

RESEARCH ARTICLE

Digitalization of Grief: Analyzing Emotions of Loss and Grief through YouTube Comments

Nurullah Yelboğa¹

¹ Asst. Prof. Dr., Şırnak University, Faculty of Health Sciences

Şırnak/Türkiye

ROR ID:

<https://ror.org/01fcvkv23>

ORCID:

0000-0001-8281-7070

E-Mail:

nurullah_yel06@hotmail.com

September 2025

Volume:22

Issue:5

DOI: 10.26466/opusjsr.1717678

Citation:

Yelboğa, N. (2025).

Digitalization of grief:

Analyzing emotions of loss and

grief through YouTube

comments. *OPUS– Journal of*

Society Research, 22(5), 852-868.

Abstract

Today, the internet and social networks play an important role in socializing and interacting with society. YouTube ranks first among digital Social Networking Sites (SNS) in this direction. For this reason, YouTube emerges as a new public space for comments on loss and grief. However, despite this, there appears to be no study analyzing these comments in the context of loss and grief. In this direction, this research aims to analyze the emotions of user comments under three songs uploaded to YouTube video site, one of the social media platforms, and selected in accordance with the research purpose. In the research, user comments written under YouTube music videos were analyzed with a qualitative approach in the context of grief emotions. For this purpose, document analysis was used as a data collection tool in the study, and the collected data were examined using content analysis techniques. The results of the study showed that codes such as longing, sadness, anger, guilt, denial, inability to accept, grief, empathy and loneliness emerged. It also shows that users use YouTube as a tool to convey their experiences and emotions during the mourning process. It seems that the increasing use of social media networks and the use of these channels by individuals to convey their feelings of grief may change social norms of mourning in the near future.

Keywords: Digital mourning, mourning on social media, mourning on YouTube, mourning comments, online grief reactions

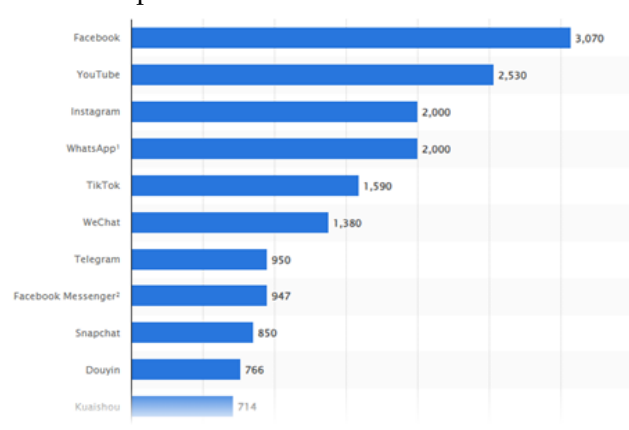
Öz

Günümüzde internet ve sosyal ağlar toplumun sosyalleşmesinde ve etkileşime geçmesinde önemli bir rol oynamaktadır. Bu yöndeki dijital Sosyal Ağ Siteleri (SNS) arasında YouTube ilk sıralarda yer almaktadır. Bu nedenle YouTube, kayıp ve yas yorumlarının yapıldığı yas için yeni bir kamusal alan olarak karşımıza çıkmaktadır. Ancak buna rağmen kayıp ve yas bağlamında bu yorumları analiz eden bir çalışmanın olmadığı görülmektedir. Bu doğrultuda bu araştırma sosyal medya platformlarından biri olan YouTube video sitesine yüklenen ve araştırma amacına uygun olarak seçilen üç şarkının altına yapılan kullanıcı yorumlarının duygu analizini yapmayı amaçlamaktadır. Araştırmada YouTube müzik videoları altına yazılan kullanıcı yorumları yas duyguları bağlamında nitel bir yaklaşımla analiz edilmiştir. Bu amaçla araştırmada veri toplama aracı olarak döküman analizi kullanılmış, toplanan veriler ise içerik analizi teknikleri ile irdelenmiştir. Araştırma sonuçları özlem, üzüntü, öfke, suçluluk, inkar, kabullene-meme, keder, empati ve yalnızlık gibi kodların ortaya çıktığını göstermiştir. Ayrıca kullanıcıların yas sürecinde YouTube deneyim ve duygularını aktarmak için bir araç olarak kullandıklarını göstermektedir. Sosyal medya ağlarının giderek artan kullanımı ve bireylerin yas duygularını aktarmak için bu mecraları kullanmaları yakın bir gelecekte toplumsal yas tutma normlarını değiştirebilecek gibi görünmektedir.

Anahtar Kelimeler: Dijital yas, sosyal medyada yas, YouTube’de yas, yas yorumları, online yas tepkileri.

Introduction

Today, the development of information technologies and the widespread use of the internet has brought digital platforms to take a serious place in people's lives (Şahinaslan et al., 2022). This situation is clearly reflected in statistical data. Worldwide, as of February 2025, Saudi Arabia has the highest YouTube access with 95.8%, Israel ranks second with 93.3%, followed by Singapore with 91.8%. Turkey has an access rate of 76.3% (Statista, 2025). In Turkey, the rate of households with internet access is 95.5% (TÜİK, 2023) and the rate of individuals using the internet is 88.8%. The social media platforms that people use the most are WhatsApp with 86.2%, YouTube with 71.3% and Instagram with 65.4% (TÜİK, 2024). Digital media users are active by making choices in line with their own preferences and tendencies.



Source: (Statista, 2025).

Figure 1. Social Media Usage Rates

As Figure 1 shows, Facebook is the first social network to surpass one billion registered accounts and now has more than three billion monthly active users. It is immediately followed by YouTube with 2.5 billion active users (Statista, 2025).

YouTube is a platform that enables user interaction based on content as a video sharing site. Users comment on video content and experiences. Thanks to the comment feature on the platform, people can provide feedback and share their thoughts, criticisms, and experiences. Therefore, it also has a storage and archiving quality as a digital environment (Akyıldız, 2023). Additionally, social media environments are recognized as spaces

where interaction, communication, identity representations, and self-presentation take place (Göker & Keskin, 2016). YouTube, which has become more widely used as a social space in recent years, enables individuals, groups, and communities to interact more through the opportunities it offers its users to share videos, create content, and make comments (Balakrishnan & Griffiths, 2017). For this reason, YouTube comments are used in many studies (Ergan & Ergan, 2021; Balakrishnan & Griffiths, 2017; Karakoyunlu, 2023; Akyıldız, 2023; Şahinaslan et al., 2022). Music's ability to convey difficult emotions, its function in enabling individuals to exist in social contexts, its evaluation as a reflection of emotional sensitivities and mood, and its role in conveying both emotions and meanings demonstrate the multidimensional effects of music (Mattfeldt, 2024). In addition, music facilitates the process of evoking emotions and assimilating the information conveyed (Pentaris & Yerosimou, 2014). These functions of music suggest that it may facilitate the reflection of emotions such as grief, pain, longing, sadness, and loneliness.

Digital environments are emerging as new spaces where grief is experienced (Brubaker et al., 2013). The idea that social networking sites can draw death and mourning out of both private and public spaces and into social media platforms reinforces this situation (Walter et al., 2012). This is because users can make numerous comments after accessing videos through these social networks (Lange, 2007). Therefore, users share their feelings, thoughts, and emotions on video-sharing sites such as YouTube (Asghar et al., 2015). As the years go by, social media is becoming more of a means of communication, and users frequently share their feelings and thoughts on YouTube. The amount of comments posted there shows that this data can be analyzed (Cunha et al., 2019).

