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INSTITUTE OF SOCIAL SCIENCES
PHILOSOPHY AND SOCIAL THOUGHT MASTER'S DEGREE PROGRAM

The Relationship Between Urban Sounds and Sense of Belonging

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ISTANBUL

2019

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Şehir Sesleri ve Aidiyet Hissi Arasındaki İlişki/ The Relationship Between Urban Sounds and
Sense of Belonging

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Tezin Onaylandığı Tarih :

Toplam Sayfa Sayısı:

Anahtar Kelimeler (Türkçe)

- 1) Şehir Sesleri
- 2) Aidiyet Hissi
- 3) Ses Manzarası
- 4) Ses Çalışmaları
- 5) Balat Sesleri

Anahtar Kelimeler (İngilizce)

- 1) Urban Sounds
- 2) Sense of Belonging
- 3) Soundscape
- 4) Sound Studies
- 5) Balat's Sounds

PREFACE

I've been thinking about how the sounds I've heard outside have affected my everyday life and mood. At this point, I wanted to write a thesis on the sounds I heard outside and the emotions it made me feel. At first, the relationship between the sounds we heard and the sense of belonging we felt to space and culture was controversial subject for me. This assertion was supported by the literature review and interviews conducted during the field study. This path, which started intuitively evolved into the thesis you have.

I would like to thank Ayşe Kedikli and Ersin Kalkan for their help during the field study of this thesis and my advisor Zeynep Talay for her contribution to the thesis. I owe thanks to the interviewees for their patience and sincerity in conveying Balat's past and present. Finally, I would like to express my deepest gratitude to Burcu Yağmur İçcaneroğlu for her help and support in the correction of the thesis.

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ABBREVIATIONS

WSP (World Soundscape Project)

PSP (Positive Soundscape Project)

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Fig 2. Main soundscape components in PSP's soundwalk interviews

Fig 3. Balat map

ABSTRACT

This thesis aims to discuss the relationship between urban sounds and the sense of belonging. While the sounds we hear around us are an integral part of our daily lives, they also give us important information about the place and culture we are in. The main discussion of this thesis is the role of commonality feeling caused by hearing the same sounds on the sense of belonging to place and culture. In this context, sound studies and the concepts that arise as a result of these studies constitute the basis of the thesis. At the same time, when the emotions made by urban sounds are examined in the context of the sense of belonging, the data of the field study has important role in the thesis. Although the field study in the Balat district is important for the discussion part of the thesis, the data revealed that other dominant feelings about urban sounds are determinative in relation to place, society and culture.

Keywords: Urban Sounds, Sense of Belonging, Soundscape, Sound Studies, Balat's Sounds,

ÖZET

Bu tez şehir sesleri ile mekana hissedilen aidiyet duygusu arasındaki ilişkiyi tartışmayı hedeflemektedir. Çevremizde duyduğumuz sesler gündelik hayatımızın ayrılmaz bir parçasını oluştururken, diğer yandan bize içinde bulunduğumuz mekan ve kültür hakkında önemli bilgiler vermektedir. Aynı sesleri beraber duymanın verdiği ortaklık hissinin mekana ve kültüre aidiyet hissetmekteki rolü bu tezin ana tartışma konusunu oluşturmaktadır. Bu bağlamda ses çalışmaları ve bu çalışmalar sonucunda ortaya çıkan kavramlar tezin zeminini oluşturmaktadır. Aynı zamanda şehir sesleri ile hissettirdiği duygular, özellikle aidiyet hissi bağlamında incelendiğinde, yapılan alan çalışmasının verileri dikkate değer bir yerdedir. Alan çalışması tezin savının tartışma alanı olmakla birlikte, ortaya çıkan veriler, şehir seslerine dair başka baskın hislerin de mekanla, toplumla ve kültürle ilişkide belirleyici olduğunu göstermiştir.

Anahtar Kelimeler: Şehir Sesleri, Aidiyet Hissi, Ses Manzarası, Ses Çalışmaları, Balat Sesleri

INTRODUCTION

What do sounds tell us about places, areas and geography? How does hearing the same sounds affect people sharing the same common space? Are sounds that are settled and familiar to us effective in the formation of a specific cultural memory? These questions also seem to be a good opportunity to give the necessary attention to the sound studies that have intensified recently. The Canadian composer R. Murray Schafer's work conducted with his colleagues in 1960s; under the WSP (World Soundscape Project) contain many exercises, including soundwalks and their recordings. Following the WSP's study, the importance of sound and sound studies in areas like anthropology, sociology, architecture, and philosophy have been increasing considerably.

In this thesis, the effect of urban sounds on the sense of belonging and cultural connectivity to that place/area will be discussed. In the first chapter, I will examine the sound itself, and then reveal the differences between hearing and listening practices. I will examine the various modes of listening practices by using views of Michel Chion and Barry Truax, so that we will try to understand how a complex action such as listening can vary.

In the second chapter, I will explain the concept of *soundscape*, which Schafer presented as a silent equivalent term to *landscape*, other very important concepts such as *keynotes*, *signals*, *soundmarks* and their places in sound studies. After explaining these terms, I will list the examples from certain soundscape studies around the world also, the data of the soundscape study on Istanbul. The results of these studies emphasize the importance of soundscapes and the sounds: which sounds are prominent, which sounds are perceived by whom, and the importance of sound in shaping the place and culture.

In the third chapter, I will discuss the effect of “hearing the same” sounds on the sense of belonging to the area and community. The question of how the sound shapes the culture will be discussed in various aspects in this section, and the relationship between sounds and place, people, feelings and culture will be examined.

In the final chapter, I will discuss the fieldwork based on the above information and will explain the practical implications of the information reached through the theoretical investigation. The field study conducted in the Balat district in Istanbul, which is regarded to be rich in both historical and sound environment; the soundwalks and sound recordings were made in various days and time intervals and the interviews were conducted with people living

in the area about the sounds that they hear every day. During the fieldwork, 10 people were interviewed and asked some questions about sounds they have/had heard and the feelings which they felt because of sounds. I will discuss the main argument of the study, the effect of the sense of belonging and the influence of environmental sounds on cultural connectivity and will explain them in the context of the interviewees' own experiences and examples.

This thesis examines the sense of belonging to the space and culture based on the data in the fieldwork. The thesis focuses mainly on the field work and the data that emerges as a result of the study, together with the concepts in sound studies and the theory part where the relationship between the feeling of belonging and sound is explained. The data obtained in the field study makes it possible to open the thesis to many fields such as sociology of everyday life, urban sociology, epistemology of sound and other senses, psychogeography. Particularly in the field study, the sense of nostalgia for missing sounds, is directly related to memory and collective memory studies or affect theory.

