



CULTURAL SYMBOLS AND SOUNDS OF THE FAILED COUP ATTEMPT IN TURKEY

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Abstract

The July 15, 2016 coup attempt was successfully hindered by the fact that citizens were building a united front, and the efforts of the government of Turkey. The people of Turkey supported for the efforts of the government in defeating the coup plotters. This article evaluated the coup attempt with various symbols that emerge from it. Notably, this article finds that music played a central role in the coup as a tool for spreading a sense of nationhood and patriotism. Religion, in particular, used music through the call to prayer that was heard from mosques in major cities such as Istanbul and Ankara. The Selâ and Ezan were two particular prayers that resounded in the hearts and minds of the people leading them to develop an united front against the forces behind the coup attempt. The outcome of the intervention of calls to prayer as well as the President's call to demonstrate against the coup comprise cultural symbols that culminated in the triumph of the government against the coup plotters. The symbols of the coup attempt of determined in the framework of culture theory, sociology and ecomusicology in this article. Flag, heroic behaviours and women, religious and non-religious the songs in various musical genres, the marches, the prayers and the slogan sounds are cultural symbols of the coup attempt and the Democracy Meetings. Sonic boom produced instantly outside of culture are symbols related to ecology of the coup attempt.

Keywords

Coup, Symbol, Culture, Sound, Music

TÜRKİYE'DE BAŞARISIZ DARBE GİRİŞİMİNİN KÜLTÜREL SEMBOLLERİ VE SESLERİ

Öz

15 Temmuz 2016 darbesi girişimi, vatandaşların birleşik bir cephe inşa etmesi ve Türkiye hükümetinin çabaları sayesinde başarıyla engellendi. Türkiye halkı darbecileri yenmek için hükümetin

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çabalarını destekledi. Bu makalede, darbe girişimi ve sonrasında toplantılar ortaya çıkan çeşitli sembollerle değerlendirildi. Makale, müziğin ulus ve vatanseverlik duygusunu yaymak için bir araç olarak darbe girişiminde merkezi bir rol oynadığını gösterir. Özellikle din, İstanbul ve Ankara gibi büyük kentlerdeki camilerde duyulan dua çağrısı ile müziksel olarak kullanıldı. Selâ ve Ezan, halkın kalp ve zihinlerinde yankı uyandıran ve kendilerini darbe girişiminin arkasındaki güçlere karşı birleşik bir cephe geliştirmeye iten iki duaydı. Dua çağrılarının müdahalesinin yanı sıra Türkiye Cumhurbaşkanı'nın darbeye karşı gösterdiği çağrı, devletin darbecilere karşı zafer kazanmasıyla sonuçlanan kültürel sembolleri içerir. Darbe girişiminin sembolleri, bu makalede kültür teorisi, sosyoloji ve ekomüzikoloji çerçevesinde belirlenmiştir. Darbe girişimi ve demokrasi mitinglerinde bayrak, kahramanca davranışlar ve kadınlar ile çeşitli türlerde dini ve din dışı şarkılar, marşlar, dualar ve slogan sesleri çalışmada ortaya çıkan kültürel sembollerdir. Ses patlamaları ise kültür dışında anlık olarak üretilmesi nedeniyle darbe girişiminin ekolojik sembolleridir.

