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The Discourse of the 14 May 2023 Election Songs in Turkey: The Case of the Nation Alliance and the People's Alliance

ABSTRACT

This article explores the role of music as a political communication strategy in the presidential and parliamentary elections in Turkey, 14 May 2023. It acknowledges the lack of existing research analyzing the discourse of election songs in these elections and aims to fill that gap. Using a qualitative research approach and Van Dijk's critical discourse analysis framework, the study focuses on songs from the Republican People's Party, the Good Party, and the Justice and Development Party within the Nation Alliance and the People's Alliance. Music, as used in films and advertising, has the power to evoke emotions and influence voters on an emotional level. I argue that if music can educate, it can also mobilize people to support political movements to a level beyond intellectual and emotional empathy. The research methodology involves collecting data from YouTube by listening to election campaign songs, while discourse analysis is applied to examine the ideological and social implications of the discourse. My aim is to explicate how political parties convey their campaigns and construct their identities through songs. In terms of thematic analysis, the names and content of the songs are consistent. There is no use of complex words or complex syntax. While the Justice and Development Party tried to reach voters with different musical tastes by using different melodies and tempos in its election songs, the Nation Alliance preferred to reach voters by way of a melancholic tone and a harmony of medium-fast and fast tempos.

KEYWORDS

Election songs

Van Dijk

Critical discourse analysis

Propaganda

Political communication

Introduction

In modern democracies, political parties, despite their ideological differences, generally adhere to the constitutional rules of the political system to convince the public of their own truths, advance their goals, and periodically test their proposed policies through elections. As McNair points out, the smooth functioning of this process primarily depends on the ability of parties to communicate with, those who will vote for them, and to persuade those voters of their legitimacy (2011: 5). Political communication involves the transmission, reception, and processing of messages that potentially have indirect or direct impacts on politics, essentially encompassing the construction of the intended message (Graber and Smith, 2006: 479). In elections, winning votes and gaining power are primary goals, and diverse strategies are used to achieve these goals. Elements such as colors, slogans, symbols, and posters are employed to create an institutional image and fulfill these objectives. Music is also employed as a political communication strategy in election campaigns.

Just as music in films or advertisements can evoke specific moods and emotional states, campaign music is also used to influence voters on an emotional level (Street, 2003: 114). If music can educate, it should also be able to harness people, encouraging them to join a movement or support a movement, extending some way beyond intellectual awareness and emotional sympathy (Rosenthal, 2008: 13). Songs with lyrics added to music are highly important in elections as they aim to evoke the emotions of voters. These political campaign songs create a sense of identity and connection between the electorate and the candidate or party they represent.

Music has an emotional impact on the listener and functions to bolster a sense of identity as well as to help define a sense of self (Volgsten, 2014: 117-118). Political campaigns do not only consist of words; political parties brand themselves and create support groups through music (Behr, 2022: 31). Robert Walser emphasized the value of theorizing music as discourse. According to him, this enables the musical and social aspects of music to be analyzed as a whole (Walser, 1993: 28; cited in Gilbert and Pearson, 1999: 50). It is important to show how the music that political parties use to establish a strong connection with the electorate plays a role in today's political climate. Campaign music tries to increase its value for listeners by reflecting an era in order to influence the course

of events. Thus, candidates use campaign music that reflects the current cultural climate to connect more with voters (Silber, 1971: 15; as cited in Bogers, 2019: 1).

The Presidential Election and the 28th Term General Election of Members of Parliament were held on Sunday 14 May, 2023, according to Decision No. 2023/99 and the approval of the Supreme Electoral Council (YSK, 2023). The results of the presidential and parliamentary elections are significant in terms of indicating the direction of a 20-year-long rule. In such a crucial election, the songs used in parties' political campaigns also hold importance.

In Turkey, the music used in elections held between 1965-1995, 2011, 2015, and 2017 has been a subject of research in various contexts. Some studies have focused on the impact of election music on voters, while others have discussed the extent to which it contributes to party propaganda within the scope of political communication (Tanyıldızı, 2012; Bakır et al., 2018; Kızılkaya, 2021; Işık, 2017; Aydemir, 2021; Ünal and İmİK, 2019; Budak, 2018; Yavuz and Sezer, 2018). Furthermore, there are master's theses that examine election music and the transmission of ideological discourse to the public (Kumpasoğlu, 2017; Receptoğlu, 2019; İzci, 2019; Girgin, 2020; Peterson, 2018). The topic of election music has also been addressed in studies conducted abroad, including Nigeria, Jamaica, Canada, and the United Kingdom (Adebayo, 2017; Charles, 2006; Behr, 2022, Heisbourg and Feitosa, 2021).

A review of the literature reveals that there is no existing study that provides a discursive analysis of the election songs used in the presidential and parliamentary elections held on 14 May, 2023. The aim of this study is to examine how political parties convey their campaigns to the electorate through songs and through the discourse employed in these songs.

This study employs qualitative research methodology. The necessary data for the study is collected by listening to the songs created for election campaigns through YouTube. Van Dijk's critical discourse analysis is chosen as the analytical framework for examining the songs.

Critical discourse analysis points to social issues, indicating that discourse is an ideological endeavor that shapes both society and culture. Historical discourse

constitutes a particular form of social action. Critical discourse analysis focuses on the ways in which discourse structures legitimize, reproduce, and challenge power relations and dominance in society (van Dijk, 2001: 353).

For the 14 May elections, six political parties, namely *Cumhuriyet Halk Partisi* (Republican People's Party), *İyi Parti* (Good Party), *Saadet Partisi* (Felicity Party), *Gelecek Partisi* (Future Party), *Demokrasi ve Atılım Partisi* (Democratic and Progress Party), and *Demokrat Parti* (Democratic Party), formed the Nation Alliance (Sevilir, 2023). The People's Alliance, on the other hand, comprises *Adalet ve Kalkınma Partisi* (Justice and Development Party), *Milliyetçi Hareket Partisi* (Nationalist Movement Party), *Yeniden Refah Partisi* (New Welfare Good Party), and *Büyük Birlik Partisi* (Grand Unity Party) (Cumhuriyet, 2023). On the ballot papers, the Republican People's Party and Good Party were listed under the Nation Alliance, while the four parties' names were listed under the People's Alliance. As the most visible, the most active during the election campaign process, and possessing a significant majority in the Turkish Grand National Assembly, a number of election songs from the parties were chosen as the sample for this study. Accordingly, an examination was conducted on the axis of the illusion of life paradigm using van Dijk's discourse analysis on the election songs titled *Sana Söz* (*Promise You*), *Haydi* (Let's Go!), *Tarihi Sen Yaz* (You Write History), *Söyle* (Tell Me), *Doğruya Doğru* (Towards the Righteous), and *Bu Yüzyılın Adı Türkiye Olsun* (Let Turkey Be the Name of This Century) from the Republican People's Party and Good Party within the Nation Alliance, as well as the Justice and Development Party within the People's Alliance.

