THE DIGITAL REFLECTION OF CULTURES: ANALYSES OF SAMİ YUSUF'S L'AMOUR VİVANT VOL. 2

Günsu YILMA ŞAKALAR[*]

Abstract

This study examines the processes of cultural interaction and change through digital platforms within the framework of acculturation, digital acculturation, and interculturality. The impact of digital acculturation on the transmission and transformation of cultural values is analyzed through the musical works of Sami Yusuf. The study emphasizes that, with digitalization, cultural elements interact in digital environments and are reshaped, accelerating intercultural interactions by bringing together different cultural components. Employing a descriptive research model and literature review, the digital acculturation processes are examined using content analysis, and the role of digital platforms in preserving and transmitting cultural values is assessed. The findings indicate that digital platforms contribute to the preservation and transmission of cultural values and support intercultural interactions. In this context, the study aims to provide new perspectives on cultural interaction and adaptation processes by revealing the impact of digital acculturation on social structures.

Keywords: *Acculturation, digital acculturation, interculturality, Sami Yusuf.*

[*] Doç. Dr., Kahramanmaraş Sütçü İmam Üniversitesi, Güzel Sanatlar Fakültesi, yilmagunsu@gmail.com, Kahramanmaraş/Türkiye

KÜLTÜRLERİN DİJİTAL YANSIMASI: SAMİ YUSUF L'AMOUR VIVANT VOL 2. ÇÖZÜMLEMELERİ

Öz

Bu araştırma, dijital platformlar aracılığıyla kültürel etkileşim ve değişim süreçlerini, kültürleşme, dijital kültürleşme ve kültürlerarasılık kavramları çerçevesinde ele almaktadır. Sami Yusuf'un müzikal ürünleri üzerinden dijital kültürleşmenin kültürel değerlerin aktarımı ve dönüşümü üzerindeki etkileri incelenmiştir. Dijitalleşme ile birlikte kültürel unsurların dijital ortamlarda etkileşime girerek yeniden şekillendiği, farklı kültürel unsurların dijital platformlarda bir araya gelerek kültürlerarası etkileşimleri hızlandırdığı vurgulanmaktadır. Betimsel bir araştırma modeli ve literatür taraması ile gerçekleştirilen bu araştırmada, dijital kültürleşme süreçleri içerik analizi yöntemi ile incelenmiş, kültürel değerlerin korunması ve aktarımındaki rolü değerlendirilmiştir. Elde edilen bulgular, dijital platformların kültürel değerlerin aktarımı ve korunmasına katkıda bulunduğunu ve kültürlerarası etkileşimleri desteklediğini göstermektedir. Bu bağlamda, araştırma dijital kültürleşmenin toplumsal yapılar üzerindeki etkilerini ortaya koyarak, kültürel etkileşim ve uyum süreçlerine yönelik yeni bakış açıları sunmayı hedeflemektedir.

Anahtar Kelimeler: *Kültürleşme, dijital kültürleşme, kültürlerarasılık, Sami Yusuf.*

1. INTRODUCTION

The concept of culture, as a dynamic element of social life, encompasses individuals' values, beliefs, attitudes, linguistic and symbolic systems, social practices, and the transmission of these practices. In this sense, culture can be described as a way of life of a community and the transmission of this lifestyle across different generations. While culture creates a sense of belonging among individuals, it also highlights diversity and differences among societies. This diversity and transformation within culture gain new dimensions each day due to intercultural interactions and the influence of globalization. Cultural

interactions have taken place through various means throughout historical processes, resulting in a constant transmission between cultures. In this context, acculturation refers to the process whereby individuals and communities adopt new cultural elements they encounter, blending these with their own cultural values to form a new structure.

Acculturation now occurs not only through direct physical contact between communities but also increasingly through digital platforms as technology advances. The concept of digital acculturation, therefore, refers to the rapid spread and evolution of cultural values and norms facilitated by digital spaces in the modern world. As digitalization accelerates, social practices and cultural elements interact within digital media, undergoing significant reshaping. Particularly, the internet and social media play a pivotal role in digital acculturation, expediting the transfer of cultural knowledge and values between individuals and groups. In this digital acculturation process, diverse cultural elements come together, and intercultural interactions are redefined in online environments. This phenomenon allows cultures to be both preserved and transformed through digital platforms.

Interculturality refers to the mutual interactions among different cultural groups and the impact of these interactions on social structures. It encompasses the process by which various cultures come together, influence one another, and collectively form a new cultural structure. With globalization and digitalization, interculturality has expanded, reaching broader dimensions through new forms of communication and interaction. Intercultural exchanges support individuals and communities in shedding biases, embracing differences, and learning to coexist with them. These interactions not only foster cultural diversity and tolerance but also contribute to preventing social conflicts and

promoting cultural harmony. From this perspective, music can be seen as playing a significant role.

Wati (2022) highlighted that songs, as a musical form, play an important role in language transmission and teaching. Song lyrics can represent the emotions or ideas intended to be conveyed to listeners. The text within a song's lyrics serves as a language of meaning. This meaning can take various forms, such as messages, stories, advice, or values, including moral and educational significance (Wati, 2022: 111). Elmiati (2015) noted that a song's theme reflects the singer's emotions, intentions, and circumstances. Feelings like happiness, shyness, or anger express the singer's emotions. Singers can influence the listener's subconscious, as the themes of a song can immerse the listener in its unique atmosphere. In this regard, if the song's theme is sadness, the listener may feel sorrowful and even be moved to tears. Similarly, when a song's theme is religious—particularly in the context of Islam—it can have a more positive impact on the lives of Muslim listeners (Elmiati, 2015: 1).

Berglund (2008) pointed out that various forms and attitudes toward the use of song and music in Islam have demonstrated diversity throughout history. He noted that in contemporary times, music has been utilized in different contexts for worship, ranging from the recitation of the Qur'an, where the human voice serves as the sole instrument, to the integration of Qur'anic verses into rap lyrics and even into Hip Hop culture (Berglund, 2008: 161).

According to Çakıcı, in Ibn Khaldun's Muqaddimah, music, classified under the sciences of wisdom and philosophy, is utilized across different cultures for purposes such as experiencing the sacred, understanding truth, and achieving purification. In diverse cultures like the Sinhalese, the Navajo tribe, and shamanic communities in Asia, music plays an integral role in worship and rituals. In examining Abrahamic religions, Jews historically incorporated music

in temple ceremonies, warfare, and funerals; early Christian communities were influenced by Jewish musical traditions but eventually developed distinctive forms of church music. In Muslim communities, practices such as bidding farewell to pilgrims with drums and zurna, the recitation of hymns by those who complete Qur'anic memorization, and the recital of epic poetry during times of war reflect the role of music in social and religious life. Although there is no explicit ruling on music in the Qur'an, a perception of prohibition regarding music has nonetheless become widespread within Muslim societies. In Turkey, notable changes in the Islamic community's approach to music and cultural practices emerged following the 1980s, driven by the strengthening of the market economy. During this period, a genre of Islamic popular music began to develop, interpreted as the transmission of ideological thought through popular music, aligning with the political, social, and cultural discourses of Islamic thought at the time. Artists such as Eşref Ziya Terzi, Taner Yüncüoğlu, and Mehmet Emin Ay incorporated themes like martyrdom, the headscarf, and Hagia Sophia in their works, aiming to present narratives of an ideal Islamic identity to devout youth. Musical instrumentation diversified in these works, with digital effects and computer-aided music production becoming prominent. Following this period, new forms of Islamic popular music, such as Islamic rap and hip-hop, have further developed (Çakıcı, 2023: 318).