Anahtar Kelimeler

Darbe, Sembol, Kültür, Ses, Müzik



1. INTRODUCTION

1.1. Timeline of attempted Coup

The events of Friday, July 15, 2016 that led to the coup and the aftermath after it was stamped down was as follows; at around 1900hrs GMT media reports indicate closure of major bridges in Istanbul resulting in a major traffic snarl-up. An aerial view of the city shows ground troops moving to the bridges (Anadolu Agency, 2016). It was about 10 minutes to 2000hrs when helicopters fly over Ankara and Istanbul, in Ankara, the helicopters are engaged in gunfire (Kurt, 2016). Turkey's Prime Minister announces that unsanctioned military action is ensuing and assured members of the public that the government is in control and that order will soon be restored (Aslan, 2016). At around 2100hrs news broadcaster TRT is hijacked by the coup plotters who announce a takeover of the government (Aljazeera and Agencies, 2016). The Prime Minister posts on Twitter that the coup will be stopped and no resources will be spared. Confirmation from Turkey's President on a CNN armature mobile phone video confirms the commitment of the government to halting the coup. The president's words are "we will overcome this" (Aljazeera and Agencies, 2016). At around 2300hrs gunshots are heard in Ankara, a Turkish Fighter Jet shoots down a military helicopter hijacked by the coup plotters. News agency Anadolu reports that 17 police officers have died confronting the coup plotters (Anadolu Agency, 2016). The Turkish President associated the religious outfit Gulen Cemaati (called FETÖ) as to blame for the coup. Half past midnight and more reports of explosions and gunfire in Ankara near parliament buildings as troops loyal to the government force coup troops to surrender in Istanbul. Soon after, soldiers surrender weapons at Taksim Square in Istanbul after being surrounded by police and government officials. An official statement from the government states that the coup has been stopped reporting 60 casualties on the part of the government and 130 from the coup plotters.

The premise of this paper is to evaluate the signs and symbols of the coup attempt that to evaluate the meanings that arise from three major symbols that include music, women, and acts of courage from ordinary citizens united in opposition of the coup. Moreover, the role played by religious call to prayer through the recitation of the Selâ and Ezan at untraditional hours will also prove critical to the development of knowledge and understanding of motivations behind the failure of the coup attempt. Essentially, the research report uses document analysis that employs thematic analysis in its review of secondary sources of literature that account details associated with the failed Turkish coup attempt.



2. INFLUENCE OF CULTURAL THEORY ON SOUNDS OF COUP

2.1. Theoretical Concepts

2.1.1. Cultural Symbolism

Symbolic culture regards the ability of individuals to learn and transmit behaviors, norms, practices, and traditions from one generation to the next. It is the attribution of meaning to things that give them aesthetic value in association with the cultural attributes of a given context. Symbolic culture is effective in the transmission of meanings from one generation to the next through the use of symbols that can be attached meaning. Theoretically, symbolic interactionism theory advanced by George Herbert Mead and later improved by Herbert Blumer who is attributed to the action of coining the phrase symbolic interactionism provide the essence of cultural symbolism (Herman-Kinney & Reynolds, 2003: 45). As such, the symbolism in culture is explained to be associated with the meanings that people attach to things in regards to the meanings that those things have for them (Blumer, 1969: 112). Consequently, such meanings are subject to change once the interpretation of the meanings of such symbols changes. In other words, perceptions of meanings of things will change when the interaction between individuals and their experiences with things causes them to change their interpretation of meanings. Simply put, symbolic interactionism theory suggests that the meanings people attribute to symbols are guarded by knowledge of the meaning of things. That the same thing or symbol can mean different things to various people, and that meanings of symbols or things change from time to time (Meltzer, Petras, & Reynolds, 1975: 174). Mead's Symbolic Interactionism theory explains various meanings of symbols witnessed during the July 2016 coup attempt in Turkey.

2.1.2. Nationalism

The theory of nationalism was developed by Ernest Gellner in 1983 who proposed that nationalism is a consequence of cultural unification (Minogue, 2001: 108). As such, the premise of the unification lies in the political and cultural aspects of the traits of individuals in a particular group which transitions the country through the process of homogenization (Smith, 1998: 96). The homogenization Gellner adds is associated with urbanization which is attributable to developments started and sustained by the government such as education systems, labor markets, communication and transport facilities, et cetera (Conversi, 2007: 377). The urbanization develops a sense of unity among populations which develops an ideological sense of nationalism and loyalty to the regime or the state (Smith, 1998: 118). Gellner's theory can explain how urbanization can be attributed to the sense of nationalism witnessed in the foiled coup attempt in turkey.



