



T.C.
YEDITEPE UNIVERSITY
INSTITUTE OF GRADUATE STUDIES IN SOCIAL SCIENCES

HIPHOPISTAN: REPRESENTING LOCALITY IN A GLOBAL CITY

By
Çiğdem AKBAY

Submitted to the Institute of Graduate Studies in Social Sciences in partial fulfillment of
the requirement for the Degree of Master of Arts in Social Anthropology

ISTANBUL, 2006



T.C.
YEDITEPE UNIVERSITY
INSTITUTE OF GRADUATE STUDIES IN SOCIAL SCIENCES

HIPHOPISTAN: REPRESENTING LOCALITY IN A GLOBAL CITY

By

Çiğdem AKBAY

Supervisor

Prof. Dr. Jay Fikes

Submitted to the Institute of Graduate Studies in Social Sciences in partial fulfillment
of the requirement for the Degree of Master of Arts in Social Anthropology

ISTANBUL, 2006

HIPHOPISTAN: REPRESENTING LOCALITY IN A GLOBAL CITY

By

Çiğdem AKBAY

Approved by:

Prof. Dr. Jay Fikes

(Supervisor)

Prof. Dr. Akile Gürsoy

Assoc. Prof. Dr. Feza Tansuğ

Date of Approval by the Administrative Council of the Institute

/ /

TABLE OF CONTENTS

TABLE OF CONTENTS.....	ii
DEDICATION.....	vii
FOREWORD.....	viii
ACKNOWLEDGEMENTS.....	xii
ABSTRACT.....	xiii
ÖZET.....	xiv
1. INTRODUCTION.....	1
1.1. Topic of Research.....	1
1.2. Objective of Research.....	3
1.3. Importance of Subject.....	4
1.4. Setting.....	5
1.5. Focus of Research.....	6
1.6. Theoretical Framework.....	8
1.7. Facts About Turkey.....	11
1.8. Facts About MTV.....	13
1.9. History and Development of Hip-Hop.....	14
2. METHODOLOGY.....	17
2.1. Research Design.....	17
2.1.1. Why film?.....	17
2.1.2. Why me?.....	18
2.1.3. Film structure and target audience.....	19
2.1.4. Technical equipment used.....	20
2.1.5. Dates of research.....	20
2.1.6. Interview schedule.....	20

2.1.7.	Budget.....	20
2.1.8.	Distribution.....	20
2.2.	Research Group.....	21
2.2.1.	Informants and consultants.....	21
2.2.2.	Setting and class status.....	23
2.3.	Data Collection Methods.....	25
2.3.1.	Meeting the informants and establishing rapport.....	25
2.3.2.	Choosing locations.....	26
2.3.3.	Conducting interviews.....	27
2.4.	Problems Encountered.....	28
2.4.1.	Financial.....	28
2.4.2.	Finding crew members and technical equipment.....	29
2.4.3.	Location and technical problems.....	30
2.4.4.	Problems with subjects.....	31
3.	FINDINGS.....	32
3.1	Reterritorialization of Istanbul Hip-Hop.....	32
3.1.1.	Not American.....	32
3.1.2.	Language and instruments.....	33
3.1.3.	Representation.....	33
3.2	The Mission and the Message.....	35
3.3	Social Reactions.....	37
4.	ANALYSIS AND EVALUATION OF FINDINGS.....	39
4.1.	Reterritorialization of Istanbul Hip-Hop.....	39
4.1.1.	Not American.....	39
4.1.2.	Language and instruments.....	40
4.1.3.	Representation.....	42

4.2. The Mission and the Message.....	44
4.3. Social Reactions.....	46
4.4. Is Hip-Hop Good or Bad?.....	47
4.4.1. Psychological affects of hip-hop.....	47
4.4.2. Is gangster rap suitable for Turkey?	48
4.4.3. Positive expression.....	50
4.5. Consumerism and Commodification of Hip-Hop.....	51
4.6. The Universality of Music.....	55
4.6.1 Passion and ambition.....	56
4.6.2 The struggle.....	57
5. CONCLUSION.....	59
5.1. Future of Hip-Hop.....	61
5.2. Future of HIPHOPISTAN.....	62
6. BIBLIOGRAPHY.....	63
7. HIP-HOP GLOSSARY.....	70
8. APPENDIX.....	74
8.1 Hip-Hop Party Fliers.....	75
8.2 “Americanisms of Istanbul Youth” Documentary Film Proposal.....	83
8.3 MTV Turkey Opening Event.....	86
8.4 Lyrics.....	88
8.4.1 Cartel- “Cartel”	89
8.4.2 Eminem- “Without Me”	90
8.4.3 Nefret- “Istanbul”.....	94
8.4.4 Ceza- “Yerli Plaka”	97

8.4.5	Ceza- “Rapstar”	98
8.4.6	Ceza- “Ben Ağlamazken”	101
8.4.7	Ceza + Candan Erçetin- “Bu Şehir”	102
8.4.8	Fuat- “5-0”	103
8.4.9	Sagopa Kajmer- “Değişebilir Heran Adres”	104
8.4.10	Nil Karaibrahimgil ft. Ayben – “Peri”	105
8.5	All Released Turkish Hip-Hop Albums.....	107
8.6	Turkish Hip-Hop Album Covers.....	109
8.6.1	Nefret’s “Meclis-i-ala İstanbul”	110
8.6.2	Ceza’s “Yerli Plaka”	111
8.6.3	Fuat’s “Her Ayın Elemanı”	112
8.7	Turbo’s “History of Turkish Rap”.....	113
8.8	TIME OUT Magazine Hip-Hop Feature by Emily Troutman and Çiğdem Akbay.....	129
8.9	HIPHOPİSTAN Documentary Film Shooting Schedule Example.....	139
8.10	New Media Company HIPHOPİSTAN Project Report.....	141
8.11	Thomas Solomon’s Schematic of Parts of the Musical Track of Nefret’s “İstanbul”	144
8.12	Interview Questions.....	146
8.12.1	Interview with Ahmet Erteğün at Atlantic Records.....	147
8.12.2	Interview with Thomas Solomon at Bosphorus University.....	148
8.12.3	Interview with Ceza at Indigo	150
8.12.4	Interview with Joker in Taksim.....	151
8.12.5	Interview with DJ Funky C at his home.....	153
8.12.6	Interview with Turbo in Mecidiyeköy.....	155
8.13	Release Form Examples.....	156
8.14	HIPHOPİSTAN Sponsorship Packet.....	159

8.14.1	Sponsorship letters.....	161
8.14.2	Film proposal.....	166/177
8.14.3	Curriculum vitae.....	170/181
8.14.4	Reference letters.....	172
8.14.5	Budget.....	183
8.15	Approached Sponsors List.....	189
8.16	Film Festival and TV Broadcast Distribution List	191
8.17	Feature and Documentary Films with Hip-Hop Themes.....	198
8.17.1	Do the Right Thing.....	199
8.17.2	Beat Street.....	200
8.17.3	The Freshest Kids: A History of the B-boy.....	201
8.17.4	Get Rich or Die Tryin’.....	202
8.17.5	Honey.....	203
8.17.6	Favela Rising.....	204
8.17.7	Rize.....	204
8.17.8	Planet B-Boy.....	205
8.17.9	Freestyle: The Art of Rhyme.....	206
8.17.10	Crossing the Bridge: The Sound of Istanbul.....	207
8.18	HIPHOPISTAN Character Photographs.....	208
8.19	Newspaper Articles.....	211
8.20	Kadıköy Acil Hip-Hop Shop Flyer.....	216
8.21	Hip-Hop TR Magazine Cover.....	218
8.21.1	Graffiti photographs in Hip-Hop TR.....	220
8.22	Kral TV Music Video Request.....	222
8.23	HIPHOPISTAN Documentary Film Transcriptions and Translations.....	224

9. HIPHOPISTAN DOCUMENTARY FILM 35.15- MINUTE MPEG

To
Reyan and Oktay Akbay
and
Özlem, Glenn, Miray, Savena, and Destan Williams
and
In Memory Of Ahmet Ertegin
(1923 – 2006)

FOREWORD

Cultures are now less bounded and homogeneous and more porous and self-conscious than ever before and cultural differences- of religion, gender, language, class, ethnicity, sexual orientation, and so on- are no longer contained within old geopolitical boundaries. Subcultures, cultures, and super cultures merge and emerge anew, ceaselessly (Barbash and Taylor: 1997: 5).

As a Turkish-American born and raised in Huntsville, Alabama I was unsure of what to expect when I first came to Istanbul to study at Bosphorus University in the summer of 1999. I had visited Turkey during my childhood but had mainly visited relatives who lived in Mudanya and other surrounding villages along the Marmara Coast. Upon arriving in Istanbul many years later, I realized that my experience would be very different from the memories of Mudanya. Not only was Istanbul such a unique city within itself, but the times had also changed and it seemed that the entire country had been completely transformed.

My previous childhood summers in Mudanya were usually spent playing in the streets, spending time with family and playing backgammon at the *gazino*, and hanging out by the beach and drinking *gazoz*. Mudanya seemed so innocent in 1986. The craze for Levi's 501 Blue Jeans had just begun and kids were singing along to Madonna and Michael Jackson without even knowing the meaning of the lyrics. Most representative of those times however, was that while these many rapid economic changes were taking place, I would still return to my grandmother's home to play with my pet lamb. And I was very sad to learn that she was missing. I was terrified to discover that our dinner included her sacrifice for *Kurban Bayram*.

Living in Alabama as well as various other cities throughout the United States, I had seen many cows but never a lamb. I grew up in a setting where teenagers had been popularly watching MTV (Music Television) since the 80's and where hip-hop culture, established before I was even born, was once again booming. By the time I came to Istanbul in 1999 R&B, hip-hop, and gangster rap had become the dominant forces of the entire music industry. Although hip-hop developed much later in Turkey than in the U.S., I realized that it had also been affected by the rising popularity of rap music as I witnessed cars driving by blaring rap music throughout Istanbul's streets. I went to Bodrum to find parents and children dancing to uncensored Eminem (2002). I walked by a dormitory party one day to hear Turkish students rapping to Snoop Doggy Dog. It reminded me of my high school days in Huntsville, driving around with my girl friends, listening to Tupac

Shakur, and made me think about how silly it was that we were so easily made into products of subculture. How did a young girl such as myself, one who was not African-American, not from the “ghetto,” identify with this culture? What was it about the music that people of all races, nationalities, and classes found attractive? Was there really any relation or just a need to relate to others that were “different” from us? Or were we all just trying to fit into a current and “in” trend?

As I was walking by the dormitory party, however, the Snoop Doggy Dog song caught my attention, because I too, knew the words. I entered the room to meet Emin (Bosporus University student and Istanbul resident) and Tolgar (Turkish-American exchange student) and found myself singing along. The music had served as a bonding experience for us as they are both still dear friends to me to this day. Initially it was a bit shocking for me that there were people in Turkey who were into rap music. We may have seemed a bit strange being young girls driving around listening to Tupac at age 16, but in Turkey? It was especially shocking to me when I joined Emin at an Istanbul Blues Festival when he yelled out the “N” word to some African-American performers. He didn’t think there was anything wrong with it considering that he had heard the word repetitively in popular American rap songs. He said that it was just his way of identifying with them, as they too, “were his brothers.” I was not sure of what to make of all that I had been seeing. Were these examples of American cultural imperialism and copy-culture or was there something more complex going on? American rap had made its way to Turkey but what about Turkish rap? Was there such a thing? And how would the society react to it if there were? Soon after attending a few hip-hop parties and festivals, I discovered that there had in fact been Turkish-German rappers in Germany in the past and that at that time there was an upcoming Istanbul-based rapper named Ceza.

After moving to Istanbul in 2002 and enrolling in Yeditepe University’s Social Anthropology Department in 2003, I found that Turkish hip-hop was taking off. One day, after flipping through the channels and for the first time viewing the “Turkish Hip-Hop” hour on Dream TV, I attended a conference at the Goethe Institute where I heard a presentation given by Dr. Thomas Solomon of the Grieg Academy Institute for Music at the University of Bergen in Norway titled “Living underground is tough: authenticity and locality in the hip-hop community of Istanbul, Turkey”. Thomas had previously worked in the Ethnomusicology Department at Istanbul Technical University and had been

conducting fieldwork about the Istanbul hip-hop scene ever since. Curious to learn more, I attended a hip-hop festival at Levent Gösteri Merkezi (*Appendix 8.1*). The festival, featuring American rap artist of the Wu Tang Clan, Rza, was amazing because the performer repetitively yelled, “Fuck!” while the audience responded, “Bush!” After preaching about anti-violence, Rza then yelled for the audience to throw up their grenades as the audience then simultaneously threw up their closed fists. I wondered how much of what he was saying and rapping they could actually understand. If they did understand their words, was it possible for them to understand the deeper and underlying meanings? I was then convinced that I should incorporate a hip-hop character into a film proposal that I had been developing titled “Americanisms of Istanbul Youth”.

The idea behind “Americanisms of Istanbul Youth” was to make an ethnographic film about various influences of Americanization on Istanbul youth identity. Since it was a very general topic I was hoping to focus on a few subtopics such as music, TV/cinema, food, language, and fashion/consumption (*Appendix 8.2*). I researched and discussed these topics with various friends, students, and professors and gathered diverse opinions. Some emphasized copy culture or *özenti* and the loss of Turkish cultural values and identity, some touched upon the full rejection of the “isms” (Americanism, capitalism, and imperialism), while others put forth ideas of hybridization and syncretism. My theories of Americanization and cultural imperialism were slowly evolving and I came to a point where I had to narrow my focus and decide on an angle. After a period of thought and frustration, my ideas fell into place and the focus became clear.

In the summer of 2004 I decided to visit Chicago and meet with Tolgar (my friend from Bosphorus University) who was courteous enough to let me copy his Ceza CD collection. I then visited the University of Chicago to seek project advice from Dr. Martin Stokes, ethnomusicologist, anthropologist, and Director of the Center of Middle Eastern Studies Department. By happenstance, I arrived just in time to attend a presentation given by a guest lecturer from the University of Arkansas, Dr. Ted Swedenberg, an anthropologist focusing on Islamic hip-hop. After the conference I played a few selections from Ceza’s albums and they were delighted to hear it. Professor Stokes even commented that his rhymes were “linguistically impossible.”

Upon returning to Yeditepe University in the fall of 2004 and being so wisely and patiently advised by Dr. Jay Fikes, I decided that my newly focused project would be about “HIPHOPISTAN”.

ACKNOWLEDGEMENTS

I would like to give my greatest appreciation to my family, friends, and academic advisors who have supported and assisted me in the research and making of HIPHOPISTAN and to Bedrettin Dalan, founder of Yeditepe University, who granted me a M.A. scholarship in order to make it possible. I would also like to thank Yeditepe University's Department of Social Anthropology and Department of Radio TV and Cinema for allowing me to create such an innovative, cross-disciplinary thesis/ethnographic film project that is the first of its kind.

A very special thanks to:

Ahmet Ertegun
Prof. Dr. Thomas Solomon
Prof. Dr. Jay Fikes
Prof. Dr. Akile Gursesoy
Assoc. Prof. Feza Tansuğ
Prof. Dr. İzzet Bozkurt
Emin Gurçay Çıtlak
Murat Özcan
Tolgar Sırvancı
Devrim Akteke
Vedat Balta
Çağatay Kaçıktaş
Özcan Vardar
Erdem Ayvazoğlu
Tunç Aliçan
Gökmen Karasu
Hilal Derici
Mert Başaran
Deniz Merdanoğlu
Erdem Kaya
Aslan Evrim
Timuçin Kayalioğlu
Ekin Oğutoğulları
İlker Temeltaş
Bora Çeliker
Evrin Yörük

And

Zebra Film

ABSTRACT

“Hip-hop and rap cannot be viewed simply as an expression of African American culture; it has become a vehicle for global youth affiliations and a tool for reworking local identity all over the world. Even as a universally recognized popular musical idiom, rap continues to provoke attention to local specificities. Rap and hip-hop outside the USA reveal the workings of popular music as a culture industry driven as much by local artists and their fans as by the demands of global capitalism and U.S. cultural domination”
(Tony Mitchell: 2001: 1).

HIPHOPISTAN is a documentary film that examines the impact of hip-hop culture on Istanbul youth and reveals how young Turkish rappers, DJs, break-dancers, and graffiti artists creatively blend popular influences with their local cultural values and traditions. In a world that is becoming increasingly exposed to global media, much has been debated as to whether or not societies and individuals can adopt influences from music, television, cinema, internet, fashion, etc...in a positive and constructive way without losing their own cultural identities and heritage. The dichotomy terms of “East” and “West” have unfortunately regularly coincided with “tradition” and “modernity” and “local” and “global” making it seem as though they are polarized opposites. While providing a glimpse into the lives of innovative youth in a predominantly Muslim and rapidly globalizing city, HIPHOPISTAN presents examples of how globalization can provide opportunities for creative changes rather than simply erasing local culture. Creative artists provide solutions that allow tradition and change to peacefully co-exist. By displaying how communities are created through the use of lyrics, beats, rhymes, dance, and graffiti art, HIPHOPISTAN emphasizes how the universality of music and expression blurs all cultural, ethnic, religious, and linguistic boundaries and barriers and thus raises awareness of the many similarities of youth culture worldwide.

ÖZET

“Hip-hop ve rap, sadece bir Afro-Amerikan kültürünün bir tezahürü olarak görülemez. Hip-hop ve rap, dünya üzerindeki genç nüfusu birbirine bağlayan ve dünya genelinde yerel kimliği yeniden biçimlendiren bir araç olagelmıştır. Evrensel olarak tanınmış popüler müzikal bir dil olarak da rap, yerel özelliklere dikkatlerin yönelmesini provoke etmeye devam ediyor. Rap ve hip-hop, ABD dışında, yerel sanatçılar ve hayranlarından olduğu kadar küresel kapitalizm ve ABD'nin kültürel hakimiyetinin taleplerinden beslenen bir kültür endüstrisi olarak popüler müziğin eserlerini ortaya koyuyor” (Tony Mitchell: 2001: 1).

HİPHOPISTAN, hip-hop kültürünün İstanbul'un genç nüfusu üzerindeki etkisini inceleyen ve genç Türk rap'çılarının, DJ'lerinin, break dansçıların ve grafiti sanatçıların, popüler etkileri, yerel kültürel değerleri ve gelenekleri ile nasıl yaratıcı bir şekilde harmanladıklarını ortaya koyan belgesel bir filmidir. Küresel medya'nın giderek artan bir hızla etkisinde kalan bir dünyada, toplumların ve bireylerin, müzik, televizyon, sinema, internet, moda, vs. gibi farklı mecraların etkilerine, kendi kültürel kimlik ve miraslarını kaybetmeden olumlu veya yapıcı bir şekilde ayak uydurup uyduramayacakları konusunda tartışmalar sürüp gitmektedir. “Doğu” ve “Batı” ayrımı, ne yazık ki “geleneksellik” ve “modernite” ve “yerel” ve “küresel” terim çiftleri ile tanımlanmaktadır; bu da sanki iki farklı kutbun olduğunu göstermektedir. Ağırlıklı olarak Müslüman nüfusundan oluşan ve hızla küreselleşen bir şehir olan HİPHOPISTAN bir taraftan, buradaki yenilikçi gençlerin hayatlarına dahil olmamızı sağlarken diğer taraftan küreselleşmenin, ortadan kaldırmaktan ziyade nasıl yerel bir kültür yarattığı konusunda örnekler ve gelenek ve değişim nasıl bir arada yaşayabileceğine ilişkin çözümler sunmaktadır. Sözler, tempolar, uyaklar, danslar ve grafitlilerle nasıl toplulukların oluştuğunu yansıtarak HİPHOPISTAN, müzik ve ifadenin evrenselliğinin, nasıl da tüm kültürel, etnik, dini ve dil sınırlarını ve bariyerlerini ortadan kaldırdığına vurgu yapmakta ve böylelikle dünya üzerindeki genç nüfusun aslında birbirlerinden çok farkının olmadığı gerçeğini ortaya koymaktadır.

1. INTRODUCTION

1.1 Topic of Research

Identity is thus necessarily a matter of ritual; it describes one place in a dramatized pattern of relationships-one can never really express oneself autonomously (Simon Frith: 1996: 125).

HIPHOPISTAN is a film in which the characters dominate the narrative. It centers around four main characters that represent the four elements of hip-hop culture: Ceza (rapper), Funky C (DJ), Joker (break-dancer), and Turbo (graffiti artist). By taking globally circulating genres of music, dance, and art, and adapting them to their local settings, these energetic youth work towards introducing hip-hop culture to their own society as well as displaying their talents and capabilities to the rest of the world.

Ceza (Punishment) is one of the most well-known and successful Turkish MC's. An electrician-turned rapper, Ceza's incredibly fast rhymes, unique lyrical style, and combination of eastern and western sounds, has earned him respect from a following that continues to grow in number. Ceza's albums, from "Meclis-İ Ala İstanbul" made in collaboration with MC Dr. Fuchs, to his most recent solo album "Rapstar", express his opinions on social and political topics, an approach that shockingly stands apart from the mainstream candy-coated images that make up the majority of Turkish pop culture. Despite his increasing publicity, Ceza has stayed fully devoted to the hip-hop movement in every aspect and continues to represent his country and his people by performing across Europe and collaborating with various other talented artists worldwide.

Funky C is a highly accredited DJ that works in various venues throughout Istanbul and at local radio station Power FM. By continuously performing with different rap artists, he serves as a backbone or connecting link between members of a rather small but powerful hip-hop community. Since Funky C has spent the majority of his life receiving intensive music training in the United States, he is an intriguing character with many bi-cultural observations that enable him to mix and blend several diverse cultural influences into his turntablism.

Joker is Turkey's award-winning break dancing, or b-boy, champion. Due to his devotion and infinite levels of energy, he regularly organizes and hosts break dance battles and workshops that gather b-boys and b-girls from all corners of the country. During these events dancers are given opportunities to learn and improve their moves and techniques and are encouraged to compete at international levels. Extremely ambitious in

his attempts to make Turkish society more familiar with the art of break dance, Joker has contributed to many advertisements and television commercials with break dance themes.

Turbo is a talented graffiti artist that is also very active in other aspects of the hip-hop community. In addition to writing newsletters for hip-hop web sites, local newspapers, and magazines, he has also developed albums that consist of mixed compilations of various Turkish rap artists. A Turk born and raised in Germany, Turbo travels back and forth between both countries, adding a transnational angle to the film. Due to Turkish society being less aware of graffiti than German society, he finds himself challenged to explain the art that embellishes Istanbul walls and trains to those who portray it as vandalism, political activism or a menace to the environment.

1.2 Objective of Research

The goal of HIPHOPISTAN is to bring the viewer inside the characters' hearts and minds to show audiences what it feels like to be a young person growing up in a country with such rich cultural tradition and rapid globalization. By taking a personal glance into the everyday lives of these four intriguing characters, viewers will be better able to understand the cultural context in which they live as well as feel the challenges they face in trying to construct their own unique identities and create a community of their own. Even though the characters are Turkish, their stories, just as the music, dance, and art that bonds them together, is universal. Their struggle for self-discovery and self-expression is a theme that will engage viewers of any culture.

1.3 Importance of Subject

HIPHOPISTAN is an ethnographic documentary film of a culture and people that has been at best only partially understood by the EU and North American public. By viewing Istanbul hip-hop culture spectators will understand the complexities that today's young people confront as they try to keep up with social change while promoting acceptance, diversity, and tolerance. If a culture is repressive in nature it is highly likely that the people will want to rebel; but if diversity is allowed then they will freely and creatively innovate new identities and cultures while appreciating and embracing their former traditional culture. Having the freedom to express themselves sends a positive message to society and provides a viable alternative to violence and drug abuse. The heart of the story is represented by the choices these young people make, what they select, how they combine it with their morals and values as individuals, and the ways in which it produces a response within their culture as a whole. How are they influenced and inspired? How do they resist negative marketing strategies and trends? How do they adopt these trends and localize them? How do they deal with recently found fame and increasing publicity? These are some of the main themes that grab viewers' attention and make HIPHOPISTAN a worthy cinematic experience.

HIPHOPISTAN is timely as hip-hop culture is making its way into the Turkish mainstream, something made evident by the recent attention given to local rappers, DJs, break-dancers, and graffiti artists on music television stations, advertisements, and talk shows. With the hip-hop movement beginning in the mid-1990s, from the German-Turkish pioneers of Cartel to Ceza today, it hasn't been until this past year that these artists have received recognition on such mass levels. Although extensive research has been made on hip-hop movements outside the U.S., Islamic hip-hop, and rap music made by Turkish migrants in Germany, very little has been conducted on the hip-hop movement in Turkey, or more specifically, Istanbul. For these reasons HIPHOPISTAN is unique and important.

1.4 Setting

The film takes place in Istanbul. Due to Istanbul's history and its strategic location between Europe and Asia, it synthesizes cultures; combining Eastern and Western influences. The visual landscape of the city consists of narrow cobblestone streets along highways, skyscrapers alongside ancient palaces, and super malls next to bustling open-air markets. HIPHOPISTAN's audio and visual style, from the call to prayer to hip-hop beats, whirling dervishes to turntables, folk dance to break-dance, and mosaic tiles to graffiti murals, is an experience of Istanbul's coalescence of antiquity and modernity.

1.5 Focus of Research

According to anthropological and social folklore, in traditional societies, one's identity was fixed, solid, and stable. Identity was a function of predefined social roles and a traditional system of myths which provided orientation and religious sanctions to define one's place in the world, while rigorously circumscribing the realm of thought and behaviour. In premodern societies, identity was unproblematic and not subject to reflection or discussion. Individuals did not undergo identity crises, or radically modify their identity (Kellner: 1998: 222).

Through many unexpected events my purpose and project focus formed into something different than what I first intended. HIPHOPISTAN, once a project focusing on the ways Americanization dominantly affects Istanbul youth, became one that was to rather emphasize the complexities and hybridism of their cultural identities.

There are many arguments to examine when dealing with cultural identity such as structural vs. post-structural, modernity vs. post-Modernity, essentialism vs. anti-essentialism, East vs. West, dominant homogeneity vs. hybrid heterogeneity, indigenous vs. foreign, and deterritorialization vs. reterritorialization. In the globalizing world of today the analysis of culture continues to evolve and differs greatly from when cultural studies were first developed in the post-WWII colonization period. Questions concerning culture have become more complex and definitions of identity more abstract. The fixed descriptions of the West being “young, modern, and ever-changing” and of the East being “old, traditional, and timeless” are no longer valid. According to Deniz Kandiyoti,

It is not surprising that the turn to globalization as a central analytic category has produced more sustained attention to changes in the consumption of material products and the circulation of people, technologies, images and ideas (mainly, though not exclusively, through the media), creating increasingly intricate and unpredictable linkages. The binaries of ‘global’ and ‘local’ now displace ‘modern’ and ‘traditional’, substituting a spatial metaphor and hierarchy for the temporal hierarchy implicit in modernization theory. Although there is no consensus on either the nature or the effects of globalization, the global system is depicted by some as consisting of ‘nodes’, such as ‘world cities’ that act as nerve centers of complex international transactions, with different localities positioned in expanding concentric circles of increasing marginality (Kandiyoti: 2002: 4).

Istanbul, being a global city that has been influenced by several civilizations, empires, and religions, is struggling to determine its cultural identity and as a result I believe that individuals living in the city, are affected and are therefore struggling to find their identities within themselves. Turkish novelist Orhan Pamuk supports this idea during an interview on BBC Hard Talk by stating,

Most Western observers, that I've observed, tend to see that “oh, he is western secularized good guy and here is a conservative traditional guy, bad guy” I think this is a totally mistake, and also it smells a bit racist as well. I think that all the contradictions of Turkey, that I tend to see, that I have experienced, are living in the hearts of the nation, person by person, of course in different versions, in different combinations, the nation is not fighting in itself essentially, but person by person, making choices and decisions (Pamuk interview with Stephen Sackur: Istanbul: 26 Apr. 2006).

The youth of the city, being products of Turgut Özal's era and its experiments with open economy, are especially affected by these identity crises. Being such a large demographic category they, for the most part, have been understudied. By focusing on one specific sub-culture, the Istanbul hip-hop scene, I will provide a glimpse of how the world we live in today, one driven by global and local forces, influences the ways that members of a particular community view themselves and the world around them.

The main focus of this research is to question the accuracy of the pessimistic and deterministic ideas of the Cultural Imperialist argument and the dominant paradigm theory. I propose to present how Istanbul hip-hoppers form *glocal* identities by reterritorializing hip-hop in order to suit the Turkish case, rather than being passive receptors of global culture.

1.6 Theoretical Framework

For some critics the vision is one of western domination of global culture and the production of homogenization, or sameness, across the world. For other writers, the image of the globe that is forming is more unpredictable, chaotic and fragmented in its cultural flows (Barker: 1999: 37).

In order to understand hip-hop and interpret how and why Turkish hip-hoppers are actively reterritorializing rather than passively imitating, it is first necessary to examine problems concerning the cultural imperialism argument. The main theories I will address are passive and active audience paradigms, imposition and choice, and one-way and reversal flows.

The passive audience paradigm suggests that individuals passively retain the influences around them without thought. For example, to assume that Turkish hip-hop is a direct imitation of American hip-hop or hip-hop from other Western origins, is to say that the youth participants of this community have no critical skills to pick and choose according to what is suitable for their own personal identities within their own cultural contexts.

Renato Rosaldo states that

The main problem with this assumption is that it constructs Third World subjects as passive consumers of imported cultural goods. The discourse of cultural imperialism, in other words, relies on what is called the hypodermic model of media effects (Morley and Robbins 1995: 126) a model that presupposes that media texts have direct cultural effects on those who view them (Inda and Rosaldo: 2002: 15).

Although the origins of Turkish hip-hop are connected to the emergence of MTV and of Turkish diasporic hip-hop originated in Germany, without proper analysis it can not be discerned that they incorporated these cultural influences without active initiative. It also cannot be assumed that these influences were direct flows resulting from cultural impositions. John Tomlinson, author of “Cultural Imperialism” notes,

The notion of domination implied is a fairly straightforward one, resting on the idea that alien cultural products and practices are imposed on a culture. But we have already met the major problem with this notion. It is the fact that often people don't seem to object to the importation of these products and practices: they don't perceive them as an 'imposition'; hence it is difficult to see where domination at a specifically cultural (rather than an associated economic) level is occurring (Tomlinson: 1991: 94).

In the case of Istanbul hip-hop, who has sufficient evidence to prove that the members of the community view their practices as a result of cultural domination or imposition? In the findings section of this paper I will further analyze this topic according to answers that I received from these members themselves and prove that they agree with Rosaldo:

Bring in their own cultural dispositions to bear on such a text, interpreting it according to their own cultural codes (see Ang 1985; Liebes and Katz 1990). What takes place in the viewing encounter is

that foreign cultural forms have a tendency to become customized. They are interpreted, translated, and appropriated according to local conditions of reception (Inda and Rosaldo: 2002: 16).

Another argument against cultural imperialism touches upon the notion that all cultural flows are unilateral. According to Chris Barker, author of “Television, Globalization, and Cultural Identities”,

To question the idea that globalization is constituted as a monolithic one-way flow from the west-to-the-rest is to raise the issue of ‘reverse flow’, the impact of non-western ideas and practices on the west. For example, the global impact of Reggae, Rap, Hip-Hop and ‘World Music’ and the export of telenovelas from Latin American to the USA and Europe. It would also include the creation of ethnic diaspora through population movement from other world regions into the west, the influence of Islam, Hinduism and other world religions within the west and the commodification and sale of ‘ethnic’ food and clothing (Barker: 1999: 42).

The examples that Barker gives are valid although further research is required to test this theory with Turkish examples. For example, shish kebab and yogurt are widely accepted by Americans yet to what extent is Turkey producing reversal flows of cultural trends to the rest of the world? At present it seems that people in Turkey know more about American culture and values and Americans know little about Turkish culture. These questions and comments are worthy of further investigation, but are beyond the scope of my research. What is known, however, is that “90% of music in Turkey is locally produced” (Schroeder presentation at Goethe Institute: Istanbul: 21 May 2004), which shows that regardless of the direction or imposition of flow, the general demand for local music in Turkey still greatly outnumbers the demand for imports. Another interesting point worth mentioning is the fact that Barker uses hip-hop as an example of the “impact of non-western ideas and practices on the west” (Barker: 1992: 42). But isn’t hip-hop a western-construct? I will elaborate on this topic in the “History and Development of Hip-Hop” chapter of this paper.

Another issue that needs mentioning is the idea that history and evolution are themselves, a linear process. In “Codifications of Reality: Lineal and Nonlinear” Dorothy Lee writes, “We should be very careful, in studying other cultures, to avoid the unexamined assumption that their actions are based on the prediction of a lineal reality” (Lee: 1950: 127). In this article Lee states that due to social and cultural conditioning in certain societies, particularly Western societies, it is wrongly and ethnocentrically assumed that progress is a top-down one-way flow. This mentality, as we especially see in the wars that take place in the world at this very moment, tends to put one group of people “the civilized” against the “other” group of people, “the uncivilized.” Unfortunately, it is

usually those with very rich historical and cultural traditions that are labeled as “uncivilized” as they are the ones with the most cultural “traditions” to juggle. In other words, since their “lines” of progress and civilization may not be as clear as those of more newly developed countries, they are more difficult to discern and therefore given negative connotations as an easy scapegoat. However, as I have discussed and will continue to discuss, the world is much more complex in its web-like exchange and blending of ideas and experiences. No flow can strictly be one-way; nothing really rigidly “belongs” to anyone. Every thing, every idea even, is hybrid in origination as we all develop perspectives by mixing outside influences with our own relative experiences.

Overall, the cultural imperialism argument is limited in that,

While forces of homogenization are certainly in evidence, of equal significance is the place of heterogenization and localization. Consequently, localization and hybridity are preferred concepts to imperialism and homogeneity as we approach the end of the twentieth century (Barker: 1992: 58).

However, regardless of those who support or reject this argument, nothing can be done to reverse globalization. The only thing that is possible at this point is to attempt to find solutions. When addressing youth who are affected by this phenomenon worldwide, we must try to figure out ways in which they can deal with these influences in a positive way and make themselves more adaptable to a world system without losing their core cultural values and traditions. In order to derive solutions from the Istanbul hip-hop case, we must first take a look at the historical and economical developments within Turkey and Turkish popular culture that allowed Turkish hip-hop to emerge.

1.7 Facts About Turkey

People can aspire to an identity but not be able to achieve it unless they are welcomed by those who already have that identity. The crucial post-Cold War issue for East European peoples was whether the West would accept their identification of themselves as part of the West. They have been quite reluctant to do so with the Turks, whose bureaucratic elites desperately want Turkey to be Western. As a result, Turks have been conflicted over whether they should think of themselves as primarily as European, Western, Muslim, Middle Eastern, or even Central Asian (Huntington: 2004: 24).

Since the establishment of the Turkish Republic in 1923, the Turkish ideology has had its eyes and ears turned to the West. As Orhan Pamuk notes, “A Turk can not define itself without mentioning realistically, it’s prospects of Europe. Westernization lies at the heart of modern Turkish identity” (Pamuk interview with Stephen Sackur: Istanbul: 26 Apr. 2006). Over the past decades however, what was once, under Mustafa Kemal Atatürk’s leadership, referred to as “Western” ideals and values has rapidly been interpreted as and transformed into “Global” ways of life.

During the 1980s under Turgut Özal’s government, Turkey realized that its insular post-war strategies would no longer be sufficient for successful adaptation to a rapidly expanding global economy. The country’s economic policies changed literally over night, leaving a new generation to deal with rapid industrialization and newly seen open market commodities, especially in Istanbul.

The political victory of laissez-faire economics over the state’s reformist tradition was marked by the 1980 military coup and the liberal governments that followed. These were years that saw the most dramatic increase in city’s population and the most spectacular polarization of wealth both in the city, and between the city and the rest of Turkey (Stokes: 1999: 125).

As a result of these reformed economic policies, the 1980s generation, which includes teenagers and young adults of today, have been left to cope with these drastic changes and discrepancies.

Stephen Kinzer, author of “Crescent & Star” writes,

The face of Turkey and the consciousness of Turks have been reshaped by a technological, educational and demographic revolution every bit as shattering as the political one that Atatürk led. Two-thirds of Turks are under the age of thirty-five, and the country is becoming younger and more sophisticated every day. People do not obey the way that they used to. They are impatient for change and impatient with leaders who are preventing it. Their country’s huge potential is staring them in the face, and they want to fulfill it (Kinzer: 2001: 226).

This young generation is weighed down by these responsibilities but for the most part, has not yet had enough time and intellectual preparation to resolve them.

Instead of well-informed and politically conscious actors, increasing literacy and media awareness have created a youthful and growing population addicted to the technological marvels of modernity but not quite equipped with adequate means to master them (Kasaba: 1997: 31).

There are many supportive and rejectionist ideas concerning Kemalism and of the rapid industrialization period starting in the 1980s.

While the rejectionist response to the West is impossible, the Kemalist response has been unsuccessful. If non-Western societies are to modernize, they must do it their own way not the Western way and, emulating Japan, build upon and employ their own traditions, institutions, and values (Huntington: 1996: 154).

Turkey is now in a position in which it has to prove to itself that it's society and citizens, whatever their religion, ethnicity, or class, are able to live harmoniously and adapt to a changing world, as well as convincingly present this image to others whose imagological preconceptions are difficult to modify.

The Americans, Italians, and the French know of Turkey's Eastern face but they are not familiar with its contemporary face. We need to exhibit the progress that we made during the era of the establishment of the Republic. Within the country we are proud of our accomplishments but they still think of us as covered and wearing fez. We should not claim to do contemporary art as well as they can, but rather, present a Turkey that creates its own culture and seeks its own contemporary and national identity (State Opera and Ballet General Director - Rengim Gökmen- Cumhuriyet II, 3 August 1993; cited in Güvenç: 1993: 343).

From my analysis of Istanbul hip-hop culture it seems that there is hope and that the youth of the 21st century are able to come up with creative solutions as to how to live and adapt in a changing world as well as find ways to represent themselves and their country's image to "others" in a different light. Now we shall examine an institution that provides an outlet for these expressions and representations, music television.

1.8 Facts About MTV

Once upon a time it was who you were, what you did, what kind of a person you were- your moral, political, and existential choices and commitments, which constituted individual identity. But today it is how you look, your image, your style, and how you appear that constitutes identity. And it is media culture that more and more provides the materials and resources to constitute identities (Kellner: 1998: 259).

The economic, social, and cultural changes that began in the 1980s in Turkey opened the door for music television. Prior to that time, there was one governmentally controlled channel. In this new era, Turkish media was deregulated; allowing music channels (including MTV) to broadcast programs. According to Benjamin Barber in “Jihad vs. McWorld”, in the United States “the music television video was born only in 1981, an offspring (ironically) of performance art and experimental television on the cultural margin” (Barber: 2003: 104). However,

By the mid-1980s when the group Dire Straits used MTV to launch its mega hit “Money for Nothing” (with its own backhanded commercial tie-ins), MTV had gone international. In early 1993, its global audience stood at nearly a quarter of a billion households (60 million in the United States) with over a half billion viewers in seventy-one countries. The numbers escalated late day by day, eclipsing CNN, which, though it is in 130 countries, boasts far fewer viewing households and speaks to yesterday’s generation of the over-forty’s rather than tomorrow’s of the under-thirty’s (Barber: 2003: 105).

He also notes that, “In late 1993 the merger of Paramount communications and Viacom, owner of MTV, saw the emergence of a \$17 billion company, making it the fifth largest media group behind Time-Warner, News Corporation, Bertelsmann and Walt Disney.” (Barker: 1999: 47).

MTV first came to Turkey in the 1990s but due to political reasons, was shut down and not again made available until 2000 (Solomon: 2005). In today’s Turkey, there are various music channels, such as Dream TV, Kral TV, and Number One, in which Turkish artists can display their work and the Turkish audience can easily view local and foreign videos. The most recent addition to music television, the recreation of MTV to localized MTV Turkey, has already been successfully launched having an opening event with thirteen local acts, one of which featured Istanbul-based rapper, Ceza. Not as relevant to this research but amusing, the program included a guest performance from the American girl group, The Pussycat Dolls (*Appendix 8.3*).

1.9 History and Development of Hip-Hop

With a better understanding of Turkey's past and current status and of the emergence of music television, we can now examine the history and development of music, from the origins of Black American music to hip-hop, and then to Turkish hip-hop. In an interview that I conducted with Ahmet Ertegun, CEO and founder of Atlantic Records, he discusses the first days when music was made readily available to the entire world:

The general popularity of radio and records came at the same time of the WWI and the same time as planes became popular. And when people could hear records made in other countries they first heard music of other countries in other countries so that radio and short wave radio, enabled you to hear Hungarian music in Ireland or Spanish music in Russia, or whatever. And everybody had, every nation, people, have their own good music. But there's only one music that was made universal, when music became available all over the world. And that music is Black American music (Ahmet Ertegun: Personal Interview: NY City: 5 Dec 2005).

Ahmet Ertegun, now 83 years old, has seen the rise and development of various musical genres from jazz, blues, rock, heavy metal, punk, to hip-hop. Looking back at all of these genres of music he concludes that the most powerful and dominant forms of music originate from Black American roots, including rap music. He then continues to speak of the spread of Black American music by saying,

In the teens and the twenty's Black American music became popular all over the world, people heard Black American blues music, Black American Jazz music, and they heard the white imitation of Black music, and this music became the music of the world, as a matter of the fact, the 20's were called the "Jazz Age" and everybody danced to that music. And the dances they danced were originally Black American dances. There were dances called the Bunny Hop, the Fox Trot, and the Charleston...So everybody had their own music, plus they had Black American music. And from that grew rhythm and blues and rock and roll. And rock and roll is an extension of Black American music. If you go to Singapore and you go to a disco tech back in the 1970s, or you go to Stockholm and go to a discotheque, the music in Singapore and the music in Stockholm was the same music. Everybody was dancing to Aretha Franklin singing "RESPECT". And that was the music (Ahmet Ertegun: Personal Interview: NY City: 5 Dec 2005).

There are several reasons as to why Black American music was able to become so popular all over the world and influence so many genres of music. Further analysis on this topic will be made in the "Universality of Music" section of this paper. For now, I will move on to the development of hip-hop.

The hip-hop movement familiar to most people originated in the Bronx of New York City in the 1970s. It was fueled by the need to stand up against oppression and racism. Pioneers from this era, such as Kool DJ Herc, Grandmaster Flash, Afrika Bambaataa, and the Rock Steady Crew are remembered not only for their efforts in the early development of hip-hop but for spreading a universal legacy. As they are all Black Americans, it holds

true that rap initially was spread and made popular by blacks, but the idea that rap music solely originated in America is debatable. Barker states that,

Rap, which was described here as American, can of course trace its roots/routes back to the influence of West African music and the impact of slavery. South African Rap is therefore part of the cultural exchanges of the 'Black Atlantic' (Gilroy 1993) rather than a representative of American cultural imperialism (Barker: 1999: 39).

He then adds, "Thus, Rap and Hip Hop, itself an American-Caribbean hybrid, have become prominent musical forms of the black diaspora and a point of identification within the Black Atlantic" (Barker: 1999: 70). According to a definition of hip-hop on the Wikipedia website,

The roots of hip hop music are in West African and African American music, as well as 1970s dance hall reggae. Discussion of the roots of hip hop (and rap) must mention the contributions of the griots of African Culture. As well as musicians such as; The Last Poets, Jalal Mansur Nuriddin, and Gil Scott-Heron, whose jazzy and poetic "spiels" commented on 1960s culture. There have also long been verbal traditions such as the dozens which have influenced the roots ("History of Hip-Hop Music": Wikipedia: 2006).

As you can see, hip-hop, originating from various other forms of music, is in itself hybrid. Black Americans, also coming from a variety of African and Caribbean origins, are also hybrid. After these hybrid roots of hip-hop were planted other forms of music were syncretized enabling new styles of hip-hop to emerge. The birth of hip-hop began with old school hip-hop (1970-1986), and then evolved into golden age hip-hop (1986-1993), and finally modern era hip-hop (1993-present) which includes gangsta rap, hardcore hip-hop, the "bling" era, and present day hip-hop (2001-present). Other various forms of hip-hop such as Latin hip-hop and Islamic hip-hop also developed within these eras ("History of Hip-Hop Music": Wikipedia: 2006).

Hip-hop culture made its way to Turkey in the early 1990s, not from direct American influence, but with the release of an album from a German-Turkish rap group named Cartel. Just as hip-hop originated as a way to stand up against oppressive forces, Cartel created an outlet for young Turks living in Germany to vocalize against the discrimination they experienced. For the first time Cartel also made it known that rap could be done in Turkish and that traditional forms of Turkish music could also be incorporated into hip-hop beats (*Appendix 8.4.1*). Cartel set an example for Turks living in Turkey and by the late 1990s a small but growing hip-hop community was in the making. However, in my opinion, it was not until the global present-day hip-hop era, beginning in 2001, that the

popularity of hip-hop in Turkey began to accelerate and grab the attention of a wider audience.

Between 1999-2002, Eminem, the first successful white American rap artist topped the U.S. charts by releasing four albums and selling a total of 61 million copies worldwide. Thereby he proved that one did not have to be black in order to be a popular rap star (“Eminem”: Wikipedia: 2006). By the time he released “The Eminem Show” album in 2002, his music was being played all throughout the world, including Turkey. Turkish bars, nightclubs, and resorts couldn’t get enough of his debut song “Without Me” (*Appendix 8.4.2*). Eminem also reinforced the fundamental idea on which hip-hop was originally founded that people of all race and nationalities could be a part of the hip-hop movement (*For more information about Afrika Bambaataa’s Zulu Nation check “The Universality of Music” section of this paper*).

In 2000, Turkish rapper and producer Sirhot, who had been living in Detroit, Michigan (home of Eminem), returned to Turkey to open the first rap music studio in Istanbul. During that time he also produced many songs of a rap group titled Nefret that consisted of Ceza and Dr. Fuchs. In 2004, after Nefret’s release of Meclis-i-ala Istanbul in 1999 and Anahtar in 2000, Ceza came out with his solo album titled Rapstar (*Appendix 8.5, 8.6*). Rapstar became the most-selling Turkish rap album to be released in Turkey with an estimated 500,000 copies sold. From that point on, due to the factors listed above, and as a result of Turkish rap artists’ collaborations with well-known Turkish pop stars, Turkish hip-hop was finally able to make it’s way into the popular mainstream and Turkish society began to become more aware of it’s existence. By viewing HIPHOPISTAN, one will be able to follow the progression of Turkish hip-hop from the release of Ceza’s album in 2004 until it’s present state in 2006 (*Appendix 8.7*).

2. METHODOLOGY

2.1 Research Design

2.1.1 Why film?

Even in the infancy of motion pictures, it was obvious that film, as a way of perceiving reality, opened up entirely new perceptual possibilities, giving the eye an augmented sense of visual mastery over its surroundings, preserving events in motion for a seemingly unlimited number of future replays, performing a wide variety of functions: education, propagandistic, recreational, aesthetic (James A. Snead cited in Ramsey: 2003: 166).

I first discovered the power of visual imagery during my junior year at the University of Alabama at Birmingham while enrolled in an Anthropology course entitled "Ethnographic Filmmaking." In this course I mastered the basics of video production, watched many cross-cultural films, and gained competency in non-linear editing. The course also provided me with the opportunity to make my own short ethnographic film, which I made about the Bessemer Flea market, an open-air market southwest of Birmingham, Alabama. After moving to Istanbul I had the opportunity to work with various production companies on a series of commercials, feature, and documentary films. During my master's coursework at Yeditepe University I also engaged in "Visual Anthropology", "Ethnographic Interview", and "Video Production" courses that gave me the skills and confidence to shoot a more in-depth ethnographic film about my topic of choice.

Video recording captures the audio and visual aspects of an interview that audio recording does not provide. By watching an interview caught on film the viewer can listen to the content as well as see the informant and their facial expressions, pauses, and mannerisms. By using a visual medium it is also able to capture the sounds and sights of the surrounding environment, painting a more comprehensive picture, and allowing the viewer to be fully engaged in the setting.

HIPHOPISTAN is especially suitable for video as it visually displays the physical expression that is so vital to hip-hop, rapping, break dancing, and painting graffiti. In an interview with Turkish rapper Sahtiyani, he makes parallels between rap and film by saying, "Rap is like a film, like a film that a director shoots, because rap tells a story like a film, it has many different elements within it" (Sahtiyani: Personal Interview: Istanbul: 26 June 2005).

2.1.2 Why me?

They are people who belong to more than one world, speak more than one language (literally and metaphorically), inhabit more than one identity, have more than one home; who have learned to negotiate and translate between cultures, and who, because they are irrevocably the product of several interlocking histories and cultures, have learned to live with, and indeed to speak from, difference. They speak from the "in-between" of different cultures, always unsettling the assumptions of one culture from the perspective of another, and thus finding ways of being both the same as and at the same time different from the others amongst whom they live (Stuart Hall: 1995: 206; cited in Rosaldo: 2002: 19).

In the quote above Stuart Hall speaks of people of cultural bifocality. Being a Turkish-American I am very fortunate to have the opportunity to live and learn in two different environments and cultures. As a Turkish researcher in Turkey one is able to take an emic approach. As an American researcher in Turkey one is able to take an etic approach. Since my background consists of familiarity with both places and languages I am able to generally take both an insider's and outsider's approach. A great example of another emic researcher and filmmaker in Turkey is German-Turk Fatih Akin, whose documentary film "Crossing the Bridge", based on music in contemporary Istanbul, has been successfully distributed and viewed around the globe (*Appendix 8.17.10*).

I find that the emic or dual perspective on culture approach is the best method when conducting research because at some points throughout fieldwork a solely emic or etic perspective is not sufficient. Some say that it is best to find an informant that has an emic, insider's perspective, rather than an etic, outsider's perspective because one will be more likely to offer more valuable information from a native's view and less likely to give an analytical account. Also, when coming from an etic perspective it becomes close to impossible to rid of pre-conceived notions and expectations of what things mean or of how they should be. However, being a foreigner or outsider to a field of research can enable a fieldworker to absorb new ideas and concepts that may otherwise seem "normal" to them within their own culture.

While conducting research about the Istanbul hip-hop scene, I began as an outsider very new to the community and barely knowing the informants. However, after a period of participant observation, reflection, and introspection, I was able to develop good rapport with my informants and become more or less part of the scene, allowing me to approach this particular topic with an emic perspective as well.

In addition to conducting research on this topic I also contributed towards the hip-hop movement by giving hip-hop dance lessons, choreographing a hip-hop dance event at a

local high school, and collaborating on a feature article for Time Out Magazine titled, “The Rap Guide: An A-Z of Hip-Hop in Istanbul” which included interviews with all of my film’s main characters (*Appendix 8.8*).

2.1.3 Film structure and target audience

HIPHOPISTAN: Representing locality in a global city

A film by Cigdem Akbay

Style: Documentary

Duration: 30 minutes

Target Audience: North American, European Union, and Turkish audiences; youth groups between 14-30 years of age; academic scholars with interests in globalization, popular culture, and youth identity

Distribution: Film festivals, television broadcast, and academic institutions

In order to fit broadcast slots HIPHOPISTAN was initially to be a 52-minute documentary film. However, after shooting 30 hours of footage, 20 of those hours being interviews, I decided that a 30-minute film would be better suited to the audience’s attention span.

The main goals I have in mind in presenting HIPHOPISTAN to the target audience listed above is to have a documentary film that will:

- A. Be presented to North American and European youth audiences enabling them to overcome their stereotypical preconceptions about Turkey by providing examples of Turkish youth living in Istanbul that show similarities to their own ways of life.
- B. Show Turkish youth audiences examples of other youth who have dealt with globalization in their own ways and who have positively incorporated global influences into their own local culture.

With HIPHOPISTAN I also aim to critically evaluate black and white stereotypes of the East and West. For this reason the introduction portion of the film includes supposed binary images such as a mosque next to a church, a Turkish coffee house next to a Starbucks, a bazaar next to a high-rise shopping mall, a kebab place next to a McDonald's, etc...mixed in with hip-hop images that present the complexity and hybridism that exists in between.

The song that I chose for the introduction, Nefret's "İstanbul", is an appropriate song for the sequence as the rappers rap about the discrepancies within the city. During an interview, Thomas Solomon elaborated on the song,

The phrase "İstanbulu dinliyorum gözlerim kapalı", comes from a very famous poem from Orhan Veli Kanık, and it's a very romantic poem, a love song to the city, I'm listening to Istanbul my eyes closed, beautiful sound, romantic vision of the city. And in their song, they make it very ironic because they close their eyes and listen to the city and your hearing gunshots and people screaming, and homeless children running around. So it's a very pessimistic vision of the city they think they are responding to their reality, the way they see the city, while taking the Afro American idiom of rap (Solomon: 2004: 4).

The images in the intro were shot and edited in order to be as in-sync to the song as possible.

2.1.4 Technical equipment used

All HIPHOPISTAN interviews and b-roll were shot with digital video cameras. For sound both lavalier and boom microphones were used. Due to lack of funds and difficulty of transport, no lighting was used. Post-Production was completed at Zebra Film using Final Cut Pro editing software.

2.1.5 Dates of research

I began my research for HIPHOPISTAN in October of 2004 and began shooting in December of 2004. The last interview conducted was in August of 2006 and the project was completed in December of 2006.

2.1.6 Interview schedule

(Appendix 8.9)

2.1.7 Budget

(Appendix 8.14.5)

2.1.8 Distribution

(Appendix 8.16)

2.2 Research Group

2.2.1 Informants and consultants

HIPHOPISTAN focuses on the interviews of four characters, Ceza, DJ Funky C, Joker, and Turbo, each of which represent the four elements of hip-hop culture. In addition to these four characters, however, I chose to conduct video interviews with other members of the Istanbul hip-hop community, musical experts, and various Istanbul locals. For preliminary research I also conducted off-camera interviews with members of the hip-hop community and consulted with various professors. Below is the full character list and description in their order of interview appearance in the film as well as a list of people I preliminarily consulted with off-camera.

On-camera interviews included in HIPHOPISTAN:

Dr. Thomas Solomon- Associate Professor of Ethnomusicology in the Grieg Academy Institute for Music at the University of Bergen in Norway; specialization in Turkish hip-hop

Ahmet Erteğün- Founder and CEO of Atlantic Records, New York City; musical expert and discoverer of many well-known African-American artists

Ceza (Bilgin Özçalkan)- Istanbul rapper from Üsküdar, known for his fast rhymes and intense lyrics

DJ Funky C (Cem Nadıran)- DJ and rapper who works at Power FM as well as with various rappers throughout the Turkish hip-hop community

Atakan- Graffiti artist and huge rap fan; good friend of İhlas

Gebze Taxi Driver- Taxi driver from Gebze who I found sitting in Bakırköy outside of a venue called “Tunnel” where break dancers often gather for dance-offs and competitions

Bakırköy Local- A local of Bakırköy who just happened to be passing by “Tunnel”

Joker (Murat Demirhas)- Turkish break-dancer and former national b-boy champion; member of Takım 34 Breaker Crew

Güngören Local #1- Local of Güngören who just happened to be passing by a graffiti painting sight

İhlas- Graffiti artist and Bakırköy local; good friend of Atakan

Turbo (Tunç Dindaş)- Most well-known Turkish graffiti artist and founder of S2K (Shot to Kill) graffiti group

Güngören Local #2- Another local of Güngören who just happened to be passing by a graffiti painting sight

TAB (Gökhan)- Graffiti artist; part of S2K

İhlas's girlfriend- Was helping İhlas paint a wall for a tennis shoe commercial in Güngören

Ayben- Istanbul female rapper and Ceza's younger sister

Sahtiyan- Istanbul rapper; usually is back up for Ceza

Yasemin Nadiran- DJ Funky C's daughter

B-Boy in Bakırköy- Participant in b-boy event at "Tunnel" in Bakırköy

Benny- Bboy of the German "Flying Steps Breaker Crew"; holds a b-boy record in Guinness Book of World Records

Fuat Ergin- German-Turkish rapper who goes back and forth between Berlin and Istanbul

On-camera interview not included in HIPHOPISTAN:

WYNE (Doğuş Cihan)- Graffiti artist; part of S2K; couldn't include due to repetitive content and time restraints

People shown in HIPHOPISTAN that were not interviewed:

Sagopa Kajmer- Istanbul rapper; also goes by the names DJ Mic Check and Silahsız Kuvvet

Dr. Fuchs- Istanbul rapper; formed the group "Nefret" with Ceza

Off-camera preliminary interviews and consultations:

Gökmen Karasu- Founder of the "Hiphopistan" web site and forum

Coptik Star (Umit)- Graffiti artist; art student at Marmara University

Dr. Martin Stokes- Professor of Ethnomusicology, Anthropology, and Director for the Center of Middle Eastern Studies at the University of Chicago

Dr. Ted Swedenburg- Professor of Anthropology at the University of Arkansas; specialization in Islamic hip-hop

Dr. Jay Fikes- Academic advisor; Professor of Anthropology at Yeditepe University

Dr. Bozkurt Güvenç- Professor of Anthropology at Yeditepe University

Dr. Feza Tansuğ- Associate Professor of Anthropology and Music at Yeditepe University

Dr. Erkan Bükler- Associate Professor of Radio, TV, and Cinema at Yeditepe University

Dr. Nurçay Türkoğlu- Professor of Mass Communications at Marmara University

Dr. Levent Soysal- Professor of Anthropology at Kadir Has Univeristy

2.2.2 Setting and class status

Although many Istanbul hip-hoppers live or gather in Kadıköy, Bakıköy, and Taksim, an important fact to mention is that they do not all belong to any specific class ranking or neighborhood. The hip-hop community is open to anyone who wants to take part and the interviewees of HIPHOPISTAN all made a point to emphasize it. All interviewees addressed the way people on the outside of the community try to categorize all hip-hoppers as being lower class or from *varoş*, or outskirts, neighborhoods. According to DJ Funky C,

Basically they see them as a lower class, which is not true because these are all young people who are the future of Turkey, who may one day be governors and lawyers, and maybe leaders of the country one day. So we can't really put them in one class, and I think it's very unfair on them. And I don't believe in class in music I believe that any type of person can come in and enjoy any type of music, anywhere they want to listen to it (DJ Funky C: Personal Interview: Istanbul: 15 March 2006).

Joker also states,

They generally categorize members of our community saying that we're all from the ghetto. I disagree with these thoughts. Sure, some members of our community are from the ghettos of the city but 80% of Turkey is made up of ghettos. Do we then label the majority of people in this country as ghetto too? I prefer saying general public opposed to using the term ghetto. When people ask who enjoys breakdance I say the general Turkish public (Joker: Personal Interview: Istanbul: 20 March: 2006).

In conclusion Thomas Solomon adds,

Within the hip-hop community there are great differences of class and social background so they don't necessarily have anything in common as far as class, a lot of them have gone to universities and have degrees, work in TV stations, and so on. So one can't really say that they are all underclass. But of course there are working class, not all of them have gone to university, there's diversity. But what brings them together is a community of affect this dedication to hip-hop, and the expressive arts of rap music, DJing, graffiti, break dancing, that they have in common. And this is what gives them the basis and feeling of community, rather than some kind of class or religious, or ethnic background (Thomas Solomon: Personal Interview: Istanbul: 10 May 2005).