The Energizing and Motivating Power of Emotions: Music

The question of how music becomes embedded in social life is significant. Approaching music solely as an activity or object carries the risk of treating it as a self-contained entity (Bohlman, 1999; as cited in Roy and Dowd, 2010: 187). People use music to make sense of their own words and outlook (Roy and Dowd, 2010: 187). Thus, music represents social relationships within societal life and contributes to the creation of shared meanings.

More than half of the music consists of word arrangements. Accordingly, the relationship between music and language, which can be called two parallel but interconnected spheres, is a phenomenon as old as music itself. Literature, like music, has rhythms and

thus the two can understand each other (Henze, 1982: 84, 86). If the text cannot be easily translated into song, if it becomes difficult to sing the song, it becomes difficult to convey the message. At this point, it is important to keep in mind the idea of a 'hook' in music, which is defined as a musical or lyrical phrase that attracts attention and is easily recognizable (Monaco and Riordan, 1980: 178; cited in Schoening and Kasper, 2011). The most recognizable hook in a song can often be the chorus lyrics that convey the main message of the song. The most effective way to do this is to write music and text that work together to create a memorable hook for voters. Music, which can be consumed over and over again, can be understood as a constellation of tensions generated from within itself (Henze, 1982: 87). Thematic elements, rhythms, chords and timbres should be designed around the purpose and need of the work (Henze, 1982: 91). Music can be seen as a destabilizing and dangerous force when it is not connected to words and given a regular and fixed meaning through language (Gilbert and Pearson, 1999: 40).

Music with rhythmic patterns energizes our moral emotions. Songs that arise from the combination of music and lyrics possess the ability to positively activate people's emotions. The experience of singing songs and the repetition within them captivate individuals, creating new identities and meanings, arousing communities, and mobilizing them (Bennett, 2001: 6). The words should be approached as a form of rhetoric and oratory in terms of their power to persuade listeners. As Frith stated, songs do not exist to convey the meaning of words; rather, words exist to convey the meaning of the song (1996: 166). Therefore, song language is used to say something about the singer and the listeners.

Rhythm and rhyme are material tools that regulate and shape emotions and desires. Thus, songs offer listeners new ways to transform their daily life. Songs are narratives that refer to a story and may have a conversational tone (Frith, 1996:166). Song lyrics are concerned with internal observation, and in this sense, songs can be compared to theater (Frith, 1996: 169-170). They may address social issues, arguments, abstractions, and various phenomena. Reflecting the fact that individuals exist within a social context, songs may thus encapsulate the events and situations encountered in the public sphere.

A song becomes an interaction through carefully written and contextually relevant lyrics and arrangements (Mambwe, 2019: 180-181). As a form of interaction between the

author and the listeners, written lyrics carry a message to motivate the listeners to think (Dallin, 1994: 15; as cited in Mambwe, 2019: 181). Musical sounds, which play an important role in creating meaning, indicate certain emotions that are difficult or impossible to express in more propositional linguistic texts or images (Cook, 1998). Building on Teo van Leeuwen's (1999) research on the meaning potential of sound, McKerrell and Way (2017) argued that musical sounds are a form of communication, and that the presence of sound gives a strong emotional role in communication (Way, 2019: 6). Context plays an important role in shaping the meaning potential of musical sounds. Even if they are less descriptive than written language, the importance of musical sounds in determining discourse has been recognized in many studies (Goodwin 1993; Shuker 2001; Railton and Watson 2011; cited in Way, 2019: 6).

The melody must interact with the spoken message, so that the melody matches the words in tone and elicits maximum physiological and psychological responses from the listener (Kizer, 1983: 9). The rhetorical importance of musical messages is visible in the relationship of harmony or alternatively dissonance between music and lyrics (Sellnow and Sellnow, 2001: 412). Rousseau, who distinguishes between pure sound and music, states that music is valued as soon as it transcends the physicality of sound. Accordingly, a melody affects us not only as a sound but also as a sign of emotions. In this way, the desired emotions are evoked (Le Huray and Day, 1981: 99; cited in Gilbert and Pearson, 1999: 41).

Sounds exist to generate an emotional response to a political party (Street, 2003: 114). Music, which can be seen as an abstract representation of the geometry of social structure and social organization, not only represents social relationships or makes sense of ideological dilemmas, but also enlivens social relationships (Leeuwen, 1998: 38). The formation of music, including songs, arises from communal progression. Utilizing rhythmic elements to mirror occurrences and circumstances within a given society holds importance as it facilitates both effortless memorization and recollection of overlooked elements.

Music as a Political Expression

Musical codes find their place within the technologies and ideologies of the period that produced them. Music, which is a form of organization of sounds, has the characteristics

of creating and reinforcing community (Feldman, 2002: x-xi). While the eye stimulates the first sight of something, the ear limits our response and gives us time to form thoughts and a second sight of something. Sound evokes images. Thoughts echo through images (Waterman, 2006; cited in Kearney, 2009: 1). Music, which deeply affects emotions and thoughts, is used in many fields and one of these is politics. Music offers an environment of freedom by enabling the construction of an idea of transcendence. Through music, which is positioned as both a source of rebellion and a tool of power, political authorities have an impact on their subjects.

The collective act of making music helps uplift the morale of those involved in collective social activities. Nearly all scholars writing on this topic agree that music serves this purpose; it can be referred to as emotional care or rejuvenation (Rosenthal, 2008: 11). Culture, art, including music, are both forms of knowledge and forms of action. Music is part of the interpretational and representational frames that influence broader social culture produced within society during social movements (Eyerman & Jamison, 1998: 23-24). The music played during election campaigns serves a propaganda function to some extent. Just as politicians gain advantages from the support of film or television stars in their election campaigns, music also has the power to evoke certain associations and images (Street, 2003: 114). Music, which directly influences our emotions, can be considered a potent weapon.