2.1.3. Motherland Conception

The conception that a place is the origin of a group of people or that it makes them the natives of the locality. In the alternate, it can be branded the tag homeland, fatherland, or motherland. It is the idea that people who are found within a certain region or borders share a common ancestry in that place (Noonan, 2002). The motherland concept can also play a critical role in the development of theoretical understanding of how the coup in Turkey was stopped due to the citizen's call to the motherland concept specifically through music.

2.1.4. Tradition

Tradition consists of symbolic meanings that have cultural significance passed down from one generation to the next. Traditions can be embedded in artifacts, symbols, beliefs, song, dance, and rites of passage, et cetera (Green, 1997: 416). Traditions evolve or change over time, however, the common attribute about tradition is that it is shared among individuals of a particular culture who revel or unite in its advancement. It is through the thrive of tradition that cultures thrive in various regions of the world (Congar, 2004: 312). Consequently, tradition is the basis of religious and political conceptualism in that they involve the practice of particular traditions unique to either a political outfit or religious structure respectively. Notably, traditionalism often contrasts with modernism where modernism's aims are to bring an end to age-old traditions by replacing them with novel norms, routines, rules, conventions, laws and similar concepts (Giddens, 2003: 77). It is safe to assume that the country Turkey is highly traditional than it is modernist-based on the mere fact that the coup plotters aims were geared towards modernizing the country's socio-political structures (Pearson, 2016). However, traditionalism triumphed because the people chose to break the efforts of the coup plotters by choosing to support the government that is widely traditionalist.

Equally related tradition from the conceptualisation of Shils (1981: 251) presents the argument that tradition is the impulse that is anti-today's society. In simpler terms, tradition is the maintenance and sustenance of old norms while refuting to take up novel practices that undermine or change previously held beliefs. The same can be said of the case of the coup attempt in Turkey by applying Edward Shils conceptualization of maintenance of the status quo. As such, the people of Turkey stood against the change that the people who organised the coup had proposed by choosing to support the conservative government of President Erdogan.



2.1.5. Solidarity in Society

Emily Durkheim is attributed to the development of '*The Division of Labour*' concept that explains that society is comprised of social solidarity based on specialization that can either be mechanical or organic (Sammur, 2011: 49). Durkheim was of the idea that the society is sociologically interconnected through either mechanical or organic ties. Durkheim attributed mechanical ties to societies that are based on communal or kinship ties, on the other hand, more civilized societies are associated with organic ties where interconnections are dependent on a symbiotic relationship of giving and take that compliments each other (Alkin, 2014: 3). In other words, in organic communities' specialization of labor leads to interdependence since individuals offer different services to one another despite only having been specialized in offering a single form. In contrast, association or dependence in mechanical societies is such that the social relationships between individuals are primarily based on a sense of belonging, favoritism, ethnicity, kinship, nepotism, or simply cultural oneness (The Editors of Encyclopaedia Britannica, 2010). In that esteem, the solidarity of the Turkish people can be termed to have stemmed from their shared sense of belief in their oneness. Consequently, Durkheim would categorize the Turkish people as individuals who are mechanically unified due to their ties to each other leading them to form a united front against the coup.

2.1.6. Theory of Sounds of Human Behaviour and Environment

The theory of music as behaviorism was established by sociologist Alan P. Merriam who proposed that music should be studied at three levels of analytics (Powers, 1996: 162). At the first level, he proposed that music should be studied in the form of behaviorism, secondly, on its concepts and thirdly, based on its sounds (Merriam, 1964: 118). Later on, Merriam amended his works from music in culture to music as a culture a move that changed the earlier proclamation that music is part of culture to music being a culture in itself (Powers, 1996: 169). The conception of behavior based on the theory is the most important attribute in the theory as it is concerned with cultural behavior. According to the theory of music, behavior is musically induced as music can be used for normative and existential concepts to determine and influence social behavior (Merriam, 1964: 221). Moreover, music can be utilized in the transmission of culture as it is used for learning or as a tool for learning (Powers, 1996: 169). In that esteem, the theory of music in regards to behaviorism explains much about the behavioral adjustment of the people of Turkey in standing up to the coup plotters. Through Selâ, the Turkish people were mobilized to foil the efforts of the coup plotters. Selâ spread wide environment as sound and musical prayer. It is both a cultural