Throughout their lives, people lose possessions, various assets, and loved ones/close relatives (Kübler-Ross & Kessler, 2000, p. 108). As a response to loss and its most prominent feature, they mourn (Volkan & Zintl, 2020). As a result, certain emotional, behavioral, physical, and social changes occur during the grieving process. Individuals who are grieving may experience reactions

such as sadness, grief, pain, crying, social withdrawal, sleep disturbances, loss of appetite, and difficulty breathing (Hablemitoğlu, 2021). To better understand and comprehend the reactions experienced during the grief journey, Elizabeth Kübler-Ross divided the grief journey into stages she classified as denial, anger, bargaining, sadness, and acceptance (Kübler-Ross & Kessler, 2004). During the grieving process, which is a phenomenon characterized by significant psycho-social changes (Parkes, 1988, p. 366) and the peak of human sorrow (Roubenzadeh et al., 2012, p. 2132), individuals seek to share and communicate their feelings and experiences (Yelboğa, 2024). The need of individuals in mourning and the emotional content of social media platforms, along with users' interactions with these environments, have given them the quality of a new space. The ability to actively listen to and watch content and comment on these videos is considered a new way of expressing emotions and sharing feelings/thoughts. In this sense, Rode-Breymann (2020) emphasizes the active role of music on emotions, noting that listening to music also reflects physical responses (crying, etc.).

There are studies that address the transition of grief to digital forms as a public space. A multidimensional study examining how digital platforms mediate the emotional, sensory, and philosophical dimensions of grief through social media content analysis has been explored through participants' narratives. The study highlights that virtual platforms encourage grief experiences (Sheikh, 2025). Another study addressing the role of digital identities on Facebook in the post-death process emphasizes that online applications should be considered as new environments where public mourning takes place (Brubaker et al., 2013). A study examining how young internet users utilize social media platforms as a means of connection with deceased individuals revealed that social media empowers those left behind (Carroll & Landry, 2010). A study focusing on the role of music in regulating emotions has revealed that music is a powerful tool in regulating and exploring grief emotions (Davidson & Garrido, 2016). A study examining how death is represented on Instagram and how shared posts transform social media into mourning spaces has

noted that most shared images reflect individuals' emotional states and contexts (Gibbs et al., 2015). A qualitative study examining YouTube mourning vlogs has revealed that young people create vlogs about their grief within the first few hours after the death of their parents, and that YouTube has become the primary social space for mourning (Gibson, 2015). Thus, international studies in the literature clearly show that social media platforms are used as public mourning spaces and that feelings of grief are processed in these spaces. In the national literature, YouTube comments on other topics have been examined in many studies (Karakoyunlu, 2023; Şahinaslan et al., 2022; Kaygısız, 2023; Söğüt, (2021)), but no studies on loss and grief have been found. For example, there are studies that measure users' happiness levels on social media (Balci & Demir, 2018; Uygur & Dilmaç, 2021); studies that examine emotional contagion on social media during the COVID-19 pandemic (anger, sadness, fear, etc.); and studies that focus on emotional exhaustion on social media. However, there appears to be no study in the national literature that directly addresses loss and grief on social media platforms. Additionally, the topic of loss and grief is an under-researched area in Turkey. This clearly demonstrates that the current study contributes to the literature with its original aspects.

This study examined YouTube music video comments as a means of sharing grief in the context of Turkey. The lack of studies on grief in social media in Turkey makes this study unique in that it reveals emotions such as shock, denial, sadness, pain, grief, longing, guilt, helplessness, and feelings of emptiness. On the other hand, the results of this research clearly show that social media platforms have become public spaces where grief is processed and maintained in the digital age. Furthermore, it has been observed that individuals share their feelings on these platforms immediately after a loss, revisit these spaces after a certain period of time to read the comments on the same music videos, and feel the need to comment again with expressions that represent their unending feelings of grief. Moreover, the music videos that are listened to and watched trigger grief emotions and facilitate their processing. In addition, it has been understood that individuals make comments

in roles such as seeking support, empowering, and empathizing. This clearly shows that YouTube has taken on the function of revealing the traditionally suppressed aspects of grief for those who have lost a loved one. The tendency of individuals who have experienced loss to convey and process their feelings of grief on social media platforms appears to have the power to change grief norms and create new communities. Thus, the research not only replicates the phenomenon of grief on social media but also offers a unique contribution to the digital grief experience mediated by music. Therefore, these results demonstrate that the research presents distinctive differences compared to previous studies. When the study's findings are evaluated according to the Kübler-Ross model, it is observed that denial involves shock and detachment from reality; anger involves rage and rebellion; bargaining involves helplessness and guilt; depression involves pain, longing, and loneliness; and acceptance involves feelings of acceptance and longing (Kübler-Ross & Kessler, 2004).

In this direction, this study aims to analyze users' emotions and grief reactions through the questions, "What are individuals' emotions and thoughts regarding their experiences of loss and grief and their grief reactions, and how do they reflect these on the YouTube platform as a digital environment?" and "How do people create meaning related to loss and grief in digital memory?" To this end, the YouTube comments on the selected songs were categorized to understand the emotional responses of individuals in mourning. Despite the increasing use of digital environments in Turkey, there appears to be no academic publication analyzing loss and mourning on social media. Therefore, the current research aims to fill this gap by analyzing the YouTube comments of the songs examined in the study through individuals' digital self-expression, grief responses, and emotions. In this respect, the current research is important in showing how digital environments are used in relation to death and how they can become places of mourning.

Theoretical background

Emotions are closely linked to the psychological structure of human beings and can influence their thoughts, behaviors, and psychological well-being. For this reason, emotional experiences are clinically critical. In order to understand emotions, evaluate them, and unravel their complex connections with health, they must be assessed within a theoretical framework. In this regard, emotional approaches that address and analyze emotions from different perspectives have been developed. For example, emotion regulation was developed to explain the strategies individuals use to effectively manage their emotions and experiences (Gross, 1998). Similarly, theories such as the Five-Stage Grief Process Model, Attachment Theory, Grief Tasks Model, Process Approach, Dual Process Model, Two-Dimensional Grief Theory, and Meaning Reconstruction Model have been developed to explain the process of loss and grief (Yelboğa, 2024). This research is based on Kübler-Ross's (1973) Five-Stage Grief Process Model because it explains the emotions involved in the grieving process in greater detail. It is well known that deep feelings of grief underlie the grieving process and that these feelings shape people's lives in many ways. In a world where no one dies, a person experiencing the emotional pain of loss feels as if they are surrounded by a veil. This situation weakens the person's connection to life and leaves grieving individuals vulnerable to danger (Køster, 2022). In this regard, analyzing grief emotions and establishing a theoretical framework is of critical importance. According to Kübler-Ross's theory, people go through stages of denial, anger, bargaining, depression, and acceptance as they grieve. However, these stages do not follow the same order in every individual; a completed stage may be repeated, or a person may become stuck in the same stage with their feelings and symptoms of grief. The primary focus of this theory is on explaining the symptoms of grief (Kübler-Ross and Kessler, 2004). This theory categorizes the grief responses of individuals experiencing loss and frequently emphasizes the feelings of grief experienced during this process. Some of the comments analyzed in the study are directly related to the denial-shock

stages of the model, and the relevant comments are coded as “shock” and “denial and inability to accept.” Guilt is also considered one of the grief responses with both cognitive and emotional components (Kubany & Manke, 1995), and guilt is often one of the emotions associated with anger. This is related to the theory's anger stage and the responses experienced during this process. On the other hand, the theory emphasizes the experience and processing of pain and grief in all stages it describes (Kübler-Ross & Kessler, 2004). For this reason, the code “sadness, grief, and pain” was created when analyzing video music comments. One of the emotions in this process, longing (Breen and O'Connor, 2007), represents one of the most important emotions of the mourning process (Maciejewski et al., 2007). In this regard, the emotions of mourning expressed in the comments under YouTube music videos were coded according to the Kübler-Ross model. In summary, the processing of emotions such as shock and detachment from reality in the denial stage; anger and rebellion in the anger stage; helplessness and guilt in the bargaining stage; pain, longing, and loneliness in the depression stage; and acceptance and longing in the acceptance stage (Kübler-Ross & Kessler, 2004) has reinforced this idea. In addition to the reactions experienced by individuals during the grieving process, such as sadness, grief, pain, and crying, changes in social relationships also had an impact on the categorization process (Hablemitoğlu, 2021). Furthermore, the fact that the researcher's academic work was related to loss and grief and that he had received various training in this field facilitated the coding process. Therefore, the codes of the study were developed based on the theoretical perspective of this model.