Specifically, persuasive songs used in election campaigns can be said to serve six main objectives (Denisoff, 1966: 582). First, a song promotes external support and sympathy for a social or political movement, thus acting as a mobilizing factor. Secondly, the song reinforces the value system of individuals who actively support the social movement or ideology. Thirdly, the song fosters harmony, solidarity, and high morale within an organization or movement in ways that align with its own worldview. Fourthly, the song may be a deliberate attempt to encourage individuals to participate in a specific social movement. Fifthly, the song proposes solutions to real or imaginary social problems in terms of action to achieve a desired goal. And lastly, the song often addresses certain social issues or dissatisfactions in emotional terms. All these functions are accomplished through two styles of propaganda songs, which may be labelled 'magnetic' and 'rhetorical' (Denisoff, 1966: 584; Denisoff, 1968: 230). The magnetic propaganda song creates a sense of social harmony or solidarity among members or supporters of a movement or

ideological group, both emotionally and intellectually, by persuading them to support or participate in the writer's and the song's affiliated organization or movement. This is often achieved by utilizing popular or familiar melodies adapted to new lyrics. It emphasizes a sense of shared experience and accelerates communication in terms of perceived social discontent (Denisoff, 1966: 584). On the other hand, a rhetorical propaganda song is one written by a folk entrepreneur to pose a critical question or dissent regarding social institutions and practices—such as taxes or strikes—without directly calling listeners to embrace a specific ideology, organization, or course of action. Requiring minimal engagement, this form of song raises awareness by alluding to both universal and particular events; it can transcend time and place or focus on a single historical incident. Functioning more as a protest song, rhetorical songs contribute to the formation of social opinion but, by offering no organizational call to action, may have limited or even negative impact on audiences outside of the movement (Denisoff, 1966: 584-585).

Through art, culture, and music, there is an opportunity to preserve the past. Therefore, there should be a harmony between the traditions embodied in a specific musical piece and the ideas and ideals of a social movement (Eyerma & Jamison, 1998: 46). Just as not every political ideology will resonate with every individual, not every musical piece will be suitable for use as propaganda in every social movement or election campaign.

Music creates public action not by chance or cultural context, but through the convergence of specific processes. Within the strong connection between music and political participation, three aspects need to be considered: organization, legitimation, and performance (Street et al., 2008). Understanding the relationship between music and politics requires knowledge of economic, social, and cultural capital in society. Recognizing the role of music in political participation depends on understanding the underlying structural arrangements that enable it. Simply relying on popular music or famous singers may not be enough to exert political influence. The media's approach to election music and how it is utilized play a vital role in creating such capacities. This process contributes to legitimization. It's important to acknowledge that musical works have qualities that go beyond conveying lyrics, as gestures and expressions during performances also hold significance.

The relationship of music to political goals and movements is often analyzed by focusing on the emotions expressed in the lyrics of a particular piece of music and the ways in which these emotions coincide with the political goals of the participants. In this context, music's function as a means of social and political expression and encouraging support for a particular ideology or movement is central to the analysis (Street et al., 2008: 274). As Street (2011) emphasizes, music is a political expression, and it can be said that campaign songs have an important place in this axis. Music brings to the forefront a number of constitutive elements - assumptions and beliefs - that shape society and define character (Mattern, 1998: 15). Music can be more unifying and effective than other forms of political campaigning since it overcomes many barriers, including language, socioeconomic and cultural barriers (Johnson et al., 2021: 769). Music, which is as relevant to politics as other cultural forms, creates a sense of belonging and place, evoking collective memories (Smith, 1996 236; Cohen, 1995; Stokes, 1994: 3; as cited in Kearney, 2009: 236). The songs chosen in political campaigns can shape attitudes and beliefs. In the context of its use in the organization of political action as a form of communication, three modes are mentioned: deliberative, which allows for discussion about collective identity; pragmatic, which promotes a range of interests; and confrontational, which applies to a situation where communities oppose each other (Mattern, 1998: 25-32).

Music serves as a cornerstone for nationalist movements by expressing ethnic identities and employing cultural symbols. In this context, Anthony Smith's concept of ethnosymbolism explains the role of music in nationalism as a component of ethnic and cultural roots. As Smith (2009: 16) points out, ethnosymbolists emphasize the role of symbolic and subjective resources in highlighting collective actions and ideologies. This approach aims to penetrate individuals' inner worlds to understand their perceptions and visions. Music is crucial in disseminating authentic national images to a wider audience (Smith, A., 1996: 67). In other words, it can be argued that ethnosymbolism highlights the importance of cultural and ethnic symbols present in campaign music. Through these symbols, campaign music underscores a nation's history, shared values, and culture, thereby reinforcing national identity and collective memory. According to Ernest Gellner's (2008: 38) theory of nationalism, cultural homogeneity and a shared national identity are critically important for the success of political movements in modern societies. Campaign music can be employed as a tool to reinforce this shared

identity and to convey a specific nationalist message to the masses. The campaign music of political parties aims to foster identification with the party by emphasizing national values and a sense of unity among voters.

The primary purpose of music, beyond discovering and creating commonalities within a community, is communication. Accordingly, musical expression in social movements can be considered a form of cognitive practice (Eyerman & Jamison, 1998: 7). Music should be viewed as an expression of collective memory, acting as a carrier of truth. Politics thus complements music, which is itself seen as a form of knowledge and action (Eyerman & Jamison, 1998: 21-24). Music should be regarded as one of the means of conveying values that represent and reproduce politics.

It cannot be definitively stated that the music used in election campaigns has a direct and significant impact on voters in terms of voting for a particular candidate or party. However, as Akçay emphasizes (2016: 868-869), there are situations where individuals' attention is drawn to political messages, they remember those messages, and their loyalty to political parties or candidates is reinforced. Factors such as conveying political messages through an emphasis on specific concepts in campaign music and fostering a collective sense of excitement, emotion, and thought during rallies through the power of melodies can, albeit indirectly, undoubtedly influence voters.

Analysis of Songs Prepared for Propaganda in the 14 May, 2023 Election by the People's Alliance and the Nation Alliance

The illusion of life is a useful methodological approach as it enhances our understanding of how discursive linguistic symbols, along with non-discursive aesthetic symbols—such as the lyrics and musical form of a song—work together to communicate and persuade in music (Sellnow and Sellnow, 2001). A campaign song becomes a rhetorical tactic for conveying persuasive political messages to its audience; thus, analyzing political campaign songs along the axis of the interaction between both the song's lyrics and the music can yield more comprehensive results. According to this approach, music rhetorically positions itself within the listener's psyche by creating a representation of life driven by the experiences and emotions it conveys both musically and lyrically. A song is considered coherent when the emotional messages of the music and the conceptual message of the lyrics come together, reinforce one another, and make the overall message

more compelling.