CHAPTER 1: SOUND, HEARING AND LISTENING

This chapter consists of three parts, the first part contains a research on the language coding of senses in world languages. This research reminds us of the importance of studies about senses. At the same time, the results of the study summarize that the senses have different places in the language coding of each language.

In the second part, we will try to understand the difference between hearing and listening. The words hearing and listening, which can be used interchangeably in everyday life, in fact characterize two very different actions, and understanding this difference provides a basis for sound studies.

In the last part, listening modes will be explained based on the ideas of Chion and Truax and the role of listening in literature will be examined. We will see that the different listening modes are distinguished from each other according to many variables such as the purpose, meaning, the relationship between sound and past experiences.

1.1 On a Study About Senses

The dominance of eye among the senses is a controversial subject in various fields. Although we can see this situation in the expressions in language terms, - for example using adjectives like oval or round to define the face, or using many words to scale the colors-, accepting the visual dominance in the language expressions as a universal fact is misleading. In a study carried out by academicians from many countries regarding the language coding in different regions, while the color and shape based sense of seeing has been stepping forward primarily in English; in other languages and communities, there has been different gradation. In the article, which aims to release the outcomes of the study, grading and its source have been identified as the following:

“Since Aristotle, it has been supposed that there is a hierarchy of the senses, with sight as the dominant sense, followed by hearing, smell, touch and taste, opening the possibility that some aspects of perception are intrinsically more accessible to consciousness and thus to language.”
(Majid, et al., 2018)

It is useful to look at the meaning of the word *theoria* to explain that information is based on the visual. When we investigate the etymological origin of the word, we find the following information:

“1590s, ‘conception, mental scheme,’ from Late Latin *theoria* (Jerome), from Greek *theōria* ‘contemplation, speculation; a looking at, viewing; a sight, show, spectacle, things looked at,’ from *theōrein* ‘to consider, speculate, look at,’ from *theōros* ‘spectator,’ from *thea* ‘a view’+ *horan* ‘to see,’ which is possibly from ‘to perceive’.

Earlier in this sense was *theoretical* (n.), late 15c. Sense of "principles or methods of a science or art" (rather than its practice) is first recorded 1610s (as in *music theory*, which is the science of musical composition, apart from practice or performance). Sense of "an intelligible explanation based on observation and reasoning" is from 1630s.” (etymonline)

These meanings of vision and gaze in the word *Theoria* are also replicated in Sophocles' famous tragedy *King Oedipus*. When Oedipus spoke to the blind seer Teiresias to learn the truth, he said:

“Oedipus: Blind, lost in the night, endless night that nursed you! You can't hurt me or anyone else who sees the light— you can never touch me.”

In the following sentences, Teiresias answers Oedipus with the following sentences:

“Tiresias: So, you mock my blindness? Let me tell you this. You with your precious eyes, you're blind to the corruption of your life, to the house you live in, those you live with— who are your parents? Do you know? All unknowing you are the scourge of your own flesh and blood, the dead below the earth and the living here above, and the double lash of your mother and your father's curse will whip you from this land one day, their footfall treading you down in terror, darkness shrouding your eyes that now can see the light!” (Sophocles)

Since ancient Greek, the priority of seeing and gaze, defining knowledge and truth through seeing, emerges in many examples, especially in language. The fact that other senses lag behind in the ranking makes it important to study about senses such as sound, smell and taste. The research mentioned below is important because it explains language coding on all senses in different languages.

The research concentrates on both local languages and common languages, such as English, Persian and Turkish, shows us interesting results about the hierarchy of the senses. While color and shape coding in terms of vision is low in local languages such as Umpila – Aboriginal Australian language, or dialect cluster, of the Cape York peninsula-, Kata Kolok – also known as Benkala sign language and Balinese sign language which is indigenous to two

neighboring villages in Northern Bali, Indonesia - the taste and smell related encodings are relatively high. In the Turkish rankings, the sense of taste is the most advanced way of coding, and then vision (shape and color), hearing, smell and touch come respectively.

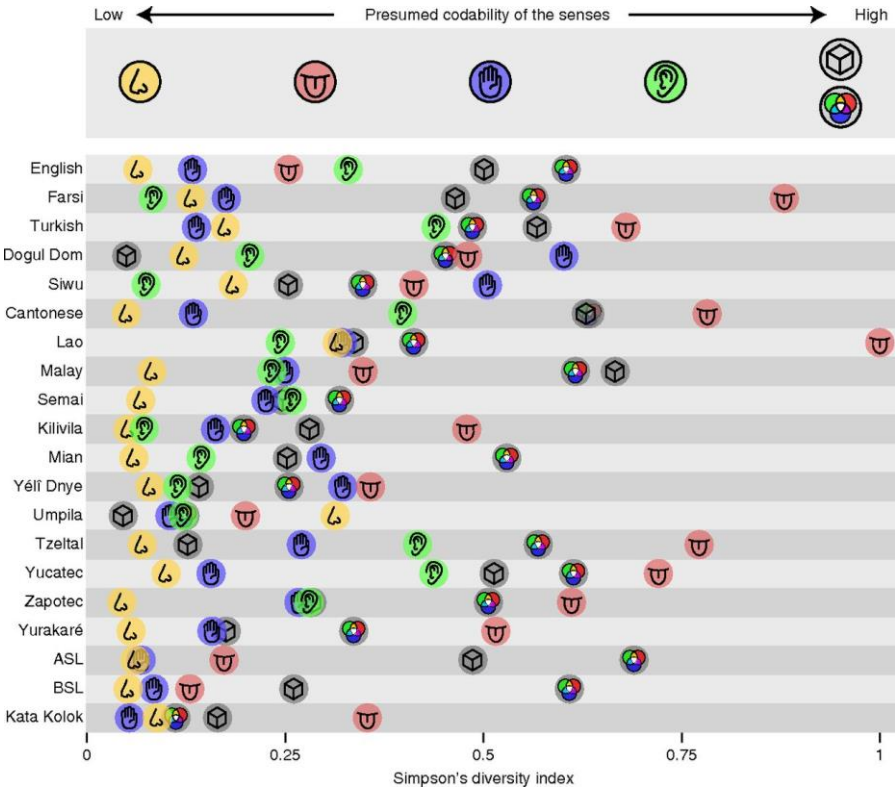


Fig. 1 This figure that is formed according to the sense coding in the language in the mentioned study demonstrates the languages in which the study has been carried out and the correct use of sense coding for every language from low to high. For instance, the least language coding in Farsi is even sound based one; tasting based coding is very high. According to the figure, while seeing and tasting based language coding is numerous, smelling and touching based coding seems limited.

