KADIKÖY ROCK CULTURE AS AN AFFECTUAL ENVIRONMENT

IN TRANSITION

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DECLARATION OF ORIGINALITY

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ABSTRACT

Kadıköy Rock Culture as an Affectual Environment in Transition

This thesis takes an ecomusicological approach to analyzing Kadıköy rock culture as an affectual environment in transition. Kadıköy rock culture is examined as an ecosystem and the relationship between space, music, and affects is discussed as a significant component of the states of co-vibration and co-existence. The participants of the in-depth interviews, who are members of this ecosystem, co-exist within the cultural environment of Kadıköy rock culture, and subsequently experience an intense sense of belonging to a community. This sense of belonging is often expressed in the form of a home narrative, which was one of the major themes in the interviews. Kadıköy's affectual character and the centrality of the home narrative manifest themselves in the discourses and narratives on the rock culture. I argue that sounds and affects are of utmost important in the transformation of the home narrative into shared emotions within this cultural environment. The transition of Kadıköy rock culture into a new phase along with the larger social transformations was a turning point from which new affects and certain emotional states emerged. Regarding that, the different conceptualizations of the home by nostalgia and solastalgia provide important insights about a fundamental ontological problem that has also been discussed in ecomusicological approaches Ecomusicological theorists have identified this ontological problem as a misconceived separation between nature and culture. I argue that such a misperception creates the fear of losing the home in Kadıköy rock culture as well and that this fear can replaced and alleviated with the notion of sustainability.

ÖZET

Dönüşmekte Olan Duygulanımsal Bir Ortam Olarak Kadıköy Rock Kültürü

Bu tez, Kadıköy rock kültürünü dönüşmekte olan duygulanımsal bir ortam olarak ekomüzikolojik yaklaşımla incelemektedir. Kadıköy rock kültürü bu çalışmada bir ekosistem olarak ele alınmaktadır ve mekan, müzik ve duygulanım arasındaki ilişkiler, eş titreşimin ve birlikte var oluşun önemli öğeleri olarak tartışılmaktadır. Bu ekosistemin parçaları olan ve derinliklemesine görüşmelerin yapıldığı katılımcılar, Kadıköy rock kültürü ortamının eş titreşenleridir ve bu açıdan, bir komüniteye ait olma olma hissini yoğun şekilde deneyimleyemiş kişilerdir. Söz konusu aidiyet duygusu, mülakatların da önemli temalarından olan bir ev anlatısı biçiminde tezahür etmektedir. Kadıköy'ün duygulanımsal karakteri ve ev anlatısının merkeziliği, rock kültürüne ilişkin söylemlerde ve anlatılarda da kendini göstermektedir. Seslerin ve duygulanımların, bu kültürel ortam içinde ev anlatısının ortak duygulara dönüşmesinde son derece önem taşıdığını savunuyorum. Kadıköy rock kültürünün daha geniş ölçekteki toplumsal dönüşümlerle birlikte dönüşmesi ise, yeni duygulanımları ve duyguları yaratan bir dönüm noktası niteliği taşımaktadır. Bu bağlamda, nostalji ve solastalji kavramlarıyla farklı açılardan ele alınan ev sorusu, ekomüzikolojik yaklaşımlar tarafından da tartışılan daha temel bir ontolojik probleme işaret etmektedir. Ekomüzikoloji kuramcıları, bu ontolojik sorunu doğa ile kültür arasında bir ayrım olduğu yanılsaması ile açıklamışlardır. Böylesi bir yanlış algının evi kaybetme korkusuna yol açtığını ve Kadıköy rock kültüründe de bu hisse sebebiyet verdiğini savunarak, sürdürülebilirlik kavramını bu korkuyu dindirebilecek ve yapıcı biçimde dönüştürebilecek bir alternative olarak öneriyorum.

ACKNOWLEDGMENTS

To the South and North Nodes and Saturn,

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CHAPTER 1

INTRODUCTION

In this study, I analyze Kadıköy rock culture as an affectual environment in transition based on the ecomusicological approach and the theories of affect and emotion. Kadıköy rock culture constitutes the center of this study on the micro level, tackled as an affectual environment formed around and manifest itself through the home narrative, and an ecosystem as a cultural environment. Stepping toward the macro level, I extend my analysis to extend the phenomenon of change within the specific case of Kadıköy rock culture's transition. This transition in question is discussed in relation with even broader perception of change referring to the crises of nature and culture that has gained visibility by the ecological discourses and eco-philosophies. To this regard, I aim to investigate the relationship between how change is perceived and experienced affectually and emotionally at personal and collective levels, which gives crucial insights about the broader contemporary emotional states revealed by the concepts of nostalgia and solastalgia. Along with these concepts, I also aim to elaborate on the question of home and the centrality of the home narrative and pose the related ontological problem caused by the prevalent separation between nature and culture.

1.1 Literature review

Firstly, I note that this thesis is neither a musicological nor a sociological study of Kadıköy rock culture in a familiar sense compared to the current literature. In other words, I do not analyze rock music and Kadıköy rock culture making use of concepts such as counter-culture, subculture, popular culture, scene, or habitus. I do not discuss Kadıköy's importance and the transition of Kadıköy rock music along with the prevalent debates on urban transformation or gentrification. These perspectives refer to how Kadıköy as an urban center and how music genres and cultures are commonly studied within the existing literature. Rather, I treat my topic from the ecological perspective based on affects and emotions. Although I set my framework in such a way, I also admit that the scope of this thesis can be enlarged and enriched by including those perspectives as non-negligible layers of the formation and transformation of Kadıköy rock culture, which I would like to do so in the future.

Considering the current scope of my thesis, firstly I will introduce a field that makes valuable contributions to musicology itself and to other neighboring disciplines such as sociology and anthropology: Ecomusicology. Perhaps I should start with the fact that it is becoming harder to make categorizations in terms of defining so-called disciplines, sub-disciplines, or inter-disciplines, and despite the prevailing division among natural sciences, social sciences, and arts, there is a growing need for affinity and cooperation among different fields. Therefore, the question of how to locate ecomusicology within musicology and academia, in general, might even come before ecomusicology itself. As Aaron Allen (2011) states, all the contributions made and the questions raised by ecomusicology bring along the questions of how to define ecomusicology itself and where to put it (as cited in Caprioli, 2012, p. 4). This question should be tackled with respect to the notions of

interdisciplinarity and transdisciplinary, which are among the main issues
ecomusicology tackles, and the past approaches that formed the ground for
ecomusicology without being formally recognized as ecomusicology. Considering
the multiplicity of meanings ecomusicology bears, integrity it seeks, and thus the
diversity of perceptions and applications of ecomusicology, this is how I want to
make my analysis.

I will, firstly, approach the term 'ecomusicology' etymologically, and then
enter the subject by introducing the definitions and explanations made by different
scholars concerning what ecomusicology means. Following that, I will elaborate on
the broad scope of ecomusicology as a concept, approach, and field. I will discuss it
under three main subtitles in order to explain its multidimensional and flexible
character better: 1) Ecomusicology's perception of nature, 2) ecomusicology's
relation with emotions and affects, 3) a methodological consideration of
ecomusicology.

It is apparent that ecomusicology covers a very small place in Turkish
scholarship. Apart from the works of Saatçıoğlu (2016)[1], Demir (2017)[2], and Toprak
and Yöre (2018)[3], I was not able to reach any paper by filtering with
'ecomusicology' keyword. The fact that the term 'ecomusicology' is rarely
encountered, and only since 2016, could be linked to the fact that it is recently
becoming widespread in the West too and that it has a short history as a term while
having a rather long history in terms of its scope and content. It was 1972 when

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[1] Saatçıoğlu, E. (2016). Halikarnas Balıkçısı'nın Aganta Burina Burinata Romanını Ekoeleştirel
Bakışla Okumak. *Celal Bayar Üniversitesi Sosyal Bilimler Dergisi*, *14*(1).
[2] Demir, M. (2017). Cultural Symbols and Sounds of the Failed Coup Attempt in Turkey. *Tarihin
Peşinde*, *17*, 209-225.
[3] Toprak, G., & Yöre, S. (2018). Türkiye'de Özel Sektörün Klasik Müzik Etkinliklerini Destekleme
Biçimleri. *Tarihin Peşinde*, *19*, 287-310.

ecomusicology was first used as a new concept and a discourse, yet the efforts of defining ecomusicology, explaining it, embracing it as an approach, and making research in this field became visible only in the 2000s. Aaron S. Allen, president of ESG *(Ecocriticism Study Group)* and a pioneering scholar within this field, states that he found the first use of the term in 1972 in a discussion about music, ecology, and R. Murray Schafer's soundscape study[4] (Allen, 2014; 2017). Later, since Allen was requested to give a definition of ecomusicology for *Grove Dictionary of American Music* (Allen, 2014), the visibility of the concept has become more remarkable.

The first thing that can be said on ecomusicology in an etymological sense is that this term is the integration of eco and musicology. When viewed from this aspect, it is necessary to touch upon eco and musicology, and start with where eco comes from and what meaning(s) it conveys. Allen (2014), tackling the term in the etymological sense, says that it integrates ecocriticism and musicology. Ecocriticism as an important part of literary theory, on the other hand, is an umbrella combining the fields/notions of ecology and criticism. Again, according to Allen (2011), "ecocriticism is a field of literature studying cultural products (text, film, advertising, other media, etc.) that imagine and portray human-environment relationships variously from scholarly, political, and/or activist viewpoints" (p. 393). Therefore, ecomusicology bears these features and, despite being "ecological musicology", it is indeed "ecocritical musicology". Since ecomusicology involves ecocriticism and ecocriticism involves ecology and criticism, it is obvious that the highlight 'eco', and ecology itself, is crucial to understand.

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[4] Malcolm Troup, ed., *Guildhall School of Music and Drama Review* (London, 1972).

Ecology's growing substantiality both in academia and all other spheres in the world corresponds to a sort of examination that is folded as processes of self-criticism which began with humanity's confrontation with itself after the Second World War. Considering this as a larger process, ecological self-criticism, just like any other non-negligible and inevitably reviewed phenomena, should be evaluated along with certain phases producing and transforming each other. To clarify, what is being confronted reveals internal-external and self-other dichotomies. Likewise, ecological confrontation has brought up the human-nature/environment dichotomy (again). In the first phase of this confrontation, humans, by regarding nature as an external other, discerned the harm they did. In the second phase, the confrontation with this very perception of prevailing internal-external and self-other divisions has begun. I will focus on this issue in detail later in the section where I will analyze ecomusicology through its perception of nature, but what is important at this point is that 'eco' has penetrated into all realms of life as a part of this ecological self-criticism process. Today, in every discourse and creation bearing 'eco' emphasis, this process stands out in which people first realized it as something external, and then started to face with aforementioned dichotomies by questioning anthropocentrism.

I want to draw attention to the alignment between the two phases of this self-criticism process and the two major turning points within eco's journey throughout academic literature: The 1970s and the 2000s. The 1970s refer to the initial period in which the footsteps of the emphasis 'eco', gaining ground in musicology, and ecological discourses were being explicitly heard. According to Caprioli (2012), the interest for an "eco approach" in musicology dates to the 70s, and it shows parallelism with the growing attention toward environmental studies in natural and social sciences (p. 2). Ingram (2011), in a similar way, states that the roots of today's

ecomusicology as a seemingly new area were found in both ethnomusicology and soundscape studies. He adds that the 'eco' discourse of that era relies on the development of awareness concerning the alteration in the way of perceiving natural sounds in our environment and of a cause to protect those in danger. Perlman (2012) approaches in a similar yet an intriguing way and mentions the use of "the ecology metaphor" as a part of "the ethno/musicological discourse of the late twentieth century (p. 2) Ecology in that period took its place in the ethno/musicological discourse in terms of forming resemblance between species diversity used by ecological perspective and the musical diversity. It was only after the millennium that ecology has become a subject deeply analyzed, beyond being considered merely as a metaphor. At this point, Perlman makes the same remark that the concern for nature in musicology is not new and that its basis was rooted in the 70s, relying on soundscape studies of Schafer and the related musicological tradition of studying nature and natural sounds. Moreover, Steven Feld, to whom Perlman referred to following Schafer, argues about the transition from ethnomusicology to ecomusicology that "'ethno' always implies otherness, but 'echo' is about presence, about reverberant pasts in the present, presents in the past" (Feld, 1994, p. 3). He further explains that sound means memory and, in accordance with the "eco perspective", sound can be perceived as co-present "resonant pasts", as I suggest. In fact, Feld's wordplay in the title of his work *From Ethnomusicology to Echo-Muse-Ecology* very much suits the etymological discovery of ecomusicology's meaning. Feld replaces 'eco' in ecomusicology with the word echo. I propound that such wordplay is appropriate because those words fit each other in this case since resonant and co-vibrating sounds and pasts (memories) that Feld mentions are compatible with the original meaning of eco that is "home, habitat" in Greek and the

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phenomenon of co-living that ecology studies. Concordantly, I am now at the point of moving beyond the metaphor that Perlman mentions and elaborating on what ecology in musicology expresses besides the "eco" emphasis. In other words, the notions of nature, environment, and ecosystems, once implied an otherness and externality within ethnomusicological discourse, were begun to be reviewed and recognized thanks to the eco emphasis and to be rethought with their authentic meanings in the second phase of the self-criticism process. Therefore, the pursuits of such confrontation and recognition emerged particularly in the 70s have evolved to another dimension in the 2000s. What "eco" and ecology may truly mean has been brought to the agenda with a fresh perspective in musicology and gained visibility via the concept of ecomusicology. As a result, co-living and co-existence, that is what "eco" and ecology correspond to, and the ontological dimension, which comes from the enriched meanings also intended by Feld's wordplay and what I interpret as *co-vibrating* has become more prominent. The awareness has been (re)developed that eco was the real home for all entities and that it manifested existence of co-presence and co-vibration, operating with its all living and so-called nonliving components. Climate change, due to being tangible and unignorable, is one of the main factors that formed the ground for such awareness to rise for new perspectives bearing that awareness become common and penetrate various fields in academia as well. In short, the 2000s as a turning point in the second phase of confrontation and self-criticism processes demonstrate a beginning after which humankind has begun to realize that its existence and nature were cohesive and interdependent. What distinguishes the 2000s from the 70s is the difference in the way of thinking in approaching nature and environment.

Ecomusicology, from the view of Jeff Titon, is "the study of music, culture, sound and nature in a period of environmental crisis" (as cited in Allen, 2017, p. 92). Allen, following Titon's definition, makes the repeated emphasis that ecomusicology's history is rather long but it opens a new scope and space after being conceptualized as 'ecomusicology'. Allen highlights that prevailing musicology "could be reduced to the dyad 'music + culture' –musicology considers music *as* culture, music *in* culture, or any such similar formulation. Ecomusicology expands that dyad into a triad: 'music + culture + nature'" (Allen, 2017, p. 92). As I said earlier and as Titon stresses too, this expansion into a triad relates to climate change and climate crisis phenomena. Thereby, ecomusicology has brought sustainability, social justice, and sensitivity and responsilibility toward environmental crisis into question, beyond only taking part in musicology. It aims at interdisciplinarity, the collaboration of theory and practice, and takes action to create change at both ontological and methodological level. Perlman (2012), related to this, states that ecomusicology seems to be a popular uprising, rather than a movement, spreading in musicology and ethnomusicology with its new attitude toward thinking about the environment beyond the ecology metaphor. He considers ecomusicology as an answer to social problems and, naturally, it will likely to carry such a mission. To this regard, he says that many academicians and researchers related to environmentalism have started to be involved in ecomusicological approach. "Just as ecocriticism has been motivated by more than purely intellectual curiosity, ecomusicology seems also to be a way we can give expression to our concerns about the present and future state of Earth's ecosystem" (p. 2). Moreover, Timothy Rice (2014) argues that such an approach toward studying music and sound has opened a field that can be called "environmentalist ethnomusicology", as Ramnarine puts it, and "ecomusicology", as

Nancy Guy used in her work. Guy's (2009) way of understanding and using ecomusicology brings about a new function beyond the prevalent perception in ethnomusicology: "Does music contribute to our survival or is it indifferent to our possible extinction?" (as cited in Rice, 2014, p. 203). Concerning this new function, Rice also gives the example of a colloquy in the *Journal of the American Musicological Society* in 2011 by drawing attention to the rubrics of ecomusicology and ecocritical musicology (p. 204). James Rhys Edward (2016) gives another view on ecomusicology's position within the ecological struggle and the opening provided within musicology. According to this view, it is right to consider ecomusicology to be against the environmental crisis of our age and as an approach that develops a critical stance toward music and sound studies with such opposition. Indeed, Edward finds it appropriate to conceive ecomusicology within the scope of critical theory, and he puts forth that the distinction of contemporary ecomusicology from several reflections of acoustic-ecological thought is that it consciously undertakes a critical task. Keogh and Collinson (2016), from a different yet a parallel aspect, make a differentiation between ecomusicology and music ecology. Although some scientists use these terms interchangeably, they argue that making no separation between them causes the problem that ecomusicology's tendency of exhibiting a political position and bearing activist character may not be clear enough. For them, the political consciousness contained in ecomusicology is an important distinguishing feature.

The space opened through ecomusicology's interdisciplinary and transdisciplinary character and its inevitably developed inclinations of being challenging, political, and activist show that the problem of defining and locating ecomusicology, which I touched upon in the beginning, is indeed a positive thing in terms of providing a movement area needed. Ecomusicology's themes and its

methodologically unsettled character (Rehding, 2011) and thus its amorphous outlook can be seen as the first element constituting that open area. It points out a significant process that ecomusicology, which has burst out from musicology and especially ethnomusicology within the conjuncture, has been gaining an important position in academia by combining and transcending disciplines, let alone having a concern of proving itself as a discipline with certain boundaries. The second element related to the first one is that ecomusicology encompasses the field of other disciplines by opening and keeping its own area wide. The third element that provides an open area for ecomusicology and all other disciplines is ecomusicology's capacity of integrating areas of struggle inside and outside the academia.

Another definition of ecomusicology suggested by Allen with the purpose of overcoming the problems sourced from terminology claims that "ecomusicology considers the intersection of nonhuman sound worlds and human sound worlds, or the overlap of the physical and cultural environments as mediated through sound" (Allen, Titon and Von Glahn, 2014, p. 6). Allen, by this "extremely broad" definiton, states that ecomusicology can comprise the various, complementary, and even conflictual ways of analyzing the intersection among music, culture, and nature. He emphasizes that it would be better to take ecomusicology as a field rather than da strict and rigid discipline and that several different disciplines can meet in this field. He adds that ecomusicology's transdisciplinary attitude, beyond being interdisciplinary, can teach how to think critically by gathering arts and sciences. Indeed, the environmental crisis at stake is not only the concern of science but also a crisis of culture. Ecomusicology's comprehensiveness and thus critical thinking are important in terms of reminding that too.