Critical research on discourse does not only aim to describe discourse structures but also seeks to explain them in terms of social interaction and particularly the characteristics of social structure (van Dijk, 2001: 353). Van Dijk divides his discourse analysis model into two structures: macro and micro. Macro structures are divided into schematic and thematic analysis, while micro structures focus on words, sounds, sentence patterns, and meanings (van Dijk, 1988a: 14-15; van Dijk, 1988b: 26). The aspects of discourse can be discussed in terms of speech acts, sentence forms, and semantic meanings. Van Dijk emphasizes the need for a global definition of discourse for all its parts or for a global definition of all discourses, stating that discourses usually have a theme or topic, and that this semantic aspect cannot be simply explained in terms of isolated sentence semantics. Therefore, he suggests that we need some form of macro structures to deal with these types of global meanings that allow us to define the meanings of entire paragraphs, sections, or chapters of written discourse and a type of macro syntax to characterize the overall forms of discourse (van Dijk, 1988b: 26).

In an era where authoritarian leaders are on the rise, it has been argued that Honorable President Erdogan's removal through democratic means could serve as an effective demonstration to democrats worldwide that authoritarian leaders can be defeated (The Economist, 2023). There has been a strong emphasis on the hopes that the future government will lead Turkey towards social, cultural, and economic progress and repair relations with the West. In such an atmosphere, the analysis of the discourse conveyed by the election songs used in the election holds significance in terms of social and political communication.

Due to its role as a carrier of many traditions, music produces open-ended images and symbols, distinguishing it from ideology. The music of social movements resembles ideology in that it functions as a carrier of symbols and images. Both music and ideology promote action through symbolic representation, but ideology tends to be more explicit. When interpreting music, there is an implicit directive aspect of ideology (Eyerman & Jamison, 1998: 46). Propaganda songs primarily reflect the attitudes of a particular movement, and most of them receive support – sometimes hidden from view – from within the movement (Denisoff, 1966: 588).

Songs, driven by commercial motives and aided by communication technologies, are widely used in society, serving various functions. In political elections, they have become essential in campaigns, instilling ideas, and evoking emotions.

Campaign songs facilitate the establishment of a connection between the candidate and the electorate while also forming part of a larger rhetorical action (Brummett, 1994; Foss, 1989; as cited in Johnson et al., 2021: 770). This is because the selection of specific music has the ability to influence listeners as they receive a message. As Kizer (1983) notes, this form of persuasion occurs subconsciously while listeners absorb the lyrics and rhythm. In the recent election in Turkey, only the logos of the Republican People's Party and Good Party, which are part of the Nation Alliance, appeared on the ballot. Other alliance members such as the Felicity Party, Democrat Party, Democratic and Progress Party, and Future Party nominated their candidates through the Republican People's Party's list. Therefore, this analysis examines the common campaign songs for the Nation Alliance's candidate, Kılıçdaroğlu, and the parliamentary election song of the Good Party. Additionally, the songs of the Justice and Development Party, a member of the People's Alliance currently in power in Turkey, are also included. Within this context, the focus is placed on the direction of the musical discourse that constitutes the core of the study. Furthermore, to achieve a comprehensive analysis, the study evaluates the political messages and ideologies conveyed by the campaign songs through a detailed linguistic analysis of the lyrics and a visual analysis of the music videos.

Analysis of the 2023 Election Songs of the Nation Alliance

A form of communication that disregards the sound, rhythm, and words created by music is unhelpful. If music plays a role in political participation, its unique qualities must be acknowledged (Kelley, 1997: 37; as cited in Street et al., 2008: 276). When preparing campaign songs, musical elements such as rhythm, tempo, melody, and orchestration are designed to convey the political message as clearly as possible, as each of these elements carries explicit or implicit social meanings and connotations. Therefore, it is important to examine the technical characteristics of the songs used in election campaigns.

Within the scope of the May 14, 2023, elections, the People's Alliance introduced two songs to the Turkish voters: *Sana Söz* (CHP, 2023b) and *Haydi* (CHP, 2023a; T24, 2023).

The song titled *Sana Söz* is composed in the key of G minor at a tempo of 145.17 BPM. G minor, which denotes the natural minor (Aeolian) mode, generally creates a melancholic and introspective emotional atmosphere. This key allows the song *Sana Söz Baharlar Gelecek* to express a perspective that addresses social issues and offers hope for the future. A song in this mode can have a profound emotional impact while addressing themes of social change, hope, and aspiration. The tempo of 145.17 BPM indicates that the song has a fast pace. This high tempo creates a dynamic and energetic atmosphere, enhancing the song's energy and movement, and providing an exciting experience for the listeners. In a political context, the fast tempo ensures that the song grabs attention powerfully and expresses the candidate's vision in an energetic manner. Additionally, this tempo offers encouragement and motivation to voters for action and change. With a noise level of -5 dB, the song is also quite prominent in terms of volume, making it attention-grabbing and effective for large events. Following the technical analysis, the Nation Alliance's *Sana Söz* election song has been examined from a macro-structural perspective.

The dark weather depicted at the beginning of the video represents Turkey's state before the election, which later gives way to a bright and vibrant atmosphere symbolizing the Turkey that lies beyond the election. The thematic structure emphasizes the idea of a bright future. It highlights the need to vote for Kılıçdaroğlu to achieve a respected, happy, and prosperous life in Turkey. Consequently, the intended meaning aligns with the visual content of the video.

From a schematic perspective, the video clip begins with the portrayal of a young girl who is frightened by lightning during dark and rainy weather. Subsequently, a plant sprouting, accompanied by bird song, is shown. The same young girl, awakening to a new morning, opens the closed curtains and hears her mother's voice saying, 'Spring will come again, I promise.' The clip features happy children picking flowers amidst the greenery. It also includes scenes of workers cooperating and sharing their bread, a group enjoying concerts, students and teachers in a university setting, and an Atatürk statue. The presence of a child in the kitchen with her mother creates a sense of warmth and intimacy in the video.

The inclusion of joyful youth going to school and a university environment emphasizes the significance of education and prioritizes an administration that values education and

science. Not only family and education but also the working ethos is highlighted. The importance of workers' collaboration in a fraternal and secure environment is emphasized. Furthermore, the video includes people celebrating in the streets after sports matches. Considering recent canceled concerts, the inclusion of individuals singing, playing music, and attending concerts in the video can be seen as positively influencing the public.