The importance of the above mentioned research, in terms of this thesis is the intensity of the use of words relating to eye and view in coding of languages with common use such as English, does not refer to an universal situation. The language itself gives a lot of information about the society and culture, but also started on new researches about all senses has an important role about understanding the world. The sound studies which have been an intensive study area for the last 50 years and the expression of the results of these studies in many fields such as anthropology, sociology and architecture show the value of the research done on each sense.

1.2 Hearing and Listening

Focusing on the difference between hearing and listening, which can be used interchangeably in everyday life, is crucial for sound studies. In order to understand the main differences between hearing and listening, first we need to look at their definitions:

According to Oxford Dictionary, to hear is ‘to perceive with the ear the sound made by someone or something’ and to listen is ‘to give one’s attention to a sound (Oxford Dictionaries). The most important distinction between the two is that the perception of the sound from any source without any effort in hearing turns into an active and conscious process in listening. As long as we do not try to understand the sounds, we hear and do not undergo a certain mental process; this finds a place in hearing. We don't listen to most sounds consciously in everyday life, thanks to our capacity of hearing, we continuously hear sounds. R. Murray Schafer links the starting point of our failure of listening everyday life to the dominant visual modality in the society and he asks his students to remember their five liked/disliked sounds on the street. In his “An Introduction to Acoustic Ecology” Kendall Wrightson states that he uses Schafer's method in his lectures, and he notes that:

“As a lecturer in Music Technology, I often begin a lecture series with these exercises and I can confirm Schafer’s experience: many student do not recall “consciously” having heard any sounds during the day, and many do not complete the sound list even after fifteen minutes, Schafer’s response to the problem develop a range of “ear cleaning” exercises including “soundwalks”, a walking meditation where the object is to maintain high level of sonic awareness.” (Wrightson, 2000)

During the field work of my thesis, a similar situation was observed when people were asked which sounds they liked or disliked about the place where they lived and some interviewees had difficulty in answering this question by expressing that they did not listen to the sounds at all in that way. An interviewee, living and working in crowded places -such as Kapalıcarsi, Beyoglu, Besiktas- since his childhood, said that despite the intense sound environment, he did not listen to these sounds carefully and therefore these sounds were not stored in his memory, but he would pay attention to listen to them from now on. This helps us to explain the main difference between hearing and listening with an example from everyday life. When we walk down the street, we hear many sounds, but when we are asked a question about these sounds, we struggle to rank them. Hearing is not a conscious and active process, so it does not allow us to store sounds in our memory. Thus, sounds become the elements that heard in the

moment but they cannot find a place in our lives. The active state of consciousness, in the act of listening enables us to identify sounds by means of separation from ambient noise, and thus we can remember them. Hilde Hauland, says that listening is a must-learn action:

“It is only in the process of listening that one is able to interpret these sounds, to assimilate their place in relation to all other activities of the world, evaluate them, know how to react to them and how to talk about them, and know their relationship to other sounds. Listening must be learned, and the interpretation and significance of various sounds are almost always a question of learned culture and social values added to the sound.” (Hauland, 2008)

In his *Acoustic Communication*, Truax gives us an in-depth explanation about the relationship between sound, hearing and listening. Truax believes that listening has a critical importance in the relationship with the environment and explains this situation as follows:

“Sound is created by the physical motion of objects in the environment, and as acoustics tells us, it is the result of energy transfers. Although the sound wave reflects every detail of the motion of its source, its travel through an environment –reflecting from and being absorbed by all objects- is influenced by the general configuration of the environment. In a sense, the sound wave arriving at the ear is the analogue of the current state of the physical environment, because as the wave travels, it is changed by each interaction with the environment.” (Truax, 1984)

This movement that enables the sound to come to our ears, gives us many clues about the environment. Considering that the sound consists of various vibration modifications, for Truax, hearing means the sensitivity of the ear to the vibration and orientation in the environment in general (Truax, 1984). In this context, listening implies a conscious control process, according to our purpose, meaning, or other variables, some of the voices come to the fore, some pushed back, and this can be shown as an example of the changes during the journey from ears to the mind.

In conclusion, the words hearing and listening can be used interchangeably in language; however, there are fundamental differences between them. While hearing refers to a passive process in which the sound of various vibration modifications strikes the ear, listening is about a process-taking place in a different way depending on the source, meaning, and many other factors in which the consciousness actively participates. While listening is a basic way of understanding the diversity offered by the area we are in and making contact with the

environment, it continues to be a reminder to us that it is possible to discover different meanings of the place we are in every day.

1.3 Listening Modes

The heterogeneous nature of the sounds that people hear the relationship between the data and the meaning of the source of the sound, the attention and the focus during the act of listening are just a few factors in the complexity of listening. In this section, I will explain the categorizations of the two major composers working on listening styles. Also, these various modes of listening are good opportunities to think a little more on the complexity of the act of listening.

French composer Michel Chion says that, there are at least three listening modes that point to different objects and he names them as “Causal listening”, “Semantic listening”, and “Reduced listening”. He briefly explains these types of listening as:

“Causal Listening” is the most common listening type, where the goal is to gather information from a source. This type of listening puts the sound in a complementary relationship with the visual and is essential to perceive the world around us. For example, figuring out whether a box is empty or full, when we shake a closed box, defines this mode of listening (Chion, 1994).

The other listening mode is, “Semantic Listening”, is important to understand the meaning of the message in the sound being heard. Listening to what is said in a known language is one of the most typical examples of this type of listening. Chion also emphasizes that a person can listen to a particular sound as causal and semantic and he explains:

“Obviously one can listen to a single sound sequence employing both the causal and semantic modes at once. We hear at once someone says and how they say it. In a sense, causal listening to a voice is to listening to it semantically as a perception of the handwriting of a written text is to reading it.” (Chion, 1994).

“Reduced Listening” is a listening mode that is focused on the sound itself and it is named by Pierre Schaeffer. It focuses on listening the sound regardless of the cause or the meaning of it. This type, which can be considered as the most difficult to understand in comparison with other listening modes, is described by Chion as follows: “Reduced listening takes the sound-verbal, played on an instrument, noises or whatever- as itself the object to be observed instead of as a vehicle for something else.” (Chion, 1994) .This listening mode is not only a good exercise to open the ears, but also sharpens the listening power at the same time. In order to understand the reduced listening, we should also look at the “acousmatic listening” -hearing

the sound without seeing the source- examined by Pierre Schaeffer. When we don't see the source of the sound, it's easier for us to focus on the sound itself. So we try to listen and understand the sound with all its dimensions. Therefore, "Reduced Listening" and "Acousmatic Listening" resemble each other because of only focus on sound and sound's meaning or source do not have any role in these listening types.