Hip-hoppers maintain this sense of community by chatting on local hip-hop forums and gathering at various hip-hop venues. While forming their own rap, break dance and graffiti groups within this community they form smaller, more cohesive communities. For example, at a b-boy event I attended at "Tunnel" breakers from all regions of Turkey

(Bursa, İzmir, Antalya, and Adana) were there. Aside from Joker's Takım 34 Breaker Crew, there are also many other Istanbul breaker groups such as Devil Dogs, Dream Night Breakerz, İnfaz Crew, Lordz Of İstanbul, and Young Energy.

2.3 Data Collection Methods

2.3.1 Meeting the informants and establishing rapport

When I initially began my research Dr. Thomas Solomon assisted me greatly in providing contact information for a member of the Istanbul community that he had previously interviewed for his own research. Most importantly, he got me into contact with Gökmen Karasu, the founder of the “Hiphopistan.com” web site and forum. After being really fond of the name “Hiphopistan” I met with Gökmen to get permission to use the name for my film. He kindly accepted and since there were no copyright issues there was no problem.

After selecting the title of the film it was time to meet the first character. One evening I went to a friend’s house to seek film advice when Joker, a b-boy and friend of my friend, walked through the door. My friend told Joker that I wanted to put a film together about hip-hop and ever since he has referred to me as the “hip-hop director” and has been extremely helpful.

Through Gökmen and Joker I began to meet other people within the hip-hop community. I was then able to reach the appropriate contacts at EMI Records, Hammer Music, and Pozitif in order to get permission to shoot my first Ceza concert at Babylon, a concert hall located in the Beyoğlu district of downtown Istanbul. Before the Babylon concert began I managed to get an interview with Ceza and Fuat backstage and for the first time met with DJ Funky C. While shooting the concert from the upper level of Babylon I was approached by graffiti artist and rap fan, Atakan. From that point on everything began to fall into place and over a short period of time of attending hip-hop events I was able to choose my informants and establish good rapport with them. The ways in which I presented myself varied according to the person and situation, to some I was an anthropology student conducting fieldwork and shooting a film project and to others I was a documentary filmmaker (mainly to those who were not familiar with anthropology or who were more likely to show more interest and support to a “filmmaker”). My own national identity also varied from time to time as I realized that it was at some times more convenient to be American, and at others to be Turkish or Turkish-American.

2.3.2 Choosing the locations

In order to choose the locations for the concert, graffiti, and break dance b-roll shots I had to follow up with my informants as well as follow up on hip-hop internet web sites and forums to keep up with the current events (*Appendix 8.7*). The locations are as follows:

Concert venues:

Babylon (Beyoğlu)

Yeni Melek (Beyoğlu)

Buzhol (Beyoğlu, Markiz Pasajı)

Indigo Music Hall (Beyoğlu)

Hip-hop parties and festivals:

Riddims (Sıraselviler, ground floor of Mojo)

Mattress (Next to Ritz Carlton Hotel, Beşiktaş)

Levent Gösteri Merkezi (4. Levent)

Break dance venue:

Tunnel (Bakırköy)

Areas with graffiti murals:

Güngören

Mecidiyeköy

Arnavutköy

Atlas Pasajı (Beyoğlu)

In choosing interview locations, I decided to conduct an interview whenever I could before or after a hip-hop event in order to make the selection process easier and to catch an informant in anticipation or relief of a performance. The other locations were negotiated between the informants and myself. In some cases I chose locations where I had conducted documentary interviews in the past, at times they chose locations that were part of their every day routines. With DJ Funky C's interview we couldn't think of a location so we ended up shooting the interview at his apartment. For Joker we ended up conducting the interview at his friend's bar in Beyoğlu. Choosing locations and problems with locations are further discussed in the "problems" section of this paper.

2.3.3 Conducting interviews

All of the HIPHOPISTAN preliminary interviews were indirective (open-ended interviews) and the recorded interviews were directive (interviews in which I, or my translators, asked the questions). Before creating interview questions I first formulated an outline of all of the topics that I wanted to cover. From this outline I made questions suitable for each informant (*Appendix 8.12*). I arranged the questions in an order that allowed each interview to flow smoothly with the simpler questions in the beginning and the more difficult questions towards the end. I also tried my best to make the questions as concise and straight forward as possible while avoiding yes and no questions.

Because English is my native language, all of the interview questions were written in English. For the Turkish interviews I translated the questions into Turkish as well as I could and whenever I needed assistance I was fortunate to have help from friends and film crewmembers for whom Turkish is their native language. For ethical considerations, and to avoid any ethical problems in the future, I had each informant sign a release form after each interview. I prepared the release form myself and then had it proofread, corrected, and translated by a lawyer. Ahmet Ertegun had his own release form prepared by his personal lawyer (*Appendix 8.13*). To ensure the informants that I was putting together a documentary rather than “mockumentary” I offered them the chance to visit the post-production studio to participate in the editing process.

Technically, it is mandatory to make sure all equipment is intact prior to each interview and shoot. An adequate number of DV cassettes that are re-round, white-balanced, and ready for shooting should always be at hand. All cables and microphones should be tested and extra charged batteries should be available for back up.

2.4 Problems Encountered

2.4.1 Financial

The most difficult and time-consuming problem that I encountered in making HIPHOPISTAN was seeking sponsorship. For one year I relentlessly pursued sponsors but to no avail. Due to the lack of funds I managed to complete the project but spent a much lengthier period of time and more personal funds than originally intended.

In order to approach potential sponsors I prepared a proposal packet consisting of a sponsorship cover letter, letters of approval and support, research and film proposal, CV, academic reference letters, budget, and a five-minute DVD trailer (*Appendix 8.14*).

All documents in the packet were first prepared in English and then, with the aid of professional translators, in Turkish. Next, the budget and the edited five-minute trailer were prepared with the help of a friend and owner of a local production company. Then, before printing the final copies of the packet I was sent an opportune analysis conducted by a branch of the Doğan Media Group (*Appendix 8.10*).

After the completion of the sponsorship packet I made a list of potential sponsors and of people and organizations that could potentially guide me. Within one year I was able to approach everyone on the list. In some cases I had to travel abroad for meetings, in other cases I had to conduct presentations addressed to members of clubs, organizations, companies, or governmental institutions. Some allowed me to give my presentation in English, while others preferred that I spoke in Turkish. Since Turkish is not my native language it was especially challenging for me to firstly, explain what hip-hop was to those who were unaware, and secondly, summarize the academic concepts and theories that I was aiming to prove. The most vivid memory of this difficulty was in giving a presentation to the EU board within the Fatih Municipality. I believe that I was somewhat successful however, as two of the women, towards the end of the meeting, were trying to learn the hip-hop gesture “peace from the heart” or as they phrased it “*kalp'tan barış*” (while hitting the heart with a closed fist and then giving the peace sign with the same hand turned sideways).

Following the presentations I had one hopeful prospect from a company, but after meeting with them again I realized that I would be required to place their over twenty-something products within my film. I also had what I thought were other hopeful

prospects, but later discovered that they had been leading me on either out of the fear to deny and seem impolite, or seem as if they were incapable of delivering.

Although I am pleased with the end results of HIPHOPISTAN, having the necessary funding would have allowed me to shoot a more efficient and professional film with a paid and well-organized crew and easier access to technical equipment.

2.4.2 Finding crew members and technical equipment

When I first came up with the idea of HIPHOPISTAN I met with a friend of mine, Devrim Aktepe, who I had met during a previous documentary shoot. Devrim supported the idea and began helping me with the shoots right away. Since he works at a production company and has many co-workers and friends from other production companies, in the beginning he was able to find the necessary cameras, tripods, cables, microphones as well as competent cameramen. When we first began shooting we shot with three cameras from three different angles, I shot with my own personal camera, he shot with a camera from his production studio, and a third cameraman shot with a camera that he also borrowed from his production studio. The first few shoots went really well. Later on, especially after working voluntarily while having other priority obligations, the others began to lose interest. Sometimes it became close to impossible to organize a crew and stick to a planned interview schedule. At other times, when the crew was ready and available, the informant would forget about or cancel the shoot or an event would be cancelled without notice. Sometimes I would have equipment with no crew whereas other times I would have a crew with no equipment. When in need of equipment, as a master's student at Yeditepe University, the most logical thing seemed to borrow equipment from the Radio, TV, and Cinema Department. Unfortunately, they would only allow me take one camera for one day when I needed at least one camera for at least one week at a time. During these rough times I had to seek help and advice from other friends, production companies that I had worked with in the past, and faculty members and students at film departments of different universities throughout the city. I couldn't even begin to list all of the friends, cameramen, sound engineers, editors, and university faculty members and students that have helped me throughout this process without filling an entire page.

2.4.3 Location and technical problems

Although I have faced location and technical problems I am fortunate to have only dealt with a few that I can briefly summarize: choosing a location without permission, an uncharged battery, background noise, and a faulty microphone cable. Having adequate lighting for the indoor shoots was out of the question, as I did not have the proper lighting equipment.

In conducting an interview it is preferred to be in a quiet location where the interviewer and interviewee will not be distracted. If on video, it is also preferable that there is no background noise in the audio track of the recording. Prior to arranging an interview with Thomas Solomon I chose a location outside of the Bosphorus University Alumni building where I had shot another interview the year before. A friend and cameraman from Bosphorus University's Mithat Alan Film Center agreed to assist me in obtaining permission to use equipment from the center. The day of the interview we all met outside of the Alumni building to find out that we could no longer shoot there without permission, as the policies had been changed. Because Thomas was returning to Norway the next morning we needed a rapid solution so we moved shop to the roof of the film center. Being two and a half hours off schedule we proceeded with the interview. Shortly after the battery died. It had not been charged. Another half hour passed before finding an electrical cord and outlet and we proceeded once again. After stopping every other minute due to traffic noise we realized that there was another problem with the sound; we were working with a faulty microphone cable. We went on with the interview but as I listened to the recording afterwards there were many sound skips. Luckily most of these problems were solved in the editing lab.

In another instance, while shooting an interview with DJ Funky C in his apartment he insisted that he play some rap music in the background. Knowing that this would affect the sound of the interview I allowed him to keep the music on. When watching HIPHOISTAN the music is rather noticeable as it is the only interview with background music. Due to this music it was also difficult to add audio tracks of my own choice.

2.4.4 Problems with subjects

I was lucky to not have any problems with my subjects. In a few situations I found it a challenge to get to know the subjects and keep good rapport while keeping a certain professional distance, however, once I mastered this balance everything was fine.

Also, in the beginning I was hoping that HIPHOPISTAN would be more of a personal portrayal of these characters' lives but I later learned that they were not so thrilled about having their private lives videoed. Respecting their requests, I developed a story line that was less based on in-depth character analysis.

3. FINDINGS

3.1 Reterritorialization of Istanbul Hip-Hop

Music experience is poised in a complex struggle between globalizing media cultures on the one hand and a creative “positioning” response to this globalization on the other, both sides of the equation being mutually constitutive. Globalization produces rather than erases the local, as many have pointed out (see Hall, 1992, 308), in opposition to the stark “cultural gray-out” view promoted by the theorists of cultural imperialism (Stokes: 1999: 122).

Throughout the interviews conducted during the making of HIPHOPISTAN, the informants had much to say about the ways in which hip-hop is reterritorialized to suit their local, Istanbul, setting. All of the informants disagreed with the idea that they were copying American culture and as you will see below, made a point to reject these ideas in their interviews. In addition, the informants provided examples as to how Turkish hip-hop or Istanbul hip-hop was reterritorialized through its selection and use of language and instruments. Lastly, the informants addressed the importance of representation and of representing locality. These interviews will be briefly addressed below and then further analyzed in the analysis portion of this paper. All of the findings are from on-camera interviews, some included in the film and others left out.

3.1.1 Not American

In Ahmet Erteğün’s interview he states, “So, naturally, just as Rap music has taken over in France, and Italy, and in Latin American countries, and in the orient, it has also taken over in Turkey” (Ahmet Erteğün: Personal Interview: NY City: 5 Dec 2005). For the interviewees the process of incorporating elements from a culture that originated in another part of the world was very natural. They did not understand why anyone would have a problem with it. This excerpt of Joker’s interview is one example of this,

I’ve seen folklore since the day I was born. I speak of mainly dance when I say this, but we’ve all seen everything that has to do with Turkish culture. Is there some rule saying that we can’t learn something else? Is it like, “oh that’s a foreign dance, you shouldn’t learn that?” Of course there’s no rule like that, that would be ridiculous. Dance is dance, there’s no need to get it mixed up with politics. If that were the case than no one in country should be allowed to read or perform Hamlet (Joker: Personal Interview: Istanbul: 20 March: 2006).

Later in the interview he then adds,

Am I throwing out an American logo when I’m dancing like this, no. It’s a normal thing, Americans are doing what I’m doing just as I’m doing the same things that they are doing, it’s that simple. All this is, is a matter of who found what first. Yes, they discovered it first that’s it. It’s like the Turkish proverb “the horns will surpass the ears”, what they had has surpassed them and moved on to others, end of story (Joker: Personal Interview: Istanbul: 20 March: 2006).

DJ Funky C then adds to the topic by saying,

Rock is an American thing, rhythm and blues was an American thing, look at the way that all developed. Hip hop is the same thing, it's developing in a way that you can't control it, it's got a different special effect that every single culture that it's growing in. And in Turkey it's got a different effect of course, we have our own music, instruments to go with it, we have our own traditions and lifestyles that we integrate with it, and that's not copying the Americans, it's just taking a culture further and making it go on to reach a lot more people to touch a lot more people (DJ Funky C: Personal Interview: Istanbul: 15 March 2006).

Then, DJ Funky C even goes as far to say that they are “more bilingual more universal than the Americans”, and adds,

Here in Turkey we're like, in contact with the whole world, we know what's happening everywhere. We know what's happening in the Far East, we know what's happening in the states. But in America, I saw that, they are totally involved with themselves, they don't want to know what's happening in Europe. And the music industry is the same, they only listen to American artists, they don't know what's happening in Europe, but in Turkey it's not like that. We follow our own culture, we have this thing where we're trying to get into the European Community, that's another thing that we're in deal with, and we know about America (DJ Funky C: Personal Interview: Istanbul: 15 March 2006).

3.1.2 Language and instruments

As DJ Funky C mentioned above, Turkish hip-hop is reterritorialized by providing rap in the Turkish language and by incorporating Turkish instruments into hip-hop beats. In a later interview it is stated that Cartel were the first to rap in Turkish and use Turkish instruments and that they therefore set an example for Turks in Turkey as well as Turkish diasporas all over the world. Funky C says that after Cartel,

All of the sudden started they all started to make their own styles, and tried to combine the Turkish way and the hip hop way which came out as something completely original for Turkey, which was nice to see, I mean at least people were kind of using their imagination and kind of inventing new things to go along with it (DJ Funky C: Personal Interview: Istanbul: 15 March 2006).

Turbo then adds, “They rapped and they rapped in Turkish. And apart from the language the sound also had remnants of Turkish culture because they used instruments like the saz, zurna, etc...” (Turbo: Personal Interview: Istanbul: 7 May 2006). (*Refer to p. 49 and Appendix 8.11 for further information on these instruments*).

3.1.3 Representation

“Representing”, a central theme in hip-hop all over the world, also proves to be important in the Turkish hip-hop case as Turkish rappers are synchronizing hip-hop and Turkish culture while representing where they are from in the process. The “İstanbul”

song used in the introduction is an example of this as it was earlier discussed in the Methodology section of this paper. During Turbo's interview he says that hip-hop culture and style in Turkey must be localized and represented accordingly because, "I mean, if you go around wearing your hat on the side, gold chains around your neck, and huge baggy pants mimicking blacks from New York, people here will most likely judge you in a bad way. Hip-hop isn't all about being like 50 Cent" (Turbo: Personal Interview: Istanbul: 7 May 2006). Funky C looks at this in a positive way by stating, "At least people can pick and choose what they want to do and what they want to be like. And just collaborate that with their own style and personality" (DJ Funky C: Personal Interview: Istanbul: 15 March 2006).

3.2 The Mission and the Message

Right now it is almost impossible for you not to see how strong rap has gotten. It's like, out brothers and sisters, our youth, and some of our dogs, their ears are pinned to rap music right now. And if you really want to get our message out, and if you really want to start teaching, we need to start doing that, we need to start using our methods. The Last Poets did it with poetry, and even in our history, from Ancient African civilization poets went from village to village. – (Tupac Shakur: Interview posted on Hip-Hop Matters Website: Accessed 11 March 2006).

In all of the interviews I asked my informants why they were into hip-hop, what their other musical preferences were, and why, if, they preferred rap music to other forms of Turkish popular music. Every subject responded that although they listen to other forms of music such as rock, punk, or arabesque, that rap music was the best. Not only did they say that it was the best for themselves, but the best form of music for Turkish society as a whole. Interestingly, all informants also expressed their dislike for mainstream Turkish pop music saying that it was a silly genre that only included empty lyrics about love and nonsense, or *saçma*, type of things. In contrast to pop, all of the subjects described rap music as music with a mission and message. In their opinion, rap is greatly needed in Turkey in order to fill the void that other meaningless mainstream types of music have left behind.

Whether dissing (insulting) a pop star or another rapper, or making a political or social statement, the majority of rappers seem to be trying to get some kind of message across. At times the messages managed to stir up some controversy. For example, at the Rock and Coke Music Festival of 2005 Ceza rapped some insults to a mainstream rocker named Kırış. I'm not sure about the results but the story made the headlines and Kırış was infuriated. In another similar case Fuat got public attention for criticizing local boy band, Boys Anılar.

When it comes to political and social statements, rappers rap about a variety of topics from war, violence, gun control, poverty, drugs, economic discrepancy, capitalism, imperialism, materialism, education, money, to personal struggles and relationships. In March of 2006, DJ Funky C even hosted an event called the "Trafi Rap Fest" sponsored by Doęuş Group in which elementary students from different regions throughout Turkey competed to see who could put together the best hip-hop performance while rapping about traffic laws.

Although most Istanbul rappers intend to put forth an important message, rapper, Sahtiyen, declares:

The way I think, and most musicians probably don't think this way, is that we're not going to save shit in the world with music, no kind of music can solve the problems of the world because those things can't be changed so easily. All we can do is change peoples' perspectives on things and change the things they cry and laugh at. We rap about important issues and by doing this we hope that people will follow our examples and kick out all of the bullshit things that they think about (Sahtiyani: Personal Interview: Istanbul: 26 June 2005).

In another interview Ceza also comments that they are trying to set out different alternatives rather than directly changing peoples' perspectives.

3.3 Social Reactions

I believe that the clips of HIPHOPISTAN that display social reactions are the most amusing and entertaining parts. Listed below are transcriptions from sections of the film that show the struggles that hip-hoppers go through as well as the various reactions that they receive from people outside their community. Further discussion will be provided in the analysis section of this paper.

Güngören Local # 1:

Turkish: Kesinlikle yanlış bir şey, mahalleyi güzelleştirmek için olmayan bir şeyler bunlar. Ve mahalleyi güzelleştirmek için olsa bir resim veya bir manzara resmi olur, ve belirli bir boş duvara olur ama bunlar siyasi amaçla yazılanlar bir de cahilce bir şeyler yani.

English: What they are doing is definitely wrong; they are not making the neighborhood nicer. If they are trying to make the neighborhood more beautiful they should paint a picture of a nice landscape or something. But they keep painting these political messages because they are ignoramuses.

İhlas:

Turkish: Siyaset amaçlı değil onların. Hepsinin çocukların kendilerinin bulduğu bir isimi duvarlara aktarması.

English: There's nothing political about this, these are just the graffiti names of those who painted them.

Güngören local # 1:

Turkish: Bakın, şurada bir işaretler var. Bunun manasını bilmiyoruz ama mesela bunlar çok yerde var.

English: Look, look at these symbols right here, we don't know what they stand for but we see them everywhere.

İhlas:

Turkish: Buradaki hiç bir şey siyaset içermiyor. Burada MOR yazıyor. Çocuk kendine MOR.

English: This is not political, it only says PURPLE. Because the kid's graffiti name is PURPLE.

Güngören local #2:

Turkish: Yapılmasın. Yapılmasa daha iyi olur. Yani, kimseyi tenkit etmiyorum ama yapılmasa daha iyi olur.

English: It shouldn't be done; it would be better if it weren't done. I don't want to criticize anyone but it would be better if they didn't do it.

İhlas:

Turkish: Ama sanat bu, sanat yaptığımız...

English: But it's art, we're making art...

İhlas:

Turkish: Biz anlatmaya çalışıyoruz ama adamın kafasındaki düşüncesi hiç bir zaman değişmiyor. Biz değiştirmeye çalıştıkça onlar daha farklı şey yapıyor. Biz karakter çiziyoruz, adam diyor ki, “Neden Nasrettin Hoca’yı çizmiyorsunuz”, ve ya neden ressam gibi şey, nasıl söyleyeyim, “resim yapmıyorsun?” Biz de diyoruz yani, ressam olsak tuvale yaparız. Bunun bir farklı bir yanı var, duvara yapıyoruz ki. Farklıyız yani, grafiti bu.

English: We try to explain ourselves to people but we can’t change their minds. We paint a graffiti character and then the man says, “oh why don’t you paint Nasreddin Hodja (Turkish folklore character)”, or “why don’t you paint a nice picture like a normal painter?” If we were painters we would paint on canvas but what we do is different, we paint on walls. This is graffiti (İhlas: Personal Interview: Istanbul: 12 March 2005).

Within the other elements of hip-hop I witnessed similar conflicts. Rappers complained about people who disapproved of the way that they dressed and of how as Sahtiyan says, “Turkish society has to open up a bit more”. In HIPHOPISTAN Ceza also gives an interesting account of how every new form of music that has come along has had to cope with initial negative societal reactions:

People were even against the saz when it first came to Anatolia hundreds of years ago. They said that it stored the devil and people got killed because of it. Years later rock music came to Turkey and people got beaten just because they had long hair. Now rap has made it’s way to Turkey and now we’re the ones who have to put up with it. Tomorrow something new will come along and who knows what will happen to them (Ceza: Personal Interview: Istanbul: 9 May: 2006).

(Refer to p. 49 and Appendix 8.11 for further information on the saz).

4. ANALYSIS

4.1 Reterritorialization of Istanbul Hip-Hop

In hip-hop, the WORD is the bible, the law and a source of worship and competition. It is the core of the hip-hop nation, the power, trope, message and market all in one. Through the words that you use, we can tell where you're from down to the block where you live. Thus, while the hip-hop nation is constructed around an ideology that representations and references (signs and symbols) are indexical and create institutional practices, what the signs and symbols index remains fluid and prismatic rather than fixed (Worldhiphop.Net: "HiphopLX: Vocab Fundamentals": Accessed 18 Nov. 2006).

In order to adequately analyze the way in which Turkish, and more specifically, Istanbul, rap is reterritorialized it is necessary to first point out the key tools and symbols, shared modes of language, behaviors, dress, and common rituals. In HIPHOPISTAN these elements are made apparent by their reoccurrences. Such key tools and symbols are the microphone for the MCs, turntables and mixing technology for the DJs, spray cans for the graffiti artists, and bandanas and hats for b- boys used in order to enhance their mobility. Shared semiotics and lexicons of language are made evident in the interviews (*check Glossary for Turkish hip-hop vocabulary*). The common hand gestures and the bobbing of the head show shared behavior. The majority of the dress code includes loose fitting athletic-type clothes and tennis shoes. Common preparations and rituals can be seen before, during, and after every performance and event. By examining these key elements and rituals one can easily find the similarities they have with American hip-hop and thus come to the conclusion that it is copy-culture. However, as you can see from the interview examples listed above, the informants greatly disagree with this theory.

4.1.1 Not American

Although every informant at some point in their interviews made a reference to Eminem or 50 Cent, they do not see themselves in any way or form to be idolizing or copying American culture. In their opinions, they are just continuing a culture that began in one place and spread across the world making it available for everyone. And in addition to continuing this particular culture, they are reterritorializing it to suit their own cultural environment and thus creating something rather unique. In "Global Noise: Rap an Hip-Hop Outside of the USA", Tony Mitchell quotes,

In its initial stages, appropriations of rap and hip-hop outside the USA often mimicked U.S. models, but in most countries where rap has taken root, hip-hop scenes have rapidly developed from an adoption to an adaptation of U.S musical forms and idioms. This has involved an increasing syncretism and incorporation of local linguistic and musical features (Mitchell: 2001: 11).

In “Living Underground is Tough: Authenticity and Locality in the hip-hop community in Istanbul, Turkey”, Thomas Solomon adds,

Hip-hoppers in Turkey thus get ideas and practices not only directly from US hip-hop, but also as mediated through Turkish rappers, breakers and graffiti artists practicing in Europe who have initially culturally reterritorialized US hip-hop in the process of developing diasporic identities (Solomon: 2005: 4).

In HIPHOPISTAN Thomas Solomon later adds,

There is no authentic culture anywhere in the world. Everybody’s culture is to a certain extent borrowed from other peoples’ culture. There is nobody who hasn’t migrated from somewhere else before historically and brought in new things and been in contact with other people. Now in the 20 and 21st centuries we can say that this process has been accelerated because there’s so much more available through media, mediated culture, but I would argue, that that’s really just an extension of what’s been going on all along, that all cultures have always been hybrid (Thomas Solomon: Personal Interview: Istanbul: 10 May 2005).

By stating, “All cultures have always been hybrid,” Solomon, just as Dorothy Lee, defies the idea that all experience is lineal. To say that cultural evolution is linear, rather than hybrid, is ethnocentric in that it creates binary oppositions such as “traditional” and “modern” according to how and where certain believes and practices fall on a one-way, one-line flow (Jay Fikes: E-mail to Çiğdem Akbay: 9 Sept. 2006).

4.1.2 Language and instruments

Although few artists perform and record tracks in languages such as English, German, French, and Arabic, the majority of rap music produced in Turkey is in Turkish. Tony Mitchell mentions the significance of language in hip-hop,

Language is also an important aspect in the globalization of hip-hop, with regional dialects and indigenous languages other than English coming to the fore as important markers for the vernacular expression and construction of identity (Mitchell: 2001: 32).

The most interesting finding concerning language is in the ways in which Turkish rappers deal with censorship regulations. Before being able to put their albums on the market, all artists in Turkey are required to have their work approved and stamped by the federal government. These permissions, or *bandrols*, are only given to those who meet the government’s ethical standards. Many rappers, using profanity in their songs in order to intensify meaning, have to either keep their music in underground circulation or alter their lyrics in order to meet qualifications (Solomon: 2005: 5). The catch, however, is that there is only a clause about using profanity in Turkish, and there is nothing stated or written about being able to use foul expression in a foreign language. For this reason, rappers who want their albums to be released on the market have no other alternative but to

express profanity in another language in order to get their points across without greatly altering them. A clip with Ceza and Ayben rapping together at a concert at Indigo Club is a great example,

Turkish: “Konseyden çıkacak kararı bekle **bitch**. Sen bir hiçsin, beat hakkımı kaybettim o vakit SMS'ine tek cevabım **fuck it!**”

English: Wait for the jury's verdict bitch. You're a nobody, I lost my right to beat so the only response I have to your SMS is fuck it!

As you can see in the Turkish verse, Ayben begins the first rap in Turkish and ends with the word “bitch” in English. She then begins the second rap in Turkish and then also ends, in sync with Ceza, with “fuck it!” The language is arranged in this way in order to avoid problems with censorship.

In regards to the background music, many traditional Turkish instruments, such as the *saz* (string instrument), *zurna* (shrill pipe), *ud* (oud), and *bağlama* (member of the *saz* family) are used (*Appendix 8.11*). An interesting point to make however is that the Turkish language as well as the instruments mentioned, are also results of hybridity as they too have derived from the blending of various sources. For example, the Turkish language has many words adopted from Arabic, Latin, French, and English. Many traditionally used instruments also have Northern African, Middle Eastern, and Central Asian origins. The Turkish *saz*, for example, descended from the *kopuz*, a type of string instrument that was being used by the Turkish tribes of Central Asia around 8th century. While the *kanun* (qanun), also used in Turkey, is a descendant of the Egyptian harp (“Turkish Musical Instruments”: Wikipedia: 2006). When analyzing these examples, the fact that “all cultures have always been hybrid” is once again made evident.

To further add to the reterritorialization argument Solomon states that, “Turkey has a long history of engagement with popular musics and culture from Europe and around the world. In the 20th century for example, there has been the Italian canto, operetta, and then the tango craze.” Therefore, and as earlier stated in regards to rock and punk music, it is not the first time that Turkish society has accepted Western popular music. During Ahmet Erteğün’s interview he recalls and sings one of the first American popular song that was translated into Turkish,

In Turkey, they took a song that was called “Yes Sir, That’s My Baby” and they redid the lyrics to it in Turkish and the song was called “Yaşa Çarliston.” I’m trying to remember it now...Afrika’nın çollerinde, yam yam memleketinde, garson bira getir, garson rakı getir garson, yasa çarliston (Ahmet Erteğün: Personal Interview: NY City: 5 Dec 2005).

The song “Yes Sir, That’s My Baby” was reterritorialized to suit Turkish society by being translated into Turkish. The original lyrics, “By the way, by the way when we walk up to the preacher I’ll say. I’ll say yes sir, that’s my baby. No sir, I don’t mean maybe. Yes sir, that’s my baby now” after translated into Turkish became “In the deserts of Africa, in the land of the cannibals. Hey waiter, bring me a beer. Hey waiter, bring me a glass of rakı (popular Turkish alcoholic beverage). Live on Charleston.” Although the lyrics of the song were altered, and in an interesting way I may add, the beat and melody remained the same.

4.1.3 Representation

Representation is the process by which members of a culture use language (broadly defined as any system which deploys signs, any signifying system) to produce meaning. Already, this definition carries the important premise that things- objects, people, events, in the world- do not have in them any fixed, final or true meaning. It is us- in society, within human cultures- who makes things mean, who signify. Meanings, consequently, will always change, from one culture or period to another. There is no guarantee that every object in one culture will have an equivalent meaning in another, precisely because cultures differ, sometimes radically, from one another in their codes- the ways they carve up, classify and assign meaning to the world. So one important idea about representation is the acceptance of a degree of cultural relativism between one culture and another, a certain lack of equivalence, and hence the need for translation as we move from the mind-set or conceptual universe of one culture or another (Hall: 1997:61).

As I was flipping through a popular culture magazine titled “Billboard”, I found a four-page feature of Ceza. Not only was this further affirmation of his assimilation into Turkish mainstream music culture, but also proof that regardless of this rising popularity it is still his top priority to “represent” where he is from. In the article Ceza states, “You all ride in foreign made cars, American cars. You can buy any car that you want but your license plate will always be local” (Kocan: 2006: 35) (*Appendix 8.4.4*). In another interview I saw on ATV, Ceza stated that “It’s not me that’s rising, it’s the walls that are falling” was his favorite motto. His newly released album titled, “Yerli Plaka”, is based around these themes. In HIPHOPISTAN you will see a short clip of the “Yerli Plaka” video where Ceza is dancing in an elevator with some dancers and what seems to be a representative from a record label. What is not shown in the film is the end of the clip where Ceza, fed up with all of the hype of being a rap star, throws the golden record that he receives into a dark alley. By doing so, he shows what his real priorities are and that no matter what; no fame or publicity could make him forget his identity and the place that formed his identity. At least, that is the image he is trying to get across and represent.

In order to analyze the representation of identity and the representation of locality within the context of the Istanbul hip-hop scene, I centered my HIPHOPISTAN interview questions on these basic subtopics concerning representation and identification:

- A. Representing one's own society to aid in the formation of one's own identity
- B. Representing to own members of society as well as the outside world in order to breakdown stereotypes
- C. Representing locality as a response to globalization and capitalism

By viewing HIPHOPISTAN one easily understand Solomon's statement that "Turkish hip-hoppers use the globally circulating music genre of rap and the associated arts of hip-hop to construct a specifically local identity, re-emplacing rap and hip-hop within the landscape of Istanbul" (Solomon: 2005: 1) and comprehend how these representations and localizations are viewed by other members of the society and by those abroad. After having a better grasp of way these hip-hoppers form their *glocal* identities, view themselves, and want to be viewed by others, the main questions to now be addressed are "How do these hip-hoppers pick and choose what is suitable to their local culture?" and "Why do they choose some things and not others?" These questions will be elaborated on in the next sections to follow.

4.2 The Mission and the Message

In formulating questions for the social responsibility portion of my documentary, I followed an outline that I constructed with the following subtopics:

- A. Being a role model to society
- B. Bringing out political and social ills
- C. Filling the void that other music has left out
- D. Hip-hop as meaningful vs. commercial

By following this outline HIPHOPISTAN adequately covers all of these bases. During the process of developing this outline I was influenced by a presentation I heard while attending a conference titled “Americanization, Globalization, and Popular Culture”. The speech, given by Bart Reszuta, PhD student at Warsaw University in Poland, named “Hip-Hop as CNN: Chronicles of City Life in Polish Rap” addressed the social responsibility of hip-hop and of the “10 Commandments of Polish hip-hop”:

- 1) Be yourself, represent; authenticity
 - 2) Never overlook your roots; locality
 - 3) Help your neighbors; social betterment
 - 4) Pay respect to nations and cultures; social betterment
 - 5) Never cease to gain knowledge; self betterment
 - 6) Don't possess excess wealth; anti-materialism
 - 7) Follow the path of the Lord; faith
 - 8) Never let powerful take advantage; political dissent
 - 9) Never relinquish the paradise; welfare state
 - 10) Shall not have false gods and not worship false images; cultural education
- (Reszuta: Presentation at Goethe Institute: Istanbul: 20 May 2004)

Due to historical, religious and political differences, the Turkish case differs from the Polish case. Nevertheless, I found these commandments to be suitable guidelines for hip-hop's mission worldwide. At least this can safely be said about the original intentions of hip-hop, but many of these ideologies changed with emergence of gangster rap, which will be further discussed in sections to follow.

To give an example of Turkish rap with a social and political message I have chosen to interpret a Ceza rap included in HIPHOPISTAN:

Turkish: Türk ya da Kürt, Alevi ya da Sünni, Laz ya da Çerkez, Fener ya da Cimbom. Biz puzzle'ız biz Anadolu'yuz, biz bölünemeyiz.

English: Turk or Kurd, Alevi or Suni, Laz or Circassian, Fenerbahce or Galatasaray fan. We are a puzzle, we are Anatolia, and you cannot divide us

In these lines Ceza raps that the people of Turkey will always be united regardless of differences of ethnic, religious, regional, or club affiliations.

In “Hip-Hop Matters: Politics, Pop Culture, and the Struggle for a Soul Movement”, Craig S. Watkins advocates that:

In addition to being a pop culture force, hip-hop’s widening sphere of influence has shouldered it with the burden of being a genuine political force. Gone are the discussions about whether hip hop matters; they have been replaced instead by the key issues of who and what kinds of values will define how hip-hop matters. The struggle for hip hop is real, and it is being played out across a remarkably rich and varied terrain – in pop culture, old and new media, colleges and universities, in prisons, through the conduit of community activism, in suburbia, among youth, and through the political minefields of race and gender (Watkins: 2006: Prologue).

Ways in which hip-hop is used for political purposes are becoming more evident through newly founded hip-hop driven political organizations such as the “National Hip-Hop Political Convention” and movements such as the Afro-Reggae and hip-hop fueled Brazilian squatter settlement rally portrayed in the award-winning documentary film “Favela Rising” (*Appendix 8.17.6*). Rapper P. Diddy Combs changing the previous MTV “Rock the Vote” political campaign to “Vote or Die” is another example of this.

4.3 Social Reactions

The social reactions I observed during interviews were for the most part symptoms of generational conflict, innocent ignorance towards hip-hop and of its elements, or plain opposition to those who demonstrate that hip-hop can be suitable to Turkish culture. Benjamin Barber explains,

Sumner Redstone, the owner of MTV and three times the average age of his employees there, sounds like Gillette chairman Zeien when he insists that “kids on the streets in Tokyo have more in common with kids on the streets in London than they do with their parents (Barber: 2003: 105).

The dialogue displayed in the findings section, between GÜNGÖREN local and a graffiti artist, is a sample of this general phenomenon. On one side of the street were a few graffiti artists who were hired to paint a graffiti mural on a wall for a local tennis shoe commercial. On the other side of the road the GÜNGÖREN locals walked by minding their own business. I was curious to gather their opinions about these kids so I moved my camera crew towards their direction and began asking them questions. The most humorous part of the interview was that one of the graffiti artists, İHLAS, was in the frame while the man was criticizing their mission. While the man sternly carries on, İHLAS is rolling his eyes and trying not to laugh. The bottom line here seems that regardless of the struggles that these youth face they will continue in their missions, as they are expressive outlets for them that keep them tied to a certain community. By providing examples of negative and positive social reactions in the film it shows that not everyone in the city is part, or even aware of, HIPHOPISTAN. By sharing these various opinions as well as footage from hip-hop events it also allows the viewer to have a better idea as to who the hip-hop participants and audience are.

4.4 Is Hip-Hop Good or Bad?

This is not something that is devised as being good or bad. This is emanation of what certain people feel and how they express themselves. And whereas you may disagree with the content of some of the lyrics of these songs and so forth, it nevertheless is a reflection of the life that these people lead, and they talk about that (Ahmet Ertegin: Personal Interview: NY City: 5 Dec 2005).

While many of the progeny of race music styles continued to flourish throughout the latter half of the century, certainly, the most prominent and controversial of these musical expressions in the 1990s proliferated under the cultural umbrella called hip-hop (Ramsey: 2003: 164).

Supplementing my analysis of societal reactions to Istanbul hip-hop, these sections brings forth questions concerning the influence that hip-hop, particularly rap music, has on youth. Is hip-hop good or bad? In Tomlinson's post-structuralist approach, "says who?" The general complaints about rap are typically that it has abusive lyrics, causes violence, drug abuse, and/or misogyny, and is therefore psychologically damaging to youth. In the Turkish case, and in reference to foreign rap and local rap, it is indispensable to know what portion of the lyrics the young listeners are actually able to comprehend. Secondly, the distinction needs to be made between hip-hop and gangster rap. Whereas gangster rap is widely popular in the United States, it has yet to make it's way to Turkey. Lastly, the positive aspects of hip-hop as recognized by members and outsiders of hip-hop communities should not be overlooked.

4.4.1 Psychological affects

To evaluate the psychological affects of Istanbul hip-hop I should have conducted a survey on the comprehension of the lyrics. Unfortunately, due to time constraints, I was unable to do this and therefore cannot elaborate on this subject in a more scientific manner. Notwithstanding, I will apply the information that I have gathered throughout my research and interviews.

As I wrote in the foreword, there were a few instances where I was at a hip-hop event or in a public area where there was rap music being played and I wondered how much of the music the listeners could actually understand. The foreign rap was, naturally, in a foreign language, and the local rap, particularly rap of Ceza, was so fast that it seemed impossible for a native to even understand. I listened to tracks on various Turkish rappers' CDs but was only able to catch what they were saying after downloading, reading, and then translating their lyrics (*Appendix 8.4*). Even then I had difficulty, as there were so many metaphors and hidden meanings that I could not fully decipher. Unless I directly

found out the meanings from the rappers themselves, or was able to find a valid interpretation, I was left only with educated guesses. In Milliyet Newspaper I found this excerpt from an interview conducted with Ceza's father, Danyal Özçalan,

Journalist Yaprak Aras: Are you able to memorize the lyrics of Ceza's songs?

Ceza's father: It's not possible for me to know all of them but I do know some of the chorus lines. When he raps the chorus I rap along but it's not possible for me to keep up with him with the rest because he raps as fast as a car driving full speed. Ceza has a saying, "I'm not rapping quickly it's just you who can't listen quickly enough" (Aras: 2005: 7).

So there you have it, Ceza's own father doesn't even understand the lyrics. In HIPHOPISTAN, DJ Funky C also comments on Turkish rap lyrics and claims, "If Turkish people understood half the lyrics they probably wouldn't let their children listen to nor would they listen to it themselves" (DJ Funky C: Personal Interview: Istanbul: 15 March 2006). He then adds, "Music is a universal thing and you don't necessarily have to understand what the music's saying as long as it soothes you when you listen to it, that's the most important part" (DJ Funky C: Personal Interview: Istanbul: 15 March 2006). After reading and hearing these comments, I researched some psychology sites on the web and was able to gather some useful information. In one psychological survey it was found that,

While we find that lyrics may be dangerous to a child we must ask ourselves whether the child fully understands and comprehends what the artist is saying. Teenagers often do not understand what is being said, in fact in one study only 30 percent of those questioned knew the lyrics to their favorite songs and they all had varied comprehension as to what the message was (Free Essays: 2006: 1).

Solutions provided were for parents to be aware of the content of the music that their children were listening to as well as providing labels on CD covers when there was "explicit content." As I already touched upon the *bandrol* issue in Turkey in a previous chapter, the having "explicit content" in Turkish rap albums, at least in the Turkish language, is out of the question.

4.4.2 Is gangster rap suitable in Turkey?

Although hip-hop has made its way to Turkey, in my opinion, it is fortunate that gangster rap has not yet reached popularity. For the past decade gangster, also referred to as "gangsta", rap has been very popular in the U.S. and is recognized by its "bling-bling" or flashy displays of materialism, subservient half-dressed women, and gang violence. Benjamin Barber, referring to this as "cop killer rap" notes, "Cop killer rap is hissing to

restive teenage audiences around the globe that to “off” (kill) policemen is necessary, to despise women is cool, and to grow up is unnecessary” (Barber: 2003: 109).

For those familiar with gangsta rap in the U.S., the 1990s ended in catastrophe as two mainstream rappers, Tupac Shakur and Christopher Wallace a.k.a. Notorious B.I.G., were shot and killed as a result of an East Coast vs. West Coast rap battle fueled by gang violence. Newsweek reports,

The violence first erupted into public view in the mid-1990s. That was the beginning of the so-called East Coast- West Coast rap wars pitting Sean “P. Diddy” Comb’s New York- based Bad Boy Entertainment against Suge Knight’s Los Angeles- based Death Row Records (now Tha Row). It took on all the bloodiness of a real war with the 1996 murder of Tupac Shakur, Death Row’s star, and the slaying a few months later of Notorious BIG, Bad Boy’s star (Roberts: 2005: 1).

When I asked Ceza if gangsta rap or such a battle existed in Istanbul he replied,

Well, there’s always some kind of rivalry that exists within break dance, graffiti, and rap groups, kind of similar to the New York/Los Angeles East/West Coast battles. But we definitely haven’t resorted to violence in the way that they have (Ceza: Personal Interview: Istanbul: 3 Feb 2005).

Although, as Ceza explained, there may be some Istanbul European vs. Asian side battle outs, during my research I couldn’t find any substantial evidence of violence. Very few artists seem to lean toward gangster themes but all of the interview subjects said that they didn’t see much of a future for gangsta rap in Turkey. I found that Istanbul hip-hoppers rather preach anti-violence and would rather, as Funky C put it, “battle it out with freestyle competitions” (DJ Funky C: Personal Interview: Istanbul: 15 March 2006). So why hasn’t Turkish gangsta rap visibly emerged? Funky C says that due to Turkish cultural values and traditions, “gangsta rap doesn’t suit Turkish culture” (DJ Funky C: Personal Interview: Istanbul: 15 March 2006). He also says that although misogynist and derogatory terms may be part of global rap lingo, he doesn’t appreciate calling women “bitches” and “hoes”, especially since he has a teenaged daughter. In another interview featured in Time Out Magazine Fuat, a famous Istanbul rapper, says that gangsta rap wouldn’t work here and that if you “criticize someone’s mama here, you get killed” (Troutman: 2006: 18).

Something else worth mentioning is that the most currently popular American gangsta rapper, Curtis James Jackson a.k.a. 50 Cent, performed in Istanbul to a full audience during the 2004 Rock and Coke Festival. American rap artist, Jay-Z, was to also perform in Istanbul during the summer of 2006 but cancelled arrangements allegedly due to fear of terrorism.

4.4.3 Positive expression

As mentioned above, Istanbul hip-hoppers, for the most part, strive to advocate positive expression in the place of violence. In HIPHOPISTAN, many interview examples support this in addition to showing how hip-hop has given youth positive alternatives that keep them away from other harmful things such as drugs. During the film *Ceza* advocates anti-violence with this rap,

Turkish: Bak hadi gelin ve kelime dağları dolu. Alma eline silahı toplum mahvolur. Mafya dizisi farkı var mı? Marka, hepsi farklı farklı babaları, kanlı haplı kafaları. Kolpa kastı astı bastı masalına inananı bol.

English: Come and have a look at this mountain of words. Put that gun down it'll only destroy the society. Is this any different from a mob show? Same name brand, all with different godfathers and their bloody pill-popping heads. There are many who believe in this glorified gory tale.

In this rap he brings up the rise of mafia in Istanbul as well of the rising popularity of Turkish TV series with mafia themes. An interesting point however, is that the meaning of his name, “*Ceza*”, is “Punishment” and the name of *Ceza* and Dr. Fuchs’ first rap group was “*Nefret*”, which means, “Hate.” When I asked *Ceza* why his first group was named “Hate” he replied that all songs are always about love and that people forget that hate is an important and major part of our lives as well. His name “Punishment” was given to him after winning free style competitions, which he finds to be the best outlet for non-violent expression (*Ceza*: Personal Interview: Istanbul: 3 Feb 2005).

Outside of the Istanbul hip-hop scene and aside from the negative connotations that rap music has, I have found that there are those who glorify the positive aspects that rap music has through “rap therapy”. American psychotherapist, Don Elligan uses rap therapy, or the use of rap music therapeutically, to treat his clients.

Rap Therapy is a form of psychotherapy which is the use of different modalities to help people find answers to the challenges that they encounter whether their obstacles be emotional, behavioral or cognitive. Although Dr. Elligan says he prefers the cognitive behavioral approach to psychotherapy he also refer to his style as being rather “eclectic”. With Rap Therapy he’s treated ailments such as substance abuse, depression, low self-esteem, anger management and anxiety disorder. He calls Rap therapy a culturally sensitive approach to psychotherapy (Minnews.Org : “Rap Therapy: Hip-Hop Psychotherapy”: 2006).

Blake Levine, a Hollywood enthusiast, and now documentary filmmaker, is also in the production process of shooting “Rap Therapy- The Movie” (Raptherapy.com: Accessed 3 Dec. 2006).

4.5 Consumerism and Commodification

Though I'm not the first king of controversy, I'm the worst thing since Elvis Presley to do Black Music so selfishly and use it to get myself wealthy. Hey there's a concept that works 20 million other white rappers emerge. But no matter how many fish in the sea it will be so empty without me (Eminem: "Without Me" Lyrics: 2002).

Ethnic and cultural fragmentation and modernist homogenization are not two arguments, two opposing views of what is happening in the world today, but two constitutive trends of global reality. The dualist-centralized world of the double East-West hegemony is fragmenting, politically and culturally, but the homogeneity of capitalism remains as intact and as systematic as ever (Friedman: 2002: 233).

Sit in a multiplex movie box- or, much the same thing, visit a spectator sports arena or a mall or a modern hotel or a fast-food establishment in any city around the world- and try to figure out where you are. You are nowhere. You are everywhere. Inhabiting an abstraction. Lost in cyberspace. You are chasing pixels on a Nintendo: the world surrounding you vanishes. You are in front of or in or on MTV: universal images assault the eyes and global dissonances assault the ears in a heart-pounding tumult that tells you everything except which country you are in. Where are you? You are in McWorld (Barber: 2003: 99).

The postmodern era that we live in today presents an environment that enables a young person to form a hybrid identity opposed to the valid, static, and so called "modern" identity. Postmodernism is idealized in the sense that it weakens boundaries and limits and increases the number of alternatives, further allowing people to pick and choose what they want and what, or who, they want to be like. Capitalism creates these new opportunities and alternatives while commercialism and consumerism keep them in circulation. In order to be appealing and sensational, commodities are marketed worldwide using strategies that cater to every nation, culture, and subculture, person, and even animal. Commercial slogans such as "Just Do It" or "Don't Leave Home Without It" circulate as individuals are slowly led to believe that their identities should be shaped by superficial and hedonistic attributes such as image, style, clothing, self-indulgence, pleasure, and impulsively living for the moment. These qualities, although obviously threatening to the cultural, traditional, moral, and religious values instilled in the previous generations, are part of the globalization package and are inevitable no matter how strict or closed the society. Through Internet technologies and so forth, anyone, in any region of the world, can have access, or be in close proximity to a person or place with access to these global icons. Even in still-existent tribal societies in Africa one can find a community with a radio listening to American hip-hop. The launch of MTV Africa in 2005 has strengthened this availability and according to Benjamin Barber, "one of the reasons that MTV is a landmark in the history of media is that the boundary between entertainment and advertising has completely disappeared" (Barber: 2003: 104). As

Barber states, due to the placement of entertaining advertisements between music clips and product placement within music clips, it is becoming more difficult to discern where the advertising begins and ends.

It is due to this rapidly advancing global market that we have all of the options that we do in this day. But, from an academic and analytical perspective, “What options do we really have?” and “How are we supposed to pick and choose amongst the options given to us while avoiding the negative attributes that post modernity entails?”

Benjamin Barber also states,

Indeed, we complete this brief tour of the struggle against McWorld within the nations where capitalism has been most successful, what becomes apparent is that the confrontation of Jihad and McWorld has as its first arena neither the city nor the countryside, neither pressured inner cities nor thriving exurbia, but the conflicted soul of the new generation. Nations may be under assault but the target audience is youth (Barber: 2003: 193).

He then adds,

McWorld’s advocates will argue that the “market” does “serve” individuals by empowering them to “choose” but the choice is always about which items to buy and consume, never about whether to buy and consume anything at all; or about the right to earn an income that makes consumption possible; or about how to regulate and contain consumption so that it does not swallow up other larger public goods that cannot be advanced in the absence of democratic public institutions (Barber: 2003: 99).

In interpreting data on Barber’s opinions, with capitalism seen as negative and youth as a target market, in which ways do the hip-hoppers of Istanbul fit into the picture?

The positive aspect of hip-hop, which I discussed earlier, is that it gives youth an outlet to express social and political messages that are important to them and that they feel are important for the society. A couple of the topics that I found were often mentioned were anti-materialism and the loss of moral values. These lines of Ceza’s “Rapstar” are one example,

Turkish: Eğer ben bir rapstarsam limuzin bol para süpermodeller hem popüler hem sansasyonel
hm boş ver abi kalsın, hmm...
İyiki bir popstar olmadın birdenbire kendini bozacaktın. İçki sınırsız etmiş arsız bunu ben
bilemem sen bulacaksın.

English: What if I was a rapstar with limousines, lots of money, supermodels, all popular and
sensational; hmm, forget it bro I’ll pass, hmm...
It’s good that you didn’t become a pop star, all of the sudden you were going to ruin yourself.
Drinking without limits, uncontrollably, I wouldn’t know about that, you are to find out the
consequences for yourself.

Ceza’s “Rapstar” lyrics, rap out against materialism and other elements that may be result of globalization but the irony is that that rap music wouldn’t have been available to him if

it weren't for globalization in the first place. Even Cartel's first arrival in Turkey was in some ways a result of open, hybrid global economy.

The much-discussed introduction of German-Turkish rap to Turkey by the group Cartel was made possible by and mediated through global processes-significantly, the partnership between the local Turkish record company Raks and the multinational PolyGram, a partnership made possible by deregulation of the Turkish media and harmonization of Turkish copyright law with that of Europe and America (Solomon: 2005: 15).

This example given by Thomas Solomon shows that global capitalism, albeit the negative traits attributed to it by Marxist theories, creates innovative and universal opportunities that youth can benefit from.

When I first began shooting HIPHOPISTAN in 2004, shortly after Ceza's "Rapstar" album had been released, Istanbul hip-hop (the aspects that are visible today, others stayed underground by choice) was still trying to make it's way into mainstream. At that point, people outside of the hip-hop community were slowly beginning to discover who Ceza was and what he was about. By the time I shot my first Ceza concert (opened by Fuat and Sahtiyani and DJ'ed by Funky C) at Babylon a couple of months later, the concert hall was sold-out with youth of all ages and backgrounds. Upon returning from a trip to the U.S. a few months after that, I was shocked to see that both Ceza and Fuat were in commercials advertising local products. I went to a movie and during the previews, there they were. I turned on the radio, and there they were. I turned on the TV and there they were being interviewed on the Okan Bayulgen's Zaga Show. The first commercial, for a lollipop and candy strip called ROCCO (creation of Pepsi Frito-Lay), features Ceza driving around in a Camaro. After seeing Fuat on the side of the road and getting out to greet him so they can kiss each other on both cheeks, they go to a concert where everyone begins to eat Rocco Candy. In the second commercial, for a World Card credit card, Fuat is driving around the city in a Hummer stopping at a local market to pick up mainstream pop star Pamela. I couldn't help but watch these clips and wonder what happened in the short period that I was away. What about all of their previous talk about anti-materialism and consumerism? Weren't these commercials acts of "raploitation"?

It ends up that these Istanbul rappers, just as everyone else, need to make a living too. Keeping it underground just wasn't cutting it for them and in order to continue in their careers they had to have finances. Members still part of the underground hip-hop community however, were not so forgiving. Many accused them of being hypocritical and "selling-out" while others accused them of being untrue to themselves and to their fans. In

a Cumhuriyet article journalist Esra Açıkgöz reports, “Seeing the rebellious rappers licking lollipops led to a division within the hip-hop community. Because for these kids, rap was not just music, it was a lifestyle. And licking lollipops just wasn’t suitable for their image” (Açıkgöz: Cumhuriyet: 2005). In response to the disappointed and aggravated fans, Ceza made this comment in another Cumhuriyet article, “We should live like Neyzen Tevfik but this is not possible. In the “underground” sense I shouldn’t make albums or sell my music for profit. There’s no limit to what you should or shouldn’t do, one has to make his/her own boundaries” (Erbaş: Cumhuriyet: 2006).

Is it not possible for these rappers to have transitory and multiple “identities” while still believing strongly in who they truly are and what they are about? Can they not use these advertising and marketing strategies to their own advantage? According to Thomas Solomon, “The case study discussed here could easily be used to construct a narrative about how local rappers appropriate global commercial popular culture forms to talk back to and resist globalization” (Solomon: 2005: 15). As Ceza mentions above, it is necessary to be part of the market if hip-hop is to be spread to a wider audience. By penetrating hip-hop culture into the mainstream it is then, and only then, that they will be able to get their mission and message across. So, now the question is “How does hip-hop commodification aid in the promotion of hip-hop culture?” and “To what extent are they using commercial culture to talk back? Since these developments are still rather new it is hard to tell. In Ceza’s most recent “Yerli Plaka” music video he may be rapping about locality, keeping an even keel, and mocking materialism by rapping next to a Hummer, but the images that are shown are still clearly symbols of consumerism. It is difficult to discern what percentage of the audience takes these images at face value and which ones really, truly listen to the lyrics and understand the underlying meanings. All we can do is hope and trust that youth can be critical and pick and choose what is good for them, or in the words of Spike Lee, “always do the right thing” (Lee: DVD: 1989).

4.6 The Universality of Music

Different cultures are coming together, you got the Far East people into hip-hop music, you got the Asian people, European people. Hip-hop is a universal thing now; it's not just for a certain country or a certain variety of people to do. It's like everyone can have a part of it and everyone can enjoy it in the same way (DJ Funky C: Personal Interview: 15 March 2006).

In a HIPHOPISTAN interview with rap artist Fuat, he comments on the spread of hip-hop by saying, “It’s in every culture, it’s in Africa, Asia, everywhere, telling stories over drums, like the Shamans did you know, before the Turks became Muslim” (Fuat: Personal Interview: Istanbul: 3 Feb 2005). Although the claim that music is universal is widely debated amongst academic, particularly ethnomusicological, circles, both DJ Funky C and Fuat have stressed the universality of music in their interviews and I have chosen to build this section around their comments. What is it about music; more specifically rap music that makes it prevalent worldwide? According to Sociologist and music critic, Simon Frith,

What makes music special- what makes it special for identity- is that it defines a space without boundaries (a game without frontiers). Music is thus the cultural form best able both to cross borders- sounds carry across fences and walls and oceans, across classes, races and nations- and to define places in clubs, scenes, and raves, listening on headphones, radio and in the concert hall, we are only where the music takes us (Frith: 1996: 125).

He then adds,

As Mark Slobin puts it, “Music seems to have an odd quality that even passionate activities like gardening or dog-raising lack: the simultaneous projecting and dissolving of the self in performance. Individual, family, gender, age, super cultural givens, and other factors hover around the musical space but can penetrate only very partially the moment of enactment of musical fellowship. Visible to the observer, these constraints remain unseen by the musicians, who are instead working out a shared vision that involves both the assertion of pride, even ambition, and the simultaneous disappearance of the ego (Frith: 1996: 110).

In agreement, I believe that music, generally, has the power to transcend ethnic, cultural, and social boundaries allowing everyone in the world to relate to it in different ways. I also believe that rap music, due to the freedom of expression that it advocates, is more easily transferable than other movements or ideologies that may have stronger restrictions and taboos. The audience that is drawn to hip-hop and to rap music seems to consist of those who wish to rebel against cookie-cut conventional categorizations and regulations and live freely. For those who believe strongly in the movement, hip-hop is made into a metaphor for everything that is positive and has purpose in life.

In the early stages of hip-hop in 1973, Afrika Bambaataa organized the Universal Zulu Nation which stood for, “knowledge, wisdom, understanding, freedom, justice, equality,

peace, unity, love, respect, work, fun, overcoming the negative to the positive, economics, mathematics, science, life, truth, facts, faith, and the oneness of God” (Zulunation.com: “Beliefs of the Zulu Nation”: Accessed 18 Nov 2006). The Zulu Nation, still active today, has spread this message thus making the foundations of hip-hop based on universality. The Zulu Nation does not discriminate between race, color, human, or non-human as it’s official website reads:

Message To The People Black, Brown, Yellow, Red, White People All Human Beings And Aliens Too Universal Life Forms Of All Forms:

We, the Universal Zulu Nation are an organization and a universal nation, for all people on this planet so called Earth, as well for alien life form of people in the universe, whether your from Mars, Venus, Jupiter, Saturn, Pluto, Earth, etc. We the Zulu's are not foolish people to believe that we are the only life in the universe and that the creator, (Allah, Jehovah, Jah, Yahweh, God or which ever name you wish to call the Almighty One) is only limited to producing LIFE only on the planet so called Earth. And if you do believe we are the only ones in the universe, then we should just get rid of science and base everything on falsehood and not even search for truth (Zulu Nation.Com: “Beliefs of the Zulu Nation”: Accessed 18 Nov 2006).

The ability for rap to flourish as it has in Turkey holds true to the fundamental aims of hip-hop. Although, as you can see in HIPHOPISTAN, everyone may not be fond of rap or be into the hip-hop movement, but as long as the ideologies of the Zulu Nation are in place hip-hop will remain universal and open to everyone who wants to be a part. As you will see, the Istanbul hip-hoppers of HIPHOPISTAN have chosen to be part of the hip-hop movement and continue in their efforts that are fueled by three other universal concepts, passion, ambition, and struggle.