Following the mentioned historical course that I explained with two major turning points, the 1970s and the 2000s, the context from which ecomusicology emerged, and the perspectives concerning ecomusicology, to summarize, ecomusicology has turned into a transdisciplinary field by meeting other disciplines around common goals and by going beyond an intellectual curiosity and/or a metaphor utilized in musicology. It has also gained a politically conscious and activist character by integrating the areas of struggle inside and outside the academia. As Rehding (2011) states, ecomusicology can be assumed to be a praxis and activism with its understanding of "urgency" and the pursuit of raising an awareness. Therefore, according to Rehding, it is crucial for ecomusicology to organize these political inclinations and determine its responsibilities. All the definitions and stances I conveyed that have come in sight as ecomusicology has gained visibility indicate that it would be right to speak of a new musicological, ecological, and sociological discourse that is shaped by the zeitgeist and reflects it. For a better explanation, I find it helpful to analyze ecomusicological approach under three subtitles.

1.1.1 Ecomusicology, music, nature, and environment

Difficulties of defining ecomusicology is, in fact, a part of the difficulty of making definitions itself. It is possible to observe the same problematic for the concepts of music and nature. Ayhan Erol (2015) argues that it is hard to define music, yet it is relatively easy to define "a music". For music may or may not be the thing we call and assume as music (p. 18). Hence, if the existing definitions are found inadequate and it is always possible to make a new one, then it is obvious that music requires a specific definition and that is why it is necessary to talk about "musics" instead of

music (p. 22). Each definition of music actually becomes a definition of a music and the inevitability of this situation shows that the real source of all efforts for making definition is "musics".

Approaching the concept of nature in a similar attitude would be suitable to make sense of ecomusicology's argument. The imagination of nature with a single definition means that what is meant by nature is something perceived to be external and stable, which is quite usual as the prior step of making definition is objectification. It would not be wrong to note that the classical conceptualization of nature, especially within the history of Western thought, has become solid and dominant in this way. An utterly classical definition of nature as a stable and external concept is that "nature is what is not artificial" (Arias-Maldonado, 2015, p. 18). Arias-Maldonado tackles a couple of definitions of nature and several phases that the conceptualization of nature has undergone. In the most general sense, nature is what not artificial and human production is. Meaning that it is everything that is self-appointed outside human beings. Environment, on the other hand, has been located in opposition to this conceptualization of nature. As Pollini puts it, the environment is anthropocentric and the result of social construction (as cited in Arias-Maldonado, 2015). It is possible to interpret this division between nature and environment in a way that humans fail to become integrated with nature, although they are a part of it, and that environment is an alternative space that is socially and culturally constructed by humans for themselves. Arias-Maldonado disagrees with such a classical view and claims that this conceptualization is highly restrictive. Because locating humanity outside nature is to ignore the real relationship between nature and human beings.

This understanding renders nature as something to be observed, watched, for which certain emotions are developed such as fear and admiration, transformed, or, eventually, to be an object that is exploited and consumed. After all, this is the current situation elucidated by the approaches with ecological awareness, like ecomusicology. Today's phenomenon of the climate crisis is a non-negligible outcome of this perception of nature. Ecomusicology aims to eliminate the separations between nature, environment, society, and culture, and moves beyond the assumption of humanity claiming its existence in nature by constructing its own environment. As emphasized before, leaving the concern for making definitions and, if the act of defining is certain, making multiple definitions are parts of the awareness raised by ecomusicology. In this sense, another contribution of ecomusicology is the discussion about natures and ecosystems, instead of one nature. Indeed, it is acknowledged by ecomusicological discourses that the expression of "ecomusicologies" would be more accurate for ecomusicology to explain itself. Cohen (2017), in his review of the book *Current Directions in Ecomusicology: Music, Culture, Nature*[5], informs that American Musicology Society and the Society for Ethnomusicology have conducted interdisciplinary conferences titled as "Ecomusicologies" since the interest about the intersections between music, space, and environment has grown (p. 83). The book involves nineteen articles, which are the results of those meetings, are collected by Aaron Allen and Kevin Dawe. Allen and Dawe, in the introduction section, highlight that there is not one ecomusicology but there are many ecomusicologies forming a dynamic field (pp. 83-84). Allen makes the same emphasis in one of his articles as well, stating that they have reached

[5] Allen, A. S., & Dawe, K. (Ed.). (2015). *Current Directions in Ecomusicology: Music, Culture, Nature*. Routledge.

an agreement that the conceptualization of the field of ecomusicology as "ecomusicologies" would be beneficial and fruitful (Allen, 2017, p. 93).

As it has been realized, another concept that has been transformed by ecomusicology through the emphasis on the combination of music, nature, and culture is the notion of environment. It presents a different understanding of environment, which is opposed to the assumption that environment is what is socially constructed. Mark Reybrouck (2014) makes a discussion in his ecological and "biosemiotic" approach about how these two concepts make a whole. He develops his ideas following the question of tackling music as "a sonic or sounding environment" and defines music (or "musics") as part of the "sonic universe" that is composed of vibrating sounds (p. 3). Although he may seem to maintain the nature/culture separation by differentiating natural sounds from music, his view can be interpreted otherwise because he considers music as biosemiotic activities of human beings. In other words, music is called music because they are the creations of that biosemiotic activity. From Reybrouck's ecological and biosemiotic point of view, I find it clear that sounds and humans co-vibrate within nature and thus a natural-artificial separation in music loses ground, unlike the idea that sounds belong to nature and music belongs to social construction. For a better explanation of this argument, it is necessary to come back to how the notion of the environment should be defined. Reybrouck benefits from Lewontin's (1982) definition that the environment is "all that surrounds" (Reybrouck, 2015, p. 4). It would be right to say that the environment forms the scope of vibrations in the environment where human beings co-vibrate with music created by them. Therefore, environments refer to "self-worlds" of human and nonhuman entities, meaning that they are "subjective universes" vibrating in the sonic universe and containing specific meanings (pp. 4-5).

He also states that these can be understood as "phenomenal worlds/Umwelts" as Uexküll puts it.

Equating environment with sound and thus music poses a better conceptualization that can raise an awareness for human beings to review their relationship with nature and environment. Subjective universes and phenomenal worlds mentioned by Reybrouck have the power of creating the awareness of existence through sound and music and of transforming self-worlds. Krueger calls this "the world-making power of music" (as cited in Reybrouck, 2015, p. 6). In this aspect, music can be seen "as a tool that is appropriate to construct different forms of self-experience and social relatedness" (p. 7). Caprioli (2012), in a similar vein, draws attention to the perceptions of time and space in order to discern and experience one's existence and underlines sounds as another dimension of this process. He stresses that humans' capacity for perceiving the surrounding space is realized through sounds (p. 6).

To me, evaluating this view with music and music cultures, it indicates a transition from the type of *listening human* to the *vibrating human*. What I mean by the listening human refers to the idea of artificial music that is produced by separating the social and natural sounds and/or making use of natural sounds with an assumption of external nature. Nevertheless, the vibrating human holds the position of perceiving culture/society and nature as a whole and sensing that their own existence co-vibrates with music as a vibrating part of this whole. It should be noted that it is possible to consider the space realized through sound and music as a culture or a part of society, yet this space already takes part in nature. This illusion of separation can be overcome by meditating on the meaning of vibration. Vibration forms the basis of sounds and music, and it allows the existence in and of nature to

be perceived and experienced. Gilles Deleuze's philosophy bears great significance in this sense. Antonioli and Heuzé (2012) compare the concept of "resonance" in Deleuze's philosophy with Leibniz's "harmony" and Nietzsche's "dissonance" and discusses the significance of resonance on the basis of Deleuze and Guattari's ideas concerning the "privilege of the ear". The privilege of the ear refers to the existential power of the sound and thus music. Resonance indicates their notion of "chasmos", arguing that resonance is neither harmony or cosmos nor dissonance or chaos. "Resonance is what connects the incompossible worlds, where the harmony regulating the various points of view of a possible world and the dissonance of the interpretation of a world becoming impossible were previously antagonistic" (pp. 88-89). To put it differently, resonance and thus sound and music indicates a constant flow and becoming in which the contrasts cease to be contrast and can co-exist. Iain Campbell (2017) discusses Deleuze's way of approaching resonance as well and combines this with John Cage's theory of sound. Campbell's purpose is to use Cage's though as a support to review sound studies with the Deleuzian perspective. Cage's emphasis on sound's omnipresence due to the nonbeing of silence is indeed strongly connected to the Deleuzian idea of becoming and resonance. Cage's concept of "sound-space" underlining the indissoluble presence of sound and that musical practices are the outcomes of extracting certain sounds from the field of potential sounds (Campbell, 2017, p. 366) relates to the aforementioned characteristics of sound as well. In other words, sound creates and opens space, makes the flow of existence discernible, and gives birth to its experiences. This power of sound is sourced from vibration. Vibration is the basis of the multiplicity, co-existence, and the dissolution of dualities. To this regard, the sound has a close relation with Deleuze's concepts of "territorialization" and "deterritorialization" (Antonioli and

Heuzé, 2012, s. 22). Space, and the sense of being in a place, constantly becomes opened, closed, exist, and not exist within the flow created by vibration and repeated sounds and transforming into music by passing through the bodies of human and nonhuman entities.

As a result, in the most critical point where human existence and the nonpresence of nature as an external space can be realized, there are vibration and sound. My purpose in this section was to reach the question of how human beings make sense of their existence, by analyzing the notions of nature and environment and then touching upon the ontology of the sound. Ecomusicology highlights this question, inquiries the ways of dealing with this question, and develops a distinct point of view by transforming the prevalent meanings of fundamental concepts. Affects and emotions, which will be discussed in the section, bear great significance as an indispensable continuation of this issue.

1.1.2 Ecomusicology, music, affects, and emotions

As discussed, vibration and sound (and inseparably music) have substantial power and capacity that can be tackled in several dimensions. Their power of creating an existential awareness, forming experiences, and evoking the perceptions of space and place necessarily influences affects and emotions. The notions of affect and emotion refer to a complicated field full of contested dichotomies and disciplinary boundaries, as in the concepts of nature, culture, and environment. Not only affect and emotion but also sentiment and feeling have been involved in these debates too. There is a relatively smooth relationship between the notions of emotion, sentiment,

and feeling. The actual difference and the source of a new theoretical field and a turning point come from the conceptualization of affects.

Emotions, in this sense, is the most familiar one at the first glance, because it occupies a place in daily life and is mentioned in numerous ways. Just like the questions of who and what bring an ontological investigation, it is possible to say that the personal and social correspondences of the question "how" refer to emotions. Therefore, emotions have correspondences in the realm of languages to a large extent. The representability of emotions within language shows that they are necessarily transported to the realm of culture as well. Again, what is important here is the way of locating and making sense of one's own existence with the notions of nature and culture. The questions about how emotions are formed, where and by whom they are felt, and how they are shaped address to the common problems of the fields dealing with the analysis of emotions. Emotions have been restricted for a long time to the spheres of daily life, private space, subjectivity, and relativity due to the rational and objective ground of modern science and the idealization of the modern individual. They have been either measured, defined, and classified resembling the ways of positive sciences, considered as impulsive reactions belonging to *natural* mechanisms, or assumed to be subjective, cultural, and thus unreliable. In short, the separation between nature and culture has taken for granted in the analyses of emotions too. Against that presupposition, in this section, I aim to discuss the contributions of affects and emotions to ecomusicological approach.

"The affective turn" and the growth of ecological approaches can be tackled as two factors that have played role in altering the prevalent views on emotions. In the mid-90s, there emerged a new tendency from the fields of critical theory and cultural criticism that brought the limitations of poststructuralist and de-constructivist

theories to the agenda and made an invitation to "the affective turn" (Clough, 2010, p. 206). Despite the valuable questionings and problematics raised by poststructuralist theories, it has been a huge limitation that they have maintained the nature-culture dichotomy. The idea of nature and language as a social construction contradict with the warnings of ecological approaches and it ignores the necessity of reviewing the notions of nature and culture. Regarding this problem, feminist philosopher Kate Soper makes an influential statement: "It is not language that has a hole in its ozone layer" (as cited in Rehding, 2011, p. 411). The approaches following the affective turn and eco-philosophies, which intersect at the point of seeking solutions for the crises of nature and culture through developing a new ontological view, can be said to have common contributions to the conceptualizations of affect and emotion.

Sociologically, emotions could not take part within sociological inquiry properly for the first hundred and fifty years after the establishment of sociology as a science (Stets and Turner, 2014, p. 10). They were only accepted as a cultural category when they were made a part of sociological analysis. It is true that emotions can be shaped by culture and their manifestations or concealments may be sourced from the impacts of culture. However, handling emotions within the paradigm of nature-culture dichotomy poses a reductionist problem. It restricts the open space in which new possibilities can be reflected that the sources of emotions are not only humans and live beings, emotions affect culture as well, and they can mirror and transform the cultural and social realities. For the impacts of emotions, just like the power of sounds and music, reveal themselves in fluidity and transmission. Emotions, with their impact area from the micro to the micro levels, bear much more

potential than the efforts of locating them in a dichotomy or categorizing them can foresee.

Kay Milton (2005) argues that the concept of emotion should be tackled in an ecological approach and mentions ecological anthropology in which nature-culture dichotomy is not taken for granted. Milton explains William James' and Antonio Damasio's conceptualizations of emotion and criticizes that their common point is the nature-culture dichotomy. Their models are biological and socio-cultural, meaning that one conceptualizes emotions as a part of nature and the other as a cultural category. Milton's examples are broad yet effective to reflect how social sciences have analyzed emotions. Milton underlines that such a dichotomy needs to be overcome, and she develops her ecological approach based on this critique. Her ecological approach relies on the ability provided by emotions to learn the environment, move within the environment, get affected by and transform it. So, emotions have similar power with the power of vibrations, and it becomes meaningless to speak of any separation between nature and culture. As a matter of fact, what should be noticed is that humans communicate with their environment via emotions and this communication is necessarily co-vibrating and ecological.

The concept of affect presents a more eligible theoretical ground to grasp this ecological, vibrational, and emotional interaction. Because affects, unlike emotions, cannot be represented within the realm of language and it is easier to articulate fluidity through affects. It may seem that there occurs a dichotomy between affect and emotion because emotions are observed in the sphere of culture while the literature on affect theories calls for a "bodily turn". Nevertheless, the major emphasis on fluidity points out an opposite claim. Brian Massumi, one of the pioneers within this literature, explains affects with the potentials, indeterminacy,

and fluidity of the body (Clough, 2010, p. 209). Here, the body is not the tangible and physical body, which belongs to the nature as in the nature-culture dichotomy, it rather refers to the holistic body of entities existing in multiple and co-presence. Hence, the nature in question is not the external one assumed by that dichotomy. Therefore, unlike one of the common assumptions, affect is not pre-social; it is "open-endedly social" (p. 209). Affects refer to the production of a capacity defined by the radical openness of a body to other bodies (Pile, 2009, p. 8). Likewise, equating a body with a person would be inaccurate because it is uncertain where the presence of an entity starts and finishes in an ecological co-existence. What would be right is to speak of an inter-bodily sharing of vibrations and a co-existence in which affects are transmitted within the whole space. Teresa Brennan (2004) suggests the concept of "transmission of affects", meaning that "we are not self-contained in terms of our energies. There is no secure distinction between the individual and the 'environment'" (p. 6). From this aspect, the definition of a self should be changed as well, and Barbara Holifield's (2014) notion of "a sense of ecological self" opens a fruitful ground.

Holifield, a Jungian therapist, puts forward an intriguing point and shares her observation that her consultants reveal certain affects linked to the ecological crisis experienced in the world. In a similar vein, Albrech, Sartore, Connor, Higginbotham, Freeman, Kelly, Stain, Tonna, and Pollard (2017) names a specific type of *ecological stress* that is "solastalgia". Solastalgia refers to nostalgia but it is manifested as a new concept distinguished from nostalgia by highlighting an ontological problem revealed in a contemporary situation. Unlike nostalgia, which was first considered as a melancholy-related sickness caused by being far from the home and then as a state of mind, solastalgia is the totality of distress and negative emotions that are felt while

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being at home. Solastalgia's root is the word solace. That is why the concept

discloses a special emotional state specific to the crises of nature and culture because

it refers to the contemporary situation in which people feel discomfort even though

they are home, feeling as if their existence is split and the home is far away, feeling

like they try to live in a home that is being deteriorated and jeopardized, and/or

feeling that the home has become a stressful environment instead of providing peace

and solace. I propose that the main reason behind this emotional state and why this

has gained visibility is that humanity has experienced a break from the real home and

the home has been destroyed from the inside. Thus, the contemporary emphasis on

'eco', ecological stances, and the phenomenon of climate change should be

underlined again.

Recalling the power of affects and emotions, it is no surprise that the personal

emotions and affects related to the ecological crisis reflect a collective emotional

state and the need to transform this social reality comes to the surface as an

ontological necessity through affects and emotions. Just like the constant interactions

between affects and emotions, it is clear how personal and collective emotional states

are inseparable from each other and that certain affects and emotions become extinct

while others become even more dense with the impact of the zeitgeist. According to

Rehding (2011), the growing interest in ecological issues is, in fact, a way of

expressing the common feelings spreading from the personal to the social level.

Apocalypse and nostalgia constitute two main patterns within this expression.

Rehding analyzes these two forces and discusses how the perception of crisis, that is

the source of apocalyptic and nostalgic perceptions, can be related to ecomusicology.

The apocalyptic sense occurs in a form of urgent call concerning the vitality of the

crises at stake. Nostalgia within ecological issues, on the other hand, appears to be

the silent sister of the apocalyptic perception (p. 413). Nostalgia is rather introverted and retrospective. It represents flashbacks to the past and it carries the passion to regain the past. Rehding reaches a conclusion that nostalgia can be noticed and used more easily in ecomusicological analyses because the power of memory that is evoked and moved by music makes it so (Rice, 2014).

Tiffany Challe (2015) makes a similar division concerning the relationship between ecomusicology and environmental issues but she mentions three main lines that are the apocalyptic, nostalgic, and aesthethical. Challe's explanation of the apocalyptic and nostalgic attitudes is parallel to that of Rehding. As Rehding, Challe mentions the importance of nostalgia for ecomusicological discourses and its fertility when combined with music, benefiting from Simon Schama's book *Landscape and Memory (1995).* Schama analyzes the significance of landscapes throughout time along with its connections to memory and claims that it plays a crucial role in making of one's cultural identity and memory at the personal and collective level. Schama intersects with ecomusicology's argument that nature and culture are inseparable realms. The real landscapes are the ones in people's minds, and these give the sense of being-at-home (p. 19). This can be considered as a nostalgic view because the past that nostalgia tries to return and/or restore is actually the perception of a lost home. The theme of returning to home is always present in intense collective emotions that are related to the past, myths of the past, and the confrontations with crises. Nostalgia, being an intense emotion spreading from the personal to the collective level and masking the real ontological ground beneath, it is something needed to be dealt with and transformed into a fertile space. To better explain why there is such need to overcome and transform nostalgia, I will go into the details of the concept.