Chion's listening modes have a very general and clear understanding of how to address today's listening styles. Although "Reduced Listening" is not included in our everyday practices, "Causal" and "Semantic Listening" explain the main reasons for our current listening activities. Though Chion's listening modes are the basis for listening, they are insufficient to explain the various listening modes in this thesis. In this context, it is useful to look at the category that another composer, Barry Truax, regards as listening types. There are other scholars who have studied on listening. But since Chion's model is a general ground, and Truax's categories represent the act of listening as different stages.

Barry Truax, who carries out studies on sound, refers to four different types of listening. These types of listening expressed as four different stages of attention shown in listening. These are listed as "Listening to the Past", "Listening-In-Search", "Listening-In Readiness" and "Background Listening".

"Listening to the Past" focuses on the relationship between past experiences and listening. The sounds that are found in memory have an important place in this listening type and hearing these sounds leads to intense feelings in daily life. In WSP's research defined this as an "ear witness account". In the case of WSP, the feeling of familiarity which a sound brought about in the example of foghorn is described as follows:

"The foghorns made dismal, gloomy sounds. They all had different tones and sounded at different intervals. We heard them as we went to sleep and again first thing in the morning. But despite the fact that they were mournful, we seem to remember them as somehow comforting." (Truax, 1984)

During my field study, one of the interviewees expressed that there is a big problem if they did not hear the sounds of fighting. Identifying these sounds as the "neighborhood package", the interviewee said that if there was silence in the neighborhood then there could be a problem and they should be worried. Another interviewee stated that, the shooting sounds of the shooting range in Pinar neighborhood, where she spent her childhood, reminded her the

days when she did not go to school and the echoed sound of gunfire in the free space reminded her childhood days. In this sense, even the sounds are expressed as unsafe, can evoke positive feelings for people after they become familiar.

While Truax identifies the listening as a very active and inclusive process, he likens the “Listening-In-Search” to look around a clue and says: “Detail is of the greatest importance, and the ability to focus on one sound to the exclusion of others (an ability termed “cocktail party effect¹” when it occurs in fairly noisy situations), is central to the listening process (Moray,1969).“ (Truax, 1984)

“Listening-In-Readiness” refers to listening at a medium-level of attention. Even though the person concentrates on something else, his attention can quickly be attracted by the phone, ringtone and alarm sounds when he hears these sounds and their sources. Although the sounds are unexpected or unfamiliar, people recognize new sounds and are ready to encode them as important with this type of listening.

Finally, the “Background listening” refers to the sounds that we hear and are aware of but are also in the background of our attention. WSP classifies some of these sounds as “Keynote sounds”. Description of these terms is the subject of the next chapter, for now we can give just a few examples: the sound of seagulls on the ferry and the sea or hearing the sound of mixing a tea from a teashop.

As a result, the first part of the chapter demonstrates that coding in relation to the senses in different languages can vary according to the communities and cultures. Especially in some local languages, high level of language coding of the senses such as tasting and smelling revealed again its importance of the studies on other senses that have been done or will be done.

In the second part, the basic differences between hearing and listening as the basis of the sound-centered structure have been emphasized and Barry Truax's thoughts on sound, hearing and listening have been discussed.

¹ The cocktail party effect refers to the ability of people to **focus on a single talker or conversation** in a noisy environment. For example, if you are talking to a friend at a noisy party, you are able to listen and understand what they are talking about – and ignore what other people nearby are saying.

In the third part, the complexity and the categorization of the act of listening is opened to discussion through Michel Chion's and Barry Truax's ideas. Moreover different listening types are formed and exemplified by variables such as the source of sound, meaning, and the equivalent of experience. The main aim of this section is to provide a basis for the concepts of senses, perception, consciousness, sound, hearing and listening, which are the basic dynamics of a thesis that focuses on sound.

CHAPTER 2: SOUND STUDIES

In this chapter first I will discuss the concept of *soundscape* and its history. Then I will discuss the explanations and examples of soundscape with the importance placed in soundscape terminology. I will explain the contribution of *soundmark* sounds, which are views as significant in the definition of sounds within study of soundscape, and the contribution to the intangible cultural heritage. Then, I will explain Lo-Fi and Hi-Fi soundscapes, which are direct affect to the listening act and considered important in the soundscape terminology of the city by Schafer. Then, I will continue with some examples of PSP (Positive Soundscape Project), which continues interdisciplinary soundscape studies in Salford University, and İstanbul's Soundscape Project which is conducted by Pınar Yelmi.

Understanding the concept of soundscape and its terminology with examples serves as an important ground for understanding the field study before starting the section, where the relationship between the city sounds and the sense of belonging is conveyed. For this reason, this section aims to expand the perspective of the study by explaining the developing terminology and the examples that put forward along with the starting point of the concept and supporting the field study with these emerging data.

2.1 The Definition of Soundscape and Soundscape History

Although it is difficult to find a common explanation of the term proposed by Schafer as sound equivalence of the *Landscape* term, the most general definition for this term has been expressed by Kim Foale:

“Soundscapes are the totality of all sounds within a location with an emphasis on the relationship between individual's or society's perception of, understanding of and interaction with the sonic environment.” (Foale, 2012)

When we mentioned the history of soundscape and studies relevant to it examined, it is hardly possible to make a statement without mentioning R. Murray Schafer and WSP. Although Schafer's works in the scope of soundscape have updated and improved, his contribution took fundamental place in the literature. Barry Truax, Schafer's colleague in the WSP, makes more detailed and in-depth reviews in his *Acoustic Communication*, also adds value to the

soundscape projects in academic way. In his own words, Truax explains the reason of writing this book with the following sentences:

“I have attempted in my book *Acoustic Communication* to give the field an intellectual basis. That basis can be understood as a twofold critique, firstly, of traditional disciplines that study some aspect of sound, and secondly, of the social science inter-discipline of communication studies itself. This latter critique is based simply on what I have found to be a “blind spot” in the social sciences regarding any subject involving perception. (Truax, 1993)” (Foale, 2012)

Schafer makes the first major field work known as Vancouver Soundscape in the early years of 1970s with his friends from the WSP. This study presented along with recordings, measurements, definitions and explanations of the various concepts, and then the field works shifted towards Europe. Schafer states that, there has been a major breakdown in urbanization particularly with the Industrial Revolution and this situation triggers a change in soundscape. The difference between the Lo-Fi and the Hi-Fi soundscape, which will be explained later in this chapter, can be regarded as one of the vocalic results of the rapid growth of urbanization after the revolution. Also, these concepts can also be used to explain the differences between pre-industrial and post-industrial acoustic environment.