4.6.1 Passion and ambition

One should find something that they are passionate about, and make enough out of it to survive. If they can make a living out of their passion then it will be easier for them to survive. Unfortunately, people have to do things that they hate eight hours a day to take care of their families, etc...The ideal however, is that you have to find something you enjoy doing (Ahmet Ertegin: Personal Interview: NY City: 5 Dec 2005).

As Turkish hip-hop is becoming more mainstream new hip-hop themed job opportunities have been made available to a fortunate few who have been recognized for their talents and then requested to use those talents in a commercial or profit-making sense. Unfortunately however, the opportunities that exist for hip-hoppers in Turkey today do not come close in comparison to those that are available to youth in America or other European countries. On a positive note, according to Joker, it seems that the struggles that Turkish youth face actually fuel their passion and ambition rather than keep them down.

In Turkey, the breakers are incredibly talented. I mean Europeans, well, they are okay, and Americans, okay they are good, but the Turks are really good and are really hard workers. For something that takes five years for someone to learn in a different country, a Turk can master in one year. It's all because of the ambition and drive that Turkish people have to have in order to survive (Joker: Personal Interview: Istanbul: 20 March 2006).

In this interview Joker went on to discuss how Turkish people, due to economic difficulties and negative stereotypes they receive from other countries, have had to work and fight twice as hard to be able to have the same opportunities that many youth in America and other European countries readily have and take for granted. For example, during the summer of 2006, Joker's breaker crew, Takım 34, wanted to compete in an international competition in Greece. Due to political problems between Greece and Turkey that still linger from the past, members from Greek and other European breaker crews did not want Takım 34, being a Turkish crew, to have permission to participate in the competition. In the end they were able to go but it was very frustrating for them to accept that these "others" would have such negative preconceived notions of them solely based on their Turkish, or even as far back as Ottoman, political past. Aside from dealing with this discrimination, he also makes an interesting point that while kids in these other countries may have the luxury to solely break dance or rap, and make careers out of hip-hop, the kids in Turkey have to work full-time jobs and go to school, while finding the time to maintain their hobbies.

It was only after I began break dancing that I became me. If break dance hadn't become a passion of mine I would have been a normal person with a normal job. But after having break dance in my life I became very active, now I'm on my feet twenty-four hours a day, seven days a week. I have two jobs now, my real job, and then my other jobs related to break dance. And this is my routine, everyday (Joker: Personal Interview: Istanbul: 20 March 2006).

In Joker's opinion, this passion and ambitious drive, or *hırs* in Turkish, is what keeps them going. Now, that they have further opportunities to participate in the global arena through travel, technological advances, and mass media, it's slowly becoming an open playing field where everyone has a shot in the spotlight. International competitions such as the Red Bull international breaker competition give these youth a chance to give their best and work towards representing their country in a different light.

4.6.2 *The struggle*

Struggle is something that everyone in the world, regardless of race, ethnicity, and nationality can relate to. Although the Turkish experience differs from the Black

American experience, for example, both peoples have faced struggle and have had to find ways to overcome struggle. Hip-hop music, whether old-school hip-hop or gangsta rap, is a music that centers on struggle. In one aspect, rappers rap about fighting the struggle, oppression, and trying to make a living, while in the other, they celebrate successfully overcoming the struggle by having parties with beautiful women, expensive cars, and Cristal champagne. Ahmet Ertegun, when asked why Black American music, specifically rap music, was able to become popular worldwide, he responded,

I thought that when rap started, I thought that this would not go over because there was no longer any melody, it was talking and it was talking in a foreign language, however, I was wrong. Because the Black American strain is so strong, and the message of that music is so powerful that it took over the world and everyone bought Black American rap records all over the world. But they also devised their own rap music in their own language in their own style. So we have rap music now all over the world (Ahmet Ertegun: Personal Interview: NY City: 5 Dec 2005).

Due to struggles that Black Americans have faced throughout history, from slavery to discrimination, their passionate and ambitious expressions became “so powerful” that they were spread, admired, and related to all over the world. Whether dealing with a haunting past of oppression, working to make ends meet in order to survive, trying to expose the society to new unfamiliar ideas and practices, or forming one’s own personal identity, struggle is what keeps people fighting for better, healthier, happier, lives.

5. CONCLUSION

It is a country of contradictions and we have to come to terms with who we are, what we are, and how we will progress. It's great to be hip and to have music, and all that, that's what youth wants, youth wants to be in the foreground of happening things. And youth will do that, we did that many generations ago when Turkish people started to wear blue jeans, your grandmother probably started to wear blue jeans. And that came from America. And that came not only to Turkey but also to the whole world (Ahmet Ertegun: Personal Interview: NY City: 5 Dec 2005).

In the end we were born and raised in Turkey, we live amongst these people and as long as we breathe the same air, this culture will be a part of us. We haven't adopted some other culture's taboos, we have a part of this culture within us and we will always carry it with us (Atakan: Personal Interview: Istanbul: 3 March 2005).

By focusing on one specific sub-culture, the Istanbul hip-hop scene, I believe that I was able to identify the ways in which members of a particular community view themselves and the world around them. By presenting how Istanbul hip-hoppers have been able to form hybrid identities and create a new and innovative musical genre for Turkish society, I have also supported my hypothesis in disproving the pessimistic and deterministic ideas of cultural imperialism and dominant paradigm theories. The Istanbul hip-hoppers presented in HIPHOPISTAN show that they are able to actively pick and choose what is suitable for them rather than being coerced to change. As Tomlinson concludes, the world that we live in today, one driven by global and local forces, differs greatly from times of the past:

Protests are often formulated in an inappropriate language of domination, a language of cultural imposition, which draws its imagery from the age of high imperialism and colonialism. Such images (one thinks of nineteenth-century European missionaries washing out the mouths of children for speaking their tribal language) invoke an idea of cultural imposition by coercion. Now, though these practices need to be remembered as part of the process by which the West placed itself in a position of global dominance, they are clearly not the most useful way of thinking about present-day cultural imperialism. What dogs the critique of cultural imperialism is the problem of explaining how a cultural practice can be imposed in a context, which is no longer actually coercive (Tomlinson: 1991: 173).

As direct coercion does not seem to be the case in contemporary Turkey, Turkish youth of today must accept that change is inevitable and seize the opportunity to responsibly create solutions that are beneficial rather than destructive. Regardless of recent criticisms of consumerism and commodification affiliated with hip-hop culture, I believe the overriding factor is that these youth are determined to make something positive of themselves and have thus far been successful in doing so.

In conclusion, as Thomas Solomon stated, "all cultures have always been hybrid" (Thomas Solomon: Personal Interview: Istanbul: 10 May 2005). Hip-hop, a musical genre with Black American roots, is a hybrid form of music in itself as it adopted examples from

various other previous forms of Black American, African, and Caribbean musical sources. Istanbul, being a city that has survived centuries of different ethnic, cultural, and religious change, has also syncretized several influences in order to form what it is today. The struggle of Turkish identity goes way back because it never had one, solid identity. For these reasons, the Turkish language and instruments themselves can also not be strictly defined as being “Turkish” as they too are products of the mixing and blending of other backgrounds and traditions.

5.1 Future of Hip-Hop

It's on fire, it's started to accelerate and it's not going to stop. From now on it's going to continue to grow, new hip-hop chain stores will open, it'll be on all of the TV programs, it'll be everywhere (Joker: Personal Interview: Istanbul: 20 March 2006).

It's all about music, all about the music. Hip Hop for life! (DJ Funky C: Personal Interview: Istanbul: 15 March 2006).

Although hip-hop was popular after Cartel's release in the 1990s, their estimated 90,000 albums sold pales in comparison to Ceza's albums of today, with "Rapstar" selling an estimated 500,000 copies. In addition to Ceza's growing popularity within Turkish hip-hop communities, he has also managed to capture the attention of a wider audience through his collaborations with mainstream artists such as Candan Erçetin, Mercan Dede, and Sezan Aksu. By collaborating with artists from abroad such as American rapper Tech-9, he will continue to gather followings from foreign audiences as well.

Today you can tune into any Turkish music television channel and find that mainstream pop artists ranging from Serdar Ortaç to Kenan Doğulu are beginning to incorporate hip-hop themes into their music videos. Television commercials for products such as Rocco candy, World Card credit card, MP shoes, and Aria cell phones are also using rap, break dance, and graffiti in order to appeal to certain youth groups. However, even though Turkish hip-hop has made its way into the mainstream for now, its future status is uncertain. As Thomas Solomon speculates, "What's coming in the future, I don't know, it may be fad, and then two years from now it will be gone and back underground, or it might continue to get big, who knows" (Thomas Solomon: Personal Interview: Istanbul: 10 May 2005). Most of my informants strongly believe that Turkish hip-hop will continue to excel and eventually come to the point to where it will dominate the Turkish music industry just as it has in countries such as the United States, England, and France. In conclusion, and in the words of Ahmet Erteğün, "Only time will tell how long this music will remain referred to in the future. Only time really tells us what is great art in the long run. I think a lot of the rap music will survive as great art" (Ahmet Erteğün: Personal Interview: NY City: 5 Dec 2005).

5.2 Future of HIPHOPISTAN

I plan to submit HIPHOPISTAN to various film festivals, television broadcast and to any interested academic institutions. Upon its completion I also hope to continue in my mission of shooting ethnographic films by writing a new proposal for a five-film documentary film series. The series, focusing on the ways in which music, television/cinema, food culture, necessity and desire to learn the English language, and fashion/consumer trends influence and affect youth identity will be similar in content to my original “Americanisms of Istanbul” film proposal although different in perspective. All films, with HIPHOPISTAN being the first of the series, will present different and positive ways in which youth are forming hybrid identities as a result of the globalization process. I believe that such a series of films, if adequate funds are obtained, is suitable and timely for upcoming Istanbul 2010 European Cultural Capital projects or any other Turkey-EU related projects.

6. BIBLIOGRAPHY

- Açıköz, Esra. "İsyanda ve Reklamda Hiphop." Cumhuriyet. June 12, 2005. Pazar Dergisi.
- Aidi, Hisham. "Hip-hop of the Gods". Internet: <http://www.ukblackout.com/entertainment/hiphop-of-the-gods.html>. 5/16/2005.
- Aljazeera.Net. "Arabs Rap to a Different Beat." Internet: <http://english.aljazeera.net/NR/exeres/7185A83E-1CDC-4589-90AB-F434C194BAF9.htm>. 05/04/2004.
- Appadurai, Arjun. Modernity at Large: Cultural Dimensions of Globalization. University of Minnesota Press: Minneapolis. 1996.
- Aras, Yaprak. "Hızlı okuma alıştırmaları sandım, ama rap çalışıyormuş," Milliyet. Mayıs 29, 2005. Pazar Gazetesi.
- Barbash, Ilisa and Lucien Taylor. Cross-Cultural Filmmaking: A Handbook for Making Documentary and Ethnographic Films and Videos. University of California Press: Berkeley. 1997.
- Barber, Benjamin R. Jihad Vs. McWorld: Terrorism's Challenge to Democracy. Corgi Books: London. 2003.
- Barker, Chris. Television, Globalization, and Cultural Identities. Open University Press: Buckingham. 1999.
- "B-Boying (Breaking)". Internet: <http://www.msu.edu/user/okumurak/styles/breaking.html>. 02/01/05.
- "The Beliefs of the Universal Zulu Nation." The Universal Zulu Nation. Internet: <http://www.zulunation.com/beliefs.html>. 11/18/06.
- Bennet, T. and G. Martin. Culture, Ideology and Social Process: A Reader. Open University Press: London. 1981.
- Bilgi, Suat. Show: Hip-hopu Sokaklar, Ememem'İ Anlama Klavuzu. Studio Imge: İstanbul. 2003.
- Bozdoğan, Sibel and Reşat Kasaba. Rethinking Modernity and National Identity in Turkey. University of Washington Press: Seattle. 1997.
- "Breakdancing". Internet: <http://www.fact-index.com/b/br/breakdancing.html>. 02/01/05.
- Brown, Joseph Epes. The Sacred Pipe: Black Elk's Account of the Seven Rites of the Oglala Sioux. University of Oklahoma Press. 1989.

- Chomsky, Noam. Hegemony or Survival America's Quest for Global Dominance. Hamish Hamilton: London. 2003.
- Dindas, Tunc. "Popstar değil Rapstar." Hurriyet. April 25, 2005. Kelebek Eki.
- Durham, Gigi and Douglas Kellner. Media and Cultural Studies Keywords. Blackwell Publisher: New York. 2002.
- Elligan, Don. Rap Therapy: A Practical Guide for Communicating with Young Adults Through Rap Music. Kensington Pub Corp. 2004.
- Ellis, John. Visible Fictions: Cinema, Television, and Video. Routledge: London.
- "Eminem." Wikipedia. Internet:
http://en.wikipedia.org/wiki/Eminem#Albums_and_Eps. 11/18/06.
- Erbas, Ozgur. "Ritim Değişti, Öz Aynı." Cumhuriyet. May 7, 2006. Pazar Dergisi.
- Fikes, Jay. "Fikes Evaluation of Your Thesis." E-mail to Çiğdem Akbay. 9 Sept. 2006.
- Fiske, John. Television Culture. Routledge: London. 1997.
- Forero, Juan. "El Alto Journal". May 26, 2005.
- Fox, Rebecca Leigh. "Hip-Hop's Bad Rap." Psychology Today. Internet:
<http://www.psychologytoday.com/articles/pto-20041202-000003.html>. Sept/Oct 2004.
- Friedman, Jonathan. "Globalization and Localization", The Anthropology of Globalization: A Reader. Edited by Jonathan Xavier Inda and Renato Rosaldo. Pp. 233-246. Blackwell Publishing: Malden, MA. 2002.
- Frith, Simon. "Music and Identity." Questions of Cultural Identity. Edited by Stuart Hall and Paul du Gay. Sage Publications: London. 1996.
- Georges, Robert A. and Michael O. Jones. People Studying People: The Human Element in Fieldwork. University of California Press: Berkeley. 1980.
- Güvenç, Bozkurt. Türk Kimliği: Kültür Tarihinin Kaynakları. Remzi Kitap Evi: İstanbul. 1993.
- Hall, Stuart. Representation: Cultural Representations and Signifying Practices. Open University Press: London. 1997.
- Hassan, Ibab. "From Postmodern to Postmodernity: the Local/Global Context." Internet. 01/30/2006.
- Heider, Karl G. Ethnographic Film. University of Texas Press: Houston. 1994.

- “Hip-Hop Music”. Internet: http://www.newhumanism.org/h/hi/hip_hop_music.html. 02/01/05.
- “Hip-hop spreads the Muslim word: Group puts Islamic message in language of American youth.” World Net Daily. Internet: http://www.worldnetdaily.com/news/printer-friendly.asp?ARTICLE_ID=29795. 5/16/2005.
- “History of Hip-Hop Music.” Wikipedia. Internet. http://en.wikipedia.org/wiki/History_of_hip_hop_music. 11/18/2006.
- Huntington, Samuel. The Clash of Civilizations and the Remaking of World Order. The Free Press: UK. 1996.
- Huntington, Samuel. Who Are We? America’s Great Debate. Free Press: London. 2004.
- Jackson, Bruce. Fieldwork. University of Illinois Press: Urbana. 1987.
- Johnson, Anna. “Muslim rappers combine Islamic beliefs, hip-hop”. The Associate Press. Internet: <http://www.shreveporttimes.com/apps/pbcs.d11/article?AID=/20041130?LIVING/41130030>. 5/16/2005.
- Joseph, May and Jennifer Natalya Fink. Performing Hybridity. University of Minnesota Press: Minneapolis. 1999.
- Kandiyoti, Deniz. “Introduction: Reading the Fragments.” Fragments of Culture: The Everyday of Modern Turkey. Edited by Deniz Kaydiyoti and Ayşe Saktanber. I.B. Tauris and Co. Publishers: London. 2002.
- Kasaba, Reşat. “Kemalist Certainties and Modern Ambiguities.” Rethinking Modernity and National Identity in Turkey. Edited by Sibel Bozdoğan and Reşat Kasaba. Pp. 15-36. University of Washington Press: Seattle. 1997.
- Kellner, Douglas. “Cultural Studies, Multiculturalism, and Media Culture.” Internet: <http://www.gseis.ucla.edu/faculty/kellner/papers/SAGEcs.htm>. 02/15/04.
- Kellner, Douglas. Media Culture. “Television, Advertising, and the Construction of Postmodern Identities”. Chapter 7. London: Routledge. 1998.
- Keyder, Çağlar. “The Setting.” Istanbul: Between the Global and the Local. Edited by Çağlar Keyder. Pp. 3-30. Rowman and Littlefield Publishers, Inc: Lanham. 1999.
- Keyder, Çağlar and Ayşe Oncu. Istanbul and the Concept of World Cities. Pp.7-40. Friedrich Ebert Foundation Istanbul. 1993.
- Kinzer, Steven. Crescent and Star: Turkey Between Two Worlds. Farrar, Straus, and Giroux: New York. 2001.

- Kocan, Sebla. "En Kötü Rapper Benim." Billboard Magazine Turkey. Pp. 35- 37. November 2006.
- Lee, Dorothy. Codifications of Reality: Lineal and Nonlinear. Pp. 113- 127. Bobbs-Merrill. 1950.
- Levine, Blake. Rap Therapy: The Movie. 2004. Trailer. 8 minutes. Internet: <http://www.raptherapy.com/pages/1/index.htm>. 11/03/2006.
- Lewis, Bernard. What Went Wrong? Western Impact and Middle Eastern Response. Phoenix: London. 2002.
- Liu, Marian. "Hip-Hop's Islamic Influence: Music Reflects Faith, But There's a Struggle to Beat a Bad Rap." The Mercury News. Internet: <http://www.daeyd.com/commentaryhiphopislam.html>. 5/16/2005.
- McLuhan, Marshall and Bruce R. Powers. The Global Village: Transformations in World Life and Media in the 21st Century. Oxford Press: Oxford. 1992.
- McQuail, Denis. McQuail's Mass Communication Theory. 4th edition. Sage Publications: London. 2000.
- Mirzoeff, N. Visual Culture Reader. Routledge: London. 1998.
- Mitchell, Tony. Global Noise: Rap and Hip-Hop Outside the USA. Wesleyan University Press: Middletown. 2001.
- "Music of Turkey." Internet: http://www.neohumanism.org/m/mu/music_of_turkey.html. 02/01/05.
- National Hip-Hop Political Convention: A Political Agenda for the Hip-Hop Generation. Internet. <http://www.hiphopconvention.org>. 11/18/06.
- Newcomb, Horace. Television: The Critical View. Blackwell Publisher: New York. 2000.
- Nichols, Bill. Introduction to Documentary. Indiana University Press. 2001.
- Pamuk, Orhan. Interview with Stephen Sackur. Hardtalk. BBC. Istanbul. 26 Apr. 2006.
- "Psychology and Music Violence." Free Essays Online. Internet: <http://www.freeessays.cc/db/39/pnl251.shtml>. 11/03/2006.
- Quinn, Eithne. Nuthin' but a "g" thang: The Culture and Commerce of Gangsta Rap. Columbia University Press: New York. 2005.
- Rabinow, Paul. The Foucault Reader. Penguin Books: London. 1984.

- Ramsey, Guthrie P. Race Music: Black Cultures from Bebop to Hip-Hop. University of California Press: Berkely. 2003.
- Rescher, Nicholas. Scientific Explanation. The Free Press: New York. 1970.
- Reszuta, Bart. "Hip-Hop as CNN: Chronicles of City Life in Polish Rap." Globalization, Americanization, and Contemporary Popular Culture Conference. Goethe Institute. Istanbul. 20 May 2006.
- Roberts, Johnnie L. "Hip-Hop Probe: The US attorney has launched a probe into the hip-hop music business". Newsweek. Internet: <http://www.msnbc.msn.com/id/7092601/site/newsweek>. 03/05/05.
- Rosaldo, Renato. "Introduction: A World in Motion." The Anthropology of Globalization: A Reader. Edited by Jonathan Xavier Inda and Renato Rosaldo. Pp. 1-34. Blackwell Publishing: Malden, MA. 2002.
- Rugman, Alan. The End of Globalization. Random House: London. 2000.
- Said, Edward. Orientalism. Penguin Books: London. 1991.
- Sardar, Ziauddin and Borin Van Loon. Introducing Cultural Studies. Icon Books:UK. 1997.
- Schroeder, Suheyla Kirca. "Local Responses to Global Music Networks: 'East2West: Ethno-Electronic Tales from Istanbul'". Globalization, Americanization, and Contemporary Popular Culture Conference. Goethe Institute. Istanbul. 21 May 2006.
- Shakur, Tupac. "Interpreting Hip-Hop Summer Program Documentary: A Peek Into Our Summer Experience." Hip-Hop Matters. Internet: <http://www.hiphopmatters.org/>. 11/03/2006.
- Shapiro, Mike. "Muslimah: Hip Hop Artist Haero Dizaye". Internet: <http://muslimhiphop.com/forum/index.php?showtopic=1719>. 5/16/2005.
- Soja, E.W. "Cosmopolis: The Globalization of Cityspace". Postmetropolis: Studies of Cities and Regions. Pp. 189-232. Blackwell Press. 2000.
- Solomon, Thomas. "Hardcore Muslims: Islamic Themes in Turkish Rap in Diaspora and in the Homeland." 2006 Yearbook for Traditional Music. Volume 38. International Council for Traditional Music. 2006.
- Solomon, Thomas. "Living Underground is Tough: Authenticity and Locality in the Hip-Hop Community in Istanbul, Turkey." Popular Music. Volume 24/1. Pp. 1-20. Cambridge University Press: UK. 2005.
- Solomon, Thomas. "The local and the global in Turkish rap music- a view from

- Istanbul.” 2nd Annual Media and Cultural Studies Conference: Globalization, Americanization and Contemporary Popular Culture. May 20-22, 2004. Istanbul, Turkey.
- Spradley, James. The Ethnographic Interview. Holt, Rhinehart and Winston, Inc.: Orlando. 1979.
- Stiglitz, Joseph. Globalization and its Discontents. Penguin Books: London. 2002.
- Stokes, Martin. “Sounding Out: The Culture Industries and the Globalization of Istanbul.” Istanbul: Between the Global and the Local. Edited by Çağlar Keyder. Pp. 121-139. Rowman and Littlefield Publishers, Inc: Lanham. 1999.
- Surowiecki, James. “Hip-Hopped Up.” New York Magazine. April 5, 1999.
- Swedenburg, Ted. “Islam in the Mix: Lessons of the Five Percent”. Internet: <http://comp.uark.edu/~tsweden/5per.html>. 5/16/2005.
- Tolin, Lisa. “A Bad Rap.” Psychology Today. Internet: <http://www.psychologytoday.com/articles/pto-19970701-000001.html>. July/August 1997.
- Tomlinson, John. Cultural Imperialism. The John Hopkins University Press: Baltimore. 1991.
- “Trafi Rap Fest ‘06.” Doğuş Çocuk. Internet: <http://www.doguscocuk.com.tr/yarisma.htm>. 11/18/06.
- Troutman, Emily, and Çiğdem Akbay. “The Rap Guide: An A-Z of Hip-Hop in Istanbul.” Time Out Magazine. May 2006: 14-21.
- “Turkish Musical Instruments.” Wikipedia. Internet: http://en.wikipedia.org/wiki/Turkish_musical_instruments. 12/11/06.
- “Turkish Rap Lyrics.” Lyrics Download. Internet: www.lyricsdownload.com/turkish-rap-lyrics.html. 11/18/2006.
- “Vocab Fundamentals.” World Hip-Hop. Internet: <http://worldhiphop.net/lx>. 11/18/06.
- Watkins, Craig S. Hip-Hop Matters: Politics, Pop Culture, and the Struggle for a Soul Movement. Beacon Press: Boston. 2006.
- Williams, Raymond. Television: Technology and Cultural Form. Routledge: London. 1977.
- Zettl, Herbert. Video Basics 3. Wadsworth: Belmont. 2001.
- Zurcher, Erik. Turkey: A Modern History. I.B. Tauris + Co Ltd: London. 1993.

Discography

- Akin, Fatih. Crossing The Bridge. DVD. Strand Releasing. B000GFLEM2. 2006.
- Breakdance Championship Vol. 3. VCD. Izmir/Turkey 2005.
- Ceza. Rapstar. CD. Hammer Muzik/Hipnetic Records. 2004.
- Ceza. Yerli Plaka. CD. Hammer Muzik. YCD 786797 DGP. 2006.
- Eminem. Eminem Show. CD. Interscope Records. B00006690G. 2000.
- Fitzgerald, Kevin. Freestyle: The Art of Rhyme. DVD. Umvd/Visual Entertainment. B0007Q6S44. 2005.
- Fuat, Her Ayin Elemani. CD. Irem Muzik Yapim. YCD 073101 DGC. 2005.
- Grandmasters of Rap. CD. Euro 96. 2805 LMF9K 96. 1996.
- Hanson, Curtis. 8 Mile. DVD. Universal Studios and Dreamworks LLC. 2002.
- Israel. The Freshest Kids: A History of the B-boy. DVD. Image Entertainment. ID1647QDDVD. 2002.
- Lathan Stan. Beat Street. DVD. MGM Home Entertainment. 1004378.1.A. 1984.
- Lazin, Lauren. Tupac Resurrection. DVD. Paramount Pictures. 2003.
- Lee, Spike. Do The Right Thing. DVD. Universal City Studios, Inc. 1989.
- Nefret. Meclis-İ Ala- İstanbul. CD. Hammer Muzik/Hipnetic Records, HPNCD003. 2001.
- Pray, Doug. Scratch. DVD. Palm Pictures. PALMDVD3046-2/1. 2002.
- Sagopa Kajmer. Bir Pesimistin Gözyaşları. CD. Hammer Muzik/Hipnetic Records. HPNCD012. 2003.
- Sheridan, Rick. Get Rich or Die Tryin': Curtis "50 Cent" Jackson. DVD. Paramount Pictures. 2005.
- Toback, James. Black and White. DVD. Palm Pictures. 1999.
- Woodruff, Bille. Honey. DVD. Universal Pictures. 11004-0044 2003.
- Zimbalist, Jeff and Matt Mochary. Favela Rising. Voy Pictures. 2005.

7. HIP-HOP GLOSSARY

(Written by Turbo)

Bad: Çok iyi, güzel
B-Boy / B-Girl: Break Boy / Girl
Bitch - Hoe - Ho: Fahişe
Cold Stupid Fresh: Ekstra yeni, çok iyi, güzel
DJ: Diskjockey (2 pikap ve plaklar ile dj' lik yapanlar)
Def: Çok iyi, güzel
Fake: Taklit, Kopya, Orjinal Olmayan
Fresh: Yeni
Flow: Akış, Sözlerin Akışı, Stil
Hardcore: Orjinal, Özgün, Has, Sert Stil
III: Komik, Deli, Çok değişik bir tarz
Mc: Master of the Ceramones - Mikrofon Controller (Rap şarkılarında vokal yapan kişi)
New Jack: Acemi
New Jack Swing: 80' lerin sonundaki R&B ve Hip Hop karışım (Hammer, Bell Biv Devoe)
New Skool: 1986/1989 arasında çıkan rap tarzı (Treacherous Three, Fearless4, Furious5)
Pimp: Fahişe pazarlayan
Posse / Crew: Ekip, Grup
Punk: Serseri, Berduş
R&B: Rhythm And Blues, 70/80' lerin soul/pop tarzı ve 90' larda arasına giren soft rap karışımı (Puff Daddy, Miss Elliot, Fugees, T.L.C, Will Smith)
Style: Stil, Tarz
Skills: Yetenek
Word / Word Up: Haklısın, Sana Söylediğim gibi, söz
Wack: Kötü, Zayıf
Beat Box / Boon Dox: Seyyar Teyp, Kaset Aleti
Bombing / Bomb: Graffiti yapmak
Blunt: Bulanık kafa olmak
Busehead / Crackhead: Uyuşturucu bağımlısı
Chill / Chillin' / coolin': Uşütmek, Sakin Olmak
Crooklyn: Brooklyn
Cypher / CIPHER: Kare (açık havada kare içinde freestyle yapan mc' ler)
Cuz: Kuzen
Five O: Polis
Getto Gestapo: Polis
LAPD: Los Angeles Polisi
Det / Death / Deth: Ölüm
Doing it to death: Bir işi çok önemsemek, çok ciddi olmak
Deep: Anlamlı
Dead Presidents / Dead Prez: Para
Diss / Dissn': Saygı göstermemek, Laf atmak
Dope: Uyuşturucu, Acayip iyi parça veya başka bir şey
Ends: Para
Ruff: Sert

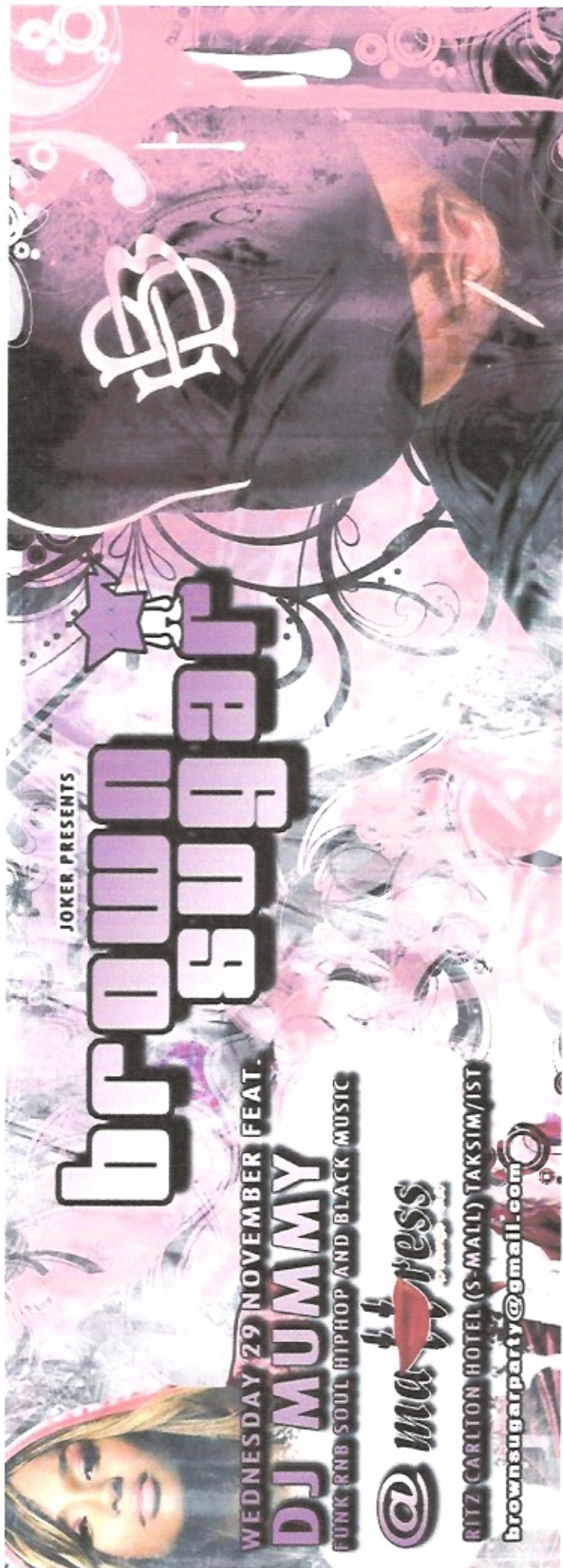
Tuff: Sert
Freak: Delidolu olan, uçuk
Freestyle: Emprovize, kafadan bir şey yapmak (Rap...)
Gangbanger: Çete üyesi, Katil
Gat: Tabanca
Glock: Tabanca
Pump: Tabanca
Nine (mm): Tabanca
Mack10: Tabanca
Uzi: Makineli silah
Hustler / Player: Her yolu deneyerek zengin olmaya çalışan kimse
Benjamins: Para
Soul Food: Köle zamanlarından kalan zencilerin mutfağı
Wax: Vinyl (Plak)
Boro: Semt
Turf: Semt, Mahalle
Ballin': Seks
Head / Blowjob: Oral seks
Sissy: Homoseksüel
Slut: Şıllık, Fahişe
Flexin': Bir kimseyi zorlamak veya takılmak
Stones: Crack (sert uyuşturucu)
Ak 47: Otomoatik silah
Beamer: BMW marka tabanca
Bigg Apple: New York
Blaxploitation: 70' li yılların siyah gangster filmleri
Blue funk: Moral sıfır
Boogle Down Bronx: Bronx şehri
Boo yaa!: Tabanca sesi (The shotgun goes boo yaa!)
Backstabber: Kalleş
Cali: Californiya
Chicks / Chicken: Genç kadın, Çıtır
Crumb snatchers: Artıkları kapanlar
Cufee / Cuffy / Cuff: Zenci
Dig (Dig it?): Anladın mı?
Down: Bir kişiyle iyi anlaşmak, Arkadaş olmak, Saygı göstermek
Dog: Tehlikeli erkek, her kadınla yatıp kalkan
Dog juice: Ucuz içki
Dooble: Kısa saç modeli
Foxy: Seksi
Flavor: Tad, Stil
Fly: Çekici
Forty: Sert içki
Sucker: Kalleş
12' (twelve inc.): Büyük single plak
1210's / 1200's: Technics 1210 mk2 / 1200 mk2 prof. klasik dj pikabı
187: Ölüm mahkumu yasasının numarası
7' (seven inc.): Küçük single plak

808: Roland Tr 808, 80' lerin meşhur rap davul ritm aleti
909: Roland Tr 909, 90' ların meşhur house ve techno ritm aleti
Ace: 1 dolar
Afro: Zencileri kabarık ve doğal saç modeli
Aiiight: Tamam oldu, Anlaşıldı
Ain't going out like that: Artık inanmıyorum
A.k.a: Bu isim altında da tanınan (Also known as)
Akai 1000: Sampler
Alias: Bu isim altında da tanınan
Baller (high roller): Uyuşturucu pazarlayan, Çok para yapan gangster
Base: Uyuşturucu
Beef: Çatışma
Block party: Sokakta yapılan açık hava partisi
Bloods: Meşhur Los Angeles çetesi
Bozack: Penis
Buck: Ateş etmek
Buddy: Arkadaş
Bug out / buggin' / bugged out: Çılgın ve delidolu olmak
Bum rush: Bir yeri işgal etmek
Cameo cut: 80' lerin çok tutulan Hiphop saç modeli
Cat: Kadın, Piyasada yükselmeye çalışan yeni bir kişi
Creep: Bir kişinin etrafında kötü niyetle dolaşmak
Crib: Bir kişinin evi, Yaşadığı yer
Crips: Meşhur Los Angeles çetesi
Dead Serious: Çok ciddi
Digger: Kıymetli birşey arayan kişi
Dj Mixer: İki pikapta çalan müziği karıştırmaya yarayan müzik aleti
Drumcomputer: Davul ritm bilgisayarı
G (guy): Tip, Herif
G/grand: Bin dolar
Get off my dick: Beni rahat bırak
Ghettoblaster: Seyyar teyp
Gold digger: Erkekleri parası için sömüren kadın
Jimbrowski / Jimmy: Penis
Jimmy Hat: Prezervatif
Jive talking: Çok abartarak konuşmak, Argo dil
Jones: Penis
Kangol: Rapperlar arasında çok tutulan bir şapka
Label: Plak şirketinin etiketi, bir şirket bir kaç labeldan oluşabilir
Loop: Bir soundu baştan sona devamlı çalmak
Mellow: Arkadaş, Sevgili
Mixing board: Stüdyolarda kullanılan mix aleti
Move the crowd: Sahnede iyi performans yapmak, seyircileri coşturmak
O.G (Original Gangster): Bir çetede kendini kanıtlayan kişi (katil)
Props (to give): Birisine saygı ve selam göndermek
Pussy: Kadın (argo)
Rap (to rap): Lafları iyi kullanarak konuşmak (rap müziğinden daha eski olan bir kelimedir)

Rock star: Uyuřturucu baęımlısı
Rock the house: Sahnede iyi performans yapmak, Seyircileri cořturmak
Sampling (to sample): Belli sesleri bilgisayara aktararak rap řarkılarında kullanmak
Scratching: Plak ile belli yerlerde ileri geri hareket ettirerek ses ıkarmak
Slang: Argo dil
Sneakers: Spor ayakkabısı
Sp 1200emu system sp 1200 drum computer: Davul ritm aleti
Thick: Tam yerinde
Up against the walls: Yakalandın, Hapishaneye gireceksin
Wassup?: Naber?
Wheels of steel: Pıkap (iki tane)
Wicked: ılgın, iyi, acayip

8. APPENDIX

8.1 Hip-Hop Party Fliers



JOKER PRESENTS

brownsugar

WEDNESDAY 29 NOVEMBER FEAT.

DJ MUMMY

FUNK RNB SOUL HIPHOP AND BLACK MUSIC

@ **marvress**

RITZ CARLTON HOTEL (S-MALL) TAKSIM/IST

brownsugarparty@gmail.com

RZA WU-TANG CLAN

CILVARINGZ WU-TANG KILLA BEEZ
BERETTA 9 RZA PRODUCTIONS, INC
DJ SUESIDE WU-TANG DJ
SALAH EDIN NO.1 ARABIC HIPHOP
ARTIST WORLDWIDE

HIP HOP JAM

ISTANBUL 2004

23 MAYIS PAZAR

KAPI AÇILIŞ : 15:00

venue



RZA / WU-TANG CLAN



"Hip-hop müziğinin önemli figürleri kimlerdir?" sorusuna karşılık ilk akla gelen gençlikte ya toplanıyor (Run DMC, Public Enemy vs.) ya da büyük rapçiler (LL Cool J, Ice T, Snoop Doggy Degg, Missy Elliott) olur.

Arka sokaklardan doğup dünyayı legak altına alan bu müziğin yükselen çizgisinde en az bu isimler kadar üreticilerinin de imzaları var. Bu isimlere verebilecek en iyi örnekler Dr. Dre, RZA ve DJ Premier'dir.

Asıl adı Robert Diggis olan RZA'nın yarattığı prodüksiyon anlayış hip-hop müziğinin değişmesine sebep olmuştur derssek kesinlikle abartmış olmayız. Hip-hop tarihinin haklı olarak en büyük hip-hop topluluklarından WU-TANG CLAN prodüktörlerden ayrılan büyük özellik bütün zamanların en büyük hip-hop topluluklarından WU-TANG CLAN'ın çetresinin şefi olması. 10 tane deki zenci (Genius/GZA, Old Dirty Bastard, Method Man, Ghostface Killah, Rackwon, vs.) çekip çevirmesi, prodüktör kimliği kadar aktif bir müzisyen olarak single, albüm çalışmalarına imza atması ve başarılı konser performansları da diğer özellikleri...

Genius ve Old Dirty Bastard ile birlikte Wu Tang Clan'ın tohumlarını attığı yıl 1992 idi. "Enter The Wu Tang (36 Chambers)" çıkışında hip-hop dünyası sarıldı. RZA, genç sanatçılara prodüktör olarak destek verdiği birçok yan projeden, müzik lisanslarını kasıp kavuran ve Wu Tang Clan tayfasıyla yaptığı albümlerden sonra 2003'de büyük sükses yapan "Birth Of A Prince" piyasaya sürdü.

RZA, özel istek üzerine Jarmusch'un festival gezgini (bkz. İstanbul Film Festivali) ve ödüllü avcısı "GHOST DOG" filminin soundtrack'ini üstlendi. Sinema dünyasıyla bağlantısını son hızla sürdüren RZA'nın beyazperdelerimize konuk olan en yeni çalışması Quentin Tarantino imzalı "KILL BILL"... RZA bu filmin soundtrack çalışmasına prodüktör olarak imza attı.

HIP HOP JAM

ISTANBUL 23 MAYIS PAZAR

venue

15:00 - 22:00

KONSER SAHNESİ
DJ SAHNESİ
BREAK SAHNESİ
GRAFFİTİ PERFORMANSLARI
ROLLERBLADE & SKATEBOARD PERFORMANSLARI



ÖN BİLET SATIŞI : 12.000.000 TL
KAPIDA : 15.000.000 TL

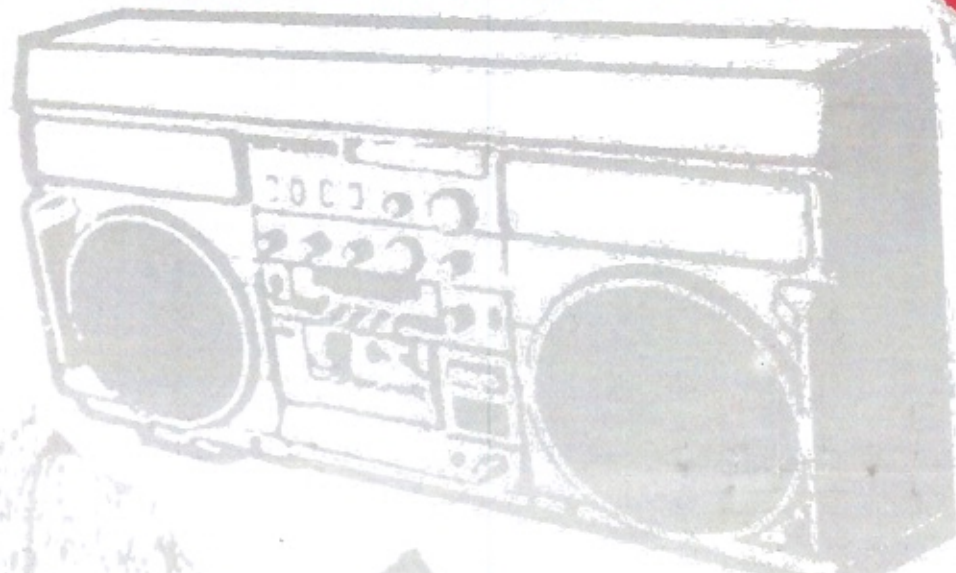
biletix

AYRINTILI BİLGİ İÇİN : www.hiphopturkey.com

B-BOYS ON THE DROOVE

**ONLY B-BOYS
BATTLE AND
BREAK BEAT**

SPECIAL B-BOYS WEEKEND



**DJs:
DJ: BORISROCK
DJ: SQUAD**

TUNNEL BAKIRKOY
kennedy cad no:13 bakırköy
info: joker@bboyturk.com



29 OCAK 2005 CUMARTESİ. MUSIC START 13:00

Miller
Music
factory
awards
2006

Katıl, kazan
müziğini dünya duysun!



1038
dinomo



the Miller
way

MAKE IT EASY

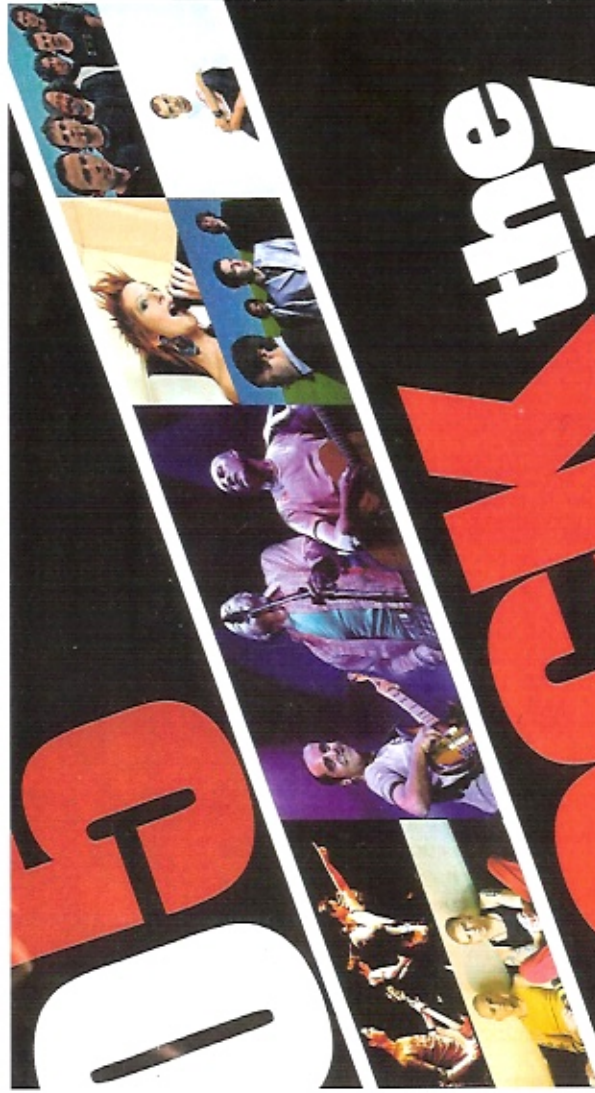
En iyi prodüksiyon • Dance • Electronica

En iyi performans • DJ • MC • VJ • Hip Hop Act

Son katılım tarihi 3 Mayıs 2006

Yarışmaya katılmak için 18 yaşını doldurmuş ve T.C. vatandaşı olmak gerekmektedir.

Katılım şartları ve detaylı bilgi için:
www.clubeer.com



100 ROCK the PARK

31 ARALIK 2004
PARKORMAN

IGL00

Athena
Mor ve ötesi
Ceza
Asli
Zardanadam

60 TL

BECK'S
DOME

MFÖ
Duman
Rebel Moves
Sagopa Kajmer
Flört

60 TL

iki mekan kombine bilet **100 Milyon TL.**
kapı açılış: 21.00 kapı satış: 75 Milyon TL. (Tek Mekan)

0216 556 98 00
www.biletix.com

BKM 0212 327 24 27
GİŞE www.bkmonline.net

parkorman 0212 328 20 00
GİŞE www.parkorman.com

parkorman
events



ORGANİZASYON

STAR'S

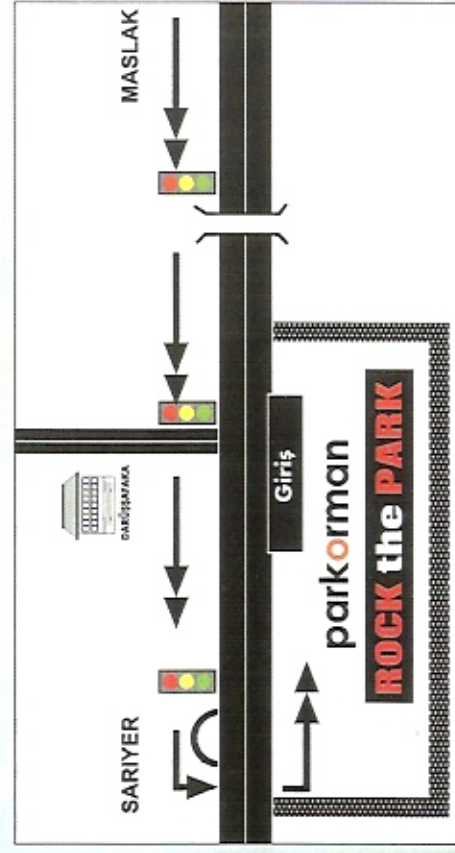
ROCK the PARK

21.30 Zardanadam
22.45 Asli
23.45 mor ve ötesi
01.00 Athena
02.45 Ceza
03.15 DJ Set

IGL00

21.30 Flört
22.30 Rebel Moves
23.40 Duman
00.45 Sagopa Kajmer
01.30 MFÖ
02.30 DJ Set

BECK'S
DOME



SAGOPA KAJMER
FUCHS
DJ FUNKY C
ARKA PLAN



buzhol

5 Şubat Cumartesi Saat: 22.00

Passage Markiz No: 360 Beyoğlu 0212 245 83 94-95

tiletix

UNI GROUP



8.2 “Americanisms of Istanbul Youth” Documentary Film Proposal

Project title: “Americanisms” of Istanbul Youth

Style: Documentary

Duration: 60 minutes

Target Audience: A and B levels (academic and middle-mass)

Goal: To examine the impact of “Americanisms” on Istanbul youth.

Over the past decades what was once under Mustafa Kemal Atatürk’s leadership referred to as “Western” ideals and values has rapidly been interpreted as and transformed into “American” ways of life. In this documentary I propose to present these “Americanisms” by revealing how the everyday lives of Istanbul youth are impacted by the influence of “American” models. Main emphasis will be attributed to themes of Turkish-adopted American popular culture and habits of consumerisms. Istanbul youth preferences of television, cinema, media, music, shopping, dining, extracurricular activities, and desires to learn the English language will be discovered. Analysis will be made in order to comprehend how these variables affect the ways they feel they should look, act, and believe, as well as investigate how they are reterritorialized to suit the Turkish case. (Information must be gathered using appropriate research methods in the pre-production stage)

Visual inserts will include clips from widely-watched American television programs such as those on CNBC-E and MTV, cinemas in which majority of films shown are Hollywood movies (in English with Turkish subtitles), Turkish media such as newspapers, magazines, and entertainment television programs that glorify American icons and use American styles of presentation, music stores (scanning over American-produced pop album covers) and various locations where American pop-music is played (bars, clubs, restaurants, elevators, telephone hold lines, people blasting 50 Cent in their cars, rural sections of the city where people are listening to American pop music on their radios, people in the streets wearing "Eminem" t-shirts), shopping centers such as Akmerkez and Metro City (showing consumers wearing American name brands such as Nike, Polo, Tommy Hilfiger, and Harley Davidson), American restaurant chains such as McDonald’s, Burger King, Kentucky Fried Chicken, Pizza Hut, Arby’s, and The New Yorker), and people learning and speaking English (university lectures given in English, Turkish musicians singing songs in English). All of these images, along with any other clips of displays that are in English (advertisements, street signs, restaurant menus, job classified ads, top ten cinema and music charts, etc.) will first be presented throughout the film at regular speed accompanied by interview voice-overs and then, towards the end of the film, appear again as a rapid series of clips with fast-paced background music.

The interview portions of this film will be conducted with a sample of university students (from three public and three private universities) as well as with experts from interdisciplinary fields and professions. One or two scholars specialized in areas such as cultural anthropology or cultural and media studies will be asked to give his/her/their analysis of this “Americanization” phenomenon. (Discussions may include intellectual debate of globalization vs. Americanization, parallels between imperialisms, capitalisms, and consumerisms, and domination vs. equal coalescence) Secondly, a social psychologist (focusing on youth cultural identities) will discuss the impacts that these “Americanisms” have on youth psychology and the formation of sub-cultures. Additionally, professionals

from various Turkish media industries (possibly one television/cinema director, one television actor/actress, one musician that produces songs with English lyrics, a hip-hop artist that raps in Turkish, a journalist from Milliyet's "Popüler Kültür," and a CEO of an advertising agency, linguist, etc...) will be interviewed in order to reveal their sentiments on the topic. Emphasis of all interviews will be given to the phenomenon of "copy culture" (ex: television programs such as "Patron Kim?" or "Evli ve Çocuklu" which are adopted from "Who's the Boss?" and "Married with Children" American models) and of the assimilation of the English language into various types of media (such as the English-speaking character on "Çocuklar Duymasın"). Effort that has been put forth towards "Turkification" (spreading Turkish values and customs rather than simply adopting those from American models- such as done with the Cola Turka commercial) will be examined as well.

The main aim of this film is to allow the interviewees and visual imagery to lead the narrative (although additional narration, such as third-person voice-over or written inserts between clips, will most likely be needed to tie up loose ends and to fill in the gaps). Either way, no direct judgments (other than the opinions given by the subjects) will be stated by this narration throughout the documentary. Images and interviewee opinions will be displayed and the conclusion (what these "Americanisms" mean, what are their purposes and why/if are they so wide-spread, whether conformity or "copy culture" results in more negative or positive outcomes, how it alters traditional morals and values, how it affects the generation and economic gaps in societies, how/if/why it is altered to suit Turkish society) will be left up to the audience to decide.

8.3 MTV Turkey Opening Event



8.4 Lyrics

8.4.1 Cartel- “Bir Numara”

Cartel bir numara en büyük cehennemden çıkan çılgın Türk 25 yaşında 100 binlik araba nereden geldi bu para en iyisi sorma anlamazsın kafanı da yorma yaşadığın yeri tanımiyorum sorma her gün savaş caddeler kan kan bile kırmızı değil Karakan, Karakan geri geldi buraya hakkınızı arayıp sormaya geride kalanları uyarmaya beraber olup cartel`i kurmaya elini vicdanına koyup ta söyle bu hayat ne kadar sürecek böyle cartel deyip te geçme bize güvende yanlışı seçme...

Nakarat: kaç kere söyledik biz çocuk sana bir türlü kulak asmadın lafımıza hadi bırak onları gel yanımıza
Gel gel gel Cartel'e gel bilmiyorsan sana öğretirler
Gel gel gel Cartel'e gel Cartel'dekiler kan kardeşler.

95 cartel dile gelir sana ve şu anda erci-e konuşmakta cartel yan yana ve can cana beraber Almanya'nın caddelerinden al sana haber durum beter bak Cartel'e saygı göster bomba rep şeklinde geliyor. ip ucunu yaktık ates devam ediyor ona sana bana ona kuvvet veriyor. konuşma söyle de susma da sen de problemin çözümü bizde ve sende yabancısın diye seni ezemesinler cartel Almanya'nın 3 köşesinde bam bam bam cartel vurup geçer ama kimi vuracağını iyi düşünüp öyle seçer bütün gece insanlar Cartel'e hazırlar gibi geliyor bana yoksa bi şüpheni mi var.

Nakarat tekrar.....

Cartel kartal gibi havaya kalkar kanadını açıp ve göklerde uçar yama pençesiyle göçmen gibi yaşar yaşadığı için savaşır ve parçalar. Arkadan gelenleri karalar yaralar. Ama gereği yooook yooook çünkü cartel's kardeş lazım hem de daha çok ben çıkıyorum Cemali şebekemden kork.

Cartel, Karakan ve Cinai Şebeke buluşup dolaşırız biz her gece çünkü cartel uyumaz hiç kimseden korkmaz kan kardeşler hiçbir zaman ayrılmaz.....

Without Me**Intro - Obie Trice**

"Obie Trice, Real Name No Gimmicks..."

Intro

Two trailer park girls go round the outside,
Round the outside, round the outside..

Intro

Guess who's back, back again
Shady's back, tell a friend
Guess who's back, guess who's back,
Guess who's back. Guess who's back...

Verse

I created a monster, cuz nobody wants to
See Marshall no more they want Shady
I'm chopped liver
Well if you want Shady, then this is what I'll give ya
A little bit of weed mixed with some hard liquor
Some vodka that will jumpstart my heart quicker
Then a shock when I get shocked at the hospital
By the Dr. when I'm not cooperating
When I'm rocking the table while he's operating "Hey"
You waited this long to stop debating

0166

Without Me**Giriş - Obie Trice**

"Obie Trice - Gerçek Adı Üçkağıt Yok..."

Giriş

İki tane karavancı kız çıkarlar dışarı,
Çıkarlar dışarı, çıkarlar dışarı...

Giriş

Bilin bakalım kim döndü, kim döndü yine
Shady geri döndü, söyleyin birine
Bilin bakalım kim döndü, kim döndü yine,
Bilin bakalım kim döndü. Kim döndü yine...

Sözler

Ben bir canavar yarattım, çünkü artık kimse
Marshall'ı görmek istemiyor, Shady'yi istiyor
Boku yedim ben
Eh madem Shady istiyorsunuz, alın size Shady
Bir miktar yosunla karışık biraz sert içki
Ve kalbimi bitirsin diye biraz da vodka
Sonra da hastanede bir şok tedavisi
Ben karışık vermeyince bir şok da Dr. Dre'ye
O "hey" diye yırtırken ben masayı sallarım
Çıkışı durdurmak için bu arayış istediniz

0167

Cuz I'm back, I'm on the rag and ovulating
 I know you got a job Ms. Cheney
 But your husband's heart problem is complicated
 So the FCC won't let me be
 Or let me be me so let me see
 They tried to shut me down on MTV
 But it feels so empty without me
 So come on and dip, bum on your lips
 Fuck that, cum on your lips, some on your tits And get ready cuz this
 is about to get heavy
 I just settled all my lawsuits, "Fuck you, Debbie !"

Chorus

Now this looks like a job for me
 So everybody just follow me
 Cuz we need a little controversy
 Cuz it feels so empty without me..

Verse

Little hellions kids feeling rebellious
 Embarrassed, their parents still listen to Elvis
 They start feeling like prisoners helpless
 'Til someone comes along on a mission and yells "BITCH"
 A visionary, vision is scary, could start a revolution
 Pollutin' the air waves a rebel
 So let me just revel and bask

0168

Çünkü artık döndüm, yer üzerindiyim ve yumurtluyorum
 Biliyorum bir işiniz var Bayan Cheney
 Ama kocanızın kalp sorunu da epey netameli
 Demek ki FCC bırakmayacak ben ben olayım
 Ben ben olayım da adam olayım
 Susturmaya çalıştılar beni MTV'de
 Ama ben yokken de işler çok sıkıcı be
 Öyleyse gelin de açın ağzınızı
 Dudaklarınıza ve memelerinize bir güzel boşalayım
 hazır olun çünkü bu daha başlangıç
 Bütün davalarından yırtım, "Seni de s*keyim Debbie!"

Koro

Bu iş bana göre gibi
 Hadi millet izleyin beni
 Çünkü biraz zıtlığımıza ihtiyacımız var
 Çünkü ben yokken işler çok sıkıcı be!

Sözler

Küçük veletler şeytanlar gibi, isyan ediyorlar
 Anne-babalarının hâlâ Elvis dinlemesinden utanıyorlar
 Kendilerini çaresiz mahkûmlar gibi hissediyorlar
 Ta ki biri gelip de iştahla "KAL TAK" diyene dek
 Bir öncü, görüşleri ürktücü, ateşleyebilir bir devrimi
 Havayı bile kirletir, öylesine asi ki!
 Bırakın beni isyan edip haykırayım

0169

In the fact that I got everyone kissing my ass
 And it's a disaster such a catastrophe
 For you to see so damn much of my ass you ask for me
 Well I'm back (batman sound) fix your bent antennae
 Tune it in and then I'm gonna enter
 Into the front of your skin like a splinter
 The center of attention back for the winter
 I'm interesting, the best thing since wrestling
 Infesting in your kids ears and nesting
 Testing "Attention Please"
 Feel the tension soon as someone mentions me
 Here's my 10 cents my 2 cents is free
 A nuisance, who sent, you sent for me..

Chorus

Now this looks like a job for me
 So everybody just follow me
 Cuz we need a little controversy
 Cuz it feels so empty without me..

Verse

A tisk-it a task-it,
 I go tit for tat with anybody who's talking this shit and that shit
 Chris Kirkpatrick, you can get your ass kicked
 Worse than them little Limp Bizkit bastards
 And Moby, you can get stomped by Obie

0170

Konu şu ki herkes öpüyor benim kıçımı
 Aslında bu bir felaket, berbat bir şey
 Kıçımın bu kadarını görmeniz yani
 Eh, döndüm işte (Batman sesi) düzeltin eğik antenlerinizi
 Ayarlarınızı iyi yapın ki dalayım içeri
 Bir neşter gibi derinizden içeri
 Halkın ilgi kaynağı döndü kışlık yerine
 İlgincim ben, en ilginç şey güreşten bugüne
 Çocuklarınızın kulaklarından dalar ve orada yuva kurarım
 Sonra da orada "Lütfen dikkat" der der dururum
 Biri beni anar anlamaz gerilimi bir hissedin
 İşte benim 10 cent'im, 2 cent'im bedava
 Bir baş belası, ne yapayım, siz çağırınız ama...