Nostalgia, consisted of the roots *nostos* (homecoming) and *algia* (longing), presents a sort of longing for a home that does not exist anymore or has never existed (Boym, 2009, p. 14). As Boym informs, although nostalgia contains these two Greek words, it is an invented word and firstly used by the physician Johannes Hofer in 1688. Nostalgia was diagnosed as a sickness that suddenly appeared among the soldiers at war, and it was later recorded as a cured disease. Nevertheless, Boym argues that nostalgia has evolved to be a social, modern, and romantic dimension. She explains the evolution of nostalgia and its final point by stating that this temporary disease has become a fatal modern disease and that the twentieth century began with a futuristic utopia and yet resulted with nostalgia (p. 14). In a broader sense, nostalgia is an outbreak against the modern perception of time and progress (p. 16). Therefore, it is possible to say that nostalgia happened to be nurtured by the ever-present power of the home narrative and, by recalling and reclaiming that, it has become a strong emotional state. Boym repeats her warning throughout the book that nostalgia needs to be treated with a critical distance and it is crucial to grasp its true basis and reflection. Because nostalgia has also become a melancholy-related vagueness, a collective mess of memories abused by fascistic ideologies, and a commodity served to be consumed by the capitalist system. Besides, as I propose, it has also masked the real ontological problem of the real home. To be able to meet nostalgia's potential to contribute to ecological issues, as Rehding argues, it is vital to understand to which home the nostalgic emotional state is directed. This understanding and awareness are involved in ecological discourses and ecomusicologies.

The term ecology was coined by German zoologist Ernst Haeckel in 1866 and it comes from the Greek word *oikos* (Schwarz and Jax, 2011, p. 145). The "eco" part

means home, family, and the inhabited place. I argue that the key point is that the home that has been centralized within eco-philosophies and ecological concerns and sought by nostalgic emotions is, in fact, that "eco". What is assumed to be lost and longed for is not the past; rather, it is the home that has happened to become far from its inhabitants. Indeed, the basis of nostalgia has revealed itself in today's crises of nature and culture that are the consequences of the mistaken relationship built with nature. Humanity has fallen apart from the home, but this is only an ontological distance. There is not a real loss or a vagueness, but a defective communication and perspective required to be transformed. Just like the problem raised by the concept of solastalgia, the home has always been here, and humanity is still at home. The difference and the source of the discomfort is the problem of exploiting nature with an idea of an external nature. This can be observed as a part of ecomusicology's arguments and, this way, nostalgia can be a beneficial tool supporting the ecomusicological analysis. The power of sound and music as the capacity of creating a sense of home and the awareness of co-existence should be considered as a substantial component of ecomusicology. This power is also nurtured by music's relationship with affects and emotions and the positive potential of nostalgia can be achieved through critical analysis.

1.1.3 Ecomusicology from the methodological aspect

Ecomusicology's contribution of presenting an alternative view on the relations among nature, culture, and music necessarily brings about a different methodological aspect. Overcoming the nature-culture dichotomy by raising ecological awareness is substantial in terms of ecomusicology's methodology. Therefore, it is crucial to

speak of music cultures as ecosystems by having co-existence in itself and as a whole consisted of dynamic interactions among places, performances, practices, cultural environment and so on. In this way, the boundaries between the researcher and the object of the research become blurred willingly, and the ecosystem re-present itself including the field study as an immersed and in-depth research shaped within the inter-subjective flow of interactions. This flow is sourced from the co-existence of all living and nonliving entities within an ecosystem, or a musical environment, and the ecosystem opens to limitless potential by re/creating its own perceptions of time and space. In this sort of analysis, the existence of an ecosystem as a whole body is the central point, instead of making differentiation between the researcher and the object, the producer and the consumer, the performer and the listener. Therefore, the role of affects and emotions are indispensable within such analyses as I use in my own study.

Besides the academic contributions of ecomusicological analysis, its transdisciplinary character and political and activist tendencies combine the street and the academia. Ecomusicology's methodological potentials allow music activists to be trained in terms of an ecological understanding and awareness too (Allen, 2012). Likewise, the academic uses of ecomusicology can be enriched by transferring the analysis outside academia through life practices. Organizing workshops, soundwalks, collecting the thrash in music festivals, investigating nature within urban space, and making music with the materials collected randomly from rural spaces can be given as examples for this potential area.

1.2   Methodology

I used qualitative research technique in my thesis, meaning that my fieldwork involved spending time in the field, doing observations, and doing face-to-face interviews with the persons in my sample. I started to work regularly in my field by spending time in the field while observing the general environment and specific places which I decided to involve in my field in September 2018. I made connections to my participants to be able to interview them. My main purpose of using the data I collected was to use it in my thesis, but they can also be used in further studies such as academic papers and conferences as well, of course with the consent of the participants.

In designing my fieldwork, at first, I determined the historical and spatial contexts. Although Kadıköy is one of the largest districts of İstanbul, my field was Kadıköy's central area where the rock culture flourished in the 80's since I study Kadıköy rock culture. Kadıköy's central area covers a space that has been shaped by people's daily practices, and this will be more explicitly seen through the interviews. I chose Akmar Arcade as the most crucial space in shaping the culture, as well as Kadife Street and Osmancık Street, which are the two major bar streets. Beside the spatial characteristics of the field, I formed my sample in according with the formation of Kadıköy rock culture. Based on the historical background about which I include research and literature review in Chapter 1, the 80's and the 90's are the two important decades. That is why I listed all the important rock bands and musicians that were formed in that period and in Kadıköy. After creating a list of 10-15 bands and musicians, I began to collect my sample using snowball sampling. Snowball sampling is the technique in which each person provides access to the next participant, and then each participant becomes the key for access to other contacts. I

met some of my participants at their concerts and I also used social media platforms and e-mail. Regarding the limitations of the research, I should mention that I could not reach some of the estimated participants due to their unavailability and their own preferences. I would hopefully like to extend the scope of the research in the future.

I limited the scope of my field study about Kadıköy rock culture by determining the context of the period between the 80s and the 90s. I chose my participants accordingly mainly because the formation and intensification of Kadıköy rock culture correspond to that historical and social context. Therefore, the participants of this field study consist of the musicians from the bands formed or became influential within Kadıköy rock culture in that period and the prominent figures of that environment who established a music store in Akmar Arcade and who has kept the records of that culture in their books, articles, or the music magazines and fanzines they published during and after that period. I conducted field research by doing observations and semi-structured in-depth interviews with my participants, Can Orkan Özülkü, Cenk Taner, Çağlan Tekil, Demirhan Baylan, Deniz Durukan, Kaan Altan, Murat Beşer, Orhan Yolsal, Tanju Eren, Taylan Ayık, Vecdi Yücalan, and Zihni Şahin. The interviews were conducted at different times in different places in accordance with the participant's preferences and availability. I used various ways to access them such as visiting them personally, meeting them in their concerts, using the social media platforms like Instagram and Facebook, reaching via e-mail, and using snowball sampling that is communicating with a participant through the help of another participant. I used recorder during our conversations and the duration of conversations ranged between forty minutes to two hours. Using voice recorder bears importance for my study because it allowed me to have a rich material to be analyzed later and, most importantly, to provide a fluent conversation. I find making a fluent

conversation with a natural flow to be a strong and crucial part of my research since I wanted to keep the intersubjectivity central to the conversation and to let affects and emotions freely reveal themselves. In the same respect, I prepared a semi-structured interview with certain themes and sets of questions for each theme (see Appendix). Those only guided me throughout the conversation and, by opening the potentials of conversations with their own flow, I rarely looked at the questions during the interviews because they were all answered within the flow and even further points were made by each participant. The environments in which we conducted interviews matter as well. Those environments included bars and cafes in Kadıköy and Beyoğlu in some cases, one participant's music store, a shop in an arcade in Beyoğlu for another, one participant's home, and a studio where the participant rehearses and records songs in another case. In other words, they were all natural and familiar environments, which contributed to the flow of conversations too. Regarding the significance of the environment in which the interviews conducted, Ali Akay (1995) emphasizes that intersubjectivity and the familiarity of the places are crucial for the communication to occur freely, transparently, and fluently (pp.8-9). In addition to that, my position of the researcher was another important element during the course of research. I consider my field study to be an immersed research because I see myself as a part of Kadıköy rock culture too. I have listened to their music, been in their concerts, read their books and writings, and shopped from their stores for years. That is why the feelings of familiarity were reciprocal and it contributed to the aforementioned intersubjectivity and the sharing of common emotional ground.

Moreover, I used content analysis and discourse analysis as methods to reveal the repeated themes, patterns, keywords in order to grasp the prominent affects and emotions expressed through literary material, which will be discussed in the second

chapter, and through the comments made on the Internet concerning the case of Kadıköy Shaft Bar, which will take place in the third chapter.

As for the ethical concerns, each participant was informed about the use of recorder and given the consent form required by the Institute for Graduate Studies in Social Sciences. Finally, regarding the limitations of the research, I should mention that I could not reach some of the estimated participants due to their unavailability and their own preferences. I would like to extend the scope of the research in the future.

1.3 The outline of chapters

In the first chapter, Kadıköy is introduced as an affectual space and its history will be analyzed with certain important moments in the making of such affectual space. The prominent themes, emotions, and narrations concerning Kadıköy's unique character will be traced throughout time since the ancient times to the Byzantine and the Ottoman Era until its modern development as an urban center in the Republican Era. The representation of Kadıköy in literary pieces will contribute to this analysis as well. The home narrative is suggested to be the central theme and the ground of Kadıköy as an affectual space that relates to the broader discussion throughout the thesis.

The second chapter introduces Kadıköy rock culture as an affectual environment in its social and emotional context. The idea of Kadıköy as an affectual space constitutes the ground from which certain affects and emotions have been transmitted to Kadıköy rock culture. Kadıköy rock culture's affectual character and what feels unique about it will be investigated by benefiting from the views and

feelings of the interviewees. I aim to demonstrate the interaction between certain affects transmitted from the space itself and their manifestations in the form of shared emotions within the ecosystem of Kadıköy rock culture.

In the third chapter, the phenomenon of change and the transformation of Kadıköy rock culture will be analyzed as a turning point that has created new affects and emotions. In order to grasp these new affects and emotions sourced from the perception and experiences of transition, I will discuss the case of Shaft Bar, which used to be a prominent place in Kadıköy rock culture and closed in 2017 and make use of the attitudes of the interviewees toward that change. Followingly, the concepts of nostalgia and solastalgia will be included in the discussion as they appear to be the channels of the negative feelings caused by change and the fear of losing the home. Kadıköy rock culture's transition and the ecological crisis in the world will be discussed with respect to the question of home and I will analyze the real source of discomfort felt by change as a fundamental ontological problem resulted from the prevalent nature-culture dichotomy. Furthermore, the ecomusicological conceptualization of cultural sustainability will be introduced as an alternative perspective to the nostalgic perspective in dealing with the phenomenon of change and in overcoming the crises of nature and culture.

In the conclusion chapter, the main arguments of the thesis and the major points raised by the ecomusicological debate will be summarized and the final remarks concerning the outcomes of the analyses I made throughout this study will be discussed.

CHAPTER 2

KADIKÖY: FORMATION OF AN AFFECTUAL SPACE

In this chapter, I will trace back the foundations of Kadıköy as an affectual space. In other words, I will investigate Kadıköy not merely as a district and an urban center, but a space that has become affectual through the dynamic and mutual relationship of being affected by its participants and affecting them. Writing about Kadıköy, perhaps like countless other urban centers, necessarily requires a comparative analysis due to the phenomenon of change that is growing to be more visible, inevitable, and influential within the contemporary global context. Besides, my study is already about the transformation processes that have taken place in Kadıköy in terms of its relations to Kadıköy's rock culture. Affects and emotions hold a key place in my approach because I believe that they provide a deepening and rather disclosing potential to grasp the complexity of change in any sense. Affects and emotions and thus the narratives emerged by and around them reflect the character of a setting. My aim is to discuss the roots and key points of Kadıköy's affectual character in terms of transmitting those certain affects and emotions throughout time and thus re/creating its present and future as well. To put it differently, I argue that Kadıköy has an affectual character of its own and this is in constant production, transmission, and reproduction that is a dynamic interaction between the space itself and its participants. I base my analysis and purpose on the point that the space itself, Kadıköy in this case, spread certain affects and emotions to the people participating within that space, and, at the same time, the way people process those affects and emotions and the new ones created among people are returned to the space, remaking

it. Therefore, I believe that roots of the present affectual character of Kadıköy can be found with a retrospective analysis and the current environment should be considered in respect to its past which once turned Kadıköy into a space of accumulated and consolidated affects and emotions. Only then analyzing Kadıköy rock culture with its past and present, even future would be meaningful.

Accordingly, I will introduce Kadıköy as a very old settlement, a contemporary urban center, and space intensified with affects and emotions revealing a 'home narrative'. Moreover, by comparison, I do not refer to sharp before-and-after differences because, thinking through affects and emotions again, to see and to feel the change are two distinct experiences. Concrete changes can be seen instantly, whereas deeply rooted affects transmitted from the space itself and travel between bodies intersubjectively may lead to unique time wise personal and collective experiences and narratives. It is also possible that experiencing and feeling change might provide someone with certain insights and intuitions concerning the future while seeing the change sometimes is limited to notice the change when it is already done.

To begin, I would like to mention my initial and general observations before I got involved in this study. Firstly, Kadıköy's transformation was almost impossible to ignore because it was an unobtrusive place to other masses but the most peaceful and lively place to its inhabitants, and thus seeing and feeling change has become something from which the inhabitants could not escape. By the word inhabitant, that is *Kadıköylü* in this case, I refer not only to the people who have their housing in Kadıköy but also a certain group of people who have spent their time in Kadıköy in a way that has made Kadıköy *home* to them as well, including myself. My relationship with Kadıköy has begun in my childhood. We were living in Bostancı, a part of

Kadıköy district, and my mother and my uncle were working in Kadıköy's center. That is why, they used to take me to Kadıköy very often, and I spent plenty of time there. I still remember the first clear image of Kadıköy in my mind: The Bull Statue in Altıyol, and the distant crowd going up along Bahariye Street. I remember that I became amazed by the sight of the crowd, perhaps because I was small and wondered where and why so many people were headed. In time, I got acquainted with Kadıköy and somehow knew that it was a home for us during the daytime, which later has become a true hearth during my high school years because I spent those unforgettable years in Kadıköy, particularly in Moda, where my high school was located. What made those years and Kadıköy itself unforgettable for me is sort of a chicken and egg situation. I find it very complicated to detect the exact beginning point and the exact reason when and why I loved Kadıköy and my life in Kadıköy. Is it because I found Kadıköy very beautiful and spending plenty of time there and accumulating social experiences solidified my love and pleasure? Or, are my Kadıköy-based life story and socialization process themselves the major reasons why I love Kadıköy? It appears to me that none of these can be meaningful without the other, and what ultimately remains is how I have felt about Kadıköy and how it has made me feel, that is my affectual and emotional relationship with Kadıköy. That is why, I believe it is essential to understand how Kadıköy was hearth and home for its inhabitants and it is further essential to see that it was the very culture of Kadıköy's own, which I will discuss in this section, that has determined the organic extent of the concept of being an inhabitant. The second observation was that it was almost impossible to notice the change in Kadıköy since it was not clear when it began. I must note that the phenomenon of change I deal with in this study has two dimensions. Concrete changes can be more easily understood and learned through

larger social processes and important turning points in that sense, such as modernization, industrialization, urbanization, the entrance of neo-liberal policies, and the transformation of the whole society based on consumption trends. These are, of course, a significant part of this study in terms of understanding the most general and influential points of change and transformation. However, the other dimension is about how change is felt by the people, and how those turning points affected people's emotional relationship with space, such as the questions of whether the change was experienced as a continuity or discontinuity within people's moods and states of minds. *How* question is more applicable to this sort of transformation, whereas *when* can be more responsive in analyzing the urban transformation which provides us certain dates, official documents, the projects signed between construction companies and the state, and so on. Looking at how this has happened, on the other hand, corresponds to the changes in ways of experiencing the space itself collectively and subjectively in every *Kadıköylü*'s personal relationship with Kadıköy. As it can be noticed, two observations contradict with each other in terms of realizing changes. Why they seem to be in contradiction is due to the different dimensions of experiencing change, and yet they rely on the same source that is being/becoming a part of a space, taking part in space.

I will make my analysis at both dimensions by tackling major historical and social moments in Kadıköy's journey from its past to its present. These moments present a chronological order and each of them becomes meaningful with the following one, which are Prehistoric Era and the Byzantine Period, the Ottoman Period, and the Republican Period extending to the contemporary state of Kadıköy. In each moment, I will be looking for the prominent affectual and emotional discourses reflected by the sources I examined and the interviews I made with the

participants of my field study. In the light of the sources I benefited from, I will be discussing the 'home' narrative as continuity and a peculiar creation of Kadıköy as an affectual and emotional space.

2.1 Kadıköy as the "city of the blind"

The research on İstanbul concerning the Prehistoric Era is rather inadequate, because most of the research done is focused on the Byzantine and the Ottoman periods, both when İstanbul was made the capital city (Türkoğlu, 2017, p. 1). Kadıköy's part within the available research is even smaller, although its history as a settlement is older than Constantinople/İstanbul. Kadıköy's establishment as Chalcedon or the city of the blind at that time dates to 675 B.C., that is 17 before the foundation of Constantinople (Ekdal, 1995, p. 5; Yılmaz, 2018, p. 26). Archeological findings are condensed in Byzantium and address to Kadıköy by generally stating that Constantinople was located across the "city of the blind". Apart from that, Kadıköy is only mentioned with respect to the Byzantine and Christianity-related issues. It is understood by archeological discoveries, especially from the coins, that Kadıköy's name was Chalcedon in the Byzantine Era, yet, most importantly, it was called the "city of the blind" as well. This name comes from a well-known and widely-referred story about the foundation of Chalcedon as an ancient settlement. There are other explanations and stories, but this is the one that takes place in every book and thus it is acknowledged as the prominent information (Ekdal, 1996, p. 5).

According to this story, it has been told that the colonies from Megara, who happened to be the founders of Byzantium, consulted the Oracle in pursuit of establishing a new city, and according to the Oracle, their new city was to be the

place across the city of the blind (Ekdal, 1996; Arseven, 2011; Türkoğlu, 2017; Yılmaz, 2018). Byzas from Megara, the leader of the colonies and the founder of Byzantium, arrived at today's *Saray Burnu*, where became the center of Constantinople in the Byzantine Period and İstanbul in the Ottoman Period, and saw Chalcedon across the sea. *Saray Burnu* was so beautiful that he became convinced that the people settled in that other place across the sea must have been blind to choose there as their home.

