).

It is clear that there are no obvious vocal markers, in terms of tessitura or vocal tone production, for this "burning" quality in the human voice, since it can be applied with equal validity to the quite different vocal styles of the south-east and the northern and central eastern provinces. I suggest that what is considered to be *yanık* is not the quality of voice but the subject-matter of the songs and stories associated with the *arabesk*, and indeed all popular musical styles in Turkey (p. 136).

In this study, "burning" quality in the human voice will be defined as the set of impacts which make the audience "get doleful" (*efkarlanmak*), enter a sort of trance and go on an internal journey through which all his/her feelings come to light. The peak level of this impact is measured by its virtuosity to make the listener cry. The listener must reach a certain phase of sentimentality, and the singer's voice must "touch his/her heart" (*içine dokunmak*). High-pitch vocal tones or high-pitch passages in a song are generally more effective in achieving that. The phenomena which Stokes describes as being *yanık* within the 'metaphor of burning' in overall Turkish music have their equivalent in Müslüm Gürses' music jargon as *damardan söyleme* (singing intravenously) and *damar şarkıcı* (intravenous singer). He and his audience thought that he would sing his songs in a "Müslüm way" (*Müslümce*) and "intravenously" (*damardan*).

When performing, Gürses sang the passages in a low register with a deep and gritty coloration in an effortless and exhausted manner. He sang the passages in a high register with an open voice tone as if he were praying, but it wouldn't affect this intonation even if the overall exhaustion feeling still prevailed in high-pitch vocals. His way of singing, which makes some words incomprehensible or touches sounds gently, rather than strongly emphasizing them, gives the impression of "drunkenness". Mostly he adopted a way of singing in which he distorted words' rhythms and sometimes delayed them a little bit, singing them right after the main beat. His songs, most of which are in slow tempo, allowed him to sing in an eloquent fashion and perform various ornamentations such as vibrato and glissando smoothly. Even though the mentioned vocal features are seen, in general terms, also in other *arabesk* singers' ways of singing, it is suggested that Gürses would use glissando quite frequently and adopted a very melancholic way of singing. He, who was blessed with a wide tessitura, didn't seek to show off his voice capacity or vocal skills as a singer in his songs. Instead, he seemed to focus on conveying the meaning in his songs to his audience in an influential manner.

In the album *Mutlu Ol Yeter* (Just Be Happy, 1981) Müslüm Gürses included "*İtirazım var"* ("I have objection") represents the classical style of his music. This song is also a good example for a comparison to explore the change Gürses has undergone, after many years it was appeared in the album *Sandık,* (*The Chest*, 2009) in two versions, rock and rap (see Figure 12 and Figure 13). The arrangement of the original version in the song "*İtirazım var"* has exactly the *arabesk* sound in which the violins group prevails playing the melodic line in a very ornamented style (**Figure 1)**.

Figure 1. *Intro of "İtirazım Var" ("I have objection") in the original version.*

In the background, the rhythm of the *def* (tambourine) and the darbuka (goblet drum) is heard. The vocal melody of the song starts in low register and gets higher, goes on higher and ends middle register. The tempo of the song is slow. Müslüm Gürses sings the song mournfully and in a begging manner, using abundantly vibrato and glissando techniques. At the end of the song, the intro repeats he recite the first verse and the refrain.

In the lyrics of the song, the feelings of two lovers who cannot come together is described: after defeated by life, he rebels against fate and has objection to sorrow, destiny, problems, pain, luck, misfortune, false love and lie (**Figure 2**).

Verse	
İtirazım var bu zalim kadere	I have objection to this cruel destiny
İtirazım var bu sonsuz kedere	I have objection to this endless grief
Feleğin cilvesine	To the twist of fate
Hayatın sillesine	To the wrath of life
Dertlerin cümlesine	To all sorrows
İtirazım var	I have objection
Yarım kalan sevgiye	To the incomplete love
Şu emanet gülmeye	To that false smile
Yaşamadan ölmeye	Against death before living
İtirazım var	I have objection
Refrain	
Ben hep yenilmeye mahkum muyum?	Am I always doomed to be defeated
İtirazım var bu yalan dolana	I have objection against the lies and deceits
Ben hep ezilmeye mecbur muyum	Am I always doomed to be oppressed?
Benim şu dertlere ne borcum var ki	What do I owe to those sorrows?
Tuttu yakamı bırakmıyor	Seized by my collar and doesn't let go
Benim mutlulukla ne zorum var ki	What problem do I have with happiness?
Bana cehennemi aratmıyor	It doesn't make me want the inferno
Verse	
İtirazım var değişmez yazıma	I have objection against my unchanged destiny
İtirazım var bu dertli şansıma	I have objection against my sorrowful luck
Sevginin sahtesine	Against fake loves
Hayatın cilvesine	The twist of life
Talihin böylesine	Against such a fortune
İtirazım var	I have objection
Yalan dolu gözlere	Against the eyes that are full of lie
Durulmamış sözlere	The promises that weren't kept
Dost olmayan yüzlere	Against the faces that are not friendly
İtirazım var	I have objection
Refrain	

Figure 2. *The lyrics of "İtirazım var" ("I have objection")*

From 1979 to the late 1990s, the visual enhancement for Gürses's music has mainly been his movies, in which he performed many songs, in line with the print media to help create his image. With the advent of music videos into the music industry in the 1990s, he started producing videos in the same vein as he did in his movies,

one being "*Senden vazgeçmem"* ("I won't give up on you", 1994) the first track of an album with the same title. In these videos, there is always close-up shots, emphasizing Müslüm Gürses' posture, intended to iconize him with his ever doleful face; and distance shots in which he, as the main character, plays a man of ordinary people, as "one of us" idiom, within the story created for the song, thus giving him the quality of *sahicilik* (genuinity). Through close-up shots, he appears as *dertli* (aggrieved), and *görmüş geçirmiş* (hard-bitten), holding his head between his hands or leaning his forehead on his hand in a manner to express his suffering; he falls into reveries staring into space; his hands in his pockets, walking slowly; during the refrain parts with high-register passages, as he is staring at the camera, he opens his hands up to the sky as if he is "imploring God" (*"Allah'a yakarmak"*) and then shakes his hands off downwards. This action symbolizes in a way the desperateness of an individual who can't revolt against the system, against God and the fact that he can't do anything but accept his fate. Distance shots enhances music videos with a fictitious story. Whereas it projects happy days from the past of two lovers - Gürses and a woman acting as his girlfriend-, the front level conveys the state of loneliness after the end of these happy days. In the back stories he can be a trucker, a blacksmith apprentice, a coachman, or a lover. In the editing of videos the text and the context are composed in such a way that the text is prevailed for the purpose of iconisation.

