Chapter 7
Reflections of Violence in Music

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ABSTRACT

One of the ways that the violence reaches every point in our lives and becomes an aesthetic thing is music, and this aestheticization of violence reaches its peak with music. Music, which has been one of the most powerful means of expression, reflection, and healing throughout history for mankind trapped in primitive self, confronts the reality of violence on individuals and society by revealing the factors feeding the violence, creates awareness by determining the direction of violence, is considered as a phenomenon that has positive or negative effects. This study is focused on these features of music and also the relationship between music and violence within the context of aesthetics. It is aimed to examine the reflections of violence on aesthetic creation via violent musical production materials and the musical reflections of violence and related items that have been handled through various examples.

INTRODUCTION

Throughout the history of humanity, music has been one of the most powerful tools and the most effective language used for expressions and feelings, to portray life, nature and making sense of existence, as well as to calm, in therapy, etc. While using this language, humanity has met with aesthetics over time, has discovered itself, has been inspired by the environment and nature, and has benefited from the sounds, structures, forms and materials that it has created according to the understanding of beauty by observing the contrasts in life. One of the facts that human, being a biopsychic and musical, encounters in the adventure of life is violence. Individuals and societies benefit from art to deal with violence as a subject. One of the tools they use to do this is the language of music. One of the aestheticization fields of violence is music. At the heart of exposure to violence of human beings who has been trapped in their ids, consciously or unconsciously, voluntarily or involuntarily, it is the existence of goodness and evil in their ego. According to Mülayim; hatred and hate is a feature that man carries with him just like love and peace. The combination of violence and art in an ethical and aesthetic framework may overlap from time to time. Beyond the use of one on the other's name, the reflection of the two on each of the

intersection points has inevitably remained on the agenda in the history of individual-society relations. All human values are included in art. Art has been reflected in noble and lofty emotions (love, peace, love, friendship, sympathy, admiration, etc.) as well as passions such as hate, hatred, jealousy and getting more (Ötgün, 2008: p.91). Before revealing the relationship between music and violence, it will be useful to touch upon its impact by addressing the concept of violence. Efforts to define violence and to process the phenomenon of violence have been the subject of numerous studies. According to Uçan (2007), the word violence has a three-dimensional meaning as positive, neutral and negative. Negative violence is vulgar, harsh, distress and painful or harmful oppression, action or action directed against people from the outside. In terms of the meaning and function it carries, it is not an innate feature and behaviour, but an acquired feature and a behaviour learned later. Violence is also a reactive act resulting from weakness. Rousseau (1998: p. 86) argues that evil comes from weakness, recovery will emerge as it grows stronger. It is called all of the individual or social movements that causes physical or mental harm to people by applying force and pressure (Alkan, 2019: p. 243-244). To support this idea, it is defined as events or attempts created to intimidate people (Ünsal, 1996). Violence can be structural (continuous) or cyclical (temporary), indirect or direct, narrow or broad meaningful and can be considered from a private or collective, criminal or public perspective. Violence always means different things for each individual depending on their age, race, gender, religion, ethnicity, personal experience, approach, and background (Alkan, 2019: pp. 243-244; Kocacık, 2001).

The social structure, which consists of individuals thinking that priority is given to consumption, wealth and power are put forward as a single goal, and that the idea of every way to reach this goal is imposed on the individual, loses both the control mechanisms and the assurance of closeness and creates the insecurity of the work, naturally produces violence. The second is that violence becomes an important marketing tool in security consumption. It is constantly on the agenda in many areas where violence spreads and increases in society. News related to the subject is constantly in the media, studies are carried out by various non-governmental organizations, studies are carried out by official institutions and reports are published (Avcı, 2010).

According to the World Health Organization (WHO) data, around 475,000 murders are committed globally each year and millions of people suffer from violence-related injuries. According to the evaluations of the same institution, approximately one third of women worldwide, in other words 35%, experience physical and / or sexual violence throughout their lifetime, one in four adults is physically abused as a child, one in every 5 females and one in 10 males suffer from sexual abuse (Web_4, Access Date: 17.03.2020). These disclosed data illustrate the fact that the planet we are in is completely violently made. In such a world, music is one of the main facts in which violence can be portrayed and the reflections of the elements of violence can be explored.

MUSIC AND VIOLENCE

Music, the most powerful and advanced tool for social protest in all forms of culture, has been an important factor for resistance against many social problems such as slavery, racial and all forms of sexual privilege, war, poverty, etc. (Çalış, 2006: p. 94). Music has the power to reflect this resistance using violence, which is caused by problems and difficulties. Music is not only a stance against violence, but

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