Considering the myth-like story of the city of the blind that is Chalcedon as the first stage in Kadıköy's history, I derive two main points which are helpful to discern later stages and to grasp the affectual and emotional meaning-making ground for Kadıköy. These two are interrelated and integrated into a whole that Kadıköy, as a part of İstanbul, has been seen separate from İstanbul as a region across the sea, and yet, they have been explained with a mutual reference in terms of expressing the characteristics of each. Being somehow external and separate and across the sea gives crucial insights about Kadıköy's history and development within and with reference to İstanbul. From then on, Kadıköy's has always remained in a humble and secondary position in comparison to İstanbul and gained an inert and an introverted character of its own (Kütükçü, 2014). Concordantly, the next two stage implying turning points in the history of Kadıköy are Kadıköy as a *sayfiye* space and Kadıköy's urban inclusion and development with the arrival of ferries.

2.2   Kadıköy as *sayfiye*

The sense of separateness and isolation observed in Kadıköy's first image as the city of the blind exhibits a continuity throughout its history until its development as a modern urban center with the start of ferry services in 1857. Until then, Kadıköy

remained unmentioned and remote and later took place among the *sayfiye* spaces of the Ottoman Empire, which were the spaces generally across the sea, rather isolated and thus tranquil. Therefore, the initial point in Kadıköy's home narrative as the choice of settling in an isolated and less central, "less beautiful" region connects to the image of an again isolated and a curious "second home" preferred due to its preserved and peaceful character. For this reason, discussing the concept of *sayfiye* is crucial in order to understand the second phase in Kadıköy's history and its journey as a *home*.

The lexical meaning of *sayfiye*, or *sayfiyye*, derives from the Arabic root *sayf*, meaning summer, and *sayfî* means related to or associated with summer (Alkan, 2014). *Sayfiye* is translated as countryside, summerhouse, resort, and kiosk in English. Yağan and Binan (2017) use the term countryside for *sayfiye* in their conference paper and explain it as "the town or areas around the city, where people got [t]here to spend the summer near the city." Although there are not any contradictions among the lexical meanings of the word in different dictionaries and languages, I find the very meaning of it interesting and quite complex to grasp. As the very first look to the meaning of the original word and the equivalent terms would imply, *sayfiye* evokes a set of connotated meanings: departure from urban space, a more natural and unspoiled region, a seasonal context and temporality, and a specific form of architecture. It refers to both a social and cultural activity, a time-wise practice, a specific form of a building, and an affectual and emotional space.

Sayfiye as an activity and a special type of place has a long history and it demonstrates continuity in time. Within that continuity, it is right to speak of a transition from aristocracy to the bourgeoisie, and from that to the middle classes. Aksu Bora and Tanıl Bora (2014) introduces the concept of *sayfiye* saying that it is

rooted in the leisure activities of the aristocracy, and it appeared as a motivation called "*tebdil-i mekan* (change of place)" to re-organize the time and bring a new flavor into life (p. 7). Likewise, Alkan (2014) mentions ancient Egyptian and Roman Empires and the Pergamon Kingdom to give an idea about the continuous character of *sayfiye* as a social practice (p.16). İnciciyan (2000) refers to Constantinople as a summer space as well, citing from Procopius, a historian of that time, urbanites had *sayfiye* houses in certain regions of İstanbul that were the *sayfiye* spaces of the Byzantine Empire between the end of the 5th and the beginning of the 6th centuries. Similarly, Hamadeh (2010) remarks that *sayfiye* places of the aristocracy, or "the empire's *villegiatura*" as she puts it, had existed since the fifteenth century, and the Ottomans took over the therizo tradition of the Byzantine Empire. Most of the private gardens of the Sultan *(hasbahçe)* was used for the purposes of short stays, hunts, or to be used on the way to war. It is after the sixteenth, time of the rule of Kanuni Sultan Süleyman, those private gardens turned into seasonal leisure spaces designated for longer stays. So, according to Hamadeh, the concept of *sayfiye* re-emerged (pp. 48-49). In the light of these, it is possible to say that *sayfiye* spaces existed within the boundaries of the Ottoman Empire as they were taken over from the Byzantine Empire. In other words, *sayfiye* places existed in materiality but the concept of *sayfiye* was not yet come into existence. Yağan and Binan (2017) provide main reasons of traveling to *sayfiye* places in the Ottoman Empire, and all the reasons they mention are practical such as the need of going away from the center due to the political climate and avoiding epidemics and fires. I think it can be assumed that the rare use of *sayfiye* places was due to such practical reasons, including the ones Hamadeh mentions. As I have said, interactions with *sayfiye* spaces in the Ottoman period can be tackled with flashbacks in the sense of reuse,

rediscovery, and reinvention. There is a 200-year gap between the known roots of *sayfiye* in the Byzantine Empire and the emergence of the concept in the Ottoman Empire. Therefore, it must be a re-emergence indeed.

However, the re-emergence of the concept alone is not equal to the formation of *sayfiye culture*. If we take culture as a totality of shared meanings, values, and practices, in order for a concept to become a culture there must occur a repetition, spread, and the adoption of the concept – both symbolically and practically. This formation appears to begin in the next century. According to Hamadeh (2010), the beginning of *sayfiye* culture dates to the eighteenth century, and she names this process "the conquest of Bosphorus" (p. 39). She explains that it began with Ahmed III, and the afterward is observed to be a period of moving outside the city walls, the intensification of constructions, and the renewal of the royal authority in the capital. She interprets this period as "almost the second conquest", which was very magnificent and striking in the eyes of lay people. Along with constructing summer palaces, she says that the villegiature routine had begun to accelerate with the demands and the practices of the Sultan Ahmed III. Therefore, the formation of *sayfiye* culture appears to be the means of the expansion and the re-announcement of the royal power in the capital city in its initial phase. However, the continuation and the diffusion of *sayfiye* culture depended on the fact that this period began in the eighteenth century was only an introductory phase of a much larger transformation. Otherwise, the twenty-first century's Turkey would not have *sayfiye* culture and the remnants of it as a set of current and adopted practices, and accumulated emotions. In this respect, Hamadeh interprets this period as the beginning of a larger transformation process that is décloisonnement. Décloisonnement is the term Hamadeh uses for the eighteenth-century Ottoman transformation that occurred at

several different levels but expressed itself through architecture the most (p. 14). She finds neither the fondness of sensual pleasures nor Westernization adequate to be able to comprehend this process, and she puts forth a better explanation that inclusion and flexibility lie in the center of this process. In other words, social boundaries started to become permeant within that course of transformation. Since the "opening" process found its tangible expressions within architecture, and it was how the process itself was started, the formation of *sayfiye* culture plays a crucial role. As Hamadeh claims, this transformation process refers to an opening applying in almost all spheres of life, but its original source is the expansion of the royal authority, realized within *sayfiye* practices and *sayfiye* culture too. The expansion is both a physical and a political one. It is physical because what happened was the accelerated act of moving beyond the city walls by constructing new gardens, new summer palaces, and so on. It is also political, and this can be considered as an underlying reason, that with the first enthronement of Sultan Mustafa I a new political period in the Ottoman history begins: Harem, the most private space within royal palace and authority, rises and extends, and sultans begin to spend much more time in the palace and even begin to be raised within harem (Piterberg, 2003). In the simplest sense, as the royal family extends new spaces are required. I agree with Hamadeh that the eighteenth century is far more significant than its stigmas such as the decline paradigm because décloisonnement generated crucial, long-term, and groundbreaking consequences.

Regarding the cultural impacts of décloisonnement, the first point to be made is the intertwinement of public and private spaces, which also corresponds to the evolvement of *sayfiye* towards a culture in which not only the aristocracy but also people could take part. The former daily life and spatial organization in İstanbul

consisted of a city center, in which the royal palace, monuments, and monumental/ritualistic areas took place, and the public-private space division was quite clarified via city walls. Then, the physical expansion of the royal authority beyond city walls and along the Bosphorus began to occur. By the middle of the eighteenth century, the imperial center of the Ottoman capital was transferred from the walled city to the Bosphorus. As the number of palaces and mansions increased, the rides of the sultan, and sometimes the whole court (*saray maiyeti*), within the walled city and beyond the walled city increased as well (Hamadeh, 2010, p. 85). In a similar vein, Yağan ve Binan (2017) makes a crucial reminding that the growth was not sourced from the change of the city center but the inclusion of peripheral spaces into the urban life, making them parts of the city (p. 3). In this sense, besides the architectural formation of *sayfiye* spaces, the involvement of *sayfiye* culture in daily life influenced the expansion of the city and the opening of public space with the use of new spaces.

Following that, now I want to go into the details of the opening of the public space. As I have mentioned earlier, the aristocratic use of *sayfiye* spaces could not be the ground of a holistic transformation. To put it differently, the opening Hamadeh discusses more significantly refers to the opening of new spaces to the use of lay people. According to her, the construction and use of *sayfiye* spaces by the royal authority and the court paved the way for the general use of the public space. It is understood from her book that the notion of spectacle played a major role in this sense. She compares the "seclusion" which was peaked in the late-Kanuni period to the spectacular exhibition and appearances of the court in the public scene (p. 86). The rides (biniş) of the royal authority and the court to new *sayfiye* spaces took the shape of rituals that were spectacled by the people. Through time, the lay people

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followed these ritualistic and periodic rides as well. With this inclusion of İstanbul population in the public space, the boundaries began to be reshaped, and what Hamadeh means by "the opening" was realized. In other words, the eighteenth century became the initial phase of a gradual passing over boundaries between the old and the new, the public and the private, the elite and the mass, the center and the periphery, and the land and the sea. Gradually being intensified in the nineteenth century, consequently, daily life and urban culture underwent significant changes. As it can be perceived, this process of opening replaced solid boundaries with rather flexible and extended ones, and flexibility and extension were major characteristics of décloisonnement. Along with such interaction, İstanbulites started to form their own daily practices and cultures at the same time. The practical structures within the public space and the meanings attributed to them were transformed as well. To illustrate, Hamadeh mentions the reshaping of hasbahçes into mesire[6] areas and the increase in the number and the usage of fountains. The accelerating use of fountains as the tools of spectacle and entertainment, leisure activity in itself, and the expansion of private gardens to public mesire areas prove that the people became very active in the daily life by themselves too. Concordantly, it is significant to discern this new daily life culture performed in the public space as the formation of what Hamadeh calls "urban middle classes". The intermingling of different segments of society lead to a change of the social stratification and flourishment of animated urban life. She narrates that the urban life of the eighteenth century's İstanbul was a center of focus for many painters, poets, historians, and travelers. It is seen in their reflections as an open public space in which people from all segments of the society

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[6] The word *mesire* comes from the root *seyir* that includes meanings of looking at and watching. *Mesire* refers to recreation spots and leisure spaces of the city. In terms of the meanings it conveys and the practices it corresponds, *mesire* can be used interchangeably with *sayfiye* spaces and, at the same time, they can be considered as included in *sayfiye* spaces and *sayfiye* culture as well.

wandered in the open spaces and gardens of the city, drinking and smoking, singing and dancing, feasting, flirting, and enjoying (p. 163).

Turning back to Kadıköy, all of the relevant sources demonstrate that Kadıköy's/Chalcedon's history as a *sayfiye* space is parallel to the history of *sayfiye* in general. Kadıköy's use as a *sayfiye* region is first observed in the Byzantine period too as a recreational area, a place for reclusion, and an isolated region. Just like the re-discovery and re-emergence of *sayfiye* in the Ottoman Empire rising in the 18th and peaking in the 19th centuries, Kadıköy's use as a *sayfiye* space was not an invention but naturally sourced from its own characteristics such as being relatively separate, untouched, and isolated compared to the center, as I mentioned in the first section. Later, within the course of revival of *sayfiye* practice and the formation and diffusion of *sayfiye* culture, Kadıköy continued to be an untouched beauty and an appealing *sayfiye* spot but it gradually ceased to be an unmentioned and an isolated region.

According to Yılmaz (2018), Kadıköy appeared to be "a peripheral city, in the appearance of a village" in the first stage of its history that is the Byzantine era (p. 56). As a part of the Ottoman Empire, Kadıköy's image of being an isolated and untouched "humble village" prevailed until and during the eighteenth century, although new spaces joined the flow of daily life as re-formed and newly formed *sayfiye* areas. However, it was since the nineteenth century that, particularly with the entrance of ferry services to the scene, Kadıköy started to develop as both a popular *sayfiye* space and an urban center. In that sense, Kadıköy growing popularity and *sayfiye* culture's reaching its peak were concurrent phenomena took place in the nineteenth century, remarking Kadıköy's transition from a small village to a

developing *sayfiye* region and then an urban district in demand for middle classes (Yılmaz, 2018, p. 74).

By mentioning the nineteenth century as the peak of *sayfiye* culture and the turning point for urban development as the footsteps of contemporary Kadıköy, and İstanbul in general, what must actually be underlined here is the development of maritime transportation with ferries in the 1850s. What rendered *sayfiye* regions untouched, tranquil, and secluded was usually the function of the sea and shores, and they were among the reasons why *sayfiye* culture could properly take shape and spread in the eighteenth and nineteenth centuries in terms of transportation-related limitations. Faroqhi (2002) states that transportation via rowboats was very common, and thanks to them, the connection between the city and the villages of the Bosphorus was already established in the eighteenth century. Köseoğlu (2013) summarizes the web and schedule of boat-based transportation:

> "The water transportation of Istanbul was maintained by barges and rowboats until regular steamboats started to operate in 1851. The rowboats operated in three lines from Eminönü to Galata, Golden Horn villages and Bosphorus villages to European-Asian shores. In the eighteenth and the beginning of the nineteenth century, the transportation between Istanbul and Büyükada was also maintained by rowboats." (p. 23)

At the end of the eighteenth century, as transportation facilities improved, "both the Princes Islands and the ridges of Bosphorus, Kadıköy and Erenköy neighborhoods became popular resort settlements" (Köseoğlu, 2013, p. 23). At the beginning of the nineteenth century, inter-continental transportation was further developed with the introduction of steamships by one English and one Russian company in 1837 (Noyan, 2013, p. 118). Although it was banned later, the first joint-stock company of the Ottoman Empire, *Şirket-i Hayriye*, was founded in 1851. Following its foundation, Princes Island became integrated with the city, and a sort of suburban and recreational spaces were formed including Kadıköy (Batur, 1996, p. 174).

Afterward, the urban developments and expansions through the growth of *sayfiye* spaces and culture became faster-paced, and the urbanity began to be developed in parallel to the Ottoman modernization process departing from the traditional aristocratic structure.

As stated, Kadıköy's development as a popular *sayfiye* space and an urban district began with the ferries in the 1850s. Until then, it remained rather as a small village because there were only small boats in use (Arseven, 2011, p. 43). However, with the transformation it underwent, it began to contain its two co-existent facets as the old and the new, changing Kadıköy (Kütükçü, 2014, p. 17). These two together point out a new whole that is the "urban-*sayfiye* image" referring to a dynamic, vivid, and a modernizing urban center and a peaceful, still beautiful, and an appealing *sayfiye* space at the same time (pp. 20-21). This peculiar image should be considered as the ground of Kadıköy's contemporary character as a crowded and cosmopolite urban center and yet an unobtrusive, home-like space.

As a continuation, twentieth century's Kadıköy depicts an urban growth in terms of population and gaining "an identity of being a cultural center" and "an urban-intellectual identity", generating the notion of being *Kadıköylü* who are "*kibar, münevver, edip, şair, muharrir* (courteous, intellectual, literary, penmen)" (as Sermet Muhtar Ulus puts it) (pp. 20-23). Following the foundation of the Republic, especially since the 1940s, the movements of newcomers to Kadıköy accelerated and Kadıköy became one of the prominent appealing places for the elite, which is rather in the cultural sense as identified in the previous sentence (Kütükçü, 2014, pp. 24-25). Zeki Teoman (1984) makes a similar description of Kadıköy stating that it is a beautiful, touristic urban center gaining population every year and, most importantly,

it is still a *sayfiye* region instead of being a place for business-making (p. 10). Kadıköy is where people reside and recreate themselves.

In this section, I reviewed the history of Kadıköy with important moments that shaped and contributed to Kadıköy's emotional and affectual presence from the past until now. In light of the transformation explained and the relevant depictions, now I will continue to the third section in which I will elaborate on the affectual character of Kadıköy. I will interpret the course of transformation with how Kadıköy has been imagined, identified, and narrated as a peculiar space.

2.3 Kadıköy as an affectual environment

Having analyzed the formation of Kadıköy as an affectual space through its historical background with certain important moments, I find it quite clear that the peculiar character of the space is sourced from the prominent home narrative about it and the affects and emotions loaded in the place. In addition, the historical moments correspond to the affects and emotions that created the soul of the space. The first one I observed and mentioned is the period before Kadıköy began to be visible as a *sayfiye* space, which is image of the humble, untouched, distant village across the sea. The common story of Kadıköy's history as Chalcedon "the city of the blind" reflects a comparative gaze to and from Kadıköy in relation with İstanbul as the central area of the Byzantine and Ottoman times. The sea plays a crucial role in such comparative gaze because it is what separates Kadıköy and İstanbul and renders Kadıköy relatively invisible and untouched until its development in the twentieth century. The role of the sea is also important since it can be considered as the basis of *sayfiye* (and *mesire*) culture in terms of indicating a departure, a change of place

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during summer, and a recreational activity. Recalling that the development of Kadıköy as an urban-*sayfiye* center gradually becoming modernized with an increase in residing and wandering crowds connects to the integration of the land and the sea via ferries, water is again very important determining the boundaries and the blurring boundaries between spaces. To be able to discuss the significance of the sea within this framework and then the related affects and emotions, I believe the Foucauldian analysis of space would contribute.

Foucault (1986) argues that we live in a "heterogenous space", and he is particularly interested in "certain ones that have the curious property of being in relation with all the other sites … which however contradict all the other sites" (p. 3). He divides these spaces into two categories: utopias and heterotopias. Utopias are not real spaces or are placeless places, yet they are rather familiar concepts since they are found in almost every culture and society in the form of abstract imagined spaces. "They present society in a perfected form" (p. 3). Heterotopias are also always present in every culture and society but with an important difference – they are real. He uses "the mirror" metaphor to explain their peculiar relation with one to another, saying that the mirror is primarily the utopia but once one approaches that what is reflected through happens to be the heterotopia (p. 4). In other words, I believe we can imagine this relation between utopias and heterotopias as a similar form of the relation between expectation and reality. Expectations are necessarily created in the imagination, meaning that they are abstract, and once they are tried to be approached and realized, the reality is faced with. Again, what Foucault means by heterogenous space is the whole space we live in, and utopia and heterotopia are only the parts of it, meaning that the production and reproduction of symbolic meanings and representations attributed to any social phenomenon are the result of a discursive

change emerged from the heterogeneity of the space, hence the heterogeneity of the experiences. Therefore, I argue that Kadıköy's transformation from a distant invisible village to a rather visible popularizing *sayfiye* space and a modern urban-*sayfiye* center keeping its aura as a home-space separated from İstanbul refers to such discursive transition from the utopia to the heterotopia. The gap between the imagined utopia and the reflected heterotopia functions as a fruitful ground on which new social realities and, in this case, affectual spaces are born. The utopic character of *sayfiye* spaces can be analyzed in relation to the importance of the water/sea and the view in the Ottoman imaginary.