While talking about the sounds of daily life during the fieldwork, an interviewee mentioned that the city was in a motion with sounds. The interviewee had spent his childhood in Balat at the time when there were many factories, bazaars, shipyards, production and sales. He also narrated this situation as a motion of human, machines and transportation, which brings the sound inevitably. The interviewee talked about the rhythm of hammer and sledgehammer sounds or the sparks brought by the sounds of the welding and he defined these sounds as lost sounds since there is no longer any factory, shipyard, etc. in this area. He also added the first sounds he remembered related to his childhood were the industrial sounds.

Schafer named the beginning of another era as Electric Revolution, the popular sound elements of this era was the telephone, radio and phonograph. They were all very important inventions and had a great impact on sound studies by expanding the sound field. Interviewees also mentioned the contributions of these inventions to soundscape in Balat. In the past, many people did not have a gramophone or a record and cassette player in their home and they were listening to music from certain houses in the neighborhood. Now, sounds of the radio or television coming from the tea houses, and music which are rising from every cafe can be seen as reflections of the Electric Revolution.

While hearing some of these sounds now, soundscape studies provide a variety of sound data for different locations and this data is expanding with each study. However, these works, which emerged in the late 1960s, have stopped at certain times until today, soundscape concept has recently turned into a field of interest by many disciplines and different soundscape projects are still being made in various parts of the world.

2.2 On Soundscape terminology: Definition of Keynote, Signal and Soundmark

Undoubtedly, Schafer's *The Soundscape: The Tuning of the World* is one of the most important sources that must be consulted to understand soundscape studies and concepts. The concepts used in soundscape terminology and described as archetypical sounds by Schafer are: keynotes, sound signals and sound marks.

These three concepts are the concepts that showed up during the fieldwork of the WSP. To summarize briefly, *keynote* refers to a term that can be described as background sounds and refers to a particular tonality in music terminology. Even though these sounds are not listened to deliberately, they become voices heard in the background of the human mind. Especially, the sound of seagulls we hear near the sea or the sound of crickets in the forest can be given as examples of *keynote* sounds that become an inseparable element of geography. Schafer explains the importance of keynote sounds as follows:

“Even though keynote sounds may not always be heard consciously, the fact that they are ubiquitously there suggests the possibility of a deep and pervasive influence on our behavior and moods. The keynote sounds of a given place are important because they help to outline the character of men living among them.” (Schafer, 1993)

Signals can be named as foreground sounds as a separate layer in the sounds we listen to and are consciously listened to. The warning characteristic of these sounds causes the sounds to become prominent, thus the sounds we have heard found a place for themselves in their particular layer with the help of their characteristic. Especially, horn, azan, church bell can be given as the examples of these sounds which carry a warning tone. Carrying a warning tone transforms these sounds into conspicuous and conscious sounds that must be listened to.

The final term *soundmark* is the equivalent term of *landmark* in a way of sound and its one of the most important term Schafer valued. The sound of the nostalgic tramway on Istiklal Street is one of the most specific examples of soundmark for Istanbul. Schafer explains the importance of the soundmark, which can be called the symbolic sound of a place as follows: “Once a sound mark has been identified, it deserves to be protected, for soundmarks make the acoustic life of the community unique.” (Schafer, 1993)

These sounds, which make the acoustic life of a community unique, are included in the cultural heritage by using the definition of UNESCO's ICH (Intangible Cultural Heritage) in Pinar Yelmi's Protecting Contemporary Cultural Soundscapes as Intangible Cultural Heritage:

Sounds of Istanbul. Yelmi also refers to these voices as the values that should be protected and she emphasizes the importance of soundmark sounds in her own words as: “Soundmarks are sonic representatives of cultural identity, and therefore we should pay attention to their maintenance and sustainability” (Yelmi, Protecting Contemporary Cultural Soundscapes as Intangible Cultural Heritage: Sounds of Istanbul, 2016)

2.3 On Lo-Fi and Hi-Fi Soundscapes

As urban sounds are in a central position in the scope of the thesis, the concepts of Lo-Fi and Hi-Fi soundscape, which Schafer cares about in soundscape terminology, are two important concepts to be explained. Hi-Fi soundscape makes it easy to hear and distinguish all sounds for the listener in the place where the ambient noise is low. The foreground and background sounds do not make it difficult for the listener to understand, but on the contrary, they provide a sound perspective for the listener. The city is a difficult place to have a Hi-Fi soundscape due to its loud, noisy ambience, and the soundscape we hear in the city is an example of a Lo-Fi. The sound perspective mentioned above disappears in the life of the city and, Schafer says that distance has disappeared and only the presence remained in the city (Schafer P.M, 1977). This means that, due to the high ambient noise in the city, it is not possible to understand how far the sound comes from, but the presence of sound can be heard. This atmosphere, where the sounds cannot be separated from each other, makes the perception of the unique richness of soundscape difficult. Therefore, instead of listening to the soundscape in everyday city life, we try to walk quickly to hear the 'noise' as short as possible or to block it by using headphones. The sounds in general have a great importance to make our living environment meaningful and for our sense of belonging, covered by ambient noise.

The source of the sounds heard in the study on the soundscape of Istanbul, will be analyzed in the next section, which proves the weariness of city life regarding the sound. However, in this research, differences in responses between city dwellers and tourists seem to be useful for explaining these two soundscape comparisons. Schafer explains the state of acoustic awareness of being a tourist as follows:

“The ear is always much more alert while travelling in unfamiliar environments, as proved by the richer travelogue literature of numerous writers whose normal content is acoustically less distinguished.” (Schafer, 1993)

In the following part, Schafer gives an example of an American student, who went to Rio de Janeiro. He asked the student to make a soundscape comparison over the sounds he had heard in New York and Rio de Janeiro. The student reported much more detailed and in-depth analysis of the Brazilian soundscape, and presented weaker and less quantitative data about New York, where he lived for years. Looking at the content, the sounds that student listed in New York respectively were traffic, horns of taxis, buses, subway trains, foreign languages related to the city sounds. However in Brazil, he memorized different list of sounds which are

not the primary sounds heard in the US cities. He listed sounds like street hawkers, bargaining in the market place, live chickens and birds, singing and the dancing in the streets. While the difference of sounds in the list gives us some information about the daily life and the culture of these cities, being able to remember the sounds the student heard in another area outside of his/her life can be shown as an example of being more alert in an unfamiliar place.