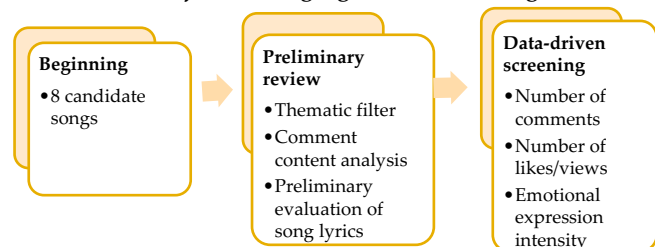
Methodology

This study aims to analyze user comments posted under YouTube music videos in the context of emotions using a qualitative approach. To this end, document analysis and content analysis techniques were used in the study. Document analysis provides researchers with advantages such as time management, usability, easy accessibility, and re-usability (Kiral, 2020). In content analysis, a code

pool appropriate to the research objectives is created, and these codes are then divided into categories and themes (Ültay et al., 2021). In this way, the phenomenon under investigation becomes ready for interpretation by researchers (Olgun, 2008). Additionally, criterion sampling technique, one of the purposeful sampling methods, was used in the study. In this technique, individuals, objects, events, and situations related to the defined problem are expected to possess certain characteristics (Büyüköztürk et al., 2008).

In order to analyze and categorize feelings of grief arising in digital environments, eight songs with content related to death, loss, and illness were first identified. Then, comments posted under these videos were examined for preliminary evaluation and review, and three songs with higher potential to represent the purpose of the study were selected. The flow chart for the song selection process is presented in Table 1.

Table 1. Scheme for reducing eight candidate songs to three



As shown in Table 1 the inclusion criteria for selecting music tracks were determined as follows: a) if the music track is related to death and grief and evokes these emotions; b) if comments related to death and grief were made under the selected music track; c) if the viewed and commented statistics of the evaluated songs are high, it was decided that the music track is suitable for the purpose of the research. A criterion of having received at least 1,000 comments per music piece was also established.

During the research process, comments made on the videos were first collected and uploaded to the MAXQDA program. The comments were then coded independently and subsequently combined or separated into different codes as necessary. After the codes were determined, expert opinions

were obtained from two researchers. This approach was used to ensure the reliability of the research. Additionally, Kübler-Ross's (1973) five-stage model of emotional and mental grief responses (Keser, 2019) shed light on the identification of preliminary codes and facilitated the process. The table below shares information about the music videos whose comments were analyzed.

Table 2. Information about songs analyzed in the study

Song name	Total number of comments	Number of comments reviewed in the video	Number of likes	Number of views
1) Ruhumda Sızı (Ender Balkır-29.05.2025)	25.888	2000	612.000	154 million
2) Cerrahpaşa (Volkan Konak-01.06.2025).	1.865	1.865	76.000	22 million
3) Yalan (Candan Erçetin-02.06.2025).	14.568	2000	362.000	103 million

Note: The songs in the table are not ranked according to any particular criterion. They are numbered according to the order in which the song reviews were analyzed.

Considering both the appeal to feelings of loss and grief and the fact that the comments written under the music video are related to the concept of loss and grief, it was decided that the songs listed in Table 1 were appropriate. The comments on the selected songs were coded and visualized using the MAXQDA 2020 package. Following the emotional analysis of music videos related to loss and grief in line with the research objective, the codes identified by the research were presented and interpreted in detail in the findings section.

Findings

In the study, music videos were first identified, user comments were analyzed using content analysis methods, and codes were created. As mentioned in the theoretical background section of this study, Kübler-Ross's Five Stages of Grief Model was used to determine the research codes. Additionally, sources addressing the grief process (Hablemitoğlu, 2021; Volkan & Zintl, 2020; Yelboğa, 2024) were reviewed, and the grief reactions and emotions described in these sources were taken into consideration. Additionally, emotions

defined in scales used to classify emotions in sociology and psychology (Prigerson et al., 1995; Watson et al., 1988; Lev et al., 1993) were examined, music video comments were analyzed, and corresponding codings were made. Codes such as sadness, anger, guilt, denial, inability to accept, grief, empathy, and loneliness were created, and quotations representing emotions were made. The patterns that emerged from the transfer of comments were found to generally include content such as determining grief reactions (emotional and cognitive) and classifying grief emotions. In the final analysis, 17 codes were identified. The codes identified are presented in Figure 2.

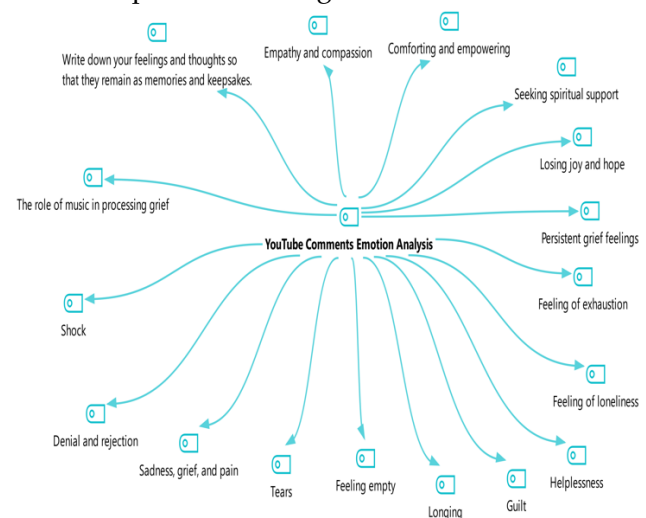


Figure 2. MAXMaps Graph

Music videos serve as a medium for representing and conveying emotions. Individuals try to experience and discover their emotions by playing music videos that reflect their feelings. "If, like me, you play this song in the middle of the night and listen to it, brother, surely there are things you have lost too" (Song 1). These lyrics clearly demonstrate the potential of music videos. Similarly, the line "The listener has already lost everything..." clearly demonstrates the potential of music to represent emotions. The codes and coded sections that emerged from the analysis are interpreted and presented below in order. The table below shows sample participant comments for each code.

Table 3. Summary table of participants' representative comments on music videos

Code	Sample participant opinion
<i>The role of music in processing grief</i>	"When people lose their loved ones, they find themselves here..." (Song 3). "I lost my father three days ago. This song opened my heart. Now it has become a pain in my soul." (Song 1).
<i>Denial and rejection</i>	"When I heard that she had died, my life was over. I got cancer, I wasted away day by day, I still can't bear the longing, the yearning, the absence, I can't accept it..." (Song 3)
<i>Sadness, grief, and pain</i>	"Now I've grown up, I listen to it for my mother. At 44, I buried my dear mother in the ground... My heart can't bear it." (Song 2).
<i>Tears (crying)</i>	"42 years without a father, 32 years without a mother, 35 years without sibling love. The pain in my soul never ended. Every time I am alone, my tears flow like a river." (Song 1).
<i>Feeling empty</i>	"As the law fills up, one realizes that life is meaningless and empty..." (Song 3).
<i>Longing</i>	"October 1, 2024, 3:55 p.m. My princess, I miss you so much already that I didn't realize how much you meant to me. I miss your voice so much that I would give anything to hear it just once more." (Song 3)
<i>Guilt</i>	"I couldn't repay her for everything she did for me. I couldn't be by her side when she took her last breath, even though I loved her so much. I couldn't do anything for my mother. She always made all the sacrifices." (Song 3).
<i>Feeling of loneliness</i>	"I lost my father five years ago, my sister five months ago, and my mother passed away on September 9, 2021, at 1:47 a.m. My dear mother has passed away. I am alone in this life. 🥹" (Song 3).
<i>Feeling of exhaustion</i>	"I want to live, but I don't have the strength..." (Song 1).
<i>Persistent grief feelings</i>	"You don't say goodbye to a mother; her grave will be buried in my heart for a lifetime, I suppose." (Song 2).
<i>Losing joy and hope</i>	"My dear friend, whenever I listen to you, I remember you. My world was wet with the rain of your tears and it has not dried up. You were so young, you were our joy. You took our joy with you, you shot us both in the heart and in the head. You left us doomed to live with a wound inside us." (Song 1).
<i>Seeking spiritual support</i>	"You can't talk to anyone about your problems, you're stuck in a bubble, you go back and forth between life and death, and this translates to my soul..." (Song 1).
<i>Comforting and empowering</i>	"Love your troubles, they are a gift from Allah. Be patient, the one who tests you with troubles will surely reward you with a smile one day. May God heal all those who have troubles and cure those who are sick." (Song 1).
<i>Empathy and compassion</i>	"No one writes their troubles without knowing each other, and some don't have the strength to write and just read what is written. 🥹" (Song 1).
<i>Write down your feelings and thoughts so that they remain as memories and keepsakes.</i>	"I'm 15 years old, my parents are dead ... today is my birthday, no one celebrated it, like it and keep it as a memory 🥰💔💔💔💔💔" (Song 1).