The album of *Senden Vazgeçmem* (I won't give up on you, 1994) was one of the best seller albums of Gürses and also the first album which songs have video clips. In the album the lyrics of the song "*Senden vazgeçmem"* ("I won't give up on you", 1994), has the same title with album, exemplify the concept of *delikanlılık* with emphasis on the notion of love until death (**Figure 3**).

Figure 4. displays the intro, the first verse and the refrain of "*Senden vazgeçmem"* ("I won't give up on you", 1994) as representing Müslüm Gürses' vocal style and the structure of his songs. His ornamentation and defiance of rhythm are depicted.

Retardations are mainly associated with ornamentations, glissandos, and accentuations.

For a comparison, the transcription[vi] of the *meyan* (the middle of a piece where modulation often occurs) can be seen in Figure 5. This song, in "*Muhayyer Kürdi"* makam, starts in the low register and reaches out the high register in the *meyan* in a way that getting listener doleful in a peak level of sentimentality. Violins are featured in the instrumentation. (**Figure 5**).

Verse	I don't care about life or death
Umrumda değil yaşamak ölmek	I give up on my life, but not on you
Canımdan geçerim senden vazgeçmem	Is it fair to wipe off the love in a trice
Olur mu bu aşkı bir anda silmek	I give up on my life, but not on you
Canımdan geçerim senden vazgeçmem	I don't give up even the world turns in reverse
Refrain	I don't give up if the sun goes off
Dünya tersine dönse vazgeçmem	Believe me being without you is worse than death
Gökteki güneş sönse vazgeçmem	I give up on my life, but not on you
Sensizlik inan ki ölümden beter	Not on you, to death
Canımdan geçerim senden vazgeçmem	I can no longer be without you
Senden vazgeçmem ölsem vazgeçmem	I cannot build another world to myself
Verse	It is impossible for me to live without you
Artık bundan sonra sensiz olamam	I give up on my life, but not on you
Kendime başka bir dünya kuramam	
Mümkün değil benim sensiz yaşamam	
Canımdam geçerim senden vazgeçmem	

Figure 3*. The lyrics of "Senden vazgeçmem" ("I won't give up on you").*

Figure 4*. Intro, verse 1 and refrain of "Senden vazgeçmem" ("I won't give up on you").*

Figure 5*. The printed notation of the refrain of "Senden vazgeçmem" ("I won't give up on you").*

Müslüm Gürses' relationship with music industry in the 1990s

In the 1990s, *Müslümcüler* became fanatical devotees who expressed their emotions and suffering by slashing themselves at Gürses' concerts. This act of self-mutilation attracted a great deal of media attention, and began to negatively impact Gürses's works, concerts, and extra shows, and his reputation in general, adversely towards the 2000s. Furthermore, in 1998 he ended his contract with *Elenor Müzik*, the company which had released his albums for 14 years. This happened at a time when Müslüm Gürses had difficulties in his attempt to prevent pirate releases of his albums which he had been fighting against for years. Even *Elenor Müzik*, after many years of collaboration, continued to release his albums without paying his royalty (Hürriyet Newspaper, 2001).

During this period the music business had changed rapidly all over the world and independent artists, who promoted themselves by means of e-business much more easily, had gained the advantage in this period. This resulted in a switch to customer-oriented models to allow for flexibility and the ability to adapt to the changing conditions (Kalakota and Robinson, 2001, xx). There have been a large number of local music production companies that made albums on both LP and CD formats in 1990s. And also the first private television company, *Magic Box / Star*, was introduced in 1989,

followed by music channels like *Number One TV, Kral TV*. This ended the monopoly on music broadcasting of *TRT***,** leading to abundance of music production, and to standartization. The *arabesk* music and pop music in this climate tended to fuse.

Müslüm Gürses, having chosen not to establish his own recording company unlike the other top *arabesk* stars[vii], inevitably had to be innovative in order to maintain a competitive edge. Because his performing skills were stronger than his abilities as a composer, he tended to be manipulated by the directives of the companies he was affiliated with.

To increase the sales and the profit, his manager Nevzat Takmaz developed a project for him, considering his potential to perform items from different musical idioms. The manager pointed out the emerging necessity of expanding the audience of Müslüm Gürses beyond the sole group of *Müslümcüler* with the following remarks:

We needed to introduce a change and devise projects, because the music business has come to an end. No investment is being made to artists now so they are producing their own records for being able to remain popular and appear on extra events. *Müslüm Bey* [Mr. Müslüm] wouldn't make any distinction between the intellectual and low-class people… We have approached him as a project and succeeded. He trusted us and released himself to us (Çobankent, 2010, p.4).

Following the great productivity in pop music in 1990s, he released three albums consecutively in 1991 that included cover versions of popular pop songs of the period. The very first pop cover song he performed was Sezen Aksu's "*Belalım*" ("My Badass"), included in *Bir de Benden Dinleyin* (Listen to Me Also) album (*Elenor Müzik*), released in 1991. Then he performed cover versions of some other pop songs in his *Yüreğimden Vurdun Beni* (You Shot me in the Heart) (*Sarp Plak*, 1991) album and *Herşey Yalan* (Everything is a Lie) (*Elenor Müzik*, 1991) album. Yet, Müslüm Gürses' performances of these cover songs didn't attract much

attention and his core audience didn't show any reaction, because they were performed within usual *arabesk* arrangements.