symbol and a sound as ecological. Selâ and Ezan have musical, religious, social and environmental meanings. The coup attempt included two types of sound produced and not produced by people. The cultural sounds produced by people are the subject of ethnomusicology (Merriam, 1964), but sonic boom and people's sounds are the subject of ecomusicology. Although the two subdisciplines of musicology do not appear theoretically here, there is no dilemma. The cultural and environmental sounds were together during the coup attempt. Actually, the examination of all sounds related to the coup attempt is in the context of ecomusicology in terms of sound, culture, society and environment relations (See Rehding, 2002; Allen, 2011).

2.2. What are the symbols of the Turkish coup attempt?

The symbol of the Turkish flag played an important role in foiling the coup attempt. As such, the citizens of Turkey raised the flag on the streets to protest the attempts by the plotters of the coup. However, much of the images of the flag in celebration of the failure of the attempted coup as well as in denouncement of the coup appeared in social media. Some imaged indicated the Turkish flag with an assault AK47 rifle while other images feature the Turkish flag with a green ribbon with the words coup attempt written on it. The green ribbon issymbolizing the military uniform that made an attempt to topple the government that was eventually foiled (Shutterstock, 2016).



Fig. 1: Images of Turkish Flag circulating in social media symbolizing the foiled coup (Shutterstock, 2016).



“The Turkish people will no longer tolerate the Turkish state deploying massive anti-democratic force against them. They will step in front of tanks, and armored cars, and soldiers with guns, and even in front of F-16s and Sikorsky helicopters in order to stand up for their rights” (McConnel, 2016). This message by President of Turkey gave motivation for women who took to the streets to protest the coup and who ultimately left their mark on the streets and in history through their heroic voices as they stood up against the coup (Daily Sabah, 2016). In protest to the coup, the women waved the Turkish flag and raised the sign of the Rabaa to signify that they were in support of the President and the regime of democracy that he has created, run, and sustained throughout his time in power (Kandur, 2016).

Tasnim (2016) explains the use of the rabaa symbol as having begun in Egypt when protesters against a coup to oust President Mohamed Morsi emerged in Cairo at Rabaa al-Adawiya Square in mid-2013. The military coup in Egypt led to the deaths of hundreds prompting protesters to demonstrate against the coup. Fast forward to July 2016 and the foiled coup in Turkey draws similarities with the 2013 coup in Egypt based on the premise that public participation led to the failure of the coup attempt. Equally, the use of the four-fingered hand gesture was replicated in Turkey when President Recep Tayyip Erdogan used it during rallies indicating that he was against the military plotted coup attempt. In response crowds and masses joined the president in showing the rabaa sign for Erdogan. Rabia means one nation, one flag, one homeland, one state. Erdogan used the sign to urge people to rally in support of democracy in the state.



Fig 2: *The sign of the rabaa* (Tasnim, 2016).

In a nutshell there arise three main cultural symbols for the coup namely; the flag, the heroic behaviour, and the women. The three are cultural sym-



bols because women are traditionally given the role of being the domestic guardian of the family and, in this case, protected democracy by standing up to the coup plotters. The flag was a symbol of unity which ensured that the nation was united for its quest to supporting and maintaining democracy; hence, forging a united front against the coup plotters using the flag as their symbol. The heroic behaviour, on its part, concerns the courageousness of unarmed civilians protesting in front of army arsenal such as tanks to demand that the coup plotters stop what they are doing in defence of democracy. These three cultural symbols proved critical during and after the coup as the formidable force that defeated the coup attempt was built around the three cultural symbols as discussed.