The (re)making of İstanbul as the new capital city and as a takeover of Constantinople from the Byzantine past and the historical data obtained from this early period reflect the sense of admiration. The unique facet of İstanbul as a bridged city between two seas and continents are represented through the organization of the city center, the monumental architecture of the era, and the maps and cartographies. The view of the sea and gardens on the shore are perhaps the most repeatedly seen idyllic images in the whole history of the Ottoman Empire. Kafescioğlu (2014) and Orbay (2011) remark that there is a tendency of depicting the monuments and the residential and commercial structures as facing the Marmara Sea to the south and the Golden Horn to the north, the mapmaker visualized a defining aspect of the Istanbulite cityscape: its multiple orientations towards the bodies of water surrounding the peninsula and the vantage points towards the city from across these waters. (Kafescioğlu, 2014, p. 22)

The itinerary tradition that is the style of introducing and describing the cityscape through the sea is an example of the prevailing importance of the water and sea as well. Günay-Erkol (2013) mentions the symbolic image of the sea,

representing the infinity, within classical Ottoman poetry, and adds that the dual presence of the sea and the shore are used very commonly as the symbols of the spiritual unity and the worldly pleasures (p. 25). Therefore, it is seen that the association of the act of viewing the sea from a garden on the shore to sensual pleasures and the most favorite leisure activity has very deep roots in the Ottoman imaginary. The growing use of *mesire* areas and fountains within the daily culture of the eighteenth century, and the rediscovery of the Bosphorus as the basis of *sayfiye* culture cannot be considered arbitrary choices. Artan (1989) makes a similar remark: The architectural setting for this life of pomp and ceremony on the waterfront was largely ephemeral, embodying the transitory quality of worldly possessions and pleasures. This ephemeral character was represented in the *yalı*, in the processional routes followed by royalty in their daily visits to the imperial abodes along the shores of İstanbul (*biniş-i hümayun*), and in the occasional visits paid by the people of İstanbul to special promenades (*mesire*). (pp. 8-9)

Thus, the concept and the culture of *sayfiye* contain the settled symbolism revolved around the sea and the shore, and I suggest that *sayfiye* was first imagined as a utopia before it was realized in the practical life. What caused the royal authority to settle along the Bosphorus and seek sensual pleasures in their summer palaces and *yalı*s appears to be the deeply-rooted imaginations and semantic importance of the sea. *Sayfiye*'s journey of becoming a heterotopia space begins with the interactional confrontations of the royal authority and the court with the lay people. However, as already mentioned, the further expansion and the production of *sayfiye* as a heterotopia space take place at the end of the 18th and throughout the nineteenth century due to the limitations of transportation. As a result, *sayfiye* exists as both a utopia and heterotopia. Therefore, it has always been present, and that is why it has

always been something searched for. So, its very transformation is a double-sided one. *Sayfiye* as a utopia space represents the imaginations of the people, and its heterotopia form reflects the reality confronted in the practical world. There is always a gap between the imagined and the experienced, yet they together consist of the mirror, and out of that gap, new possibilities emerge. Kadıköy's latent and contemporary character as an urban-*sayfiye* can be observed as the creation of the interaction between the utopia and the heterotopia. As the root that is the utopia space was shaped with notions of gaze, view, and expectations, affects and emotions have become prominent in the history of Kadıköy and its formation as an affectual space.

The main examples relevant to this point come from the literature revealing how Kadıköy has been portrayed as a home and an affectual space with the central role of the sea and ferries. Just like *sayfiye* spaces, perhaps a continuation in a sense, ferries were important spaces between utopias and heterotopias in İstanbul and especially Kadıköy. Since ferries were among the reasons for the identity change of places, their own character emerged and became vivid within the experiences of İstanbulites (Öner, 2017, p. 211). Each ferry has a name and people used to identify those names with places and made choices accordingly. They were not only important in daily life but also in literature as well. Öner states that the major elements of narrating places in literature, such as remembering, experiencing the sense of identity and belonging, reflecting the change of mentality and *Zeitgeist*, witnessing the history and coincidences, are also valid for the way ferries were depicted in literary works of prominent authors of that time like Ahmed Rasim, Ahmet Haşim, Yakup Kadri Karaosmanoğlu, Ziya Osman Saba, Haldun Taner, Sait Faik Abasıyanık, Safiye Erol, etc. For instance, Yakup Kadri and Ahmet Haşim used

to take the 6 o'clock ferry for returning to Kadıköy and Yakup Kadri named this habit as "*vapur saatleri* (ferry hours)" (p. 213). Ziya Osman Saba's story *Neveser* (1952), the name of the ferry that started to operate during the years when İstanbul was occupied, reflected the conflictual historical context of its time and the notion of social change through emotions and particularly nostalgia (p. 215). The author depicted *Neveser* as a home-space, a safe space where life became slower, smoother, and safer, storing good memories, emotions, and values. As opposite to this depiction of *Neveser* as a utopia-like space within the heterogeneous space of İstanbul, Haldun Taner's story *Sebati Bey'in İstanbul Seferi* (1948) addresses to the ferry as a place of alienation within the crowd and the İstanbul's changing facet (p. 215). For this example, it is observed that the Haydarpaşa ferry in the story reflects a heterotopia-like space for the author and the main character. Looking at Sait Faik's story *Sonu*, it is seen that he uses the ferry and Kadıköy as a mirror and again a heterotopia space to watch and observe people and their ways of living (pp. 215-216). The ferries and shores of Kadıköy became a place of loneliness and isolation for the author within the fast-paced daily life and heterogeneous space as well. Moreover, the ferries and Kadıköy hold a strong connection indeed. Safiye Erol's novel *Kadıköyü'nün Romanı* might be the most comprehensive example for this prevalent connection. Throughout the whole novel, Kadıköy and Kadıköy ferries are the most important spaces for the lives of the characters in which all the feelings and the events were formed and experienced (Öner, 2013.). Above all, Kadıköy is depicted as a home for its people and the ferries are the symbols of leaving from and turning back to Kadıköy (back to home at the end of the day), and space and time in-between.

In the light of the examples from literature, which can be easily multiplied, and the historical background of Kadıköy, the general idea is that Kadıköy, and the

ferries, in particular, are associated with certain affects and emotions such as loneliness, recreation, safety, nostalgia and so on, and the sense of home. The home narrative about Kadıköy is crucial in this study because it builds a direct relation with the questions of how Kadıköy rock culture is influenced by this sense of feeling-at-home and how this connects to the overall ecomusicological discussion about the interaction among music, culture, nature, affects, and emotions. Indeed, the fundamental source of the home narrative manifested itself in the interviews and the discourse analysis I made concerning Kadıköy rock culture. That is why I felt the need to investigate the potential ground of this sense of home by discussing Kadıköy's development in time. On the emotional level, Kadıköy's appearance as a home for its inhabitants seems to be unique to the place itself because of the formation of Kadıköy as an affectual space. Nevertheless, from the perspective of ecomusicology and eco-philosophies, it also appears that any space necessarily turns into a home for its inhabitants that co-vibrate in that space within an affectual intersubjectivity. Any space, in that sense, creates a self-world for the entities within that specific ecosystem. Only after the transformation of affects to shared emotions and emotional states within an ecosystem that turns into a cultural environment, every affectual space becomes a unique home in itself. This two-sided situation can be better understood with the discussions in the next chapter.

CHAPTER 3

KADIKÖY ROCK CULTURE AS AN AFFECTUAL ENVIRONMENT

In this chapter, I will introduce Kadıköy rock culture as an affectual environment and an ecosystem. I will summarize its formation within a certain historical and social context and discuss its characteristics in detail. I will analyze the affectual and emotional components of Kadıköy rock culture within the framework of the major themes I used in my interviews. With the guidance of these themes, I will investigate the fundamentals of Kadıköy's environment and Kadıköy rock culture in accordance with the experiences, feelings, memories, and experiences of the participants.

In terms of what is seen and observed throughout the time, it is right to say that Kadıköy's history involves concrete structural changes and thus it has gained a new facet, new economic and social structure, and a new identity. Nevertheless, owing to the home narrative and the *sayfiye* image of Kadıköy as a recreational, calm, and unique place remained rather untouched, it is also right to speak of continuity and thus I find it meaningful to describe Kadıköy's distinction with the combination of its post-*sayfiye* and latent modern urban character.

Now, tackling Kadıköy as space where a rock culture flourished, or let's say a home for a rock culture, the similar inference can be made that continuity and discontinuity are found together in terms of this side of Kadıköy. What I mean by discontinuities are the moments of change and transformation that take place explicitly such as the political, social, and economic transformations took place in Turkey. Undoubtedly, these have had great impact on the personal and collective level, but the focus of this part is the transmission of an affectual ground of space by

connecting the past to the present. Therefore, my purpose in this chapter is to summarize an overview of the development of rock music and culture in Turkey and then focus on Kadıköy's affectual character, which was explained previously, and the continuation of its presence within Kadıköy rock culture as an affectual environment.

3.1 An overview of rock's journey in Turkey and Kadıköy

Rock music's journey in Turkey cannot be separated from the larger social transformations that took place after the foundation of the Republic. Especially the period beginning with the 1950s, the start of the multi-party period, is a turning point in modern Turkey's history in all aspects. Since then Turkey has undergone a process of neo-liberalization, and social life has changed accordingly. Kadıköy was affected by this great transformation too. Afterward, given the fact that Kadıköy was turning into appealing region day by day, accelerated urbanization, industrialization, migration and thus squatting *(gecekondulaşma)* processes transformed Kadıköy into a more complex and cosmopolitan district. Just like the ferry played an outstanding role in changing Kadıköy's facet and position in the society, and the role of the train and Haydarpaşa Station as the symbol of arriving in İstanbul from the Anatolian side, D-100 road and minibus routes indicated a significant change that triggered an even more significant cultural transformation.

Since the 1950s, Turkey's external expansion has introduced the popular culture that goes hand in hand with pop music, while the internal expansion, that is internal migration, gave birth to arabesque culture that found its voice mostly in arabesque music listened by the new and resentful residents of big cities. In *Istanbul'da Rock Hayatı: Sosyolojik Bir Bakış (The Rock Life in Istanbul: A*

Sociological Look) (1995), Ali Akay et al. explains the emergence and the development of rock music in Turkey with crucial differences from the way it blossomed in other parts of the world. He emphasizes divergent origins of rock music in here and in other countries and the matter of continuity. Rock music is a foreign cultural product that did not have natural origins in Turkey, and its arrival corresponds to the 1960s, which certainly shows that the rock culture in Turkey shared the same path with the cultures emerged out of pop and arabesque music (p. 27) Furthermore, it does not exhibit a continuity in Turkey as it did in the West, especially in the United States and England. He goes on saying that "it is rather a rupture, a disengagement, which is proven by the fact that the foundations of rock culture in Turkey are found in a youth who is urban and knows the foreign language [English] at least a little bit" (p. 27). That is why, the mystery of rock culture in Turkey is to be sought in these youngsters, as well as the mystery of Kadıköy's culture is to be sought in the rock culture.

However, the mystery can be unveiled, if the rock culture in Turkey is distinguished from the concept of the subculture, and the concept of underground culture. The adoption of rock music by the listeners had genuine roots linked to the political atmosphere in Turkey. People were inspired by the global rise of anti-war discourse and movements, which formed the political character of rock music here. Nevertheless, the arrival of rock music was a result of the importation of cultural goods and values after all, and it was soon to reach an exhaustless level with the coup d'état in 1980 and the growing culture industry. Post-1980s was the period of neo-liberalization policies, and the de-politicization, which resulted in the change of rock culture as well. This change led to a break in rock culture, dividing it into two opposite sides: the polarization between "the real rock" and "the fake rock". The

earlier generation had harsh arguments accusing the next generations to be apolitical and conformist, while the new audience could reflect their rebelliousness only by resisting the norms of the society and the mainstream culture.[7] Melike Aslı Şahinsoy defines this journey of rock culture in her book *Rock Culture: From Underground to the Centre (2010).* She argues that the first phase of rock culture with the political background was closer to the concept of counterculture, and it took shape into something closer to the concept of subculture. Moreover, it was underground during the initial phases but gained popularity later. In other words, it had already largely lost its countercultural character with de-politicization of the youth, yet it did not stand long enough to generate a proper subculture and underground culture out of itself. Soon it has become popular and reached the surface from the underground. She makes similar arguments with Ali Akay et al. that the ground paved the way for the formation of rock music in the world, blues as the first step, was never present in Turkey's own dynamics. She also puts emphasis on the rise of Satanism allegations targeting rockers in the 90s to draw attention to the role of the media as a decisive factor for the rock's trajectory. Likewise, Ali Akay et al. mentions the role of media as both exclusionary and inclusionary. In other words, rock culture was first denied and discriminated because it had the components of counterculture, subculture, and underground culture, and later it was tamed because it needed to be assimilated and integrated into culture industry. Rockers were not small in numbers, and they had the potential to make the industry make more profit.

The context of Kadıköy rock culture in this study corresponds to the period between the 80s and the 2000s, in which rock music's political attitude became less

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[7] In the book *The Rock Life in Istanbul: A Sociological Look (1995),* the interviews made with pioneering rock journals, *Stüdyo İmge*, *Laneth*, *Rock Dünyası*, *Rock Kazanı*, *Çalıntı*, *Rock!* and *Rock*, *Garaj*, *Modern Rock (Mr. P)*, provide further information and arguments for understanding the two poles.

explicit and a new cultural environment was formed before the popularization of rock music in the 2000s. This phase indicates the formation of a rock culture that can be characterized by the variation of rock and metal music genres still highlighting social themes along with the individualist ones in a rebellious tone, the increase in the number of bands and places. It is observed that rock music culture became condensed within this period and the spatial dimension became prominent.

Therefore, Kadıköy as an affectual space shaped the affectual character of the rock culture formed and condensed in this region. The importance of spatiality and Kadıköy's historical background of being a more secluded area paved the way for the emergence of Kadıköy rock culture as a cultural environment. Recalling Reybrouck (2015), this cultural environment appeared to be a "subjective universe" and a "phenomenal world" in which its participants co-vibrated and their self-worlds came into existence in this ecosystem containing specific meanings. Now I will analyze the interviews from this aspect and investigate these specific meanings and the components of Kadıköy rock culture, by making use of the themes I used in the interviews.

3.2 Kadıköy

This theme deals with the questions about Kadıköy and Kadıköy's cultural environment in general. The conversations we made with the participants reveal how they specify Kadıköy as their own space, the experiences they had in Kadıköy during the formation and the rise of Kadıköy rock culture in the 80s and the 90s. Kadıköy as the first theme is important due to the spatial dimension of Kadıköy rock culture and the significance of the notion of space in realizing co-existence within this ecosystem.

Deniz Durukan, poet and music writer, drew a picture of Kadıköy by giving the name of important places such as the *Çarşı* (bazaar area), fish shops, Bahariye, Moda, the post office close to the bazaar area, Akmar Arcade, and the second-hand bookstores. She added that Kadıköy was the space between the port and Moda, pointing out what Kadıköy represented in her daily life.

> "… I mean it actually includes all of them and I spent most of my life there. Although I did not reside there, my youth, my relationship with literature and music, friendships, romances, everything sprouted there. When I left home, I used to go to Kadıköy, and I still do. When I want to write, I go to Kadıköy. When I want to listen to music, I go there. When I want to meet my friends, watch a movie, see a play, I go there. It is the place where I go the most. In a sense, it is my place. It is a place where I feel comfortable and safe."

It is significant that she talked about a specific area of movement that can be considered as her self-world. As a matter of fact, she recalled her routine in Kadıköy and indicated a route. Michel de Certeau (1984) suggests the notion of "walkers of the city" as real participants of the urban space. Therefore, this notion brings about a related point that Durukan could feel like she had her own space because she was a walker and thus a participant. She also mentioned other memorable places such as bookstores, cultural institutions, and cinemas, and underlined that they were a group of youngsters enthusiastic about art and Kadıköy was their own place in terms of feeding them with the activities they made together, pointing out the intellectual environment of Kadıköy as I have mentioned in the second chapter too. In addition, she shared that Kadıköy's natural and cultural fabric affected them a lot as well. Her general idea was that Kadıköy meant it all: "That cultural fabric, that structure, the sea, the seagulls, tea… Just like in music, in the songs. Its streets, taverns *(meyhane)*, people…" Durukan's way of talking about Kadıköy supports the integrity of nature and culture argued by ecomusicology as well.

Taylan Ayık, the singer of the band Diken, associated Kadıköy center, where the rock culture emerged and intensified, with the same area Durukan mentioned. Moreover, he made a remark that Kadıköy "raised" them and gained them their selfhood, their individuality, because it is a free environment in which all kinds of ideas and arts blossomed. As observed, it can be said that he speaks of Kadıköy as home and self-world in which they were raised and spent their lives. Demirhan Baylan, mostly known as the bass guitarist of the bands Bulutsuzluk Özlemi and Kesmeşeker, told me that he associated Kadıköy with Akmar Arcade for long years. He has been living in Üsküdar, and he said that he did not remember when he first came to Kadıköy. However, Kadıköy became an important place for him along with the formation of Kadıköy rock culture and the emergence of the prominent places there in which they met and spent their time. In other words, Kadıköy was a place for them because they met there and made plans together, concerning making music. For him, the significance of Kadıköy, and particularly Akmar, were shaped in that environment. His bond with Kadıköy shows that there was a reciprocal relationship between the dynamics of their daily practices and space, which refers to the formation of a self-world through co-existence and that this was realized through spatiality.

3.3 The meaning of being *Kadıköylü*

This theme tackles the meaning of being *Kadıköylü* and question whether it refers to residing in Kadıköy or it is a matter of feeling like being a part of Kadıköy. Therefore, it investigates the sense of belonging. All the participants associated this notion with the feeling of being a part of Kadıköy and Kadıköy rock culture. Still,

each of them provided me with their personal experiences of being *Kadıköylü* and how they gained that feeling.