2.4 A Soundscape Project Example

The Positive Soundscape Project (PSP) is an interdisciplinary formation run by a group of academics from Salford University. The researchers, who use listening tests and soundwalk methods in general, are examining different layers and results of various disciplines of soundscape studies in an interdisciplinary perspective. In their research ‘on the perception of soundscapes: A multi-dimensional inter-disciplinary approach’, a question was asked about how Soundscape affects the behavior and the psychological response while examining the results of their soundscape listening tests with different groups of participants. The resulting data of the study explained as follows:

“The second key area analyzed was how the soundscape affects behavior and psychological response. Here, three factors were significant: psychological reactance, awareness of one’s own sound-making and mood. Psychological reactance is a term denoting how a perceived loss of control over the soundscape results in an individual’s attempt to regain control. Here participants’ discussion covered two strategies, behavioral and cognitive control. Behavioral control occurs when we engage in a behavioral response to avoid an unwanted sound (scape) or try to modify an unwanted sound... Cognitive control means a reappraisal of a sound (scape), including tolerance of an unwanted sound. The younger focus group discussed simply being aware of the limitations of our control over the soundscape and accepting the situation. This might be termed secondary control – reappraisal of the soundscape and becoming satisfied with it. Control strategies are related to habituation, in that we will not try to control soundscapes that we have become adapted to.” (Davies, 2012)

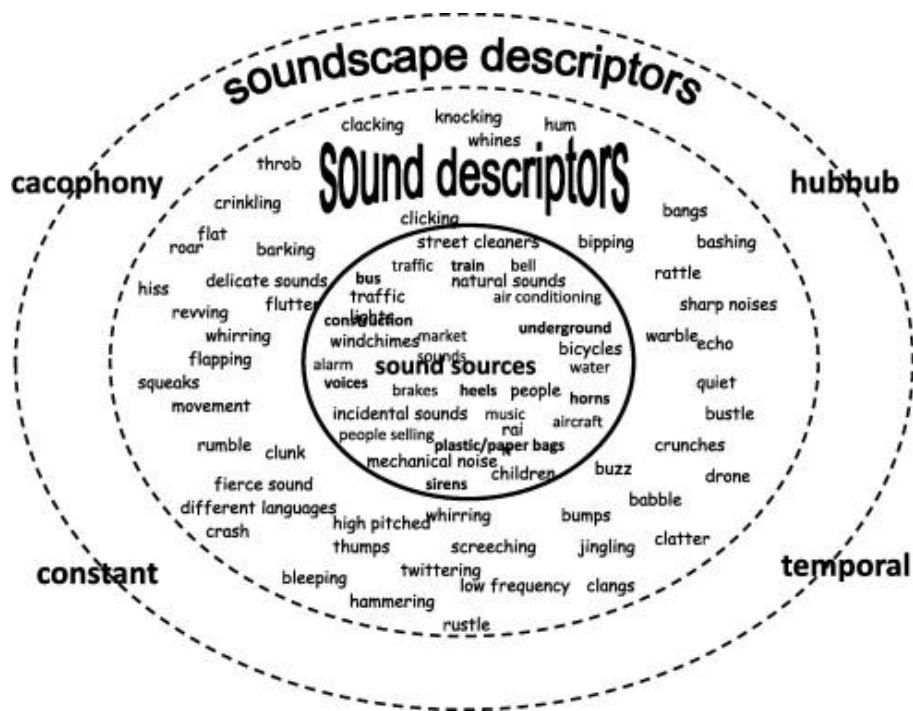


Fig 2. Main soundscape components in PSP's soundwalk interviews.

As a result of the PSP's research, while emphasizing the multi-layered structure of the listening experience, the different reactions of the various age groups to the voices are shown as one of the important features of the study. When examining the data of the above research, an important point for this thesis is the responses to unwanted sounds. In my interviews, a tendency to accept the sounds of the neighborhood as it is and to ignore it after a certain time was one of the findings that showed up in the statements of the interviewees. Even though the sounds of the car and construction were the main sounds on my walking path that appeared in the soundwalks and recordings, some of the interviewees stated that they had not heard them. At the same time, the worrying sounds of the neighborhood, such as fighting sounds that are included in the soundscape for years, become a familiar sound for some people who have been living there for a long time, while it maintains the place of anxiety in daily life of those who live in that neighborhood for a shorter time period. In this respect, the acceptance of the soundscape as a result of the PSP work has been shown to be similar during the interviews in Balat.

2.5 İstanbul's Soundscape Project

The Soundscape of İstanbul is a project conducted by Pınar Yelmi, with several different pillars such as the online survey conducted in December 2014, sound recordings that were made in certain areas of İstanbul during 2015, a web site that has been set up for everyone to access and exhibition of that work. The internet survey of this comprehensive project on İstanbul's sounds covers not only the inhabitants of İstanbul, but also the thoughts of foreigners who have visited the city or heard about İstanbul from their acquaintances. In order to categorize the participants, Yelmi had determined the data based on whether they are familiar with the culture and city. One of the most important questions of the questionnaire, which includes categories such as the sounds that they hear in the open air in everyday life, the frequency of hearing sounds or their feelings when they hear these sounds, is the sounds that will best describe İstanbul. 370 of the 421 participants were from Turkey. The order of sounds are follows as: Traffic and car horns (18%), Ferries (13%), Crowds (12%), Seagulls (11%), Street vendors (9%), Call to prayer (8%), Sea and Waves (5%), Animals (5%), Music from shops (3%), Sirens and announcements (3%), Nostalgic tram (3%), Markets and Bazaars (2%), Cultural activities (2%), Street musicians (2%), Construction (2%), Church bells (1%), Others (1%)... (Yelmi, *The Soundscape of İstanbul: Exploring the Public Awareness of Urban Sounds*, 2017)

First of all, traffic and horns jointly are on top of the list both for the locals and foreigners. However, there is a distinction between the two groups in the second order of heard sounds. Yelmi narrates this distinction as follows:

“Turkish citizens, who currently live in İstanbul and those who have lived in İstanbul before, mostly identify sounds such as ferries and seagulls in the second place. However, foreigners who currently live or have previously lived in İstanbul mostly mention in the sounds of street vendors and the call to prayer in the second place. Although there is a slight difference, this result demonstrates that foreigner’s attention is mostly attracted by unfamiliar sound events that are not necessarily part of their original cultural frame of reference.” (Yelmi, *The Soundscape of İstanbul: Exploring the Public Awareness of Urban Sounds*, 2017)

The featured sounds in İstanbul Soundscape Project and listing of these sounds by different groups provide a data on urban sounds. In the scope of this thesis, as it can be similar answers in the studied areas, it is also possible to hear the specific sounds of that place. While we understand what kind of sounds come out with specific studies and conversations with the

interviewees, in the next chapter, we will try to understand what these sounds mean to those living in that area. As mentioned by Yelmi, the protection of these sounds is an important case in relation to the culture and the place in which the sound exists. For this reason, even though many years later, the identification, discernment and the storage of sounds by recording support cultural heritage by causing a strong data about the flow of everyday life and culture.