3. SOUNDS OF THE NIGHT DURING THE COUP ATTEMPT

The night of Friday, July 15, 2016 remains fresh in the minds and hearts of the Turks not due to the fact that the coup was foiled but how it was foiled through the sound of music. The coup attempt was focused on and prayer (Khan, 2016). Notably the Ezan and the Salâ, Salât, Salâvât or simply the Selâ both played a critical role in the period during the coup and in its aftermath (Tremblay, 2016). Notably, contributions from the people or members of the public in response to the Ezan and the salat brought victory to the efforts of the government in foiling the attempts of the coup plotters towards toppling the government of President Erdogan (Gill, 2016). In that esteem, the Ezan is a prayer that is heard recited in the morning, midday, later afternoon and at dawn that is a Muslim call to prayer (Hurd, 2016). The sounds of the Ezan were heard on the night of the coup in contrast to the sounds of explosions and weapons being fired in the air (Khan, 2016). Consequently, the call to prayer sought to reassure right-wing citizens of the hope that the coup attempt was going to fail (Hurd, 2016). As such, Turkish people joined in prayer to castigate the evil that was ensuing as coup plotters made a desperate attempt at toppling the government of the day. The call to prayer served critical at the time since it was unusual to hear it at such odd hours (Tremblay, 2016). Traditionally, the Ezan is heard during designated hours. However, on this occasion, it was heard throughout the duration of the coup and in its aftermath (Gill, 2016). The prayer served to unify the people towards collectively praying and condemning the attempts by the coup plotters. As a result, Allah heard the prayers of the people of Turkey and made them triumph over the evil plots of the coup plotters (Tremblay, 2016).

Equally important and a melodic recitation that was also recited during the coup attempt and in its aftermath was the Selâ. It is a special form of



Muslim prayer that is conducted for the fallen rather people who have lost their lives (Tremblay, 2016). As the events ensued and news reports emerged that good men in police uniform died trying to defend the integrity of the country from being overrun by the coup plotters, the Selâ was heard throughout the country in major cities such as Istanbul and Ankara among others (Hurd, 2016). The prayerful recitation Selâ gave message during the coup d'état the message of unity, unity against treachery by telling the people to be courageous in confronting the coup plotters. The Selâ was made as a dedicated prayer to the fallen soldiers who died defending the integrity of the Turkish flag (Gill, 2016). Moreover, the prayer was meant to ask for forgiveness on behalf of Muslims who died during the that lasted several hours. The recital of Ezan and the Selâ made the coup attempt appear as an attack on the nation of Turkey and not merely an attempt to topple the government (Hurd, 2016). The citizenry, therefore forged a united front prompted by the sounds of the Selâ and the Ezan to stand up to the coup plotters and move to foil their attempts at taking over the country (Khan, 2016). During World War I, as the British and French laid siege to Istanbul at the Battle of Gallipoli, Ottomans heard the Ezan and the Selâ sounding across the Marmara Sea. In 1922, Greek soldiers retreating from Anatolia ostensibly left the port city of Izmir with recitations ringing in their ears. In both cases, the Ezan and Selâ were used to marshal Ottoman Muslims to defend their communities. Among these many melodic recitations heard during the coup night from the Mosques, notably, "Salât-ı Ümmiye" composed by Buhûrizâde Mustafa Itrî (ö.1711) was common.