The new era in Gürses' musical career

The remarkable outcome of the project developed by Gürses' manager was *Dünya Yalan* (The World is a Lie, 2001) album, released in 2001. Müslüm Gürses performed "*Olmadı yar"* ("It didn't work darling") song, introduced by the pop singer Nilüfer, with a sound quite far from *arabesk* and with a soft pop arrangement. The only element in the song's arrangement which maintained the *arabesk* sound was the violin group performing in *arabesk* style. It both caused a substantial reaction by his audience and caught a great deal of media attention when Müslüm Gürses performed "*Olmadı yar"* with a pop arrangement. Other songs in the *Dünya Yalan* album were compositions in the *arabesk* sound, in some of which the customary sound was totally retained and partly in others, featuring *pop-arabesk* instrumentation with the guitar, in particular, being in the forefront.

He included his performance of "*Paramparça"* ("Shattered"), a rock song by Teoman, in his album with the same name (*Shattered*, 2002). What is more was that the main melodies in the song were interchangeably performed with electric-guitar, which symbolizes rock music together with *arabesk*-style violins. Although Müslüm Gürses routinely preferred mixed repertoires, featuring different genres of popular music for his former albums, it became a sensation in the media when he, identified with the lowest class of society, chose to include in this album his performance of a song in rock genre. Then the public began to ask at this point if he was undergoing a change and what was happening to *arabesk* music.

The lyrics of "*Paramparça"* have the "arabesk sentimentality" ("*arabesk duyarlıklık"*): A man is drinking alcohol alone in a bar on his birthday and complaining about being unhappy, his exhaustion about life and despair (**Figure 6**).

Verse Saatim yok tam olarak bilemem Biraz bira biraz şarap önceydi Nasıl oluyor vakit bir türlü geçmezken Yıllar hayatlar geçiyor Kayıp bir bavul gibiyim havaalanında Ya da boş bir yüzme havuzu sonbaharda Çok mu ayıp hala mutluluk istemek Neyse zaten hiç halim yok Refrain Bugün benim doğum günüm Hem sarhoşum hem yastayım Bir bar taburesi üstünde Babamın öldüğü yaştayım Bugün benim doğum günüm Kelimeler büyüyor ağzımda Bildiğim tüm hayatlar Paramparça, paramparça Verse Takatim yok yine de telefona sarıldım Son bir özür için Tüm sevdiğim kadınlardan Telesekretere konuşamayanlardanım Aradım mesajlar çıktı kapattı	I don't have a watch, I don't know exactly It was right before a little beer, a little wine How can it be as the time goes by slowly? The years and lives go by fast I am like a lost luggage at the airport Or an empty pool in fall Is it a shame still wanting happiness? Anyway I am exhausted Today is my birthday I am both drunk and mourning I am on a bar stool At the age of my father died Today is my birthday The words are growing on my lips All the lives I know Shattered, shattered I am exhausted, yet I hang on the phone For one last apology From all the women that I loved I called and hung up on voice mails I am the one who cannot talk to voice mail

***Figure 6**. The lyrics of "Paramparça" ("Shattered").*

Figure 7. is transcription of the instrumental passage after verse 1, and the refrain of the Gürses version of "*Paramparça"*, and **Figure 8.** is a transcription of the same excerpts as performed by Teoman. Note that the Gürses version of the song is in a slower tempo. The intro starts with *arabesk*-style violins in this arrangement, while it starts with electro guitar in the original rock arrangement. As the *darbuka*, the goblet drum, and the rhythm guitar accompany the vocal parts, the violins are heard between the verses and in the end. A pop sound in both versions, with an exception to the *arabesk* violins in the Gürses version actually denotes dominance of pop sound in music production. Müslüm Gürses sings the song with his unique vocal style by making Teoman's vocal style differs and his rhythmic treatment of the melody is more syncopated. In contrast to the dynamism in Teoman's performance, the voice of Müslüm Gürses is sad and fatalist.

Figure 7. *Instrumental passage after the verse 1, and the refrain of the Gürses version of "Paramparça"***.**

Figure 8. *Instrumental passage after the verse 1, and the refrain of the Teoman version of "Paramparça"***.**

Pop star Tarkan's song "*İkimizin yerine"* ("Instead of both of us"), was introduced as the hit single of Gürses' next album *İkimizin Yerine* in 2003. *İkimizin Yerine* is performed also in the same style as his previous two albums. Only one or two pop and rock songs were included in these three albums, released by different recording companies, giving the signals of Gürses' future change. The lyrics of "*İkimizin yerine"* are about a person who broke up with his/her lover and now feels longing and regretful.

Apart from novelties in arrangements and repertoires in the albums of Müslüm Gürses' beginning from 2001, he didn't make a change in his unique vocal style. In addition, the lyrics of the songs in his albums, including cover songs, reflected the "*arabesk* sentimentality" centering on such feelings as falling apart, sorrow, loneliness, despair and protest throughout this period. Similar to his previous period, lyrics continued to reflect the state of "suffering" at peak level, having cigarettes and alcohol, or, the state of "burning" related to them, which were all associated with him. Just like song

titles such as "*Kederliyim içiyorum"* ("I'm sorrowful, so I'm drinking", *Yanarım,* 2003); "*Aşk bir ateş"* ("Love is a fire", *Paramparça*, 2002); "*Kadehinde zehir olsa"* ("Even if there were poison in your glass", *Yanarım*, 2003) etc.

Although his strategy was towards exploring new musical idioms, he was not to leave behind his core fans who were devoted to him from 1998 to 2006, giving him an "intermediate" position of trying to satisfy everybody. This position was also noticeable in his music videos and his image. For example, while the modern image created in the videos made for "*Paramparça"* (*Paramparça*, 2002) and "*İkimizin yerine"* (*İkimizin Yerine*, 2003) songs, the music videos for "*Gönül teknem"* ("My heart boat") and "*Bulursun beni"* ("You will find me") songs in *Gönül Teknem* (2006) album bear the features (arabesk style arangements and image) of pre-change period again. Whether his image in his music videos is modern or not, Gürses' distinctive iconic characteristics were emphasized by means of the message in all the videos shot during this period like those made prior to the change. For instance; Müslüm Gürses, dressed in a suit and wearing sun glasses, sings sitting in back seat of a classic *Chevrolet*, in the music video of "*Paramparça*", but he pictures his usual posture despite his modern look. He, either looking pensively out of car's window or against the video camera, sings his song, raises his hands up to the sky, clasps his forehand and poses staring into space pensively.