Koro

Bu iş bana göre gibi
 Hadi millet izleyin beni
 Çünkü biraz zıtlığımıza ihtiyacımız var
 Çünkü ben yokken işler çok sıkıcı be..

Sözler

Hoppa-la cuppa-la,
 O b*kıtan bu b*kıtan konuşanlara ben de tırvın giderim
 Chris Kirkpatrick, git de tekmelet kıçımı
 Sen bıcıır Limp Bizkit g*itlerinden bile betersin
 Moby, sana da koysun Obie

0171

EMINEM

You 36 year old bald headed say blow me.
You don't know me, you're too old
Let it go its over, nobody listens to techno
Now lets go, just give me the signal
I'll be there with a whole list full of new insults
I've been dope, suspenseful with a pencil
Ever since Prince turned himself into a symbol
But sometimes this shit just seems
Everybody only wants to dis-cuss me
So this must mean I'm dis-gusting
But it's just me I'm just obscene
Though I'm not the first king of controversy
I am the worst thing since Elvis Presley
To do Black Music so selfishly
And use it to get myself wealthy
"Hey" there's a concept that works
20 million other white rappers emerge
But no matter how many fish in the sea
It will be so empty without me..

Chorus

Now this looks like a job for me
So everybody just follow me
Cuz we need a little controversy
Cuz it feels so empty without me.

0172

SHOW

36 yaşında kel i'ne, saksofon çaldırma derdinde.
Sen beni bilmezsin, sen moruğun tekisin
Artık kimse techno dinlemez, bunu da bilmelisin
Şimdi gidelim, bana bi sinyal çak
Her türlü yeni küfürle anında yanındayım
Ben de uçtum elbet, kafayı da sıyrdım
Prince kendini sembole dönüştürdüğünden beri
Bazen öyle hissediyorum ki
Herkes benim hakkımda tartışmak istiyor sanki
Yani ben iğrenç herifin tekiyim
Ama ne yapalım, ben de karanlık herifin biriyim
Tamam, zıtlıklar kralı değilim belki
Ama Elvis Presley'den beri en kötü şey benim yani
Kendimi zengin etmek için
Siyah Müzik'in en ağzına etmemden belli
"Hey" burada işe yarayan bir nokta vardır
Yirmi milyon beyaz rap'çi boşuna çıkmadı
Ama ne kadar çok balk olsa da denizde
Ben yokken bu işler çok sıkıcı be..

Koro

Bu iş bana göre gibi
Hadî millet izleyin beni
Çünkü biraz zıtlaşmaya ihtiyacımız var
Çünkü ben yokken işler çok sıkıcı be..

0173

8.4.3 Nefret- “İstanbul”

Translated by Thomas Solomon

Lyrics: Nefret (Ceza & Dr. Fuchs); Music: Nefret & Ziya Cezzar.

[Introduction; scratch solo by DJ Mahmut]

Verse 1

[Dr. Fuchs solo, Ceza joins in on underlined syllables]

Gel, gelen gördü İstanbul'un çilesini Come, the ones who came saw Istanbul's suffering

Çek, çek ki İstanbullu olasın Suffer, suffer for being an Istanbulite

Dolan taşan sokaklar ve binalar The streets and buildings are overflowing

Hani nerede o altın topraklar? So where is that golden ground?

Yalan, yalan olan tek şey rüya Lie, the only lie is the dream

Rüyalarda gelen tek şey ise para Money is the only thing that comes in dreams

Şu İstanbul'un eşsiz Boğazında On Istanbul's incomparable Bosphorus

Ne kadar gizemli esrarengiz bir hava Such a mystical and mysterious atmosphere

Güneşin batışından ta ki doğuşuna From sunset to sunrise

İster Asya ister Avrupa'da dolaş You can wander either in Asia or in Europe

Burası bizim işte Türk toprakları This place is ours, this is Turkish land

Bak da gör atalarının miraslarını Look and see your ancestors' heritage

Ne kadar acımasız olsa da bu şehir It doesn't matter how merciless this city is

Senelerdir burada katlandık bu olanlara We have endured for years what goes on here

İstanbul bizimdir bizim kalacak Istanbul is ours and will stay ours

İstanbul'u dinliyorum gözlerim kapalı I am listening to Istanbul, my eyes closed

Chorus

[Dr. Fuchs]

Majesteleri ve ekselansları Your majesty and your excellency

Chorus

[short scratch solo by DJ Mahmut]

[Ceza]

Nefret İstanbul'un şahı, Türkçe rapin kralı Nefret is the shah of Istanbul and the king of Turkish rap

[Dr. Fuchs]

İstanbul bizimdir bizim kalacak Istanbul is ours and will stay ours

[Ceza]

İstanbul'u dinliyorum gözlerim kapalı I am listening to Istanbul, my eyes closed

Verse 2

[Ceza solo, Dr. Fuchs joins in on underlined syllables]

Burada yaşamak zor evet çok zor Living here is hard, yes really hard
Saf olan adama kor, evet hem de çok kor It screws up the gullible man, yes it really
screws him up

Başka şehir görmeden İstanbul'u
tanıyorum

I am getting to know Istanbul before seeing
another city

Rahatı ve çilesi İstanbul'u dinliyorum Its comfort and its suffering, I'm listening
to Istanbul

Gözlerim kapalı, bazen görmek istemiyor My eyes closed, sometimes they don't want
to see

Gözlerimden süzülen iki damla yaş Two teardrops flowing from my eyes
Aynada bana ağlayan İstanbul'u

hatırlatıyor

In the mirror remind me of Istanbul crying

Ve İstanbul ağlıyor And Istanbul is crying

Mavi Marmara'mda o yakadan bu yakaya
geçerken

While crossing [the Bosphorus] from one
side to the other on my blue Sea of

Marmara

Buyaka buyaka! ben silah sesi duymak
istemem

I don't want to hear the sound bang bang!
of gunshots

Magandanın elinde İstanbul'un çığılığı The maganda has the scream of Istanbul
in his hand

Arabanın kornası The car horn

Artık bıktım bunları duymaktan
görmekten

I am bored of hearing and seeing all this

Mavi denize akan o simsiyah pislikten Of the pitch-black filth flowing into the
blue sea

Yeter artık yeter! Yeter artık yeter! Enough is enough! Enough is enough!

Bu pisliği yapan, artık sen You who's making this filth

Artık sen geber! Now it's your turn to die!

Verse 3

[Dr. Fuchs]

İskeleden uzaklaşan bir gemi A ship pulling away from the dock

[Ceza]

Hatırlatır bana mazide kalan günlerimi Reminds me of the days left in the past

[Dr. Fuchs]

Gördüğüm şu mavi deniz ufkumu

aydınlatır

[Ceza]

Uçup giden bir martı yitirdiklerimi A seagull flying away [reminds me of] the
Boş sokaklar kimisinin dostu oldu The empty streets are friends for some
Kimisi de buldu aynı sokaklarda sonunu But some found their end in these same

[Dr. Fuchs]

Sokak çocukları kapanmaz yara Street children are a wound that never heals

[Dr. Fuchs & Ceza]

Her yer beton oldu her yer kara Every place has become concrete, everywhere

[Ceza]

Nerede Sultan Ahmet, Ortaköy, Beykoz Where are Sultan Ahmet, Ortaköy, Beykoz
Üsküdar, Emirgan, Çamlıca, Haliç Üsküdar, Emirgan, Çamlıca, Haliç?
Anlatmış zamanında neyi istediğimi He explained what I wanted in his time
Kapalı gözleriyle Orhan Veli With his eyes closed, Orhan Veli

[Dr. Fuchs]

Uğruna gemiler yürütüldü karadan For its [Istanbul's] sake the ships were carried
Boşuna m yatıyor altında şüheda Are Turkey's martyrs lying under the Earth
Hatırlamışsındır benim kara toprağımı You remember my black earth

[Dr. Fuchs & Ceza]

İstanbul'u dinliyorum gözlerim kapalı I am listening to Istanbul, my eyes closed

8.4.4 Ceza- “Yerli Plaka”

yükselen ben değilim bak asansör, şayet beni uçarken gördüysen senin gözün kör, peşimde onlarca yalaka sahte post var,
eninde sonunda yalnız bırakan o dostlar, bir bakayım derken şöyle, ben içine girdim öyle, bu ortam işte böyle, bu nasıl iş söyle, ipi kopmuş alemin, çivisi çıkmış dillerin, inadım inat giderim tersine dilim fenerim, yol uzun ve pek dikenli çok uzun lan ben tükendim, yoksunum biçare kimi zamanda yalnızım, avare gezdim bak ne hale geldim, kim nasıl baktıysa öyle gördü ben buyum, nokta koyduk bitti, her bir yandan çektiler şu etime saplı kancaları, ve her gün engel ektiler belli var bir korkuları, bu yerli plaka korkutur, herkes sanar dengimdir, kimse bilmez ancak ceza nefretten de eskidir.

nakarat

öyle dar bir yerdeyim ki dünyam bek küçüldü, tek bir yanlış çok gözüktü geldiğim yer hep güdültü, pek sıkıntı çekti millet sabreden kazandı, benimle raks edenlerin kaçında var yürek, bir çok çakal rap’in önünde tek bilek, birçok kanal taraflı yazdı gazeteler yalan, ve çok samimim dostlarımda var, en önemlisiyse biliyorum ki yükselen ben değilim alçalan duvarlar sadece ve sadece, çok fazla dikkat çekti bu taktik değildi, gene de kapladı herkesi panik, buna tanık olan her genç tarihi yazsın, bir işe yaramazsa bu durur en alt katta, bir bakmışsın teker teker dökülmüş tüm dostlar, ne ad nede sanın kalır ve unutulur gidersen, yükselirken ekmek yerken, yere düşerken saçmalarsın, hiç süren yok suyun ısındı güneş doğdu kuyu kazılmaz.

nakarat

dört koldan taciz çok belli bariz, makas alır kızlar yanaktan erkeklerse diss, farklılaşma çabası içine girdi herkes, ghettolarda bile mohikan var oğlum, her bir kafada farklı ses, farklı vizyon her sokakta yükselir duvarlar, yabancı marka giydi her kesimden muhalefetler, ellerinde boş bir defter yazıldı aynı şeyler, daim kullanıldı aynı renkler anlaşılmaz boş resimler, ömürde belli ineceğin o katta, düşeceğimiz birlikte belki sanma kurtuluş var, kader bu belli olmaz kaçıp gider yanından herkes, zaten biz birer hiçiz şayet bu böyle olmasaydı unutulur muydu o eski sesler, bulut olursa yağmur beklenir güneşli günler çok yakın, ve rüzgarım hep esti, kısa bir not sazın içinde şeytan yok, 77 Üsküdar yani bu plaka yerli...

nakarat

plaka yerli bak, sırtı terli çok ve başı dertli vah, eski hali yok, ne olacak, yükselen ben değilim alçalan duvarlar.

8.4.5 Ceza- “Rapstar”

Translated by Çiğdem Akbay and Bora Çeliker

Türk lokumundan yer misin bu rapstarın derbisi ve de hiç kan akıtmaz, mermisi

Would you like to eat Turkish delight? This is rap star’s derby and its bullet won’t make you bleed.

Beni görebilecek misin abisi herkes piyasada bir ben eksik bir pop stardan da neyim eksik

Are you going to be able to see me bro? Everyone’s available in the market except for me, what do the pop stars have that I don’t?

Sizi bilmem bence fazlam akıldır hadi kalk ta bak lan nerede kaldı bak nam

I don’t know about you but the way I see it I’m smarter than them, get up and look bro, where are they now?

Şöhret ve şan dersi olmaz sıra herkese gelecek gibi önce mikrofonu tutmayı öğrenmeli bunu bilmeli

There is no lesson for fame and glory; it’s as if everyone will make it but they have to first learn and know how to hold the microphone

Herkes bir şey zannetmeli seni beni deli gibi görebilir ama yenemezsin

Everyone thinks you are someone; you may think that I’m crazy, but you can’t defeat me

Bana geri dönebilir ama gidemezsin ben pabuç bırakmam

You may come back to me but you can’t leave me, I won’t give up

Eğer ben bir rapstar’sam limuzin bol para süper modeller hem popüler hem sansasyonel hm boş ver abi kalsın, hm

What if I was a rapstar with limousines, lots of money, supermodels, all popular and sensational; hmm, forget it bro I’ll pass, hmm...

İyi ki bir popstar olmadın birdenbire kendini bozacaktın İçki sınırsız etmiş arsız bunu ben bilemem sen bulacaksın

It’s good that you didn’t become a pop star, all of the sudden you were going to ruin yourself. Drinking without limits, uncontrollably, I wouldn’t know about that, you are to find out the consequences for yourself

Her biri birbirini ardına hırgür vır vır her gün dayanamadım

I couldn’t put up with the nonsense gossip day after day

Eskiden erkekmiş tanıyamadım, siz bize getirin biz karalayalım

He used to be a man, I couldn't recognize him, bring him to us and we'll destroy him

**Dikkat et bu rapin fash mikrop kapma dilim paslı
Patlak klublar beni kastı bu çatlak seslere suikasttı bu...**

Beware of this rap episode, don't get infected my tongue is rusty
Burned out clubs made me clench, it's the assassination of these cracked voices

*Nakarat
Chorus*

**Hala meclisim ala ben bulamıyorum hiç mana ala olan bu
raptir bu duyduğun rapte tekdir**

*My congress is still in tact, I'm not finding any meaning; this rap is what is good, what
you're hearing is unique in rap*

**Anlamadıysan yuh sana bu sesle bence git ve top sektir
Mecazi anlamlar kötektir nam ı diğer ben Ceza.**

*If you didn't understand shame on you, take your voice and then go ricochet your ball
Innuendos are a beating a.k.a. Ceza.*

**Benim üstüme gelmeyin artık yeni bilim olacak hiphop
Bunu görmezden geleceksen eksenin etrafında dön sen**

Don't pressure me anymore hip-hop will be the new science from now on
If you're going to ignore this just keep spinning in your own orbit

Dengen bozulur sersem yere serilecek her flowunuz aynen yengen

You'll lose your balance you idiot; your flows are going down to the ground just the same

Televizyon dizi karakterleri mi adam edecek bizleri

Will the television series characters make better men out of us?

Roketle atmadılar beni doğuştan bir yıldızdım basamakları tek tek çıktım

They didn't launch me like a rocket, I was born a star but I climbed the path step by step

Umurumda değil ki star olmak basın bak bu yeni basım

I don't care to be star, hey press this is the new outlet

**Yeni bir nazım becerebilen çok yok çok detone ve çok fazla cover var sorsan işi bilen
onlar anırmakla rap yada rock olmaz**

This is a new type of poetry, there aren't many who can pull it off; many sing out of tune
and there are many covers; if you ask them they are the ones who know the business,
braying can't be rap or rock

**Yapılan hatalara hep bir ört pas en korktuğumdu benim
O üç faz ve tek pasla yenebilen bir cambazdım her yalana
bak bu gönül inanmaz...**

The mistakes made are always covered up; those three phases were the ones I feared the most and I was an acrobat that could defeat with one pass; look, this soul won't believe every lie

Nakarat

Chorus

**Hala meclisim ala ben bulamıyorum hiç mana ala olan bu
raptir bu duyduğun rapte tekdir**

My congress is still in tact, I'm not finding any meaning;, this rap is what is good, what you're hearing is unique in rap

**Anlamadıysan yuh sana bu sesle bence git ve top sektir
Mecazi anlamlar kötüdür nam ı diğer ben ceza.**

*If you didn't understand shame on you, take your voice and go ricochet your ball
Innuendos are a beating a.k.a. Ceza.*

8.4.6 Ceza- “Ben Ağlamazken”

Ben ağlamazken açıldı perde düştü maskem
ve ağlamazken dert üşüştü, oldu mesken bana dünya
Zevk ü sefa içinde kaldım her zaman ben
mengenem bu evren her zaman dar
Her halükarda kara geçtim her zaman gülen ben oldum
asla bakmadım ki arkama ben emri verdim onlar yaptılar silahla
kimde para var anne onunla güldüm
emme mezara girdim önce akıllandım sandı nafile
Fayda sızmazken her şey karardı tarlalar
Sarayda kaldı naralar
Değerli oldu mağaralar
Genç yasta göz yuman bu yasama ikinci hak yok
Yaş sınırı yok Karaca Ahmet kapıda bekler rahmet çok
Çoğumuz aç ve çoğumuz tok
on binlerce folk ihanet etti ademe
Cümle aleme bu rapte isyanım var med cezir var
Ey ademoğlu nefsimiz köreldi
Toz pembe bakmadık dünyaya ve ecel uykudayken geldi...

Resmedil ve resmol
kansız rap bu tek yol gördüğüm bu her şey hep rol
Varsa yoksa petrol
kaybeder her despot
Underground da yektik hem efekttik
renkli dünyamızda yok güneş kaybettik
Bu hastalıklar epidemik mikropsa diplomali bir program
iste problem burada akademik hologram
Kaç kilogram edebilir bu progressive deneyler
hadi oradan andımız mi vardı karlı yoldan geçmeyi biz seçmedik
bu buzlar eriyecektir elbet
bir gün gelir savaşlar aynı tabloları ağılatır
diken ve gül çok ağlamış bu dünya bahçesinde
dağlanır bu gözler barış yalan savaşa gerçek
savaşma gerzek anlaşılmış herkes
dayanmış hançer kafanda mavzer
önünde panzer mezarsa mahzen
felaketi bir bilsen istemezdin
erken vakit gelir melek alır canı ben ağlamazken...

Ben ağlamazken açıldı perde düştü maskem ve ağlamazken
herkes üzgün herkes elden bir şey gelir diye şşşş bekleyişler
harende curcunam çok hadi naş ben ağlamazken...

8.4.7 Ceza - "Bu Şehir" feat. Candan Erçetin

(Candan Erçetin)

Bu şehir insana tuzak kuruyor
Bu şehir insani uzak kılıyor
Bu şehir insani hayli yoruyor
Bu şehir insani hep kandırıyor

(Ceza)

Senin için yazılmış her şiir bu bedenim
olsa keşke
Bak bir ömrü vereceğim iste
Bu şehir benim bir demir atmış ki
gönlüm yosun tutmuş
Limanda kalmış toprağında servetim var
Anılarım çocukluğum ve geleceğim
Bağlamış elimi kolumu
Ne kadar uzağa gitsem de kopamadım
Ne kadar yakınsam ona
Ben o kadar uzağım ondan
Her taraf tuzak her bir yer yalan
Tutulmamış ki hiçbir söz
Hep yalan dolan var

(Candan Erçetin)

Bu şehir insana tuzak kuruyor
Bu şehir insani uzak kılıyor
Bu şehir insani hayli yoruyor
Bu şehir insani hep kandırıyor

(Ceza)

Gel bu şehrin havası böyle kalsın
Aynalar yalancıdır
Bu şehrin dört bir yanında ayna var
alimlidir
Bir kandırır ki anlamazsın
Verilen sözler unutulur
Belki yarına umut olur
Fakat bu şehir unutturur
Bazen hatırlatır ve ağlatır güldürür
Bir gün yasarken bir gün öldürür
Bir türküdür bu duyduğun senin için
Dikenli gül ve yasanacak bir gündür
Bu şehirde doğdum bu şehirde söndüm

(Candan Erçetin)

Gel biz şehrin havasına hiç uymayalım

Birbirimize verdiğimiz sözlerin hepsini
tutalım

Bir de şehirli türkü tutturup karşılıklı
seninle
Şehre inat dert üstüne dert koymayalım
ayrılmayalım

(Ceza)

Gönül bir bağlanmış ki sorma
Her güneşli gün ve her yıldızlı geceyi
özler o da bizim gibi
Kardeşiz biz sanki, yağmuruyla ıslanan
ağaç gibi
Kökünden bağlı kopmaz, özumdür o
bilinmez
Sözüm var and içilmiş bir günde dört
mevsimmiş
Bu şehir benim ve bu şehir bizimmiş anla
Pes etmedik umutla yürüdük iste her gün
ayni yolda
Bırakmam, terk etmem ben gitmem bu
şehirden...
Bazen hatırlatır ve ağlatır güldürür
Bir gün yasarken bir gün öldürür
Bir türküdür bu duyduğun senin için
Dikenli gül ve yasanacak bir gündür
Bu şehirde doğdum bu şehirde söndüm

8.4.8 Fuat- "5-0"

Oynadığını görürsem şıkıdım sıkıdım,
omurganı tutar vücudundan ayırırım (çatır çatır!)
evet iyi bildin yine ben,
asan kesen, ham yapıp yutan!
yat yere lan! a/k/a 47 bende
islik gibi öter kursun şimdi çenende.
gördükçe beynime kan sıcıyor;
herif 1 ay içinde 1 milyon kaset satıyor
memlekette bu kadar dert varken,
problemleri kış kıvırtarak mı çözeceksin?
gebereceksin seni ben yakalarsam
BONOBO'ların cehennemini tadacaksın!
yaptığın şarkılar bari bi boka benzese,
bahçelerde maydanoz osur osur diz ipe!
her şeye rağmen paçozlar dönüp durur etrafında pervane olurlar,
senden nefret edenler artık yalnız değiller
çuvaldız bana, seni zıpkın deler
Fuat dinlemez hepinizi kum gibi eler,
naaber, motha fuckeeeee!!!

Hadi uyanın potansiyeli görün,
içi boş kültürünüzle yatacağınız yerlerin
gerçeklerin somutlaştığı zemin, benim,
Allah'ın lütufundan 26 mega bayt yerin!
karşıma çıkan duvarlar yetmezmiş gibi
çikletten çıkarcasına şimdide sen çıktın
siktin, üzdün bi çuval inciri bok ettin
60 milyona ben şimdi nasıl izah edeyim?
walkmandeki piller gibi değişti ruhun,
kalmadı ne yurttta ne cihanda sulhun
uydu mu Cafer? uymasa da kodum kodum!
kim? onu Cahit bilir oğlum
nerede insan kılığına girmişlerin gözünde
bas git! hiphopun zerresi yok özünde
binaenaleyh buzluaktaki bir buz kadar sıcaksın
bırak ta 16 delikten aksin!
yansın bütün geçmişin, alsın seni Allah'ın
sonuçta onlar kendine kalsın
güneşi batıdan doğuranın bugün,
anan ağlar rüzgarda uçuşur külün!!!

8.4.9 Sagopa Kajmer- “Değişebilir heran adres”

[Dj Funky C Verse] Yo! It's time to play the fair game!
Not the fuckin' take the shit away from my man game! It's
time to give it up for what you earn game, What you get
game, give your game your own name, It doesn't have to be
the same! Patience, effort, hard work and dedication, Yo
give it your all can't get no recognition! When will
someone realize and analyze? Instead of all the people
always tryin' to dramatize. The situation at hand, every
day people livin' it alive. A man his wife his child only
tryin' to survive, In a world of pollution, inflation,
radiation, population, The corrupt
politician.....Check out the situation! Everyman on
his own, yo!yo! so go for what ya know Yo! What the fuck
you lookin' for? If ya ain't found it yet, then don't look no
more! Just walk out the door, don't come round here no
more!

[Sagopa Verse] Kumar değil kader, firar ederse
derbeder, çekip vurur melekler, öyle ter boşandı ki yüzüm
yanar yeter, yerle bir kader, serzenişte güller, artık
sevgi yok mu?der çaresizce kalpler. Saki boş kadehler
haydi doldur! Esefle kınamadır rapim, fasih, dekolte
konuşurum, yolumdur önüme konulan;yürürüm,görürüm,
söverim, severim. Dört mezürde anlatır beni karamsar
liriklerim (rap-rap) Ben raperken orada donabilir
iliklerin, ölebilir ümitlerin ve belki kinle bakabilirsin
adıma küfredip beni de defnedebilirsin, orada gerçeğin
görüntüsüyle yüzleşemeyecek kadar cebin de olabilirsin,
neyse ne, tek bir mikrofon gerekir(tek) ben söylerim ve
sen dinlersin. Hicviye naziri Sago, evi tımarlı hastanede
şifayı dağıtır ve mis kokulu yalanların düş vakti geldi
ama evde sular kesik. Zora düşmüş hayallerimin kırıldı
bacakları, sancuları gözlerim kapattı, yastığım ıslanırken
ıslığım çağırdı revanimi. Hazan umursamadı yaprakları
katletti alayını. Çöpçü oldu rüzgarım esti geçti
göremedin. 2003 adet boşa harcanmış senenin 25'lik
delikanlısı ben, nacizane kalem susatan adamın adidir,
Sagopa'dir, bu ressam anlatır resimleriyle tek çizikte
dünya yaratır,anla!... [Koro] değişebilir her an adres,
kovala bu rüzgarı,ses bedeninde, yes iyi bildin Sago
herkesi temsil rapinde sen kafes ve gafil.

8.4.10 Nil Karaibrahimgil – “Peri” feat. Ayben

Translated by Thomas Solomon

O beni prenses peri sanıyor
Ne hata yapсам geri sarıyor
Mitolojiden biri sanıyor
Bendeki de saç o taç görüyor

He thinks I'm a princess, a fairy
Whatever mistake I make, he rewinds it
He thinks I'm someone out of mythology
And the hair on my head, he sees a crown

Her bi gidişim güneşin batışı
Çiçekler böceklerdir hep arkadaşı
Sarılırsam eğer kalbi duracak
Bir gün gidersem bilmez napıcak
what he'll do

Every time I go, it's the sunset
The flowers and the bugs are his friends
If I hug him his heart will stop
If I go away some day, he doesn't know

Nakarat

Hollywood kızları hepsi hikaye
Benim gibi var mı gösterin bir tane
Hiçbir şey yapmasam da tarih beni yazar
down in history
Takılıp düşersem olacak o da nazar
think it's the evil eye

The Hollywood girls are just a story
Is there any like me? Just show one
Even if I do nothing, my name will go

If I get tangled up and fall, he'll just

Nakarat

[Ayben:]

Aşkın gözü kördür oysa sakat
Kalbini hep kırarım sakatat
Ben de karizma yerle bir fakat
Ben her şey değilim
Oğlum kontak kuramadı
Hata mı takmadı
Kırıldı kaçmadı
Kraliçe ben değilim anlamadı
Başına taç etti
Kırmızı halıları hak etmiyorum
Bu tacı geri al
Mükemmel değilim ne de bir çiçek
Ben incinmem korkma hepsi bitecek
will be over
Nazar boncuklarını al, bi ölücem
someday
Afrodit ben değilim bu bir gerçek
Tahtı istemedim geri yolla bi zahmet
trouble
Ben geç kalırım bekle bir müddet
Ellerim bile çirkin benim
Ben iyisi değilim bunu hazmet

Love is blind but he is handicapped
I always break your heart and guts
I have all of this charisma but
I'm not everything
My boy could not establish contact
He didn't mind my mistake
His heart was broken, he didn't run away
He doesn't understand, I'm not a queen
He made a crown for my head
I don't deserve red carpets
Take this crown back
I'm not fabulous, nor am I a flower
I won't be hurt, don't be afraid, everything

Take away the protection charms, I'll die

I'm not a goddess, this is true
I don't want the throne, send it back, it's

I'll be late, wait a while
Even my hands are ugly
I'm not the good one, digest this

Nakarat

Ayben: sihirli bir güzelliğim yok o beni

Nil: peri sanıyor

Ayben: hangi hatayı yapsam silip yine
and ...

Nil: geri sarıyor

Ayben: kalbini kırsam da beni kusursuz

Nil: biri sanıyor

Bende ki de saç o taç görüyor ..

Ne esprilerim komik ne doğru dediklerim
isn't true

Bu şarkıyı yazdım dahi miyim neyim?

I have no enchanting beauty, he ...

... thinks I'm a fairy

Whatever mistake I make, again he erases it

... rewinds it

Even if I break his heart, a faultless ...

... one he thinks I am

And the hair on my head, he sees a crown

My jokes are not funny, and I what I say

I wrote this song, am I a genius or what?

8.5 All Released Turkish Hip-Hop Albums

ÇIKMIŞ TÜM TÜRKÇE RAP ALBÜMLERİ (Yazan: Turbo)

Osmanlı İmparatorluğu - 24 Ayar Altın (Underground)
A.U.R.P - 3. Boyut (Underground)
Sert Müslümanlar - Ayyıldız
Yıkılmayacak (Özdiyar Müzik)
Umut Ertek - Adım Adım Türk Rap (Kanbay Müzik)
Umut Ertek - Akşamdan Kaldım (Hammer Müzik)
Karakan - Al Sana Karakan (Neşe Müzik)
Mastika - Alt Tabaka (Underground)
Altın Vuruş (Zihni Müzik)
İnce Efe - Anılar (Underground)
Nefret - Meclis i Ala (Hammer Müzik)
Nefret - Anahtar (Hammer Müzik)
Buldozer - Asıl Adım Hiphop (Erdal Müzik)
In T Come - Avrupalı (Underground)
Azra - Azrabesk (Underground)
Le Cadre - Bizden Söylemesi (Devran Müzik)
Cartel - Cartel (Sony Columbia)
Peter Maffay & Cartel - Cartel' le Maffay (BMG)
Killa Hakan - Çakallar (Roughmix)
Rapor 2 - Çiz (Zihni Müzik)
Sultana - Çerkez Kızı (Doublemoon)
Mic Force - Fuck You Skin (Underground)
S.O.S - Dayan Bekle (Ada Müzik)
Digitalmix Compilation (Hammer Müzik)
Sert Müslümanlar - Dikkat Dikkat (Özdiyar Müzik)
Looptown - Turkish Hiphop '94 (Looptown)
Sagopa Kajmer - Düşünen Ceset (Hammer Müzik)
Sert Müslümanlar - Dönelim Vatana (Özdiyar Müzik)
Aziza A - Es Ist Zeit (Epsilon Records)
Fettfleck Sampler Volume 1 (Underground)
Dj Mahmut & Murat G - Garip Dünya (Kod Müzik)
Fresh B - Gerçek Kal (Universal)
Barikat - Güneşin Çocukları (Zihni Müzik)
KWB - Halay (Anadolu Müzik)
Fuat - Her Ayın Elemanı
Fuat - Hassickdir 1
Fuat - Hassickdir 2
Fuat - Hassickdir 3
Hiphop Menü 1 (Zihni Müzik)
Hiphop Menü 2 (Zihni Müzik)
Silahsız Kuvvet - İhtiyar Heyeti (Hammer Müzik)

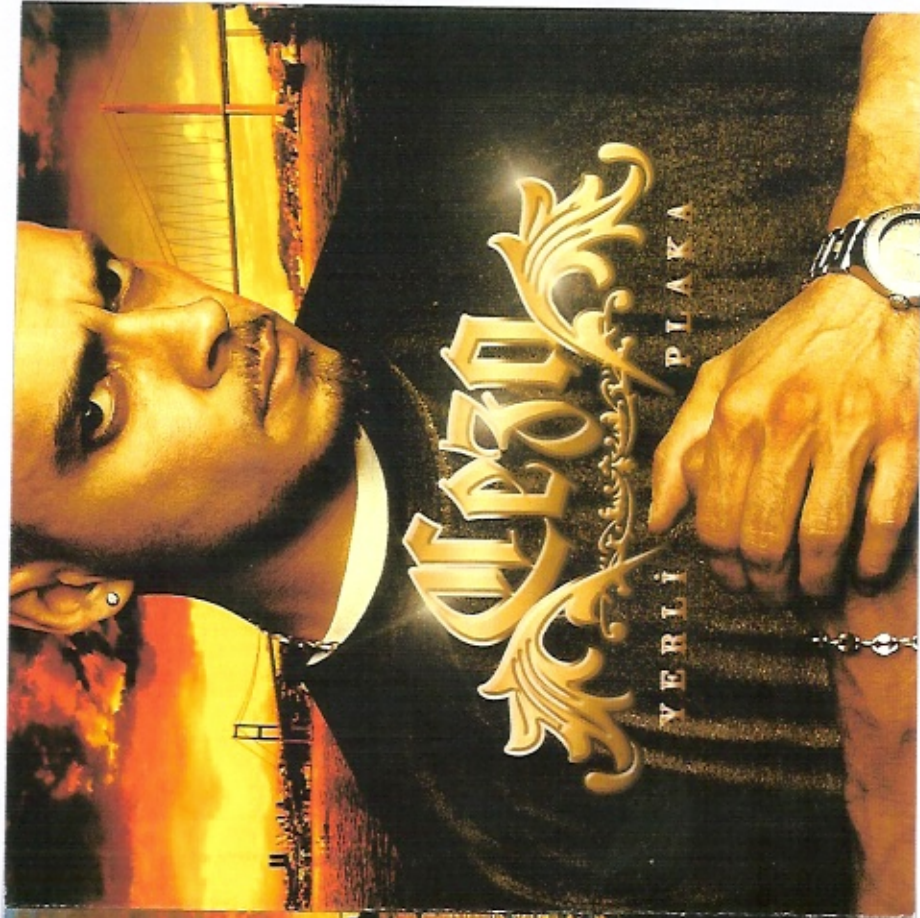
Mic Force - It Ain't Over (Underground)
Aziza A - Kendi Dünyam (Doublemoon)
Makale - Kingztanbul (Barbaritti)
Hedef 12 - Kral Çıplak (Zihni Müzik)
Dumanyak - Krallar Yeraltında Yaşar (Underground)
Kara Öfke - Kara Öfke (Hammer Müzik)
Volkan - Lava (Looptown)
Nefret - Meclis-i Ala (Hammer Müzik)
Müfreze - Meçhul Sistem (Underground)
Ceza - Rapstar (Hammer Müzik)
Ceza - Med Cezir (Hammer Müzik)
Ayben- I-Ben (Underground)
Ondaon - Nakavt (Zihni Müzik)
De Lee Khan - Nür Für Ebeni (Underground)
Cribb 199 - No Panic No Stress (Emi)
Sert Müslümanlar - Orhanca (Özdiyar Müzik)
Mc Ender - Param Olacak (Tempo Müzik)
Raprotokol (Zihni Müzik)
Maho B - Hedef 12, Rapor 2 ve Şimdi ... (Zihni Müzik)
S.O.S - Self Servis (Zihni Müzik)
Sirr G - Senin Değerlerin (Underground)
Rapor 2 - Sonun Geldi (Zihni Geldi)
Silahsız Kuvvet - Sözlerim Silahım (Hammer Müzik)
Bomba - Sokaklar Dünyası (Underground)
Erci E - Sohbet (Raks Müzik)
10L - Tabut Oyunu (Umut Müzik)
Hedef 12 - Tam İsabet (Ada Müzik)
Türk Rap Üssü (Zihni Müzik)
Uyuşturucuya Dur Diyen Yok (Underground)
Underaposse (Umut Müzik)
Nefret, Statik, Ses, Yener - Vatan (Underground)
Bir Başka Melodi - Türk Milleti
TCA Mic Mafia - Vendetta (Ada Müzik)
Yeraltı Operasyonu 1 (Kod Müzik)
Yeraltı Operasyonu 2 (Universal)
Lewo - Hani Nerdeler (Zihni Müzik)
Narkotik - Beyaz Karanlık (Hammer Müzik)
Barikat - Hava, Su, Toprak ve Ateş (Emi)
Ondaon - Ondaon' u Anlamak (Hammer Müzik)
5 Karış - Buna Alış (Hammer Müzik)
Mode XL - Altın Jak (Hammer Müzik)
Sultan Tunç - Saygıdeğer Şarkılar (Arma)
Ogeday - Rapturka (Ulus Müzik)
Dj Mahmut - Mixtape (Kod Müzik)

8.6 Turkish Hip-Hop Album Covers

NEFREET

Medya-i İstikbal İSTANBUL

YAPIMI: HIPNETIC RECORDS
STÜDYO: STÜDYO C & C
SOZLER: NEFREET
MUZİK: NEFREET & ZIYA CEZZAR
SCRATCHES: DJ MAHMUT
KONUK SANATÇILAR: AYBEN, ELİF, ARDA
MIX: NEFREET & TURGUT ACIM
MASTERING: AUDEON STÜDYOLARI
CD EXTRA PROGRAMMING: SELÇUK YALÇIN
FOTOGRAFLAR: YUSUF GEYLAN
GRAFİK DİZAYN: CAMSET ALTINDIŞ
BAĞLANTI ORGANİZASYON: HIPNETIC RECORDS



digitolja
MUSIC

Dopeline
MUSIC

Tom Meyer © Master & Servant / Germany
Digital Mastering

Cover artwork & lay-out
MAZHAR BİLGİÇ
mazhar_bilgic@yahoo.com.tr

Cover photography
CEMİL AĞACIKOĞLU

- 01 KEMERİNİ BAĞLA 02 YERLİ PLAKA 03 BELSİN HAYAT BİLDİĞİ GİBİ FEAT. SEZER KASIM
04 SAŞKIN OĞLAN FEAT. AYBEN 05 SEN OYNA DİBER 06 DARK PLACES FEAT. TECE NİNE
07 ORIENTJAZZ FEAT. SAMPURİDE, AYDIN & SAHİRAN 08 EFKAR PERDESİ
09 HADI BİZE BAĞLAN FEAT. EDDİ FRESH, KELLA HAKAN & SUNNİ FİLM 10 FARK VAR
11 GECE GÜNDÜZ KARIŞMAZ 12 PUSULAM YOK FEAT. ALI İBRAHİM MAZFER, MUSTAFA TUNÇ & ERKE 13 ÖNCE KENDİNE DAK
14 BENİ ELDE MENDİL FEAT. SAHİRAN & YENER 15 ACI BİBER 16 HIZA VE NİZAM YOK 17 NE BENİM

★ HER AYIN ELEMANI ★

FUAT

★ ★ ★



YAPIMCI

PRODÜKTÖR

MASTERRİNG

STÜDYO

FOTOĞRAFLAR

BAŞIM

TASARIM

: AYKUT GÜREL - İremrecords

: MERHETCAN ERDOĞAN

: CEM BÜYÜKUZUN

: COLDRHOUSE

: ALKAN AKDAMAR, ALP SİME, SİNAN GÖKSEL

: REMA MATBAACILIK



8.7 Turbo's "History of Turkish Rap"



HISTORY OF TURKISH RAP

By Turbo

Türkçe Rap'in Hikayesi (1)

90'ların ortasındaki saman alevini andırır Cartel olayını saymazsak, rap müzik Türkiye'de son bir iki yıl hariç, hiçbir zaman büyük kitlelerin karşısına çıkmadı! Ama rap, 90'lı yılların başından itibaren Türkiye'ye, özellikle Almanya'da yaşayan gurbetçilerin çocukları üzerinden girmeye başlamıştı bile. Bu yazı dizisinde tarihinin büyük bir kısmı yeraltında yazılan Türkçe rap'in hikayesini sizlerle paylaşacağız...

Öncelikle herkesin merak ettiği bir soruyla başlayalım. Yasal olarak piyasaya çıkan ilk Türkçe sözlü rap parçası neydi ve kime aitti? Cevap, King Size Terror grubunun 1991 tarihli 'The Word is Subversion' albümünde yer alan 'Bir Yabancı'nın Hayatı' adlı şarkı. Parça, Almanya'da yaşayan Türklerin sorunlarını anlatıyordu.

Zaten 'The Word is Subversion' albümünün genelinde yabancı düşmanlığına ve Almanya'da uygulanan politikalara karşı bir tavır vardı. Parçayı Karakan grubundan tanıdığımız Alper A. yazmıştı. King Size Terror adıyla Almanya'nın Nürnberg şehrinde müzik hayatını sürdüren Alper A. başlarda hep İngilizce sözler yazmış, 'Bir Yabancı'nın Hayatı' ile Türkçeye geçiş yapmıştı.

AKSAK RİTİMLERDEKİ TÜRK MELODİLER

Türkçe rap'in temelleri Almanya'da yaşayan Türkler tarafından atıldı. O dönem Berlin'de İngilizce rap yaparak birçok konsere çıkan ve Almanya'daki azınlığın sesi olan Islamic Force, bugünkü Türkçe rap sound'una yakın çalışmalar yapıyordu.

1992 yılında çıkardıkları 'My Melody' isimli single'ları ile hâlâ Alman rap tarihinde bir dönemin başlangıcı olarak görülmekteler. Islamic Force, Boe B, Dj Cut'em T ve Dj Derezon'dan oluşmaktaydı. Grup, 1993 yılında bir de EP yayınladı. Bu çalışmaların hepsi İngilizceydi ve formatı ise Bir Yabancı'nın Hayatı gibi plaktı.

1993 yılında Almanya'nın tanınmış bağımsız müzik şirketi Mzee'den çıkan 'Alte Schule' isimli toplamada, Heidelbergli Advanced Chemistry ekibinden Boulevard Bou, sözleri Almanca bir parça ile toplamaya katıldı.

Parçanın alt yapısı tamamen Türkçe sample'larla yapılmıştı. Bir yıl sonra Boulevard Bou bu kez Advanced Chemistry'nin 'Operation Artikel 3' adlı parçasında Türkçe bir bölüm söyledi.

1994'te Frankfurt'un sayılı underground gruplarından sayılan Asiatic Warriors 'Told Ya' isimli ilk albümünü yayınladı.

Hem plak, hem CD olarak yayınlanan albümde yer alan 'Life is a Fight', Türkçe rap tarihinin önemli parçalarından oldu. Çünkü parçada daha sonra İntikam grubunu kuran MC'lerden Savaş, Türkçe bir bölüm söyledi.

Almanya'nın üç farklı noktasından başlayan Türkçe Rap hareketi ileride çok büyüyecek bir türün ilk habercisiydi. Türkçe pop, arabesk ve türkülerden alınan melodi sample'ları bir anda Almanya'da yaşayan Türk gençlerinin gözdesi oldu.

1994 yılında Almanya'nın Wiesbaden şehrinden Micforce adlı grup 'Britkore' diye tabir edilen, özellikle Public Enemy'nin yolundan giden İngiliz gruplarının yaptığı türe yakın parçalar piyasaya sürdü. 'Fuck You Skin' adlı single şarkıları ile dikkatleri üzerine çeken grup, daha sonra 'It Ain't Over' isimli EP'lerinde yeralan 'Selam' ile marş gibi bir işe imza attı. Sözler İngilizce olmasına rağmen aralarda Türkçe kelime ve cümlelerin geçmesi yüzünden Micforce şu anda müzik yapmayı bırakmış olsa da bilinen ve takdir edilen bir grup oldu.

TÜRK BAKKALINDA SINGLE SATIŞI

1994'te yine bir ilk gerçekleşti ve tamamı Türkçe olan ilk albüm Frankfurt'ta yayınlandı. Kendi plak şirketleri Looptown'ı kuran Dj Mahmut, Volkan T, Murat G ve Kmr ilk albümleri 'Looptown presents Turkish Hiphop'ı piyasaya sürdü.

Albümdeki 12 parçanın neredeyse hepsi Türkçeydi. Bir Türkçe rap ustası olan DJ Mahmut, tüm parçaların altyapısını hazırladı. Sosyal mesajlar içeren albüm Türkçe rap dünyasının kilometre taşlarından. Aynı yıl King Size Terror grubu 'Ultimatum' isimli albümünü piyasaya sürdü. 'Defol Dazlak' ve 'Cehenneme Hoşgeldin' adlarını taşıyan iki Türk parça, ezilen Türk gençlerinin Almanya'ya verdiği mesaj oldu. Bu albümde ilk kez Karakan adıyla da karşılaşıyoruz.

Türkçe sözlü rap parçalar 'King Size Terror Feat. Karakan' adıyla lanse edilmiştir. Almanya'da Türklerin evlerinin dazlaklar tarafından yakıldığı dönemlerde 'Defol Dazlak' Türk gençleri arasında bir marş haline gelmişti. Sadece Türk bakkallarında yapılan single satışı ile iyi bir ticari başarı yakalandı. Bu albüm, King Size Terror albümünden farklı olarak sadece CD olarak basıldı.

CARTEL 1 NUMARA TÜRKİYE'NİN YILDIZI

1995 yılında Berlin'de Cartel'in temelleri atıldı. Almanya'nın Kiel kentinden eski bir breakdance grubu olan DCP (Cinayi Şebeke), Nürnberg'den Türkçe rap ustaları Karakan ve Berlin'den Erci E. devrim yaratacak proje için biraraya geldi. Cartel, MTV'de yayınlanan bir haber sayesinde Türkiye'de de duyuldu.

Kapüşonlu kızgın bakan 'kan kardeş' gençler ilk anda yadırgansa da bir anda medyanın gözdesi haline geldi. Yurtdışında Polygram etiketiyle basılan albümün Türkiye'ye lisanslanmasıyla burada da Cartel çığırnlığı başlamış oldu. Milyona yakın bir satış grafiği çizen Cartel bir anda Türkiye'nin yıldızı oldu. Gazete köşelerine kadar ulaşan yorumlara sebep oldu.

1996'da Türkiye'de yapılmış ilk bandrollü rap albümü çıktı. İşin ilginçini bunu Gemlikli bir grubun yapmasıydı. Hedef 12, Ada Müzik'ten 'Tam İsabet' isimli albümüyle adını duyurdu. Ardından Almanya'nın Köln şehrinde yaşayan TCA Microphone Mafia da 'Vendetta' isimli albümüyle sınırlı bir kitleye seslendi.

1997 yılında Erci E, Cartel'den çıkan ilk solo sanatçı olarak ilk albümü 'Sohbet'i çıkardı. Kısa bir süre sonra Karakan 'Al Sana Karakan' adlı albümünü yayınladı. Albüm, 45 binlik bir satışa ulaştı. Özellikle Erkin Koray sample'lı 'Yağmur' parçasına çekilen klip oldukça beğenildi.

1997'de Berlin Kreuzberg'den Islamic Force'un, tamamı Türkçe sözlü ilk albümü 'Mesaj' Almanya'da piyasaya sürüldü. Albümde bir de yeni yıldız vardı. Killa Hakan gerek sözleri, gerek stili ile bir anda parladı. Temmuzda Turbo'nun (Statik, S2K) Blue Jean Dergisi için hiphop sayfaları hazırlamaya başlaması, Türkiye'de rap gruplarının bir araya toplanmasına sebep oldu.

Blue Jean bir anda Türkiye'de yapılan organizasyonların, konserlerin ve grupların duyurulduğu bir platform haline geldi.

1998 yılında piyasa yavaş yavaş canlanmaya başladı. Hedef 12'den Maho B, yanına Ozzy'i de alarak 'Rapor 2' isimli grubu kurdu. Rapor 2 o yıllarda bir ilki gerçekleştirerek albümden 'Çiz' isimli parçayı single olarak yayınladı. Radical Noise grubu ile yapılan düet, şu ana kadar yapılmış en iyi Türkçe Rap/Rock crossover'ı olarak tarihe geçti. Frankfurt'tan Dj Mahmut ve Murat G ikinci albümleri 'Garip Dünya'yı piyasaya çıkardı. Albüm, farklı sound'uyla eleştirmenlerden tam not aldı. Bu albümden sonra Dj Mahmut, Looptown'ı kapatma kararı aldı ve Murat G ile yollarını ayırdı.

1999'da Türkçe rap tarihinde bir kilometre taşı olan 'Yeraltı Operasyonu' raflardaki yerini aldı.

Hazırlayan: Tunç DİNDAŞ

Kaynak: Hürriyet gazetesi/Kelebek eki

Türkçe Rap'in Hikayesi (2)

Amerika'da yaşayan Sultana, 'Çerkez Kızı' isimli çıkış albümü ile bir anda müzik piyasasında bomba etkisi yarattı. İlk klipi 'Kuşu Kalkmaz' yasaklanan ve medyada en çok konuşulan isim haline gelen Sultana, medyanın ilgisinden sıkılıp, plak şirketi ile de bazı problemler yaşayınca, sessiz sedasız Amerika'ya geri döndü. Blue Jean'in katkılarıyla hazırladığımız dizinin bugünkü bölümünde sadece Sultana'yı değil, Türkçe rap'in dünyadaki etkilerini de bulacaksınız.

Takvim yaprakları 1999'u gösterirken Türkiye'de yeraltı partileri yapılmaya devam ediyordu. Bu partilerde sahne alan grupları Turbo bir araya topladı ve bir toplama albüm için ilk adımı attı. Bu toplama albüm, Türkçe rap tarihinin ilk ve en büyük toplama albümü olarak bir kilometre taşı oldu. İstanbul'dan Statik, Nefret ve Silahsız Kuvvet... İzmir'den Yener ve Susturucu. Almanya-Frankfurt'tan Ses grubu albüme parçaları ile katıldılar.

Kod Müzik'ten çıkan 'Yeraltı Operasyonu' bir anda Türkçe rap severlerin dilinden düşmez oldu. Bu aynı zamanda Türkçe rap piyasasına birçok grubu kazandıran bir çalışmaydı. Albüm sadece kaset ve CD formatında piyasaya sürüldü. 5000'i aşan bir

satıştan sonra albüm tekrar basılmadı ve elden ele kopya olarak dağıldı. Aynı yıl Gemlik'ten albüm bombardımanı devam ediyordu.

Maho B, askere gitmeden önce Hedef 12 ekibini tekrar bir araya toplayıp 'Kral Çıplak' isimli albümlerini piyasaya sürdü. Albüm çıkışının gecikmesi ve Maho B'nin askere gitmesi yüzünden albüm için hiçbir tanıtım yapılamadı. Türkçe rap tarihini anlamak için dinlenmesi gereken albümlerden biri olan 'Kral Çıplak' kemik kitle dışındaki insanlara ulaştırılmadı. 1999 yılının sonuna doğru Dj Mahmut, 'Türkçe Rap Mixtape'i ilk önce Almanya-Frankfurt'ta piyasaya sürdü.

ÇERKEZ KIZI BOMBASI

2000 yılında büyük plak şirketleri Türkçe rap'in iş yapacağını anladılar. İlk önce Universal'den Fresh B büyük bir promosyon ile piyasaya sürüldü. 'Gerçek Kal' isimli albümüne oldukça güzel bir videoklip de çeken Fresh B, Fransız müzik kanalı MCM'de birçok kez yer aldı. Birçok yerli yabancı toplama albümde parçaları ile de yer alan Fresh B, daha sonra sadece Nefret'in albümünde düet bir şarkı ile konuk oldu ve bir daha herhangi bir parça ya da albüm çıkarmadı.

Aynı günlerde Türkçe rap'te underground dışında Türkiye'de hiç alışık olunmayan bir durum gerçekleşti ve Amerika'da yaşayan Sultana, 'Çerkez Kızı' isimli çıkış albümü ile bir anda müzik piyasasında bomba etkisi yarattı. Sultana'nın ilk klibi 'Kuşu Kalkmaz' yasaklandı ve bir anda medyada en çok konuşulan isim haline geldi.

İkinci klibi 'Filosepet' ile de beğeni toplayan Sultana, İstanbul'un birçok önemli gece mekanında konserler verdi. Ancak medyanın ilgisinden sıkılıp plak şirketi ile de bazı problemler yaşayınca sessiz sedasız Amerika'ya geri döndü. Bu yıllarda 'Yeraltı Operasyonu'nun izinden giden birçok kişi toplama albümler çıkardı.

En önemlisi MC Kanun'un çıkardığı 'Altın Vuruş' oldu ve birçok yeni grubun adını duyurmasını sağladı.

YENER'İN ALBÜMÜ ÇIKAMADI

Yine bu sıralarda Nefret'in ilk albümü olan 'Meclis-i Ala İstanbul' çıktı. Yeraltı Operasyonu'ndaki parçaları ile büyük beğeni toplayan Nefret, Dr. Fuchs ve Ceza'dan oluşuyordu. Daha albümleri çıkmadan Türkiye'nin her yerinde sahne almışlardı.

Konserlerde bütün parçaları seyircileri tarafından ezberlenmiş, oldukça büyük bir kitleleri oluşmuştu. İlk albümlerinde Dj Mahmut'tan da destek alan grup oldukça iyi bir çıkış yaptı.

Hemen akabinde ise Yeraltı Operasyonu sayesinde sesini duyuran Silahsız Kuvvet, çıkış albümü olan 'Sözlerim Silahım'ı piyasaya çıkardı. İzmir'den Yener bu yıllarda bir plak şirketi ile anlaşma imzalayıp yeni albümünü plak şirketine teslim etti. Albüm için bir de videoklip çekildi. Kapak tasarımlarına kadar her şeyi hazırlanan albüm, plak şirketinin iç problemleri yüzünden basılmasına rağmen dağıtılmadı. Bu yılın en acı olayı, efsane Türk MC'lerinden Boe B'nin 2000 yılında Berlin'de hayata veda etmesiydi.

TÜRKİYE-ALMANYA BİRLİKTE

2001 yılının en önemli olayı, Dj Mahmut tarafından planlanan, Nürnberg ayağının Kan Ve Ter grubu, Berlin ayağının ise Islamic Force tarafından yapıldığı 'Turkish Hiphop Movement' isimli konserler serisidir.

İlk ayağı 27 Ekim 2001'de Nürnberg'te yapılan büyük konserde Karakan uzun yıllardan sonra ilk kez kardeşi Suikast (Alkım) ile sahne aldı. Bu konserlerin hepsine Türkiye'den sadece Statik katıldı. En büyük katılımın olduğu Nürnberg'te sırasıyla şu gruplar sahne aldı; Gölge, Realite Gurbetçi, Bomba, Digital Karma Crew, Hi-Rocks, Steryo C.E.M feat Volkan Bekar, Dj B-Fun, Fuat feat. Stress Sırtlan, İfade, Statik, De Lee Khan, Kan Ve Ter, Sindikat, Lisanz, Sihir, Suikast ve Karakan. Ayrıca Dj Mahmut, Dj Yesta ve Dj Templers Dj bölümünde plakları çevirenlerdi.

28 Ekim'de Frankfurt ayağı yapılan konserde ise Berlin'den Killa Hakan (Islamic Force), Sırtlan, Azra, Volkan ve Fuat, Köln'den Microphone Mafia, Mc Spawn, Steryo C.E.M, Statik ve Kan Ve Ter sahne aldı. 3 Kasım'da ise Berlin'de yapılan konserde Islamic Force gövde gösterisi yaptı ve mükemmel bir konser verdi.

Ayrıca Digital Karma Crew, Steryo C.E.M ve Statik de Berlin'de konser verdi. Dj'lerde ise Mahmut, Yesta, Templers ve De'Bas izleyiciler için mükemmel bir şov hazırladı. Daha önce 'Hassickdir' adlı undergrorund albümünü piyasaya süren ve kendi çabası ile dağıtan Fuat 2001 yılında 'Hassickdir ?II' isimli ilk yasal albümünü Ypsilon Music'ten çıkardı.

AZIZA'YA KÖTÜ TANITIM

2001'de Nefret boş durmayarak ikinci albümleri olan 'Anahtar'ı piyasaya sürdü. Albümde Sirhot, Erci E, Bektaş ve Fresh B gibi isimler featuring'leri ile katıldılar.

Ayrıca Yeraltı Operasyonu serisinin ikincisi Universal'den piyasaya sürüldü. Bu sefer yeni çıkan grupların dışında bu toplama albümün başka bir misyonu daha ortaya çıktı. Yurtdışında tanınan fakat Türkiye'de daha albüm ve parça çıkarmamış grup ya da MC'lerin parçaları da bu toplamada yer aldı.

Volkan & Mr. L, Killa Hakan, Sırtlan, Gekko ve Sultan Tunç bu isimlerdendi. Bu albüm sayesinde Türkçe rap piyasası Emir (Speedy Flow), Darağacı, Tatbikat, Karakalp ve Hakan MC gibi sanatçıları tanımış oldu.

Aynı yıl Berlinli bayan MC'miz Aziza A'nın Türkiye'deki ilk çıkış albümü 'Kendi Dünyam' Doublemoon etiketiyle piyasaya çıktı. Rap sound'una uzak kalan bu çalışma, Türkçe rap dinleyicileri tarafından pek beğenilmedi. Tanıtım konserleri döneminde yağın şiddetli kar yüzünden Aziza'nın birçok konseri iptal edildi ve iyi bir tanıtım yapılamadı.

2002'ye geldiğimizde ise Ceza bombası patlamış

RAP TARİHİNDEN KISA KISA

* Almanya'nın en eski rap gruplarından olan Fresh Familie, 1994 yılında yayınladıkları 'Motha Fu*ka' isimli single'da ilk kez tamamı Türkçe olan 'Tabiat' isimli parçayı seslendirdi.

* 1996'da Almanya'da başarılı bir çıkış yapan ve ilk albümlerinden sonra dağılan Cribb 199 hiçbir tanıtım yapılmadan 'No Panic No Stress' isimli albümlerini Türkiye'de çıkarttı. Albümlerinde Türkçe sözler olsa da çoğunluğu Almanca ve Boşnakçaydı. Cribb 199, Türkiye'de sadece bir konser verdi.

* Türkiye'nin 1997'de Orhanca ile tanıdığı Sert Müslümanlar, aslında Almanya Nürnberg'te yıllardır Türkçe rap yapıyordu. Albümleri Türkiye'de 1999'da basıldı. O yıllarda şu anda '9 Canlı Canavar' olarak tanıdığımız Recayi, cezaevinde olduğu için albümlerinin tanıtımını yapamadı.

* Granit ilk ve tek single'ı 'Hayat'ı Almanya'da piyasaya sürdü.

* Yeraltı Operasyonu'nda ilk kez dinlediğimiz Ses grubu, 1997'de Asiatic Warriors toplaması olan 'Strength'te yer aldı. Bu albümde H-Run ve Savaş'ın grubu İntikam da bulunuyordu. Albümün müzikleri grubun Türk DJ'leri olan Combat ve A-Bomb tarafından yapıldı.

* 1998 yılında New York'ta yaşayan Türk MC'lerden oluşan 'Ottoman Empire' 1998 yılında kendi plak şirketlerinden '24 Ayar Altın' isimli albümünü çıkardı. Grup albüm ya da herhangi bir single piyasaya sürmedi.

* 1998 yılının en önemli olaylarından birisi de Cartel'in geri dönüş çabası oldu. Peter Maffay'ın projesinde yer alan ekipte, eskilerden sadece Erci E vardı. Bektaş ve Hakan bu projeye katılan yeni MC'lerdendi.

* Ankara'dan ilk bandrollü albüm 1998 yılında MC Ender'den geldi. 'Param Olacak' isimli albümünü Raks Müzik'ten çıkaran MC Ender bu albüm için iki videoklip çekti. İkinci klip 'ÖYS-ÖSS' kanallardan gelen tepkiler yüzünden yeteri kadar yayınlanmadı. Askere giden MC Ender bir daha albüm çıkarmadı.

* İlk albümü sadece Almanya'da çıkan Bayan MC'lerimizden Aziza A, 'Es Ist Zeit' isimli albümü 1998'de yayınladı.