The sample participant opinions summarized in Table 3 have been presented and interpreted with each code as a subheading.

The role of music in processing grief

Music is seen as an important tool for processing and rediscovering feelings of grief (Davidson & Garrido 2016). Indeed, this function is clearly evident in the comments on the music videos included in the analysis of this study.

"People will listen to the music, read the comments, and shed tears. All three at once, so to speak 🥹🥹" (Song 1).

"When people lose their loved ones, they find themselves here..." (Song 3).

"The most painful separation is death. Last year, I lost my father. I never listened to this kind of music before, but now I listen to nothing else. Everyone has a debt to pay, but death is very difficult." (Song 2).

"This is the stop for those who have lost; winners rarely come here..." (Song 1).

Shock

People experience shock when they encounter unexpected situations, especially when they receive bad news such as death. Shock is one of the first and most important stages of the grieving process (Kübler-Ross & Kessler, 2004). Individuals may even find it difficult to believe that what they are experiencing is real due to the impact of the shock they are experiencing (Keser, 2021).

"Yesterday, I lost my friend of five years in a traffic accident. I am so shocked that I am still waiting for him to return. The depth of the song is now clearer. The pain is in my soul, not my body, and no one knows. May your place be in heaven, my brother" (Song 1).

"Just as I was halfway through school, my mother suddenly fell ill. I left school to be by her side, and my dear mother passed away in my arms. We couldn't save her... I don't understand what happened, I don't know what I'm going through, and I still can't get over the shock..." (Song 1).

Denial and rejection

Denial and refusal to accept are also explained in Kübler-Ross's five-stage model of grief. In one of her studies, she emphasized that denial is a way for people to escape the inevitable pain of death. According to her, denial is an early response to grief and pain (Kübler-Ross, (2014). Denial is a stage in which individuals can resist all stages of grief, and grief is not expected to subside until acceptance occurs in those left behind (Yelboğa, 2024). Those who have experienced loss cannot believe that what they are going through is real. The participants' statements describing their denial and inability to accept are as follows.

"I still can't believe my mother died, I don't want to believe it, I don't want to accept it." (Song 1).

"All my loved ones are dying. Why am I still alive, damn it?" (Song 2).

"When I heard that she had died, my life was over. I got cancer, I wasted away day by day, I still can't bear the longing, the yearning, the absence, I can't accept it..." (Song 3)

Sadness, grief, and pain

Comments posted under YouTube videos have been found to express emotions such as sadness, pain, and grief. According to the results of a study, the emotions conveyed in the comments were predominantly grief/pain, sadness, and tears (Pentaris & Yerosimou, 2014).

"When pain reaches its peak, tears do not flow from the eyes." Now I understand why I didn't cry... (Song 1).

"There is no farewell to mother, her grave will be buried in my heart for a lifetime, I suppose." (Song 2).

"I listen to it every day since the February 6 earthquake; I even lull my baby to sleep with this song. I feel the pain of losing my loved ones every day with this song, not in my body but in my soul, ooh ooh 🥹" (Song 1).

"This is a pain I've never felt before, one I can't describe... They must have ripped my heart out... A piece of my soul is gone..." (Song 1).

"Now I've grown up, I listen to it for my mother. At 44, I buried my dear mother in the ground... My heart can't bear it." (Song 2).

Tears (crying)

In addition, the study found that there were many references to tears and crying. A study also indicated that the comments made represented crying and tears (Pentaris & Yerosimou, 2014). The statements in this regard are as follows.

"The pain in my soul never ended. Every time I am alone, my tears flow like a river." (Song 1).

"It's very sad, I cry every time I listen to it because I also lost my father early." (Song 2).

"No one should take offense, but I'm going to be selfish. I don't know if the pain inside me is the greatest, but at this moment, it's very great. It makes it hard to breathe, and every hour, it makes a 28-year-old cry uncontrollably." (Song 1).

"Is there anyone who cries uncontrollably and listens to it over and over again, so that the pain has literally seeped into my internal organs..." (Song 1).

"Friends, when I was 9 years old, I lost my brother 🥹🥹🥹 then I locked myself in a room and cried as much as I could, then I couldn't sleep for three nights..." (Song 1).

A study has also revealed that people who watch videos cry and want others to know about their reactions by writing comments (Gibson, 2015). It can be said that people in the current study also wrote about their feelings for this purpose.

Feeling empty

When people lose someone they love or someone close to them, they also experience a loss of meaning. This feeling of meaninglessness can turn into an indescribable void in their lives.

"Every time I listen to this song, I am reminded of the pain in my soul, that subtle pain that never goes away, that never leaves, that takes my breath away... I don't know how a person can get used to it, how they can fill that indescribable void." (Song 1).

"As the law fills up, one realizes that life is meaningless and empty..." (Song 3).

"Feeling helpless, alone, powerless... even though your family, spouse, and children are around you, no one understands your pain. I listen to it while working from 4 a.m. to 10 p.m." (Song 1).

The literature indicates that feeling empty after loss is an important component of grief and complicates the grieving process and adjustment to life (Yelboğa, 2023). As can be understood from the comments, individuals experience feelings of meaninglessness and emptiness.

Longing

Longing is one of the emotions frequently expressed by those left behind among the symptoms of loss (Stroebe, et al., 2010). Grief emotions can sometimes overlap and be experienced together. Emotions such as longing and crying, longing and guilt, and longing and pain can affect people in different ways. Intertwined emotions can also be seen in the participants' comments.

"Today is my father's birthday, it's been 22 days since he passed away. Every night at this time, I cry... I couldn't tell anyone but God... I miss him so much, my friends..." (Song 1)

"October 1, 2024, 3:55 p.m. My princess, I miss you so much already that I didn't realize how much you meant to me. I miss your voice so much that I would give anything to hear it just once more." (Song 3)

"It's been seven days since I lost my father, and I already miss him so much... Appreciate your father's worth; it's hard to be without a commander in war... May God be with and help all my friends who came here after losing their fathers, mothers, and loved ones." (Song 1)

"I came from my mother's grave today. Her words are tearing my heart apart. It's been 16 years since she died, and the pain was like every bone in my body breaking at once. And today is a holiday, missing her, missing her scent, unable to breathe it in..." (Song 1).

During the grieving process, individuals sometimes experience mental and emotional grief reactions without even realizing it. These emotions are grief reactions that need to be experienced and processed, and when they are not, individuals may experience more pathological effects.