In the face of speculations about his change after his performance of "*Olmadı yar"* and "*Paramparça"* songs, Gürses stated that he didn't change, but both of these songs address "his understanding". To him, the change solely was based on minor discrepancies in the arrangement. He responded with the following words:

If you take a closer look, you can see that our previous works featured slightly some pop music concept. While we were deciding on the songs, Burhan Bayar [music director of *Dünya Yalan* album] came up with Nilüfer's song. We listened to it and if you listen to it

carefully, you'll see the song is in tune with my understanding. It's not melodically irrelevant with my style. When I analyzed it in a Müslüm way, I believed it would turn out better and agreed on the song… I don't think my fans would feel unwillingness about this song. We approached it within our own understanding. We approached it within our own criteria of good taste. I sang this song in the fashion my fans would enjoy. No need to worry. (Çalışkan, 2001)

Müslüm Gürses said in response to the speculations of change in another interview that:

Recently, such views as 'Müslüm Gürses has changed' are in the air yet we haven't changed. We are the same in essence. Although there are trivial discrepancies in the arrangement thing, we are still retaining our essence. I'm saying nobody should feel worried or uncomfortable about this issue. (Özgentürk, 2002, p. 6)

Former projects provided a good base for the *Aşk Tesadüfleri Sever* (Love Likes Coincidences, 2006) album, his first outcome with the *Pasaj Müzik* Company, probably the most extraordinary of his work ever. Supervised by famous poet-writer Murathan Mungan, this album includes his performance of the followings:

1) "The world is not enough" by Garbage,
2) "Mr. Tambourine Man" by Bob Dylan,
3) "I'm deranged" by David Bowie,
4) "Alexandra leaving" by Leonard Cohen,
5) "Bachelorette" by Björk,
6) "Amour des feintes" by Serge Gainsbourg,
7) "Krata gia to telos," by Haris Alexiu,
8) "Murmur of the Breeze' by Abed Azrie,
9) "Concerto pour one voix" by Saint Preux,
10) "T'as l'air d'une chanson" by J.L. Dabadie.

The Turkish lyrics were written by popular writers including Murathan Mungan, Tuna Kiremitçi and Barış Pirhasan. The album featured three additional compositions, which Mungan points out were intended for the core audience of Müslüm Gürses:

I wanted this album to resemble Turkey. It should appeal to the generation listening to Bob Dylan as well as to those people who live in ghetto and whose sons have run away from home. Yet I must say in advance that I didn't want Müslüm to break away from his traditional audience. It's not that I discovered him after "*Olmadı yar*" or "*Paramparça"*. He has many songs I have been listening to and supporting since the eighties. I have never been one of those despising the *arabesk* (Özbey, 2006).

Indeed, the album presents dimensions of his night club performance experience, and his strategy of including songs in diverse genres and sounds, combining the "*arabesk* sentimentality" of lyrics with more Western-sounding vocal production. The arrangements were created by well-known and esteemed musicians like Sunay Özgür, Atilla Özdemiroğlu, Volkan Öktem, Erdem Sökmen, Hayko Cepkin. Although Western sound prevails in all, local instruments were used (such as *darbuka* (goblet drum), *zilli def* (tambourine), *bendir* (frame drum), *ud* (oud), *balaban* (a local double reed woodwind) along with Western instruments. For example; techno rhythm was used in the background of the intro of "*Aşk tesadüfleri sever"* ("Love likes coincidences"), like the original song by Björk's, "Bachelorette", and no local instrument is yet heard. Later, the rhythm in the background is carried out by the *darbuka* and acoustic guitar and the local coloration is created by the use of the *zilli def* and *bendir*; violins are not in the forefront unlike *arabesk* music. The "*arabesk sentimentality*" is rather found in the lyrics **(Figure 9).**

Aşk tesadüfleri sever	Love likes coincidences
Kader ayrılıkları	Fate likes break ups
Yıllar geçmeyi sever	Years like passing
İnsan aramayı	People like searching
Güller açmayı sever	Roses love blooming
Zaman soldurmayı	Time loves to make them wither
Eller birleşmeyi sever	Hands love connecting
Yollar ayrılmayı	Roads love setting apart
Herkes geçmişi öder	Everyone pays for the past
Bir yol ayrımında	On the fork in the road
Başlamak istersen	If you want to start
Yeni bir hayata	A new life
Gölgeni yedek bırak ardında	Leave your shadow behind
Hayat tekrarları sever	Life likes repetitions
Yeniden başlamayı	Starting anew
Kuşlar dalları sever	Birds like branches
Kanatlarsa uçmayı	Wings love flying

Figure 9*. The lyrics of "Aşk tesadüfleri sever" ("Love likes coinsidences")*

The *Yeni Rakı* Company, which produces *rakı* (an alcoholic beverage, recognized as national drink), sponsored the album, due to a tacit association with Gürses' lyrics, and widespread practice of drinking *rakı* and listening to *arabesk*. This association was also represented on the record cover of this album. On the album cover, Müslüm Gürses is pictured with his eyes closed, sitting alone at a table with a glass of *rakı* on it, on which the logo of *Yeni Rakı* is noticeable. His head is turned upwards, unlike the usual downwards pose. He looks modern, dressed in a white shirt with an ornate pair of cuff links under his black jacket's sleeve. For comparison of Gürses' the former and the next image, the albüm covers of *Aşk Tesadüfleri Sever* (Love Likes Coincidences, 2006) and *Mutlu Ol Yeter* (Just Be Happy, 1981) albums' are given in **Figure 10.** and **Figure 11**.