I asked Durukan this question after she made the remark that she did not reside in Kadıköy but she identified Kadıköy to be her place. She answered that she was, of course, Kadıköylü since she spent most of her life there and her life and memories were formed there in certain places she listed. She gave Akdeniz Café as an example, where she and her friends met in the late 80s. She told that they were a group of students, who are actors/actresses, writers, musicians now, and they used to gather at Akdeniz Café after 6 o'clock almost every day. Furthermore, Durukan identifies being *Kadıköylü* with the notion of *müdavimlik* that is being a regular in certain places. According to her, the sense of belonging and forming an identity in a certain place is directly related to the habit of going there constantly. I strongly agree with this, because the organically built bonds between people and spaces include the dynamics of affects and emotions. In other words, if affects contain the inexpressible bodily senses and experiences that are felt somehow in a space, emotions are the repeated, accumulated, and expressible forms of them. Affects turn into emotions in routines of people, in their ritualistic and repeated relations within a certain space, and thus, they form a sort of memory, culture, and cultural memory. Pile's (2009) discussion on the notions of "affectual geography" and "emotional geography" would provide a better understanding concerning this dynamic. Pile's geographical perspective refers to the mapping out of space and he discusses this through affects and emotions. According to him, the commonality between these two notions is the body, which is transpersonal in affectual geography and personal in emotional geography. Since affects are "open-endedly social" (Clough, 2010) the body here is necessarily transpersonal, addressing to the fluid space between the person and the

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surrounding. On the other hand, the body becomes the personal site of socially embedded feelings and experiences within the conceptualization of emotional geography. The body functions as a medium between social occurrence of these experiences and feelings and their localized form at personal level, which is also the ground for intersubjectivity. From this point of view, Durukan's sense of belonging developed by *müdavimlik* is related to the affectual and emotional experience of space and certain places. Likewise, she defines *müdavimlik* as a habit and feeling good, resembling finding something that belongs to you, and something makes you grasp a common soul, a sort of collectivism.

Taylan Ayık immediately mentioned *müdavimlik* while answering the first set of questions concerning this theme as well. He told that he has been a regular in Kadıköy, although he lives in Ankara now, since the beginning of the 90s. He made similar remarks about *müdavimlik* by stating that he is a regular as he spent his early life and teenage years in Kadıköy, has frequently gone there, given concerts there, and had friends there.

Cenk Taner, singer/songwriter and the founder of Kesmeşeker, started the conversation by clarifying the meaning of being *Kadıköylü* in his point of view and said that there could be two types. In the first, one is born in Kadıköy, and, in the second type, one feels Kadıköy and lives in it. He stated that he was the second type of *Kadıköylü*, and further remarked that being able to feel Kadıköy was also about the capacity of associating Kadıköy with the place he formerly lived in. He was born in a coastal region, and because of that, he could easily associate himself with Kadıköy due to its waterside location and the sense of freedom coming from the existence of the sea. Going into the details of this sense of freedom, he clarified that this is found "in the genetics of Kadıköy", that is its roots addressing to the 30s and

40s, when musicians, novelists, poets began to live in Kadıköy. His description corresponds to the notion of transmission of affect from the space to its participants and intersubjectively exchanged between them. As Brennan (2004) remarked, we cannot assume boundaries between people and their environment because "we are not self-contained in terms of our energies." Hence, affects can be stored in spaces and transmit to people within the fluidity of space, and by being constantly exchanged, they can turn into feelings such as the sense of belonging or the sense of freedom Taner mentioned.

Orhan Yolsal, the guitarist of the band Acil Servis, suggested that one could reside in Kadıköy for years and still not be *Kadıköylü*, whereas a newcomer could become *Kadıköylü* in weeks if they chose to move in Kadıköy with an intention. He explained such a preference with the calm and relatively unspoiled environment of Kadıköy, meaning that the affectual character of space has a lot to do with the formation of the sense of belonging.

Murat Beşer, music writer, made a similar remark that he would rather speak of becoming *Kadıköylü* in time. He reminded that he was from Fatih and he first came to Kadıköy as waged-labor to work in Zihni Müzik in Akmar Arcade. Linked to that, he told me that he has only recently been feeling like *Kadıköylü*, because he differentiated being a worker from being a customer, despite all the customers in Akmar were also his friends, in terms of the intention of spending time there. He continued that his current intention of going to Kadıköy has been to collect records and seeing old friends, which has made him feel like more *Kadıköylü*.

Kaan Altan, songwriter and guitarist of the bands Mavi Sakal and Karapaks, has been living in Kadıköy for a long time and, that is why, he stated that the notion of being *Kadıköylü* represented normalcy for him, referring to ordinary daily life

practices such as putting the trash out and shopping. This is what differentiates the people who reside in Kadıköy from the ones who do not but feel as if they are part of Kadıköy too. Still, he thinks that "the people love this atmosphere, this production, these people, and these tables" can be counted as sharing the same category of being *Kadıköylü*. His way of tackling this notion again shows that the formation of the sense of belonging is sourced from the affects transmitted from the space and turn into emotions.

Like Altan, Can Orkan Özülkü, singer of the band Akbaba, did not necessarily define being *Kadıköylü* with residing in Kadıköy, but rather as an attitude and a shared state of mind.

> "For example, you go somewhere you do not know, where you have never heard of, never passed by, where you do not know the people. But, somehow, you feel very peaceful and completed there. Although not born in Kadıköy, if someone feels peaceful and completed there, it means a part of that person already belongs to Kadıköy. It falls into place like a piece from a puzzle with a million pieces."

His ideas support the direct connection between shared emotions and the making of identity in a cultural environment. This also plays an important role in the formation of the affectual character of space which is sometimes called "the soul". When shared emotions present a whole that is felt by all participants, it becomes an attribution to space itself. This process can be considered as the completion of the cycle that the affectual character of space becomes transmitted to the people and create certain group of shared emotions that create a specific affectual character again.

3.4 Kadıköy's soul

To begin with Durukan's reflections on Kadıköy's soul, we talked about the soul of the space and whether there was a link between Durukan's and her friends'

intellectual aspirations, activities, memorable places and Kadıköy itself at that time. Regarding this, she made a quotation from a poet she loved: "The soul chooses its community." What she means is the reciprocal relationship with space and its participants again.

Moreover, regarding this theme, I also asked about the notion of Kadıköy sound to find out what it actually means. Kadıköy sound is a recurrent phenomenon encountered within the discourse of Kadıköy rock culture. Recalling the Seattle sound, that is used interchangeably with the grunge genre and subculture emerged in the mid-80s in Seattle, the term "sound" in music studies normally corresponds to a specific music genre or music culture. In this case, on the other hand, Kadıköy sound is a disputed denomination. As it will take place in the following conversations with other participants, some actually connects it to a music style emerged in Kadıköy during a limited time, some associate it with the music of certain bands such as Kesmeşeker, some claim that it does not match any reality in practical life, and some others say that it refers to the general perception of Kadıköy rock culture and how Kadıköy itself makes people feel.

Taner's ideas about Kadıköy sound give important insights because he and his band are the most frequently mentioned figures in this subject. He explained this notion with several points. The first is about the fact that Kadıköy is the place of residing, which was mentioned in the previous chapter concerning the home narrative. For instance, he said that one could not speak of Taksim sound because that place has been the space of selling and performing, whereas Kadıköy was the space of creation and recreation. The second remark he made was that it was difficult to define what Kadıköy sound could be. Therefore, he shared his memory that while they were rehearsing in one of his friends' home, probably in 1991, his friend's

mother heard them and said that what they played seemed to belong to Kadıköy. So, they realized the connection. I think this is not surprising because Kesmeşeker's music and their song lyrics always remind Kadıköy and includes Kadıköy-specific symbols such as *lodos* (the warm southwest wind), seagulls, *Çarşı* and alike. For him, "Kadıköy is the background music in the song". The third possible definition he made was that Kadıköy sound referred to an organic unity of the musicians who inhaled the air of Kadıköy, who drank its water, and who was acquainted with the situations there.

His mention of the wind, sea, seagulls, and the air points out to the convenience of the concept of ecosystem because nature and culture cannot be separated from each other. In other words, it would be almost impossible for Cenk Taner to separate the sea, the wind, and the seagulls as external nature from the cultural dynamics of being in Kadıköy. It is clear that nature is not something to be merely watched but it becomes the cultural environment itself, permeating to the emotions, songs, daily practices, and the larger sense of belonging. It is also crucial that he makes a reference to Kadıköy's affectual character again that appears to be the source of the making of sonic universes and subjective universes in that environment. Recalling the ecomusicological approach and Deleuze's concept of resonance, vibration and sound consolidate one's awareness of being in space and the sense of being-at-home. The reason why the notion Kadıköy sound has been debatable is that it does not refer to the common meaning of associating a place with its specific music genre as in the famous example of Seattle sound and grunge. What is at stake here is the representation of Kadıköy's soul and the perception of Kadıköy as home. Likewise, Tanju Eren, mostly known as the guitarist of the bands Mirage and Mavi Sakal who also played with several other bands, stated that "we only talk

about the soul; there is nothing like a music sound." Durukan's definition of Kadıköy sound corresponds to the answers of other participants as well:

> "That mood/state of mind corresponds to what is called as Kadıköy sound. Music is only a manifestation of it [the soul], in fact, I am talking about being *Kadıköylü*. People there are different. How can I say? Everything runs slowly there. For instance, you are in İstanbul, but it is [feels like] as if you are not in İstanbul. Time does not flow that fast there. … It seems like time does now pass so quickly in Kadıköy. Maybe it is about *müdavimlik*."

Durukan's definition involves another major point concerning Kadıköy's soul that is the peculiar affectual environment in Kadıköy compared to İstanbul. As discussed in the previous chapter, there has been the home narrative about Kadıköy that has been shaped and solidified throughout history and the features of being secluded and peaceful are observed in each phase from its image as an invisible, humble village to its later image as a *sayfiye* space in the Ottoman Era.

Altan's reflections on Kadıköy's soul addressed to this historical process as well. He himself described the connection between Kadıköy's Byzantine and Ottoman past and its contemporary form in the Republican era. He even said that İstanbul was the region across the sea and they still called it Byzantium among friends. As for Kadıköy's contemporary character, he mentioned that, after moving to İstanbul in 1983 and later to Kadıköy, he came across with what he has heard about the place that writers, journalists, and poets have lived there since the initial years of the republic and that they used Moda ferries to go to İstanbul. He still perceives Kadıköy external to İstanbul and he said that he kissed the ground one time after staying across the sea in İstanbul for a couple of days. He also believes that Kadıköy has stored its calm character throughout history, and it is still a special place with a certain position. For him, although Kadıköy has been changing, the reason why it has kept its aura is the people of Kadıköy who the sources of the feelings in question are. In his opinion, these people are not only the current population but Kadıköy's former

generations, even perhaps the ones lived in Chalcedon, are still influential in maintaining the soul of the space. He went on with his observations about the comparison between İstanbul and Kadıköy and Kadıköy's peculiarity in this sense by depicting Kadıköy as "a safe island". He simulates the practice passing across the sea and coming back as exiting the circle, when getting on a ferry, and gazing back to the mess in İstanbul. It is experienced like withdrawal for him. Like the intellectuals of old times, he said that the region across the sea was the center of communication and for sharing one's voice, whereas Kadıköy was the space for recreating and nurturing oneself because Kadıköy is peaceful.

Similarly, Ayık stated that "Kadıköy is the place where you make rehearsals or rest. As the elder says, Kadıköy is a dormitory. It is where you sleep but you go across [to the European side] to work." According to him, Kadıköy is the place of creation, whereas Taksim region is the place of exhibiting music, and thus, Kadıköy is more like a home and a place of recreation. His thoughts about Kadıköy are very much alike to Kadıköy's urban-*sayfiye* image that it is both still a peaceful and tranquil place compared to "İstanbul" (across the sea) and an advanced urban center, especially with its intellectual environment.

Çağlan Tekil, founder of several prominent rock and metal music fanzines and magazines, has lived in Moda for fifteen years, and he said that he felt the lack of sense of neighborhood while living in the European side of İstanbul. He finds Kadıköy more settled than other districts and considers it to be a place where one can feel safe. Like Kaan Altan, he also reminded Kadıköy's history as a *sayfiye* region and linked that to Kadıköy's spoiled yet continuous tranquility. Kadıköy's soul, in this sense, is still perceived because there are "spots for escaping" the new crowded and fast-paced life in Kadıköy. By those spots, he refers to back streets that are calm

and he calls them as places for taking a breath, similar to the recreational feature of older times' *sayfiye* regions.

Since the current situation of Kadıköy has been associated with the "urban-*sayfiye* image", I came across with the repetition of this perception throughout the interviews too. This complex image can be reviewed with the Deleuzian concept of "chaosmos", referring to the co-existence of incompossible worlds by creating a synthesis from cosmos and chaos (Antonioli and Heuzé, 2012). Likewise, the participants drew attention to Kadıköy's chaosmos that various places incompatible with each, people from different segments of the society, and the cosmopolite and *sayfiye*-like features are found together. For instance, Eren summarized and exemplified this situation that Kadıköy provided everyone with everything they wanted such as cinemas, clothing, vinyl stores, second-hand shops, shabby tea places, fine-dining places, etc. Taner described the environment of Kadıköy as exhibiting harmony, the intersection of the European and Eastern cultural traits, and both urban and secluded character of its own. For him, Kadıköy comforts people and, although it is a huge district with a big population, there is still the atmosphere of being a neighborhood in itself. Yolsal, as someone living in Bakırköy, provided me with both an outsider's gaze and that of an insider as his band Acil Servis has been among the key elements of Kadıköy rock culture. He depicted Kadıköy as being a beautiful district where the old sense of neighborhood and acquaintance could still be felt. He finds Kadıköy calm in terms of its cultural environment, which he linked this to the roots of Kadıköy too. For Özülkü, what distinguishes Kadıköy from other places is its people, about which he mentioned the mutual love and respect and merry interactions. Moreover, he describes Kadıköy's unique culture referring to embracing

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everyone with love and respect, in which there are no discriminations but coming together, meaning that "being different parts in a whole, completing that whole."

As seen from the examples, the participants make a connection between Kadıköy's soul and its complexity in terms of gathering incompossible worlds. It is also understood that the soul has produced a specific from of personal interactions, as Özülkü mentions. Meaning that the soul keeps reproducing the space and its inner dynamics, resembling the power of vibration within the processes of becoming in Deleuze's philosophy. Just like sound plays an active role in territorialization and deterritorialization, the soul sourcing from co-vibration and co-existence keeps the ecosystem alive. Furthermore, the production of a different perception of time is significant as well. The final point about Kadıköy's soul can be considered to be its creation of a unique perception of time and certain traits embodied by the participants of this ecosystem. As Durukan mentioned, it has been something I experienced and frequently heard that time flows more slowly in Kadıköy, at least it feels like so. This is also linked to Kadıköy's affectual character formed in the past and transmitted to the present. Regarding the emergence of certain traits embodied by Kadıköy's participants, some of the participants mentioned that *Kadıköylü* people shared some characteristics such as moving slowly, being calm and cool, and looking relaxed. Similar to the unique perception of time, this situation may be affected by the tranquility felt in Kadıköy as well. However, most importantly, it means that the ecosystem reshapes its participants. Cenk Taner's remark that people share certain feelings found in the nature of being human, and the lived space becomes the basis and the filter through which they experience and express those feelings bears great importance concerning this power of affectual environments and phenomenal worlds.

3.5 Kadıköy rock culture as an affectual environment: Final remarks

I explained how Kadıköy rock culture existed and experienced as an affectual environment, relying on the personal feelings and ideas of the participants they shared in our conversations during my field study. The results and my analysis have demonstrated that there are significant patterns found in the answers of all. Kadıköy's peculiarity of having the cultural and affectual environment of its own, and thus having a specific soul were acknowledged and agreed. Another point following the former was that such peculiar aura permeated Kadıköy rock culture as an ecosystem too, because Kadıköy formed the spatial and affectual basis for the rock culture itself and the affectual and emotional dynamics of the rock culture consolidated the affectual character of Kadıköy through everyday practices, habits, communication between people, and the collectivism emerged. Therefore, it is crucial to notice that Kadıköy and Kadıköy rock culture were inseparable from each other within that period between the 80s and the 2000s. This is not only valid for musicians and bands such as Cenk Taner and his band Kesmeşeker who were always in Kadıköy and never left, but also for the ones who left and came back, participated after a while, or resided elsewhere yet were a part of the culture by playing in Kadıköy and contributing to the culture such as Orhan Yolsal from the band Acil Servis. In other words, Kadıköy rock culture was both a space-bound culture as an ecosystem and showed trans-spatial features through the centrality of the soul as the indicator of the culture. For instance, Kaan Altan said that Kadıköy rock culture was known in abroad in the 1990s and that he was asked about it when he went to Berlin. Other participants gave similar examples that demonstrated the two-way travel of the soul of Kadıköy rock culture in cases when the bands played outside Kadıköy and

İstanbul and when the people came to Kadıköy to take part within the dynamics of that culture and the music there.

Concerning the formation of Kadıköy rock culture, every participant more or less mentioned similar events, places, and processes within the period between the 80s and the 2000s. It can be broadly summarized that Kadıköy had already a potential for a music culture to emerge and find itself space. Such potential is pointed out by the facts that Kadıköy has been a place for intellectuals and artistic creations since its Ottoman past, that the cultural environment has become even more enriched after the foundation of the republic because writers, poets, journalists, and musicians resided there, that the people of Kadıköy have indicated a certain level of education and cultivation, and thus the cultural sites such as bookstores, record stores, cinemas, and theaters flourished there. Regarding affects and emotions, Kadıköy's secluded, recreational, and calm atmosphere has provided a fruitful ground for several cultural formations as well, including rock culture. As all the participants remarked, Kadıköy was a convenient place for gathering, making plans about future creations, making rehearsals and productions. Feelings of safety, comfort, peacefulness, freedom and alike have likely to form a ground for inspiration and creativity.

Furthermore, what I am more interested in is the personal emotions of the participants and how they recall and describe Kadıköy rock culture. Although I designed my interviews with certain themes as the title of sets of questions which involved the purpose of evoking people's memories and feelings, I did not interfere with how they maintained the conversation. Within the flow of our conversations, all of them gave emotional answers and shared their personal memories. To me, this means that what they experienced during that period was already emotional and that the act of remembering happened through recalling how they felt then as well. For

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instance, they all underlined the importance of coming together in a sense of community, where they found each other and shared similar tastes and aspirations. They all listed the names of the prominent places of that time such as Villa Café, Theatrical, Moda Sineması, Akmar Arcade, Pentagram's Metal Shop, Laterna, Woodstock, Akdeniz Café and so on. It is obvious that those places were important for them because they symbolized the start of something beautiful but, at the same time, they emphasized that the process was so organic and felt so natural that they did not find the formation of rock culture in Kadıköy, and particularly around an arcade, weird. Yet, they expressed that they were aware that it was something special because they were not large in number as rock and metal music lovers. Therefore, the opportunity of finding places and finding each other in those places was a matter of feeling a sense of belonging and solidifying an identity. The ones who spent a part of their life outside of İstanbul and even Turkey at some point during the period between the 80s and the 2000s and came back later, who are Deniz Durukan, Kaan Altan, Demirhan Baylan, told me that they were surprised to encounter an advanced rock culture and an increase in places. With the increase of places, especially rock bars, life in Kadıköy became more animated and they enjoyed it very much by spending every night in places such as Karga Bar.