Guilt

Guilt is one of the grief reactions that has both cognitive and emotional components (Kubany & Manke, 1995). Individuals may experience guilt

more intensely when they feel they have failed to fulfill their responsibilities toward their deceased loved ones, failed to show them the necessary attention, or were unable to be with them in their final moments. When feelings of guilt are experienced and spread over a long period of time, grief reactions can be even more difficult for the grieving individual. The statements of the participants who commented on this situation clearly demonstrate this.

"My father died yesterday evening in Turkey, and I'm in France and couldn't even go to his funeral 😞" (Song 1)

"I couldn't repay her for everything she did for me. I couldn't be by her side when she took her last breath, even though I loved her so much. I couldn't do anything for my mother. She always made all the sacrifices." (Song 3).

The fact that such comments are posted under music videos clearly shows that feelings of guilt have a serious impact on individuals. For this reason, guilt is addressed in therapy to help individuals forgive themselves (Worden, 2018).

Helplessness

Losses also cause a loss of balance in the individuals left behind (Yelboğa, 2024). Individuals who cannot find a way to cope with their grief in particular find themselves feeling helpless. In such situations, the feeling of "What am I going to do now?" can prevail.

"If I were to gather all the pain I've endured up to this point, it wouldn't even amount to a quarter of this pain... There is no description for it, no cure." (Song 1).

"Alone and helpless in the middle of the world. I'm in the middle of my emotions—if I cry, it doesn't help; if I don't cry, it doesn't work either... I can't take a step forward to reunite with my mother, nor can I take a step back to change what has happened." (Song 3).

Intense feelings of helplessness are one of the criteria for prolonged grief disorder (Prigerson et al., 2021) and can also trigger suicidal thoughts in individuals. Participants' comments in this regard are as follows.

"The saying 'those who take their own lives cannot enter heaven' stops me... May Allah not leave anyone so helpless that they find peace in bed 😞"

"Death is calling me. Should I go? I don't know!"
(Song 1).

Feeling of loneliness

Loneliness is a negative and subjective experience that can be seen in every stage of human life and is felt more strongly when the need for closeness is not met (Akgül, 2016). It is often experienced in situations of loss, especially after the death of individuals who had a strong bond with the person and who held an important place in their life. Descriptions of the feeling of loneliness, accompanied by helplessness, abandonment, longing, and pain, are as follows.

"Do you know what's difficult? You scream and scream, but no one hears you..." (Song 1).

"The most painful thing is to be alone and abandoned in a crowd 🥺" (Song 3).

"I listen to it at least once every night. The year this song came out, the person I loved most in the world was undergoing cancer treatment at Cerrahpaşa Hospital. We lost him, and years have passed, but we have never forgotten him. If you have lost your loved ones in life, you are now alone, just like us who are left behind, paying the price for it." (Song 2).

"Sometimes you can't breathe... I'm tired of living. Of not being able to live for myself... Today is my birthday. Returning home alone without blowing out the candles on a cake, tears streaming down my face as I listen to this song... A ache in my soul... Voices in my head... I miss my mother so much." (Song 1).

"I lost my father five years ago, my sister five months ago, and my mother passed away on September 9, 2021, at 1:47 a.m. My dear mother has passed away. I am alone in this life. 🥺" (Song 3).

Feeling of exhaustion

The impact of grief symptoms on individuals during the loss and mourning process can cause cognitive and emotional exhaustion, leading to burnout. Indeed, the literature indicates that feelings of loss and fatigue can cause burnout syndrome in surviving individuals (Vega et al., 2017). When examining the emotions expressed by individuals in their comments, it is evident that burnout is occurring.

"I want to live, but I don't have the strength..."
(Song 1).

"The wound in my soul hurts more than pain; it's as if someone has put their hand in my chest, squeezing my heart and letting go. I haven't eaten in ten days, not even five meals. If I had the chance, I wish I could lose my memory, be empty, remember nothing..." (Song 1).

Persistent grief feelings

While feelings of grief may be mild in some individuals, in others they can be both severe and long-lasting. Even though people continue with their lives and try to adapt to their new circumstances, they may still carry their pain with them. There is only adaptation to emotions and grief reactions, and the complete resolution of grief is not an expected outcome. Commentators describe *"unresolved grief"* as follows, even after a significant amount of time has passed since the loss.

"I am 44 years old, it has been 21 years since I buried my father with my own hands, I have two daughters as tall as me, I am a father myself, but my pain still does not subside, I cannot get enough of my father." (Song 1).

"Losing someone you love is as interesting as losing a tooth. You feel the pain in that moment, but you feel the absence for the rest of your life." (Song 1).

"My father and I used to listen to it together. Every time I listened to it, I feared being without him, being tested. Now it's been 286 days without him, and not a single moment passes without the pain subsiding." (Song 2).

"You don't say goodbye to a mother; her grave will be buried in my heart for a lifetime, I suppose." (Song 2).

"Thirty-one years have passed since the day I lost my husband at the age of 22. The pain in my heart, soul, and mind has never ceased. My throat is knotted, and I've forgotten how to swallow. 🥺🥺🥺" (Song 1).

Looking at these accounts, it is clear that the pain and grief spread over a very long period of time. Therefore, it can be said that the pain did not subside, but rather that those left behind learned to live with it.

Losing joy and hope

As mentioned earlier, many emotions such as longing, guilt, and pain can be experienced together during the grieving process. However, prolonged feelings of grief can cause individuals to experience pain that they liken to a “wound.” Even when they are happy and joyful, individuals may suddenly be exposed to feelings of grief.

“My dear friend, whenever I listen to you, I remember you. My world was wet with the rain of your tears and it has not dried up. You were so young, you were our joy. You took our joy with you, you shot us both in the heart and in the head. You left us doomed to live with a wound inside us.” (Song 1).

“Even in my happiest moment, when I listen to it, my eyes fill with tears 😭” (Song 1).

“Where is this going, who is this longing for. I wonder how much longer it will go on like this. Tonight I hung my hopes and dreams, tonight I lost my love and feelings. I never really understood what it was like to live. How those who lived lived life. What they desired, what they gave up.” (Song 1).

Long-term feelings of mourning can affect individuals more deeply on special days and holidays. Since individuals want to see their relatives with them on special days and in happy moments (Yelboğa, 2024), they may find themselves in an atmosphere of deep grief in such situations.

“How many Eid mornings I wake up with pain inside. My dreams that I hope every year that the next Eid will be the way I want it to be.” (Song 1).

Seeking spiritual support

It is quite normal to grieve after a loss. However, healthy mourning is not always possible for every individual. Therefore, individuals may seek support from people to whom they can comfortably convey their feelings and listen to their pain. This attitude of the commentators shows that they are in search of support in a way. Sometimes people feel a sense of relief by using music that appeals to their emotions as a tool (Davidson & Garrido 2016). Participants draw attention to this situation with the emphasis on “touching the heart” and “translating to the soul”.

“This song feels like therapy, it’s so sincere that it touches the heart.” (Song 1).

“My mother was diagnosed with stomach cancer, and months earlier my uncle had passed away from stomach cancer. With the pain inside me, I keep opening this song and listening to it.” (Song 2).

“You can’t talk to anyone about your problems, you’re stuck in a bubble, you go back and forth between life and death, and this translates to my soul...” (Song 1).

The comments made under music videos, so to speak, translate emotions. Another participant's statement is as follows.

“I was 18 when I lost my parents, I met this song when I came to Turkey for university. When I listen to it, I feel as if I’m commiserating with someone. ❤️” (Song 1).

Comforting and empowering

Commenters try to empower and console others, sometimes by sharing their experiences and sometimes by empathizing.

“As if life is just a matter of saying stop. Come on, I’m telling you to stop. Did you think it would stop? Are you dreaming again? Don’t you know you’re not even allowed to dream? The best thing is to wrap yourself in your arms, let the world spin. Don’t be sad for what’s not yours, wait hopefully for the spring that will come after everything that’s gone from you” (Song 1).