In the *Sandık* (The Chest, 2009) and and *Yalan Dünya* (Mendacious World, 2010) albums, released after *Aşk Tesadüfleri Sever*, both by *Pasaj Müzik*, his image and song arrangements retained the same style as *Aşk Tesadüfleri Sever* album except for the

songs included. The album aimed to retain his core audience with his own classic songs in addition to the cover versions of Turkish pop songs. His manager explains:

With the intention of appeasing cutters (*Müslümcüler*), I picked Müslüm Gürses' most favorite classics by carrying out an internet poll. Then we arranged the classics with the Western sound. We were supported by Ceza, Kenan Doğulu and Sezen Aksu too. Thus, we managed to greet both groups in this album. (Çobankent 2010, 4)

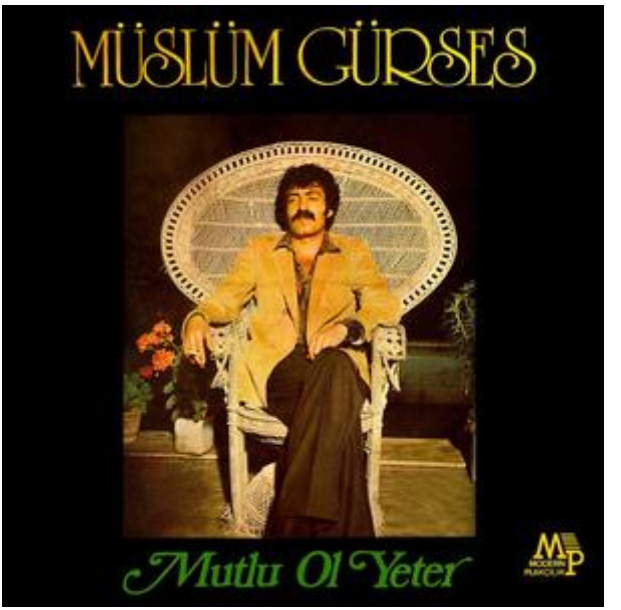

Figure 10. *The album cover of Mutlu Ol Yeter (Just Be Happy, 1981). (Taken from Spotify)*

Figure 11. *The album cover of Aşk Tesadüfleri Sever (Love Likes Coincidences, 2006). (Taken from Vikipedi)*

In the album *Sandık* (*The Chest*, 2009) Müslüm Gürses included "*İtirazım var"* ("I have objection") from his album of 1981 (*Mutlu Ol Yeter; Just Be Happy*, *Modern Plakçılık*), in two versions, rock and rap. This is a good example for a comparison to explore the change he has undergone. The original version of the song represents the classical style of Müslüm Gürses' music. The arrangement of the original version in the *Mutlu Ol Yeter* album has exactly the *arabesk* sound in which the violins group prevails playing the melodic line in a very ornamented style (**Figure 1**).

It turns into a rock song in the album *Sandık* (*The Chest,* 2009), with a faster tempo. The intro is similar to the original, but less ornamented (**Figure 12**). Unlike the original; the strings are heard in voice pauses instead of accompanying the vocal melody in unison throughout the song. The background is dominated by the drum, the bass guitar and the electro guitar. Before the second verse, the intro is played with electro guitar this time. The recitation of the lyrics is

removed. The song ends with the drums and the electro guitar solo. He also shortened the vocal sustentions that he had at the end of every line of the lyrics in the original version, which he had prolonged at the end of staff of the original record, therefore the dose of his pomposity and sad expression were lessened.

Figure 12. *Intro of "İtirazım var" ("I have objection") in the rock version.*

The rap version of "*İtirazım var"* ("I have objection") in the album *Sandık*, Müslüm Gürses performed a duet with the famous Turkish rap singer Ceza. The tempo of rap version is the same as the rock version, with a soft rhythm of electronic music, so, it is faster than the tempo of the original version. The rap version of the song also starts with the intro of the violin and loop (see: Figure 10.). When Gürses finishes the first part, the rap part which Ceza added to the song is heard. The second part of the lyrics is sung by Gürses again and then rap part is heard. The song ends after Müslüm Gürses sings the refrain. The lyrics of the rap part that were added to the song have the same "*arabesk* sentimentality" as well as the other songs in the album. Müslüm Gürses performs the song softly, not in a begging manner. Thus, this performance, similar to the rock version, does not reflect sorrowful feelings as the original version does. (**Figure 13**).

Figure 13*. Intro of "İtirazım var" ("I have objection") in the rap version of.*

Music videos and album covers are also tailored to his new, and modern looking image. In videos, the context is rather loneliness of a modern man in the crowd of a large city. It can be inferred that the new context resulted in losing his *sahicilik* (genuineness) in the imagination of his fans. He however maintains his posture and his facial expressions. For example, in the video for "*Bir ömür yetmez ki"* ("One life is not enough"; *Aşk Tesadüfleri Sever, 2006)*, he performs within the scope of his customary posture sitting as the single figure under a light bulb in a room with low light. But there are also some motives inserted into his overall customary actions. In a frame, he grabs and raises the microphone stand into the air resembling rock musicians. In the background, a woman plays violin with the Western classical music technique and a man plays the drums losing himself as if he were playing to a rock song on the roof of a building revealing the unplanned urbanization of Istanbul. Images of an oriental dancer and partying young people are displayed occasionally as well. Similar to the way that the lyrics of songs in the change period were meant to retain the particular sensation associated with Müslüm Gürses, modern fiction parts in his music videos were built upon his usual image without destroying this image.

In an interview after the release of his *Aşk Tesadüfleri Sever* (2006) album, Gürses, commenting about his new style, said that he didn't change, preserving his discourse at the beginning of his change period. "Speaking about a style change in this album, it's not that we have completely drifted away from our style. We are pleased with our situation. Such changes should be viewed as new colors" (Özbey, 2006). In another interview, he stated, referring to the intellectuals, or, cultural intermediaries: "After a while, I didn't go to them, they came to me instead. I haven't changed, I stood where I've always been, then they knocked on my door, and I said 'welcome, come in'" (Pamir, 2013). In response to the interviewer Pamir's question asking "How come you did not change? You have performed songs of Tarkan, Bülent Ortaçgil, Sezen Aksu and Teoman", he answered:

Yes I have. Even though there is some minor stuff in our format, nothing has happened that would distort our philosophy, integrity and the meaning in our music style…I didn't go to these friends [intellectuals]; they have come and started listening to me. Here you see the *Eylülist Bar* is overflowing with people. There is a lovely community there, and we became friends. (Pamir, 2013)