Hazırlayan: Tunç DİNDAŞ

Kaynak: Hürriyet gazetesi/Kelebek eki

Türkçe Rap'in Hikayesi (3)

2002 yılı toplama albümlerin yılı oldu. 'Digitalmix Compilation 1', 'Türk Rap Üssü', 'HipHop Menü 2' ve 'Underaposse' isimli albümler yeraltındaki grupların tanıtımında

büyük rol oynadı. Yılın en önemli toplama albümü Universal Müzik'ten çıkan 'Yeraltı Operasyonu 2' oldu.

2002 yılında, daha önce iki albümü bulunan Umut Ertek, Master Of Türkrap'ten tanıdığımız Dj Ergün destekli 'Acımasız Dünya' isimli albümünü çıkardı. Önceki çalışmalarına göre daha iyi olan albüm, Ertek'e birçok ilde konser verme fırsatı yarattı. Aynı dönemde İstanbul'da birçok underground partide sahne alan Sözlü Taarruz ve RAK Sabotaj grupları birleşerek Ondaon adlı grubu kurdular. Çıkış albümleri olan 'Nakavt!' ise Zihni Müzik tarafından piyasaya sürüldü.

Değişim geçiren bir başka oluşum ise artık Sagopa Kajmer adıyla anılacak olan Silahsız Kuvvet'ti. Silahsız Kuvvet internette yayınladığı bol küfürlü parçalarını sansürleyerek aynı isimli Sagopa Kajmer albümünü çıkardı. Askerden dönen Maho B vatani görevini yaparken bile boş durmamış sözler yazmış, yeni parçalar hazırlamıştı. 2002 yılında ilk solo çıkışı olan 'Hedef 12, Rapor 2 ve Şimdi!..' adlı albümü Zihni Müzikten piyasaya çıktı.

Ancak yılın en çok konuşulan albümü, Dr Fuchs'un askere gitmesi ile yalnız kalan Ceza'nın ilk debut'ü 'Medcezir' oldu. Albümün aynı adlı çıkış parçasına çekilen videoklip ile Ceza bir anda Türkiye'nin Rap yıldızı haline geldi.

Söyleme stili ve hızı, rap müziğe yabancı olan kitlelerin de dikkatini çekince, birçok büyük festival ve yurtdışı konserinde sahne aldı Ceza.

Bu durum gelecekte Ceza'nın daha iyi işler yapacağını da göstergesi gibiydi.

Hayranlarına artık 'Medcezir' albümü yetmemeye başlamıştı. Konserlerinde devamlı yeni parçalar ile çıkan Ceza bir sonraki albümü hakkında da sinyaller vermeye başladı.

Yıl sonuna doğru bir başka başarılı rapper Sirhot eski çalışmalarını Narcotic adı altında topladı ve 'Beyaz Karanlık' albümünü piyasaya sürdü.

ALMANYA PİYASASI DA HAREKETLENDİ

Berlin'de rap kariyerini sürdüren Azra daha önce birçok projede yer almıştı. Ama çıkış yaptığı albüm 'Azrabesk' adlı EP albüm oldu.

Almanya'nın tanınmış underground plak şirketlerinden biri olan Royalbunker'den çıkan albüm bir anda herkesin dikkatini çekti. Almanya'da hareket devam diyordu.

Eski Cartel üyesi Çelik Bilek, yeni adıyla İnce Efe'nin 'UDDY - Uyuşturucuya Dur Diyen Yok!' adlı projesi, Türkiye, Almanya, İsviçre ve Hollanda'dan birçok grubun katılımıyla hayata geçti.

Bu albümde İnce Efe, Crack, Fuat, Sırtlan, 5-Karış, H-Run, LisanZ, Ceza, Kan ve Ter, Sindikat, Sirhot, Sihir, Statik, Müfreze, RAK Sabotaj, Peyk, Makale, 2.Nesil, MC Orhan, Maddkave, MC E, KaraMurat ve Vait Seven parçalarıyla yer aldılar ve o zamana kadar bir rap albümüne yapılan en büyük katılımı gerçekleştirdiler.

Albümünden ‘Anılar’ adlı parçaya videoklip çekildi. Bu videoklip Alman ve Türk televizyonlarında gösterildi.

Almanya’ dan bu yıl çıkan en önemli albüm Killa Hakan’ın ‘Çakallar’ isimli albümü oldu. Berlin’in meşhur MC’lerinden olan Killa Hakan, sokakları ve hayat üzerine problemlerini kendi gözünden anlatıyordu. Bu albüm Killa Hakan’ın Islamic Force döneminden sonra çıkardığı dönüş albümü olmuştu.

Çünkü Killa Hakan ‘Mesaj’ albümünden sonra pek birşey yapmamıştı. Bu albümle geri dönen Killa Hakan bir anda en çok konuşulan MC’ler arasına girdi.

Farklı görüşleri ve çıkardığı ‘Hiphop Kültürü’ isimli kitabı ile dikkatleri üzerine çeken Jöntürk’ün Barikat grubu da ilk kez bu yıl yasal olarak piyasada gözükte.

‘Güneşin Çocukları’ isimli albümleri ile çok büyük bir konser serisine başlayan grup, Türkiye’nin her yerinde sahne aldı.

Birçok sosyal etkinliğe de katılıp adlarından sıkça söz ettirdiler.

Bakırköy’ün eski MC’lerden Buldozer ‘Asıl Adım Hiphop’ isimli albümünü piyasaya sürdü.

Albüm için fazla tanıtım yapılmadı ama Buldozer, gerek stili, gerek tavırları ile büyük bir hayran kitlesine sahip oldu. İsviçre’den daha önce bazı Rap albümü girişimleri olsada Makale grubu yasal çıkış albümleri olan ‘Kingztanbul’ albümü ile piyasaya çıktı.

Almanya, Türkiye ve İsviçre’den birçok MC gruba destek verdi. Bunlar arasında Microphone Mafia, Statik, Yener, Murat G, Steryo C.E.M, Dj Mahmut, Şiddet ve RandaGee gibi isimler vardı. İlk klip ‘Kingztanbul’ isimli parçaya çekildi.

TOPLAMA ALBÜMLER YILI

2002 yılı toplama albümlerin de yılı oldu. ‘Digitalmix Compilation 1’, ‘Türk Rap Üssü’, ‘Hiphop Menü 2’ ve ‘Underaposse’ isimli albümler yeraltındaki grupların tanıtımında büyük rol oynadı.

Kuşkusuz yılın en önemli toplama albümü Universal Müzik’ten çıkan ‘Yeraltı Operasyonu 2’ydi. Kısa bir sürede yaklaşık 8000 adet satılan albümle Türk rap dinleyicisi yeni birçok MC ile tanıştı.

Almanya’ dan Volkan T, Mr.L, Killa Hakan, Sırtlan, Gekko, Sultan Tunç. Türkiye’den Emir aka Speddy Flow, Hakan MC ve Karakalp en dikkat çeken isimler olarak dinleyicilerin beyinlerine kazındılar.

Silahsız Kuvvet ‘İhtiyar Heyeti’ isimli albümünü çıkardı. 2003’ün başında, uzunca bir süre partilerde sahne alan ve konserler veren Lewo, ‘Hani Nerdeler’ adlı albümünü çıkardı. Toplama albümlerde ise Umut Ertek’in projesi olan ‘Hiphopoloji’, Uğur Özer Müzik’ten piyasaya sürüldü. Ağırlıklı olarak İzmir’li grupların yer aldığı toplama, kapağı yüzünden

tartışmalar yarattı. Almanya’da aktif müzik hayatını sürdüren Sultan Tunç nihayet Arma Müzik’ten ‘Saygı Değer Şarkılar’ isimli albümünü yayınladı.

Albümünden iki parçaya videoklip çeken Sultan Tunç özellikle ‘Hababam’ adlı parçası ile gündeme geldi ve Savaş Ay’ın A-Takımı programında mankenlerle girdiği polemik yüzünden magazin basınında da adını duyurdu. 2003 yılının en ilginç olaylarından birisi de Dj Mahmut’un daha önce Almanya’da çıkardığı Mixtape’ini Türkiye’de bir daha piyasaya sürmesiydi. Hammer müzik ile Ceza ve Fuchs’un vokalleri yüzünden sorun yaşayan Dj Mahmut bu kısımları albümden çıkartıp mixtape’in farklı bir versiyonunu Kod Müzik etiketiyle yayınladı.

Ankara ise bu yıl boş durmadı. Mode XL grubu ‘Altın Jak’ isimli albümlerini piyasaya sürdü. Ama albüm için gereken tanıtım yapılmadı ve bu albüm de yeteri kadar sesini duyuramadan ortadan kalktı.

Bu esnada Berlin’den Killa Hakan ve Fuat’ın ortak projesi ‘Rapüstad’ Almanya’da piyasaya sürüldü. Türkiye ve Almanya’da müzik hayatlarını sürdüren MC’lerin bulunduğu bir projeydi ‘Rapüstad’. Albümden ‘Yürekten Gelen’ adlı parçaya da bir videoklip çekildi. Albüm beklenen ilgiyi görmedi.

Bu dönemde rap gittikçe güncel hayatın içine giriyor ve özellikle reklamlar aracılığı ile büyük kitlelere ulaşıyordu. Aria Extra Card reklamlarında söylediği Rap’lerle bir anda plak şirketlerinin ilgisini çeken Ogeday, ‘Rapturka’ isimli albümünü Ulus Müzik’ten piyasaya sürdü. Çekilen videoklipler oldukça beğenildi ve Ogeday Kral Tv’nin listelerine girdi.

Almanya’dan 5 Karış grubu ise ilk çıkışını Türkiye’de gerçekleştirerek ‘Buna Alış’ isimli albümlerini Hammer Müzik’ten piyasaya sürdü.

Barikat 2003 yılında da boş durmayarak ‘Hava Toprak Su ve Ateş’ isimli albümlerini EMI’den çıkardı. ‘F Tipi Dünya’ parçalarına çektikleri videoklip ile birçok haber bültenine konuk oldular. Albümde en çok dikkati çeken düetler ise kuşkusuz Şahsenem ve Erol Büyükburç’la yapılanlar olmuştu. Daha sonra grup Şahsenem ile yaptıkları ‘Geceler Günlerimi Gömer’ parçasına da bir videoklip çekti.

KISA KISA

*** Dj Mahmut, Camisa One ile birlikte sadece DJ’lerin kullanması için ‘Beatz 2 The Rhyme’ isimli altyapı plağını piyasaya sürdü. Sadece plak olarak basılan albümde ayrıca scratch için kullanılmak üzere Türkçe ses efektleri bulunuyordu.**

*** S.O.S grubu ‘Dayan Bekle’ isimli albümlerinden sonra ‘Self Servis’ isimli ikinci albümlerini Zihni Müzikten piyasaya sürdü.**

*** Berlin’den Killa Hakan ve ekibi ‘Asphalt’ isimli mixtape’i piyasaya sürdü. Bu mixtape sadece Berlin’de satıldı.**

* **Türkçe Rap adına Fransa'dan da hareketler başladı. 2002 yılında Paris'ten Bomba grubu 'Sokaklar Dünyası' adlı ilk yasal single'ını piyasaya sürdü.**

* **Almanya'da içerisinde oldukça iyi grup ve MC'lerin olduğu 'The Best Of Turkish Rap & RnB' isimli toplama albüm Oriental Media'dan piyasaya sürüldü. Albümü Türkiye'de çıkartmaya çalışan prodüktörleri başarılı olamadılar.**

Hazırlayan: Tunç DİNDAŞ

Kaynak: Hürriyet gazetesi/Kelebek eki

Türkçe Rap'in Hikayesi (4)



Rap-star diye bir kavramın ortaya çıkışı, Ceza'nın pop-starlar ile düet yapmasıyla başladı. Ceza önce Candan Erçetin'in 'Şehir' parçasında başarılı bir performans sergiledi, sonra da Burcu Güneş'in 'Sahilde' parçası ile Kral TV'de boy gösterdi. Böylece Ceza ve rap şarkıcıları, kemikleşmiş rap kitlesi dışındaki dinleyiciler tarafından da fark edildiler. 'in katkılarıyla hazırladığımız Türkiye rap tarihinde, bugün yakın dönem var.

90'ların başından 2004 yılına kadar getirdiğimiz Türk rap tarihinde, Cartel'in saman alevi gibi parlayıp sönen malum çıkışını saymazsak, rap'in kalabalık kitleler tarafından benimsenmesi bu yıl gerçekleşti!

Yeraltından seslerini duyurmaya çalışan, büyük medyada kendilerini yıllardır destekleyen Blue Jean dergisi dışında düzenli yer bulamayan Türkçe rap grupları, yavaş yavaş medyanın gündemine gelmeye başladılar.

Bunda en büyük pay, kuşkusuz Ceza'nın yıl içinde yayınlanan 'Rapstar' adlı solo albümüydü. Hammer müzik etiketiyle piyasaya sürülen albüm öncesinde Ceza katıldığı festivaller ve Türkiye'nin neredeyse her yerinde verdiği konserlerle adını duyurmuştu. 'Rapstar' albümü beklenen çıkışı yakaladı ve 80.000'e yaklaşan bir satışa ulaştı.

Albümün tanıtım döneminde verilen konserlerde Fuat ve Ceza'nın kardeşi Ayben'in desteğini de unutmamak gerekir.

VE CEZA ASKERE GİTTİ

'Rapstar'ın bu kadar ses getirmesindeki önemli etkenlerden birisi de Ceza'nın düet yaptığı pop starlar oldu. Candan Erçetin'in 'Şehir' adlı parçasında sergilediği başarılı perfonmas, ona Erçetin'in turnesinde yer alma fırsatı yarattı.

Burcu Güneş'le yaptığı 'Sahilde' parçası ile ise Kral TV'de boy gösterdi Ceza ve kemikleşmiş rap kitlesi dışındaki dinleyiciler tarafından da fark edilmesini sağladı. Türkiye tam Rapstar'ına kavuştu derken, Ceza vatani görevini yapmak için müzik piyasasından çekildi.

Askerliğini yapan ve uzun bir dönem piyasada görünmeyen Dr. Fuchs ise aynı günlerde askerden döner dönmez albüm çalışmalarına başladı. Herkes Fuchs askerden gelince Ceza ile birlikte Nefret'in üçüncü albümünü çıkarır diye düşünse de, 'Rapstar'ın çıkması ve Fuchs'un solo albüm yapmak istemesi yüzünden proje ertelendi. Dr Fuchs 'Nefret'teki kimliğinden farklı bir çalışma yapmak için ilk önce adının önündeki 'Dr' takısını attı. 'Huzur N Darem' adlı albümün kaydı ışık hızı ile yapıldı ve albüm Hammer Müzik etiketiyle piyasaya sürüldü.

Albüm sonrası Blue Jean dergisine ilk röportajını veren Fuchs albümün aceleye geldiğini söyledi. Albümün dördüncü parçası olan 'Askerden Mektup'ta ise Ceza'ya vefasızlığından ötürü göndermeler yapıyordu. Fuchs albüme Hammer Müzik'in gereken desteği göstermediğini düşündüğü için, 7-8 ay sonra plak şirketinden ayrıldı.

YENER'İN İLGİNÇ HİKAYESİ

2004 yılının en ilginç olayı ise kuşkusuz Yener'in başına gelenlerdir. Yazımızın daha önceki bölümlerinde bu konuya kısa bir şekilde değinmiştik...

2001 yılının başında albümünü bitirip Universal ile anlaşılan Yener, albümünün çıkmasını beklemeye başlamıştı. Hatta albüm için 'Liseli Genç' parçasına videoklip bile çekilmişti. Universal Müzik'te baş gösteren olaylar yüzünden şirketin tüm faaliyetleri bir anda durdurulunca Yener, şirketten muhatap olacak hiç kimseyi bulamadı. Uzun bir bekleyişten sonra albümden de umut kesti. Tam üç sene sonra 2004 yılında Universal'ın depolarında Yener'in 'Sus' isimli albümü şans eseri bulundu.

Albüm 2001 yılında basılmıştı. Ama şirketteki durumlar yüzünden piyasaya sürülemedi. Tam üç sene sonra basılan yaklaşık 5000 kopya piyasaya dağıtıldı. 2001 yılında çekilen videoklipten ise bir daha hiçbir haber alınamadı.

ALMANYA'NIN GÖZDESİ AZRA

Medyanın Türkçe rap'e keşfedilmemiş bir hazine gibi yaklaşması, birçok MC'nin ve grubun tekrar gün yüzüne çıkmasını sağladı. Ayben, Ceza konserlerindeki performansı yüzünden birçok dergide yer aldı.

Leman dergisinden Melike Acar bir ilke imza atarak Ceza'nın hayat hikayesini çizgi roman olarak resimledi ve bu hikaye uzun bir süre dergide yayınlandı.

Berlin'den Azra, Almanya'nın şu aralar en ünlü rapper'larından Eko Fresh'i yanına alarak 'Dünya Dönüyor' isimli albümünü piyasaya sürdü. Albüm Almanya'da iyi bir satışa ulaştı. Daha önce Eko Fresh'in 'Ich bin jung und brauche das Geld' isimli albümünde aynı isimli bir parçaya konuk olan Azra, bir anda Almanya'da en çok tanınan MC'ler arasına girdi.

Pusula programı için yaptığı parçalarla bir anda dikkatleri üzerine çeken Azra, solo albümünü bitirmek için şu sıralar bütün vaktini stüdyoda geçiriyor.

Popstarlarla düet uğurlu geldi

'Rapstar'ın bu kadar ses getirmesindeki önemli etkenlerden birisi de Ceza'nın düet yaptığı pop starlar oldu. Candan Erçetin'in 'Şehir' adlı parçasında sergilediği başarılı perfonmas, ona Erçetin'in turnesinde yer alma fırsatı yarattı. Burcu Güneş'le yaptığı 'Sahilde' parçası ile ise Kral TV'de boy gösterdi Ceza ve kemikleşmiş rap kitlesi dışındaki dinleyiciler tarafından da fark edilmesini sağladı.

2005 VE YENİ DÖNEM

Ceza'nın 'Rapstar' albümünde 'Buna Dur Dedi General' adlı parçasının altyapısında imzası olan Anıl Savaş Kılıç, Taşoda adlı bir oluşum bünyesinde Karargah adlı grubun prodüktörlüğünü yapıyor. Grubun albümü yakın zamanda piyasaya sürülmüş olacak.

Savaş şu aralar Emir ve Doa'nın albümü için çalışıyor. Lecadro grubundan tanıdığımız Mehmet 2005'te 'Ülkem' adlı albümünü piyasaya sürdü. Tüm bunlar olurken yeraltı da oldukça hareketli. Türkiye'nin dört bir tarafından gruplar durmadan üretiyor.

Bunlardan 1997 yılından beri faal rap yaşantısını sürdüren Sabotaj, vatani görevleri yüzünden ara verdiği müziğe yeniden döndü.

Underground albümler çıkaran grubun hiçbir yasal albümü olmamasına rağmen bilinirliği oldukça yüksek. Sert söylemleri ve tarzları ile oldukça geniş bir hayran kitlesine sahipler.

Yine İzmir'den Duman Türkiye'yi dolaşarak Türkçe rap'i tanıtıyor... Cash Flow ekibi ise en çok üretenler arasında. Ankara'dan Basemode ekibinden Salim K (Deli MC) ilk solo albümü olan 'Keşke'yi bitirdi ve albümünü çıkartmak için şirket arama çalışmalarına başladı.

Albümün en önemli özelliği Tanzanya'da kaydedilmiş olması. Ayrıca Salim bu albüm için Tanzanya'da üç parçasına videoklip de çekti.

KISA KISA

*** Fransa Lyon'da yaşamını sürdüren C-IT (Seyit) 'Tok Tok' isimli albümünü Fransa'da piyasaya sürdü ve bu albümden iki parçaya videoklip çekti.**

*** Ceza'nın 'Rapstar' albümünde yer alan 'Tamam' adlı parça aslında 2002 yılında İsveç'te single olarak yayınlandı. Fjarde Varlden isimli İsveçli rap grubuyla yapılan 'Tamam' parçası grubun 'Riktiga Proffs' adlı single'ında b-side olarak yer aldı. Single hem plak, hem de CD single olarak basıldı.**

*** Ayben yakın zamanda çıkacak olan Aylin Aslım albümüne konuk MC olarak katıldı ve oldukça güzel bir parça seslendirdi.**

*** İstanbul Hiphop Festival: 2004 yılının en büyük hiphop olaylarından biri olan Hiphop Festivali, Maslak Venue'de yapıldı. Festivale Amerika'dan Wu-tang Clan grubunun beyni olan Rza, Silva Ringz ve Salah Edin'le katıldı. Ayrıca Almanya'dan**

Bektaş, Sırtlan, Dj Mahmut, Sultan Tunç, İstanbul'dan Ceza, Dj Turbo, Dj Toolz ve İzmir'den Yener, Emir, Cash Flow festivalde sahne aldı. Break Dance ve graffiti gösterilerinin de olduğu festivale katılımın az olması yüzünden ikincisi yapılmadı.

*** Yeraltından birçok yetenekli rapper ve grup da underground albümlerini çıkartmaya devam ediyor. Özellikle İstanbul'dan Olympos bünyesinde çalışan Pit10, Pusat ve KMK oldukça başarılı işlere imza atıyor. İzmir'den Cash Flow (Dj Çağdaş ve Volkan), Sabotaj, Duman, YEC, Göçmen, Tetik ve Suicasteam yeraltında en çok üretenler arasında.**

*** Dj Mahmut Almanya'da mixtape serisinin ikincisini CD olarak piyasaya sürdü. Underground'dan dağıtılan 'Türkçe Rap Mixtape 2' oldukça beğenildi. Mixtape sadece Almanya'da Türk ürünleri satılan marketlerde bulunuyor.**

Hazırlayan: Tunç DİNDAŞ

Kaynak: Hürriyet gazetesi/Kelebek eki

Türkçe Rap'in Hikayesi (5)



Türkçe rap'in popüler olmasıyla birlikte rap müzik yavaş yavaş müzikal alandan çıktı, filmler, reklamlar, soundtrack'ler gibi başka alanlara da girmeye başladı...

Blue Jean'in katkılarıyla hazırladığımız Türkçe Rap Tarihi'nin son bölümünde, canlanan ama hep aynı kalan rap ruhu var!

Rap'in soundtrack albümlere girmesinin en son ve en bilinen örneği, Sagopa Kajmer'in (Silahsız Kuvvet) G.O.R.A. filminin soundtrack albümüne yaptığı 'Al 1'de Burdan Yak' parçası oldu. Parça, filmin tanıtımı için kullanıldı ve albümün ilk çıkış parçası olarak özel bir videoklip de çekildi.

Filmlerdeki Türkçe rap'ler bununla da sınırlı kalmadı. Ferhan Şensoy'un başrolünü oynadığı 'Pardon' adlı filmin soundtrack albümüne Ceza ve Fuat bir parça ile katıldılar. Filmin tanıtımını üstlenen bu parçaya video klip çekildi. Klipte Dj Funky C de yer aldı.

'O Şimdi Mahkum' filminde, 'Rapüstad' albümünden 'Kırda Hevesler' isimli parçanın Killa Hakan'ın söylediği bölümlerinin kullanılması Türk filmleri ve rap başlığı altında unutulmaması gereken ayrıntılardan. Geçen yıl çok konuşulan filmler arasında olan 'Duvara Karşı'nın soundtrack albümünde de Sultana'dan parça kullanıldığını, filmde de Aziza A'nın gözüktüğünü hatırlatmak gerekir.

REKLAMLARDA RAP

Aria'nın Extra Card reklamlarında Hiphop'un tüm elementleri kullanılarak yakalanan başarı bir anda öteki reklamcılarının da dikkatini çekti. Bu reklamdan sonra birçok deneme yapıldı ama Türkçe rap'in kullanıldığı ve şu aralar en çok dikkat çeken Reklam Pamela ve

Fuat'ın oynadığı World Card reklamları oldu. Reklamın, Fuat'ın kitlesi tarafından garip karşılandığını ek bilgi olarak hemen iletelim.

Reklamlarda boy gösteren rapçiler kervanına Ceza'nın rol aldığı yeni Rocco'nun reklam kampanyasıyla önümüzdeki günlerde devam edileceğini de duyuralım.

Daha önce Türkçe rap'e sırt çeviren radyo istasyonları da, Sultana, Aziza A, Ogeday, Ceza, Erci E gibi isimlerin çıkışlarından sonra Türkçe rap'e yer verir oldular. Rap ve radyo denilince, uzun bir süredir Türkiye'de tek Radyo programını yapan Dj Ergün'ü unutmamak gerekir.

100.8 frekansında 'Master Of Türkrap' adlı programda her cumartesi 20:00'den sonra yeni, eski Türkçe rap parçaları çalan Ergün, Türkçe rap'in yıldızları programına canlı olarak konuk ediyor.

Gelecek günler bize yeni albümleri vaat ediyor. İsviçre'den Makale 'Tamam' adlı albümünün kayıtlarını bitirmiş, mastering'i için uğraşüyor. Berlin'den Killa Hakan ikinci solo albümünü bitirip plak şirketine teslim etmiş bile. Fuat Türkiye'de yayınlanacak ilk solo albümünü bitirmek üzere, videoklibi çekilmiş halde bekliyor.

GERÇEK RAP RUHU

Albüm hazırlıklarını bitirmekte olan rapperlar da şunlar;

Sirhot, Ogeday, Derin Darbe, Master Of Türkrap (Toplama) ve Cash Flow. Bu grup ve MC'lerin yanı sıra bir çok underground grup albüm yapıp dağıtmaya devam ediyor. Yeraltından çıkan yaratıcılık, yavaş yavaş kitlelere ulaşıyor ve gün geçtikçe daha da büyüyor.

Bu aykırı gençler yıllar süren savaşı kazanmanın verdiği hazla üretiyor, üretiyorlar. Kimi popüler olmak ve daha çok kazanabilmek için bir zamanlar kötiledikleri şeyleri yapsa da, gerçek rap ruhu yaşıyor.

Bundan 7-8 yıl önce bu durumu rüya gibi gören MC'ler daha neleri başaracak bilinmez ama iyi işler yapıp Türk müzik endüstrisinde bir devrim yaratacakları kesin. Pop'a karşı tavırları bitmeyecek. Kendi aralarında atışsalar da, gerektiğinde yine bir araya gelecekler.

Yazımızı Karakan'ın 'Defol Dazlak'ından o meşhur sözle bitirmek istiyorum:

Birlik olursak, bizi kimse yenemez!

'O ŞİMDİ MAHKUM'DA KİLLA HAKAN DA VARDI

2005'e gelindiğinde Türkçe rap artık her yerde demek doğru... Reklamlarda, radyolarda, hatta son dönemin en gözde filmlerinde. Abdullah Oğuz imzalı 'O Şimdi Mahkum' filminde, Killa Hakan'ın varlığı yadsınamaz....Bu filmde 'Rapüstad' albümünden 'Kırda Hevesler' isimli parçanın Killa Hakan'ın söylediği bölümlerinin

kullanılması Türk filmleri ve rap başlığı altında unutulmaması gereken ayrıntılardan.

Yine geçen yıl çok konuşulan filmler arasında olan ‘Duvara Karşı’nın soundtrack albümünde de Sultana’dan parça kullanıldığını, filmde de Aziza A’nın gözüktüğünü hatırlatmak gerekir. Ferhan Şensoy’un başrolünü oynadığı ‘Pardon’ adlı filmin soundtrack albümüne Ceza ve Fuat bir parça ile katıldılar. Filmin tanıtımını üstlenen bu parçaya video klip çekildi. Klipte Dj Funky C de yer aldı.

Türkçe rap siteleri

hiphoplife.net

raportaj.com

suikast.de

hiphoportami.com

babilkulesi.com

raphaber.com

turkcerap.com

Offical rap siteleri

ceza-fan.com

djmahmut.com

ogeday.net

barikat.com

uddy.net

sirhot.com

basemode.com

makale.ch

cerkezkizi.com

Türk graffiti siteleri

turkstyle.net

turkgraffiti.net

**8.8 TIME OUT Magazine Hip-Hop
Feature by Emily Troutman and
Çiğdem Akbay**

Time Out

Istanbul

in English

ISTANBUL'S LIVING GUIDE

June 2006/6, year 6, 3.50 YTL. (\$2.75/£1.50)

ISSN 1304-4370



**THE VIOLENT FEMMES AND
GAEL GARCIA BERNAL
EXCLUSIVE INTERVIEWS.**

THE RAP GUIDE

AN A-Z OF HIP-HOP IN ISTANBUL

**ASIA VERSUS EUROPE
WHICH IS BEST?
FIND OUT INSIDE...**

LISTINGS AND REVIEWS OF THE BEST BARS, CLUBS AND RESTAURANTS IN TOWN.



The A-Z of *hip-hop* in Istanbul

Istanbul's hip-hop scene has shot from 0 to 60 in recent years and continues to explode thanks to the talents of local rappers, artists and DJs. Here we present a comprehensive guide to the city's most thriving music phenomenon, for beginners and badboys alike.

Compiled by Emily Troutman and Çiğdem Akbay

A

Ayben

"Benim adim Ayben, Korkun Benden!" translated as "My name is Ayben, Beware of Me!" is the motto of this upcoming female rapper who has developed her own solo albums as well as collaborated with various artists such as her brother, Ceza, Dr. Fuchs, Fuat, Aylin Aslim and Nil Karaibrahimgil.

B

b-boys and b-girls

Urban-style dancers that are also known as breakers or breakdancers.

Check out www.bboyturk.com to learn more about what's going on in the Turkish breaker world.

Beat Street

Old school hip-hop flick of b-boys/b-girls getting down, rebellious graffiti artists creeping about the Bronx, Kool Herc, Afrika Bambaataa, and more. Must see for everyone seeking 80's nostalgia, especially the Christmas party scene. You can also watch out for the same breaker troupe, Rock Steady Crew, the next time you feel the urge to pop in Flashdance.

C

CEZA**Rapstar (and then some)**

At this point in his career, Ceza has given enough interviews to know what he wants to say before he says it. As we converse, Ceza is being recorded by this reporter, a photographer, and two unaffiliated film crews. Whatever he says, there is no doubt that Turkey, and perhaps the world, will hear him.

"Now I can do things I was never able to do before. I can communicate with and reach out to different types of people. I can reach out to the world. I don't believe I'm able to do these things because of me—it's because of my music."

The title of Ceza's last album, "Rapstar," speaks volumes. He says he meant the title as a commentary on the over-commercialization of the music industry, with hit-making shows like "Popstar" and "PopIdol." But it's not without its own irony, as Ceza currently holds a virtual monopoly on the hip-hop market in Turkey.

The album sold more than 100,000 copies. This figure may pale in comparison to the pop market, but blows his competitors out of the water. He has his own fan club, ring tones and t-shirts. People hug him in the streets and he can no



longer hang out in his favourite hot spots without being hassled.

It's a steep ascent considering that Turkish hip-hop barely existed ten years ago. He has collaborated with Turkish superstars Sezen Aksu, Candan Erçetin and Mercan Dede—when people say "hip-hop" in Turkey, they also say, "Ceza."

"No matter what we've done, whether commercials or films," he says, "somehow we've put Ceza into the main market in Turkey. At the same time, we put rap music into the main market. With all of these things combined, it's natural that we've become more popular."

Ceza's stardom solidifies his mass-market appeal and casts him in a new role, as both mainstream celebrity and envoy from the underground. The path of his career is an elegant argument for democratization via increased market-share, as his rise to fame affords him both the right, and the obligation, to speak for his subculture. He takes this role seriously and is unafraid to stand up against, what he calls, the "narrow-mindedness" of Turkish society.

Turkey is often called the 'land of contrasts', a meeting point between east and west, etc. etc. But in the streets, it is sometimes difficult to see a true diversity of opinion and lifestyle. To the contrary, any marginally unique-looking person is apt to endure a pageant of cold stares and commentary. Full-fledged 'freaks' should probably stay home.

Hip-hop kids, with their baggy accoutrements,

are slowly starting to appear. When pop stars start mimicking their outfits, Turkish kids can thank Ceza and his contemporaries for leading the way. Just a few years ago, he says, people in the street would yell at him for his baggy pants and earrings. Today some of his most vocal detractors have "grown to understand they were wrong in their way of thinking." He adds, "Even the people who are still against it, don't even know why they're against it."

Wisely, Ceza points to a centuries-old pattern of provincial thinking in Turkey. He notes the difficult path of saz players, "In Anatolia when people used to play the 'saz', even a hundred years back, people were against it. They believed the devil was in the saz. And they would kill people because of this."

He fails to point out that most of the people who played the saz were called 'ashiks' and roamed the countryside as musicians and oral historians. They followed the mystic, Alevi tradition in Islam. As recently as 1993, 36 Alevi, musicians and leftist intellectuals were burned to death at a peaceful memorial for one of the most famous ashiks in history, Pir Sultan Abdal. Their death can be attributed to their unpopular humanism and secular ideology.

It is fitting that Ceza chose to mention the saz players, since he is similarly imbued with a heart-felt, if unwelcome, belief in the inherent value of individualism and diversity. Turan, an 18-year-old fan in Vancouver, BC, sent this message via

Hip-hop A-Z

email, "I started listening [to Turkish hip-hop] when I was about 14, initially because I thought it was funny, but then it started to grow on me."

Among traditionalists, hip-hop in Turkey is viewed as "some kind of product of American imperialism," Ceza says. And even among liberals, as Turan's comment implies, it is often subject to ridicule. Ceza does not see his work as a mere derivation of mainstream American music. He believes it is a potent tool, with the potential to incorporate old Turkish musical traditions and instruments and finally to introduce them to the global environment.

Ceza notes the success of American rappers, who integrated many ethnic traditions into one musical genre. He adds, "In Turkey we tried to distribute our Turkish traditional music, but we weren't able to do it. Yeah, I agree that some of 'halk' (folk) music is the best, it's part of our roots. But we weren't able to gather what we had, produce music and distribute it to other parts of the world.

"Why can't [Turkish hip-hop artists] be the ones that can gather all these things together and produce something for the rest of the world? For years Turkey has just been standing still, everything is stuck within our borders. Even our most famous musicians or artists, who go to Europe, only have Turkish Diaspora audiences watching us."

He speaks with the same steady, rapid-fire intensity with which he raps, "I've given more than 50 concerts abroad. There are more and more foreign audiences that don't even understand Turkish. They say, 'For the first time in my

life, I'm actually upset that I don't speak Turkish."

So will Turkey have to change in order for hip-hop to become more popular, or will Turkish hip-hop artists have to change Turkey? He responds that education remains the most important factor for the future of the industry, but also, there must be a fundamental change in the hegemonic monoculture of his country. He says, "When a person from abroad looks at a young person here, all they can see is people who are only interested in arabesque or football. It's almost as if there's nothing else to be done in this country. These things need to change."

Many rappers are getting on board with school, anti-violence and education campaigns in

"When a person from abroad looks at a young person here, all they see is people who are interested in arabesque or football. It's almost as if there's nothing else to do in this country. These things need to change."

order to demonstrate their good will and promote a clean, positive hip-hop image. Censorship remains one of the most contentious problems in the industry. Albums that are produced and distributed legally must go through a strict approval process. That process is even more strict at the level of television and radio. At this point, rappers are not allowed to curse in Turkish, but can use English curse words. This strange hypocrisy is just one of the many governmental challenges rappers face here.

Metin Bozkurt, of Kraft, a music production studio, has been working with Ceza and other artists. "He is always saying things against the system, but he's clever enough to say it in a proper way, actually, with his lyrics... He's said so many things by now, [if the government was going to shut him down], they would've shut him down already."

Ceza sees only one path ahead of him, even if it isn't the one of least resistance. "People shouldn't get in the middle of this. They see you as if you are their property sometimes. If you don't always give them what they want, then you automatically become a bad person, they start to be against you."

"I feel I have to respond to [these critics] with some kind of answer because I'm a very emotional person. Then, when I do speak my mind and tell them what I'm thinking, all hell breaks loose because of it. Unfortunately, I'm going to continue to do so because I'm a human being too. I only have one chance on this earth, as well. I want to live my life to the fullest and I should have the freedom to do that." *Emily Troutman*



Crossing the Bridge

Released in 2005, directed by Fatih Akin; a successful Turkish movie and the one most likely to have been seen by people outside of the country in the last year. It's a documentary covering the spectrum of music being made in the city, from Ceza and Ayben, to Baba Zula and Orient Expressions.

D

DJ Funky C

Cem Nadiran goes by the name of DJ Funky C. Born in Istanbul, raised in New Jersey, settled in New York, he came back to Istanbul in 1988 and that's when it all began...

Have you always wanted to be a DJ?

I studied hotel and tourism and was working at the Sheraton Hotel, when in 1993 I entered a DJ competition and became the Turkish champion. Power FM, who was organizing the event, asked me to be a radio DJ. I've always wanted to be a DJ but I'd never thought of actually doing it before; it was a new profession, a new career for me, but I accepted it. I left the hotel business behind and became a radio personality and I've been working for Power FM since 1993, for the past 14 years, which is a long time for a DJ to be working for the same radio station.

What sparked your interest in music?

Growing up in New Jersey and New York in the early '80s all of my friends had turntables and mixers, and every time we'd leave school we would have sessions at their houses, and that's where I got hooked on it.

I also took classical music lessons for 7 years. I play the accordion, the piano, the violin, so I'm a DJ that knows how to read notes. And because I have a classical music background, it helps me adjust the music and really understand the beats and the chords that go with it. This is probably why I come up with different styles of music than others producers in Turkey.

Which Turkish MC's have you worked with?

I've worked with artists such as Ceza and Dr. Fuchs, when they had the group Nefret. I did two of the tracks for Ceza on his first solo album and I actually rapped with him on one of the tracks and everything started after that, all of these rappers started coming up and it was to a point where everyone was wanting to get beats from me. On Fuat's last album I gave him four tracks, I rapped on one of his tracks, and now that he's working on a new album, and I think he'll be coming to me to get some new beats.

How does the hip-hop scene here differ from that in the U.S.?

When I first came here in the '90s, the thing I noticed the most was that the kids here had



missed out on a lot that was going on in the U.S. in the '80s and were just then trying to catch up on like 20 years of music. And what I've tried to do is educate people here about the background of the music; on my radio program I play past hip-hop and bring out the old names that have made hip-hop what it is today, such as Run DMC, Notorious B.I.G., and Whodini. But, now people have been catching on, it's become a give-and-take situation: they learn from me, I learn from them, and we're doing our best to progress.

What do you envision for the future of Turkish hip-hop?

I find hip-hop to be closer to Turkish people than any other foreign music. Just seeing hip-hop, on TV, on commercials, you know that the movement is happening. People don't realize it but they're hearing more and more rap, and more

and more hip-hop every day. I think in another two years, hip-hop here will be taking over the music industry. We'll be selling a lot more albums, and we'll have a lot more Turkish rappers and R&B artists coming out. And I'm proud to be part of that movement. *Çiğdem Akbay*

E

Eastside/Westside

Although the differences between Istanbul "East Sound" and "West Sound" may be difficult to discern, most MC's represent where they're from; be it Üsküdar or Bakırköy.

F

Fuat

Thoroughly Thuggable

Without his hooded jacket and camouflage pants, Fuat Ergin more closely resembles a streetwise teddy bear than an edgy, young hip hop artist. He is soft-spoken, mild-mannered and, when he gives his opinion, projects a casual and surprising self-confidence. In other words, he is seriously crush-worthy; especially among the overly-thoughtful and angst ridden 12 to 18-year-old set. From time to time, his budding celebrity status even gets him noticed in the streets of Istanbul.

As a case in point, a few months ago he had a run-in with an eager, young female fan on the bus. The affair was quickly nixed however when she realized he is neither rich, nor does he actually own the oversized Hummer in which he appeared for a recent television commercial. "She was talking like, 'If you have a Hummer we could get closer,' or something. The reality is different, of course—I'm on the bus, I'm in taxis, I'm in the dolmuş." He explains, "What you see on TV, it's a whole lotta lies."

The moment is a fitting introduction to Fuat's story—a modern parable of globalization and intersecting meaning. He is sort of a celebrity, sort of an average guy, sort of Turkish, sort of German, sort of boy, sort of man. He is a hip hop icon in a Muslim country and a natural role model despite, or perhaps because of, the fact that his lyrics are laced with staunch self-expression and anti-government innuendo.

Turkish rap sprang up in Berlin and Frankfurt in the 1990's and is now beginning to infiltrate the pop-dominated mainstream music culture in Turkey. There are 2.4 million Turks in Germany, but obviously, breaking through in the motherland is the next big challenge for Turkish rappers. They face a seriously uphill battle.

The Ministry of Culture and Tourism exerts a heavy hand of censorship and forces all but the most benign or veiled messages underground. Many of Fuat's early albums are unavailable in Turkey. Their titles? He says with a laugh, "Hassickdir. Fuck Off: Volumes I, II and III." Clearly, the albums earned him some cache with angry fans, but were not necessarily the best way to break into a closed, conservative culture.

Fuat grew up in Berlin and spent his formative years in Turkey. Or as he puts it, "I was here for grade six, grade seven, grade eight, grade nine... twice. And three months of grade ten." Among Turkish rappers, there is little need for either academic pedigree or street-creds, though his years in Turkey do give him a small advantage. Fuat speaks perfect Turkish, an anomaly among



German Turks, who tend to adopt a pidgin blend of their parents' language and German.

In this way, he sets himself apart from the godfathers of Turkish hip hop, groups like Cartel that made their name and their identities in the streets of Berlin, not Istanbul. Although Fuat also got his start in Berlin, he is now fiercely and philosophically between worlds. "I never say something like, 'Hey I'm Turkish' or 'Hey, I'm a German Turk.' I'm just a man living in the world. I think it's important to be a universal person, to understand the world. And to give this understanding to my audience."

His words ring true for adolescents in any country, but particularly in Turkey, where the youngest generation now stands at a global crossroads, of sorts. Mainstream culture here is inundated with American trends and fashions. Turkish television has multiple music video channels and there are recent rumblings that MTV is about to launch a new "Turkish" franchise.

The challenge for artists like Fuat is to prove that rap is a natural and adaptable art form, flexible enough to fit a myriad of cultural and moral standards. That challenge becomes increasingly difficult as the visibility of American hip hop rises, saturated with images of bootylicious babes and bullet-hole ridden bodies.

For Fuat and the companies that back him, the bottom line, of course, is not some esoteric question about whether hip hop has a place in the Muslim world. But rather, whether it can make any money here.

Fuat threw back a couple glasses of Coca-Cola as we spoke in the spare, but spacious Cihangir living room of his Manager and Producer, Savaş Kılıç. Cihangir is Istanbul's most artsy neighborhood, best described as somewhere between rustic and quaint, hopeless and promising. Savaş plays a dual role as manager and producer because the rap industry is too small to support narrow divisions of labour.

When a company invests in an artist, they also make an investment in the market itself. This is a risky business. Savaş shrewdly understands the future of Turkish hip hop is a departure from Western styles and the creation of a unique sound. He favours artists incorporating local instruments or dialects, and people like Fuat, with a genuine message to convey.

Savaş explains the necessary shift in paradigm, "In Turkey, you don't curse someone's mother or father. In Turkey, that's a reason to kill someone. So no one expects that in Turkish hip hop. If you include lyrics like that, it doesn't make your album sell better."

"50 Cent and Eminem sell okay mostly

“In Turkey, you don’t cuss someone’s mother or father... that’s a reason to kill someone. If you include lyrics like that, it doesn’t make your album sell better.”

because people don’t understand it. When they see 50 Cent as a pimp in a video clip, they might have sympathy for him. But if someone Turkish does that, they hate him. It’s a strange thing. Foreigners are allowed to do it, but not Turkish people. You can’t say f**k the government or f**k the police. You would be done here.”

Fuat admits he doesn’t make much money yet and he has realistic expectations about the trajectory of his career in Turkey. Though he is slowly escaping the shadow of his more-famous friend and collaborator, Ceza; a gold-plated life of hot chicks and shiny rims seems pretty far-off in the distance. He understands, “If you want to make money here you have to work hard. You have to travel to the South side of the Turkey, the West side of Turkey. People have to get to know you.”

Companies are increasingly calling on Fuat and his counterparts to attract young markets. He recently played in a Rocco candy commercial and the aforementioned ad for Worldcard, a product of the mega-bank, Yapi Kredi. The problem is that lollipops and credit cards are not exactly great material for winning the hearts and minds of silenced, disaffected kids. The commercials themselves also fall back on the dominant, Western aesthetic and reinforce the image—through blinged-out SUVs—of rappers as gun-toting, drug-slinging Lotharios. None of which does much to comfort either the government or Fuat’s fans.

“[Fans] think we are socially aggressive, I mean, we have messages. Then they see you in a bank commercial and they say, ‘This isn’t right.’”

He is indignant, “I mean, what are they talking about? When I get onto a bus or on the metro—I have to pay. Who among them, when given an opportunity like this, would say ‘no’? Nobody. So they talk about us on the internet. They can say I sold-out or whatever, but I don’t care. I have to live my life. I have a girlfriend.... we have to pay rent. We have to eat.”

Considering the history of hip hop, this is all somewhat familiar territory, if a bit more sharply defined. Fuat is incredibly sincere and possesses palpable love for his listeners. The question for him, and for rappers like him, is how long he can balance on the line between government censorship and commercial obliteration. In the meantime, he’s just cool enough to ride in a Hummer, but not rich enough to own one. *Emily Troutman*

G

Germany

If it weren’t for the German-Turkish group Cartel making their way in the 90’s, hip-hop in Turkey may not be what it is today.

Other listen-worthy German artists include Erci E, Karakan, Suikast Aklim, Mic Force, Aziza-A, Sert Muslimanlar, and Islamic Force (broken up, now just Killa Hakan)

H

HIPHOPISTAN

A soon-to-be completed documentary film that examines the Istanbul hip-hop scene and reveals how young Turkish rappers, break-dancers, and graffiti artists creatively blend popular influences with their local cultural values and traditions. While providing a glimpse into the lives of youth in a predominantly Muslim and rapidly globalizing city, this film raises awareness of the many similarities in youth culture worldwide.

I

Insane in the Membrane, Profane in the Brain

Since all albums sold on the market require approval from the Turkish government, MC’s using profanity must either stay underground or choose to curse in English.

“I’m Sorry Mama”

Rumours have it that someone was killed in Istanbul for wearing an Eminem t-shirt by man who believed that the victim was being offensive to his mother, Emine.

J

Joker

Murat Demirhan, better known as Joker, is 27 years old and has been break dancing for over 10 years. He formed part of a group in the mid-nineties called Takim 34 (Team 34) who went on to become the Turkish break dance champions. Hip-Hop Hall of Fame b-boy champion two years in a row, he’s also stolen the stage at the Antalya Hip Hop Festival, in addition to choreographing various break dance-themed commercials.

How did you come up with the name Joker?

In 1996 I was in a break battle and some other b-boys started calling me Joker, the name has stuck ever since, everywhere I went from that point on everyone was like, “Joker, Joker” so that’s how it happened.

What inspired you to be a b-boy?

I started break dance when I was 15 years old. A

b-boy group came from Switzerland and stayed for 3 months, I saw them dancing and was so amazed by them that I wanted to learn their every move. Eventually, over time and practice, I was able to develop my own style, and here I am. **What were the early days of break dance like in Istanbul?**

At first we would gather in Bakirkoy, you know, dancing old school style with our white gloves and all that, but then over the years break dance became more widespread. Now you can go to many different areas of the city and see people break dancing. Of course, we had a really hard time in the beginning because people were unaware of what we were doing; they had never seen such a thing before. Every time we’d try to dance people would come and kick us out, police would bust us and make us leave. But now they’ve grown accustomed to it and when the police come now they sit back and watch and say, “Hey look, these guys are b-boys”. For us this is a great accomplishment.

What do you think about these recent dance competitions on TV?

In my opinion, they’ve made a soup of it, trying to combine all different types of dance together. I’m not against it, it’s great; I’m very proud that there is something like this, but on one hand you see this really charismatic hip-hopper type on stage and the next minute you look and boom, he’s wearing tights and dancing ballet. It’s a little strange but of course from a television perspective this diversity is necessary, and they do a really good job.

What would you want to be if you weren’t a b-boy?

I always wanted to be a pilot, I’ve always wondered if I could fly a plane, but maybe since I’ve turned so much on my head, they would say, oh no, don’t let him go up in the air, afraid that I would get all dizzy or something up there trying to fly! But, really, I’m so glad to be a b-boy, able to dance and make a living doing what I love.

What do you envision for the future of break dance in Turkey?

I hope that one day we will be more like France there, 80% of culture is hip hop culture, everyone, dance, music, art, everything on the international channels. Maybe this started there about 10 years ago; in my opinion Turkey is just getting to this position. I say to myself that I wish I were born in this generation because we’ve opened up the road for the future of hip-hop here, and from now on kids are going to have a much easier time, and it’s going to be much better. *Çiğdem Akbay*



Hip-hop A-Z

K

Karargah Rap group best known for their single "Salla" or "Swing it" in which the music video has animated popos swinging side to side.

L

Ladies in hip-hop Aside from Ayben, there are other female rappers that have made their place in the international hip-hop circuit. Aziza-A, from Germany and Sultana, now living in the U.S.

G

Miller Music Factory Awards

Sponsored hip-hop event that provides upcoming artists opportunities to compete for the best dance or electronica production award or for the best performance award as a DJ, MC, VJ, or hip-hop act.

Check out

<http://www.millermusicfactory.com/index.asp> to follow up on the final competition that took place on May 25th.

Magazines

Read on! There's a small but fine selection of Turkish hip hop publications out there including Hip Hop Dergisi, and Blue Jean Dergisi which is a general music publication but supports hip-hop culture. Available at large kiosks and all good bookshops.

N

Nike hip-hop workout

A once-a-year dance workshop created by celebrity director/choreographer Jamie King that just made its way through Turkey in March. Whether you want to tear the club up or dance in your living room, you can catch these workouts next time around to learn some strenuous moves.

G

Outside Influences

Although hip-hop grew out of the Bronx, it has now become a culture that people can relate to worldwide. By rapping in Turkish and using traditional Turkish instruments, most MC's and DJ's alike represent where they're from while adding their own unique Turkish twist.

OPP (Other People's Property)

When graffiti artists can't get permission to paint in the areas that they wish, they choose to paint illegally facing the consequences of being caught by angry locals and the police. Find out more about the Turkish graffiti scene at www.turkstyle.org.

P

Piracy

US copyrighted materials lost \$187 mi. in 2004, due to the illegal sale in Turkey of pirated CD's, games, DVD's and books. Although new laws are trying to address the problem of copyright infringement, Turkey is still on the "Watch List" of the International Intellectual Property Alliance. For 2005-2006, they estimate that pirated goods made up 80% of the records and music sold in Turkey. This estimate represents an increase since 2004, when the government made an organized attempt to shut down illegal distributors and distribution rings.

The prevalence of illegal music is a significant challenge to hip hop artists and producers, who already face an uphill battle to make money in Turkey. Illegally produced CD's are mostly imported from Asian countries. CD's of local artists are either copied in local "workshops" or exchanged by peer-to-peer internet sites, which are gaining in popularity in Turkey.

Compact disc jewel cases are required by law to carry a special emblem, or "banderol," that guarantees their authenticity. The holographic sticker appears on the back of CD cases. Unfortunately, the system is not working very well. The Ministry of Culture and Tourism distributes more stickers than the legal music industry actually supports. In addition, the banderols are now being copied and produced illegally.

Q

Quintessential listening (tracks, albums)

Ayben - Mihenk Tasi; I-Ben

Aziza A - Es Ist Zeit; Kendi Dünyam

Barikat - Güneşin Çocukları;

Hava, Su, Toprak ve Ateş

Cartel - Cartel

Ceza - Feyz Al (new single); Rapstar; Med Cezir

DJ Mahmut & Murat G - Garip Dünya

Erci E - Sohbet

Fresh B - Gerçek Kal

Fuat - Hassickdir 1, 2, 3; Her Ayın Elemanı

Nefret (Ceza + Dr. Fuchs) - Meclis-i Ala;

Anahtar

Sagopa Kajmer - Romantizma, Düşünen

Ceset; Bir Pesimistin Gözyaşları

Sert Müslümanlar - Ayyıldız Yıkılmayacak;

Dönelim Vatana

Silahsız Kuvvet - İhtiyar Heyeti; Sözlerim

Silahım

Sultana - Çerkez Kızı

Yeraltı Operasyonu 1 + 2

R

Riddims

Reggae/hip-hop club under Kemancı in Siraserville. Place to go if you're down for a weekend booty shake.

Rapstar

Ceza's top-selling solo album, available in most

music shops. If you think Turkish is a difficult language to grasp get blown away by this linguistic masterpiece.

Mamamamamamimimimi microphone show!

S

Sagopa Kajmer

MC, DJ, and producer, also known as Silahsız Kuvvet and DJ Mic Check. Sagopa for music with deeper meanings, Silahsız Kuvvet for that which is a bit closer to the surface, and DJ Mic Check as a continuum of underground-ness.

Sirhot

Award-winning rap artist and producer who opened Turkey's first rap music studio, Digital Mix, in 2000. He's produced and co-produced albums for Ceza, Nefret, Barikat, as well as put together his own solo album 'Knockout'.

T

Traffic Laws

The Trafi Rap Fest 06' took place early May to show us that there may actually be some traffic laws here. Elementary school students from Istanbul, Izmir, and Ankara competed with group names such as 'The Traffic Rappers' and 'Group U-Turn' and rapped songs such as "Kırmızıda dur, yeşilde geç, kemeri takmayı unutma!" (Stop at the red, go at the green, don't forget to wear your seatbelt!).

Turbo

Turbo, who's real name is Tunç Dındaş, is part of a graffiti group is called Shot 2 Kill (S2K) who've been one of the leading groups in their trade in Turkey since the mid-'90s.

Where did you come up with the name Turbo?

Back in my break dancing days there was a film with a b-boy character named Turbo. Since he





was a good b-boy, kids around started calling me Turbo and it's stuck ever since.

How did you become a graffiti artist?

In the early '80s break dance came here and sparked my interest in hip-hop. I saw some graffiti around and I liked seeing it and not knowing who did it, I liked how it was something mysterious. Soon after that I began painting and became one of the first pioneers of graffiti in Turkey. Then, when the Turkish rap boom happened with Cartel in 1995, I had even more momentum and incentive to paint.

Where/what do you usually paint? Are there any social or political messages in your work?

I've painted all sorts of styles and designs in areas all around the city such as Bakırköy, Bostancı, Yeşilyurt, and Taksim. I'm not so much into social or political messages though; our society is one already full of social and political messages if you look at it, so I don't feel the need to enforce any more in my art. I just want to make the city a bit more colorful, add some style to the walls, and work to give the city more soul.

Do you ever paint illegally?

No, now I'm a strictly a legal artist. Those illegal days are over for me. Some say that if you paint legally you aren't a real graffiti artist. But look at me, I'm 35, I have a job, I have a company, and have responsibilities. I can't just go out in the middle of the night and risk getting caught by the police; too many consequences.

What are some struggles you deal with due to being a graffiti artist in Turkey?

Well, in the beginning there were people around who thought we were Satanists, Communists, this, that, political activists, you name it. We just wanted to give the city some more style and nice graffiti. At first they didn't know what we were up to, but now, on the most part, they just look at us and say, "Oh, they're just painting hip-hop". Although they still call it "hip-hop" rather than graffiti, they at least have a better idea of what we're trying to do.

Now the biggest problem we're dealing with is not having easy access to spray paints. Since graffiti didn't begin to seriously take off here until the year 2000, we just don't have the same

quality and variety of paints here as they do in other countries. We only have about 8 or 9 colours here; for this reason, we mostly get people to bring us paints from abroad. Sometimes we also get supplies sent to us from foreign companies that see that our work is good and want to offer their support.

What else makes Turkish graffiti different from graffiti abroad? Does Turkish graffiti have its own style?

Each graffiti artist has their own individual style here but I can't really say that Turkish graffiti generally has its own distinctive style yet. Since it's still relatively new here and all; but I believe that will definitely change in the next years to come. *Çiğdem Akbay*

U

Under witness protection

Fortunately gangsta rap hasn't yet made itself popular within the Turkish hip-hop realm. We can definitely live without a local '50-Kuru' walking around with nine bullet holes and bling-bling.

V

Venues

Aside from Riddims which is the only dedicated reggae and hip hop club in the city, the following places also have frequent hip hop nights: Yeni Melek, Babylon, Red Room, Fancy, Mojito and Purple. Check out our nightlife listings for details.

W

Whatcha Whatcha Whatcha want?

Find out anything you want to know about the Turkish hip-hop scene, web sites, forums, etc... from <http://www.raplist.net/>

X

X-rated conspiracies: the dark side of rocco candy

Sweet lollipop or sweet fellatio? Is it mere coincidence that this edgy hip-hop friendly lollipop shares its name with porn star Rocco Siffredi? The Rocco Candy website reads: "Four different flavours, each one for you, for your party friends and for your partner too! No partner? Then try to find one offering a Rocco..."

Decide for yourself.

Y

Yo! MTV Raps

Word on the streets in that MTV Turkey is on its way. Some new entertainment to look forward to!

Z

Zulu Nation

Zulu Nation is an International Hip-Hop awareness movement founded by legendary Afrika Bambaataa to reform street gang members in the Bronx in the 70's. Its philosophy is based on Knowledge, Wisdom, Understanding, Freedom, Justice, Equality, Peace, Unity, Love, Respect, Work, and Fun, and its generally considered to be one of the strongest influences on hip-hop around the world.

8.9 HIPHOPISTAN Documentary Film Shooting Schedule Example

Shooting Schedule

Day 1:

Ceza

One full day shoot; at studio, hanging out with friends

Day 2:

DJ Funky C

One full day shoot; at home with family, at Power FM, hanging out with friends

Day 3:

Joker

One full day shoot; showing archival footage and explaining beginning of hip-hop and break dance movements, street dancing, hanging out with friends; interviews with other break dancers

Day 4:

Turbo

One full day shoot; showing graffiti portfolio of previous works, discussing articles and books, tour around city showing works, trains

Day 5:

Umit and Cowboy 69

Half day shoot of interviews with graffiti artists discussing blending renaissance art with graffiti and blending Ottoman art with graffiti

Day 6:

City Shots + Public Opinion

Interview people in the streets about their opinions of hip-hop in Taksim Square and other various neighborhoods

8.10 New Media Company HIPHOPISTAN Project Report

PROJECT REPORT (ENGLISH)

07.06.2005

TITILE: HIPHOPISTAN: Representing locality in a global city

AUTHORS: ÇİĞDEM AKBAY

DRAFT/DATE: ?

CIRCA: MODERN-DAY

LOCALE: ISTANBUL

GENRE: MUSIC DOCUMENTARY

LENGTH: 52 MINUTES

PRE-PRODUCTION: May 2004-March 2005

PRODUCTION: June-August 2005

POST-PRODUCTION: August-October 2005

ESTIMATED BUDGET: \$52,000

LOG LINE: A documentary film that examines the impact of hip-hop culture on Istanbul's youth and reveals how young Turkish rappers, DJs, break-dancers, and graffiti artists creatively blend popular influences with their local cultural values and traditions.