In this section, the concept of soundscape itself, its terminology and its examples were explained. Before proceeding to thesis' relation to urban sounds and the sense of belonging, as well as to the resulting data from the fieldwork, a general data about sound will be presented. Thus, the common voices in the soundscape works, the attention in the listening activity of the people, the sounds in the familiar and non-familiar places, and the effect of the recognition of the culture on the listening relationship are among the resulting data of this section.

CHAPTER 3: SOUNDS AND FEELINGS

In this section, the relationship between sounds and the place, society and culture, the sense of cultural connectivity and the sense of belonging aroused by urban sounds will be examined. In the first part, the contributions of the sound, to place, people and culture has been explained. In the second part, two important concepts, *acoustemology* and *acoustic community* are explained and elaborated by giving examples. In the third part, the relationship between the sense of belonging and urban sounds is established. Since this relationship does not work independently from other senses, belonging to the source of the sound, belonging to childhood voices and “hearing together” form the basis of this part. The results of the interviews conducted during the field study, which used in the chapters to illustrate and reinforce the explanations, but the main information about the field study will be discussed in the next section.

3.1 The Relationship Between Sound, People and Place

It is not easy to convey the sounds we hear in everyday life, the meaning of the sound for us and the feelings it evokes. It may seem possible to define the sound with vibrations or frequencies as Truax previously did, however in some cases it does not seem to be enough to understand why a particular sound makes us emotional, or we feel peace when listening to the sound of sea and seagulls. In his *Acoustic Territories*, Brandon LaBelle refers to a dialogue between a father and his son. The son asks his father “Where do sounds come from?”, his father’s answer is “From a very special place.” Then the son asks “But where do they go?” and his father answers: “They go to an even more special place than from where they came” (LaBelle, 2010). This memoir reminds me the documentary *Ben Geldim, Gidiyorum*² which filmed the street vendors in Tarlabasi and their voices. After this memory which is in his mind for years, Labelle says:

“The dynamic of auditory knowledge provides then a key opportunity for moving through the contemporary by creating shared spaces that belong to no single public and yet which impart a feeling for intimacy: sound is always already mine and not mine- I cannot hold it for long, nor can I arrest all its itinerant energy. Sounds are promiscuous. It exists as a network that teaches

² This documentary, shot by Metin Akdemir in 2011, conveys the value of street vendors' unique calls to the neighborhood and the city, among the rich urban sounds of Istanbul.

us how to belong, to find place, as well as how not to belong, to drift. To be out of place, and still to search for new connection, for proximity. Auditory knowledge is non-dualistic. It is based on empathy and divergence, allowing for careful understanding and deep involvement in the present while connecting to the dynamics of mediation, displacement, and virtuality. (LaBelle, 2010)

During the interviews in Balat, most interviewees mentioned the lost sounds. The sounds of the factory, bazaar, blacksmiths from the past, language and cultural diversity, sounds from pubs and old open-air cinemas, the shouts of neighborhood rowdy men, the voices of street sellers which were much more heard in the past, etc. Hearing about the existence of these sounds was actually important to understand and imagine Balat's previous state. Even though we do not hear all these sounds today, those memories obtained from interviewees became a good indicator to understand the history of the area and the place, and it made sense why current situation in the neighborhood is still so powerful.

Another important information emerged during the interviews about domestic sounds is the inner sounds of the houses in Balat that are very audible. Narrow streets caused sounds to fill the house, before the isolation and restoration process connected to the single-wall system; these houses were allowing the sounds to be heard from a few houses ahead. An interviewee stated that the protective characteristic of the neighborhood comes from transparency. The fact that, the neighbors can hear each other easily causes both judgmental interpretations and a benevolent environment. Sounds information, as Labelle stated, brings feelings of empathy and understanding. Hearing each other's indoor voices and the feelings they develop against any situation shows as an important factor in recognizing the neighborhood itself and its dynamics.

In addition, being aware of the sounds of our present day stands in an important place to be aware of the present, the place we are in and the society, and ourselves. When we get in contact with the world, we refer to our senses and use the information from them to describe the place, society and culture. Jason Leslie who performs soundwalk studies states the importance of the voice awareness as:

“There is a huge connection between awareness of sound and awareness of the present moment... Being aware of sound is a huge gateway into being aware of yourself and into spirituality.” (Stasko-Mazur, 2016)

As a summary, sounds have an important role to understand and explain the past, present, place, society, and even ourselves. Even though some sounds are lost in our lives, this does not cause them to lose their value. Sounds take on a task as a valuable tool in order to understand the world and ourselves.

3.2 Acoustemology and Acoustic Community Concepts

It will be beneficial to analyze the concept of sound a little more in terms of understanding the relationship between sounds and people. Kumi Kato wants to summarize the importance of sound with four main points. Two of these four points seem to be important to give meaning to sound and sound studies. (Kato, 2009)

One of the main points is about connection and knowing a place. Briefly, knowing a place through auditory experience is termed as *acoustemology*. It means to understand the place through listening and making explicit connection. In this way, we gain insights into how to understand the place and also the people who reflect everyday life in this place.

The concept of *acoustemology* emerged during the field works of anthropologist and ethnomusicologist Steven Feld in the 1990s in Kaluli, Papua New Guinea, referring to the words 'acoustic' and 'ecology'. It contains a deep hearing and listening practices related to the rain forests in this region (Rice, 2018). Getting to know and understanding the place provides important data in order to make sense of which sounds are heard primarily. As Kato points out, the sounds created by the people who use that place every day, also the partnership established with these sounds, are one of the basic factors that creates the sense of belonging to the place and the community living in that place.

Another important point made by Kato, is the function of sound to shape the society. Kato expresses the importance of listening to the place and defining the sounds there by the community in understanding the uniqueness of that place. She also mentions the place of creating the 'acoustic community' in this situation in reference of Truax. Kato describes this situation in her own words as follows: "It can thus be said that an auditory awareness extends one's consciousness to be part of a land community (Leopold, 1968), where sacred connection is recognized in even ordinary, everyday places (Tacey 1995; Tayler 1999)." (Kato, 2009) Similarly, Truax says:

"Our definition of the acoustic community means that acoustic cues and signals constantly keep the community in touch with what is going on from day to day within it... The community is linked and defined by its sounds. To an outsider they may appear exotic or go unnoticed, but to the inhabitants they convey useful information about both individual and community life." (Truax, 1984)

One of the best examples to express this important function of sound in community can be seen in Steve Goodman's *Sonic Warfare: Sound, Affect, and the Ecology of Fear*. In the 18th century, the Jamaican natives frightened the British by playing a sonorous local musical instrument made of cow horn with certain encoding and they generated form of communication among themselves. Goodman explains the functionality of abeng by natives as follows:

“The abeng, as a system of communication, produced signals reproducing the pitch and rhythmic patterns of a fairly small vocabulary of Twi words, from their mother language, in most cases called Kromantin (Maroon spelling) after the Ghanaian port from which many slave ancestors were shipped. Sentries stationed outside the villages would use the different pitches to communicate the British approach, the extent of the weapons they carried, and their path. But the abeng also had another affective function: to scare the British with its “hideous and terrible” dislocated tones, sometimes managing to repel the invaders with sound itself.” (Goodman, 2012)

This sound created by natives by using a special encoding system became a daily communication tool. Use of this sound was quite unfamiliar to the British, and locals used the sound for the purpose of frightening them. The signaling effect of the sound of Abeng's in this society can be considered as an example of Truax's *acoustic community*.