Although he persistently refused the statements about his change, Müslüm Gürses, with his new music and image, now becomes an "artist," a prestigious title ascribed by the intellectuals who can readily embrace him in their own entertainment culture. Pointing out that Müslüm Gürses' albums weren't available in *Akmerkez,* the most popular shopping center of Istanbul, until the release of the *Aşk Tesadüfleri Sever* album, manager Nevzat Takmaz said '…We released many albums beforehand but he never received an offer to act in commercials then. He receives now many project proposals for commercials and films that we are considering (Çobankent 2010, 4). Among these projects were a performance venue called *Eylülist*, where Gürses started taking the stage, and an elitist one called *Al Jamal,* performing together with several popular musicians from different genres like the rapper *Ceza* and *Duman,* a rock band; he became a commercial star of such major brands with

modern images as *Akbank*, Coca-Cola and *Çaykur*; began hosting the *Baba Show* program on the *Türkmax* television channel (2006) and acted in the role of an amusing character in various comedy movies instead of his previous pessimistic roles in melodramatic movies. Thus Müslüm Gürses became a brand himself.

Concluding remarks

To the *Müslümcüler*, "Whatever he performs belongs to him… Once he performs a song, he makes it go with him. This is important." He himself asserts that he performs in the "Müslüm way." In this respect, it could be argued that his music didn't change, for his vocal style has never changed significantly, and the songs of different genres he included in his albums always have the "*arabesk* sentimentality." This could be the reason he insistently refused any argument about his change.

Some certain novelties in Müslüm Gürses' music in terms of repertoire and arrangement which, in fact, could have been interpreted as efforts to keep up with the market in the early 2000s, were made to appear more significant than they really were, due to the patterns of judgment of taste in the public. How come Müslüm Gürses, deemed as the representative of the lowest class of "*arabesk* life", could perform rock music, which represents the elite. Müslüm Gürses, intentionally or not, broke again a stereotype of Turkish society, for this kind of attempts had already been made by some other *arabesk* singers performing rock songs. It is the new cultural intermediaries, belonging to the bohemian bourgeoisie intellectual class, that made the difference by focusing on Gürses, not on his predecessors, by exploiting this ready-made agenda as supplies. And Müslüm Gürses said, in his own words, "Welcome, come in" to them. As a result of this mutual interest, whereas Müslüm Gürses, who once stood as the icon of the lowest class within society, turned into a brand, *arabesk* music entered into a gentrification process. All the links required for the brand theory fit together within the iconic identity of Müslüm Gürses. His strategy as a musician who looks for ways to maintain his position in the music business led him to lose

his genuineness in the hearts of his male fans on one hand, and expand his audience from higher classes, including women on the other. Not only did the musician lose his position of representing the labour of lower class people, but also the *arabesk* lost its original social meaning of resisting the establishment. Özgür suggested that arabesk has served to legitimize a kind of Turkish identity.

The popularity of arabesk music in present-day Turkey shows that feelings of marginality or exclusion are not peculiar to the lower class urban dwellers. One possible reason that mainstream Turks have turned to arabesk and have become more accepting of an Eastern form of culture is that they are increasingly finding themselves marginalized within the Western context of which they so much aspire to become a part" (Özgür, 2006, 186).

Whereas no one stood up against the words of intellectuals and the elite who had previously dragged *arabesk* music through the mud, harsh criticisms[viii] was directed recently towards *arabesk* by prominent pianist-composer Fazil Say were rejected by the public and a group of intellectuals. He said "Arabesk music, … Middle-Eastern stuff, third class, surviving on self-dramatization, laziness, incompetence, undeserved income, mud, ambiguities… I am ashamed of Turkish people's lowlife interest in arabesk. I am ashamed. I am ashamed." (Milliyet Newspaper, 2010). Fazil Say, in the end, sent a wreath to Müslüm Gürses' funeral as did President Abdullah Gül, and prominent journalists wrote about Müslüm Gürses with glowing words following his passing. Today, the "debate" on *arabesk* has settled on a compromise, embedded in a common taste of *arabesk* music among people from all classes.

References

Aksoy, E. (2013). 15 Maddede Müslüm Gürses. *Yeni Harman*, 171 (03), p. 10.

Artun, E. (2005). *Aşıklık Geleneği ve Aşık Edebiyatı.* İstanbul: Kitabevi Yayınları.

Belge, M. (1983). *Tarihten Güncelliğe.* İstanbul: Alan Yayınları.

Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste.* Massachusetts:

Harvard University Press.

Çalışkan, M. (2001). Nilüfer'in şarkısını damardan söyledim, *Sabah Gazetesi*, August 23.

(Accessed March 25, 2017). http://arsiv.sabah.com.tr/2001/08/23/m01.html.

Çobankent, Yeşim. (2010). Arabesk de Söylesin Rock da Yakışıyor Abime, *Hürriyet Cumartesi*, January 23, p. 4. (Date of Access April 2017.), https://hurriyet.com.tr/kelebek/arabesk-de-soylesin-rock-da-yakisiyor-abime-13564519

Güngör, N. (1993). *Arabesk: Sosyokültürel Açıdan Arabesk Müzik.* İstanbul: Bilgi Yayınevi.

Hesmondhalgh, D. (2006). Bourdieu, the media and cultural production, *Media, Culture & Society*, 28(2): 211–231. ISSN: 0163-4437 DOI: 10.1177/0163443706061682], SAGE Publications (London, Thousand Oaks and New Delhi). Downloaded from http://mcs.sagepub.com at UNIV OF NOTRE DAME on June 14, 2007.

Hürriyet Newspaper (2001). Dünya yalan ama bu ilişki sahici, September, 09, (Accessed February 2021). (https://www.hurriyet.com.tr/amp/gundem/dunya-yalan-ama-bu-iliski-sahici-38264971).

Işık, C. & Erol, N. (2002). *Arabeskin Anlam Dünyası: Müslüm Gürses Örneği.* İstanbul: Bağlam

Yayıncılık.