The communication and marketing of pop music exhibit considerable diversity. Beyond its musical and lyrical content, the visual representation of artists (in images and videos) is also crucial for meaning-making and communication. Sound, text, image, space, and movement are distinct elements that contribute to meaning in various ways. Together, they can convey multiple messages, thematizing Muslim identity in different forms (Farstad, 2017: 117). Since the 1980s, Islamic popular music, also known as "green pop," has become a means of protest against secular groups for young Muslims feeling marginalized both

globally and in Turkey. Pioneered by artists like Yusuf Islam (formerly Cat Stevens), this genre laid the groundwork for newer forms of Islamic music, such as Islamic rap and hip-hop, in later years. During this period, initial resistance to the use of instruments gradually gave way to a richer musical structure, incorporating various instruments and digital effects (Çakıcı, 2023: 321-322).

1.1. Theoretical Framework

Transcultural music transcends geographical boundaries and embraces diversity, embodying the interconnectedness of cultures through musical expression. Intercultural music represents a fascinating intersection of different musical traditions, global influences, and innovative technologies. In a globalized world, cultural boundaries, including musical ones, are increasingly fluid and interconnected, with music reflecting interactions and complex, dynamic collaborations among composers and performers worldwide. Consequently, the intercultural phenomenon has significant implications for the future perspective of music research. These implications include examining how music styles, techniques, genres, and instruments evolve and adapt through interactions with different cultural contexts and traditions, exploring how innovative music genres occupy and spread within the digital world, and analyzing the ethnographic structure of stylistic features, instruments, vocal techniques, and musical forms of diverse traditions (Ghvinjilia, 2023: 116).

Sami Yusuf's approach, as he expressed it—"The departure of humankind from music rooted in local or traditional melodies within its own cultural codes has, in fact, alienated people from themselves. This alienation leads to a loss not only in this world but also in the eternal realm. I wish to pass on traditional music that nourishes our soul to humanity and future generations" (Latifoğlu, 2023: 93)—supports transcultural transmission in the context of music-cultural transfer and intercultural music in the context of cultural interrelations. In other

words, the artist appears to pursue cultural transmission by embracing interculturality through music.

In the album Songs of the Way (2015), the opening track "Cadenza" exemplifies a transcultural approach. Sayın describes the cadenza in Western classical music as a series of chords formed from harmonious sounds, functioning like a comma when used mid-sentence, creating a pause, or like a final statement at the end, marking closure and transition to a new phrase (Sayın, 2022: 165). An analysis of the formal and melodic structure of Cadenza reveals traces of Monody, a style of solo song with instrumental accompaniment originating from Ancient Greece. This style evolved during the Middle Ages and the Renaissance, where instrumental-supported speech was used, and by the 17th century, this expressive form became known as Recitative. In Yusuf's Cadenza, the tar initially accompanies the vocals solo, later joined by the ney in harmony with the lyrics. Here, Yusuf seeks to convey the idea that the rhythm of sacred music resonates universally, regardless of geography or culture, symbolizing this through culturally representative instruments. Midway through the album, there is another piece titled Cadenza, which serves as a link to the track Let Us Not Forget. In this recitative-style cadenza, the oud—a traditional Asiatic instrument—accompanies the lyrics, producing a sound reminiscent of the European lute. This sound can be interpreted as a symbol of divine unity, suggesting the presence of a singular God across the universe.

In 2015, English producer Ahmed Salim collaborated with UNESCO and the British organization 1001 Inventions to create 1001 Inventions and the World of Ibn al-Haytham, a short animation seen as a global trend-setting initiative during the International Year of Light, as declared by the United Nations (1001 Inventions, 2024). This animation highlights the 11th-century thinker Ibn al-Haytham's significant contributions to the understanding of vision, optics, and

light. In the soundtrack album composed by Sami Yusuf for this short animation, traditional maqam melodies are frequently combined with recitative elements from Western classical form.

The album When Paths Meet was released in two parts: the first performed at the Netherlands Festival Concert in 2023, and the second at the Philharmonie de Paris in 2024. The album showcases a remarkable composition style where maqam sounds are skillfully blended with tonal music. In these concert series, featuring the Sami Yusuf Ensemble, the Paris Score Orchestra, The Metaboles, and musicians and singers from various nationalities, the performance illustrates how multiculturalism can converge on a common ground through musical elements and structures (Yusuf, 2024). This fusion and transmission of cultures through music highlight the artist's universal appeal.

2. METHOD

This study aims to analyze the impact of digital acculturation on the transmission and transformation of cultural values through digital platforms, with a focus on Sami Yusuf's musical works as a medium for exploring cultural interaction and change. The methodology for this study is detailed below.

2.1. Research Design

A descriptive research model has been adopted for this study. Descriptive research aims to reveal the current state of a phenomenon in a detailed manner and identify themes, meanings, and relationships associated with it. In this context, a descriptive model was chosen as the most suitable method to elucidate the role of digital acculturation in the preservation and transmission of cultural values and to analyze intercultural interaction processes. The choice of this method was based on its ability to align with the nature of the study,

facilitating an understanding of current phenomena through qualitative data and providing an in-depth examination of cultural transformations within digital environments.

2.2. Sample and Selection Criteria

The study sample consists of Sami Yusuf's musical works published on digital platforms. In selecting the sample, emphasis was placed on works that reflect cultural interaction, interculturality, and digital acculturation. Priority was given to works with multilingual themes, thematic diversity (such as spiritual love, cultural identity, unity, and enlightenment), a variety of musical instruments, and high levels of digital engagement. In order to achieve a comprehensive framework, the sample selection was further refined by limiting the analysis to works released within a specific time frame.

2.3. Data Collection Process

Two primary methods were used in data collection: literature review and content analysis. The literature review aimed to gather existing knowledge and theoretical perspectives on digital acculturation, interculturality, and cultural transmission. Academic articles, books, and related studies were reviewed to establish a foundational theoretical framework, which facilitated an understanding of the role of digital platforms in cultural interaction and the reshaping of cultural elements in digital contexts.