The experience of Turkish people with violence especially from military forces based on past regimes and similar foiled attempts of coups can be said to have resonated through the calls for prayer (Khan, 2016). In other words, Turkish people regardless of whether they supported President Erdogan's regime or not were united in prayer in protest of suffering that befell the people and killings of the innocent based on the struggle for power (Tremblay, 2016). Notably, the previous coup attempts that were steered by military forces made people suffer to the extent that memories of the same suffering during the coup prompted people to forge an alliance against the military's efforts (Hurd, 2016). Moreover, the reports in the media regarding a military helicopter hijacked by elements of the coup shooting on protesters seemed to anger the people more (Tremblay, 2016). As such, in condemnation of the attempted coup, the people responded to the call to prayer by reciting the Ezan and the Selâ repeatedly through the night and in the moments after the coup attempt was foiled (Gill, 2016). In the aftermath of the coup, social media was thronging of messages affirming



that in the past coup attempts the Ezan was used to further the agenda of the coup plotters, but in the current scenario, the Ezan was recited in an effort to foil the efforts of the coup plotters (Gill, 2016).

In contrast, the sound of explosions, AK47 gunfire, F16 firing in the air was in contrast to the calls for prayer that characterised proceedings as the coup military forces faced off with government loyalists (Tremblay, 2016). The outcome the sounds of gunfire and explosion were overwhelmed by the calls to prayer which is also symbolic in that it signified the triumph of good over evil where the government forces backed by the will of the people towards stopping the coup succeeded in thwarting the efforts of the coup plotters (Hurd, 2016). So there were three kinds of sound. The prayers and slogan sounds sung by people, Ezan and Selâ sung in the mosques of Turkey, and the sounds of weapons, bombs, sirens, airplanes and helicopters during the coup attempt.

4. THE DEMOCRACY MEETINGS AFTER THE COUP ATTEMPT AND MUSICAL SYMBOLS

The meeting that was dubbed the *'Martyrs' and Democracy rally'* thronged of citizens of good will in united in rebuttal of the attempted coup that had taken place (Duran & Altun, 2011). Held at the beginning of August barely a month after the coup attempt, the rally that was held at Yenikapi Square in Istanbul Metropolitan Municipality. The rally came at a time when the country was still reminiscent of the events that comprised the coup attempt in the previous month (Hurriyet, 2016). The people and leaders also gathered in celebration of the lives of the Turkish civilians and armed units that fought against the forces of the attempted coup. Consequently, the government officials and officials from political parties invited to the occasion reiterated the importance of unity in the country (Kalin, 2016).

The leaders who attended the meeting reinforced the supremacy of the will of the people in times of desperation as a means of defending the integrity of sovereignty of Turkey as envisaged or displayed in the spirit of nationality witnessed during the coup (BIANET, 2016). President's Erdogan's message reiterated the importance of democratic rule in Turkey and commanded the loyalist leaders of the Turkish Armed Forces for their relentlessness in restoring order (Kalin, 2016). As a show of solidarity and commitment to democracy, the leaders openly resisted the coup attempt by appending their signatures to the communique of democracy (Duran & Altun, 2011). The leaders affirmed that the failed coup was an indication of the growth and maturity of democracy in the State of Turkey (Hurriyet, 2016). Moreover, the leaders categorically stated that the failed coup attempt



was the last one and that the country would not condone such attempts in the future (Duran & Altun, 2011). The leaders also commended the people for their solidarity, patriotism, and nationalism for protecting the democracy of Turkey (Kalin, 2016). The main songs of the Yenikapı meeting are "Millet Marşı" (Ayna), "Demokrasi Marşı" and "Türkiye Sevdamız, Türkiye Aşkımız" (Mustafa Ceceli, ft Zeo Jaweed). These songs proved instrumental in solidifying the message at the meeting and ensuring unity among attendees as well as the unity of Turkey as a nation.

Another symbol about sound was "Democracy Watch."