Özgür, İ. (2006) Arabesk Music in Turkey in the 1990s and Changes in National Demography, Politics, and Identity, *Turkish Studies*, 7:2, 175-190, DOI: 10.1080/14683840600714616

Erol Işık, N. (2018). Müzik sosyolojisi açısından Arabesk müziğin dönüşümü. *Sosyoloji Dergisi*, 38, 89–106. http://dx.doi.org/10.26650/SJ.38.1.0004

Kalakota, R., & Robinson, M. (2001). *E-Business 2.0: Roadmap for success*. Boston: Addison-Wesley.

Maguire, J. S. & Matthews, J. (2010). Cultural Intermediaries and the Media. *Sociology Compass*. 4/7, 405-416.

Meriç, M. (2013). Türkiye en Baba Arabeskçisini Kaybetti, *Radikal Gazetesi*, March 04, 28 29.

Milliyet Newspaper. (2010). July 17. (Accesse April 21, 2013). http://magazin.milliyet.com.tr/say-arabesk-yavsakliginden utaniyorum/magazin/magazindetay/17.07.2010/1264736/default

Özbek, M. (2003). *Popüler Kültür ve Orhan Gencebay Arabeski*. İstanbul: İletişim Yayınları.

Özbey, S. (2006). Bir Murathan Mungan, Müslüm Gürses Yapımı, *Hürriyet Pazar*, April 16.

(Accessed March 24, 2013) http://hurarsiv.hurriyet.com.tr/goster/ShowNew.aspx?id=4259289 15-11-2012

Özgentürk, N. (2002). Müslüm Baba'nın Kendi Ağzından Hayat Hikayesi, *Sabah Gazetesi,* September 23, 6.

Pamir, B. (2006). Müslüm Gürses 'Ben Arabesk Dinlemem' Diyenleri Gafil Avladı, *Sabah Gazetesi*, May 13.

Parmaksızoğlu, K. (2011). İstanbul'da Eğlencenin 'Entel' Hali: 1980'den Günümüze Üst Sınıf Eğlence Hayatındaki Değişimler, In Volkan Aytar & Kübra Parmaksızoğlu (Eds.) *İstanbul'da Eğlence*. (pp. 69-85). İstanbul: Bilgi Üniversitesi Yayınları,

Poole, Ralph J. (2007). Arabesk. Urban Culture Between Tradition and Postmodernism, Paper presented at "KCTOS: Knowledge, Creativity and Transformations of Societies", 6-9 Dec 2007.

Posta Newspaper. (2013). Müslümcüler ile Orhancılar arasındaki fark, March 3. (Accessed February 19, 2016). https://www.posta.com.tr/muslumculer-ile-orhancilar-arasindaki-fark-165119

Sayan, A., (2020). Merkez-Çevre İlişkileri Bağlamında Soylulaşan Arabesk. In Sibel Öz &İsmail Afacan (Eds.). *Arabesk Yeniden*. (pp. 89-102). Notabene Yayınları. İstanbul,

Spotify, Album cover of *Mutlu Ol Yeter* (Accessed, 16 December 2023). https://tr.wikipedia.org/wiki/Dosya:Mutlu_Ol_Yeter.jpg,

Stokes, M.

(1992). *The Arabesk Debate: Music and Musicians in Modern Turkey*. Oxford: Clarendon Press

(2000). East, West, and Arabesk. In G. Born & D. Hesmondhalgh (Eds.) *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, (pp.213-233). Berkeley.

(2010). *Republic of Love: Cultural Intimacy in Turkish Popular Music*. Chicago and London: The University of Chicago Press.

Tekelioğlu, O. (1996). The Rise of a Spontaneous Synthesis: The Historical Backround of Turkish Popular Music, *Middle Eastern Studies* 32(2) April, 194-215.

Vikipedi, Album cover of *Aşk Tesadüfleri Sever*. (Accessed, 16 December 2023). https://open.spotify.com/intl-tr/album/2Edvmozm9Z4Vi7RIfhSSV2.

Yarar, B., (2008). Politics of/and popular music: An analysis of the history of arabesk music from the 1960s to the 1990s in Turkey, *Cultural Studies*, 22(1),35-79. DOI: 10.1080/09502380701480402.

Discography

"*Olmadı yar*" ("It didn't work darling") in the album Dünya Yalan (The World is a Lie) (2001). https://www.youtube.com/watch?v=2agdQzh_zSk (Accessed April 20, 2019).

"*İtirazım var*" ("I have objection"). Original version. In the album *Mutlu Ol Yeter/* Just Be Happy (1981). https://www.youtube.com/watch?v=yIyawhHjzQI (Accessed April 20, 2019).

"*Senden vazgeçmem*" ("I won't give up on you") in the album *Senden Vazgeçmem* (1994). https://www.youtube.com/watch?v=59Pru5BRCwQ (Accessed April 20, 2019).

"*Paramparça*" ("Shattered") in the album *Paramparça* (2002). https://www.youtube.com/watch?v=IWpBzKPjtc0 (Accessed April 20, 2019).

"*İkimizin yerine*" ("Instead of both of us") in the album *İkimizin Yerine* (2003). https://www.youtube.com/watch?v=qJNSoCCk8GU (Accessed December 20, 2023).

"Gönül Teknem" ("My heart boat") in the album *Gönül Teknem* (2006). "https://www.youtube.com/watch?v=fPQ2zB4ZU9w (Accessed April 20, 2019).

"*Bir ömür yetmez ki*" ("One life is not enough") in the album *Aşk Tesadüfleri Sever*/Love Likes Coincidences (2006). https://www.youtube.com/watch?v=_UL11N8v_gM (Accessed April 20, 2019).

"*İtirazım var*" (Rock version). In the album *Sandık*/The chest (2009). https://www.youtube.com/watch?v=CNfbbAtr-_4 (Accessed April 20, 2019).

"*İtirazım Var*". (Rap version). In the album *Sandık*/The chest (2009). https://www.youtube.com/watch?v=Dym19zvzlXs (Accessed April 20, 2019).