The content analysis method was applied to analyze the thematic and linguistic structures within Sami Yusuf's works. During the data collection process, themes frequently explored in his music (such as spiritual love, enlightenment, loyalty, and cultural commitment) were identified, and linguistic analyses were conducted. The content analysis process involved coding these themes to

explore their role in cultural interaction. Through this approach, insights were drawn on the transformation of cultural values and the impact of digital environments on social structures.

2.4. Content Analysis Method and Procedures

A coding system was developed to analyze the linguistic features, themes, metaphors, and cultural symbols in Sami Yusuf's works. The process began by categorizing the works under specific themes, which were then examined using content analysis techniques. To ensure inter-rater reliability, coding was conducted independently by two researchers, and the codes obtained were compared to establish a common evaluation framework. The coding process was supported by qualitative data analysis software, MAXQDA, which facilitated the organization and analysis of the data. After coding, the themes were categorized and interpreted in line with the study's theoretical framework.

2.5. Validity and Reliability

To enhance the validity and reliability of the study, internal and external validity strategies were carefully considered. Internal validity was ensured through consistency among independent coders during each stage of content analysis. Any discrepancies among coders were resolved through discussions to create a unified coding scheme. For external validity, the diversity in cultural and linguistic structures represented in the selected sample was considered to ensure broad cultural representation.

Reliability was achieved by conducting inter-coder reliability tests, and the percentage agreement among the coders was calculated. Additionally, efforts were made to minimize researcher bias by maintaining objectivity in data interpretation and focusing on an impartial analysis of the findings.

2.6. Data Analysis Process

In the data analysis process, the themes derived from content analysis were grouped under various categories. The coded data were analyzed in alignment with theoretical frameworks on interculturality and digital acculturation. The categorized themes were used to interpret how cultural values are transformed within digital platforms. Findings were evaluated with regard to the preservation and transmission of cultural values and further analyzed to draw inferences about the impact of digital acculturation on social structures.

Through content analyses centered on digital acculturation and interculturality, this study provides a detailed examination of the role of digital platforms in the preservation and transmission of cultural values. The findings derived from Sami Yusuf's works demonstrate that music serves as a bridge for cultural interaction and that digitalization accelerates this interaction. Consequently, this research aims to present new perspectives on the role of digital acculturation in the preservation and transmission of cultural values.

3. FINDINGS

3.1. Works of Sami Yusuf

Sami Yusuf, who has succeeded in capturing the world's attention through his musical works, became popular among audiences in Turkey in the early 21st century. Rising swiftly in these years, Sami Yusuf has established himself as a composer, musician, arranger, music director, conductor, and producer. His works, created in multiple languages, have introduced a "multicultural polyphony" to music. His compositions feature lyrics in languages such as Turkish, Arabic, English, Persian, Bosnian, and French. This multicultural polyphony is also reflected in his musical forms. By incorporating religious and

folk music, he reveals a faith-centered cultural mosaic through his works. Elmiati (2015) mentions that Sami Yusuf, beyond being a popular singer and songwriter, possesses a strong voice and linguistic ability. Arabic is a popular language in the Islamic world, while English is an international language; hence, the use of Arabic and English in his songs is considered more accessible to audiences worldwide. Elmiati noted that after releasing his first album, Al-Mu'allim, and his second album, My Ummah, Sami Yusuf returned from Egypt, where he had learned Arabic. The popularity of his albums has expanded across the Middle East, Europe, the United States, and Istanbul (Elmiati, 2015).

Latifoğlu (2023: 93) mentioned that in the production and performance of his works, Sami Yusuf combines traditional and modern styles, utilizing the melodic structure of tradition to pass on, teach, and endear his music to future generations without departing from its traditional roots, thus bringing his compositions into a modern style.

Asri (2006: 2) stated that Sami Yusuf's musical works cater to the entire Muslim world or address the expectations of the upper-middle class. According to Asri, the artist plays a unifying role for a segment of the Arab-Muslim community, particularly in a world facing cultural changes associated with its current conditions and recent history. Sami Yusuf brings innovation by presenting a vision that reconciles a sense of belonging to Islam with the evolution of contemporary modern society in the form of entertainment. Asri highlighted that Sami Yusuf is a global figure on the contemporary Islamic cultural scene, and his success is also evident in Europe and North America. His albums are distributed in over twelve Arab countries and sold in regions such as Saudi Arabia, Algeria, and Morocco, as well as Malaysia, South Africa, Turkey, Macedonia, the United States, and even Australia.

The artist, who has gained a prominent position within the music industry, signed a production and distribution agreement with Awakening Records, a company spanning from Cairo to the United Kingdom. Established in 2003, this company gained global recognition, including among young audiences in Europe and America, through social media, producing artists who have become major stars. Sami Yusuf was the first of these (Farstad, 2017: 116). Awakening Records is currently active in the United Kingdom, Canada, and the United States. Through this collaboration, the tone and content of the artist's musical works were refined to become more sophisticated, and to adapt to competitive market conditions, the music videos for previous albums were re-filmed to launch simultaneously with the new album. In the context of technology and communication tools, it can be said that a comprehensive and professional effort by the production team was undertaken to effectively disseminate and market Sami Yusuf's image and work. Every stage, from production to video shooting, distribution, and website graphic design, was meticulously managed. As a result, Sami Yusuf quickly became one of the most visible and best-promoted artists on a global scale in artistic terms. Various communication tools have been utilized in organizing and managing Sami Yusuf's visibility efforts. These include the internet, blogs, news articles published in Turkish, British, French, and Egyptian newspapers, interviews, television channels, and music videos released on digital platforms.

Table 1. Sami Yusuf's Musical Works

Title of Work / Album	Year	Type of Release	Theme	Language Used
Al Muallim	2003	8-track album	Love for Allah and the Prophet	English, Arabic
My Ummah	2005	15-track album	Unity	English
Wherever You Are	2010	15-track album	Universe	Turkish, Arabic Persian,

				English
Hear Your Call	2010	Single-track album	Calling, Solidarity	English
I'm Your Hope	2011	Single-track album	Hope	English
Never Forget	2011	Single-track album	Remembrance	Bosnian, English
Forgotten Promises	2011	Single-track album	Togetherness	English Arabic
The Source	2011	Single-track album	Allah	Arabic, English
Salaam	2012	17-track album	Peace	English Arabic, Azerbaijani
Wherever You Are (Akustik Versiyon)	2013	3-track album	Cosmos	English, Arabic, Persian
Silent Words	2013	Single-track album	Support	English
Hope Survives	2014	Single-track album	Empathy	English
The Centre	2014	13-track album	Humanity, Existence	English
Songs of The Way	2015	12-track album	Self, Recall	English, Arabic
1001 Buluş ve İbnü'l-Heysem'in Dünyası	2015	10-track Soundtrack album	Biography	English
Mast Qalandar	2016	Single-track album	Ali ibn Abi Talib and the concept of Sufism	Hindi
Live At The Dubai Opera	2016	22-track album	Love for Allah and the Prophet, Humanity	English, Arabic, Persian, Urdu, Punjabi, Azerbaijani
Barakah	2016	14-track album	Divine love	Arabic, Persian, English
Let Us Not Forget	2018	Single-track album	Self, Remembrance	English
Al Faqir	2018	Single-track album	Nothingness	Arabic
Ilahana	2018	Single-track album	Allah	Arabic
Sami	2018	6-track album	Spiritual Journey	English