The video clip incorporates elements that resonate with individuals' own lives. Particularly significant is the attention given to children who have the potential to shape the future. All the individuals in the video are shown with smiling faces and filled with hope. The video touches upon various aspects of life, including sports, education, science, social life, and entertainment, reaching every domain and segment of society. It emphasizes the ideal of a happy and prosperous society that Turkey and humanity envision. The video concludes with Kılıçdaroğlu shaking hands with all the candidates of the People's Alliance, symbolizing unity, and tolerance. Additionally, Kılıçdaroğlu giving a flower to a young child under a blossoming tree and reaffirming that 'Spring will come again' signifies the need for change and the effort to prevent difficult situations for children in the future.

A micro analysis of the election song *Sana Söz* has also been conducted. The syntactic structure of the song lyrics predominantly consists of active sentences, and the phrase 'promise you' itself is in the active voice, addressing the recipient from the perspective of the first person singular. Throughout the song, a process of making promises takes place. Adjectives such as fearless, outspoken, not remaining a spectator, singing songs out loud, believing in art and the future, respecting expertise, and having a solid foundation are all used to describe the Turkey for which they are coming together as a first-person plural. The intention is to convey the idea of accomplishing all these promises together, emphasizing a sense of unity.

In general, active sentences are preferred to enhance comprehensibility. The song consists of simple and short sentences. The sentences expressing how the Republican People's Party envisions Turkey are voiced by Kılıçdaroğlu. As a presidential candidate, the phrase 'Mr. Kemal will not turn back on his word' also provides assurance to the public.

Lexically, the choice of adjectives such as fearless, outspoken, not remaining a spectator, singing songs out loud, believing in art and the future, respecting expertise, and having a solid foundation carries positive connotations. Words such as spring, hope, future, and promise also serve to reinforce feelings of hope and trust.

The song titled *Haydi* was composed in an E-minor key at a tempo of 105.36 BPM. Modal-wise, E minor is typically recognized in the natural minor (Aeolian mode). This key creates a melancholic and reflective atmosphere, providing deep emotional impacts. E minor is often chosen to express themes of sadness, longing, and internal struggle. It has the potential to effectively convey the candidate's deep empathy for social issues and determination to address these problems. The tempo of 105.36 BPM gives the song a moderate pace, which draws listeners' attention, balances the song's emotional intensity, and makes it easier for voters to listen to and understand the song's message carefully.

The macro analysis of the song *Haydi* involves a thematic analysis followed by a schematic examination. In terms of the relationship between what is conveyed and what is depicted, a coherence can be observed thematically. The video encourages voters to cast their votes on May 14th. In addition to motivating people to vote, the lyrics also depict the crisis in Turkey. The visuals also show people happily and unitedly going to vote.

From a schematic perspective, the video includes visuals of an Anatolian house with modest economic conditions, a luxury apartment in the city, a distant village, and children herding sheep. People from all corners of Turkey are highlighted in the video, without any discrimination based on disability, rural or urban living, occupation, student status, or religious head-covering. By showing people from different backgrounds and urging them to vote, the video emphasizes the importance of this election. The image of a sign saying 'I went to vote, I'll be back' hanging on a shop window conveys the message of actively participating in the election. The inclusion of Kılıçdaroğlu's efforts to communicate with young people through social media is significant. The economic crisis affecting the people is also depicted through a scene of a greengrocer saying, 'How much for onions?' while holding onions in his hand.

Moreover, the message of the video is clearly demonstrated through the depiction of people herding sheep, riding motorcycles, and people of all ages going to vote, regardless of whether they are old or young. There is a strong emphasis on the critical importance

of people voting and the impact of this on Turkey's future. The presence of individuals playing musical instruments such as *saz*, *tulum*, clarinet, and violin reflects an inclusive perspective that encompasses various art forms and diverse segments of society. From one perspective, the video portrays election day. The phrase '*haydi*' – let's go to the ballot box together – is reinforced with visuals. The portrayal of people eagerly going to the ballot box aims to encourage voters. The embrace between a mother and child, the hands of young people on each other's shoulders, and the depiction of a family going to vote together by car highlight the significance and excitement of election day, indicating the possibility of a new horizon opening in all areas for Turkey. At the end of the video, Kılıçdaroğlu and the leaders of the alliance stand in the foreground, while children and young people are shown under a tree with blooming pink flowers in the background. The video concludes with the statement 'Turkey will win.' The words of unity, solidarity, future, happiness, and hope are reinforced through visuals.

Analysis of the Election Song *Haydi* reveals that the lyrics sung to the melody prominently feature the statements of individuals appearing in the video. The use of first-person plural pronouns such as 'let's fulfill our duty' and 'let's finish it in the first round' is prevalent. In the melodic part of the song, phrases like 'let's win,' 'we're tired and fed up,' and 'we've had enough' also utilize the first-person plural. This emphasizes the idea of accomplishing everything together and conveys the message that success in the election can only be achieved with the support and participation of the people. The majority of the song's lyrics are simple in structure. Campbell and Brody (2008: 14; as cited in Schoening & Kasper, 2011) explain that hooks are valuable to songwriters because they embed themselves in the listener's memory, much like a hook catching in a fish's mouth at the end of a line. Accordingly, the word 'let's go!' is the most frequently used word in the song and symbolizes a call to action. There is a strong emphasis on the call for people to vote, as the main theme of the song is to rescue Turkey from its challenging circumstances by voting together. The choice to use active and simple sentence structures instead of passive and complex ones aims to achieve this fundamental purpose. As is evident from the use of words such as 'tomorrow,' 'justice,' 'promise,' and 'let's go,' the song emphasizes the importance of the election for the Turkish people and urges them to act by voting. The video ends with the display of Kılıçdaroğlu's name.

In the music video of the election song *Sana Söz* the presidential candidate of the Nation

Alliance, Kılıçdaroğlu, stands out with his voice. Additionally, his presence is reinforced by his appearance at the end of the video. The other election song *Haydi* is more focused on the general parliamentary elections; therefore, all the leaders of the Nation Alliance are featured in the video. The message conveyed is the need for an election where people come together without party divisions, emphasizing that Turkey's problems can only be resolved through unity. No party is highlighted in the songs. Instead, the focus is on the people and their concerns, with particular emphasis on the importance of the future for young people and children.