---

[i]Actually, İbrahim Tatlıses was the first *arabesk* singer ever to perform a cover version of a rock song and a cover version of a pop song as well. He had performed Kayahan's pop song "*Yemin ettim"* ("I Swore") for his *Vur Gitsin Beni/Yemin Ettim* (Shoot Me /I Swore, 1991) album and "*Akdeniz akşamları"* ("The Nights of the Mediterranean Evenings") popularized by the rock singer Haluk Levent (*Yollarda,* 1993), with a pop-*arabesk* arrangement for his *At Gitsin (Throw it Away)* album in 1998. However, it was deemed extraordinary neither by İbrahim Tatlıses's audience, nor the press when he, who became wealthy and became an *arabesk* singer of high society by integrating into the system in 1980s, performed a rock song.

[ii] The concept of "modernization" in Turkish society is based on "Westernization" ideology that was adopted in the Ottoman Empire in the 19th century within the scope of reforms. In 1923, after the Turkish Republic was founded, Kemalist culture and the government policies adopted the Westernization ideology by denying the Ottoman customs and traditions in many areas. Turkish modernization did not arise by bourgeoisie's gaining of strength as in the West; instead, it was developed in a bureaucratic framework with nation-state consideration. The liberal capitalist policies of Turgut Özal government in the 1980s and the neo-liberal capitalist policies of Recep Tayyip Erdoğan after 2000 changed the way of modernization within the frame of Westernization from Europe to America and they initiated a cosmopolitan culture that was consumption-oriented. Within this scope, music types taken from the West such as rock and pop music evaluated as "modern" by the Turkish society. In addition, Western -especially American- casual dressing style was taken as "modern" dressing style.

[iii] Within this scope, it is a striking example that a two-CD-tribute album named *Orhan Gencebay ile Bir Ömür* (*A life with Orhan Gencebay*, Poll Production-*Kervan Plak*, 2012*)* consisting of 33 classical works of Orhan Gencebay performed by the 33 most popular and significant singers of Turkey broke sales records.

[iv] Since Müslüm Gürses refrained from providing detailed information about his family to media sources, there are inconsistencies in dates and information related to deaths of his mother and brother, and, his father's imprisonment and release in different sources.

[v] Including the Minister of Culture and Tourism- Ömer Çelik, Governor of İstanbul-Hüseyin Avni Mutlu, Metropolitan Mayor of İstanbul-Kadir Topbaş, Mayor of Şişli-Mustafa Sarıgül, Chairperson of CHP (Republican People's Party) Kemal Kılıçdaroğlu in 2013.

[vi] Figure 4. and Figure 5. have been transcribed by music director Hakan Kumru.

[vii] Other *arabesk* stars have their own recording companies: Orhan Gencebay, *Kervan Müzik*; Ferdi Tayfur, *Ferdifon*; İbrahim Tatlıses, *İdobay*.

KİTAP BÖLÜMÜ YAZARLIĞI DAVETİ

Güzel Sanatlar

25 December 2023

Sayı: 2023-12-DM-9438

Konu: Davet Mektubu

Emine Filiz Yiğit
DOKUZ EYLÜL ÜNİVERSİTESİ

25 December 2023 tarihinde yayınlanacak olan Güzel Sanatlar adlı kitabımızda bölüm yazarı olmanızı istemekteyiz. Konu ile ilgili bölümü 20 Aralık 2023 tarihine kadar tarafımıza ulaştırmanız gerekmektedir. Saygılarımızla...

Dr. Zeynel KARACAGİL
BİDGE Yayınları Baş Editörü

Kitap Bölümü Yazarlığı

Güzel Sanatlar

25 December 2023

Sayı: 2023-12-9438

Konu: Kabul Mektubu

Emine Filiz Yiğit
DOKUZ EYLÜL ÜNİVERSİTESİ

Gentrification of Arabesk Music in Turkey Of the 2000s: Müslüm Gürses Project isimli kitap bölümünüz 25 December 2023 tarihinde yayımlanacak olan Güzel Sanatlar temel alanı Müzik bilim alanında çıkacak olan kitapta yayımlanması için hakemlerimiz olur vermiş ve editörümüz tarafından kabul edilmiştir. Saygılarımızla...

Dr. Zeynel KARACAGİL
BİDGE Yayınları Baş Editörü

ULUSLARARASI YAYINEVİ BELGESİ

Bidge Yayınları", Üniversitelerarası Kurul Başkanlığı (ÜAK)'nın Doçentlik Başvuru Şartlarında belirtilmiş tanıma göre "Tanınmış Uluslararası Yayınevi" statüsündedir. ÜAK söz konusu tanımı; "Uluslararası Yayınevi: En az beş yıl uluslararası düzeyde düzenli faaliyet yürüten, yayımladığı kitaplar Yükseköğretim Kurulunca tanınan sıralama kuruluşlarınca belirlenen dünyada ilk 500'e giren üniversite kütüphanelerinde kataloglanan ve aynı alanda farklı yazarlara ait en az 20 kitap yayınlamış yayınevidir" şeklinde ifade etmiştir.

Aynı zamanda akademisyen yazarlarımızca yayınevimize sıklıkla başvurulduğu üzere, "2020 Akademik Teşvik Ödeneği" yönetmeliğinde belirtilen tanıma göre beş (5) yıl şartını sağlıyor olup, kurulduğu 2017 yılından itibaren uluslararası düzeyde, düzenli basım ve çeşitli ülkede dağıtım faaliyetlerini yürütmektedir.

Yayınlarımızı tüm dünya üniversitesi kütüphaneleri doğrudan, uluslararası web sitemizden (https://www.bidgeyayinlari.com.tr) veya anlaşmalı olduğumuz yurt dışı dağıtım firması olanwww.amazon.com.tr aracılıyla; Avustralya, Brezilya, Kanada, Çin, Fransa, Almanya, Hindistan, İtalya, Japonya, Meksika, Hollanda, İspanya, Birleşik Krallık

Tüm bu hususlar göz önüne alındığında yayınevimiz gerek üretim gerekse dağıtım anlamında "uluslararası" niteliktedir.

BİDGE Yayınları Baş Editör
Zeynel KARACAGİL

KRC Bilişim Ticaret ve Organizasyon Limited Şirketi
Güzeltepe Mah. Abidin Sk. Sefer Apt. No: 7/9 Çankaya Ankara
Seğmenler VD: 5891027770