“Love your troubles, they are a gift from Allah. Be patient, the one who tests you with troubles will surely reward you with a smile one day. May God heal all those who have troubles and cure those who are sick.” (Song 1).

Sometimes there is also prayer as part of consolation and strengthening.

“May Allah give peace to everyone’s heart 🙏” (Song 1).

“I wish patience to everyone, may God ease the pain of all of us,,, 😭😭😭😭. God, don’t leave anyone helpless...” (Song 1).

“May God help everyone who is suffering from the pain of a child, the pain of a parent...” (Song 1).

Empathy and compassion

Grieving individuals share their pain and mourning processes more comfortably with people who can understand their feelings and listen to them sincerely. Because they can feel better when their need to be understood is met. For this reason, it is important to approach the individual in the mourning process with empathy. Transmissions reflecting empathy and empathy are as follows.

"No one writes their troubles without knowing each other, and some don't have the strength to write and just read what is written. 😊" (Song 1).

"I read the comments, believe me, I felt the pain of all of you inside me, 😭😭😭😭" "I read many comments with tears, believe me, I forgot my own problem." (Song 1).

Write down your feelings and thoughts so that they remain as memories and keepsakes

Some of the commenters may come back later to look at these comments, read the comments made on their comment or leave a note to leave a memory.

"I'm 15 years old, my parents are dead ... today is my birthday, no one celebrated it, like it and keep it as a memory ❤️👉👉👉👉" (Song 1).

Some of the individuals who listen to and watch YouTube videos are simply curious about what other people go through during the grieving process and what emotions they experience, and may read the comments for this purpose.

"I've never seen a place as beautiful as the comment box of this folk song. Everyone sings their troubles, spills their heart out, to a person they've never met..." (Song 1).

Discussion and Conclusion

This study was conducted to analyze the emotions of the user comments made under three songs uploaded to the YouTube video site, one of the social media platforms, and selected in accordance with the research purpose. As a result of the examination and analysis conducted in this direction, it was seen that many users commented on the feelings of

grief under the music videos and generally referred to the emotions experienced during the grief process. It was observed that the data included expressions representing the feelings of shock, denial, sadness, pain, grief, feeling empty, longing, guilt, helplessness, loneliness and burnout. In addition, codes such as feelings of unending grief, loss of joy and hope, seeking spiritual support, consolation and empowerment, empathy and empathy emerged. The results of this study, which reveals feelings of grief and analyzes the comments made, show that the grief reactions written under music videos appear in parallel with Kübler-Ross's Five Stages of Grief Model. This is because grief reactions such as anger, denial, shock, and bargaining, which are explained in the stages of the model, are also represented in the coding of the data. Comments posted under YouTube music videos show that individuals who have lost a loved one listen to music that appeals to their emotions and express their feelings and thoughts in the comments section. In this respect, as noted in the literature, it can be said that music facilitates the processing and experience of emotions. The accessibility of digital environments and the fact that people experiencing similar emotions can comment in these environments has transformed these spaces into meeting/gathering places for people who have experienced loss and long for their loved ones.

According to these results, it can be said that today, social media platforms are used as a new medium where grieving individuals come together in digital environments and convey their pain and grief and share with other people in this direction. Communities are formed that share their grief on social media through comments. It is also stated that people use these environments as a way to maintain their ties with their lost loved ones by sharing memories and emotions. Therefore, it is accepted that online networks have a serious potential in mourning (Gibson, 2015). On the other hand, for social scientists, social media platforms offer data sets that are too large to ignore (Karamshuk et al., 2017). YouTube and other digital media can be used as public and cyber mourning spaces. Individuals who have lost their relatives/loved ones can process their emotions by consciously choosing YouTube music videos that appeal to their

emotions and sharing them with people they do not know. In this respect, the intention of users to watch and listen to these videos is to share pain and grief (Mattfeldt, 2024).

Social media platforms are increasingly gaining weight as a form in which death and grief are increasingly shared and mourning is processed. As such, social media spaces have assumed the role of new environments for mourners (Wagner, 2018). For this reason, studies try to reveal how mourning is processed in digital environments by analyzing media content (Al Sheikh, 2025). Music videos in digital environments can also be considered as a consolation tool as they confront people with death and allow them to re-experience difficult emotions (Mattfeldt, 2024). People can also comment on YouTube videos when they have recently lost someone close to them. For example, they can comment very early in their grief with expressions such as "I lost my mother today", "my father passed away yesterday", "I lost my brother a week ago" (Gibson, 2015). These comments fulfill the need to express sadness and to find someone else who understands them. It enables to reveal the inner world of hidden sadness by transforming it through interaction (Gibson, 2015). The emotional and cognitive reactions of grief are multidimensional such as shock, pain, sense of loss, anger, guilt, anxiety and fear, disorganization of mental processes, feeling overwhelmed, loneliness (Hablemitoğlu, 2021). One of the most important functions of social media networks is to provide emotional discharge (Willis & Ferrucci, 2017). Indeed, a study has shown that digital platforms enable the understanding of emotional expressions and facilitate the grieving process (Lee, 2011). Therefore, grieving individuals see digital platforms as places where grief emotions are processed and use them for this purpose. It is seen that many posts are made for basic emotions such as sadness, anger and disappointment (Waterloo et al., 2017).

Grief unquestionably has the potential to affect everyone in some way. This is because many emotional, cognitive, behavioral, physical and social changes occur during the mourning process. While people mourn their loved ones in social media environments, they also witness the feelings of others

about mourning and grief. Thus, grieving individuals can both find support and have the opportunity to regulate their emotions (Wagner, 2018). In a study conducted on Facebook, it is stated that such digital environments are a way of communicating with other grieving individuals (Gillian et al., 2013). It is also known that the YouTube platform provides a significant amount of communication and interaction with other grieving individuals (Lee, 2011). Therefore, the internet and social networks have the potential to change human life in many ways, and they show the same potential in death and grief (Walter et al., 2012). For this reason, digital environments are accepted as spaces where public grief is experienced (Gillian et al., 2013). According to the results of our study, individuals conveyed almost all emotions experienced during the mourning process. A study analyzing YouTube comments revealed that emotions such as sadness, grief, disappointment and anger are easily conveyed through YouTube (Lee, 2011). In this context, the narrative processes of emotional changes are clearly seen in YouTube comments (Gibson, 2015). The easy sharing of emotions, thoughts and experiences through YouTube significantly affects the grief journey of grieving individuals (Lee, 2011).

The constant accessibility provided by social media is seen as a memorial and a place of visitation for grieving individuals (Gillian et al., 2013). People continue to maintain their ties with their digitally lost loved ones through these environments (Walter et al., 2012). Especially young people's use of social media networks for mourning seems to change social norms of mourning (Carroll & Landry, 2010). The results and findings of previous studies on mourning in digital environments are in line with the findings of the current study.

This study is also important in terms of showing that increasingly widespread social media platforms are a new research area for different fields. In terms of subject matter, examining how emotion transfer is shaped on social media platforms and seeing that people consider digital environments as an area of sharing and interaction as a closer area of research and examination represents a change in the way of mourning.

According to the results of the study, individuals who have lost a close relative/loved one listen to YouTube music videos and share their feelings, thoughts and experiences related to loss and grief process in the comment sections. Especially songs representing emotions related to death and loss are used as a tool for some individuals to process and transfer emotions. In today's world where the internet and digital platforms are an important part of human life, these spaces have turned into a kind of "gathering/meeting" space for people about loss and grief, as in many other issues. In this respect, this study has clearly demonstrated that YouTube can function as a public mourning space for individuals who have experienced loss. This result brings a new perspective to the literature by supporting the claim that YouTube makes the repressed traditional aspects of grief visible. Another important finding of the study is that grief emotions such as shock, denial, sadness, pain, grief, longing, guilt, helplessness, feeling of loneliness, and hopelessness experienced during the grief process are clearly reflected in social media comments. Another important outcome of the study was that people who experienced loss used social media platforms as a means of connecting with the bereaved through the memories they shared and the comments they made. Again, looking at the comments made, it can be said that people in the mourning process experience emotional release and relief. In addition, while some of the commenters empowered other grieving individuals, others reflected their search for support in their comments. The fact that social media is always accessible has given digital platforms the characteristics of monuments and visits in the cultural context for grieving individuals. All these results clearly revealed that social media platforms in general and YouTube in particular have become "new spaces" where feelings of loss and grief are experienced, that mourners process/experience their feelings of grief through social media, and that digital platforms have the potential to change traditional norms of grief.