SYNOPSIS: Unable to summarize, along with the project no script was submitted but the outline is as follows: The director aims to follow four characters. Ceza (Rapper), Funky C (DJ), Joker (break-dancer), and Turbo (a graffiti artist). She aims to take a personal look into these characters' lives and examine what they do and how they

do it and how their hip-hop culture blends in with Istanbul's other existing cultures. Along with these characters she wishes to express and voice the hip-hop culture in Istanbul that is slowly beginning to take recognition. She believes that this is a universal theme and will play-out successfully with international audiences as well as Turkish audiences.

COMMENTS: The project does sound interesting, but having seen the sample 10 minute-recording of the feature-film of what she aims to do, there are a few unclear points. First of all, the budget is quite high in its numbers for a 50-minute documentary (assuming it will be shot with digital video) and the production dates seem widespread over a good amount of time. Second of all, because the project gives the impression of more of an improvisational piece, the director will find difficulty in getting funding. Due to its subject-matter, as exciting and as thrilling as this documentary will be to those who are familiar with rap music, it will not be engaging for those who are not fond of hip-hop.

The director needs to be more specific about her target audience and perhaps once she is very clear about who she will think will watch this she can outline her sponsorships accordingly.

PASS

8.11 Thomas Solomon's Schematic of Parts of the Musical Track of Nefret's "İstanbul"

Example 1: Schematic of parts of the musical track of Nefret's "Itambul."

The musical score is written in 4/4 time with a tempo of 109. The key signature is one flat (F major/D minor). The score consists of the following parts:

- synthesizer:** Chords F, Am, Am, F.
- harm. baglama:** Harmonic accompaniment.
- synth. flute:** Flute accompaniment.
- synth. strings (intro & chorus):** String accompaniment.
- synth. strings (verse):** String accompaniment.
- mel. baglama:** Melodic line.
- synth. bass:** Bass line.
- brush on snare / kick drum:** Percussion.
- female voice (chorus):** Vocal line with lyrics: "Is - tan - bul is - tan - bul".

8.12 Interview Questions

8.12.1 Ahmet Ertegun Interview at Atlantic Records

I'd first like to remind you of my project and inform you of the progress I've made since we last met. I know that your major area of interest is not hip-hop culture but since you are a musical expert and a Turkish-American I am very interested in learning about your opinions concerning the various topics I will ask you about today.

- 1) Last time we spoke you mentioned how it wasn't surprising that there were various types of music crossing cultural boundaries that it was a very common phenomena that one can see worldwide. What especially caught my interest however was a comment you made about African-American music. You said that no matter what part of the world one was in, African-American originated music, whether it be blues, jazz, or rap, is appreciated there. Could you elaborate on this some more?
- 2) What is it about African-American originated music, such as rap music, that young people around the world, specifically in Turkey can relate to? What is it about the music, the dancing, and the graffiti that makes it universal? Allows people from America, Germany, Turkey, Japan, from all backgrounds and religions to relate to and enjoy the same music, etc...
- 3) Do you know much about the Istanbul hip-hop scene? Have you listened to any of Ceza's albums?
- 4) How would you respond to those who say that hip-hop isn't suitable to Turkish culture?
- 5) How does Turkish rap differ from rap in other countries? What makes it unique? How is it similar?
- 6) What are some of the positive aspects of the development and emergence of hip-hop culture amongst Turkish youth in Istanbul?
- 7) What do you envision for the future of hip-hop in Turkey?
- 8) Since the 1980's there have been many changes in Turkish culture due to free trade and media deregulation, people could be more exposed to different things through travel and technology, therefore causing a cultural shift. With your observations over the past 20-30 years, what are some of your opinions regarding Turkish people and their adaptability to rapid social and cultural change?
- 9) How would you describe Istanbul to someone who had never been here before?
- 10) What do you think about Turkey's potential accession to the EU?

8.12.2 Interview With Ethnomusicologist, Thomas Solomon, at Boğaziçi University

Please state your name, profession, institution, affiliations with Turkey and Turkish institutions.

How and why did you become interested in researching Turkish hip-hop culture, specifically in Istanbul? Briefly explain your research and describe the fieldwork that you've conducted so far.

History of Turkish global economy

Briefly explain Turkey's economic situation in the 1980's; of media deregulation and the impacts of the exposure of MTV culture.

History of Turkish hip-hop

Give a brief history of the development of Turkish hip-hop culture. When, why, and how did it emerge? Were there certain media, social, political, or religious influences that caused people to be more drawn to it at that time?

Currently, how popular is hip-hop culture in Turkey? Is it more of an underground culture? Where does it stand in relation to mainstream Turkish pop?

What percentage of Turkish society listens and buys Turkish rap music? American or European rap?

Universality of Music

What is it about the global genre of rap music, specifically African-American rap music, that Turkish youth can relate to?

What would you say to someone who believes that hip-hop is copy culture and that it isn't suitable for Turkish culture?

Message and expression

Why do you think self-expression is especially important for Turkish youth?

What types of messages are these young rappers trying to get across in their music? What topics do they emphasize in their music? Social/political issues? Violence? Religion? Do they feel a sense of social responsibility?

Any Islamic hip-hop influence? Controversies? Using the call to prayer?

Localization

How does Turkish rap differ from rap in other countries? What makes it unique? How is it similar?

In which ways are global genres of hip-hop music, art, and dance, hybridized and localized in Turkey? Through the incorporation of former genres of Turkish music? Lyrics? (Turk Sanat Müziği and Arabesk)

Was rap music the first type of music in Turkey that represented locality? What about tango and rock?

Why do you believe it is important for these rappers to represent where they are from?

Who are they representing to, other Turks or others abroad?

Have you conducted any research on the popularity of this music in other countries? If so, what discoveries have you made?

Identity

Is there a particular neighborhood or echelon that these rappers, graffiti artists, b-boys and girls come from?

How do these various forms of expression, through music, art, and dance, aid in their identity construction?

People often note on the negative aspects of rap music, that it is angry music, promotes violence, use of foul language, etc... What are some positive aspects of the emergence of hip-hop culture amongst Turkish youth in Istanbul? Building a sense of community?

Promoting unity? Keeping them off of the streets? Prevention from drug use?

How do these rappers feel about globalization and capitalist trends? Anti-materialism? A product of globalization critiquing globalization?

How do you believe rising fame and publicity will affect them?

Is there any tension or violence amongst Turkish rap groups, break-dance, graffiti groups?

Who and why? Any recent tension due to the media attention that certain artists are receiving?

What are your opinions of gangster rap? Do you feel that gangster rap will become popular in Turkey? Why or why not?

What do you envision for the future of hip-hop in Turkey?

Commentary on “Istanbul’lu Dinliyorum” lyrics...

How would you describe Istanbul to someone who had never been here before?

What are your personal views on Turkey’s position? East, West, in between?

What do you think about Turkey’s potential accession to the EU? Turks’ adaptability to social and cultural change?

8.12.3 Ceza Interview at Indigo

- 1) Please state your full name, age, and where you're from
- 2) How did you come up with the name Ceza?
- 3) How did you meet Dr. Fuchs and decide to form Nefret? How did you choose the name Nefret?
- 4) What kind of troubles did you have signing on to a label? What made you choose Hammer Music?
- 5) Discuss your albums, what each one represented to you, how they differed, and of how you developed each idea.
- 6) When and why did rap become popular in Turkey? What do you think caused it to become popular at that particular time? Were there certain media, social, or political influences that caused people to be more drawn to it?
- 7) What do you think about other forms of music in Turkey? Pop music? Arabesque?
- 8) Do you think there are any similarities b/w arabesque and rap? Do you have any favorite arabesque artists?
- 9) How does Turkish rap differ from rap in other countries? What makes it unique? Incorporation of traditional forms of music?
- 10) Describe the censorship laws in Turkey concerning lyrics, use of profanity, etc.... Have you ever had problems getting approved by the Ministry of Culture?
- 11) Why is hip-hop important for you? How has it changed/affected your life?
- 12) Have you encountered anyone who hates hip-hop? Why do you think that is?
- 13) What is the meaning of "underground" or "yeraltı"? Do you consider your music to be underground?
- 14) How do you think your going to the military will affect hip-hop in Turkey?
- 15) Is there anything you would like to say about going to the military?
- 16) If you could send out one message to Turkish youth what would it be?
- 17) How would you describe Istanbul to someone who had never been here before?
- 18) Is there anything else you would like to add?

8.12.4 Joker Interview In Taksim

BIO

- 1) Full name, age, places you've lived, education and training, which parts of Istanbul do you live in now?
- 2) What is your real name and how did you come up with the name Joker?
- 3) What inspired to break dance? How old were you?
- 4) Who are were your greatest b-boy role models?
- 5) Why is being a b-boy important for you? In which ways has it changed/affected your life?
- 6) What types of projects have you worked on, are working on now? Choreography? Commercials?

The art of break dance/coming out from the underground

- 7) What is it about the music and the dancing that makes break dance universal? Allows people from America, Germany, Turkey, Japan, from all backgrounds and religions to relate to and enjoy the same music, etc... And what is it about music and sports (break dance being an athletic activity) that makes it able to cross boundaries so easily?
- 8) How does Turkish break dance differ from break dance in other countries? What makes it unique? How is it similar? The music, gestures, clothing, similar to these other genres?
- 9) Break dance has become more popular since we now see it on commercials, television shows such as "Rocco" "World Card" "MP" "Nike Hip Hop Competition" and "Benimle Dans Edermisin?" What is your opinion of this rising popularity, these commercials and TV shows? What has changed since break dance has become more mainstream?
- 10) In which ways has the rising popularity of hip-hop particularly changed you?
- 11) What would you say to those who may criticize that hip-hop should stay underground and that some rappers, etc...have sold out to capitalism by engaging in commercials?
- 12) What do you imagine and hope for the future of break dance in Turkey?

Turkish B-boys and B-Girls

- 13) What type of people are attracted to break dance and why? Where do most of them come from? Are they from particular neighborhoods, cities, social classes, etc?
- 14) Where do most b-boys/b-girls go to dance for fun, competitions, etc...?
- 15) Where are your favorite places to dance and why?
- 16) Where do you hang out/what do you do when you're not performing/working? Do you usually hang out with other b-boys/b-girls outside of work and dance time? Is it a very close community?

Turkish youth

- 17) What would you say are the biggest problems with Istanbul youth today?
- 18) What would you say to those who may think that hip-hoppers, break-dancers are just about using drugs and rebelling? In which ways could you tell them how break dance helps youth in positive ways? Keeps them off the streets, off drugs, keeps them healthy, athletic, gives them a sense of community, something to do, keeps them out of violence.
- 19) In break dance culture expression is important, why do youth need to have an outlet to express themselves? How does this expression help them in their identity construction?
- 20) In rap music a very important theme is to represent where one is from, whether it be their city, country, etc...is representing as important in break dance? If so explain why?

21) If you could send out one message to Turkish youth what would it be?

Hip-hop, Turkey, and cultural hybridity

22) In the 90's MTV was banned in Turkey to then be re-connected again in 2000. In your opinion, what affects, if any, has MTV had on youth culture, music, break dance etc?

23) What are some of the main differences between old-school hip-hop culture and the recent gangster rap fads? What is your opinion of gangster rap? Materialism, driving nice cars, beautiful women, hos, bitches, etc...

24) Hip-hop originated from African-American communities in the northern U.S. What is it about African-American originated music, such as rap music, that young people around the world, specifically in Turkey can relate to?

25) What is your view on globalization/American influences? How can we use these things in a positive way?

26) What do you want to tell people who say that all hip-hop is "copy-culture"? How can you explain to them that expression belongs to no one, which we all have the right to express ourselves in any ways that we wish?

27) What would you say to those EU countries that say that Turks are not adaptable to change...and how does break dance prove that Turks can assimilate just like everyone else

28) How would you describe Istanbul to someone who had never been here before?

29) Anything else you would like to add?

8.12.5 Interview With DJ Funky C

BIO

- 1) Full name, age, who you are, where you work, places you've lived, education and training, which part of Istanbul
- 2) What is your real name and how did you come up with the name Funky C?
- 3) What inspired to play music, specifically to djing? How old were you? What instruments do you play? (accordian, piano, keman?)
- 4) Who are were your greatest musical influences/role models? Djs?
- 5) Why is djing important for you? In which ways has it changed/affected your life?
- 6) What types of projects have you worked on, are working on now? Albums? Commercials?
- 7) Break dance has become more popular since we now see it on commercials, television shows such as "Rocco" "World Card" "MP" "Nike Hip Hop Competition"...What is your opinion of this rising popularity, these commercials and tv shows? What has changed since break dance has become more mainstream?
- 8) In which ways has the rising popularity of hip-hop particularly changed you?
- 9) What would you say to those who may criticize that hip-hop should stay underground and that some rappers, etc...have sold out to capitalism by engaging in commercials?

The art of hip-hop

- 10) What is it about music, particularly rap music, which allows people from America, Germany, Turkey, Japan, from all backgrounds and religions to relate to and enjoy the same music, etc...
- 11) How does hip-hop culture in Turkey differ from cultures in other countries? What makes it unique? How is it similar? As far as style, the music, gestures, clothes, similar to these other genres? Is there anything in your work that you try to do to give it a "Turkish twist?"
- 12) There are still a lot of people in Turkey, in Istanbul, who don't know what hip-hop is, and automatically affiliate it with drug abuse, cussing, rebellion...how would you explain and defend your work to these people?
- 13) What do you imagine and hope for the future of hip hop in Turkey?

Turkish Hip-hoppers

- 14) What type of people are attracted to rap music and why? Where do most of them come from? Are they from particular neighborhoods, cities, social classes, etc?
- 15) Are there any particular venues in which you perform? Hip-hop clubs? Why aren't there more hip-hop clubs in Istanbul?
- 16) Where do you hang out/what do you do when you're not performing/working? Do you usually hang out with others within the hip hop community on your off time? Is it a very close community?

Turkish Youth

You have a 15, 16-year-old daughter, Yasemin, who I met and interviewed at the hip-hop festival last summer. Since you have a daughter, and are well connected to youth through your music as well, I have some questions to ask you about youth culture in Turkey today...

- 17) What would you say are the biggest problems with Istanbul youth today?

18) How have things changed from the time you were growing up (I guess visiting Turkey since you lived in the states, explain how often you came, etc...) to the time of your daughter's upbringing?

19) Can hip-hop be a solution to any of these problems? In which ways? In which ways can it be a positive influence? Give them something to do, keep them off of the streets, and keep them out of violence. Do you make music that is anti-drug and anti-violence?

20) Hip hop gives youth an opportunity to express themselves in various ways, whether it is through making music, graffiti, and dance... How do you believe these various forms of expression help them in their identity construction?

21) In rap music a very important theme is to represent where one is from, whether it be their city, country, etc... why is this so emphasized?

22) If you could send out one message to Turkish youth what would it be?

Are there tensions between rap groups? Within Istanbul (any kind of East side, West side) or between other cities in Turkey? Has there ever been any violence? Are there ways in which ways can music prevent violence?

Hip-hop, Turkey, and Cultural Hybridity

23) In the 90's MTV was banned in Turkey to then be re-connected again in 2000. In your opinion, what affects, if any, has MTV had on youth culture, music, break dance etc?

24) What are some of the main differences between old-school hip-hop culture and the recent gangster rap fads? What is your opinion of gangster rap? Materialism, driving nice cars, beautiful women, hoe, bitches, etc...

25) Hip hop originated from African American communities in the northern U.S. What is it about African-American originated music, such as rap music, that young people around the world, specifically in Turkey can relate to?

26) What is your view on globalization/American influences? How can we use these things in a positive way?

27) What do you want to tell people who say that all hip-hop is "copy-culture"? How can you explain to them that expression belongs to no one, which we all have the right to express ourselves in any ways that we wish?

28) What would you say to those EU countries that say that Turks are not adaptable to change...and how does break dance prove that Turks can assimilate just like everyone else

29) How would you describe Istanbul to someone who had never been here before?

30) Anything else you would like to add?

8.12.6 Turbo Interview in Mecidiyeköy

- 1) Full name, age, who you are, where you work, places you've lived, education and training, which part of Istanbul
- 2) What is your real name and how did you come up with the name Turbo?
- 3) What inspired to paint graffiti? How old were you?
- 4) Who are your graffiti influences?
- 5) Why is graffiti important for you? In which ways has it changed/affected your life?
- 6) What types of projects have you worked on, are working on now? Paintings? Albums? Commercials?
- 7) Hip-hop has become more popular since we now see it on commercials, television shows such as "Rocco" "World Card" "MP" "Nike Hip Hop Competition"...What is your opinion of this rising popularity, and these commercials and TV shows? What has changed since hip-hop has become more mainstream?
- 8) In which ways has the rising popularity of hip-hop particularly changed you?
- 9) What would you say to those who may criticize that hip-hop should stay underground and that some rappers, etc...have sold out to capitalism by engaging in commercials?
- 10) Tell me about graffiti in Istanbul, how did you get started, why is it important for you? Important to present to the rest of the society? What is the message?
- 11) Where do you paint? What are the laws like here? What happens if the police catch you?
- 12) In which ways could you explain to people that graffiti is a positive outlet for kids, good for society?
- 13) How does Turkish graffiti differ from graffiti produces in different countries? Why is it unique?
- 14) How does hip-hop culture in Turkey differ from cultures in other countries? What makes it unique? How is it similar? Is there anything in your work that you try to do to give it a "Turkish twist?"
- 15) What is it about hip-hop culture, the music, the dancing, the graffiti, that attracts you to it the most? That makes people all around the world, whether Korean, German, Turkish, American, etc...relate to it?
- 16) How does graffiti bring people together and form community? Where do you gather? Where do you hang out on the weekends? When you are not at graffiti event?
- 17) Is there any tension or violence amongst Turkish rap groups, break-dance, graffiti groups? Who and why? Any recent tension due to the media attention that certain artists are receiving?

8.13 Release Form Examples

CONSENT AND RELEASE

In order to induce Ahmet Ertegun ("Participant") to allow Cigdem Akbay ("Producer") to use an interview (the "Interview") of Participant conducted by Producer as part of the documentary about the influences of hip hop culture on the youth of Istanbul, Turkey entitled "HIPHOPISTAN" (the "Documentary"), the parties hereby agree as follows:

1. Producer shall not exploit the Interview (in whole or in part) in any medium or in any manner until such time, if ever, as Participant provides written approval thereof, and then only in accordance with the terms set forth below. (Such portion of the Interview as Participant has approved in writing is sometimes referred to hereinafter as the "Approved Footage.") Producer shall neither make nor permit to be made any changes to the Approved Footage without Participant's prior written approval.
2. Insofar as Participant is concerned, Producer may: (a) incorporate the Approved Footage, in its entirety, without modification, solely in the Documentary; (b) use excerpts from the Approved Footage (which excerpts shall be subject to the prior written approval of Participant) solely for purposes of advertising and promoting the Documentary (provided that in no event shall such excerpts be the only excerpts from the Documentary included in any particular advertisement); and (c) use Participant's name and approved photograph solely for purposes of advertising and promoting the Documentary, subject to Participant's approval on a case-by-case basis. Except as explicitly permitted in this paragraph 2, Producer shall not reproduce or exploit, or cause or allow any third party to reproduce or exploit, the Interview (in whole or in part) and/or the Approved Footage (in whole or in part) without the prior written approval of Participant. Producer shall be solely responsible for obtaining any additional clearances required in connection with the exploitation of the Approved Footage.
3. Producer shall have the right to authorize the airing and public performance of the Documentary in its entirety, solely at international film festivals and on Turkey's "Dream TV" channel, for five years. Producer shall not have the right to exploit the Documentary by any other means or media not expressly permitted above.
4. Participant shall receive no compensation for the exploitation of the Approved Footage, provided, however, that if any person receives compensation for the exploitation, in connection with the Documentary, of any footage that includes such person, then, automatically, Participant shall be entitled to receive at least the same compensation for any use of the Approved Footage.
5. Producer will protect, indemnify and hold harmless Participant, Atlantic Recording Corporation, and each entity related to, or affiliated with, either of the foregoing (each, an "Indemnified Party") from any loss, liability, judgment, damage or expense, including, without limitation, attorneys' fees and expenses, which such Indemnified Party may sustain in connection with the exploitation of the Approved Footage, or otherwise arising in connection with the Documentary. Producer will name Participant and Atlantic Recording Corporation as additional insureds on the errors and omissions insurance policy relating to the Documentary and will furnish Participant with a certificate of insurance evidencing the same.
6. Participant represents and warrants that Participant has the full right, power and authority to execute this agreement, and that Participant is over twenty-one years of age.
7. Producer agrees that the approval rights granted to Participant are the essence of this agreement, and that each such approval right may be exercised by Participant in his sole discretion. Producer further agrees that, in addition to all other rights Participant may have, Participant shall be entitled to injunctive relief and other equitable relief against any threatened, potential or actual breach by Producer of one or more of the provisions of this agreement.
8. Nothing contained herein shall grant Producer any exclusive rights with respect to Participant's statements included in the Interview and/or the Approved Footage. Without limitation of the foregoing, Participant may exploit, or authorize the exploitation of, statements which are the same as those contained in the Interview and/or the Approved Footage.
9. This agreement shall be construed in accordance with the laws of the State of New York, applicable to contracts made and to be entirely performed therein. This agreement represents the entire understanding of the parties with respect to the subject matter herein, and supersedes any and all prior agreements with respect thereto. This agreement shall not become effective until countersigned by an authorized signatory of Producer and returned to Participant, c/o Odell Nails, Atlantic Recording Corporation, 1290 Avenue of the Americas, 26th Floor, New York, NY 10104.

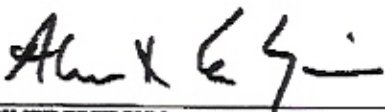
IN WITNESS WHEREOF, the parties have entered into this agreement as of the date below.

Dated as of April 11, 2006

CIGDEM AKBAY

By: _____

Its: _____



 AHMET ERTEGUN

Çiğdem AKBAY
11116 Hillwood Drive
Huntsville, AL 35803
Director

"HIPOPISTAN" ADLI BELGESEL FİLMİN MÜLKİYETİNDEN KAYNAKLANAN
MALİ HAKLARIN DEVRİNE İLİŞKİN SÖZLEŞME

Aşağıda imzası olan ben, Çiğdem Akbay'a ("yönetmen" olarak anılacak) ve onun yetkilendirdiklerine ("yetkilendirilen taraflar" olarak anılacak) "HIPHOPISTAN" adlı programla ("program" olarak anılacak) ilgili olarak bunun belgesel film olarak ve Yönetmen tarafından seçilecek bir Yapımcı ile gerçekleştirilmesine, programı ve filmle ilgili bütün konuları kapsar biçimde; işleme, çoğaltma, yayma, temsil ve işaret ses ve/veya görüntü nakline yarayan araçlarla yayın ve umuma iletim hakları konusunda başkaca manevi ve mali yükümlülük oluşturmaksızın, kayıt, redaksiyon, kullanma, dvd, vcd, mc , cd gibi (bunlarla sınırlı olmamak üzere bulunacak yeni teknolojiler) sesli ve/veya sesli görüntülü formatlarda piyasaya sürülmesine, festivaller başta olmak üzere tüm medya araçlarında ve dijital iletim de dahil olmak üzere tüm yayın biçimleri ile ve ayrıca internet ile yayımına, umuma iletimine, telli telsiz satışına ve tüm bunlarla ilgili olarak ismimi, sesimi, görüntümü, repörtajımı, özgeçmişimi, eserimi ve performansımı kullanmasına, hiçbir süre, sayı, yer ve muhteva kısıtlaması olmaksızın, yasal koruma süresi boyunca ve tüm dünya için geçerli olmak üzere haklarımı devrediyor ve bu tüm sayılan biçimlerle ilgili olarak kendisi tarafından seçilecek üçüncü kişilere izin vermesine onay veriyorum.

Yönetmen, hak sahipliğimi zedelemeyecek biçimde mutlak takdir yetkisi olacak şekilde, kayıtlar dahil, bütün isim ve kazançlar üzerinde sınırsız kullanma ve dağıtım haklarına sahip olacaktır.

Bu vesileyle, bu sözleşmede kullanılan materyaller ve kullanımına ilişkin olarak yetkilendirilen tarafları da kapsayacak şekilde şimdi ya da daha sonra herhangi bir sorumluluk, talep ve dava ileri sürmeyeceğimi kabul ve taahhüt ederim.

Size bu izinle verilen hakları ya da yapılan mülakatı kullanmak zorunda değilsiniz.

İş bu sözleşme hükümlerini imzalamadan önce okuduğumu, içeriğini ve yetkilendirilen tarafların bu sözleşmeye güvenerek esaslı harcamalar yapabileceğini anladığımı beyan ederim.

İsim : Bilgin ÖZGALLAN (CEZA)

İmza:

Adres: Patahürdar Cd. Akmor Pas.

Telefon:

70/12 Kodikay

Tarih:

0216 3489998

8.14 HIPHOPISTAN Sponsorship Packet



Egemen BAĞIŞ

İstanbul Milletvekili, Başbakan Dış İlişkiler Danışmanı,
Türkiye - ABD Parlamentolar Arası Dostluk Grubu Başkanı
NATO Parlamenterler Asamblesi, Türk Grubu Başkan Yardımcısı

*Member of the Turkish Parliament Representing Istanbul
Foreign Policy Advisor to the Prime Minister
Chairman of the Turkey - USA Interparliamentary Friendship Caucus
Deputy Chairman of the Turkish Delegation to the NATO Parliamentary Assembly*



AK PARTİ
Adalet ve Kalkınma Partisi
Justice and Development Party

İLGİ: Hiphopistan Belgesel Film Projesi

Küreselleşme sürecindeki dünyada kent içerisindeki yerelleşmeyi rap ve hip-hop müzik kültürü üzerinden inceleyen Hiphopistan adlı belgesel niteliğindeki projenizin dosyası tarafımdan incelenmiştir.

Gerek İstanbul gibi çok kültürlü bir dünya şehrinin açığa çıkmamış yönlerini ortaya çıkarması gerekse tüm dünyada kendi kesin duruşuna sahip bir müzik kültürünün İstanbul'daki varlığının ne düzeyde olduğunun daha geniş kitlelerce duyulması açısından Hiphopistan oldukça önemli bir projedir. Bu tip yapımların belli bir bütçe dahilinde tamamlandığı ve bu süreçte maddi desteğe ihtiyaç duyulduğu ise bir gerçektir. Öncelikle uluslararası film ve belgesel yarışmalarına katılacak, ardından ülkemizin ulusal televizyon kanallarında gösterime girecek boyutuna bir projeye yapılacak yatırım, dağıtım ve sponsorluk desteği ulaşılabilecek kitle düşünüldüğünde oldukça önemlidir.

Bu noktalardan yola çıkarak, üzerinde çalışmakta olduğunuz Hiphopistan adlı projenize ait fikirlerinizin ve projenizin hayata geçirilmesi sürecindeki görüşlerinizin tarafımda da paylaşılmakta olduğunu belirtip, çalışmalarınıza tarafımdan her türlü desteğin sağlanacağı konusunda sizi temin ederim.

Bilgilerinizi rica eder, çalışmalarınızda başarılar dilerim.

Egemen Bağış
İstanbul Milletvekili
Başbakan Dış İlişkiler Danışmanı

Türkiye Büyük Millet Meclisi
The Grand National Assembly of Turkey

A Blok Alt Zemin 3. Banko No: 3 06543 Bakanlık / ANKARA
Tel: +90 (312) 420 59 08 - 09 Fax: +90 (312) 420 69 47 www.egemenbagis.com - egemen@egemenbagis.com



İLGİ: Hiphopistan Belgesel Filmi Sponsorluk Teklif Paketi

Küreselleşen dünyada rap temalı Hiphopistan adlı belgesel film projenize ait sponsorluk teklif paketi tarafımızdan incelenmiş bulunmaktadır.

Hiphopistan, gerek hedef kitlesi gerekse ulusal ve uluslararası platformdaki temsil gücü nedeniyle kültürel ve ekonomik olarak güçlü bir projedir. Teklif paketinizde yer alan yazılı ve görsel unsurlardan yola çıkarak Hiphopistan projesinin kanalımızın genel yayın çerçevesiyle ve yayıncılık ilkelerimizle örtüştüğünü de görmüş bulunmaktayız.

Tüm bu doğrulardan hareketle, Dream TV'nin Hiphopistan belgesel film projesine basın-yayın sponsoru olmaktan mutluluk duyacağımızı belirtiriz. Hiphopistan, ilgili kurallar dahilinde çeşitli uluslar arası film festivallerinde yer aldıktan sonra kanalımızda gösterime girecektir. Dream TV aynı zamanda projenin tanıtımına ve bunun doğal bir sonucu olarak daha geniş kitlelere ulaşmasına da önem vermektedir. Bu konuda gerekli tüm destek sağlanacaktır.

Her iki taraf için de olumlu olduğuna düşündüğümüz bu sponsorluk anlaşması için teşekkür eder, iyi çalışmalar dileriz.

Safak Ongan
Genel Yayın Yönetmeni

HIPHOPISTAN

**Representing locality in a
global city**

A film by Cigdem Akbay

Table of Contents

I. English

Cover Letter
Research and film proposal
CV
Reference Letters
Budget
DVD trailer (five minutes)

II. Türkçe

Ön yazı
Araştırma ve Belgesel Film Teklifi
CV
Bütçe
DVD fragman (beş dakikalık)

11116 Hillwood Drive
Huntsville, Alabama 35803
U.S.A.

Körkadi Sokak
Turizm Sitesi 6 Blok Daire 19
Ulus- İstanbul, Turkey

To whom it may concern,

HIPHOPİSTAN is a documentary film that film examines the impact of hip-hop culture on Istanbul youth and reveals how young Turkish rappers, DJs, break-dancers, and graffiti artists creatively blend popular influences with their local cultural values and traditions. While providing a glimpse into the lives of innovative youth in a predominantly Muslim and rapidly globalizing city, HIPHOPİSTAN presents examples of how globalization can produce rather than erase local culture, and provides solutions as to how tradition and change can peacefully co-exist.

In this packet I have inserted my film proposal, CV, reference letters, and five minute DVD trailer for you to review in hopes of receiving your support and sponsorship.

By providing sponsorship to HIPHOPİSTAN your company or organization will gain recognition for promoting timely and necessary research on globalization and Turkish youth identity, as well as benefit from contributing to a project that will be viewed by youth audiences worldwide that are target groups for various advertising and marketing strategies.

Sincerely,

Çiğdem Akbay

HIPHOPISTAN: Representing locality in a global city

A film by Çiğdem Akbay

Style: Documentary

Duration: 52 minutes

Target Audience: North American, European Union, and Turkish audiences; youth groups between 14-30 years of age and academic scholars with interests in globalization, popular culture, and youth identity

Distribution: Film festivals, television broadcast, and academic institutions

Research and Documentary Film Proposal

“Hip-hop and rap cannot be viewed simply as an expression of African American culture; it has become a vehicle for global youth affiliations and a tool for reworking local identity all over the world. Even as a universally recognized popular musical idiom, rap continues to provoke attention to local specificities. Rap and hip-hop outside the USA reveal the workings of popular music as a culture industry driven as much by local artists and their fans as by the demands of global capitalism and U.S. cultural domination.”
-Tony Mitchell “Global Noise: Rap and Hip-hop outside the U.S.A.”

The Concept

HIPHOPISTAN is a documentary film that examines the impact of hip-hop culture on Istanbul youth and reveals how young Turkish rappers, DJs, break-dancers, and graffiti artists creatively blend popular influences with their local cultural values and traditions. In a world that is becoming increasingly exposed to global media, much has been debated as to whether or not societies and individuals can adopt influences from music, television, cinema, internet, fashion, etc...in a positive and constructive way without losing their own cultural identities and heritage. The dichotomy terms of “East” and “West” have unfortunately regularly coincided with “tradition” and “modernity” and “local” and “global” making it seem as though they are polarized opposites. While providing a glimpse into the lives of innovative youth in a predominantly Muslim and rapidly globalizing city, HIPHOPISTAN presents examples of how globalization can provide opportunities for creative changes rather than simply erasing local culture. Creative artists provide solutions that allow tradition and change to peacefully co-exist. By displaying how communities are created through the use of lyrics, beats, rhymes, dance, and graffiti art, HIPHOPISTAN emphasizes how the universality of music and expression blurs all cultural, ethnic, religious, and linguistic boundaries and barriers and thus raises awareness of the many similarities of youth culture worldwide.

The Story

HIPHOPISTAN is a film in which the characters lead the narrative. It centers around four main characters that represent the four elements of hip-hop culture: Ceza (rapper), Funky C (DJ), Joker (break-dancer), and Turbo (graffiti artist). By taking globally circulating genres of music, dance, and art, and suiting them to their local settings, these energetic youth work towards exposing hip-hop culture to their own society as well as displaying their talents and capabilities to the rest of the world.

Ceza (Punishment) is one of the most well-known and successful Turkish MC's. An electrician-turned rapper, Ceza's incredibly fast rhymes, unique lyrical style, and combination of eastern and western sounds, has earned him respect from a following that continues to grow in number. Ceza's albums, from "Meclis-I Ala Istanbul" made in collaboration with MC Dr. Fuchs, to his most recent solo album "Rapstar", express his opinions on social and political topics, an approach that shockingly stands apart from the mainstream candy-coated images that make up the majority of Turkish pop culture. Regardless of increasing publicity, Ceza has stayed fully devoted to the hip-hop movement in every aspect and continues to represent his country and his people by performing across Europe and collaborating with other various talented artists worldwide.

Funky C is a highly accredited DJ that spins in various venues throughout Istanbul and at local radio station Power FM. By continuously performing with different rap artists, he serves as a backbone or connecting link between members of a rather small but powerful hip-hop community. Since Funky C has spent the majority of his life receiving intensive music training in the United States, he is an intriguing character with many bi-cultural observations that enable him to mix and blend several diverse cultural influences into his turntablism.

Joker is Turkey's award-winning break dancing, or b-boy, champion. Due to his devotion and infinite levels of energy, he regularly organizes and hosts break dance battles and workshops that gather b-boys and b-girls from all corners of the country. During these events dancers are given opportunities to learn and improve their moves and techniques and are encouraged to compete at international levels. Extremely ambitious in his attempts to make Turkish society more familiar with the art of break dance, Joker has contributed to many advertisements and television commercials with break dance themes.

Turbo is a talented graffiti artist that is also very active in other aspects of the hip-hop community. In addition to writing newsletters for hip-hop web sites, local newspapers, and magazines, he has also developed albums that consist of mixed compilations of various Turkish rap artists. A Turk born and raised in Germany, Turbo travels back and forth between both countries, adding a transnational angle to the film. Due to Turkish society being less aware of graffiti than German society, he finds himself challenged to explain the art that embellishes Istanbul walls and trains to those who portray it as political activism or a menace to the environment.

The goal of HIPHOPISTAN is to bring the viewer inside the characters' hearts and minds to show audiences what it feels like to be a young person growing up in a country with such rich cultural tradition and rapid globalization. By taking a personal glance into the everyday lives of these four intriguing characters, viewers will be better able to understand the cultural context in which they live as well as feel the challenges they face in trying to construct their own unique identities and create a community of their own. Even though the characters are Turkish, their stories, just as the music, dance, and art that bonds them together, is universal. Their struggle for self-discovery and self-expression is a theme that will engage viewers of any culture.

Why HIPHOPISTAN?

HIPHOPISTAN is an ethnographic documentary film of a culture and people that has been at best only partially understood by the EU and North American public. By viewing Istanbul hip-hop culture spectators will understand the complexities that today's young people confront as they try to keep up with social change while promoting acceptance, diversity, and tolerance. If a culture is homogenous in nature it is highly likely that the people will want to rebel; but if diversity is allowed then they will freely and creatively innovate new identities and cultures while appreciating and embracing their former traditional culture. Having the freedom to express themselves sends a positive message to society and provides a viable alternative to violence and drug abuse. The heart of the story is represented by the choices these young people make, what they select, how they combine it with their morals and values as individuals, and the ways in which it produces a response within their culture as a whole. How are they influenced and inspired? How do they resist homogenous marketing strategies and trends? How do they adopt these trends and localize them? How do they deal with recently found fame and increasing publicity? These are some of the main themes that grab viewers' attention and make HIPHOPISTAN a worthy cinematic experience.

HIPHOPISTAN is timely as hip-hop culture is making its way into Turkish mainstream, something made evident by the recent attention given to local rappers, DJs, break-dancers, and graffiti artists on music television stations, advertisements, and talk shows. With the hip-hop movement beginning in the mid-90's, from the German-Turkish pioneers of Cartel to Ceza today, it hasn't been until this past year that these artists have received recognition on such mass levels. Although extensive research has been made on hip-hop movements outside the U.S., Islamic hip-hop, and rap music made by Turkish migrants in Germany, very little has been conducted on the hip-hop movement in Turkey, or more specifically, Istanbul. For these reasons HIPHOPISTAN is unique.

The film takes place in Istanbul. Due to Istanbul's strategic location between Europe and Asia, it synthesizes cultures from both Eastern and Western influences. The visual landscape of the city consists of narrow cobblestone streets along highways, skyscrapers alongside ancient palaces, and super malls next to bustling open-air markets. HIPHOPISTAN's audio and visual style, from the call to prayer to hip-hop beats, whirling dervishes to turntables, folk dance to break-dance, and mosaic tiles to graffiti murals, is an experience of Istanbul's coalescence of antiquity and new in totality.

About the Director

Born and raised in the United States where hip-hop culture has become a dominant force in the mainstream music industry, Çiğdem Akbay has had a growing interest in ethnomusicology and of the ways youth identity is influenced by popular culture. A Turkish-American that visited Turkey periodically throughout her life, she has witnessed many social, cultural, and economical changes throughout the 1980's to the present that have inspired her to take her observations and analysis to a greater level.

Over the past five years, Çiğdem has spent extensive time in Turkey conducting anthropological research and working on various film production projects. In developing HIPHOPISTAN she has formed close relationships with several authors, scholars, and filmmakers working with similar themes and has been fortunate to acquire knowledge from them. By immersing herself as a participant observer in the Istanbul hip-hop scene, and by establishing good rapport with her characters, she has already successfully completed several days of preliminary filming and interviewing up to date.

Calendar/Time Table

Pre-Production: May 2004-May 2005

Production: December 2005- August 2006

Post-Production: December 2006

Budget

\$37,870

ÇİĞDEM NUR AKBAY

11116 Hillwood Drive Huntsville, Alabama 35803 U.S.A.

+01 256 881 8788

Körkadı Sokak, Turizm Sitesi 6. Blok Daire 19

Ulus- İstanbul, Turkey

+90 536 496 8321, +90 212 263 2339

Chigma711@yahoo.com

EDUCATION

- 2003-present** **Master of Arts: Anthropology**, *Yeditepe University, Istanbul, Turkey*
- Developing thesis on Istanbul youth and cultural identity
 - Completed courses in research methods, interviewing techniques, video production, non-linear editing, and mass-media analysis
- 2001** **Bachelor of Arts: International Studies**, *University of Alabama at Birmingham*
- Received “Outstanding Undergraduate Student Award”
 - Created a short film, “The Bessemer Bunch,” exhibited at the Birmingham Sidewalk Film Festival and at a local interactive museum
- 1999 + 2000** **Undergraduate Study Abroad**, *Boğaziçi University, Istanbul, Turkey*
- 2001+2003** **Certification in Turkish Language**, *Tomer Language Center, Istanbul, Turkey*

PROFESSIONAL EXPERIENCE

- 2005-present** **Grand Bazaar U.S.A.**, *Public and Media Relations Director, Istanbul, Turkey*
- Created marketing and advertising strategies for the promotion of Grand Bazaar U.S.A., a replica of the Istanbul Grand Bazaar to be constructed in Los Angeles, CA
- 2003-present** **Film Production**
- Directing a documentary that examines the impact of hip-hop culture on Istanbul youth and explores how young Turkish rappers, break-dancers, and graffiti artists creatively blend popular influences with their own local cultural values and traditions
 - Shot Grand Bazaar U.S.A. promotional video; interviews with various vendors and tourists
 - Worked with various directors and producers on commercial, feature film, and documentary film productions:
 - Sinan Cetin**, Plato Film Productions, *Istanbul, Turkey*
 - Gained hands-on experience in creative idea development, scriptwriting, casting, costuming, set decoration, video production, and editing
 - Binnur Karaevli**, “Where East Meets West” and NASA’s Space Camp Turkey promotional videos, *Istanbul, Turkey + Izmir, Turkey*
 - Production assistant; arranged interview schedules and learned interviewing techniques
 - Third Coast Films**, documentary about the Ottoman Empire, *Istanbul, Turkey*
 - Production assistant; conducted academic pre-production research, found relevant interview subjects, scheduled appointments and use of necessary facilities
- summer 2003** **U.S. Capitol Hill**, *Congressman Bud Cramer’s Office, Washington D.C.*
- Assisted with administrative duties and research
 - Attended Congressional hearings and seminars
 - Led tours of U.S. Capitol building
- 2003-2004** **Yeditepe University**, *International Student and Exchange Programs, Istanbul, Turkey*
- 2001** **University of Alabama at Birmingham**, *Cultural Diversity Center, Birmingham, AL*
- Served as a student liaison for Diversity University, a multicultural workshop series
 - Cultural Anthropology teaching assistant

OTHER EXPERIENCE

- 2004-2005** **Bosporus International Schools, Istanbul, Turkey**
• Taught children with learning disabilities
- 2003-2004** **Kemer Country Hayart Performing and Fine Arts Center, Istanbul, Turkey**
• Instructed children's gymnastic and dance lessons
- summer 2002** **World of Wonders Bodrum Resort, Bodrum, Turkey**
• Danced and acted in theater performances
• Assisted with makeup and costume preparation
• Choreographed and instructed children's theater
- 2000-2001** **Walt Disney World Company, Orlando, Florida**
• "Merchantained" at an Epcot Center Coca-Cola attraction
• Earned a "Ducktorate" degree for learning achievements
- 1997-1999** **Parisian's Incorporated, Sales Representative, Huntsville, AL**
- 1996-1999** **Boom D.A. Productions, Huntsville, AL**
• Organized and supervised children's entertainment and craft festivals

HONORS AND ACTIVITIES

- Selected by Turkish National Security Council to participate in 2002 two-week conference tour of Turkey; discussions led by various Turkish military and government officials
- Granted Meritorious Service Award for "Outstanding Service to the Turkish-American Community"
- Received "Daughters of Atatürk Turkish Heritage Award"
- Invited as a guest speaker for the İstanbul Haliç Rotary Club
- Member of the Assembly of the Turkish-American Associations (ATAA)
- Member of the United Nations Association
- Member of International Women of İstanbul Association

CONFERENCES ATTENDED

- United Nations briefings, *New York City UN Headquarters*
- U.S. Congressional staff member 2003 conference, *Istanbul, Turkey*
- Turkish-American relations briefing with Turkish Foreign Minister, Abdullah Gül, and Turkish Ambassador to the U.S., Faruk Loğoğlu, *Washington D.C.*
- Assembly of Turkish-American Associations (ATAA) 2000, 2002, +2005 annual conferences, *Washington, D.C.*
- Turkish-American Industrialists' and Businessmen's Association (TUSIAD) 2003 conference, *Istanbul, Turkey*
- Marmara Group Eurasian Economic Summit 2003, *Istanbul, Turkey*
- Beykent University Strategic Research Center (BUSAM) and Turkish Forum 2004 conference, *Istanbul, Turkey*
- Goethe Institute "Americanization, Globalization, and Popular Culture" 2004 conference, *Istanbul, Turkey*
- Turkish-U.S. Business Council (DEIK) 2005 conference, *Istanbul, Turkey*

VOLUNTEER WORK

Pink Angels, Istanbul, Turkey

- Engaged in playgroups at the children's cancer ward of the Okmeydanı SSK Hospital

Gençtur International Work Camp, Abana, Turkey

- Led an environmental group of international volunteers

Bread and Roses Women's Shelter, Birmingham, AL

- Supervised homeless children while their mothers received vocational training

First Light Homeless Women's Shelter, Birmingham, AL

- Served as an over-night supervisor for homeless women and participated in fundraising events



T.C.
YEDİTEPE UNIVERSITY
FACULTY OF ARTS AND SCIENCE
DEPARTMENT OF ANTHROPOLOGY

To whom it may concern,

It is my pleasure to write this letter on behalf of Cigdem Akbay who intends to produce a feature documentary on the Istanbul hip-hop movement titled "HIPHOPISTAN". I have known Cigdem about eighteen months as a master's student in our social anthropology program at Yeditepe University. She proved to be an outstanding student in my cultural and visual anthropology courses. She is intelligent, polite and hardworking. She has great intellectual capacity, learns quickly and has the ability to express herself well through written and visual mediums. Viewing her promotional trailer film for "HIPHOPISTAN" and speaking with her about her film's premise and strategy, I have concluded that she uses documentary techniques to expose social and cultural meanings in a remarkably direct way. I believe she deserves full funding for her project. Once funds are obtained, I am confident that she will complete the proposed project with distinction.

As a Turkish-American, Cigdem is uniquely qualified to evaluate nuances of Turkish and American societies. She has spent a considerable amount of time conducting preliminary research and developing technical skills in the United States and Turkey in order to complete this project. With the rising tide of popularity for Turkish hip-hop culture evident in television commercials, talk shows, and more, there is no better time than now for her to apply her knowledge and skills in producing, promoting and distributing this film.

I believe any student or director can learn the technical aspects of the camera and video editing. What most impressed me about Cigdem's work was her ability to engage the people she filmed; to establish the rapport required for them to talk about themselves in a genuine way. It is extremely rare to find a student/director with this kind of talent, and I am not sure that it is a skill that can be taught. Perhaps her broad range of interests from politics to art and music, and her bicultural background explain it. Whatever the case may be, after watching the trailer for "HIPHOPISTAN" I saw how her "informants" opened up to her, allowing viewers to experience a more intimate side of their lives. With adequate funding, Cigdem will complete an important film that will showcase the self-revelations of her subjects, disclosing how creative young people are constructing their identities in today's complex and interdependent world.

Sincerely yours,

Jay C. Fikes
Professor of Anthropology
June 1, 2005



T.C.
YEDİTEPE UNIVERSITY
FACULTY OF ARTS AND SCIENCE
DEPARTMENT OF ANTHROPOLOGY

LETTER OF RECOMMENDATION

Date: June 27, 2005
Applicant: Çiğdem Akbay
Referee: Dr. Feza Tansuğ

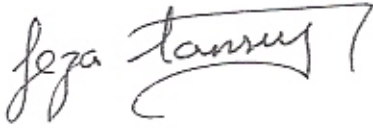
I am delighted to see that Ms. Çiğdem Akbay is applying for a grant to bring the many years of her interests in anthropology and music in fruition. The breadth of her study and experience in a wide range of fields in Turkey, as well as the humane quality of her interest in scholarship have been clear to me over the years. It is my personal impression that she has acquired a valuable perspective from her formal studies in Turkey and in the U.S.: she has had to learn the distinctive ideologies and methods of cultural studies characteristic of both scholarly worlds. It is very good news for future students of modern Turkish culture that she will be focusing the considerable resources on a social history of one of the most potent and controversial dialects of Turkish popular music.

Over the past two years, Çiğdem Akbay attended my graduate and undergraduate classes in world music at Yeditepe University. I have seen her as a very ambitious, resourceful, inquisitive, and thorough researcher, who is not afraid to extend herself beyond the boundaries of traditional disciplines and bring together different perspectives in order to analyze the issues she is attending to. She has a very focused manner of work and is even-tempered, thus rendering her a suitable candidate for producing a documentary film on the hip-hop movement in Istanbul. "Hiphopistan" fills an essential need in the field of Turkish studies in its representation and exploration of the musicians and Turkish urban culture. I am especially excited to advocate her project due to its contribution to research on cross-border flows and the original contribution to ongoing debates on the nature of negotiation of multiple identities through culture. These are highly contentious issues in discussions among colleagues in anthropology, sociology, and ethnomusicology.

Çiğdem Akbay is one of the brightest, most interesting student with whom I came into contact. In comparison with other students I have known within the past ten years, I would rate this applicant as exceptional. I believe that she will successfully complete the proposed project with distinction. She has the capacity for mastering difficult subject matter and developing original ideas. Based on my personal impressions of her over the years, gained in numerous conversations and communications, I consider that Ms. Akbay is uniquely prepared to accomplish this project. Her organization and self-discipline and her friendly nature are obvious to anyone who has worked with her.

I have no doubt that full funding for her project would be put to good use and that it would result in an important contribution to music and ethnomusicology. In sum, this project promises to be of interest not only to specialists in Turkish music, but to all those interested in the contemporary culture of Turkey and in popular music worldwide. I strongly recommend her to you. Should you need further information please feel to contact me via e-mail at feza@yeditepe.edu.tr

Sincerely yours,

A handwritten signature in black ink, reading "Feza Tansuğ". The signature is written in a cursive style with a large, sweeping flourish at the end.

Dr. Feza Tansuğ
Associate Professor of Anthropology and Music
Yeditepe University

Türkçe

11116 Hillwood Drive
Huntsville, Alabama 35803
U.S.A.

Körkadi Sokak
Turizm Sitesi 6 Blok Daire 19
Ulus- İstanbul, Turkey

İlgili Makama,

HİPHOPİSTAN, hip-hop kültürünün İstanbul'un genç nüfusu üzerindeki etkisini inceleyen ve geç Türk rap'çılarının, DJ'lerinin, break dansçılarının ve grafiti sanatçılarının, popüler etkileri, yerel kültürel değerleri ve gelenekleri ile nasıl yaratıcı bir şekilde harmanladıklarını ortaya koyan belgesel bir filmidir. Ağırlıklı olarak Müslüman nüfusundan oluşan ve hızla küreselleşen bir şehir olan HİPHOPİSTAN bir taraftan, buradaki yenilikçi gençlerin hayatlarına dahil olmamızı sağlarken diğer taraftan küreselleşmenin, ortadan kaldırmaktan ziyade nasıl yerel bir kültür yarattığı konusunda örnekler ve gelenek ve değişim nasıl bir arada yaşayabileceğine ilişkin çözümler sunmaktadır.

Bu paketin içinde film teklifim, öz geçmişim, referans mektupları ve de desteğinizle sponsorluğunuzu elde edebilmek umuduyla filmimin alıntılarında oluşan 5 dakikalık dvd fragmanı mevcut.

HİPHOPİSTAN'a sponsor olarak bir çok reklam ve pazarlama strajelerinde hedef kitle olan genç izleyici kesimi tarafından görülecek olan bir filme katkıda bulunmanın avantajının yanında, şirketiniz ya da kuruluşunuz Türk gençliği kimliği ve küreselleşme konuları hakkında güncel ve gerekli araştırmalara yaptığı destek sayesinde tanım kazanmış olacak.

Saygılarımla,

Çiğdem Akbay

HİPHOİSTAN: Küresel bir şehirde yerelliğin temsili

Bir Çiğdem Akbay filmi

Tür: Belgesel

Süre: 52 dakika

Hedef izleyici kitlesi: Kuzey Amerika, Avrupa Birliği ve Türkiye'deki izleyiciler; 14-30 yaşları arasındaki genç gruplar ve küreselleşme, popüler kültür, ve gençlik kimliğiyle ilgilenen akademisyenler

Dağıtım: Film festivalleri, televizyon, ve akademik kurumlar

Araştırma ve Belgesel Film Teklifi

“Hip-hop ve rap, sadece bir Afro-Amerikan kültürünün bir tezahürü olarak görülemez. Hip-hop ve rap, dünya üzerindeki genç nüfusu birbirine bağlayan ve dünya genelinde yerel kimliği yeniden biçimlendiren bir araç olagelmıştır. Evrensel olarak tanınmış popüler müzikal bir dil olarak da rap, yerel özelliklere dikkatlerin yönelmesini provoke etmeye devam ediyor. Rap ve hip-hop, ABD dışında, yerel sanatçılar ve hayranlarından olduğu kadar küresel kapitalizm ve ABD'nin kültürel hakimiyetinin taleplerinden beslenen bir kültür endüstrisi olarak popüler müziğin eserlerini ortaya koyuyor.” - Tony Mitchell “Global Gürültü: ABD dışında Rap ve Hip-Hop”

Konsept

HİPHOİSTAN, hip-hop kültürünün İstanbul'un genç nüfusu üzerindeki etkisini inceleyen ve genç Türk rap'çılarının, DJ'lerinin, break dansçılarının ve grafiti sanatçılarının, popüler etkileri, yerel kültürel değerleri ve gelenekleri ile nasıl yaratıcı bir şekilde harmanladıklarını ortaya koyan belgesel bir filmidir. Küresel medyanın giderek artan bir hızda etkisinde kalan bir dünyada, toplumların ve bireylerin, müzik, televizyon, sinema, internet, moda, vs. gibi farklı mecraların etkilerine, kendi kültürel kimlik ve miraslarını kaybetmeden olumlu veya yapıcı bir şekilde ayak uydurup uyduramayacakları konusunda tartışmalar sürüp gitmektedir. “Doğu” ve “Batı” ayrımı, ne yazık ki “geleneksellik” ve “modernite” ve “yerel” ve “küresel” terim çiftleri ile tanımlanmaktadır; bu da sanki iki farklı kutbun olduğunu göstermektedir. Ağırlıklı olarak Müslüman nüfusundan oluşan ve hızla küreselleşen bir şehir olan HİPHOİSTAN bir taraftan, buradaki yenilikçi gençlerin hayatlarına dahil olmamızı sağlarken diğer taraftan küreselleşmenin, ortadan kaldırmaktan ziyade nasıl yerel bir kültür yarattığı konusunda örnekler ve gelenek ve değişim nasıl bir arada yaşayabileceğine ilişkin çözümler sunmaktadır. Sözler, tempolar, uyaklar, danslar ve grafiti'lerle nasıl toplulukların oluştuğunu yansıtarak HİPHOİSTAN, müzik ve ifadenin evrenselliğinin, nasıl da tüm kültürel, etnik, dini ve dil sınırlarını ve bariyerlerini ortadan kaldırdığına vurgu yapmakta ve böylelikle dünya üzerindeki genç nüfusun aslında birbirlerinden çok farkının olmadığı gerçeğini ortaya koymaktadır.

Hikaye

HİPHOİSTAN, karakterlerin anlatımı yönlendirdiği bir filmidir. Hikaye, hip-hop kültürünün dört unsurunu temsil eden dört ana karakterin etrafında döner: Ceza (rap'çi), Funky C (DJ), Joker (break dansçı) ve Turbo (grafiti sanatçısı). Dünyayı dolaşan müzik, dans ve sanatın türlerini ele alarak ve yerel mekanlarına bunları uydurarak, bu enerjik

gençler, hip-hop kültürünü kendi toplumuna doğrultmaya aynı zamanda dünyanın geri kalanına yeteneklerini ve yetilerini sergilemeye çalışmaktadır.

Ceza, en ünlü ve en başarılı Türk MC'lerinden birisidir. Eski bir elektrik teknisyeni olan Ceza'nın inanılmaz hızlı uyakları, özgün lirik anlatım tarzı ve batı ve doğu seslerini bir araya getirme yeteneği, kendisine giderek artan bir saygınlık kazandırmıştır. Ceza, MC Dr. Fuchs ile birlikte hazırladığı "Meclis-I Ala İstanbul"dan son albümü "Rapstar"a kadar tüm albümlerinde, Türk pop kültürünün çoğunluğunu süsleyen ana akım şeker kaplı imajlardan muazzam bir farkla ayrılan bir yaklaşımla sosyal ve siyasi konulardaki fikirlerini ve görüşlerini dile getirmiştir. Artan ününe rağmen, Ceza, her açıdan hip-hop hareketine bağlı kalmayı sürdürmüş ve Avrupa genelinde yaptığı işlerle ve dünyanın diğer yetenekli sanatçılarıyla işbirliği yaparak ülkesini ve insanlarını temsil etmeyi sürdürmektedir.

Funky C, İstanbul genelinde çeşitli mekanlarda işler yapan ve yerel bir radyo istasyonu olan Power FM'de program yapan tanınmış bir DJ'dir. Farklı rap sanatçılarıyla sürekli olarak performanslar düzenleyen Funky C, nispeten küçük ama güçlü hip-hop topluluğunun üyelerini birbirine bağlamaktadır. Hayatının büyük bir çoğunluğunu Birleşik Devletlerde yoğun müzik eğitimi alarak geçiren Funky C, programlarında çeşitli farklı kültürel etkileri karıştırabilmesini ve harmanlayabilmesini sağlayan iki farklı kültür içinde geçen hayatıyla merak uyandıran bir karakterdir.

Joker, Türkiye'nin ödül kazanmış break dansçısı veya diğer bir ifade ile "b-boy" şampiyonudur. Kendisini bu alana vakfemiş olan Joker, bitip tükenmek bilmeyen enerjisi ile sürekli olarak, ülkenin her köşesinden "b-boy" ve "b-girl"leri toplayan break dans yarışmalarını ve atölye çalışmalarını düzenlemekte ve ev sahipliği yapmaktadır. Bu etkinliklerde, dansçılar, hareket ve tekniklerini geliştirme ve yeni şeyler öğrenme fırsatını yakalamakta ve uluslararası seviyelerde yarışmalara katılmaları yönünde teşvik edilmektedirler. Türk toplumunu break dansı tanıtmayı kendisine şiar edinmiş olan Joker, break dans temaları ile birçok reklama katkı yapmıştır.

Turbo, hip-hop topluluğunun diğer bir alanlarında da etkin olan yetenekli bir grafiti sanatçısıdır. Hip-hop web siteleri, yerel gazeteler ve dergiler için yazdığı makalelerin yanı sıra farklı Türk rap sanatçılarının karma çalışmalarını toplayan albümler çıkarmıştır. Türkiye'de doğan ve Almanya'da yetişen Turbo, iki ülke arasında gidip gelmekte ve filme uluslar üstü bir bakış açısı kazandırmaktadır. Türk toplumunun, grafiti sanatı hakkında Alman toplumuna nazaran daha az bilgi sahibi olmasından dolayı, bir politik aktivizm veya çevreye bir tehdit olarak gösteren insanlara karşı kendisini İstanbul'un duvarlarını ve trenlerini süsleyen bu sanatı anlatmaya adanmıştır.

HİPHOPISTAN, izleyicilere, bu kadar zengin kültürel bir geleneğe sahip ve hızla küreselleşen bir ülkede bir büyüyen genç insan olmanın ne olduğunu göstermek amacıyla karakterlerin kalplerine ve zihinlerine girebilme amacı taşımaktadır. Bu dört ilginç karakterin günlük yaşamlarına girerek, izleyiciler, yaşadıkları kültürel çevreyi daha iyi anlayabilecek ve kendi özgün kimliklerini oluşturmaya ve kendilerine ait bir topluluğu yaratmaya çalışırken ne gibi zorluklarla karşılaştıklarını hissedebileceklerdir. Karakterler

Türk de olsa, hikayeleri, onları birbirilerine bağlayan müzik, dans ve sanat gibi evrenseldir. Kendi iç keşifleri ve kendilerini ifade ediş biçimleri, her kültürden izleyiciyi kendisine çekecek bir olgudur.

Neden HİPHOİSTAN?