In the international press, news articles have highlighted both Honorable President Erdogan's weakest days in his 20-year rule and the possibility of a comprehensive reshaping of Turkey in the 14 May elections. For example, one article emphasized that a calm campaign was conducted by Kılıçdaroğlu, in contrast to Honorable President Erdogan's confrontational attitudes and flashy statements. It was suggested that the target audience of the campaign comprised voters who had become tired of Honorable President Erdogan's 20-year rule and practices (Hubbard & Harman, 2023; *Independent Türkçe*, 2023).

The Good Party is part of the Nation Alliance, and its leader, Akşener, is not a presidential candidate. However, the fact that the Good Party is included alongside the Republican People's Party on the ballot paper for the parliamentary elections demonstrates the party's confidence in its potential votes. The election song, which is one of the factors that will help them secure the desired number of votes, is significant in this regard. The Good Party presented a campaign song titled *Tarihi Sen Yaz* (*İYİ Parti*, 2023) to the Turkish voters for the 14 May elections.

The election song *Tarihi Sen Yaz* is a modified version of Ajda Pekkan's song *Write Write Write* (Netd music, 2014), tailored to fit the Good Party.

The song titled *Tarihi Sen Yaz* was composed in the key of F minor at a tempo of 147 BPM. In F minor, the song is in the natural minor (Aeolian) mode. F minor creates a deep and melancholic emotional atmosphere. The use of this key emphasizes a serious and emotional perspective on social issues and on the need for change. The tempo of 147 BPM indicates a fast pace. The combination of a fast tempo and the F minor key has the potential to make a strong call for active change. These musical features can convey to

voters that the candidate adopts a determined and energetic approach to social issues. With a noise level of -5 dB, the song is relatively loud. This makes it particularly effective in outdoor rallies or events with large audiences, as it ensures that the music stands out and helps convey the message more powerfully.

The video includes footage of people preparing to vote and casting their ballots, like the *Haydi* music video of the Republican People's Party. In the macro analysis conducted thematically and schematically on the election song *Tarihi Sen Yaz*, it can be said that the intended meaning and the depicted visuals are aligned. Thematically, the focus is on the morning of the election day and the encouragement of people to vote. The video conveys an overall cheerful and lively atmosphere.

From a schematic perspective, the opening of the video shows the morning of 14 May, with the phrase '14 May morning' written on the screen. The video starts with a young girl waking up in the morning, followed by scenes of voters setting their alarms to go and vote. The urgency displayed by family members at the breakfast table, pointing to the time, signifies the importance of voting and the eagerness of voters for change to come. Like the election song videos of the Republican People's Party, the video includes older and younger voters from various segments of society, without any distinction based on social status or other factors. Both urban and rural dwellers are depicted, highlighting their enthusiastic participation in the voting process. The video strongly conveys a sense of unity and togetherness, bringing together voters from all walks of life. The inclusion of a paper with the message 'I went to write history, I'll be back' (with the sun, the emblem of the Good Party, drawn underneath) hanging on a shop window is like the scene in the *Haydi* video where the phrase 'I went to vote, I'll be back' is displayed on a shop window.

The Good Party's election campaign video features the act of stamping the ballot paper for the Good Party while the lyrics simultaneously mention phrases like 'stamp the seal for Good Party, give power to the people.' Afterwards, the video shows the stamp of approval placed under the names of Kılıçdaroğlu and the Good Party on the ballot paper. The focus is on the voters casting their votes in the ballot box. At the end of the video, alongside the phrase 'Turkey Will Write History in the Historic Election of May 14th!' there is the emblem of Good Party and a picture of Akşener.

In the micro analysis of the election song *Tarihi Sen Yaz* it is observed that active and

simple sentence structures are used syntactically. This allows for a clear language to be presented to the listeners, as in the election songs of the Republican People's Party. The use of first-person plural pronouns like 'Why are we dividing? Why aren't we living freely and humanely?' is prevalent. In the overall lyrics, second-person singular pronouns are used, such as 'Write history, stamp the ballot paper, give power to the people.' Here, the second-person singular pronoun encompasses both individuals and the entire voting population. Words like respect, brotherhood, love, the sun will rise, and faces will smile convey the desired outcome after the election.

The act of singing, in some cases, enables individuals to express certain ideas that they may be hesitant to articulate otherwise, allowing them to hear themselves while doing so (Rosenthal, 2008: 14). The song highlights that the country's current state does not possess positive attributes as portrayed in the lyrics and emphasizes that voters can change this situation by casting their votes.

It can be said that the original versions of the songs *Sana Söz* and *Tarihi Sen Yaz* have a collective and nostalgic meaning for Turkish society. These songs are musical artefacts that evoke the social memory of a certain period and carry a broad appeal to large masses. Music is considered not only a means of individual emotion, but also as an important carrier of collective memory and social identity (Anderson, 2006: 6-7). In this context, these songs have been adopted by various segments of the Turkish society over time, associated with a specific period or event, and have gained a place in the collective social memory.

Especially when used in political campaigns, such songs not only convey the message of a political movement to the masses, but also appeal to past experiences, ideals and common feelings of society at large (Cohen, 1995 422-423). The original versions of songs such as *Sana Söz* and *Tarihi Sen Yaz* create a social common ground, creating a nostalgic bond between individuals. This nostalgia in turn provides the opportunity to make comparisons between today's social and political conditions and those of the original period of the songs. Thus, these songs not only provide a musical background, but also reshape listeners' memories of the past by reviving them and thus playing a role in the continuous reconstruction of social memory.

In this election of songs of the Nation Alliance, including the Good Party, an active attitude

is demonstrated, where the listener is made aware of the present problematic situation. These songs provide a solution or an action plan to improve things. Many of these songs, also known as magnetic propaganda songs, are suitable for group singing, thereby further involving the listener in the reality of the situation, and increasing their identification with social action (Denisoff, 1966: 586). The focus is on offering a solution within the movement and attempting to engage people intellectually and emotionally in social action.

Analysis of the Justice and Development Party's 2023 Election Songs

The songs *Söyle* (AK Parti, 2023a), composed by Yücel Arzen, *Doğruya Doğru* (AK Parti, 2023c) and *Bu Yüzyılın Adı Türkiye Olsun* (AK Parti, 2023b) composed by Uğur Işılak are the election songs of the Justice and Development Party.