Future research could focus on loss and grief by including platforms such as Facebook, Instagram and X (twitter). This is because many social media

platforms and YouTube are 'diaries' for announcing, mourning and talking about death.

Limitations

First of all, this research has some limitations due to the quantitative diversity of social media platforms and digital media. The first limitation is related to the criterion of being related to death and mourning in determining music videos. The second limitation is related to the YouTube comments available at that time, as the research was conducted between May 10, 2025 and June 10, 2025. Another limitation is that the study was limited to YouTube, a digital video-music platform.

Declarations

Funding: *No funding was received for conducting this study.*

Conflicts of Interest: *The author declares no conflict of interest.*

Ethical Approval: *This article does not contain any studies with human participants or animals performed by the author. Therefore, ethical approval was not required.*

Informed Consent: *Not applicable.*

Data Availability: *The datasets generated and analyzed during the current study are available from the corresponding author on reasonable request.*

AI Disclosure: *No artificial intelligence-based tools or applications were used in the preparation of this study. All content of the study was produced by the author in accordance with scientific research methods and academic ethical principles.*

References

- Akyıldız, A. (2023). YouTube yorum alanında kullanıcı etkileşimi: Bir hatırlama fenomeni olarak dijital ortamlarda duygusal motivasyon. *Yeni Medya Elektronik Dergisi*, 7(2), 84-96.

- Al Sheikh, H. M. (2025). Digital mourning: The transformative role of photography in contemporary grief practices. *Death Studies*, 1–12. <https://doi.org/10.1080/07481187.2025.2476972>
- Asghar, M. Z., Ahmad, S., Marwat, A., & Kundi, F. M. (2015). Sentiment analysis on youtube: A brief survey. arXiv preprint arXiv:1511.09142.
- Balakrishnan, J., & Griffiths, M. D. (2017). Social media addiction: What is the role of content in YouTube?. *Journal Of Behavioral Addictions*, 6(3), 364-377.
- Balcı, Ş., & Demir, Y. (2018). Sosyal medya kullanımı ile mutluluk düzeyi arasındaki ilişki: Üniversite gençliği üzerine bir inceleme. *The Journal of Academic Social Science Studies*, 71, 339-354. <http://dx.doi.org/10.9761/JASSS7762>
- Breen, L. J. ve O'Connor, M. (2007). The fundamental paradox in the grief literature: A critical reflection. *OMEGA-Journal of Death and Dying*, 55(3), 199–218. <https://doi:10.2190/OM.55.3.C>
- Brubaker, J. R., Hayes, G. R., & Dourish, P. (2013). Beyond the grave: Facebook as a site for the expansion of death and mourning. *The Information Society*, 29(3), 152-163. <https://doi.org/10.1080/01972243.2013.777300>
- Büyüköztürk, Ş., Kılıç Çakmak, E., Akgün, Ö. E. Karadeniz, Ş. & Demirel, F. (2008). *Bilimsel araştırma yöntemleri*. Pegem Yayıncılık.
- Carroll, B., & Landry, K. (2010). Logging on and letting out: Using online social networks to grieve and to mourn. *Bulletin of Science, Technology & Society*, 30(5), 341-349. <https://doi.org/10.1177/0270467610380006>
- Cunha, A. A. L., Costa, M. C., & Pacheco, M. A. C. (2019, May). Sentiment analysis of youtube video comments using deep neural networks. In *International Conference on Artificial Intelligence and Soft Computing* (pp. 561-570). Cham: Springer International Publishing.
- Davidson, J. W., & Garrido, S. (2016). *On music and mourning*. In *Music and mourning* (pp. 1-8). Routledge.
- Ergan, S. N., & Ergan, Ç. (2021). Sosyal medyanın eğitsel kullanımı üzerine bir örnek olay araştırması/ educational use of social media: A case study. *Nitel Sosyal Bilimler*, 3(1), 72-106. <https://doi.org/10.47105/nsb.849355>
- Gibbs, M., Meese, J., Arnold, M., Nansen, B., & Carter, M. (2015). Funeral and instagram: Death, social media, and platform vernacular. *Information, communication & society*, 18(3), 255-268.
- Gibson, M. (2015). YouTube and bereavement vlogging: Emotional exchange between strangers. *Journal of Sociology*, 52(4), 631-645. <https://doi.org/10.1177/1440783315573613> (Original work published 2016)
- Göker, G., & Keskin, S. (2016). Sosyal medyada topluluk ilişkileri: Karikateist Facebook topluluğu üzerine bir araştırma. *Akademik Sosyal Araştırmalar Dergisi*, 22, 88-108.
- Gross, J. J. (1998). The emerging field of emotion regulation: An integrative review. *Review of General Psychology*, 2(3), 271-299. <https://doi.org/10.1037/1089-2680.2.3.271>
- Hablemitoğlu, Ş. (2021). *Yas uzun bir veda*. Doğan Kitap.
- Karakoyunlu, B. (2023). Aleviliğin toplumsal alanda görünen çatışma boyutları: Youtube yorumları üzerine bir inceleme. *Elektronik Sosyal Bilimler Dergisi*, 22(86), 560-583
- Karamshuk, D., Shaw, F., Brownlie, J., & Sastry, N. (2017). Bridging big data and qualitative methods in the social sciences: A case study of Twitter responses to high profile deaths by suicide. *Online Social Networks and Media*, 1, 33-43.
- Kaygisiz, E. G. (2023). Sosyal medyada mobbing: Youtube ve Twitter kullanıcı yorumları analizi. *Business & Management Studies: An International Journal*, 11(1), 226-242.
- Keser, E. (2019). *Kayıp yaşamış yetişkinlerde uzamış yas belirtilerinin süregiden bağlar, süregiden bağlara ilişkin bilişler ve anlamı yeniden yapılandırma çerçevesinde incelenmesi*. [Yayımlanmamış doktora tezi]. Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü.
- Keser, E. (2021). Kayıp, yas ve belirtileri. Emrah Keser (Ed.). *Kayıp ve Yas Psikolojisi*. (1. bs.) içinde (1-47). Nobel Yayıncılık.
- Kıral, B. (2020). Nitel bir veri analizi yöntemi olarak doküman analizi. *Siirt Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 8(15), 170-189.
- Kubany, E. S., & Manke, F. P. (1995). Cognitive therapy for trauma-related guilt: Conceptual bases and treatment outlines. *Cognitive and Behavioral Practice*, 2(1), 27-61.
- Kübler-Ross, E. (1973). *On death and dying*. Routledge.
- Kübler-Ross, E. (2014). *On death and dying. What the dying have to teach doctors, nurses, clergy and*