Live at the Fes Festival of World Sacred Music	2019	16-track album	Loyalty, Devotion, Divine love	Persian, Arabic, English, Turkish, Spanish
Azerbaycan A Timeless Presence	2019	9-track album	Love, Loyalty, Patriotism	Azerbaijani, English
The House Concert	2020	9-track album	Self, Faith	Persian, Arabic, Urdu, Turkish, English
The Sapiential Album, Vol 1	2020	18-track album	Divine love	German, Arabic, Azerbaijani, English
O Lovers: Music from the Unseen World	2020	15-track album	Self, Divine love, Loyalty	Persian, English, Hindi
Beyond the Stars (Live)	2022	12-track album	Love for Allah and the Prophet, Divine love	Arabic, English, Hindi
When Paths Meet (Live at the Holland Festival)	2023	9-track album	Universality, Unity, Creation	Latin, Azerbaijani, Persian, Turkish
When Paths Meet (Vol. 2)	2024	6-track album	Universality, Unity, Creation	Persian, Arabic, Turkish, French, Uzbek

In Table 1, it is observed that the artist has produced 30 albums between 2003 and 2024, featuring 240 works composed and arranged by him. Predominant themes in these albums include love for Allah and the Prophet, divine love, unity, togetherness, self, existence, and the universe. Additionally, the themes of love, loyalty, spiritual journey, empathy, and nothingness are explored, along with calls for humanity, love for one's homeland, Sufism, biography, remembrance, peace, support, and solidarity. Reflecting a multicultural approach, the albums feature pieces in various languages. Upon analysis, the most frequently used languages are English, Arabic, and Persian, followed by

Turkish, Azerbaijani, Uzbek, Hindi, Urdu, Bosnian, Punjabi, Spanish, German, Latin, and French.

Wati (2022) attributes Sami Yusuf's popularity to his strong voice and linguistic talent, describing him as a multi-instrumentalist musician, composer, producer, songwriter, and the first singer to perform in an Islamic style. The predominant use of Arabic and English in his songs is based on the idea that Arabic is popular in Islamic countries, while English is an international language. Therefore, the emphasis on Arabic and English in his music makes it more accessible to a wide global audience. His fame has spread across North Africa, Southeast Asia, and the Middle East (Wati, 2022: 114).

Yusuf's 2010 song "Hear Your Call," which addresses the floods in Pakistan, emerges as a product of solidarity toward human rights. Similarly, "Never Forget" commemorates the genocide in Bosnia, while "Silent Words" was released as a charity single to support the Syrian people. The lyrics of these songs play a crucial role in conveying emotions at the highest level, a point underscored by the artist's compositions. According to Qonaatun (2020: 2), the lyrics of these songs involve analyzing solidarity for human rights through a sociological approach to literature. Therefore, solidarity for humanity is essential in building support for human rights. In this way, future generations may become more engaged and sensitive to social issues, both in mindset and behavior.

The songs in Sami Yusuf's album *Wherever You Are* have a structure enriched with rhythm, melody, and lyrics filled with deep meanings. The language used in these songs plays a significant role in creating a global impact. Sami Yusuf aims to convey various messages and ideas to listeners through his work. The characteristics of the language and figurative expressions in the songs are critical factors in understanding these messages and implicit meanings. A

careful analysis of the lyrics is necessary to fully grasp the content of the songs. The lyrics provide a coherent structure, creating unity and consistency in meaning. At times, the figurative language in the lyrics aesthetically and profoundly enriches the meaning of the piece. Preliminary observations indicate that figurative language is widely used in this album. Therefore, accurately interpreting this figurative language allows for a better understanding of the meaning in Sami Yusuf's works (Elmiati, 2015: 2).

Latifoğlu (2023), in examining nine of Yusuf's albums from 2003 to 2016, mentioned that beyond his studio albums, Yusuf also released compositions built around specific themes in album form. His 2016 concert at the Dubai Opera brought together over a millennium of cultural and sacred musical heritage from Andalusia, North Africa, Arabia, Khorasan, and Asia. In 2019, he produced special compositions for the opening ceremony of the 43rd Session of the UNESCO World Heritage Committee held in Azerbaijan. His composition for the poem "Ben Bu Cihana Sığmazam" by poet Nesimi gained significant attention (Latifoğlu, 2023: 29).

In Latifoğlu's study, which evaluates Sami Yusuf's role in the transition of religious music from traditional to modern, it is noted that Yusuf may be close to a musical style referred to as "green pop." Furthermore, he has created an original style that combines traditional music influences with green pop (Latifoğlu, 2023). According to Latifoğlu, Yusuf brings together local music from different cultures in his works and produces compositions in what he describes as the "Spiritique" style. Latifoğlu points out that Yusuf's creative process is underpinned by extensive knowledge and experience, reflecting a belief in the importance of artistic freedom, free from strict conventions (Latifoğlu, 2023: 92).

Asri (2006: 5) emphasized that the foundation of the artist's lyrics is rooted in Islamic sources. This basis allows listeners to deeply resonate with his music. While some lyrics evoke themes of freedom, others reflect love for Allah, devotion to the Prophet, and supplication.

The 13-track album The Center, released in 2014, conveys that since the beginning of humanity, the "center" brings together all essential elements of a spiritual journey, much like how the center of a circle unifies all the radii surrounding it. Yusuf describes this album as an invitation to "set aside self-centered doubt and ingratitude, realizing that here and now is the doorway between the finite and the infinite, between time and eternity. Passing through this doorway is 'to find the key to all existence'" (Yusuf, 2014). In his piece Let Us Not Forget, the artist explores, from a Sufi perspective, the essence of who humanity truly is, where it has come from, and where it is headed on its life journey (Yusuf, 2018). His 2015 album Songs of the Way includes two different versions of this song.

The 2016 single Mast Qalandar is a reinterpretation of a song of the same name, which has been popular in the Indian subcontinent for centuries. The lyrics are in Hindi and are based on a poem by Amir Khusro, later modified by the great Punjabi Sufi poet Bulleh Shah. The term "Qalandar," which typically refers to a type of wandering Sufi or dervish known for living in the wild and wearing tattered clothing, is dedicated to the famous 12th-century Sufi, Lal Shahbaz Qalandar (Yusuf, 2016).

3.2. The Concept of Interculturalism through L'amour Vivant

The final track of Sami Yusuf's 2024 album When Paths Meet Vol. 2, titled L'amour Vivant (Living Love), is performed by an orchestra featuring harpsichord, organ, and string instruments in a Baroque style, accompanied by

a polyphonic choir singing French melodies in choral form. The piece evolves as the sounds of maqam music are introduced, with instruments like the qanun, oud, and ney blending seamlessly with the polyphonic tones.