HİPHOİSTAN, kısmen de olsa en iyi AB ve Kuzey Avrupa toplulukları tarafından anlaşılabilmiş bir kültürü ve insanlarını anlatan etnografik bir belgesel filmidir. İzleyiciler, İstanbul'un hip-hop kültürünü görerek, bir taraftan kabul görmeye çabalarken, farklılıklarını ortaya koymaya ve hoşgörüyü yaymaya çalışırken diğer taraftan sosyal değişimlere ayak uydurmaya çabalarken günümüz gençlerinin karşılaştığı çıkmazları anlayabileceklerdir. Bir kültür, doğası gereği homojen ise, insanların başkaldırmak istemesi olasıdır; ancak, farklılıklar kabul görmüşse, eski geleneksel kültürlerini koruyarak ve kucaklayarak yeni kimlikler ve kültürler yaratmada insanlar yaratıcı ve yenilikçi olacaktır. İnsanların kendilerini ifade etme özgürlüğüne sahip olmaları, topluma olumlu bir mesaj verir ve şiddet ve ilaç bağımlılığına değerli bir alternatif oluşturur. Bu genç insanların yaptıkları seçenekler ve bir birey olarak ahlaki değer ve yargılarıyla bunları nasıl birleştirebildikleri ve bir bütün olarak kültürleri içinde nasıl bir cevap bulabildikleri hikayenin özünü oluşturmaktadır. Nasıl etkileniyor ve nasıl ilham alıyorlar? Homojen pazarlama stratejilerine ve eğilimlerine nasıl direniyorlar? Bu eğilimlere kendilerini nasıl adapte edebiliyorlar ve kendilerini bu toprakların insanlarına nasıl ifade edebiliyorlar? Kısa bir süre önce elde ettikleri ün ve artan şöhretleri ile nasıl baş edebiliyorlar? Bunlar, seyircinin dikkatini çekecek ve HİPHOİSTAN değerli bir sinemasal deneyim yapacak ana konulardan bazılarıdır.

HİPHOİSTAN, hip-hop kültürünün, Türk ana akımına dahil olduğu, müzik televizyon istasyonlarında, reklamlarda ve talk şovlarda yerel rap'çilerin, DJ'lerin, break dansçıların ve grafiti sanatçılarının boy gösterdiği bir dönemde ortaya çıkacaktır. 90'ların ortalarında başlayan hip-hop hareketi, Alman-Türk öncüleri Cartel'den bugünkü Ceza'ya kadar, geçtiğimiz yılda olduğu kadar hiç bu kadar geniş bir mecrada ilgi görmemişti. Her ne kadar ABD dışında hip-hop hareketi, Almanya'daki Türk göçmenlerce yapılan rap müzik ve İslami hip-hop hakkında birçok araştırma yapılsa da Türkiye'deki veya daha özel bir ifade ile İstanbul'daki hip-hop hareketi ile ilgili çok az sayıda araştırma yapılmıştır. Bu nedenle HİPHOİSTAN özgündür.

Film İstanbul'da geçiyor. İstanbul, Avrupa ve Asya arasındaki stratejik konumu dolayısıyla, hem Doğu hem de Batının etkilerini bir potada toplamaktadır. Şehrin görünümü, otobanların arasında dar taş döşeli sokaklarından, antik sarayların yanında yükselen gökdelenlerinden ve semt pazarlarının hemen yanında kurulan alışveriş merkezlerinden oluşmaktadır. HİPHOİSTAN'ın, ezan seslerinden hip-hop ritimlerine, Semazenler'den döner plaklara, yerel danslardan break dansa ve mozaik çinilerden grafiti'lere uzanan görsel ve işitsel tarzı, yeniyi ve eskiyi bir arada barındıran bir İstanbul deneyimidir.

Yönetmen Hakkında

Hip-hop kültürünün, ana akım müzik endüstrisinin hakimi haline geldiği Birleşik Devletlerde doğmuş ve yetişmiş olan Çiğdem Akbay, etnomüzikolojiye ve ağırlıklı olarak müzik kültürü ve bu kültürün gençlerin kimliği üzerindeki etkileri olmak üzere popüler kültüre uzun yıllardan beri ilgi duymaktadır. Hayatının boyunca belirli aralıklarla Türkiye'yi ziyaret etmiş bir Amerikalı-Türk olarak, gözlemlerini ve analizlerini daha üst seviyelere taşımaya kendisini itmiş MTV kültürünün doğuşu gibi 1980'lerden günümüze birçok sosyal, kültürel ve ekonomik değişimlere şahit olmuştur.

Geçen beş yıl içinde, Çiğdem Akbay, zamanın çoğunu Türkiye'de antropolojik araştırmalar yaparak geçirmiş ve birçok film projesi üzerinde çalışmıştır. HİPHOİSTAN'ı yaparken, benzeri konular üzerinde çalışan çeşitli yazarlarla, akademisyenlerle ve film yapımcılarıyla yakın ilişkiler kurmuş ve onların deneyimlerinden yararlanma fırsatını yakalamıştır. İstanbul hip-hop manzarasına kendisini bir gözlemci olarak dahil olarak ve karakterleriyle dostane ilişkiler kurarak, film ve görüşme ön hazırlık çalışmalarını da daha şimdiden tamamlamıştır.

Takvim/program

Ön prodüksiyon: Mayıs 2004 - Mayıs 2005

Prodüksiyon: Aralık 2005 - Ağustos 2006

Prodüksiyon sonrası: Aralık 2006

Bütçe

Prodüksiyon maliyeti tahminen: 37,870 ABD doları

ÇİĞDEM NUR AKBAY

11116 Hillwood Drive Huntsville, Alabama 35803 U.S.A.

+01 256 881 8788

Körkadi Sokak, Turizm Sitesi 6 Blok Daire 19

Ulus- İstanbul, Türkiye

+90 536 496 8321, +90 212 263 2339

Chigma711@yahoo.com

EĞİTİM

2003 - 2005

Antropoloji Yüksek Lisansı, *Yeditepe Üniversitesi, İstanbul, Türkiye*

- İstanbul gençliği ve kültürel kişilik üzerinde tez çalışması

- Araştırma yöntemleri, röportaj yapma teknikleri, video yapımı, kurgu (non-linear editing), ve kitle iletişim analizi derslerini tamamladı

2001

Uluslararası Çalışmalar Lisansı, *Alabama Üniversitesi, Birmingham, ABD*

- "Başarılı Öğrenci Ödülü" aldım

- Birmingham Sidewalk Film Festivalinde ve yerli interaktif bir müzede gösteriye giren "The Bessemer Bunch" isimli kısa metrajlı film yapımı

1999 – 2000

Yurtdışında Üniversite Eğitimi, *Boğaziçi Üniversitesi, İstanbul, Türkiye*

2001 – 2003

Türkçe Dilinde Yeterlilik Belgesi, *Tömer Dil Merkezi, İstanbul, Türkiye*

İŞ DENEYİMİ

2005-2006

Kapalı Çarşı USA projesi; *Basın ve Halkla İlişkiler Direktörü, İstanbul Türkiye*

-Kapalı carsı USA projesi (Los Angeles CA yapılması düşünülen İstanbul kapalı carsı reproduksiyonu) promosyonu için pazarlama ve reklâm stratejileri oluşturma

2003 - 2005

Film Yapımcılığı

- Hip-Hop kültürünün İstanbul gençliği üzerindeki etkisini inceleyen ve Türkiye'deki rap, break-dance ve graffiti sanatçılarının, dış etkileri kendi yerli değerleri ve gelenekleriyle yaratıcı bir biçimde nasıl buluşturduklarını araştıran bir belgesel filmin yönetmenliğini yapmakta

-Kısa metrajlı kapalı çarşı USA promosyon filmi; bir çok mağaza sahibi ve turistler ile röportaj

- Belgesel, uzun metrajlı ve reklam filimlerinde çeşitli yapımcılar ve yönetmenlerle birlikte çalıştı :

- **Sinan Çetin**, Plato Film Productions, *İstanbul, Türkiye*

- Yaratıcı fikir geliştirme, senaryo yazma, rol dağıtma, kostüm ve dekor hazırlama, video yapımcılık ve kurgu konularında tecrübe edindi

- **Binnur Karaevli**, "Doğu'nun ve Batı'nın karşılaştığı yer" ("Where East Meets West") filmi ve NASA'nın Türkiye Uzay Kampı reklam videoları, *İstanbul, Türkiye ve İzmir, Türkiye*

- Yardımcı yönetmen olarak röportaj tarihlerini düzenlemek ve röportaj yapma teknikleri konusunda deneyim kazanma

- **Third Coast Films**, Osmanlı İmparatorluğunu konu alan bir belgesel, *İstanbul, Türkiye*

- Yardımcı yönetmen olarak yapım öncesi akademik araştırmaları gerçekleştirme, uygun röportaj konuları bulma ve randevuları düzenleme. Gerekli donanımları kullanmakta deneyim kazanma.

2003 yazı

U.S. Capitol Hill, *Parlamento Üyesi Bud Cramer'in ofisinde, Washington D.C, ABD*

- İdari ve araştırma işlerinde yardımcılığı

- Kongre toplantılarına ve seminerlere katılım

- U.S. Capitol binası gezilerinde rehberlik

2003 – 2004 **Yeditepe Üniversitesi, Uluslararası Öğrenci değişim programı, İstanbul, Türkiye**

2001 **Birmingham’da Alabama Üniversitesi, Kültür Çeşitlilik Merkezi, Birmingham, AL, ABD**
- Çok kültürlü atölye çalışmaları sunan “Diversity University”de irtibat elemanı
- Kültürel Antropoloji bölümünde öğretim asistanlığı

DİĞER

2004 – 2005 **Bosporus International Schools, İstanbul, Türkiye**
- Öğrenme bozukluğu çocuklara ders

2003 – 2004 **Kemer Country Hayart Performing and Fine Arts Center, İstanbul, Türkiye**
- Çocuklara jimnastik ve dans dersleri

2002 yazı **World of Wonders Bodrum Resort, Bodrum, Türkiye**
- Tiyatro oyunlarında dans etme yada rol alma
- Kostüm ve makyaj hazırlanmasında yardımcılık
- Çocuk Tiyatrosunun sorumlusu ve koreografileri düzenleme

2000 – 2001 **Walt Disney World Company, Orlando, Florida, ABD**
- Epcot Center’de bulunan Coca-Cola şenliğinde pazarlama amacıyla animatörlük
- “Ducktorate” (Walt Disney’in yeterlilik belgesi)

1997 – 1999 **Parisian’s Incorporated, Satış Temsilcisi, Huntsville, Alabama, ABD**

1996 – 1999 **Boom D.A. Productions, Huntsville, Alabama, ABD**
- Çocukların eğlence ve atölye şenliklerini düzenleme ve denetleme

ÖDÜLLER VE FAALİYETLER:

- 2002 senesinde, çeşitli Türk subayları ve hükümet memurlarının yürüttüğü konferanslar içeren 2 haftalık süren Türkiye gezisine katılmam için Türkiye Milli Güvenlik Konseyi tarafından seçildim
- “Türk-Amerikan topluluğuna yapılan önemli hizmetler” için Üstün Hizmet Ödülü
- “Atatürk’ün Kızları Kadın Ödülü”
- İstanbul Haliç Rotary Kulübüne davetli konuşmacı
- Türk-Amerikan İşbirliği Topluluğu (ATAA) üyeliği
- Birleşmiş-Milletler Derneği üyeliği
- İstanbul Uluslararası Kadınlar Derneği üyeliği

KATILINAN KONFERANSLAR:

- Birleşmiş-Milletler brifing konferansları, *New York City, BM Merkezi, ABD*
- 2003 ABD Paramentosu personel konferansı, *İstanbul, Türkiye*
- Türkiye Yabancı İşler Bakanı Abdullah Gül ve Amerika’da Türkiye Büyükelçisi Faruk Loğoğlu ile Türk-Amerikan ilişkiler brifingi, *Washington D.C., ABD*
- Türk-Amerikan İşbirliği Topluluğu (ATAA) 2002, 2005 yıllık konferansları, *Washington D.C, ABD*
- Türkiye ve Amerika Sanayiciler ve İşadamları Derneği (TUSIAD) 2003 konferansı, *İstanbul, Türkiye*
- Marmara Grubunun 2003 Avrupa ve Asya Ekonomik Zirvesi, *İstanbul, Türkiye*
- Beykent Üniversitesinin Stratejik Araştırma Merkezi (BUSAM) ve Turkish Forum 2004 konferansı
- Goethe Enstitüsü “Amerikanlaşma, Küreselleşme ve Popüler Kültür” 2004 konferansı
- Türk Amerika Ticaret Konseyi (DEIK) 2005 yılı konferansı, *İstanbul, Türkiye*

GÖNÜLLÜ OLARAK YAPILAN EYLEMLER:

- Gençtur Uluslararası çalışma Kampı, Abana, Türkiye**
- Çevreyi koruma mücadelesi veren uluslararası bir gönüllü grubun başkanlığı
- Bread and Roses Kadınlar Yurdu, Birmingham, Alabama, ABD**
- Anneleri mesleki eğitim görürken evsiz barksız çocukların gözetimi
- First Light Evsiz Barksız Kadınlar Yurdu, Birmingham, Alabama, ABD**
- Evsiz barksız kadınlar için gece nöbetçisi ve fon toplama eylemlerine katılım.

K YIYECEK-İÇECEK GİDERLERİ					
YIYECEK GİDERLERİ					1.000
İÇECEK GİDERLERİ					300
POST-PRODÜKSİYON YEMEK					300
			TOPLAM		1.600
L NAKLİYE VE YOL GİDERLERİ					
MİNİBÜS KİRASI					1.200
MİDİBÜS KİRASI					
NAKLİYE					
KAMYONET KİRASI					
KARAVAN					
OTO KİRALAMA					
YAKIT					700
			TOPLAM		1.900
M SEYAHAT VE KONAKLAMA GİDERLERİ					
UÇAK BİLETİ					800
VİZE ÜCRETLERİ					
KONAKLAMA					250
FAZLA BAGAJ					
ATA KARNESİ					
GÜMRÜK İZİNLERİ					
OTEL GİDERLERİ					
			TOPLAM		1.050
N SİGORTA GİDERLERİ					
GENEL PRODÜKSİYON SİGORTASI					
EKİP KAZA SİGORTASI					
ÇEKİM SONRASI SİGORTASI					
TEKNİK MALZEME SİGORTASI					
			TOPLAM		-
O ÖZEL ÇEKİM GİDERLERİ					
HELİCOPTER					
KAMERA MOUNTU					
STEADYCAM ve OPERATÖR					
JIMMY JIB ve OPERATÖRÜ					
STOK GÖRÜNTÜ					
			TOPLAM		-

P BİLGİSAYAR ANİMASYON					
TASARLAMA					
FLAME + INFERNO					
LOGO-ANİMASYON					1.000
				TOPLAM	1.000
R SESLENDİRME GİDERLERİ					
DUBLAJ STÜDYOSU KİRASİ					300
MİKSAJ ÇALIŞMASI					250
SES EFEKTLERİ					
MÜZİSYEN					
MÜZİSYEN					700
DUBLAJ METNİ YAZMA					
DUBLAJ SANATÇISI - KADIN					
DUBLAJ SANATÇISI - ERKEK ing-türkçe					
				TOPLAM	1.250
S ÇEKİM SONRASI LABORATUVAR					
NEGATİF YIKAMA					
İŞ KOPYASI BASKI VE YIKAMA					
MONTAJ MASASI					
NEGATİF MONTAJ					
MANYETİK TRANSFER					
OPTİK YAZI					
ULTRASONIC TEMİZLEME					
SIFIR KOPYA					
FİLM FOOTAGE					
				TOPLAM	
T VIDEO KURGU					
FİLM LABORATUVAR					
TELECINE					
RENK DÜZELTME					
VIDEO MONTAJ					3.000
EDİTÖR					1.000
ULTIMATTE-ABEKAS-AVA					
KARAKTER JENERATÖRÜ					
KASET TRANSFERLERİ					500
YAYIN KOPYALARI					500
				TOPLAM	5.000

8.15 Approached Sponsors List

Organizations and Companies Approached for Sponsorship

Digitürk S'nek Channel
Doğan Media Group/CNN Turk/Dream TV
Pozitif Productions
Hammer Muzik
Istanbul Sanat Ve Kültür Vakfi
Istanbul Documentary Filmmaker's Association
Istanbul Film Festival
Istanbul Independent Film Festival
Blue Jean Magazine
Time Out Magazine
Hurriyet Newspaper
Radikal Newspaper
Millyet Popüler Kültür Newspaper
Levi's Turkey
Adidas Turkey
Nike Turkey
Turkcell
Pepsi- Frito Lay Turkey
Red Bull Turkey
Coca-Cola Turkey
Efes Pilsen
Akbank
Garanti Bank
Yapı Kredi
Fuji Film Istanbul
Kodak Film Istanbul
MTV Turkey
KRAL TV
FUBU International
Istanbul Büyükşehir Belediyesi EU Ofisi
Çaba Group
D-sign/ Doğan Reklam LTD.

8.16 Film Festival and TV Broadcast Distribution List

Press Sponsors and TV Broadcast

Press Sponsors: Time Out Magazine and Blue Jean Dergisi

Turkish Broadcast: Dream TV, CNN Turk, S'nek Channel, İz Channel

U.S. Broadcast: Link TV

International Film, Documentary Film, Underground Film Festivals

Hot Docs Canadian International Documentary Festival <http://hotdocs.ca/>
April 28-May 7 110 Spadina Ave., Suite 333 Toronto, ON M5V 2K4 Tel: (1) 416-203-2155 Fax: (1) 416-203-0446 E-mail: [General Information](#)

Silver Docs <http://www.silverdocs.com/2005/> **June 13th-18th Washington D.C**
SILVERDOCS 2006 Call for Entries to be announced early November 2005 Please check back soon for information on how to submit your film. Questions can be directed to info@SILVERDOCS.com or contact the programming department at 301.495.6738

Portland International Film Festival Deadline: October **Categories:** Features, shorts, documentary, experimental, animation **Requirements:** Contact festival for details
Awards: Competitive **Fees:** US\$25 **Administrative address:** Portland International Film Festival, 1219 SW Park Avenue, Portland, Oregon 97205, USA **Tel:** +1 503 221 1156
Fax: +1 503 294 0874; **Email address:** info@nwfilm.org **Website:** <http://www.nwfilm.org>

Seattle International Documentary Film Festival <http://www.sidff.org/> *Michal Friedrich*, festival founder and director michal@sidff.org *Alison Fujino*, educational programming ali@sidff.org *Janet Wainwright*, public relations janet@janetwainwright.com *Keith Yoshida*, media/operations keith@sidff.org

Seattle International Film Festival , May-June
<http://www.seattlefilm.org/festival/prelaunch.aspx?FID=13> entry info
<mailto:entries@seattlefilm.org>

CHICAGO INTERNATIONAL DOCUMENTARY FESTIVAL March 30 - April 8, 2007 1112 North Milwaukee Ave. Chicago, IL 60622, USA tel.: 773.486.9612 fax: 773.486.9613 email: info@chicagodocfestival.org Website: <http://www.chicagodocfestival.org/>

Chicago International Film Festival July 15, 2006 Presented by Cinema/Chicago 30 E. Adams St., Suite 800 Chicago, IL 60603 Tel: 312.683.0121 Fax: 312.683.0122
info@chicagofilmfestival.com

Chicago Underground Film Festival www.cuff.org info@cuff.org

Washington D.C. Film Fest D.C. <http://www.filmfestdc.org/default.asp> April 19-30 2006
Deadline January 13, 2006, Filmfest DC P.O. Box 21396 Washington, DC 20009
Telephone: (202) 628-FILM Fax: 202-724-6578 filmfestdc@filmfestdc.org

DC Underground Film Festival <http://www.dcuff.org/> Sept 30- Oct 1 Allison K, Festival
Director Allyson@dcuff.org

Moondance Film Festival Boulder, Colorado <http://www.moondancefilmfestival.com/01-Home.html> Submissions for the 2006 Moondance International Film Festival will begin on September 1, 2005. When emailing please type MOONDANCE in the subject line, so we'll know it isn't spam and delete your email. Thanks! FESTIVAL FOUNDER & EXECUTIVE DIRECTOR:Elizabeth English info@moondancefilmfestival.com

Sundance Film Festival January 19-29 2006, Park City, Utah
<http://festival.sundance.org/2006/> Early Submission Deadline: AUGUST 19, 2005.
FESTIVAL SUBMISSIONS (310) 360-1981 M-F 9:00 a.m. to 5:00 p.m. (PST)
programming@sundance.org

Los Angeles, LA Film Fest <http://www.lafilmfest.com/home.php> June 2006, Deadline
March 1 2006, Los Angeles Film Festival c/o Film Independent 8000 Sunset Blvd, Suite
A301 Los Angeles, CA 90046 USA lafilmfest@FilmIndependent.org 310.432.1240 or
866-FilmFest (866.345.6337)

International Film and Video Festival, <http://www.filmfestawards.com/> Los Angeles
June 2006, Deadline, March 1, Office: 310-540-0959 Fax: 310-316-8905 E-mail:
mediarelations@filmfestawards.com U. S. International Film And Video Festival 713
South Pacific Coast Highway, Suite A
Redondo Beach, CA 90277-4233 USA E-mail: filmfestinfo@filmfestawards.com

New York Film and Video Festival <http://www.nyfilmvideo.com/index.html> NYIIFV
Festival Mailing Address:505 East Windmill Lane Suite 1B-102 Las Vegas, NV 89123

Australian International Documentary Conference <http://www.aidc.com.au/?cookie>
Australian International Documentary Conference 2005 12 King William Road
Unley SA 5061 Tel +61 8 8271 1488 Fax +61 8 8271 9905 Email: info@aidc.com.au
February 13 –16 2006

DocFest, late April early May, New York Documentary Film Festival
<http://www.docfest.org/> New York Documentary Center, Inc. 159 Maiden Lane New
York, NY 10038 tel: 212.668.1100
fax: 212.943.6396 Spring 2006,

Doclands, Ireland Documentary Film Festival <http://www.ionentertainment.ie/doclands/>
Dublin, Ireland

DocSide Film Festival, San Antonio Texas, August, contact
mailto:docfilmproject@excite.com

Atlanta Film Festival- June <http://www.imagefv.org/aff2005/default.htm> IMAGE
Mailing Address IMAGE Film & Video Center
535 Means Street NW, Suite C
Atlanta, GA 30318
(P) 404-352-4225
(F) 404-352-0173
(E) aff@imagefv.org
(I) www.imagefv.org

Savannah Film Festival, late October, <http://www.scad.edu/filmfest/about.cfm> For more information or questions about the Savannah Film Festival, contact **Len Cripe**, managing director of Savannah Film Festival **Phone:** 912.525.5051 **Fax:** 912.525.5052
E-mail: filmfest@scad.edu

Birmingham, Side Walk Film Festival, September <http://www.sidewalkfest.com/>, 2312 1st Ave North Birmingham, AL 35203 (205) 324-0888 phone (205) 324-2488 fax festival@sidewalkfest.com

USA Film Festival, Dallas, Texas April, 6116 N. Central Expressway, Suite 105 Dallas, Texas 75206, 214 821 6300, fax: 214 821 6364, 214-821-FILM 24 hour Information Line, usafilmfestival@aol.com <http://www.usafilmfestival.com/>

Amsterdam **International Documentary Filmfest Amsterdam**, late November http://www.idfa.nl/idfa_content.asp?namedid=idfa_contact <mailto:info@idfa.nl>

RESFEST, worldwide, digital film festival <http://www.resfest.com/index.php?page=film-programs> <mailto:resfest2005@resfest.com>

Slamdance Film Festival, Park City Utah, January Slamdance, Inc. 5634 Melrose Ave. Los Angeles, California 90038 phone: +1 (323) 466 1786 fax: +1 (323) 466 1784 email: mail@slamdance.com website: <http://www.slamdance.com>

San Francisco International Film Festival <http://sfiff.org/festival/index.html> April-May

Toronto International Film Festival <http://www.e.bell.ca/filmfest/2005/home.asp> September, ptraffic@torfilmfest.ca for film submission info

Berlinale, Berlin International Film Festival <http://www.berlinale.de/en/HomePage.html> February, **Berlin International Film Festival** Potsdamer Straße 5 D-10785 Berlin Germany phone +49 · 30 · 259 20 · 0 fax +49 · 30 · 259 20 · 299

Miami International Film Festival <http://www.miamifilmfestival.com/> March 3-12 2006, documentary features

Palm Springs Film Festival <http://www.psfilmfest.org/> January 4-15 2007

Austin Film Festival http://www.austinfilmfestival.com/site/general_info October 19-26 2006

Full Frame Documentary Film Fest, Durham, North Carolina
<http://www.fullframefest.org/> April 6-9 2006

Denver Starz International Film Festival <http://www.denverfilm.org/> Nov 9-19 2006

Boston Film Festival <http://www.bostonfilmfestival.org/> Sept 9 – 13 2006

Hip Hop Film Festivals

Hip Hop Film Festival, Kevin Fitzgerald, Director of FREESTYLE Documentary
<http://www.hiphopfilmfestival.com/connect.php> Submitting a Film: Send us a copy of your film in Mini DV format only. Please include: complete contact information with email and phone number, brief synopsis of film, full list of credits, and any promotional materials or photos you'd like us to use. Mail submissions to: Hip Hop Film Festival 2629 Main Street, #312 Santa Monica, CA 90404 Contact us below with any further questions.

Chicago Thank God For Hip Hop Film Festival MARKARMYSTRONG62@aol.com or Black United Fund of Illinois (Chicago) at 773.324.0494. Or write Thank God For Hip-Hop Film Festival, c/o Chicago LOC, 2006 National Hip-Hop Political Convention, Carruthers Center for Inner City Studies, Northeastern Illinois University, 700 E. Oakwood Blvd., Chicago, IL 60653-2312.

Hip Hop film fest <http://www.mastamind.com/HHFF/hiphop2.html>
info@hiphopfilmfest.com

The Inagural Hip Hop Film Festival- <http://www.hhff.com.au/>
Sydney, Feb 26-28, Melbourne March 4-7: FESTIVAL PRODUCERS EMILY YORK
pennydrop@hhff.com.au **WOODY MCDONALD** woody@hhff.com.au

Vancouver International Hip Hop Festival: <http://vihf.com/2005/>
Karl- Andre St. Victor Executive Producer 604 630 9031, Martine M. St. Victor, Public and Media Relations Director 514 842 7000, Martine St-Victor, Publicist Le Groupe Milagro T:(514) 842-7000 & (514) 914-4145
Martine@groupeamilagro.com

Atlanta Hip Hop Film Festival <http://www.atlhiphopfilmfest.com/home.html> Mark your calendars for April 2006. *Film submissions must be postmarked by January 13, 2006 **Early film submissions must be postmarked by December 9, 2005 If you have any questions, please email us at info@atlhiphopfilmfest.com or mail to: Creative Circle Entertainment 8200 Mall Parkway Ste. 135-227 Lithonia, GA 30058

Ethnographic Film Festivals

AAA-American Anthropological Association Annual Ethnographic Film Festival

Margaret Mead Film and Video Festival, New York Museum of Natural History.
November <http://www.amnh.org/programs/mead/>

National Geographic All Roads Film Project Fest-

http://www.nationalgeographic.com/allroads/schedules_la.html

September 22-25 2005 , Los Angeles + D.C. National Geo info and help address:
askngs@nationalgeographic.com

Turkish Film Festivals (in Turkey)

Istanbul Film Festival- <http://www.iksv.org/film/> April 1-16 2006, deadline December 31
for foreign submissions

Istanbul Independent Film Festival- <http://www.ifistanbul.com/> February, Deadline
January 6 If you would like to submit it, please send a VHS or DVD screener to my >
attention to (Pelın Turgut):Kolektif Sahkulu Mah. Galipdede Cad. Yoruk Cikmazi 3/3
Tunel Beyoglu 34420 Istanbul TR.

Altın Portakal, Eurasian Film Festival <http://www.altinportakal.org.tr/>

late September, Antalya Kùltür Sanat Vakfı

100. Yıl Bulvarı Atatürk Kùltür Parkı İçi 07070 ANTALYA **Tel:** 0242 238 54 44 (pbx)
Faks: 0242 238 52 73

International Ankarara Film Festival- <http://www.filmfestankara.org.tr>. Düzenleyen:
Dünya Kitle İletişim Vakfı

Adres : Farabi Sok. No: 29 / 1 Çankaya - Ankara Tel : 0 312- 468 38 92 - 468 77 45

Faks : 0 312 - 467 78 30 e-mail : Festival@Filmfestankara.org.tr.

International Izmir Film Festival- Düzenleyen : Güzel Sanatlar Eğitim ve Kùltür Vakfı
Adres : Kıbrıs Şehitler Cad. No: 12 Alsancak – İzmir Tel : 0 232 - 421 36 47 Faks : 0 232
- 421 57 20

European Film Festival- www.europeanfilmfestival.com Düzenleyen: Ankara Sinema
Derneđi, Adres : Abay Kunanbay Cad. 20/13, 06700 Kavaklıdere Ankara
Tel : 90 312 466 34 84 / 466 47 28 Faks : 90 312 466 43 31
e-mail : info@europeanfilmfestival.com

BİN BİR Documentary Film Festival - Düzenleyen : B.S.B. Sinema Eseri Sahipleri
Meslek Birliđi, Adres : Orhan Ersek Sok. Kat: 3 No: 66 / 2
Teşvikiye – İstanbul, Tel : 0 212 - 231 39 31 (3 hat) Faks : 0 212 - 232 61 47

Short Film Festivals

Istanbul International Short Film Festival- Düzenleyen : İstanbul Fotoğraf ve Sinema Amatörleri Derneği (İFSAK) Adres : İstiklal cad. Ayhan Işık Sok. Özverim apt. 34 /2 Beyoğlu – İstanbul Tel : 0 212 - 292 42 01-292 18 07 Faks : 0 212 - 252 44 61

Altın Portakal International Short Film and Video Competition- Düzenleyen : Antalya Altın Portakal Film Festivali
Adres : Konyaaltı Cad. Atatürk Kültür Parkı içi - Antalya
Tel / Faks : 0 242 - 248 01 21

Izmir International Short Film Festival- www.izmirkisafilm.org. Düzenleyen : Festival Organizasyon, Uluslararası İzmir Kısa Film Festivali Gazi Osman Paşa Bulvarı Şevket Bey Apartmanı No:4 Kat:5 Pasaport / İzmir – TÜRKİYE Tel : +90 232 4820489 +90 232 4456523 Fax: +90 232 4820758 e-Posta : info@izmirkisafilm.org

Turkish Film Festivals (abroad)

Boston Turkish Film Fest info@bostonturkishfilmfestival.org,
http://www.bostonturkishfilmfestival.org/2005Festival/program_2005_main.htm

Moon and Stars Project- New York, October for festival inquiry:
cinema@moonandstarsproject.org <http://www.moonandstarsproject.org> for grants:
grants@moonandstarsproject.org Moon and Stars Project, Inc. P.O. Box 4814
New York, NY 10185 U.S.A.

London Turkish Film Festival <http://www.riocinema.ndirect.co.uk/tff04/> December
tff@riocinema.org.uk

8.17 Feature and Documentary Films with Hip-Hop Themes

The Criterion Collection, a continuing series of important classic and contemporary films, presents

Do The Right Thing

DOUBLE-DISC SET

The hottest day of the year explodes onscreen in this vibrant look at a day in the life of Bedford-Stuyvesant, Brooklyn. Featuring a stellar ensemble cast that includes Danny Aiello, Ossie Davis, Ruby Dee, Richard Edson, Giancarlo Esposito, Robin Harris, Samuel L. Jackson, Bill Nunn, Rosie Perez, and John Turturro, Spike Lee's powerful portrait of urban racial tensions sparked controversy while earning popular and critical praise. Criterion is proud to present **DO THE RIGHT THING** in a new Director Approved special edition.

Disc One: The Movie

- New widescreen digital transfer, enhanced for 16x9 televisions and approved by cinematographer Ernest Dickerson
- Dolby Digital surround and PCM stereo soundtracks
- Audio commentary by director Spike Lee, Ernest Dickerson, production designer Wynn Thomas, and actor Joie Lee
- English subtitles for the deaf and hearing impaired
- Optimal image quality: RSDL dual-layer edition

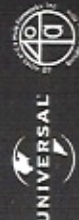
Disc Two: The Supplement

- New video introductions by Spike Lee
- St. Clair Bourne's 60-minute documentary *The Making of Do the Right Thing*
- Spike Lee and line producer Jon Klirk revisit the Bed-Stuy locations
- Public Enemy's video for "Fight the Power," directed by Spike Lee
- The 1989 Cannes Film Festival press conference with Spike Lee, Ossie Davis, Ruby Dee, Richard Edson, and Joie Lee
- Spike Lee's behind-the-scenes footage, from rehearsal to wrap
- Original storyboards for the riot sequence
- New video interview with editor Barry Brown
- Theatrical trailer and TV spots

1989 • 120 minutes • Color • Stereo • 1.85:1 aspect ratio • Two Discs

A 40 ACRES AN ANIMATED FILMWORKS PRODUCTION A SPIKE LEE JOINT "DO THE RIGHT THING"

DANNY AIELLO • OSSIE DAVIS • RUBY DEE • RICHARD EDSON • GIANCARLO ESPOSITO • SPIKE LEE • BILL NUNN
JOHN TURTURRO • JOHN SAVAGE
ROSE PÉREZ • ROBIN HARRIS • SAMUEL L. JACKSON • ROSIE PÉREZ • RICHARD EDSON • RUBY DEE • DANIEL AYKROYD • DANIEL AYKROYD • DANIEL AYKROYD
BILL NUNN • ROSIE PÉREZ • RICHARD EDSON • RUBY DEE • DANIEL AYKROYD • DANIEL AYKROYD • DANIEL AYKROYD
BARRY ALEXANDER BROWN • ERNEST DICKERSON • JON KLIRK • JOE PETERSON • JOE PETERSON • JOE PETERSON
Produced by MONTY ROSS. Directed by Spike Lee.



Under exclusive license from Universal Home Video, Inc. ©Copyright 1993 by Universal City Studios, Inc. ©2001 The Criterion Collection. All rights reserved.
Cat. no. C015610 ISBN 1-55940-910-X WMA/MP3: Unauthorised public performance, broadcasting, or copying is a violation of applicable laws. Covers printed in U.S.A.
First printing 2001. www.criterion.com

THE CRITERION COLLECTION

DO THE RIGHT THING



A SPIKE LEE JOINT

DO THE RIGHT THING

THE CRITERION COLLECTION

87

**Feel the rhythm.
Catch the beat!**

Brash, bold and breakin' all the rules, this powerful and "gritty, streetwise musical" (*L.A. Herald Examiner*) stars Rae Dawn Chong and Guy Davis. Featuring extraordinary break dancing, stunning graffiti art and the revolutionary rapping that launched a hip-hop generation, *Beat Street* serves up an electrifying display of "nonstop music and dancing" (*The New York Times*!).

When talented rapper/DJ Kenny (Davis) meets cultured jazz artist Tracy (Chong), he is so inspired by her dedication that he vows to use his talents to escape the ghetto. But when his friend, a gifted graffiti artist, is killed in a tragic accident, Kenny comes face-to-face with the high price of artistic passion. Now he has to choose between using his talents as a ladder to fame and fortune...or offering them up as a memorial to his friend.



SPECIAL FEATURES

Original Theatrical Trailer

ENGLISH, Stereo Surround SPANISH, Mono

ENGLISH, FRENCH & SPANISH LANGUAGE SUBTITLES



A HARRY BELAFONTE and DAVID V. PICKER Production "BEAT STREET"

Music Produced by HARRY BELAFONTE and ARTHUR BAKER Edited by DOV HOENG Production Designer PATRIZIA VON BRANDENSTEIN

Director of Photography TOM PRIESTLEY, JR. Associate Producer MEL HOWARD Story by STEVEN HAGER

Screenplay by ANDY DAVIS & DAVID GILBERT & PAUL GOLDING Produced by DAVID V. PICKER and HARRY BELAFONTE Directed by STAN LATHAN

Picks by *Deluxe*

ORIGINAL SOUNDTRACK ALBUM AVAILABLE ON ATLANTIC RECORDS & TAPES



Approx. Feature Run Time: 1 Hour 46 Minutes • Color • 1984 • 1004378

"Beat Street" and its Double-Disc set are trademarks of Deluxe Laboratories Licensing Corporation. BEAT STREET © 1984 Orion Pictures Corporation. All Rights Reserved. Picture Frame © 2003 MGM Home Entertainment Inc. All Rights Reserved. Licensed for distribution only in the United States and Canada. Special thanks to the Public Enemy, (2001) Treachery, Santa Monica, CA 90404-2001. Warning: Federal law provides severe civil and criminal penalties for the unauthorized reproduction, distribution, or sale of copyrighted material. Please see www.fairuse.org for more information. Copyright © 1984 by Orion Pictures Corporation. All Rights Reserved. Printed in USA.



4001230

PROOF OF PURCHASE

100-4378

BEAT STREET DVD

ISBN 0-7926-5534-1



0 27616 88457 2

MGM DVD



BEAT STREET

BEAT STREET



Takin' the beat to the streets!

"B-Boys, Are You Ready?"

Breaking ... Born at Kool D.J. Herc's House parties in the early '70s, catapulted to a worldwide phenomenon in the '80s, to its latest gravity-defying incarnation as a thriving underground movement. **THE FRESHEST KIDS** brings to you the illest b-boying this planet has ever witnessed in over two hours of hardcore breaking, giving you an all-access pass to the underground world of b-boys spanning the last 25 years.

See and hear the early history via rare archival footage and in exclusive interviews with *The Nigga Twins*, *Spy* - the man with 1000 moves, *Rock Steady Crew* icons *Crazy Legs* and *Ken Swift*, *The New York City Breakers*, *Mr. Wiggles*, *Stylelements* and the world's most innovative b-boys of the next generation along with hip hop legends *Kool D.J. Herc*, *Afrika Bambaataa*, *KRS-One*, *Mos Def* and many more as they come together to reveal for the first time the most comprehensive history of b-boying, its evolution and its place within hip hop culture and beyond.

These are **THE FRESHEST KIDS** and this is their story...

Over 90 Minutes of DVD Bonus Features Including:

- Highlight reel of breaking at its ultimate level
- Never-before-seen street performance footage
- Uncut b-boy battles • Exclusive interviews
 - Underground music videos:
 - "MC Delight," "I'm Saying Y'though," "BattleZone" and "He's the Greatest DJ"

- The Hand of Hip Hop • B-boy spotlights • Photo gallery and more...

THE FRESHEST KIDS: A HISTORY OF THE B-BOY ID164700DVD
Program Content, Artwork and Summary: ©2002 QD3 ENTERTAINMENT, INC.
AND BROTHERHOOD FILMS. ALL RIGHTS RESERVED.
Book cover photo by Martha Cooper. Spine photo by Henry Chalfant.
DVD Package Design: ©MMII IMAGE ENTERTAINMENT, INC.

9333 050 AVENUE, CHATSWORTH, CA 91311
www.image-entertainment.com • www.dvdinformation.com

Dolby and the double D symbol are trademarks of
Dolby Laboratories Licensing Corporation.
DTS Digital Surround™ playback requires the use of a DTS decoder.

Produced & Directed by **Israel**

Music Supervisor
William "Rhandi" Bannister

Mr. Wiggles
Femi Ojetunde

Musical Score by
QD3

Edited by
Joel Watson

Co-Produced by
Crazy Legs

Supervising Producer
Casey Suchan

Co-Executive Producers
Eric N. Brenner

Executive Producer
Quincy D. Jones III "QD3"

A Film by
Israel

QD3 Entertainment presents
a Brotherhood Films Production



0 14381-1647-2 5

QD3 Entertainment presents
a Brotherhood Films Production

A Film by

Israel

Executive Producer

Quincy D. Jones III "QD3"

Co-Executive Producers

Eric N. Brenner

Michael Sutton

Quincy Jones

Supervising Producer

Casey Suchan

Co-Produced by

Crazy Legs

Eric N. Brenner

Edited by

Joel Watson

Musical Score by

QD3

Mr. Wiggles

Femi Ojetunde

Music Supervisor

William "Rhandi" Bannister

Produced & Directed by

Israel

Program Content, Artwork and Summary: ©2002 QD3 ENTERTAINMENT, INC.

AND BROTHERHOOD FILMS. ALL RIGHTS RESERVED.

Book cover photo by Martha Cooper. Spine photo by Henry Chalfant.

DVD Package Design: ©MMII IMAGE ENTERTAINMENT, INC.

9333 050 AVENUE, CHATSWORTH, CA 91311

www.image-entertainment.com • www.dvdinformation.com

Dolby and the double D symbol are trademarks of

Dolby Laboratories Licensing Corporation.

DTS Digital Surround™ playback requires the use of a DTS decoder.

Color/97 Mins.

Color/97 Mins.

Color/97 Mins.

Color/97 Mins.

Color/97 Mins.

Color/97 Mins.

Color/97 Mins.

Color/97 Mins.



kool dj herc - mr. freeze - popmaster fabel - mr. wiggles - trac 2
rakim - crazy legs - ken swift - frosty freeze - sundance
spy - jojo - afrika bambaataa - the nigga twins - batch
mos def - jurassic 5 - krs-one - redman - fat joe - fab 5 freddy

THE FRESHEST KIDS

a history of the b-boy

THE FRESHEST KIDS

a history of the b-boy

from the boogie down bronx and beyond



image
ENTERTAINMENT
ID164700DVD

THE QD3 COLLECTION

image
ENTERTAINMENT



image
ENTERTAINMENT

Color/97 Mins.

Color/97 Mins.



Color/97 Mins.

Store under cool, dry conditions. DUAL LAYER FORMAT: Layer transition may trigger a slight pause.
WARNING: This program cannot be played on this DVD player. For more information, see the user manual.
image-entertainment.com



Losjes gebaseerd op het echte levensverhaal van rapper 50 Cent, is dit het verhaal van een drugsdealer die besluit zich op zijn grote passie te storten: hip-hop. Om een fatsoenlijke carrière als rapper van de grond te krijgen, zal hij echter eerst afstand moeten nemen van de criminele wereld...

At the end of the day,
what will you hang on to?

FROM THE DIRECTOR OF 'MILLERS CREEK'
CURTIS "50 CENT" JACKSON

GET RICH OR DIE TRYIN'

1153

Language
Dolby Digital
dts

6.1 Surround
6.1 Surround

English



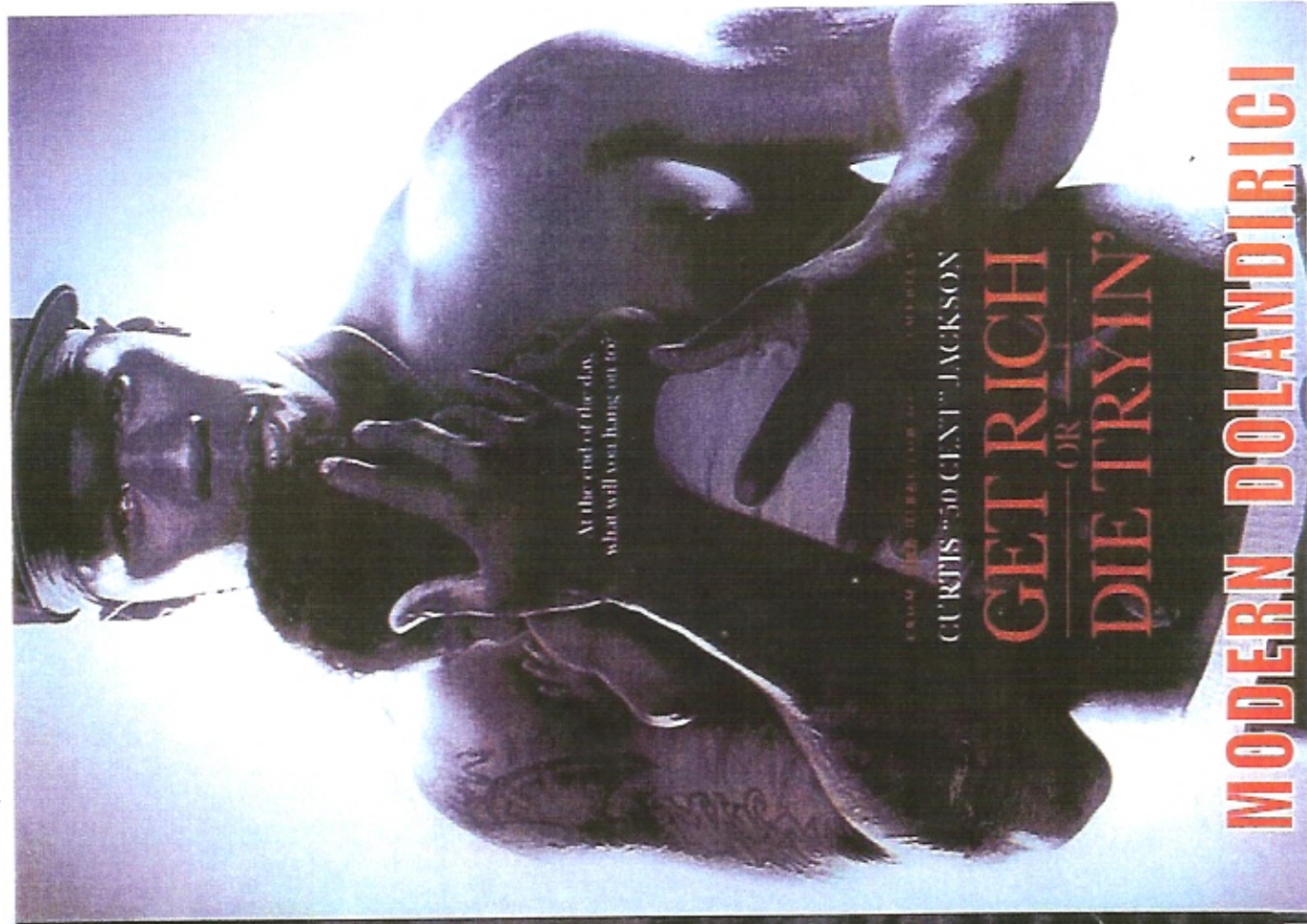
1.85:1
ANAMORPHIC
WIDESCREEN

Verenigde Staten
Misdaad / Drama
134 minuten

Dutch

Get Rich or Die Tryin'

DVD



At the end of the day,
what will you hang on to?

FROM THE DIRECTOR OF 'MILLERS CREEK'
CURTIS "50 CENT" JACKSON

GET RICH OR DIE TRYIN'

MODERN DOLANDIRICI

★★★★★ **FILM OF THE YEAR** ★★★★★ International Documentary Association

[Trailer & Synopsis](#)

[Buy the DVD](#)

[Director's Statement](#)

[About the Filmmakers](#)

[About Afro Reggae](#)

[Photos](#)

[Music](#)

[Credits](#)

[Theatrical Release](#)

[US Favela Tour](#)

[Awards](#)

[Press](#)

[Contact Info](#)

[Mailing List](#)

[Skip Intro](#) ⏪

Their music fueled a movement. His message fought a war.

FAVELA RISING

A Film by Jeff Zimbalist and Matt Mochary

**OWN FAVELA RISING
ON DVD TODAY**
CLICK HERE TO ORDER YOUR
COPY OF THE AWARD WINNING
DOCUMENTARY.
ALSO AVAILABLE NOW ON
NETFLIX

WINNER of **24**
National and International
Film Festival Awards

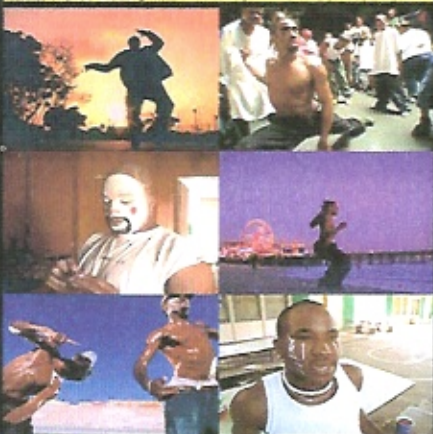
HBO
DOCUMENTARY FILMS.

THINKFilm

sidetrackfilms

VOY
PICTURES

[View Photo Gallery](#)



[View Trailer](#)



[View Press](#)

"This movie is, among other things, a celebration... In addition to inventing a new form of dancing and a new competitive enterprise, they have found family, community, and in more than a few cases, religious faith. What more could you want in a movie?"

- A.O. Scott *The New York Times*

"LaChapelle reveals he has the documentary filmmaker's gift for charting the evolution of a new form of artistic expression as a way of illuminating an entire world... a moving documentary"

- Kevin Thomas *Los Angeles Times*

"Spectacular"

- Joe Morgenstern *THE WALL STREET JOURNAL*

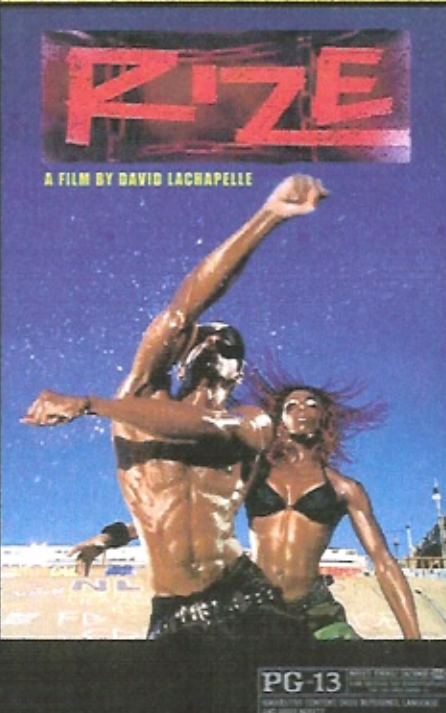
"What RIZE reveals is that in disenfranchised communities beset by multiple blights of poverty, drugs and gang violence, there have always been stubborn, heroic artistic responses. This is simply one of the most dramatic and one of the most inspiring."

- Richard Harrington *The Washington Post*

"David LaChapelle's RIZE is a visual miracle; an unexpected knockout as social history." "An important film."

- Peter Travers *Rolling Stone*

[American Movie Poster](#)



ALL IMAGES © 2006 DAVID LACHAPELLE

PLANET B-BOY

*A documentary feature film about one
of the greatest dance phenomena
the world has ever seen.*

Choose connection to enter site: **Broadband** or **56k**

COPYRIGHT 2005 BY PLANET B-BOY LLC. ALL RIGHTS RESERVED. A MONDO PARADISO FILMS PRODUCTION



MOS DEF BLACK THOUGHT BAHAMADIA FREESTYLE FELLOWSHIP
 QUESTLOVE MC SUPERNATURAL CRAIG G PHAROAAHE MONCH
 MEDUSA AKIM FUNK BUDDHA PLANET ASIA OTHERWISE JUICE
 WORDSWORTH LORD FINESSE LIVING LEGENDS JURASSIC 5
 BOOTS RILEY DARKLEAF DIVINE STYLER THE LAST POETS



reestyle

ABOUT / LOOK / BIOS / AWARDS & REVIEWS / BOOKING / ORDER / PRESS



A Project of the [Center for Hip-Hop Education](#)

[See Trailer \[Dial-up | Broadband/Cable \]](#)



CROSSING THE BRIDGE

THE SOUND OF ISTANBUL

8.18 HIPHOPISTAN Character Photographs



BEZA



موسیقی

8.19 Newspaper Articles

Bizi kategorize etmeyin!

70'lerde bir ses yükseldi: "Batsın Bu Dünya!" 30 yıl sonra başka bir ses, "Her yerde isyan vakası var" diyor. Bugün, **Orhan Gencebay**'a konulan sınırlar kalktı, **Ceza** varoşlarda dinleniyor, Müslüm Gürses rock albümü yapıyor. Gencebay'a göre müziği zenginleştiren, bu geçişler. **Ceza**'ya göre ise müziğin sınıfı yok. Peki 30 yılda Gencebay'ı şehrin merkezine, **Ceza**'yı ise çepere oturtan ne? **Ceza** ve Gencebay yanıtıyor...

Röportaj: Özgür Erbaş
Fotoğraf: Uğur Demir
Sayfa 8



'Hızlı okuma alıştırmaları sandım, meğer rap çalışıyormuş'



Yaprak Aras'ın
görüştüğü Danyal
Özçalkan'ın adını
dedesi koymuş;
Hıristiyanların Daniel
olarak bildiği Danyal
peygamberden geliyor.

Fotoğraf: OZAN GÜZELCE



Pamuk Prenses elmayı neden yedi?

Erkekler kıskanmanın ve rekabetin tadını çıkarırken kadınlar kaçıyor. Çünkü bu insani duygular kadınlara yakıştırılmıyor. Pamuk Prenses masalını bir de kentli kadının gözüyle ve satır altlarıyla birlikte okumaya ne dersiniz?

Ozgür Erbaş Sayfa 14

İsyan, acı, ritim, var olmak, öfke, hüznün, sevinç... Herkes için farklı bir tanımı var hiphop'un. Ortakkanı, kendini ifade etmenin kolay ve etkili yolu olduğu. Bu da hiphop'un "kaçınılmaz" yükselişini tetikliyor. Siyasi partiler, reklam ve giyim sektörü ile plak şirketleri de bunun farkında. Hiphop, sokaklardan ekranlara taşmaya başladı bile.



Fuat için yeni çıkardığı "Her Ayın Elemanı Fuat" kendini en iyi anlattığı albümü. Dinleyicileri de somutlan mottosu...

Fotoğraf: UĞUR DEMİR

İsyanda ve reklamda hiphop

Esra Açıkgöz

Rap, graffiti, Dj ve break dans... Bunlar hiphop kültürünün ayrılmaz parçaları. Bu yeni yapılan tarafsız söyleşinin hazırlanırken, bu söyleşinin de halk bir ritme oturduğuna rap'in ayrı bir önemi var. Çünkü rap, gençlerin "biz buradayız" demelerinin etkili yollarından biri. Kimi için muhabbet, kimi için sadece için deklere dönmek. Hemfikir olanın nokta ise

rap'in büyük yükselişi. Bu yükselişte, hiphop'un da pasaport gimesinin, diğer tarafta ki müzisyenlerle yapılan duelerinin, reklam filmlerinin payı büyük. Peki, bir hiphop gençini diğerlerinden nasıl ayırır edebilirsiniz? Dişleri belli, bol pantolon, kapüşonlu eşofman, çölelere kadar men bol şaport giyiyorsa, buklajlı bir açılıştaki break dans yapıyorsa, duvarlara graffiti ile sloganları yazıyorsa, bütün

ki o bir hiphopçı.

Üstelik söyleşiler ve grupları giderek artıyor. Yeni bir onlara, onlar bize alıyorlar. Onlar da bunun farkındalar, eskisi kadar garip buldukları maruz kalmaktan, dışlanmaktan, alay edilmekten yakınmıyorlar. Kadıköy Resca Si-neması örneği, Bakırköy ve Taksim Atlas Pasajı toplantıları yerleri. Aul adresleri ise, internet. Burada grup kuruyor, müzik yapıp yayımla-

yorlar. Zaten içlerinden bazılarına göre, rap'in en kültü yeni herkesin yapabileceği bir şey. Çünkü rap diğer müzik türlerine göre çok daha ucuz. İsteyen, bir milyara alabilir çıkardabilir. Türkiye'de rap adını 1995 yılında, Camille duyurdu. Tökerleme tarafsız söyleşiler Türkiye'ye yabancıydı. Yine de Almanya'daki Türklerin sorunlarını anlatan grup, 99 bir çıkış yaptı. "Kaç kere söyledim kökü çöçük sa-

na, bir türlü kulak asmadın kafamın..." deseler de Türkiye'de onlara kulak asan çok oldu ve albüm satırları birkaç yıl içinde bir milyona ulaştı. Ancak Camille mülyevci bir söyleme sahipti, bu da rap'in MHP gençlik merkezlerinde dinlenmesine, diğer gençlik gruplarının bu mülyevce tavrıyla davranmasına yol açtı. Bu kısa söyleşiler bir uzaktı.

Devamı 4-5 sayfa

ARMAĞANLI BULMACA | DİJİTAL DÜNYA | SATRANÇ | BRİÇ | ANKET DEFTERİ | MODA | MEKÂN | DEKORASYON | SOFRA



Garbage Türkiye'de

Grup, son albümleri "Bleed Like Me"den önce Türkiye'de. Konser, 21 Haziran'da, Rock İstanbul Festivali'nde...

Zekeriya S. Şen Sayfa 3



Anneliğin yaşı var mı?

Geç yaşlarda anne olmak artık bir hayal değil... Şimdilik kanserli hastalarda uygulanan yöntemler ileride menopoz yaşına da yön verebilir. Bir bilim-etik çatışması...

Şule Kültürk Sayfa 15



Güneşin zararlarından korunun

Güneş yağı, güneş sütü... Sayısız marka, bir o kadar zaman. Peki hangi ürün, ne zaman kullanılır?

Zeynep Uzun Sayfa 20



Hepimiz Amerikalıyız

Algıyeriç Merkezinde fastfooduyla donut dükkanının arasında bol dövüş pantolonlu kayakçı bir grup genç insan takılıyor. Yanından geçen BKNY takımı, bir elinde Time dergisi diğerinde café latte taşıyan bir kadın süzülüyor. Kadın Motorola cep telefonunda arkadaşına bir gece önce gördüğü Martin Scorsese filmi anlatan Yankee kasetini bir adamın yanından geçiriyor.

Amerika daha önceki imparatorluklar gibi kendi kültürünü hep artan bir hızla tüm dünyaya ihraç ediyor

Klasik bir Amerikan mizansenini değil mi? Yalnız bu mizansen Amerika'dan değil Britanya'dan, Amerikan kültürü tüm dünyada o kadar egemen ki ayılı satmayla dünyanın çok farklı yerlerindeki bir-çok şehirde de karşılığın alınması, Budapeşte, Berlin, İstanbul ya da Moskova, hatta Manila.

Dünyanın karşı konulamayan küresel süper gücü Amerika kendi kültürünü inandırmaz bir hız ve boyutta tüm dünyaya ihraç ediyor. Müzikten moda, sinemadan fast food'a, edebiyattan spora Amerika kendinden önceki imparatorluklar gibi kendi fikirlerini ve ideolojisini dünyanın geri kalanına yayıyor. Aradaki fark şu: Günümüz tüketimci kültürü insanın hızla dünyanın her köşesine ulaştırıyor. Plazanın "Devlet"inin Kuzey Amerika kıtasına ulaşması için 2000 yıl geçmesi gerekirken Justin Timberlake'in son hiti, Jaquavon'un Yunanistan'da dünyanın her yerinde müzik marketlerinde çıktığı gün bulunabili-



yor. Bazen kişisel hak ve özgürlükler, düşünce özgürlüğü, kadın hakları gibi Amerikan ideallerinin transferi yerel kültürleri zenginleştiriyor ancak çoğu kez mesaj sadece materyalizm oluyor ve güzel yerel gelenekler de bu materyalist potada eriyip gidiyor.