- their own families. (Reprint.). Scribner. doi:10.1086/406574
- Kübler-Ross, E. ve D. Kessler. (2004). *On grief and grieving: Finding the meaning of grief through the five stages of loss*. Scribner - Simon and Schuster.
- Køster, A. (2022). A deeper feeling of grief. *Journal of Consciousness Studies*, 29(9-10), 84-104. <https://doi.org/10.53765/20512201.29.9.084>
- Lange, P. G. (2007). Publicly private and privately public: Social networking on YouTube. *Journal of Computer-Mediated Communication*, 13(1), 361-380.
- Lee, C. S. (2011). Exploring emotional expressions on YouTube through the lens of media system dependency theory. *New Media & Society*, 14(3), 457-475. <https://doi.org/10.1177/1461444811419829> (Original work published 2012)
- Lev, E., Munro, B. H., & McCorkle, R. (1993). A shortened version of an instrument measuring bereavement. *International Journal of Nursing Studies*, 30(3), 213-226.
- Maciejewski, P. K., Zhang, B., Block, S. D., & Prigerson, H. G. (2007). An empirical examination of the stage theory of grief. *Jama*, 297(7), 716-723.
- Mattfeldt, A. (2024). Digital Expressions of grief and mourning between music, language and speechlessness: an analysis of linguistic remembrance and personal identity in online comments on youtube music videos. *Zeitschrift für Literaturwissenschaft und Linguistik*, 54(3), 531-557.
- Olgun, C. K. (2008). Nitel araştırmalarda içerik analizi tekniği. *Sosyoloji Notları*, 66.
- Parkes, C. M. (1988). Research: Bereavement. *OMEGA - Journal of Death and Dying*, 18(4), 365-377. doi:10.2190/1h2q-lvyd-uwxl-fmde
- Pentaris, P., & Yerosimou, M. (2014). The functional role of music in communicating death through/in YouTube videos. *Journal of Education Culture and Society*, 5(1), 206-217.
- Prigerson, H. G., Kakarala, S., Gang, J., & Maciejewski, P. K. (2021). History and status of prolonged grief disorder as a psychiatric diagnosis. *Annual Review of Clinical Psychology*, 17(1), 109-126.
- Prigerson, H. G., Maciejewski, P. K., Reynolds III, C. F., Bierhals, A. J., Newsom, J. T., Fasiczka, A., ... & Miller, M. (1995). Inventory of complicated grief: A scale to measure maladaptive symptoms of loss. *Psychiatry research*, 59(1-2), 65-79.
- Rode-Breymann, S. (2020): wird mein Singen nichts mehr sein als Klagen.... *Trauermusik der Frühen Neuzeit'te Duygular*. İçinde: Marie Louise Herzfeld-Schild (ed.): Musik und Emotionen. Kùltür Tarihi Perspektifi. Stuttgart: Metzler, s. 185-209.
- Roubenzadeh, S., Abedin, A. ve heidari, M. (2012). Effectiveness of sand tray short term group therapy with grieving youth. *procedia - Social and Behavioral Sciences*, (69), 2131-2136. <https://doi.org/10.1016/j.sbspro.2012.12.177>
- Şahinaslan, Ö., Dalyan, H., & Şahinaslan, E. (2022). Naive bayes sınıflandırıcısı kullanılarak youtube verileri üzerinden çok dilli duygu analizi. *Bilişim Teknolojileri Dergisi*, 15(2), 221-229.
- Satista, (2025). Most popular social networks worldwide as of February 2025, by number of monthly active users. <https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/>
- Söğüt, F. (2021). Dağlık karabağ çatışması ve nefret söylemi: youtube kullanıcı yorumları üzerine bir inceleme. *İnönü Üniversitesi İletişim Fakültesi Elektronik Dergisi (İNİF E-Dergi)*, 6(2), 306-324.
- Stroebe, W., Abakoumkin, G., & Stroebe, M. (2010). Beyond depression: Yearning for the loss of a loved one. *OMEGA - Journal of Death and Dying*, 61(2), 85-101. <https://doi.org/10.2190/OM.61.2.a> (Original work published 2010)
- TÜİK, (2023). Hanehalkı Bilişim Teknolojileri (BT) Kullanım Araştırması. [https://data.tuik.gov.tr/Bulten/Index?p=Hanehalki-Bilisim-Teknolojileri-\(BT\)-Kullanım-Arastirmasi-2023-49407](https://data.tuik.gov.tr/Bulten/Index?p=Hanehalki-Bilisim-Teknolojileri-(BT)-Kullanım-Arastirmasi-2023-49407)
- TÜİK, (2024). Hanehalkı Bilişim Teknolojileri (BT) Kullanım Araştırması. [https://data.tuik.gov.tr/Bulten/Index?p=Hanehalki-Bilisim-Teknolojileri-\(BT\)-Kullanım-Arastirmasi-2024-53492](https://data.tuik.gov.tr/Bulten/Index?p=Hanehalki-Bilisim-Teknolojileri-(BT)-Kullanım-Arastirmasi-2024-53492)
- Uygur, Y., & Dilmaç, B. (2021). Genç yetişkin bireylerde internet bağımlılığı sosyal uyum ve mutluluk düzeyleri arasındaki yordayıcı ilişkiler. *MANAS Sosyal Araştırmalar Dergisi*, 10(3), 1706-1714.

- Türk, B. (2022). Korona sürecinde sosyal medyada duygusal bulaşma: Olumsuz duygusal iklim ve değer değişimi. *Pazarlama ve Pazarlama Araştırmaları Dergisi*, 15(2), 347-378.
- Ültay, E., Akyurt, H., & Ültay, N. (2021). Sosyal bilimlerde betimsel içerik analizi. *IBAD Sosyal Bilimler Dergisi*, (10), 188-201.
- Vega, V. P., González, R. R., Bustos, M. J., Rojo, S. L., López, E. M. E., Rosas, P. A., & Hasbun, I. C. G. (2017). Relationship between grief support and burnout syndrome in professionals and technicians of pediatric health. *Rev Chil Pediatr*, 88(5), 614-621.
- Volkan, V. D. ve E. Zintl. (2020). *Kayıptan sonra yaşam: Komplike yas ve tedavisi*. Pusula Yayınevi.
- Wagner, A. J. M. (2018). Do not click "Like" when somebody has died: The role of norms for mourning practices in social media. *Social Media Society*, 4(1). <https://doi.org/10.1177/2056305117744392> (Original work published 2018)
- Walter, T., Hourizi, R., Moncur, W., & Pitsillides, S. (2012). Does the internet change how we die and mourn? Overview and analysis. *OMEGA - Journal of Death and Dying*, 64(4), 275-302. <https://doi.org/10.2190/OM.64.4.a> (Original work published 2012)
- Waterloo, S. F., Baumgartner, S. E., Peter, J., & Valkenburg, P. M. (2017). Norms of online expressions of emotion: Comparing Facebook, Twitter, Instagram, and WhatsApp. *New Media & Society*, 20(5), 1813-1831. <https://doi.org/10.1177/1461444817707349> (Original work published 2018)
- Watson, D., Clark, L. A., & Tellegen, A. (1988). Development and validation of brief measures of positive and negative affect: the PANAS scales. *Journal of personality and social psychology*, 54(6), 1063.
- Willis, E., & Ferrucci, P. (2017). Mourning and grief on facebook: An examination of motivations for interacting with the deceased. *OMEGA - Journal of Death and Dying*, 76(2), 122-140. <https://doi.org/10.1177/0030222816688284> (Original work published 2017)
- Worden, J. W. (2018). *Grief counseling and grief therapy: A handbook for the mental health practitioner*. springer publishing Company.
- Yelboğa, N. (2023). Kahramanmaraş depremi özelinde travmatik yas ve sosyal hizmetin yas danışmanlığı müdahalesi. *Uluslararası Toplumsal Bilimler Dergisi*, 7(1), 97-121.
- Yelboğa, N. (2024). *Ölüm, yas ve sosyal hizmet: Geride kalanların yas yolculukları*. Nobel yayınevi.

İzlenen YouTube Videolarının Bağlantı Linkleri

1. Ender Bakır – Ruhumda Sızı; (29.05.2025), <https://www.youtube.com/watch?v=LGWjLBtgSlc>
2. Cerrahpaşa- Volkan Konak; (01.06.2025), <https://www.youtube.com/watch?v=z4UE5WzBSOU>
3. Yalan (Dünyada Ölümünden Başkası Yalan)- Candan Erçetin; (02.06.2025), <https://www.youtube.com/watch?v=zlviStCMzFk>