Another common point in the conversations was the significance of solidarity and mutual support. This, of course, has a lot to do with the ways of living of that time compared today, such as the lack of facilities, limited choices and access to music instruments, albums, and places to make music. It is understood that they compensated this with the solidarity inside the community by exchanging instruments, looking after each other, producing and playing together, etc. Another reason for the sense of solidarity was again the notion of identity. For instance, being

long-haired, having earrings, wearing black, and listening to rock and metal music were considered to be abnormal by the society. Individual cases like getting beaten on the streets by strangers or collective stigmatization that was felt as a result of Akmar Raid in 1999 reflect the severity of the social pressure and the cruciality of standing together. Akmar Raid, or the Satanist Hunt, is an important example because, on that day, the police made an attack to Akmar Arcade and arrested anyone in black. The symbols of rock and metal music, which had way more different meanings and backgrounds, were accepted as the symbols of a being a part of a satanist cult.

The final remarks I want to make about the characteristics of Kadıköy rock culture is about the unique flavor of making and listening to music at that time, as all of the participants mentioned. That uniqueness is, again, sourced from the affectual character of the space itself and the shared experiences as a community. The notions of being or feeling like *Kadıköylü*, Kadıköy's soul, Kadıköy sound, and *müdavimlik* are key features demonstrating the basis of that flavor. It is also very significant that Kadıköy rock culture was truly an ecosystem in which all the participants had an equal value. In other words, none of the participants made a separation between the listeners, producers, performers, or sellers, but rather emphasized that they were part of a whole and that is why the whole was meaningful.

The rest of the themes and sets of questions dealt with the phenomena of change and transition that Kadıköy rock culture and rock music have undergone. The period started with the 2000s remarked the initiation of transformation by all, and they all provided me with their personal interpretations concerning this process. The questions of whether the culture has changed, the soul and the special flavor has been lost, and the changing outlook of Kadıköy spoiled the space will be discussed in the

next chapter along with the answers of the participants and with a discussion about
the concept of nostalgia.

CHAPTER 4

EXPERIENCES AND PERCEPTIONS OF CHANGE AND THE QUESTION OF

NOSTALGIA AND SOLASTALGIA

The concepts of nostalgia and solastalgia both refer to the phenomenon of change and its conception at the emotional level. Another common point between them is the notion of home, which has also been critical in this thesis. Nostalgic emotional state occurs in the form of longing and recalling the past that is the home. The home is assumed to have become lost or out of reach. Solastalgia, on the other hand, is a term that was suggested to identify the specific distress linked to the climate change and the current ecological crisis. Solastalgia comes from the word solace and makes a reference to nostalgia by maintaining the centrality of the home. However, it emphasizes that the home is neither lost nor out of reach, because the distress triggered by the ecological crisis reveals that the real home refers to the ontological problem about humanity's illusion that nature is something external. In other words, solastalgia demonstrates that we are still at home but not aware of that. Therefore, the nostalgic emotional states emerge in the cases of dealing with change and realizing the difference created in space, particularly within the home narrative, and give insights about the broader emotional state that has an ontological basis. In this chapter, I aim to investigate and discuss this relationship upon the case of Kadıköy rock culture's transition. The personal feelings and experiences of the participants will be an important part of the analysis again.

During the interviews, the common patterns and the expression of shared feelings and memories began to change in our conversations as I moved to other

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themes and sets of questions concerning the notion of change. The notion of change I tackled in my questions covered the overall change in Turkey and the world, and particularly the change of Kadıköy rock culture. What is important is that they had a mutual understanding concerning the overall change and the change in music and rock music and reflected common thoughts and points regarding the course of change. According to them, the 2000s indicates a breakpoint after which the impacts of change has begun to be felt and experienced throughout the world in terms of social life, economics, politics, and the sphere of culture including music and rock music. As mentioned in the previous chapter, that wave of change, which has reached its peak point in terms of visibility and extensiveness since the 2000s, is necessarily linked to larger processes such as the intensification of neo-liberalization and commodification turning societies into consumption societies, the growth of individualization, superficiality, and thus the loss of meaning in several aspects, and the popularization of art and culture. Each participant addressed to these and reminded that these macro processes inevitably affected micro-scale changes that were experienced in Kadıköy and Kadıköy rock culture.

Besides the concrete macro and micro changes and the social transformation the world has undergone in the twenty-first century, I will rather focus on the emotional perception of change on collective and personal levels. This was the part where the participants began to differ from each other in their reflections and feelings about change and their anticipations about the future. Considering the ever-present micro-macro interaction, I propose that the personal reflections and emotional states give important insights concerning the broader situation in terms of the prominent social affects, emotions. As I have emphasized, "affect is increasingly recognized as an important means to achieve participation in the process of making meaning"

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(Gregory and Witcomb, 2007, p. 263). Although I do not consider this a new thing, it has been more and more comprehended that the "embodied forms of knowledge", such as affects and emotions, reveal pieces of knowledge and truths of social realities (Chakrabarty, 2002, as cited in Gregory and Witcomb, 2007). To this regard, I will convey the ideas and feelings of the participants about the change of Kadıköy rock culture and its present situation, discuss it through the lens of nostalgia, and carry that discussion to the macro level, keeping the current crises of nature and culture in mind along with the perspectives put forth by ecomusicology discourses.

4.1 The transition of Kadıköy rock culture

I have used the concept of affect by focusing on its capacity of occurring and then disclosing itself through recurrent imageries, narratives, and emotions that are expressible via language, and of becoming transmitted intersubjectively and within and beyond the space. In the chapter where I analyzed Kadıköy through its history with a reference to the formation of an affectual space, the occurrence of certain affects was elucidated through the sea and *sayfiye* imagery and the home narrative and I benefited from the historical background because the affectual character of Kadıköy could only be realized by the repetition of expressions and the emotions they contained. The following chapter rather dealt with the transmission of affect since it was the main reason why Kadıköy rock culture took over the affectual character of Kadıköy and it permeated to the affectual character of Kadıköy rock culture. It was assumed and proven that the affectual character of Kadıköy that disclosed itself in the form of emotional states and narratives was transmitted to the rock culture and revealed the same emotions and narratives. Nevertheless, this

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correspondence is not sufficient to grasp the new affects and emotions which occurred within the course of change. In order to grasp this, I will make use of another capacity of affects that refers to "the moment of confrontation" as Massumi call it or "the dialectical image" as Walter Benjamin calls it. For Massumi, affects are the moments of confrontation in which several new possibilities and potential reactions and responses come into existence due to a sense of openness innately found in the nature of affects (Gregory and Witcomb, 2007, p. 264). Benjamin's dialectical image, in a similar sense, appears as the production of confrontations between the past, present, and future, which brings a sense of historical difference as a rupture and deformation within the linear perception of time. "A sense of shock or surprise was essential to the production of such insights" (p. 264). It should also be reminded that affects are not pre-social, as commonly assumed, but "open-endedly social" (Clough, 2010, p. 209), which means they represent the sense of historical difference, the moment of confrontation, new potentials and new meanings. Very recently, we, Kadıköy rock culture participants who feel like it, experienced such a moment where the sense of shock and/or surprise was central. In 2017, Shaft Bar was closed basically due to economic reasons, which has been ordinary within the transformation going on in Kadıköy especially during the preceeding five years. However, neither it was welcome as an ordinary part of inevitable change nor its factual ordinariness in people's emotional worlds.

Shaft Bar was among the most substantial components of Kadıköy rock culture, which opened in 1999 largely as a blues bar. Its musical range was extended in time including hard rock and metal music and thus varied in terms of its participants, becoming almost an ideal rock bar which could meet diverse music tastes performed live. Another very significant point about Shaft Bar is that it seemed

to be the sustenance of Kadıköy rock culture in the 2000s. Having mentioned the beginning of the change in the rock culture in the 2000s, Orhan Yolsal, who played at Shaft every Saturday for thirteen years with his band Acil Servis, stated that the number of places increased at that time, but the entertainment culture and the meaning of entertainment altered too. With such alteration, he said that they became the background music in places and they had the obligation to entertain people instead of sharing the joy. However, as he put it, Shaft Bar created a difference within that mainstream picture and he told that he could sense the soul of the 90s in Shaft again. In that sense, Shaft Bar sustained the soul and the affectual environment of Kadıköy rock culture, while the environment was in an opposite direction. In 2017, Shaft's owners made an announcement that the bar had to be closed after 18 years as "it was becoming impossible to provide live music, especially if it is rock and blues, due to high costs and low profit." And they finished their explanation with a sentence that triggered me to do research about the case: "We believe our paths will cross with our musician friends and our regulars elsewhere. Rock'n roll never dies!"

The reactions and comments spreading on the Internet indicated a sense of shock and/or surprise and, in fact, the reactive discourse emerged after that announcement pointed out a matter of life or death. It appeared that all of a sudden people became hesitant about the prevalent conviction that rock'n roll would never die. I discerned that this posed a break and rupture in people's mood and indicated a specific case to grasp the newly occurring, or already occurred, affects of Kadıköy rock culture that is rendered readable through their expressed emotions and written comments.

I made discourse analysis with this purpose and collected data from seventeen written pieces including articles, news, and entries on online discussion platforms.

Besides my personal surprise and the complicated mood into which the event pulled me, I also noticed that the situation constituted an intense emotional experience for all of us as if it signaled the closing of an era and we were the witnessing that. That affectual experience was so intense and sudden, and perhaps very invisible to other people, that the cultural environment shared by generations of people through the soul in question has been very subjective and intersubjective indeed. It has evoked senses of failure, vagueness, and loss and it felt like our thing could not be protected against change.

Every comment demonstrated different reactions and yet, I observed certain patterns. On one side, the prominent emotional expressions were related to anger, outbreak or a tendency to make accusations. Those emotional channels constituted a whole in which everyone's opinion differed, but the outcome represented an attack-like reaction. The accusing attitude was the major element in this pattern, although the target varied. The blame was to put on the owners and the management of the place for some people. They underlined that the place had not improved the technical and physical structure but gradually increased the prices. Another target was Kadıköy rock culture itself, emphasizing that the participants of it had not properly supported the place for a while. For instance, a piece of news from *BirGün* bore the title "One cannot run a bar with nostalgia!" It was written in the news that "a group of people who did not leave their home for fifteen years was suddenly crying", meaning that the community was accused of being hypocrite. The third type of accusation targeted the course of change itself and it was associated with the negative transition from good quality to low quality. By quality, they meant both musicians, listeners, and the music. When I asked about Shaft's case to my interviewees, their answers matched this pattern and two types of accusations and they could relate with

both reactions, but they also understood that the owners had to close the place

because they were friends with the owners and they were aware that the place had

been "exhausted" and in financial difficulty. The second pattern reflected emotions

such as sadness, despair, and/or consolation. Sadness was a common feeling

concerning the incident but, in this sort, sadness included melancholy as well

because those expressions reflected inertia and passiveness. The Freudian distinction

between melancholy and mourning after experiencing a loss can be meaningful to

touch upon at this point. According to Freud, melancholy is associated with a

"paralyzing attachment to loss", whereas mourning operates like a duty to be

performed and leads to new beginnings after the work is fulfilled (Özselçuk, 2006, p.

230). In such cases, the loss is not clear and does not play the central role, whereas

the feeling of the loss itself bears the full significance. This group of emotions were

articulated in an acquiescent-like tone with a reference to an unfortunate

transformation happening to people. I observed that the curse, so to speak, was

accepted but there was no agency sought to struggle or at least do something. People

in this pattern were inclined to express their emotions at that very moment through

how they used to feel in the past, by conveying their old memories from good old

days. They also stated that they would never forget Shaft Bar and the original soul of

Kadıköy rock culture, implying that they knew something was lost but they were

neither certain nor mentioned what the loss was. Overall, the most frequently used

keywords and themes that I picked were "sadness", "regulars/being a regular"

(*müdavim/müdavimlik*), "to remember", "loss/lost", "change/transformation",

"anymore", "we/us", "my youth/my teenage years", "farewell", "our community",

"unfortunately", "to cry", "in the past". The patterns and the frequent indication of

certain emotions and themes prove that there appears a transition toward a new

affectual and emotional reality. I should note that this reality is subjective and intersubjective as well, which means that this can be shared by a group of people for a while, in a certain context, and after a certain sense of historical difference or a moment of confrontation. This reality does not have to correspond to other people's reality, or this can change in time for the ones who felt it too. Therefore, to widen my analysis, I would also like to convey the perceptions of the participants of my field study concerning the phenomenon of change in general and the case of Kadıköy rock culture in specific.

Kaan Altan himself used the word transition to describe the contemporary situation and he acknowledged that there has been change. His attitude toward change is to embrace it as a natural way of life, saying that the change is good and if there is no change, it means there is not life. He was the one who called the 90s "golden 90s" but he also said that he could get over the change and adapt well and that he could somehow know living in accordance with the zeitgeist. He makes mention of the time twenty years before reflecting bliss and saying that he wished today's youth could experience what they experienced, but he sounds neutral about the present and the future too. He compares change to "sine curve", in which change is experienced as a wave and things alter directions, but he does not compare different points of the curve with each other naming them good or bad. His stance toward change and transformation is neutral, and he underlines the importance of catching up with the current day and think bigger in a big world. While claiming that, he does not underestimate the power of memories or, for example, he even said that he wants Kadıköy to be calmer again in the future, but what he emphasizes is that different contexts necessarily contain different concerns, subjects, and experiences that are only natural. Yet, he made an important contribution that Kadıköy rock

culture was destined to dissolve, just like other subcultures of the 80s and 90s that failed to have an intellectual depth and a philosophical ground. I think his point is very sound and appropriate because it might address the social change and the change of mentality creating gaps between different historical and social contexts.

Taylan Ayık's tone in speaking about today and the course of transformation was less stoic because he drew attention to the lack of proper industrialization and an adequately refined urban culture in Turkey as a social problem. He rejects the discourse that metal music died after grunge. For him, rock and metal music will never die in the world, but these genres could not survive in Turkey to a larger extent because of the structural problems such as the lack of forming a stage culture, and thus the inability to form a real culture around the music. He finds Kadıköy's environment more refined and cultivated during the 80s and the 90s and he connects the decline of metal music in Turkey to the mentioned problem. He depicts the 2000s as the beginning of the popularization of both Kadıköy and the popularization of music, and he defines popular music with this statement:

> "You are popular if someone listens to you while eating. The music playing in the background while eating and drinking is popular music. The music in front of which you get carried away and in which you participate is not popular music."

I find his comparison and definition very accurate particularly in terms of the emphasis on participation because this corresponds to how I conceptualize the culture as an ecosystem and the people involved as participants. The notion of being participant also refers to one's interaction with music. I propose a differentiation among receivers, listeners, and participants in this sense. Receivers are the ones who are unintentionally subjected to any music, similar to how Taylan Ayık distinguishes popular music. The intentional level of the listeners with the music they listen to is higher; they consciously listen to the music, make judgments or express emotions

about it, and they may decide to listen to it again, buy the album, and/or follow the musician. The distinct side of being a participant, on the other hand, again relies on the intentional level and how they locate that music in their lives. As for Kadıköy rock culture's participants, even if they are born so much later than the actual context, if they feel like they sense the soul and they are a part of it and they participate in the ecosystem by sharing its discourses, values, and narratives and going to the concerts to revive its affectual nature, that means they are participants. In a similar vein, Taylan Ayık makes a further comparison between popular music and metal music, arguing that metal music appeals to those who love being in it, taking part in it, and as they participate to metal music, they feel a sense of belonging and sharing. He considers his choice of making metal music which is unpopular as an emotional choice. In addition to the popularization process within musical life, he was uncomfortable with new popular Kadıköy, saying that he felt like something was missing in Kadıköy. Despite his negatively critical approach, he stresses that he is not a nostalgic person and he does not care about nostalgia much. He prefers to look ahead but he also argues that preserving the old can be progressive too, as long as the good parts are preserved.

Tanju Eren mentioned the transformation of Kadıköy rock culture only as an inevitable part of the broader social transformation. For him, what has been happening in the world points out a negative transition into a superficial, consumption-maniac, meaningless social reality, and the initial phase since when things have become complicated was the 2000s. He compared the past to the present by sharing his memories and giving practical examples from daily life within the context of Kadıköy rock culture in the 80s and 90s. The most frequently mentioned differences by him refer to the relationship between the easiness of access and the

material and nonmaterial effort put in a goal. In his opinion, now that musical instruments, albums, musicians, etc. are easy to achieve and consume, the labor and enthusiasm have decreased, which led to a superficial, merely visual, and consumption-centered culture throughout the world. Consequentially, according to him, neither Kadıköy rock culture nor rock music itself is alive today.

Cenk Taner, on the other hand, had a very embracing attitude toward change. He is not comfortable with the new, crowded Kadıköy, but he believes that this is a transition and Kadıköy can bear this extreme increase in venues and the subsequent rushing population. I interpret his point to be similar to mine in drawing a line between Kadıköy's appearance and physical structure and its affectual character and soul. Moreover, he stated that he was not a nostalgic person either. He admits that the 90s and the environment of Kadıköy rock culture were great back then, but he underlines that he and his band are still active and share their music. He gave an example of special night about the 90s that he attended, and he said he thought that they could play at a night of 2000s or 2010s because they were still active. So, he emphasized that he did not love nostalgia as a form of living in the past and criticizing the younger generations all the time. He resembles the change in music culture "a relay race", stating that there were great bands and musicians before their time and there would be great musicians and bands after them either. Therefore, he attaches vital importance to this attitude of living in the present, creating, sharing, and opening ground for the younger. He embraces change as a natural thing and he quoted from one of his songs: "Her şey değişmiş aynı kalmaya (everything changed to remain the same)" With this lyric, his point is even clearer that change represents a natural cycle for societies and cultures.

Orhan Yolsal described the transformation that has begun since the 2000s by connecting the increase in the number of places to the replacement of the former culture with an entertainment culture, which inevitably brought about the popularization of rock music and the music in general. He also mentioned fast consumption to be the reason why popular music has more chance within the survival mechanism of the market. However, he does not sound as if he negatively approaches the course of transformation because he thinks that the flow and zeitgeist should accepted as it is. Most importantly, he refers to the spatial capacity of the dynamics between affects and music to create new cultural environments or the revival of a cultural environment.

Vecdi Yücalan, singer/songwriter of the band Objektif, holds both a critical stance toward the change and the negative conception of change. He believes that it is unnecessary to seek the emotional states of the past because they cannot be recreated in the present due to the altered social and physical conditions. For example, he said that even though he carried the same emotions, he could not achieve the same sound since the materials used in music-making has changed.

Demirhan Baylan, on the other hand, underlines the transformation of daily practices of people as they became older and the change of social values as time passed. For instance, he states that playing guitar for eight hours a day was something done with passion in the past and it was appreciated. However, this is not the case today because the conditions of music-making have changed and become easier in terms of the time spared to making music and the various technological facilities used in this process.

Murat Beşer makes a different emphasis on change that it was inevitable because the will power of the participants of Kadıköy rock culture was not strong enough to sustain that environment. His emphasis corresponds to the power of the participants in an ecosystem to maintain and reproduce the space and the dynamics of it. He gave an example of the concerts of rock bands from the 80s and the 90s and said that if younger people could share the collective emotions of that culture from the past, then the culture could sustain itself. His ideas are important in terms of relating to the function of the transmission of affects to create and recreate cultural environments.