Bir haritada rastgele bir yer işaret ettiğimizde orada Amerikan etkisinin bir izi olduğunu bulabiliriz. Küresel sinema pazarı Hollywood'un elinde. Avrupa ülkelerindeki sinema sektörünün yüzde 90'ı Hollywood filmle ilgili. Afrika'da, oynayan her üç filmde-

iki'si Hollywood yapıtı. Durum Türkiye ya da İrlanda'da da daha farklı değil. McDonald's ve Coca-Cola'nın tesavvüfüne uğramayan ülke kalmadı dünyada. Artık İstanbul'da da içtiğimiz Starbucks, Güney Amerika'yı kendine yeni cephe olarak belirledi ve herkesin egzotik bir yerden bir Hard Rock Café tişörtü var.

Batı Hint adaları spor meraklıları kriket değil basketbol seyrediyor. Beyzbol Asya ve Kıbrıs'a kök saldı çak oluyor. Çiğli gençler her geçen gün Amerikan futbolu ve basketboluyla daha da çok haşır neşirler. Bir çoğunun okul egemenliğinin üzerinde NBA yıldızlarının adları yazılı.

Rupert Murdoch'un uyduları yolun Amerikan içerikleriyle Asya kıtasını ele geçirmiş durumda. Avrupa'daki postar adaylarının, Hindistan'daki bilgisayar programcılarının ve dünyanın her yerindeki internet kullanıcılarının seçimi Amerikan İngilizcesi.

Kültür serbest ticaretin gücünde

Amerikan kültürünün bu hegemonyası aslında hiç de gizli değil. Çağlar boyu süper güçler kendi yaygın biçimlerini dünyanın geri kalanına dayatıyorlar.

Eski Yunan'ın felsefesi, Roma İmparatorluğu'nun diline ve hukukuna, Rönesans İtalya'sının sanatı ve mimarisinde Britanya'nın hükümet sistemlerine ve sporlarına hepsinin hakim olduğu bir dönem oldu. İmparatorluklar kendi bakış açılarını doğru bakış açısı olduğuna inanıyorlar. Ancak kültürel güçlüklerle uğraşan uzmanlar kültürel hegemonyanın çoğaltıldığı büyük bir tehdit ve güçtür.

Özellikle yerel endüstriler büyük Amerikan şirketleriyle savaşmaktadırları için yok olmakla karşı karşıya. 2000 yılında Avrupa Birliği Avrupa film endüstrisini desteklemek için 1 milyar euro bütçe ayırdı. Fakat oldukça başarısız olduğu düşünülen İngiliz film endüstrisi bile dağıtımını elinde bulandıran büyük Hollywood şirketlerinin altına çekiliyor. İnternet ve ucu gibi teknolojilerin de Amerikan hakimiyetinde olması insanların dünyaya bakışlarının da Amerikan monosolisi altına alınması anlamına geliyor. BM'nin ticaret ve gelişimle ilgili son konferansından çıkan sonuç: En büyük 14 İnternet firmasının ilk 13'ü Amerikan. İnternete kullanılabilmek için İngilizce bilmek neredeyse şart. Kültür artık korunması gereken bir şey değil tamamen serbest ticaretin gücünde bir fenomen. Bu da kendi endüstrilerini korumak isteyen ülkelerde büyük tehdit oluşturuyor. Amerika'nın agresif kültür politikası ulus devletlerin kendi kültürel pazarlarını kontrol etmelerine imkan vermiyor. İnternet endüstrisinin AOL-TimeWarner, Disney ve News Corporation gibi birkaç dev şirketin elinde olması küresel tüketim için sunulan haber ve eğlencenin neredeyse tamamen Anglofon bir perspektife sahip olması anlamına geliyor. Dünyada üretilen ve pazarlanan müziğin yüzde 85'i sadece üç müzik şirketinin elinde ve bu demokrasinin prensiplerine aykırı bir durum. Bütün şüphelerini, bütün histeri, bütün şüphelerinin teblihi birkaç şirketin elinde.

Bazı ülkeler bu hegemonyaya karşı koymak için çaba gösteriyor. Almanya'da ABD pop kültürüne ciddi bir direniş söz konusu. Fransa'da da özellikle sinema ve tiyatrosunda yoğun bir direniş var. Britanya televizyonu "Kim Milyoner Olmak İsteyir?", "En Zayıf Halde" ve "Amerikan İdolu" gibi tüm dünyada tutulan ve kopyalanan reality programını yaratıcısı ve onları Amerika'ya kabul ettirmekte başarılı. Ancak Amerikan kültürünün bütün hayati miza hakim olmasının asıl sebebi tabii ki teknoloji. Telefon, internet, sinema, sinerjice televizyon kanalı, uydu, bunlar eski Yunan'da ya da Meşef İmparatorluğu'nda yoktu. Amerikan kültürünün bu kadar büyük bir etkisinin olması tabii ki teknoloji sayesinde her yerde çok kolay ulaşılabildiğinden kaynaklanıyor.

Fakat bu içi hegemonyanın pop kültürü zamanla karşı tarafı başarıyla verebilecek mi? Poptarların ya da diğerlerinin Platon kadar kabıcı olması ihtimali nedir? Şimdilik bilmiyoruz. 2000 yıl sonra göreceğiz.

Avrupa'dan, Ukrayna'ya, bütün dünya Amerikan kültürünün hegemonyasına altındadır. Her yerde bunun simgelerini görmek mümkün.

VİZYONDA BU AY

DIE ANOTHER DAY

BİR GÜN ÖL

Hemen Arayın!
0212 473 73 73
www.digiturk.tv
0332 756 73 73

DIGITURK
Dünyanın en hızlı geçişi.

8.20 Kadıköy Acil Hip-Hop Shop Flyer

HIPHOP 

KADIKÖY ACİL



**AÇILIŞIMIZA
HERKEZİ BEKLERİZ
5 KASIM PAZAR**

HIPHOP 

KADIKÖY ACİL



**AÇILIŞIMIZA
HERKEZİ BEKLERİZ
5 KASIM PAZAR**

HIPHOP 

KADIKÖY ACİL



**AÇILIŞIMIZA
HERKEZİ BEKLERİZ
5 KASIM PAZAR**

Kadıköy Acil HipHop Shop Adres: Sakız Güllü sok. No.15 Kadıköy
Kadıköy Acil HipHop Shop Adres: Sakız Güllü sok. No.15 Kadıköy
Kadıköy Acil HipHop Shop Adres: Sakız Güllü sok. No.15 Kadıköy

8.21 Hip-Hop TR Magazine Cover



SAYI: 05 TÜRKİYE: 4.YTL - K.K.T.C: 6.YTL



EMINEM

'Eminem Dosyası - Son Haberler!'



ege Çubukçu

'Ben Rock'da Yapabilirm, Rap'de..'



WU TANG!

'Rap Ordusu HipHop TR'de!'



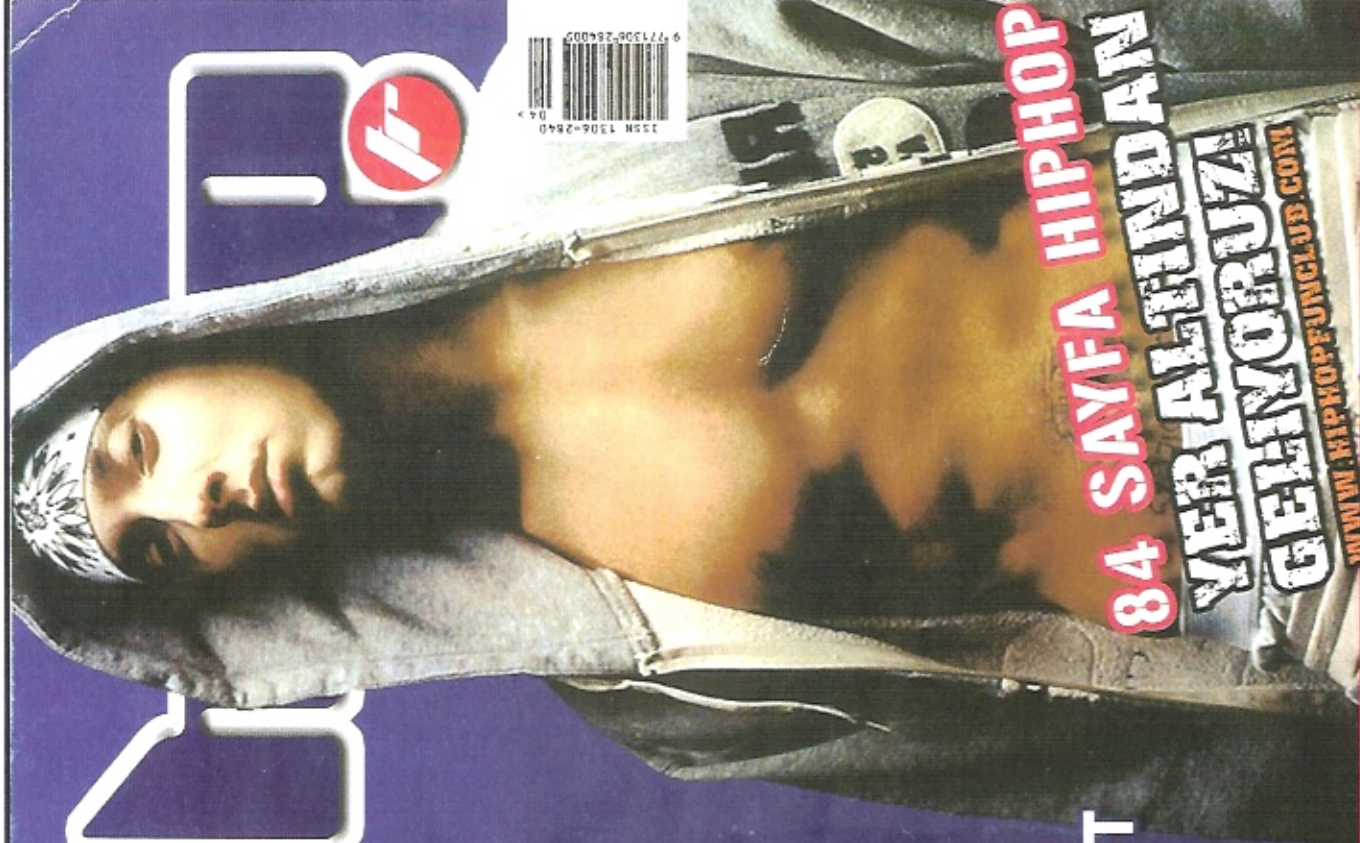
CEZA & SIRHOT

'Ceza Dev Poster - Sirhot Sticker!'



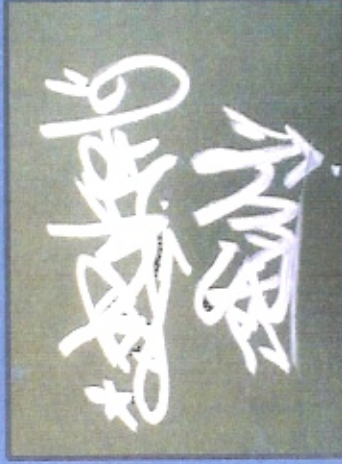
bu ay kimler var?

WU TANG - EGE CUBUKCU - EMINEM - CEZA - SIRHOT - DEFANS YERALTI - KAN VE TER - EMRE - KESIT - KELIS - BLOKE - PATRON FLEX -
FACIA - TRAJEDI - TOMBUL - CELISKI - DOGA - KARGASA - NARKOZ - TURGAY K. - PERFECT ATTACK CREW - LEVENT ULGEN - SELEHATTIN
TASDOGEN - RAFI MARANGA - KILLA HAKAN - DERIN DARBE - GAME DOGG - B16 FAMILY - BARIS - MATTAFIX - SAJAN - MANAGE



DARK & BEW

TÜRK GRAFFITI SANATI biz bu işi biliyoruz...





cavoz-istanbul



worm-izmir



wide-istanbul



youth-izmir



cause-bursa



atom-kütahya



rst cru-kocaeli



wet-ankara



atec-istanbul

8.22 Kral TV Music Video Request



T.C.
YEDİTEPE ÜNİVERSİTESİ
İLETİŞİM FAKÜLTESİ

Sayı : B.30.2.YTÜ.0.92.00.00-4000/1261
Konu :

05/12/2006

KRAL TV
GENEL YAYIN YÖNETMENLİĞİ'NE,

Üniversitemiz Fen-Edebiyat Fakültesi Antropoliji Bölümünde Yabancı Değişim Programı kapsamında yüksek lisans yapan Çiğdem Akbay "İstanbul ve Müzik" konulu belgesel çalışmasını yürütmektedir.

Öğrencinin bu akademik çalışmasını tamamlayabilmesi için kuruluşunuzun arşivinden yararlanmaya ihtiyacı vardır. Bu amaçla arşivlerinizde Serdar Ortaç'ın "Sor" klibi ile Tarık Mengüç'ün "Şakşuka" müzik kliplerinde kısa bir bölüme ihtiyaç vardır.

Bu akademik çalışmanın başarılı olabilmesi için yardımlarınız hususunda gereğini önemle rica ederim.

Saygılarımla,

Doç. Dr. İzzet Bozkurt
DEKAN YARDIMCISI

8.23 HIPHOPISTAN Documentary Film Transcriptions and Translations

HIPHOPISTAN Film Transcriptions and Translations

INTRO

Tom Solomon:

How would I describe Istanbul? Well, focusing on the sound scape, and I hope this doesn't come out sounding negative, but a cacophony, because there are many different sounds coming from so many different places, the traffic is really big you know, so there are people honking horns, and there are so many people, it's so crowded, so many sound sources and so many people running in different directions, all at the same time, so it's a big earful as well as an eyeful to see the city as well as the juxtapositions of the old and the new. And I hate this east and west discourse, but the east and the west next to each other, the minarets of the Ortaköy mosque, silhouetted through the double arches of the McDonald's M, this kind of image.

İstanbul'u nasıl tarif edebilirim? Sesten yola çıkarsak, umarım söyleyeceğim kötü anlaşılmaz, ama sürekli bir kakofoniden söz etmek mümkün, çünkü her yerden farklı sesler geliyor. Çok trafik var, sürekli araba kornaları duyuluyor, çok kalabalık bir şehir burası, bir sürü ses kaynağı ve farklı yönlere koşuşturan bir sürü insan. Yani anlayacağımız hem kulak hem gözler için bir cümbüş bu şehir, eskiyle yeniyi, her ne kadar doğu-batı söylemini sevmesem de, doğu ve batıyı bir arada görmek; McDonald's "M"sinin arasından görünen Ortaköy camisi minareleri, yani böyle görüntüler.

Introductory city shots

B-roll images of the city mixed in with images of rappers, b-boys, graffiti, hip-hop clubs and concerts cut with Nefret's "İSTANBUL" song in the background.

RAP

Ahmet Ertegün:

Every nation, every people, have their own good music. But there's only one music that became universal, when music was made available all over the world. And that music is black American music.

Her ülke, ve her toplumun kendi müziği vardır. Ama müzik bütün dünyaya yayıldığı zaman, yalnızca tek bir müzik evrensel oldu, o da siyahi Amerikan müziği.

Black Screen

Ahmet Ertegün:

Have you ever heard of an artist named Ceza? Named what? Ceza. Ceza? Ceza. That's a good name Ceza.

Siz Ceza adında bir rapçi duydunuz mu? Nasıl? Ceza. Ceza? Ceza. İyi isimmiş Ceza.

Ceza:

Adım Ceza, çok uzun süreden beri rap müzik yapıyoruz Türkiyede, ve bu işi aktif bir şekilde devam ettiriyoruz ağabey.

My name is Ceza, we've been producing rap music for a while now in Turkey and we're actively continuing to do so.

Fuat: Yo Yo İstanbul buradaysan ses ver Babylon!!! Fans bobbin heads...

Fans inside Babylon venue: Ceza! Ceza!

Ceza's entrance, Ceza rapping

Fans outside Babylon venue: Ceza bir numara!!! Ceza!!!

Tom Solomon:

The general interest in hip-hop is the perception that it's a music of some kind of rebellion, *isyan* in Turkish, and sometimes, they may not be sure exactly what it is they are rebelling against. But it has to do with generational conflict I think as much as anything.

Hip-hop'a olan ilgi bu müziğin bir nevi başkaldırı olarak algılanmasından doğuyor, ve bazen neye isyan ettiklerinden emin olmayabiliyorlar. Aslında her şeyden çok kuşak çatışmasından kaynaklanıyor bu isyan.

B-roll of little boy rapping, girls with head scarves at rap concert, and b-boy in handstand jump

Funky C:

Because the new generation that's coming up are very aware, very specific about what they want to listen to, they want to listen to punk, they want to listen to rock, they want to listen to hip-hop, they know what they want, they know where they want to go, they know who they want to listen to, and that's a good sign. At least people can pick and choose what they want to do and what they want to be like. And just collaborate that with their own style and personality.

Çünkü yeni kuşak gençler ne dinlemek istediklerini biliyorlar, punk, rock, hip-hop dinlemek istiyorlar, ve ne yapmak istediklerini biliyorlar, bu iyiye işaret. En azından insanlar ne yapmak ve nasıl olmak istediklerini seçebiliyorlar ve bunu kendi tarzları ve kişilikleriyle birleştiriyorlar.

Atakan:

Genellikle rap dinliyorum ve rap dinledikten sonra kendimi çok daha iyi hissediyorum.

I usually listen to rap music; listening to rap makes me feel better.

B-roll of Fuat in concert with fans shouting "one more time!"

Ahmet Ertegün:

This is not something that is devised as being good or bad. This is emanation of what certain people feel and how they express themselves. And whereas you may disagree with

the content of some of the lyrics of these songs and so forth, it nevertheless is a reflection of the life that these people lead, and they talk about that.

Bu iyi veya kötü olarak tasarlanan bir şey değil. Bu insanların hislerinin yayılması ve kendilerini ifade ediş biçimi. Her ne kadar bu şarkıların bir kısmının sözlerinin içeriğiyle ters düşseniz de, bu o insanların yaşadığı hayatın bir yansıması ve bu hayattan bahsediyorlar.

B-roll of Ayben rapping

Konseyden çıkacak kararı bekle bitch. Sen bir hiçsin, beat hakkımı kaybettim o vakit SMS'ine tek cevabım fuck it!

Wait for the jury's verdict bitch. You're a nobody, I lost my right to beat so the only response I have to your SMS is fuck it!

Funky C:

If Turkish people understood half the lyrics they probably wouldn't let their children listen to nor would they listen to it themselves. But at the end of the day I find hip-hop to be closer to Turkish people than any other kind of foreign music.

Türkler bu sözlerin yarısını anlasalardı büyük ihtimalle ne çocuklarına dinletirlerdi ne de kendileri dinlerlerdi. Ama yine de, bence hip-hop Türklere her hangi bir yabancı müzikten daha yakın.

Gebze Taxi Driver:

Yani hip-hop bence kültürümüze pek de uygun değil, aykırı, yani gençleri çok farklı yerlere çekebiliyor.

In my opinion, hip-hop isn't quite suitable to our culture, it could lead youth down many bad paths.

Ceza:

Kötü bir şey yaptığımıza inanmıyorum. Bütün dünyadaki insanları ilgilendirebilecek bir şeyler bu. Dinlemiyorum diyen insanlar, burası yanlış oldu diyen insanlar olabilir, ama ben rap sevmiyorum diye bir şey olamaz kesinlikle, o insanların hataları var kesinlikle bizde değil.

I don't believe we're doing anything wrong. This is something that can interest people all over the world. Maybe there are those who say that they don't listen to rap, or disagree with some parts of it, but there definitely can't be someone who says that they don't like rap. These types of people are at fault, not us.

Cont'd...

Ceza:

Ceza at Indigo Devrim's Cam (concert sound bad)- 1:09:27:16-1:09:44:10 Ve onun haricinde biz mesela göt dediğimiz zaman çok ayıp oluyor insanlara ama televizyonu

açtığımız zaman hep insanların götünü görüyoruz yani bu de mesela saçmalık yani, o yüzden o tarafla pek ilgilenmek istemiyorum.

Aside from that, for example, when we say ass, people think we are being shameful, but when we turn on the TV all we see is ass. I think this is bullshit and therefore don't want to elaborate on this subject.

B-roll of Petek Dinçöz's "Foolish Casanova" music video

Atakan:

Babam mesela bundan bir örnektir yani, hani rap'ten nefret eder, kafa şişirdiğini düşünür. Sonuçta, kuşak çatışması olduğu zaman yani onların kültürleri ile bizimki bir değil yani. Bizim yetişmemiz, teknoloji, bunlara bir örnektir. Ama bunun yanında küçük kardeşim rap'i çok seviyor ya da nasıl diyeyim, halam bile rap sevebilir yani, çok iyi şeyler.

My dad's an example of this because he hates rap, but it's a matter of generational conflict because the culture they grew up with is different from ours. The way we were raised and the technology that we have are examples of this. But aside from that, my little brother loves rap and even my aunt could like rap, it's all good.

Bakırköy Local:

Sizce güzel bir şey mi yani, Türk gençlerin böyle dans etmesi filan, hip-hop filan?

En iyisi neşeli olması. İnsanın neşeli olması daha iyi. Ağlamaktansa gülmek daha iyi.

What do you think about these Turkish kids break dancing and into hip-hop?

It's good to have fun and it's better when people are happy. Laughing is much better than crying.

BREAK DANCE

Joker:

Bu gün buraya bir sürü milleti toplayacağız, bütün İstanbuldaki breakçileri toplayacağız.

We're gathering a bunch of people here today, all of the breakers of Istanbul will be here today.

B-roll of break dancers

B-boy:

It's too hard to be breaker in turkey, but anyways, anyways, we are here, we are breaker!!!

Türkiye'de breakçi olmak çok zor. Ama olsun, yine de biz buradayız, biz breakçiyiz!!!

B-roll of break dancers

SENSE OF COMMUNITY

Funky C:

Not just people getting their drinks, standing around watching other people, oh who's here, who's wearing what, and who's with you, you know that's not what it's about, it's about dancing, it's about sharing, the more people there is the more you have to share and the more fun it is.

İşte ellerinde içkiyle, böyle sağa sola bakıp, kim varmış, kim ne giymiş, yok efendim kim kiminleymiş gibi dertleri yok bu insanların. Dans etmek, paylaşmak için bir aradalar ve ne kadar çok insan olursa o kadar eğlenceli oluyor.

Tom Solomon:

What brings them together is a community of affect this dedication to hip-hop, and the expressive arts of rap music, DJing, break dancing, and graffiti that they have in common. And that's what gives them the basis and feeling of community, rather than some kind of class or religious, or ethnic background.

Hip-hop'a ve rap müziğine, DJ'lere, break dansa, ve grafitiye olan bağlılıkları onların ortak noktaları ve böylelikle bir topluluk haline geliyorlar. Sınıf, din ve ya etnik kökenden ziyade, bu bağlılık onlara bir topluluk zemini ve duygusu veriyor.

B-roll of Ceza rapping

Türk ya da Kürt, Alevi ya da Sünni, Laz ya da Çerkez, Fener ya da Cimbom. Biz puzzle'ız biz Anadolu'yuz, biz bölünemeyiz.

Turk or Kurd, Alevi or Suni, Laz or Circassian, Fenerbahce or Galatasaray fan. We are a puzzle, we are Anatolia, you can not divide us

PUBLIC OPINION\ WE'RE NOT POLITICAL ACTIVISTS

B-roll of graffiti

Atakan:

Biz sosyete sokaklarından gelmedik biz bu piyasanın içindeyiz ve gerçekten ülkemize yaşıyoruz. Her şeyi görüyoruz, iyi de kötü de.

We're not high society, we live the reality of our country. We see every aspect, the good and the bad.

Güngören Local # 1:

Bunları hiç iyi görmüyoruz, bunlar cahil kişilerin, siyaset yapan kişilerin, görünümü bozuyorlar.

We think they are no good. They're ignorant individuals and political activists and they're messing up the scenery.

İhlas:

Yani biraz daha bunu Türkiye'ye anlatmaya çalışıyoruz, sanat olduğunu göstermeye çalışıyoruz, amacımız bu.

We are trying to show Turkish society what this is about, we're trying to show them that this is art, that's our mission.

Turbo:

Benim sadece yapmak istediğim şey, şehirdeki duvarlara renklendirmek, şehre biraz ruh kazandırmak.

The only thing I'm trying to do is add some color to the walls and give the city some soul.

Güngören Local # 1:

Kesinlikle yanlış bir şey, mahalleyi güzelleştirmek için olmayan bir şeyler bunlar. Ve mahalleyi güzelleştirmek için olsa bir resim veya bir manzara resmi olur, ve belirli bir boş duvara olur ama bunlar siyasi amaçla yazılanlar bir de cahilce bir şeyler yani.

What they are doing is definitely wrong, they are not making the neighborhood nicer. If they are trying to make the neighborhood more beautiful they should paint a picture of a nice landscape or something. But they keep painting these political messages because they are ignoramuses.

İhlas:

Siyaset amaçlı değil onların. Hepsinin çocukların kendilerinin bulduğu bir isimi duvarlara aktarması.

There's nothing political about this, these are just the graffiti names of those who painted them.

Güngören Local # 1:

Bakın, şurada bir işaretler var. Bunun manasını bilmiyoruz ama mesela bunlar çok yerde var.

Look, look at these symbols right here, we don't know what they stand for but we see them everywhere.

İhlas:

Buradaki hiç bir şey siyaset içermiyor. Burada MOR yazıyor. Çocuk kendine MOR.

This is not political, it only says PURPLE. Because the kid's graffiti name is PURPLE.

Güngören Local # 1:

O olabilir, ama birde böyle işaretler var.

Okay, that's possible but what about these political symbols that I keep seeing everywhere?

İhlas:

O farklı, mesela, bazı yerlerde PKK filan yazıyor ama bizim öyle amacımız yok. Bizim yaptığımız iş Avrupa'da ve dünya'da tutulan bir şey, yani 20 senedir yapılıyor ama biz bunu altı senedir Türkiye'ye yaymaya çalışıyoruz.

Ok, that's different, maybe in some places there are political symbols that represent the PKK (Kurdish Workers' Party) but we don't have those kind of intentions. We're just trying to continue something that started in Europe twenty years ago. We've been trying to spread this culture throughout Turkey for six years now.

Güngören Local # 1:

Neyi yaymaya çalışıyorsunuz?

What are you trying to spread?

Turbo:

Yani benim öyle bir sosyal mesaj, yada politik mesaj yazmak kaygım yok doğruya doğru, zaten ülkemiz yeteri kadar sosyal mesajlarla ve politik mesajlarla dolu olduğu için yani böyle tarzı şeyleri girmek istemedim.

There's no social or political message that I'm trying to get across. This country's full of social and political messages as it is so I don't get involved in those type of things.

Güngören Local #2:

Yapılmasın. Yapılmasa daha iyi olur. Yani, kimseyi tenkit etmiyorum ama yapılmasa daha iyi olur.

It shouldn't be done, it would be better if it weren't done. I don't want to criticize anyone but it would be better if they didn't do it.

İhlas:

Ama sanat bu, sanat yaptığımız...

But it's art, we're making art...

İhlas:

Biz anlatmaya çalışıyoruz ama adamın kafasındaki düşüncesi hiç bir zaman değişmiyor. Biz değiştirmeye çalıştıkça onlar daha farklı şey yapıyor. Biz karakter çiziyoruz, adam diyor ki, "Neden Nasrettin Hoca'yı çizmiyorsunuz?", ve ya neden ressam gibi şey, nasıl söyleyeyim, "resim yapmıyorsun?" Biz de diyoruz yani, ressam olsak tuvale yaparız. Bunun bir farklı bir yanı var, duvara yapıyoruz ki. Farklıyız yani, grafiti bu.

We try to explain ourselves to people but we can't change their minds. We paint a graffiti character and then the man says, "oh why don't you paint Nasreddin Hodja (Turkish folklore character)", or "why don't you paint a nice picture like a normal painter?" If we were painters we would paint on canvas but what we do is different, we paint on walls. This is graffiti.

TAB:

O kadar etrafta pislik, o kadar görüntüyü bozan şeyler var ki grafitimiz onların yanında hiç bir şey değil ve onun yanında bizim yaptığımız pislik ne, güzel bir şey yapıyoruz.

There's so much dirt and junk all around and our graffiti is nothing compared to that. And what's so wrong with what we're doing anyways? I think we're doing something good.

İhlas's girlfriend

Yok, sadece burada satanist olarak algılanıyorlar bunlar, başka bir sorun yok yani burada. O kadar.

They just think we're satanic around here, that's the only problem.

B-roll of Ceza rapping

Birlikte özgürlüğün tadını almış bir toplumun torunuyuz yaşasın barış yaşasın özgürlük, siz boş veriniz, rap miydi sizin sorunuz?

We are the grandchildren of a heritage that has fought for the taste of freedom. May peace and freedom live on. Forget it, is rap your only problem?

Ceza:

Anadolu'da saz çalındığı zaman, yıllarca önce saz geldiği zaman Anadolu'ya, ona da karşı gelmiş insanlar, sazın içinde şeytan var demişler, bunu nasıl çalarsın diye insan öldürmüşler, sonra rock müzik Türkiye'ye geldiği zaman saçları uzun olan insanları dövmüşler, şimdi rap müzik geldi Türkiye'ye ve bu sefer bizim üzerimize geliyor ve yarın başka bir şey gelecek ama bilemiyorum ne olacağını.

People were even against the saz when it first came to Anatolia hundreds of years ago. They said that it stored the devil and people got killed because of it. Years later rock music came to Turkey and people got beaten just because they had long hair. Now rap has made it's way to Turkey and now we're the ones who are having to put up with it. Tomorrow something new will come along and who knows what will happen to them.

Gebze Taxi Driver:

Bence çok daha klasik müzik dinlenmeli, yani Türk kültürüne uygun müzikleri, eskiden belki daha fazla böyle fasıl yapılan yerler filan vardı ve şimdi daha hip-hop müzik yapılan yerler filan.

I think that they should listen to more classical music, music that is more suitable for Turkish culture. In the past there were more places that played traditional Turkish music but now all of the places are playing hip-hop.

Joker:

Yani iki sene önce aynı yerde Serdar Ortaç'a dinleyip böyle eller yapan insanlar çokken, şimdiyse, rapte herkes kafa sallamaya başladı.

Only two years ago people were throwing their hands up in the air listening to Serdar Ortaç whereas now, everyone's bopping their head to rap.

B-Roll of Serdar Ortaç music video with hip-hoppers

WE NEED RAP, IT'S BETTER THAN POP

Ayben:

Türkiye'nin rap'e çok ihtiyacı vardı, çünkü insanların anlatabileceği şeyler o kadar çok ki, ve bunlar belli müzik türleriyle kısıtlanamaz yani, sınırlanamazdı ve rap çok özgür bir müzik.

Turkey really needed rap because the people here have so many things to express. Other types of music can't express these things like rap can because rap music is so free.

B-roll of Ceza rapping in A capella

Ceza:

Pop müzik parçalarına baktığın zaman, üç cümleyle adamlar milyonlarca albüm satıyorlar, ama rap müzikte her zaman bir şeyler anlatıyorsunuz.

When you look at pop music they just sing some three-word nonsense and manage to sell millions of albums. But with rap music there is always a message.

Sahtiyan:

Biz hayattan anlatıyoruz, siyasetten bahsediyoruz, insanların ilişkilerinden bahsediyoruz, arkadaş ilişkilerinden bahsediyoruz, gerçekten paradan bahsediyoruz, bunlar bizim hayatımız yani.

We rap about our lives, politics, human relationships, friendships, money; that's what real life is about.

B-roll of Sahtiyan rapping

Atakan:

Türkiye'de rap gerçekten iyi şeyler ifade ediyor ve mesaj, bunları insanların görmesi için mükemmel bir şeydir.

But rap music has a message and is doing good things for Turkey. And it's great that people are beginning to see this.

Sahtiyân:

Ben müzikle bir boku kurtaracağına inananlardan değilim. Yani müzikle ben dünyayı değiştiremem diye düşünüyorum şu anda. Hiç bir müzik bunu değiştiremez çünkü hakikaten o kadar kolay şeylerle değişmiyor bu işler. Sadece bizim insanlara böyle bir farklı bakış açısı yaratabiliriz düşünüyorum. Hayatta üzülecekleri, gülecek şeyleri değiştireceğimizi düşünüyorum, çünkü biz önemli şeyler anlatıyoruz raplerimizde ve onlar da bunlardan örnek alıp, hakikaten o boktan şeyleri kafalarından atmaya başlıyorlar, o güzel bir şey.

The way I think, and most musicians probably don't think this way, is that we're not going to save shit in the world with music, no kind of music can solve the problems of the world because those things can't be changed so easily. All we can do is change peoples' perspectives on things and change the things they cry and laugh at. We rap about important issues and by doing this we hope that people will follow our examples and kick out all of the bullshit things that they think about.

Atakan:

Başka, işte, popüler kültürde bunu göremeyiz, yani bir şey aşk üzerine işlenmişse, sadece aşk sadece aşk diyebiliriz, lay lay lom şeyler var, mesela “Şakşuka”lar filan ülkemizde kol gezmekte.

With pop music it's always about love this, love that, or la la la stupid things. I mean, the music scene is swarming with stupid things like that “Şakşuka” song for instance.

B-roll of Tarık Mengüç's “Şakşuka” music video

MUST RE-WORK IT TO SUIT OUR CULTURE

Turbo:

Hip-hop kültürü sonuçta New York'tan çıkmış olan bir şey. O bölgedeki, o lokasyondaki gençlerin yorumladığı bir şeydi. Dünyanın farklı yerlerine gidildiği zaman, hip-hop kültürünü o coğrafyaya göre, o bölgeye göre insanların tekrar yorumlaması gerekiyor.

Hip-hop culture is something that came out of New York, it's something that the youth in that area created for that location. When hip-hop culture spreads to other places throughout the world, the people in those areas need to re-create it in order to suit their own geography and culture.

Cont'd...

Turbo:

Yani, siz burada kalkıp New York'lu zenciler gibi şapkalarınızı ters takıp, boynunuza kocaman bir zincir takıp, kocaman şalvar ile gezerseniz, yani kötü gözle bakan çok olur. Hip-hop olmak 50 Cent gibi olmak demek değil, yani doğruya doğru.

I mean, if you go around wearing your hat on the side, gold chains around your neck, and huge baggy pants mimicking blacks from New York, people here will most likely judge you in a bad way. Hip-hop isn't all about being like 50 Cent.

B-roll of 50 Cent P.I.M.P music video

Gebze Taxi Driver:

Neyi sizi rahatsız ediyor, gençlerin kıyafetleri mi?

Tabii ki yani, ben de belki de bilmiyorum, yaşım da çok uygun değil, ama bizim dönemimizdeki gençlere bakarak böyle algılıyorum, şimdi de bakıyorum yani böyle kıro kıyafetler, ne bileyim, çok aşmış, üst baş dağınık, saç baş dağınık, pantolonlar, beller inmiş aşağıya, yani belde bile değil, bel altı diyorlar ya, o kadar bile değil artık, çok daha aşağılara inmiş. Ne bileyim, tuhaf tuhaf tipler.

What is it that bothers you so much, is it the way they dress?

Yes it bothers me, but I don't know, maybe it's because of my age as I'm comparing them to the youth of my day, but when I look around I see them wearing these weird clothes, they're all messed up from head-to-toe, their pants are hanging below their hips, I mean, way below the hips. What can I say, they are just strange, strange beings.

B-roll of break dancers dancing to Jennifer Lopez's "Get it right"

Ceza:

Hep ön yargı var esasında insanların gözlerinin önünde. Alternatif bir kültür geldiği zaman, yani rock'mış, yani punk'mış, saçın uzun ve ya küpe takıyorsun diye çok yadırgandık. Biz mesela, 95'te o dediğim zamanlarda biz bol pantolon giydiğimiz için kavga ediyorduk insanlarla, "Bunları neden giyiyorsun?" diyordu insanlar, "Bu küpeyi niye takıyorsun?" diyorlardı. Ama biz her zaman karşılığını verdik.

People always have these prejudices in their minds. In every alternative culture that's come along, whether rock or punk, kids have gotten shit for having long hair or earrings or whatever, just because it was new to the society. For example, in 95' people would start fights with us just for wearing baggy pants. They'd be all like "Why are you wearing this for?" and "Why do you have this earring in your ear?" But every time we've set them straight and given them what they deserved.

B-Roll of Fuat Rapping

Zincirler eritildi silaha dönecekti, pasta oldum diye anırıyon ama keksin!"

The chains will melt and turn into guns, you keep on about how you're a tart but you're only a piece of cake.

Yasemin:

I say like, the old people should let their kids, like the teenagers, listen to whatever they want because that's their own lifestyle, they can listen to whatever they want. You can't force a person to be the person you want, that person is going to be the person what that person wants, so they should just be cool and open to everything.

Bence yaşlılar çocuklarına, yani gençlere karışmasınlar, bıraksınlar istedikleri müziği dinlesinler. Bu onların hayatı, ne isterlerse dinlerler. Sen kimseyi kendi istediğin gibi

olmaya zorlayamazsın, o ne olmak isterse o olur. Yani büyükler daha anlayışlı ve rahat olmalılar.

İhlas:

Bu işi ilk başta anlatmaya çalıştık. Çok kişiden tepki gördük, dayak yediğimiz oldu, sonra kavga ettiğimiz oldu, polis karşısında kötü durumuna düştük. Bir defasında duvarı boyarken, polis geldi üstümüze silah filan tuttu, yere yatın.

In the very beginning we had a lot of trouble trying to explain what we were doing to people. We got beaten and got in fights several times. One time we even got caught by the police and they held guns to our heads and pinned us to the ground.

NON-VIOLENT EXPRESSION

B-roll of Ceza rapping

Bak hadi gelin ve kelime dağları dolu. Alma eline silahı toplum mahvolur. Mafya dizisi farkı var mı? Marka, hepsi farklı farklı babaları, kanlı haplı kafaları. Kolpa kastı astı bastı masalına inanani bol.

Come and have a look at this mountain of words. Put that gun down it'll only destroy the society. Is this any different from a mob show? Same name brand, all with different godfathers and their bloody pill-popping heads. There are many who believe in this glorified gory tale.

Ceza:

Çünkü 13 ve 14 yaşına gelen bir genç önüne baksa sadece arabesk ve pop görebiliyor yoksa futbol görebiliyor. Bu ülkede başka bir şey yokmuş gibi ve de mafyaya özeniyorlar. Bunları değişmesi lazım, özendirmemek lazım, sadece alternatifler sunmak gerekiyor.

When a 13 or 14 year old kid here looks in ahead all they see is arabesque, pop music, and soccer or they strive to be like the mafia. It's as if there's nothing else in this country. These things need to change, we need to put forth more alternatives for them.

Funky C:

We don't want a new generation that is coming up representing the hip-hop culture killing each other or, stabbing each other. You know we'd rather have them battle it out with freestyle competitions, or with their lyrics or with their music.

Biz birbirlerini öldüren, bıçaklayan yeni nesil hip-hopçular istemiyoruz. Yani biz onların kavgalarını freestyle rap yarışmalarıyla veya sözleri ve müzikleriyle vermelerini yeğleriz.

Atakan:

Kendi özgürlüğünüzden kısıtlandığınız zaman saldırgan olabilirsiniz ve illegal işleriyle yatkın olabilirsiniz, ben ne bileyim, grafiti çizmeden kendime bir şeyler ifade etme yolu bulmadan, çok agresif bir insan olabilirdim, yani kötü yollara da itebilirdim kendimi.

When a person's freedom is inhibited it can cause them to turn to bad or illegal things. If it weren't for graffiti I could have been an aggressive person, I could have gone on a really bad path.

Ceza:

İçimizdeki enerjiyi bir şekilde dışarıya vurabilmeyi, mesela biz illegal suçlar işleyebilirdik, daha farklı bir yöne kendimizi yöneltebilirdik ama bu olmadı mesela, hayatımızda rap vardı ve bütün hırslarımızı, öfkemizi, anlatmak istediğimiz her şeyi rap sayesinde anlattık insanlara.

We were lucky to be able to release our energy in a positive way, we could have done illegal things or put ourselves in bad situations, but we didn't because we had rap in our lives. Everything that we've wanted to express or explain we've been able to do through rap music.

İhlas:

Graffiti yaparken aldığım zevke bambaşka bir şey yani. Hobi olmak çıktı ve meslek olarak girdi bu bana. İlk başlarda diyordum yani sigara alacağıma sprey alırım boyarım diyordum. Şimdiyse onsuz yapamıyorum, hareket edemiyorum.

When I'm making graffiti it gives me high like no other. It went from being a hobby to a profession for me. In the beginning I would say why buy cigarettes when I can take that money and spend it on spray cans and paint? Now I can't live or function without it.

B-boy in Bakırköy:

Yani break dans güzel, her şeyden uzaklaştırıyor, bali çekiyordum, baliden uzaklaştım, filan falan, kötü şeylerden, esrardan, eroinden, her şeyden uzaklaştırıyor. Yalnızca beyini break dansa verirsen break danstasın, başka yok.

Break dance is great, it keeps you away from all kinds of bad things. I used to do drugs, sniff glue, but I'm not part of that scene anymore. Drugs, heroin, it keeps you away from all of those things. If you put your mind to break dance everything is about that and only that, end of story.

Joker:

Bir hareketi öğrendikten sonra, vücudun hissettiği his yüzünden bence bu bağımlılık yapıyor sanki, böyle madde bağımlısı gibi, sürekli öbür hareketi de yapayım, onun da hazını alayım, öbürünü de yapayım derken...

Once someone learns a new move their body becomes addicted to it, it's like a natural high. Then they're like let me try this one too, and then that one, and then that one...

[B-roll of break dancers](#)

HISTORY, ECONOMY, AND RETERRITORIALIZATION

[B-roll of Ceza rapping](#)

Ben bir aygır, sen bir taysın, bırakın ulan ses yankılsın. Ben gerçek ama sen yalansın, ben Michael'sam sende Jackson.

I'm a stallion but you're a pony, let it be heard. I'm for real but you're a lie. If I'm Michael then you are Jackson.

Joker:

1993 yılında Türkiye’de hiç bir şey yok. Michael Jackson gelmiş, bir sürü dansçısı var, hepsi böyle break dans yapmaya başladılar böyle kitler filan, dedim tamam.

In 1993 Michael Jackson came and at that time there was nothing here in Turkey. He came with a bunch of dancers and when they began to break dance, pops and locks and all that, I said that’s it, that's what I want to do.

Tom:

One of the things that kind of made space for hip-hop to emerge in Turkey as it did in the later 90’s, it was very much underground but it was still emerging and building, was the deregulation of the Turkish media in early 90’s in the wake Turgut Özal's government. They created space for foreign channels, first for private Turkish channels, breaking the TRT monopoly, and then for satellite transmission, cable television for foreign channels, including for example MTV.

90'ların başında Turgut Özal hükümetin'in Türk medyasını serbest bırakmasıyla hip-hop'ın 90'ların sonlarında Türkiye'de ortaya çıkması mümkün oldu, yani underground bir oluşumdu ama başlamıştı ve geliyordu. Önce yerli özel kanallar ve sonrada yabancı kanallar TRT tekilini ortadan kaldırdılar. Bunları uydu aracılığıyla veya kablo TV aracılığıyla yayın yapan yabancı kanallar, MTV bunlardan biriydi.

Turbo:

80’lerde böyle bir anda şey oldu, gençler böyle her şey bir anda serbest olunca, ben hatırlıyorum, kot pantolon bulunmuyordu, kaçak satılıyordu, sigara yoktu, sigara yabancı markaları kaçak bulabiliyordu insanlar, çocukluğumdan hatırlıyorum. Bir anda 80’lerde her şey serbest olunca insanlar bir anda çığırından çıkıp ve etrafa saldırmaya başladılar.

In the 80's, once there was open economy, everything just kind of happened at once and everything became available for everyone. Before then I remember people not even being able to find blue jeans and imported cigarettes so they would to buy them in the black market. Then, all of the sudden, when everything became available in the 80’s, people went crazy and began to tear into everything.

B-roll of Aria commercial

Ahmet Ertegün:

So, naturally, just as rap music has taken over in France, and Italy, and in Latin American countries, and in the Orient, it has also taken over in Turkey.

Dođal olarak, rap müziđi nasıl Fransa, İtalya, Latin Amerika, ve Dođu'da tuttuysa Türkiye'de de tutulmaya başladı.

Funky C:

Hip-hop was always around but it was very quiet, not too many people liked to listen to it, people didn't understand it. And then there was a German- Turkish rap group called Cartel that came out in 96', 97'. They kind of did the explosion for hip hop, then everyone knew there was rap music and rap music could be done in Turkish.

Hip-hop hep vardı ama millet dinlemiyordu, anlamıyorlardı. Sonra 96', 97' gibi Alman-Türk grubu Cartel çıktı. Hip-hop onlarla patladı ve herkes rap müziđini ve bu müziđin Türkçe de yapılabileceđini onlardan öğrendi.

B-roll of Cartel's "Cartel" music video

Turbo:

Rap yaptılar, ama Türkçe rapti o, tamam Türkçe ayrı, ama sound olarak dinlendiđi zaman içinde Türk kültür ve hitap eden parçalar vardı. Sazlar zurnalar filan filan, samplelar Türkçe konuşmalar, filan falan.

They rapped and they rapped in Turkish. And apart from the language the sound also had remnants of Turkish culture because they used instruments like the saz, zurna, etc...

Funky C:

Then all of the sudden they started to make their own styles, and try to combine the Turkish way and the hip-hop way which came out as something completely original for Turkey. Which was nice to see, I mean at least people were kind of using their imagination and kind of inventing new things to go along with it.

Sonra birden kendi tarzlarını oluşturmaya ve Türk ve hip-hop kültürünü harmanlamaya başladılar, böylelikle tamamen Türkiye'ye özgü bir müzik çıktı ortaya. İnsanların bir şekilde hayal güçlerini kullanıp yeni şeyler bulmalarını görmek sevindiriciydi.

Tom:

I think you can see hip-hoppers reterritorializing or localizing hip hop to make it explicitly more Turkish in content and aesthetics. First of all, by using the Turkish language opposed to English.

Bence hip-hopçular hip-hop'ı içerik ve estetik olarak Türkleştirmek için bölgesel ve yerel temaları kullanıyorlar. Öncelikle, İngilizce yerine Türkçe söylüyorlar.

Ceza:

İnsanlar yıllardır İngilizce rap duydular ve de farklı dillerde rap duydular, ama Türkçe rapti bu şekilde hiç bir zaman dinlemediler, hiç bir zaman, kesinlikle yani.

For years people heard rap in English and in other languages but they definitely never ever heard Turkish rap like that.

B-roll of Fuat rapping

Ben dedim Türkçe sende rap, Türkçe rap, Türkçe rap!!!

When I say Turkish you say rap, Turkish rap, Turkish rap!!!

Benny:

I don't understand Turkish but their flow, how they are flowing and rap is very nice to listen.

Ben Türkçe anlamıyorum ama ahenkli geliyor bana sözlerin akışı ve çok seviyorum Türkçe rap'i.

Funky C:

Music is a universal thing and you don't necessarily have to understand what the music's saying as long as it soothes you when you listen to it, that's the most important part.

Müzik evrenseldir, dinlediğinizde hoşunuza gitmesi kafidir, illa sözlerini anlamanız şart değil.

B-roll of Funky C scratching

Ayben:

Türkçe'yi çok yatkın bir dil olarak görmeyebilirler ya da Türkiye'den hiç haberdar değil de olabilirler. Yani, onların düşüncelerini tabii ki ben bilemem ama bir şekilde dili çok iyi kullanmak. İngilizceden sonra rap'e en yakışan dilin Türkçe olduğunu kanıtladı, yani Ceza.

People abroad may think that Turkish isn't suitable for rap, or maybe not even have a clue about Turkey at all. But it's important to know how to use language well in rap, and now, thanks to Ceza, Turkish has become the best language to rap in after English.

B-roll of Ceza rapping

Ahmet Erteğün:

And I thought that when rap started, I thought that this would not go over because there was no longer any melody, it was talking and it was talking in a foreign language, however, I was wrong. Because the Black American strain is so strong, and the message of that music is so powerful that it took over the world and everyone bought black American rap records all over the world. But they also devised their own rap music in their own language in their own style. So we have rap music now all over the world.

Rap ilk çıktığında pek kabul görmeyeceğini düşünmüştüm, melodi yoktu müzikte, safi laf vardı, hem de yabancı dildeydi, ama yanıltılmışım. Bu müzik çok güçlü mesajlarla doluydu ve dünyayı etkisi altına aldı, Amerikalı zencilerin albümleri tüm dünyada satmaya başladı. Ayrıca insanlar kendi dillerinde, özgün tarzda rap müzik üretmeye de başladılar. Artık tüm dünya rap dinliyor.

Fuat:

It's in every culture, it's in Africa, it's in Asia, everywhere. Telling stories over drums, that's what the Shamans did you know, before the Turks got Muslim.

Bu her kültürde, Afrika, Asya'da, her yerde var. Bir taraftan davul çalıp bir taraftan da hikayeler anlatılır, Şamanlarda da böyle, yani Türklerin Müslüman olmadan önce oldukları gibi.

Man on Galata bridge:

Biz cami'ye gidiyoruz, muzik ile pek ilgilenmiyoruz.

We only go to the mosque. We don't know so much about music.

Funky C:

Different cultures come together, you got the far east people into hip-hop music, you got the Asian people, European people. Hip-hop is a universal thing now, it's not just for a certain country or a certain variety of people to do. It's like everyone can have a part of it and everyone can enjoy it in the same way.

Farklı kültürler bir araya geliyor, Uzak Doğulular, Asyalılar, Avrupalılar, herkes hip-hop müziği dinlemeye başladılar. Hip-hop şimdi evrenselleşti, sadece belli bir ülke veya topluma ait değil artık. Yani herkes onun bir parçası olabilir ve ondan aynı şekilde zevk alabilir.

NOT AMERICAN

B-roll of Eminem music video

Funky C:

Here in Turkey we're like, in contact with the whole world, we know what's happening everywhere. We know what's happening in the Far East, we know what's happening in the states. But in America, I saw that, they are totally involved with themselves, they don't want to know what's happening in Europe. And the music industry is the same, they only listen to American artists, they don't know what's happening in Europe.

Türkiye'de biz dünyada olup biteni takip ediyoruz. Uzakdoğuda olanları da, Amerikadakileri de. Ama Amerikalılar yalnızca kendi ülkelerini tanıyorlar, Avrupa'da yaşananlarla ilgilenmek istemiyorlar. Müzik piyasası da böyle, yalnızca Amerikalıları dinliyorlar.

Atakan:

Zaten Türkiyede sadece Amerikan özentisi altyapılar yok, rap'in aslında o var, ama rap Türkiyede bu değil.

There is no American foundation in Turkey. With rap, okay it originated in the U.S., but that's not what rap in Turkey is about.

Joker:

Ben böyle dans ederken Amerikan ismi mi veriyorum acaba, yok, işte normal, Amerikalılar da benim gibi yapıyor, ben de onun gibi yapıyorum, o kadar basit. Bu sadece ilk kim bulduysa gibi bir şey. İlk onlar buldu, evet, bu kadar. İlk onlar buldu ama, bir atasözü da var ya, “boynuz kulağı geçer”, yani şu anda başkaları onları geçti, bitti.

Am I throwing out an American logo when I’m dancing like this, no. It’s a normal thing, Americans are doing what I’m doing just as I’m doing the same things that they are doing, it’s that simple. All this is, is a matter of who found what first. Yes, they discovered it first that’s it. It’s like the Turkish proverb “the horns will surpass the ears”, what they had has surpassed them and moved on to others, end of story.

Funky C:

Rock is an American thing, rhythm and blues was an American thing, look at the way that all developed. Hip hop is the same thing, it’s developing in a way that you can’t control it, it’s got a different special effect that every single culture that it’s growing in. And in Turkey it’s got a different effect of course, we have our own music, instruments to go with it, we have our own traditions and lifestyles that we integrate with it, and that’s not copying the Americans, it’s just taking a culture further and making it go on to reach a lot more people to touch a lot more people.

Rock ta Amerika'dan çıktı, R&B de Amerika'dan çıktı ama sonra aldı başını yürüdü. Hip-hop da böyle, bir çığ gibi büyüyor dünyada ve her kültürde ayrı bir etki yaratıyor. Türkiye'de de durum böyle tabii, biz kendi müziğimiz, enstrümanlarımız, geleneklerimiz ve yaşantımızla birleştiriyoruz hip-hop'ı. Yani Amerikalıları taklit etmiyoruz, bir kültürü alıp geliştiriyoruz ve daha çok insana ulaşmasını sağlıyoruz.

Joker:

Adam aya çıktı diye ilk biz çıkmayacağız mı bir daha? Zaten çıkamayız zaten de, yani çıkmayacağız mı ömür boyu? Çünkü zaten merak ediyorum orayı, ben de gitmek istiyorum.

Just because a man went to the moon does that mean that no one else can go? Not that we could go if we wanted to, but does that mean we’re not allowed to go? Because I’m curious to see what it’s like, I want to go there too.

Tom Solomon:

There is no authentic culture anywhere in the world. Everybody’s culture is to a certain extent borrowed from other peoples’ culture. There isn’t anybody who hasn’t migrated from somewhere else before historically and brought in new things and been in contact with other people. Now in the 20 and 21st centuries we can say that this process has been accelerated because there’s so much more available through media, mediated culture, but I would argue, that that’s really just an extension of what’s been going on all along, that all cultures have always been hybrid.

Dünyadaki hiçbir kültür otantik değildir. Tüm kültürler diğer toplumların kültürlerinden belli ölçüde esinlenirler. Tarihte herkes bir yerlerden göç edip beraberinde yeni şeyler getirerek başkalarıyla temas kurmuştur. 20 ve 21. yüzyıllarda medya sayesinde bu süreç

çok hızlandı belki ama bence bu başlangıçtan beri süre gelen gelişimin bir parçasıydı, tüm kültürler zaten her zaman birbiriyle iç içe olmuştur.

Atakan:

Sonuçta biz Türkiyede doğduk, Türkiyede büyüdük, bu insanlar arasında yaşıyoruz ve bu havayı soluduğumuz sürece bu kültürü taşıyacağız. Biz başka bir kültüre özellikle sadece onların tabuları arasına girmedik, biz bu kültürün de bir parçasını taşıyoruz ve bunu hep taşıyacağız.

In the end we were born and raised in Turkey, we live amongst these people and as long as we breath the same air, this culture will be a part of us. We haven't adopted some other culture's taboos, we have a part of this culture within us and we will always carry it with us.

FUTURE OF HIP HOP/ CONCLUSIONS

B-roll of Ceza's "Yerli Plaka" music video

Tom Solomon:

What's coming in the future, I don't know, it may be fad, and then two years from now it will be gone and back underground, or it might continue to get big, who knows.

Gelecekte ne olacağını bilemem. Belki gelip geçici bir modadır ve iki sene sonra biter ve yer altına döner, ya da ne bileyim, belki de büyümeye devam eder.

Sahtiyan:

Buradaki topluluğun bunu açıkçası kavradığına inanmıyorum, biz bu işi yapıyoruz ama, yani zamanla her halde, böyle 10 senemiz daha var gibi geliyor, böyle gerçekten iyi birilerinin önde olması için, büyük olması için yani. Şu an iyi insanlar var tabii ama...

Honestly, I don't think that this society has fully accepted this yet, we're doing our best but it'll take some more time. I think it'll be about another 10 years before someone becomes really popular and makes it really big. Right now there are some good performers but...

Ceza:

Bence kesinlikle rap müzik Türkiye piyasasında, yani, pop, rock, arabesk gibi bir yer alacak kesinlikle. Yani her çıkan albüm en azından diğer müzisyenler kadar, diğer farklı tarzda müzik yapan insanlar kadar satacağına inanıyorum. Rap müzikte star olacak insanlar olacağına inanıyorum bu ülkede.

I think that rap music, just as pop, rock, and arabesque, will definitely take it's place in the Turkish market. I think that rap albums will at least sell just as much as other types of music, and I also believe that there will be a rap star in this country.

Joker:

Bu bir ateş gibi, bu burada yükselmeye başladı bu, ve bu durmayacak Bundan sonra bir çok ticaret dalına da yansiyacak, mağazalar zincirlerine yansiyacak, televizyon programlarına yansiyacak, her yerde yansiyacak.

It's on fire, it's started to accelerate and it's not going to stop. From now on it's going to continue to grow, new hip-hop chain stores will open, it'll be on all of the TV programs, it'll be everywhere.

B-roll of World Card and Rocco commercials

Yasemin:

When hip hop was new in the states, I guess like everyone in the states said it was bad too, because, when you go to the states it's like country music or old music, and now it's a big bomb and it's going to be like that over here too.

Amerikada hip-hop ilk çıktığı zaman orada da herkes kötülemiştir herhalde bu müziği çünkü Amerika'ya gittiğinde ya country müzik duyarsın ya da eski müzik falan, ama şimdi hip-hop patladı ve burada da patlayacak.

Cont'd...

Yasemin:

Like in the states how it's like Eminem and 50 cent that's always in front plan, I hope it's like Ceza and my dad, hopefully.

Nasıl Amerika'da Eminem ve 50 Cent hep ön plandaysa, burada da Ceza ve babam olacak inşallah.

Funky C:

People don't realize it but they're hearing more and more rap, they're hearing more and more hip-hop every single day. I think in another two years, hip-hop here will be taking over the music industry and we'll be selling a lot more albums, and we'll having a lot more Turkish rappers and R&B artists coming out.

Millet farkında değil ama her geçen gün daha fazla rap müziği ve daha fazla hip-hop duymaya başladılar. Bence iki sene içerisinde hip-hop, müzik piyasasını ele geçirecek, albüm satışları tavana vuracak ve bir çok yeni Türk rapçi ve R&B müzisyeni çıkacak.

Ayben:

Çok daha iyi yerlere gideceğini hissediyorum. Gördüğüm tepkiler, her şekilde yani, her türlü müzik rapa kaymayı başladı. Ve bu sadece bir başlangıç ve bunun devamı gelecektir, yavaş yavaş rap de görmeye başlayacağız artık. Her yerde.

I feel that its going to continue in a very positive direction because if you look around all other types of music have started to lean more towards rap. And this is just the beginning, the rest is soon to come. After a while we will begin to see rap everywhere here. Everywhere.

B-roll of Nil Karaibrahimgil's "Peri" music video featuring Ayben

Ahmet Ertegün:

However, only time will tell how long this music will remain referred to in the future. Only time really tells us, what, is great art in the long run. I think a lot of the rap music will survive as great art.

Gelecekte bu müzikten ne kadar konuşulacağını bize zaman gösterecek. Neyin gerçek sanat olduğunu sadece zaman gösterir. Bence rap müziğin çoğu gerçek sanat olarak anılacak.

Ceza:

Bazen hatırlatır ve ağlatır güldürür. Bir gün yaşarken, bir gün öldürür. Bir Türküdür bu duyduğun senin için. Dikenli gül ve yaşanacak bir gündür. Bu şehirde doğdum, bu şehirde söndüm.

Sometimes it brings you memories, sometimes sorrow and joy. One day you're alive, another day it could kill you. It's a song that's being played for you. A rose with thorns and a day to live. I was born in this city and i perished in this city.