The musical motifs, described by the artist as "subtle encounters of musical paths," draw listeners into the musical worlds of Uzbekistan and Azerbaijan through Central Asian tones, serving as a transmission of Sami Yusuf's musical heritage (Yusuf, 2024). The song includes the Turkish folk tune Var Ey Gönül, based on the words of Kaygusuz Abdal, symbolizing divine love. Baroque elements reappear in the fusion of the rich tonalities and nuanced rhythms of the Middle East and Iran. The piece is further enriched by the meditative sounds of the West African kora and the sensory tones of the Chinese erhu.

In the final section, the artist brings together the multitude of emotions experienced throughout this sonic journey, skillfully uniting instruments from various cultures—such as the bass drum, daf, zurna, santur, bağlama, ney, strings, organ, classical guitar, and choir—offering listeners a profound experience of interculturality as the piece draws to a close.

The piece features soloists from various ethnic backgrounds. As each soloist performs their part, they are accompanied by instruments that represent the culture of the piece, set against a polyphonic backdrop. Sami Yusuf serves as composer, soloist, and music director in this work. The choir participates in sections composed in the choral style of the Baroque period.

Table 2. Themes, Language, Expression, Metaphors, and Symbols in the Piece L'amour Vivant

Theme	Language	Expression	Metaphors and Symbols
Universality of Love	French, Spanish, Arabic, English,	In "L'Amour Vivant" the expressions of	Multilingual use, the expression 'living

	Turkish	love in the Spanish, Arabic, and Turkish sections include, "Var ey gönül halımı sor aşk ile yandım" (Oh heart, ask of my state, for I burned with love), "Aşk olmayınca insana insan yaraşır mı?" (Without love, does a person befit humanity?), and "Aşkla yaşıyorum" (I live with love).	love'
Spiritual Love and Sacrifice	Arabic, Turkish, Uzbek	"No doctor can heal me," "With this arrow of love, you have torn my heart to pieces," "Oh heart that sacrifices itself for love."	The metaphor of the arrow and the heart, spiritual commitment
Light and Illumination	Arabic, English	"Luz" (Light), modulations	Light metaphor, colour transitions
Loyalty and Betrayal	Spanish, Arabic, Turkish, Uzbek	"Arrow that shatters my heart," "For it is not inclined toward loyalty."	Injury, fragmentation of the heart
Spiritual Bond and Love	Arabic, Turkish	The emphasis on devotion and submission to God in the Arabic words 'Except that beloved whom I love'	Spiritual expressions combined with melody

Table 2 presents the themes, language, expressions in the lyrics, and the metaphors and symbols evoked in the work titled "L'Amour Vivant"). The universality of love is expressed in five different languages, spiritual love and sacrifice in three languages, light and enlightenment in two languages, loyalty and betrayal in four languages, and spiritual connection and affection in two

languages. In this piece, the artist uses common expressions across multiple languages to convey various aspects of love. The phrase "Does one deserve to be called human without love?" evokes living love; "With the arrow of this love, you have shattered my heart" represents spiritual connection through the metaphors of arrow and heart; "Luz" (Light) and modulations illustrate light and color transitions; "Because he is not inclined towards loyalty" captures the heart's torment between loyalty and betrayal; and the line "Except for the beloved I love" combines spiritual connection and affection with melody.

Table 3. The Distribution of Instruments in the Work L'Amour Vivant

Instrument	Region / Culture of origin	Usage in the work
Oud	Middle East, Arabian Peninsula, Ottoman, Iran, North Africa	Solo, ensemble
Ney	Middle East, Ottoman, Islamic Civilisation	Solo, ensemble
Bağlama	Central Asia, Anatolia, Turkey	Solo, ensemble
Kopuz	Turkestan, Central Asia	Solo, ensemble
Balaban	Azerbaijan, Iran, Central Asia	Solo, ensemble
Zurna	Anatolia, Central Asia, South Asia	Solo, ensemble
Santour	Iran, India, Central Asia	Solo, ensemble
Tar	Azerbaijan, Iran, Georgia	Solo, ensemble
Hanging Drum	Central Asia, Anatolia, Balkans	Topluluk
Qanun	Middle East, Ottoman, Arabian Peninsula	Solo, ensemble
Bass Darbuka	Middle East, North Africa, Balkans and Anatolia	Ensemble
Riq ve Woodblock	Middle East, Arabian Peninsula	Ensemble
Tambourine	Middle East, Anatolia, Central Asia	Ensemble
Frame drum	Anatolia, Middle East, North Africa	Solo, ensemble
Erhu	China, East Asia	Solo, ensemble
Kora	Africa	Solo, ensemble
Classic Guitar	Western Europe, Spain,	Solo, ensemble

	Mediterranean Sea	
Hurdy-Gurdy	Europe, Western Europe, Middle Ages	Ensemble
Organ	Western Europe, Baroque Period	Solo, ensemble
Harpsichord	Western Europe, Baroque Period	Solo, ensemble
Violin	Western Europe, Classical Western Music	Ensemble
Viola	Western Europe, Classical Western Music	Ensemble
Violoncello	Western Europe, Classical Western Music	Ensemble
Contrbass	Western Europe, Classical Western Music	Ensemble

Table 3 showcases a musical approach rooted in cultural diversity and universality. These instruments aim to create an intercultural dialogue by bringing together musical traditions from different regions. In this context, the geographical origins and musical roles of the instruments used in the piece provide important insights into the representation and synthesis of intercultural interaction. Instruments such as the oud, ney, and qanun, belonging to the Middle Eastern and Islamic civilizations, symbolize the musical traditions of the Ottoman, Arab, Persian, and North African cultures. These instruments are featured both in solo performances and as part of ensembles, reflecting an effort to merge the deep spiritual tones and traditional musical structures of the Middle East with Western instruments. Additionally, instruments of Turkish and Central Asian origin, such as the bağlama, kopuz, and zurna, bring elements of Turkish and Central Asian musical traditions to the piece. These instruments emphasize the cultural heritage of Anatolia and Central Asia through both solo and ensemble performances within the composition.

The other instruments featured in the piece display a breadth that extends to Asian and African musical traditions. The Chinese Erhu and African-origin Kora

deepen the cultural diversity of the work, offering a distinct expressive language in solo performances. Meanwhile, instruments with Western European origins, such as the Violin, Viola, Cello, Classical Guitar, Organ, and Harpsichord, bring a touch of Western Classical and Baroque musical tradition to the composition. It can be said that these European instruments, forming the foundation of ensemble performances, serve as a bridge between East and West.