The song titled *Söyle* was composed in the key of B \flat minor at a tempo of 74.63 BPM. B \flat minor provides a natural minor mode (Aeolian mode), creating a typically melancholic and introspective atmosphere. The use of B \flat minor in the campaign song fosters an environment conducive to deep reflection on social issues. This key is suitable for expressing themes of loss, longing, or internal struggle, and can enhance the depth of the song's social message. The tempo of 74.63 BPM indicates a slow pace, which contributes to a deep and contemplative atmosphere. A slower tempo can effectively highlight the emotional content of the song, making voters feel that the candidate offers a comprehensive understanding of, and empathy towards, social issues. Additionally, the slow tempo allows listeners to engage with and evaluate the song's message more attentively.

In the macro analysis, thematically the song reflects a sense of Turkishness, with an emphasis on war, and on the spirit of the national struggle. When analyzed schematically, the video and the intended meanings align. The video starts with the Turkish flag waving. It emphasizes the need to keep hope alive and states that the sun rises upon the nation. A scene with the rays of the sun shining is shown. The rhythm of the song gradually increases. The lyrics mention horses running at full speed, which is complemented by visual footage of running horses. These visuals are reinforced with the phrase 'Remember, you are the hero who writes history.' In this way, references are made to the challenging wars of the past, emphasizing that the country was not easily won and needs

to be rebuilt together once again. The video includes footage of Atatürk's Mausoleum and marching soldiers. It showcases Anatolian people by showing an Anatolian woman serving meals on plates. The video highlights Turkishness, with abundant Turkish flags and crowds at rallies. Honorable President Erdoğan appears, reciting the Turkish National Anthem.

Singer Yücel Arzen stated that his song *Söyle* carries the spirit of the national struggle (A Haber, 2023). Arzen's song, as he emphasized, makes references to past wars and the spirit of resistance.

In the micro analysis of the song *Söyle*, syntactically it can be observed that second-person singular pronouns are predominantly used. Phrases like 'Do not be afraid, my nation, who will stop you, feel your heart' address the people, referring to them as 'you'. The use of first-person plural pronouns is more prevalent in phrases like 'Let's rebuild the national struggle, the sun has risen upon us.' The lyrics also feature active sentence structures. The word choices such as Anatolia, freedom, fear not, and national struggle align with the intended message. The song does not specifically highlight voting or the election.

In conclusion, the Justice and Development Party chose election songs that heavily emphasize the spirit of Turkishness and the national struggle. The songs aim to mobilize emotions and have a strong anthem-like quality. The lyrics focus on the nation's resilience and the historical struggles it has overcome. The songs do not specifically address voting or the election.

The song titled *Doğruya Doğru* was composed in the key of C# major / D \flat major, at a tempo of 106.76 BPM. Major keys (Ionian mode) typically create a bright, positive, and energetic atmosphere. The use of C# major in *Doğruya Doğru* allows the song to convey an optimistic and positive message. This key can express a positive outlook on social issues and a solution-oriented approach. Additionally, major keys have the potential to generate a positive mood among listeners. The tempo of 106.76 BPM indicates a moderately fast pace. In a political context, this tempo creates an energetic atmosphere and can inspire courage for action and change among listeners. Additionally, the song has a noise level of -11 dB, indicating a relatively low noise level. This suggests that the song may have a calmer and more introspective quality. The lower volume can be used to

create a more personal and intimate atmosphere.

In the macro analysis of the election song *Doğruya Doğru*, it can be said that the visuals and meanings are consistent with each other. The song emphasizes the Justice and Development Party's message to the people that they have done everything for the nation and will continue this path.

Black and white footage is used to present news about Istanbul's water and waste problems and headlines related to the indigenous automobile produced by Turkish engineers in 129 days and the 'revolutionary' car. People sitting in a café are dissatisfied with this news. While these visuals are shown, the lyrics 'say what it is, straight to the truth' can be heard. It is emphasized that false news is being spread and that the Justice and Development Party will never deviate from the truth. The video also includes the Turkish-made Togg automobile.

The unfortunate events that occurred during the presentations of previous governments' experimental and revolutionary cars are portrayed as a great mistake. These visuals are accompanied by the lyrics 'look at what we've seen, what we've been through, the shadows have changed, the balances have shifted,' completing the message. The focus shifts to the current Togg car, its speed, the road conditions, and a happy family traveling in it, while a comparison is made to the cars produced during the previous governments' period, which couldn't move due to a lack of fuel. The lyrics also include the phrase 'we never abandoned,' while showing images of hospitals and doctors, which can be interpreted as a reference to doctors who want to leave the country due to challenging working conditions in recent times. The lyrics include references to domestic and national achievements, supported by visuals of the Baykar Bayraktar Kızılelma unmanned combat drone, the Kanuni drilling ship, and other images. The previous governments, especially during the Republican People's Party's era, are criticized by presenting newspaper headlines from that time. Honorable President Erdoğan himself is not present in the Justice and Development Party's election songs, except for a single appearance on a poster displayed in a hospital.

Syntactically, active and simple sentence structures are used. This enhances the comprehensibility of the lyrics. The first-person plural pronouns are predominantly used throughout the song. Words like indigenous, national, nation, truth, and Turkey are

chosen to emphasize Turkey and the concept of truth. The phrase ‘what it was before the beginning’ refers to the previous governments, implying a strategy of criticizing the opposing side.

The lyrics and music of the song *Bu Yüzyılın Adı Türkiye Olsun* belong to Uğur Işılak. The song has been described as the Century Anthem. It focuses on Turkey and its celebration of the 100th anniversary of the establishment of the Republic in 2023.

The song ‘This Century's Name is Turkey’ is composed in the key of C# minor (D \flat minor), natural minor (Aeolian) mode, tempo 120 BPM. The mode suggests a melancholic and contemplative emotional expression. C# minor allows the song to create a deep, introspective, and sorrowful atmosphere. Accordingly, the song may reflect a serious perspective on social change and the future. Minor keys generally encourage deep reflection on social issues and political change. The tempo of 120 BPM indicates a moderately fast pace. Medium tempos create a dynamic yet balanced atmosphere. C# minor key and 120 BPM tempo create a strong impact when addressing themes of social change and hope. *Bu Yüzyılın Adı Türkiye Olsun* could be effective in highlighting important topics such as social justice, national identity, and social reforms. The song may encourage listeners to reflect on national issues and strengthen their commitment to the candidate's vision. With a noise level of -9 dB, the song has a moderately high volume. This ensures that the song is attention-grabbing while still providing a strong impact without overwhelming the listener.