Having summarized how the change can be perceived in different ways by making use of various conceptions of change, the reactions in the Shaft Bar case and the participants' answers concerning the transition of Kadıköy rock culture exhibit a double-sided picture. The change is either perceived to be negative with the connotation of losing the environment and the home or accepted as an organic part of the flow. They both reflect the significance of affects and emotions in determining the experiences of people and this proves that treating a music culture as an ecosystem and as a subjective universe provide crucial insights about the personal and collective emotions and ideas concerning change. In the next section, I will discuss these two with the concepts of nostalgia and solastalgia for the first stance and the concept of cultural sustainability in terms of the second one.

4.2 The question of nostalgia and solastalgia

The concept of nostalgia is closely linked with human sentiments since it is an old friend and foe to us in our existence. In that sense, it may be seen as an independent part of human nature throughout existence at the personal level. Therefore, it is no surprise that the feeling of nostalgia can surpass the individual level, and become the zeitgeist for some communities, or a certain society, and even the whole era. Boym (2009) states that nostalgia has evolved into a social, modern, and romantic dimension in its comeback. According to her, the current (or recurrent) form of nostalgia, once a temporary disease as a sort of homesickness, has transformed into a hopeless state that is deadlier within the (post)modern condition in the twenty-first century, and that the century's history started with a futuristic utopia and ended up with nostalgia. In a broader sense, it is an outbreak against the fast-paced organization and flow of modern society and the pursuit of progress based on consumption.

The discourse analysis I made concerning the Shaft Bar's case and the descriptions of my participants regarding the transition of Kadıköy rock culture and the general social transformation correspond to this feeling of disturbance. Although some of my interviewees stated that they were not nostalgic and did not like nostalgia at all, they pointed out the same process of change that has begun to be more explicit since the twenty-first century. Their critical stance toward nostalgia will be discussed in a different framework, but, for now, it is important to observe the social basis of nostalgia.

Nostalgia necessarily deals with the contradictory emotional and affectual labyrinths embedded in the idea of 'home'. Boym provides comprehensive and clear

insights of such occurrence with the notion of "restorative nostalgia", and she

underlines the two most important components of this type of nostalgia: conspiracies

and return to origins. In a nutshell, restorative nostalgia generates and enhances the

idea of an "idyllic past" and perhaps a "stolen home". It springs the hope that the

unjust present could be overcome by reviving the good old past, and thus, it confers

the responsibility of achieving this. It produces the perception, which becomes

internalized by a large proportion of the society, as if there is a matter of life or

death, just like it was the case in Shaft Bar's example.

In addition, another type of nostalgia is proposed by Boym, where it is about a

desperate search for the good past, even if people are not convinced that it could be

regained. Firstly, the state of melancholia is at stake here; because melancholy does

not refer to a definitive loss. Remembering the Freudian distinction between

mourning and melancholy, a similar differentiation is made by Boym as well. She

argues that "restorative nostalgia" lays the emphasis on *nostos,* i.e.,

homecoming/returning to (lost) home, while in "reflective nostalgia" it is *algia* itself,

namely the feelings of longing and the (desperate) search (Boym, 2009, p. 20).

Boym's example about *Nostalgija Snack Bar,* a café in the center of Ljubljana, is

noteworthy too. She mentions this place because it makes use of nostalgic emotional

state to revive the past by disintegrating and representing it in fragmentations. She

pictures the place with these words:

> "This is an American way of dealing with the past –to turn history into a bunch of
> amusing and readily available souvenirs, devoid of politics. More provocative
> would be to refer to the emblems of the divided past, especially the imagery of
> segregation." (p. 91)

As it is understood, she connects reflective nostalgia not only with the sense of

melancholy merely but also the enjoyment obtained from the segregated past turned

into an object of longing and entertainment at the same time. The transition of Kadıköy rock culture, like other music cultures that were once subcultures, with an entertainment culture corresponds to the same use of the past in the present such as the example of organizing special parties about the 90s or commodifying the symbols of the past and integrating them into the market and the consumption culture. However, what is used as a means to this end here is, in fact, people's emotions, which is the *nostos* part of nostalgia. The focus of my analysis is rather this home that is perceived to be lost or in threat by people just like in the Shaft Bar's case.

The home narrative has been very influential in forming the affectual character of Kadıköy and thus transmitting the sense of home to Kadıköy rock culture as well. Even though the practices and daily routines of taking part in Kadıköy rock culture remained in the past, its emotions are still present in the form of longing, remembering, or reviving in certain concerts or special nights. What I find problematic here is the question of home, which is required to be analyzed through the perspective of nostalgia.

Recalling ecomusicology's groundbreaking argument that nature and culture cannot be separated, it can be observed that the humanity has been living with a lack and a disintegration in their existential and emotional states because of the prominent paradigm of separating culture from nature and thus exploiting the nature. This long-settled nostalgic emotional state has shown itself more vividly when the discourses about climate change became more visible and discussed. Rehding (2011) underlines that the interest in ecological matters are, in fact, the expression of the common emotions spreading from the personal to the social level. This concern appears to be

expressed in two main patterns, which are apocalypse and nostalgia. He considers nostalgia to be the smoother subtheme of the sense of apocalypse.

I suggest that the concept of solastalgia discloses this dynamic between the nostalgic emotional state and the actual problem of the home. Holifield (2013), a Jungian psychotherapist, states that she observed certain affects in her consultants that was connected to the ecological crisis. She argues that we cannot speak of people as separate selves since we all live in a co-existence. That is why she coins the term "ecological self" to describe our psychological being in our existence. I find this term very accurate in demonstrating the direct connection between the ecosystem and our presence within the ecosystem. In other words, any kind of intervention or change occurring within the ecosystem, may it be the disintegration of music culture or the climate change, we experience discomfort and sense of loss and disintegration in our ecological selves too. As I have mentioned, new and sudden affects emerge in moments of confrontation in which people become aware of certain historical differences or the impacts of change. This is the reason in Shaft Bar's case why people automatically found themselves in a nostalgic emotional state. However, what lied beneath nostalgia was a more prior discomfort sensed by the ecological self, which can be understood with solastalgia. Solastalgia refers to this specific sort of distress and discomfort. It addresses to nostalgia, and yet it has the purpose of revealing ontological problem behind it. Solastalgia, coming from the word solace, refers to the negative emotions that are felt while being at home (Albrecht, Sartore, Connor, Higginbotham, Freeman, Kelly, Stain, Tonna ve Pollard, 2007). So, unlike nostalgia, solastalgia raises the argument that the sense of losing home is a sort of illusion, which was created by the separation of nature and culture. To put it differently, solastalgia emphasizes that we do not feel stressful because the home is

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lost, but rather because we are not properly aware that the Earth is our home and we give harm to our home from the inside. I pose this as an ontological problem in my study and put forth nostalgia as a means to realize and solve this problem.

The role of music and music cultures here is crucial because the power of memory that is easily triggered by music provides a convenient ground for nostalgia to settle in people's emotional states. Moreover, considering that the basis of music is vibration, vibration is the fundamental means of sensing one's own existence in nature/culture. In other words, vibrations, and thus sounds and music, create the perception of space and home, which renders music cultures crucial for its participants in terms of the significance of the relationship between music and places. Furthermore, "the feelings and moods evoked by music open the world to us" (Savage, 2018, p. 1). According to Savage, music "marks out the boundary posts between time and eternity" and "music's evocation of feelings of 'being beyond' or 'out of time' attests to its power to allow time to be surpassed by its other." Therefore, the experience of a musical event and/or the experience of being a participant of a music culture creates an awareness of one's existence in time as well. The affects emerged in such occasions form an interactive relationship between people, music, and their perception of existing in time by stepping outside the linear perception of time as Benjamin argues with his concept of the dialectical too. Therefore, along with music's capacity to create the sense of being-in-the-space and its "world-making power" (Krueger, as cited in Reybrouck, 2014), music and music-related affects also provide a dynamic relationship with time by combining the past, present, and future beyond the linear understanding. The role of music to transcend a setting, evoke it, reclaim it, and revive it makes it understandable why the example of Kadıköy rock culture as a micro case provides crucial insights about the macro

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situation concerning the prevalent ontological problem that comes to the surface through affects and emotions.

4.3 The concept of cultural sustainability: A suggestion

Considering the several different perceptions of change and personal experiences of Kadıköy's and Kadıköy rock culture's transformation, it has been observed that nostalgic emotional state may not occur for some people. Unlike the reactions about the Shaft Bar's case, which exhibited high sense of nostalgia, some of the participants remarked that the soul of the place is still influential, and they keep making music along with the new bands from younger generations. Although they criticized the new Kadıköy and the current situation of rock music in Turkey, they did not necessarily associate change with negative outcomes or despair. Almost all participants, who more or less shared this mentality concerning the change and transition, particularly told that they were not nostalgic, and they did not consider nostalgia to be a productive emotion. From this point of view, they had a relatively neutral attitude toward change and they underlined the significance of the flow and the natural ways of things to come into existence, change, disappear, and reappear in new forms. Indeed, their aspect corresponds to the discussion of cultural sustainability within ecomusicological discourses, which can be tackled as an alternative to the nostalgic perspective.

As opposed to nostalgia, sustainability reflects a dynamic and adaptable attitude in confronting changes and crises both naturally and culturally. Ecomusicology's use of the term ecosystem without merely attributing it to nature already contains that suitable space for change to occur organically. Considering that

there is no separation between nature and culture, it has been an illusion that change is a problem to be dealt with in the cultural realm. The phenomenon of change is equally usual in cultural environments and thus it can be conceived as a part of the flow of existence. Ecomusicology suggests the term cultural sustainability to adapt the change and overcome the problems caused by its misconception.

The term sustainability bears importance in terms of reflecting the argument that "ecomusicology distinguishes itself from the usual musicological dyad of music/sound + culture/society through the addition of nature/environment" (Allen, 2017). Ecomusicology's discussion of the concept of sustainability integrates natural and cultural concerns, by treating cultural formations as ecosystems beyond any metaphor as Perlman (2012) remarked. For music cultures, as in this case of Kadıköy rock culture, (cultural) sustainability is crucial because it refers to the sustenance of the environment and the emotional states of its participants within the course of constant change. However, this sustenance does not mean the preservation of the past, it rather highlights the active participation of reproducing the environment from within. The participants of an ecosystem, a cultural environment have this potential because they constantly recreate the space they live in whether they are aware of that or not. This naturally occurs in ecosystems that co-existence renews itself and the space within the flow. For instance, people's daily practices can be given as an example concerning how the space is shaped and maintained by its participants. As it was discussed previously, the act of going to some places regularly (*müdavimlik*) creates the sense of belonging for the participant, and it also contributes to the maintenance of the place itself and the soul of the environment. The aesthetical aspect of sustainability can provide better understanding, which asks this specific question: "What kind of world do we want to sustain?" (Allen, Titon, Von Glahn,

2014). In this way, ecomusicological understanding of cultural sustainability can be considered as a departure from preservation and nostalgia since it claims the active recreation and maintenance of the environment in a prospective sense. As Challe (2015) remarks, "it isn't just about preserving these musical cultures but also about the environment from which the music is inspired; they are both interconnected in deep and meaningful ways."

Indeed, the case of Shaft Bar demonstrates that the problem was not the disintegration of Kadıköy rock culture but the problem of unsustainability, which affected the participants' inner sense of sustainability as the security of the home. That is why, the common emotional state turned out to be nostalgic but, in fact, nostalgia does not reflect the real situation again. The instant outbreak of nostalgic perspective discloses the ontological problem behind. The idea that the home might unexpectedly be destroyed and lost in any moment is caused by the ontological discomfort that has revealed itself through solastalgia and the ecological crisis as the outcome of the real problem of the separation between nature and culture. Cultural sustainability draws attention to this as well, by raising the question "how musical cultures are threatened and/or preserved" (Allen, 2010). Therefore, I suggest that cultural sustainability is very significant in terms of realizing the hidden yet fundamental affects and emotions in the experiences of change and co-existence.

CHAPTER 5

CONCLUSION

This thesis analyzed Kadıköy rock culture as an affectual environment in transition by making use of ecomusicological approach. The concepts of affect and emotions were used as important tools of analysis in order to grasp the relationship between space, music, and culture, how space gains an affectual character, and how that character is transmitted to people and to different historical and social contexts by turning into shared emotions. The phenomenon of change was tackled as a potential turning point after which new affects and emotional states could occur. These were considered to be significant because they provided insights about the broader ontological problem caused by the prevalent separation between nature and culture, which was the major argument of ecomusicology and the basis of the awareness it called for.

In the first chapter, Kadıköy's history was analyzed to observe how it became characterized with certain affects and emotions. It was found that the home narrative has been influential from the first moment. Kadıköy's different images in the ancient, Byzantine, Ottoman, and the Republican periods were discussed in terms of the home narrative and the repeated characteristics attributed to Kadıköy such as being secluded, untouched, calm, and peaceful.

In the second chapter, Kadıköy rock culture was elaborated as an affectual environment and an ecosystem in relation with the home narrative as well. The importance of spatiality in the making of Kadıköy rock culture during the 80s was argued to be sourced from Kadıköy's affectual character as well. This was further

discussed and supported with personal claims of the interviewees who were participants of that cultural environment. Their answers and remarks were analyzed around major themes of the spatial importance of Kadıköy, the notions of being *Kadıköylü* and *müdavimlik*, and the soul of space.

Finally, in the third chapter, the transition of Kadıköy rock culture, in particular, and the phenomenon of change, in general, were discussed. It was observed that new affects and emotional states occurred within the course of transformation by experiencing the processes of the popularization of rock music and the growth of the consumer culture and the particular case of Shaft Bar, which used to be one of the symbolic places of Kadıköy rock culture and closed in 2017. The reactional and emotional discourse emerged after Shaft Bar's closing was elaborated along with the interviewees' perceptions of change. Considering the ever-present significance of the home narrative, it was understood that the change was either accepted as an ordinary part of life or the nostalgic emotional state became prominent if the change was associated with the threat of losing the home. Therefore, the concepts of nostalgia and solastalgia were discussed in terms of their approaches to the notion of home. Nostalgic perspective was considered to be illusionary in terms of the mistaken belief that the home was lost or being lost. Solastalgia, on the other hand, demonstrated that the root of this fear and discomfort was sourced from the ontological problem of nature-culture separation. Consequently, the concept of cultural sustainability was suggested as an alternative perspective to nostalgia, which contained the awareness of that ontological problem and called for active participation in overcoming this problem.

This study introduces ecomusicology as a new approach that is not yet quite visible in the academic literature. It holds the major argument that nature and culture

cannot be separated from each other and this poses an ontological problem. The concepts of nature and environment are reviewed critically in order to indicate that problem. An analysis of a music culture allows this argument to be understood well because vibrations are the basis of sounds and music and they necessarily refer to co-existence in an environment. That is why, it is suggested that any cultural formation is, in fact, an ecosystem in which the sense of space is realized, and subjective universes are created through co-vibration and co-existence.

Moreover, theories of affect and emotion are critically reviewed as well, and they are suggested to be important tools of analysis. Just like the power of music, the capacity of affects to create an environment and phenomenal worlds and their transformation to emotions through repetition in cultural practices are discussed. Another contribution of affects and emotions are argued to be the revelation of that ontological problem in the moments of change and confrontation. Nostalgic perspective is analyzed as the prominent outcome of such confrontation and the concept of solastalgia is introduced as the fundamental cause of the negative perception of change and the fear of losing the home, relating to the main ontological problem again. From this aspect, the notion of cultural sustainability is argued to be an alternative way of experiencing change and maintaining the ecosystems with ecological and ontological awareness. I hope this thesis would be a contribution to further interdisciplinary research and the use of ecomusicological approach within the studies of space, music, and culture.

ORIGINAL INTERVIEW QUESTIONS

Kadıköy/Being from Kadıköy

Where is Kadıköy for you? Do you make a distinction between the whole

district of Kadıköy and the center? What kind of a place is Kadıköy? What

istinguished Kadıköy from other places or is there such a perceivable

distinction in your opinion?

What does Kadıköy mean to you? What comes to your mind when you think of

Kadıköy? What are the first things you associate with Kadıköy? What does it

mean for your social life and social circle?

What does it mean to be from Kadıköy in your opinion? Does one have to live

in Kadıköy in order to be from Kadıköy? Does being from Kadıköy mean

anything beyond residing in the district?

Your Kadıköy Story

When did you first come to Kadıköy? What brought you here? (Were you

passing through, on your way somewhere else? Did you come to meet

someone?) Did you have an opinion on Kadıköy beforehand? What were your

first impressions? What did you feel the first time you came to Kadıköy?

When and why did you start spending time in Kadıköy? Was is just another

neighbourhood or did it become a regular place of visit for you? If so what

does being a regular mean? When and how did spending time in Kadikoy

become a regular habit?

Do you reside in Kadıköy? If yes, when did you start to live here? How long

did you live in Kadıköy? Why did you move away? What made you decide to

live in Kadıköy? What did it feel like living in Kadıköy at the time? How does

does it feel today?

Culture of Kadıköy/ Being from Kadıköy

Do you think that there is such as a thing as "Kadıköy culture"? if so, what is

it, how did it come about or how was it sustained through time? What are

characteristics of Kadıköy culture? What does it rely on; what are influences on

it? What could be some feelings and values that are specific to Kadıköy?

Is individuality or sense of community more prominent in this culture?

Individual tastes/feelings, social status and sense of belonging, or both?

Kadıköy Rock Culture

Is there such a thing that can be identified as Kadıköy rock culture, in your

opinion? Can you explain or define it? What comes to your mind when you

hear the phrase "Kadıköy rock culture"?

Can you describe how it feels to be in Kadıköy rock culture, and if it is

possible to be in it? How did this culture form and how does one become part

of Kadıköy rock culture in your opinion? How would you explain the temporal

and spatial formation of Kadıköy rock culture?

How does being a part of Kadıköy rock culture effect your daily life and

relationships? What kind of emotions does it produce? What were your

experiences like?

How would you describe the connection between the formation of Kadıköy rock culture and rock music's evolution in Turkey and in the world?

What are some distinct qualities of Kadıköy in terms of the components of rock music, such as the producers, distributors or facilitators, and audience? Can we talk about the notions of a "Kadıköy sound"?

Rock Music in Turkey and Kadıköy

Can you briefly describe the emergence and spread of rock music in Turkey and formation of rock culture by describing different periods of rock music history? Please take Kadıköy's place in this history into consideration. Can we talk about a periodization in rock music such as the '70s-'80s-'90s-2000s? Which of these periods coincides with the formation or emergence of Kadıköy rock culture?

Do you think that broader rock culture and Kadıköy rock culture change with each of these periods? Can you talk about some of the most prominent characteristics and elements of rock in general and also Kadıköy rock culture in particular?

Final comments

Is there anything else you would like to add?

What are the main feelings and emotions that the phrase "Kadıköy rock culture" evokes in you? What are some keywords, if any?

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