In this context, the artist's work expresses cultural interaction and harmony through music by uniting the musical heritage of both the East and the West. Particularly, the use of rhythm instruments such as Asma Davul, Def, Bendir, and Bass Darbuka within the ensemble integrates musical elements from diverse cultures into a shared rhythm, supporting the piece's objective of creating a common musical language. Thus, the piece simultaneously embraces the harmonic and orchestral structure of the West while presenting the melodic and rhythmic motifs of the East and Asia.

This structure exemplifies an intercultural musical understanding, revealing how diversity in music finds cohesive meaning when brought together. Sami Yusuf's work, L'Amour Vivant, contributes to a universal musical language by merging various cultural traditions and musical legacies. In this way, the piece underscores the unifying power of music and the importance of intercultural dialogue, offering a reflection on these themes to its listeners.

4. CONCLUSION, DISCUSSION AND RECOMMENDATIONS

In this study, the processes of cultural interaction and change through digital platforms were examined using the musical works of Sami Yusuf as a focal point, revealing the influence of digital acculturation on the transmission and transformation of cultural values. The findings indicate that digitalization contributes to the preservation of cultural values and enhances intercultural

interactions. These results are discussed in alignment with previous research on digital acculturation and interculturality in the literature.

4.1. Conclusion

The research findings demonstrate that digital platforms serve as a powerful medium for the transmission and preservation of cultural values and contribute to the reconstruction of cultural identities. The multilingualism, intercultural themes, and fusion of various musical forms observed in Sami Yusuf's works suggest that cultural elements interacting on digital platforms are reshaped, creating a space for cross-cultural sharing that transcends boundaries. Yusuf's music not only enables the transfer of local cultural elements but also establishes a medium of cultural communication in which universal values converge in a digital setting. The findings of this study highlight that digital acculturation positively impacts social structures, supports cultural diversity, and promotes intercultural harmony.

4.2. Discussion

The research findings align with various theoretical frameworks presented in the literature. Çakıcı's (2023) qualitative research on the identity construction processes of young Muslims in digital spaces suggests that the multicultural elements present in Sami Yusuf's music act as a form of identity expression for Muslim youth. The resonance of themes in Yusuf's works among global Muslim communities enables individuals to redefine their connection to their cultural roots within a digital identity framework. In this context, digital platforms facilitate the preservation of individuals' cultural values while fostering a shared language with people from different cultural backgrounds. Wati's (2022) study on the role of music in language teaching and cultural transmission emphasizes

that the multilingual structure in Sami Yusuf's works enables cultural values to reach diverse communities.

Additionally, Ghvinjilia's (2023) research on transcultural music posits that Yusuf's music can be considered an intercultural phenomenon, creating a global cultural transmission medium by merging Western and Eastern musical traditions. The findings of this study support that Yusuf's blending of distinct musical forms creates a new musical language that transcends cultural boundaries, exerting a powerful impact on audiences. Elmiati (2015) notes that the metaphors in Yusuf's music enhance the aesthetic power of conveying profound meanings, facilitating the transmission of cultural values in an artistic form. The results of this research align with Elmiati's findings; the metaphors and themes in Yusuf's music generate a strong emotional impact on listeners, positioning music as an effective tool for the transmission of cultural values.

Furthermore, Berglund's (2008) study on the use of music in Islam emphasizes that Yusuf's music conveys Islamic values within a modern framework, making these values accessible to younger generations. Berglund suggests that this music serves as a vehicle for the preservation of religious and cultural values. The reinterpretation of cultural values in Yusuf's music is noteworthy not only in terms of digital acculturation but also as a modern expression of traditional Islamic culture. In this sense, during the digital acculturation process, Yusuf's music contributes to the preservation of religious and cultural elements among young Muslims and fosters intercultural harmony.

4.3. Recommendations

Based on the findings, several recommendations have been developed to enhance the effectiveness of digital acculturation and interculturality processes. Expanding the use of digital platforms as a medium for cultural transmission is

crucial for ensuring that cultural values reach broader audiences. In this regard, it is recommended to provide digital content in multiple languages and to develop strategies that strengthen cultural transmission. As observed in the example of Sami Yusuf's music, multilingual content has the potential to transcend cultural boundaries, creating a broad environment for sharing and interaction.

Within an educational context, music can serve as an effective tool for transmitting cultural values to younger generations, fostering a stronger connection with these values. The thematic and multilingual structures found in Yusuf's works support the transmission of cultural and moral values through education. Educational institutions may develop programs that utilize such musical projects to reinforce cultural transmission.

Future research could examine the impact of musical diversity on cultural representation in greater depth. Specifically, analyzing the cultural meanings and symbolism conveyed through the instruments and linguistic structures in Yusuf's works can provide deeper insights into cultural interaction and digital acculturation processes. Such analyses may reveal valuable insights into how music in digital environments contributes to the preservation and transmission of cultural values.

Supporting digital projects that strengthen cultural interaction could be an effective approach to encouraging intercultural dialogues and enhancing cultural awareness across communities. In this context, digital art projects that promote intercultural dialogues can serve as tools that mitigate cultural differences and support global cultural harmony. The development of digital projects that reinforce intercultural interaction will facilitate both the preservation of cultural values and the enrichment of cultural diversity.

In line with these recommendations, the findings of this research provide a significant contribution to the fields of digital acculturation and interculturality, offering new perspectives on the preservation and transmission of cultural values in digital environments. Sami Yusuf's music illustrates that cultural values can converge in a universal language through digitalization, fostering intercultural harmony. The research findings suggest that digital acculturation can be regarded as an effective tool for enhancing cultural diversity and intercultural unity.

Conflict of Interest Statement:

The author declares that there is no conflict of interest regarding the conduct and publication of this research. All data, analyses, and interpretations were conducted impartially, and there are no financial, personal, or professional relationships that could influence the study's outcomes. Every phase of the research was conducted independently, and the author has adhered strictly to scientific and ethical principles to ensure the accuracy, integrity, and reliability of the work.

Funding Information:

No financial support was received from any institution, organization, or funding agency for this research. All stages of the study were conducted using the author's own resources.

Ethical Approval and Information:

Since human participants were not involved in this study, ethical approval was not required; however, ethical considerations regarding the analysis of digital

content were adhered to. Copyrighted works were referenced accurately, and academic integrity standards were meticulously observed throughout the analysis process. Each digital content source was cited, and the authenticity of the works was preserved.

REFERENCES

1001 Inventions. (2024, October 27). World of Light. 1001 Inventions and the World of Ibn Al-Haytham. https://www.1001inventions.com/ibn-al-haytham/

Asrı, F., E. (2006). "Au Croisement Desmondialisations. Le Cas Duchanteur Sami Yusuf". Islam: Entre Local Et Global, 37(2), 79-91.

Berglund, J. (2008). "Teaching Islam With Music". Ethnography and Education, 3(2), 161-175.

Çakıcı, Z. (2023). "Religion, Identity and Music: A Qualitative Study on Music Listening Practices of Young Men". Etkileşim, 11, 316-337.