Macro analysis reveals that the visuals used in the song align with its intended meaning. It showcases Honorable President Erdoğan and his wife greeting the public, highlighting the Turkish-made Togg car. The lyrics emphasize Turkey's achievements, accompanied by visuals of various accomplishments such as the Baykar Bayraktar Kızılelma drone, airport openings, high-speed trains, and metros. Honorable President Erdoğan is shown welding on the Togg car, and the video features the Abdulhamid Han drilling ship with advanced technology. The visuals also include the Bosphorus Bridge, Turkish flags, and footage from political rallies.

The lyrics include Turkey, history, Republic, state, and nation as subjects. Phrases like ‘sacred state,’ ‘glorious history,’ and ‘the Republic's centenary’ reinforce the intended

message. Words like hope and love are used for Turkey. The lyrics emphasize that 2023 will be Turkey's year and convey the message that greater achievements are yet to come. The lyrics include phrases like 'the century began with the sacred state,' 'the great nation's ambitious goals,' and 'in the centenary of the Republic,' employing inverted sentence structures to maintain rhyme in the lyrics. The lyrics feature active sentence structures, and complex sentence structures are avoided.

In the 2023 general elections on May 14th, the Justice and Development Party emerged as the winner in the parliamentary elections. The second round of the presidential election, in which the candidate of the People's Alliance, Honorable President Erdoğan, participated, was repeated on May 28, 2023. Honorable President Erdoğan won the election with 52.18% of the vote (YSK, 2023).

Conclusion

Politicians employ numerous public relations companies to influence the public and keep voters under an ideological bombardment through elements such as television advertisements, social media campaigns, posters, and election songs. Given that major politicians utilize similar tactics, it is reasonable to assume a competition in capturing the attention of voters. Election songs constitute a crucial component of political parties' campaigns in this regard. By combining lyrics and melodies in a rhythmic manner, songs help evoke people's emotions and stir up enthusiasm. Moreover, their easily memorable structure allows for the delivery of societal messages in a more lasting way.

Music may transition from being an art form to an ideology or propaganda tool. In the context of political communication, both political leaders and parties aim to influence undecided voters to vote in their favor. It is important to have a visible presence in the media to shape voters' opinions and alleviate their indecisiveness. Music elicits emotions and facilitates a genuine connection with individuals. Therefore, music is utilized to establish an emotional bond between the party and the voter during political communication campaigns.

The Nation Alliance prioritizes reestablishing the independence of state institutions and strengthening public confidence in Turkish democracy, focusing on sensitivity to public concerns and standing by the people. President Erdoğan has maintained his leadership

role in Turkey since 2003 and aims to run for a third five-year term in the 2023 elections. Kılıçdaroğlu, on the other hand, has put forward his candidacy for the presidency with the intention of presenting a different approach to governance. The reflection of this social and political atmosphere in election songs highlights the significant interplay between politics and culture.

On 14 May, 2023, both the presidential election and the 28th term parliamentary general election were held. The song *Sana Söz* included in the sample was prepared for the presidential election of the Nation Alliance's joint candidate Kılıçdaroğlu. As Kılıçdaroğlu is a Republican People's Party member, the party's emblem appears in the video of the song. The song *Haydi* is the joint campaign song of the Nation Alliance, and it features the leaders of all parties within the alliance in the video. Both songs emphasize the crucial importance of Turkey's future and the necessity of voting. They generally attempt to address the problems Turkey is facing and highlight that these problems can only be addressed by voting for the Nation Alliance. Particularly, by focusing on young people and children who will shape the future, it is stated that they are the ones who will determine it. No social or economic distinction is made. The language used is peaceful and constructive. The words used in the songs are understandable, and the constructed sentences are in a simple structure. With its easy memorability, the songs facilitate memorization by the voters. The words 'let's go!' and 'promise you' create both an activating and reassuring connotation.

The election song of the Good Party, *Tarihi Sen Yaz*, shows thematic similarities to the other two songs prepared jointly by the Nation Alliance. The song expresses discomfort with polarizing practices and emphasizes the importance of voting. The phrase 'you write history' signifies that duty and responsibility belong to the people.

Overall, the language of the songs prepared by the Nation Alliance is constructive and unifying. The focus of the songs, which address both the resolution of the country's problems and a concerned, forward-looking society, is on Turkey's future and the necessity for change. Most importantly, the songs emphasize that citizens' votes are critical in this election. In this regard, the Nation Alliance opted for magnetic propaganda songs. The songs used evoke a sense of solidarity based on dissatisfaction with the current situation in the country and ways to overcome it.

Three songs prepared for the Justice and Development Party were examined. These songs highlight their past accomplishments and emphasize Turkishness. The actions of previous governments are addressed in these songs. Honorable President Erdogan is visible in the videos of the three songs, while other alliance candidates are not featured. The songs serve as propaganda for Honorable President Erdogan. Efforts have been made to construct sentences in an effective and understandable manner. The songs highlight a march-like melody.

In terms of thematic analysis, it is observed that the titles of the examined songs are consistent with their content. They do not feature complex words or sentence structures from a syntactic perspective.

In the Nation Alliance's election songs, minor keys have been favored and supported by fast to moderate tempos. This combination of deep, melancholic tones with corresponding tempos has reinforced the emotional intensity of the music. In contrast, the Justice and Development Party, part of the People's Alliance, has employed different musical choices in their election songs.

For instance, in the song *Söyle*, a minor key and a slow tempo are used to emphasize the candidate's empathy towards social issues. In *Doğruya Doğru*, a major key and a moderate tempo create an energetic musical atmosphere. The song *Bu Yüzyılın Adı Türkiye Olsun* features a minor key and a moderate tempo, similar to those used by the Nation Alliance.

Overall, the People's Alliance's election songs utilize a variety of keys and tempos to create diverse emotional states and reach a broad range of voters. On the other hand, the Nation Alliance highlights the harmony between melancholic tones and fast tempos in their songs, aiming to balance emotional depth and convey a dynamic, resolute image of their candidate amidst a complex political climate.

In conclusion, music has been used to enhance a candidate's image and influence audiences through vocal and rhythmic performance, as well as to communicate the messages contained in the lyrics. Music, in political campaigns, has the potential to express crucial themes like social change, hope, and justice, going beyond merely being an entertainment element. The role of music in election campaigns is thus a significant

area for future research. Specifically, studying the impact of different musical structures and emotional atmospheres on voter behavior is an important topic for deeper investigation. Analyzing the production processes of songs, the media channels through which they are broadcast (and the inequalities created by the media landscape), the actors involved, and their intentions, as well as understanding how voters receive and incorporate these cultural products into their daily lives, could provide more comprehensive insights. Ethnographic methods could be valuable in this context for future studies.

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