The democracy watch consists of supporters of democracy who responded to President Erdoğan's calls to spill out into the streets and protest the military's attempted take-over of state powers that included democratically instated institutions such as the Presidency (Daily Sabah, 2016). Since President Erdoğan's calls that fateful night on 15th July, supporters of the President and by extension supporters of democracy continued to fill the streets in protest chanting songs of freedom and democracy against the forces of the coup (Akyol, 2016). The chief premise of the Virgil is that the democracy watch movement's obligation to the country lies in how well it manages to quell future attempts by any military factions in trying to bring about a coup (Daily Sabah, 2016). The Democracy Watch could be heard in the streets of major towns and cities in Turkey most notably in Istanbul where nationalist songs were sung. People affiliating themselves to the Democracy Virgil also sang spiritual songs and hymns accompanied by traditional military music that dates back to the Ottoman times (Mış, et al., 2016).

Further, there was a multi style music on the streets during the democracy watch such as rasp- hip hop- folk - religionist music's. The words of these songs also include Islamic or nationalist emphasis. Ideologically, two different example played on the streets such as the "10th Year March", was composed in 1933 for the foundation of the Republic of Turkey 10th anniversary, and the Mehter music what referring Ottoman period. Another issue that we have to underline there was a hymn band named TİLLO based Kurdish musician. Their song has lyrics "We all live together in this homeland. The brothers have ordered us, in the Qur'an" they recorded it in many languages mainly Turkish- Kurdish- Zazaki and Arabic.

CONCLUSION

The July, 15th 2016 coup attempt in Turkey is one that will remain fresh in the memories of the citizens of Turkey for the decades to come. It is also a time in history where Turkey and the world will acknowledge the spirit of nationalism and patriotism in forging a united front against terror that is of



anti-nationalist agenda. The facts detailed in the report present the timeline of the events that led to the attempted coup and its eventual failure. Notably, the report finds that music was instrumental in mobilizing members of the public to project a united front against the coup plotters which made it possible to frustrate the efforts of the coup plotters and quell the coup attempt. In that esteem, the Selâ and the Ezan were two particular calls to prayer that appealed to Muslims to pray in opposition to the coup attempt. Through song and prayer, the nation curled in unison to fight a common enemy that is the faction of the military that conducted the coup. The success of the efforts of the armed forces loyal to the government in foiling the coup was contingent on the support that the government efforts received. Such support came from members of the public committed in prayer to stand up against the coup plotters and condemn the coup as an attack on the sovereignty of the nation and a threat to democracy.

Secondly, the report finds that key cultural symbols that are namely women, the flag, and people's courage are highly attributed the success that was achieved in quelling the coup. These cultural symbols are essential in the mobilisation process as the members of the public were able to rally themselves and each other around the symbols that made them unite to successfully defeat the coup plotters. Equally, the role played by religious music of the night prayerful recitation Selâ and the Ezan cannot be side lined since it was key for reminding the people that the efforts of the coup plotters was a fail if people were united in prayer. The sounds also contrasted the sonic boom, AK47 and explosion sounds that made the members of the public a united front against the coup plotters. Notably, reciting the call to prayer outside of normalized Islamic ritual time rendered this July coup a kind of war against Turkey itself. Equally, secular music that includes nationalist songs, Mehter, and the marches of democracy on the streets all contributed the triumph of the people against the coup plotters.

In essence, the sound of sonic booms, F16s, Ak47s and explosions were a reminder of what previously was witnessed by citizens of Turkey is past coup attempts. The pain and suffering that they represented was fought down by the spirited melodic sounds of the Ezan and Selâ. Moreover, the unity of the people against the sounds of war was meant to ensure that Turkey's democracy was not watered down by the coup plotters and instead focussed on ensuring that the coup was put to an end by numbing the sounds of F16s, explosions, and gunshots with nationalist songs, and the calls to prayer as witnessed during and the period after the coup attempt. In short, many cultural symbols emerged during the coup attempt and after at the Democracy Meetings. The most symbol is about sound outside



of flag, heroic behavior and women. These are religious and non-religious the songs in various musical genres, the marches, the prayers, and the slogan sounds. Sonic boom produced instantly outside of culture are symbols related to ecology of the coup attempt. All of the symbols are in frame of culture theory, sociology and ecomusicology.

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