Elmiati, A., J. (2015). Figurative Language of Sami Yusuf Songs on "Wherever You Are" Album. Journal Polingua, Scientific Journal of Linguistics, Literature and Education. 4 (1), 1-3.

Farstad, A., M., H. (2017). "Fra Sami Yusuf Til Harris J. Om İslamske Verdier Og Tematisering Av Muslimsk İdentitet Gjennom Halal-Pop". Prismet Forskning. 68 (1/2), 115-131.

Ghvinjilia, G. (2023). "The Concept of Transcultural Music in a Globalized World And The Future Perspective Of Music Research: On The Example of Josef Bardanashvili's Compositional Style". Journal of Music Theory and Transcultural Music Studies, 1(1), 113-126.

Latifoğlu, H. (2023). *The Transition from Traditional Religious Music to Modern Religious Music: Sami Yusuf*. Unpublished master's thesis, Ankara Yıldırım Beyazıt University Institute of Social Sciences, Ankara.

Sayın, E. (2022). "The Effect of Cadences on Phrase Endings in the First Movement of L.V. Beethoven's Sonata for Piano and Cello No. 3, Op. 69 in A Major". Nişantaşi University Journal of Social Sciences, 10 (1), 154-170.

Qonaatun, A. (2020). "Analysis Of Solidarity To Human Rights As Reflected İn The Song Lyrics Titled "Hear Your Call" By Sami Yusuf". Journal of English Language Teaching and Literature (JELTL), 3(1), 1-13.

Wati, J., M. (2022). The Implication of Moral Values Found in The Lyrics Islamic Pop Song on Teaching English as Foreign Language (TEFL). Esteem Journal Of English Study Programe. 5 (1), 110-117.

Yusuf, S. (2014, August 21). Sami Yusuf - The Centre. [YouTube channel]. YouTube. Retrieved October 28 2024, from https://www.youtube.com/watch?v=bpomDxV-MTk

Yusuf, S. (2016, April 21). Mast Qalandar (feat. Rahat Fateh Ali Khan). Retrieved October 26 2024, from https://samiyusufofficial.com/discography/mast-qalandar-feat-rahat-fateh-ali-khan/

Yusuf, S. (2018, January 29). Sami Yusuf - Let Us Not Forget. [YouTube channel]. YouTube. Retrieved October 28 2024, from https://www.youtube.com/watch?v=YXhBgq1PDIA&list=PLvcW0TP_sOV6UPxdKV9ObLl0SOU7qumnI

Yusuf. S. (2023, January 13). When Paths Meet (Live at the Holland Festival). Sami Yusuf Discography. October 26 2024, from https://samiyusufofficial.com/discography/when-paths-meet-live-at-the-holland-festival/

Yusuf, S. (2024, February 28). When Paths Meet (Vol. 2). Sami Yusuf Discography. Retrieved October 26 2024, from https://samiyusufofficial.com/discography/when-paths-meet-vol-2/

GENİŞLETİLMİŞ ÖZET

Giriş

Dijitalleşme, özellikle internet ve sosyal medya gibi araçlar aracılığıyla kültürler arasındaki iletişimi ve etkileşimi hızlandırmakta, fiziksel temasın zorunlu olduğu geleneksel etkileşim biçimlerinin ötesine geçerek sanal olarak adlandırılan yeni bir paylaşım ve iletişim ortamı sunmaktadır. Dijital platformlar, kültürel öğelerin çok daha geniş kitlelere ulaşmasına imkân tanıyarak farklı coğrafyalardan, farklı inanç ve geleneklerden gelen bireyleri ortak bir paydada buluşturmaktadır. Bu bağlamda kültürleşmede bireylerin ve toplulukların yeni kültürel unsurları benimseyip kendi değerleriyle harmanlayarak yeni bir yapı meydana getirmeleri süreci, dijitalleşmeyle birlikte farklı bir boyut kazanmıştır. Bu araştırma, dijitalleşme süreciyle birlikte kültürlerin dijital platformlar üzerinden nasıl etkileşime geçtiğini ve bu etkileşimlerin kültürel değerlerin aktarımı ve dönüşümü üzerindeki etkilerini incelemektedir. Kültürel etkileşimlerin tarihsel süreçlerde fiziksel temas yoluyla gerçekleştiği bilinmektedir; ancak dijital platformlar, bu süreci hızlandırarak kültürel değerlerin dijital ortamda daha hızlı ve geniş bir şekilde yayılmasına olanak tanımaktadır. Dijitalleşmenin kültürler üzerindeki etkilerini açıklamak için kültürleşme, dijital kültürleşme ve kültürlerarasılık kavramları bu çalışmanın teorik temelini oluşturmaktadır. Bu bağlamda, kültürleşme bireylerin ve toplulukların yeni kültürel öğeleri benimseyerek kendi kültürel değerleriyle harmanlayıp yeni bir yapı oluşturmaları olarak tanımlanabilirken, dijital kültürleşme bu sürecin dijital alanlarda gerçekleşme biçimini ifade etmektedir. Bu süreçte müzik, özellikle farklı kültürel unsurların bir araya geldiği dijital platformlarda kültürel değerlerin korunması ve aktarılmasında önemli bir rol üstlenmektedir.

Dijital kültürleşme kavramı, çevrimiçi platformlarda gerçekleşmesini ifade ettiği, kültürlerarasılığın ise farklı kültürlerin bir araya gelerek karşılıklı anlayış, saygı ve hoşgörü temelinde etkileşim kurmalarıyla ilgili olduğu düşünülmektedir. Bu araştırmada, Sami Yusuf'un eserleri üzerinden dijital kültürleşmenin kültürel değerlerin korunması ve aktarımı üzerindeki rolü değerlendirilmektedir. Sami Yusuf'un müzik çalışmaları aracılığıyla dijital platformların kültürel etkileşimi nasıl kolaylaştırdığı ve kültürel kimliklerin dijital ortamda yeniden inşasında nasıl bir rol oynadığı incelenmiştir. Dijital platformlarda kültürel öğelerin yeniden şekillendiği ve kültürlerarasılık bağlamında yeniden tanımlandığı bu süreç, bireylerin farklı kültürel unsurları kabul etmelerini, farklılıklara hoşgörüyle yaklaşmalarını ve bu unsurlarla birlikte yaşama becerisi kazanmalarını sağlamaktadır.

Yöntem

Bu araştırmada, betimsel bir araştırma modeli benimsenmiştir. Dijital kültürleşme ve kültürlerarasılık kavramlarını ele alırken Sami Yusuf'un eserleri

üzerinde içerik analizi yöntemi uygulanmıştır. Bu yöntem, araştırılan konunun detaylı bir şekilde incelenmesine olanak tanıyan ve ilişkili temaları ortaya çıkaran bir analiz tekniği olarak tercih edilmiştir. Bu modelin seçilmesinin nedeni, çalışmanın amacına uygun olarak dijital ortamlardaki kültürel dönüşümleri ve kültürler arası etkileşimleri incelemesine olanak tanımasıdır.

Veri toplama sürecinde literatür taramasından elde edilen veriler içerik analizine tabi tutulmuştur. Literatür taraması, dijital kültürleşme, kültürlerarasılık ve kültürel aktarım konularında mevcut bilgi ve teorik perspektifleri toplamak amacıyla yapılmış, akademik makaleler, kitaplar ve ilgili çalışmalar incelenmiştir. Sami Yusuf'un dijital platformlarda yayınladığı eserleri çalışma evrenini oluşturmuş ve eserlerdeki çok dilli yapılar, manevi temalar ve kültürel semboller üzerinden analiz yapılmıştır. Elde edilen veriler, nitel veri analiz yazılımı olan MAXQDA kullanılarak organize edilmiş ve içerik analizi süreci boyunca kodlanmıştır. Kodlama süreci, çalışmanın teorik çerçevesine uygun olarak tematik bir yaklaşımla kategorize edilmiştir.

Bulgular

Araştırmanın bulguları, dijital platformların kültürel değerlerin korunması ve aktarılmasına katkıda bulunduğunu ve kültürlerarası etkileşimleri desteklediğini göstermektedir. Sami Yusuf'un çok dilli, kültürlerarası temalar ve farklı müzikal formları bir araya getiren eserlerinde, dijital platformlarda etkileşime giren kültürel öğelerin yeniden şekillendiği ve sınırları aşan bir paylaşım alanı yarattığı gözlemlenmiştir. Sami Yusuf'un müziği, yerel kültürel unsurların aktarımına olanak tanırken, dijital bir ortamda evrensel değerlerin de buluştuğu bir kültürel iletişim alanı oluşturmaktadır. Özellikle dini ve kültürel değerlerin genç kuşaklara aktarılmasında dijitalleşmenin önemli bir aracı olduğu görülmüştür. Bu kapsamda, dijital kültürleşme sürecinin toplumsal yapılar üzerindeki olumlu etkileri göz önünde bulundurularak, kültürel çeşitliliğin korunması ve kültürlerarası uyumun teşvik edilmesi adına dijital platformların önemi vurgulanmaktadır.

Müziğin duyguları ifade etmesi ve toplumsal değerlerin somut hâle gelmesi bakımından evrensel bir dile sahip olduğu düşüncesinden yola çıkarak, dijital ortamlarda farklı kültürlere ait müzikal formların, çalgıların ve estetik anlayışların birbirleriyle etkileşime girdiğini söylemek mümkündür. Bu durum, yerel ve evrensel kültürlerin harmanlanarak yeniden tanımlanmasına olanak sağlamaktadır. Sami Yusuf'un eserleri, bu çerçevede dikkat çekici bir örnek oluşturmaktadır. Yusuf'un çok dilliliği, manevi temaları ve çeşitli müzikal formları bir araya getirmesi, dijital kültürleşme sürecinde kültürel değerlerin korunması ve aktarılmasındaki rolü gözler önüne sermektedir. Özellikle Müslüman toplumlar arasında büyük bir takipçi kitlesine sahip olan sanatçının

çalışmaları, sadece yerel ya da dini sınırlar içinde kalmayarak evrensel müzik piyasasında da ilgi görmekte, farklı inanç ve kültür gruplarından dinleyicileri etkileşim ortamına dâhil edildiği görülmektedir.

Dijital kültürleşmenin toplumsal yapılar üzerindeki etkileri konusunda mevcut literatürdeki çeşitli teorik çerçevelerle de uyum göstermektedir. Yusuf'un eserlerinde gözlemlenen kültürel çeşitlilik, genç Müslüman bireylerin dijital kimlik çerçevesinde kendi kültürel kökleriyle bağlarını yeniden tanımlamalarına olanak sağlamaktadır. Sami Yusuf'un eserlerindeki çok dillilik ve kültürel temaların evrensel değerlerle harmanlanması, dinleyicilerin müzik yoluyla kendi kültürel değerlerine olan bağlılıklarını yeniden keşfetmelerine olanak tanımaktadır.

Sonuç ve Tartışma

Araştırma bulguları, dijital platformların kültürel değerlerin korunması ve aktarımı için güçlü bir araç olarak hizmet ettiğini ve kültürel kimliklerin yeniden inşasında önemli bir rol oynadığını ortaya koymaktadır. Sami Yusuf'un eserlerinde gözlemlenen çok dillilik, kültürlerarası temalar ve farklı müzikal formların bir araya gelmesi, dijital platformlarda kültürel öğelerin yeniden şekillenerek sınırları aşan bir paylaşım alanı oluşturduğunu göstermektedir. Bu bağlamda, çalışmanın bulguları, dijital kültürleşmenin toplumsal yapılar üzerindeki olumlu etkileri, kültürel çeşitliliği desteklemesi ve kültürlerarası uyumu teşvik etmesi açısından değerlidir.

Dijital platformlar aracılığıyla kültürel değerlerin korunması ve aktarılması gittikçe önemli bir hal almıştır. Dijital kültürleşme ile birlikte bu platformların kültürler üzerindeki etkisi, salt teknolojik bir dönüşüm olmaktan öte, bireylerin ve toplumsal yapıların kültürleri algılama biçimlerini değiştirmekte ve zenginleştirmektedir. Sami Yusuf örneği, müziğin bu süreçte etkin bir araç olarak nasıl kullanılabileceğini açıkça göstermektedir. Eserlerinde yer verdiği manevi ve evrensel temalar, çok dilli söylemler ve farklı müzik kültürlerini birleştiren kompozisyonlar, dinleyicilerin kültürel değerlere dair farkındalığını artırmakta ve bu değerlerin yaşatılmasına katkıda bulunmaktadır. Özellikle genç kuşaklar, dijital ortamlarda Sami Yusuf gibi sanatçılarla karşılaşarak kendi kültürel kimliklerini yeniden keşfetme imkânı bulmakta, bunun yanı sıra farklı kültürlerden gelen bireylerle etkileşim kurarak kültürlerarası anlayışa katkı sunmaktadır. Bu açıdan değerlendirildiğinde, dijital kültürleşme süreci sadece yerel ya da ulusal değerlerin korunması değil, aynı zamanda evrensel değerlere ulaşma ve bu değerler üzerinden yeni sosyal ağlar inşa etme pratiği olarak da karşımıza çıkmaktadır.

Dolayısı ile, dijital kültürleşmenin kültürel değerlerin korunmasında ve aktarılmasında etkili bir araç olduğu ve bu sürecin kültürel çeşitliliğin korunmasını ve kültürlerarası birlikteliği desteklediği sonucuna ulaşılmıştır. Sami Yusuf'un müziği, dijitalleşme yoluyla kültürel değerlerin evrensel bir dille buluşmasını sağlamakta ve kültürlerarası uyumun önemini vurgulamaktadır.