Another example for the acoustic community arises from a story about children's voices, which the interviewees in the field work refer to as one of Balat's symbolic voices. An interviewee, who was talking about the children playing on the street for years, tells a story of two foreigners who moved to Balat from Cihangir and took a house in Balat. He reported, one day one of the children broke the windows of this house and the owners of the house came to the interviewee to ask if the children could be warned about it. In the face of this question, the interviewee asked house owners why the children had committed such an action, and house owners said that because they were foreigners. The interviewee said that the children were very kind to their neighbor, Anna, and they were helping her and hugging her as a mother whenever she returned from shopping. The interviewee stated that the owners of the house were angry with the children because they made a lot of noise when they were playing in front of the door and that is the why the children broke the windows as a reaction. The interviewee also said that the person who tries to silence the children or gets annoyed by the voices of them do not belong to that neighborhood. He also added that children's voices are the

signature of that neighborhood and told of the owners of the house: "You don't belong here, go back to Cihangir."

3.3 Urban Sounds and Sense of Belonging

In her "Sound and Belonging, What is a Community?", Hilde Hauland gives an expression of sound in some languages such as Norwegian, Swedish, Dutch, German, Finnish, and she says that, literal translation of these expressions would be to "hear together" or to "hear same" and that means; the connection between people through sharing the same audible experience. Hauland explains the importance of hearing together with these sentences:

"The sound is itself a relation, a connection between a source of sound and the ear; sound is a medium that itself a message, a message that connects hearing people to each other and the world. When people "hear (the) same" or "hear together", they sense that they belong to each other by sharing the same audible sensations." (Hauland, 2008)

Common expressions in language carry traces of society's way of thinking. The expression and meaning which Hauland cited from the above languages, actually draws attention to the importance of sound and the coexistence in the cultures where that language is spoken.

Kumi Kato narrates how senses build our relationship with the world and how it affects our sense of belonging with following sentences:

"Furthermore, connectivity with the natural world is sensory in nature. For instance, in his memoirs, Tom Sullivan (2007:108) posits that 'humankind is intimately bound to the world by combination of senses' and all senses- visual, auditory, olfactory, tactile and culinary- connect us with particular experience at a particular place. *In Landscape: Politics and Perspectives*, the anthropologist Barbara Bender similarly argues that 'an experiential or phenomenological approach allows us to consider how we move around, how we attach meaning to places, entwining them with memories, histories and stories, creating a sense of belonging'. (Bender 1993:135)" (Kato, 2009)

In my own field work, I asked questions about the sounds of the neighborhood and the interviewees also referred to the smells that they remembered, which demonstrates our relationship with the world via our senses, as Kato stated. The smell of freshly baked pastries spreading to the street with the voice of the pastry seller, the smell coming from the stove accompanying the sound of chopping wood in winter, or the squeaks of Balat's wooden houses as well as the unique smell of those houses is just some examples. Another interviewee stated that, the pine tree used in the construction of his house collects resin at a particular time of every year, at the same place. The interviewee stated that, the smell of the

resin was spreading all over the house and the house was also breathing with him. Although there were no questions about other senses during the interview, the examples given by the interviewees proved how we perceive the world with our all senses.

The relationship between a particular place and its history, culture, meaning and our senses expresses a special meaning in sound studies. Jean François Augoyard says: “We all have ears but we listen differently as a result of our culture, professions, education- and our language since not all words dealing with sound are even translatable.” (Augoyard & Torgue, 2006)

The fact that we have ears and the ability of hearing, or we share the same space with others at the same time, does not mean that we hear the same things. While listening to sounds, many factors cause us to list those sounds and hear them according to this sequence. However, sound studies as well as the knowledge gained through subjective experience made it possible to understand social and cultural perspective on the culture. Among my interviewees there are two siblings living in the same house. Though they mostly gave similar answers about the sounds they hear while they are at home, one described the voices of street vendors coming from the street as a more prominent sound, while the other described the voices of mice roaming the rooftop as one of the first sounds that came to her mind about the house. Also, an interviewee, who was interested in music and grew up in that place, stated that he heard all the sounds in a musical frame and the sounds of drills he heard during the interview was rhythmical. These examples will be examined in more depth in the next section and, will support the idea of how people hear and rank the sounds differently even though they live in the same house.

Another case that needs to be assessed on the relation between sounds and the sense of belonging is the question of whether people feel certain emotions related to particular sound itself or its source or meaning. As described in the listening modes in the first chapter, the listening action is shaped by many different factors, and these factors are also determinative in hearing or listening in everyday life. Hauland states that, there is a difference between seeing and hearing in context with following sentences:

“Except in the cases when one look at the stars, at a blazing fire or the taillights of cars, one look at the things that light makes visible, rather than at the light itself. Contrary to the grammar of seeing is the grammar of hearing; what one hears is always either sounds or sources of sound, not objects.” (Hauland, 2008)

Another thing that attracted my attention during the interviews was interviewees' sense of belonging to the sources of sounds. As much as the voice of bagel seller Ismail, who passes through the streets at the same time every day, the love and loyalty to him by the interviewees are also among the reasons why his voice was considered among the daily familiar sounds. Similarly, other shopkeepers are meaningful in daily routine and they seen as a symbol of sense of belonging to the neighborhood with their voices but especially with their assets. Therefore, some interviewees were hesitant to identify whether they felt belonging to the sounds or to their sources. This emphasizes not only the importance of the object in the sense of vision, but also emphasizes that the source of sound in relation to the sound itself is indispensable. In the first chapter, we mentioned that the meaning of sound during the listening act is an important factor in the relationship established with the sound. Interviewees said that, the sound of funeral call (sela) was an attention-grabbing sound since everyone in the neighborhood was in close contact with each other. Additionally, the sound of a bell outside the routine, which indicates an unexpected situation, was among the attention-grabbing sounds.

Another topic that needs to be discussed concerning the sense of belonging is, the rapid changes and lost values. During the interviews, people living in Balat for many years stated that, they lost the sense of belonging to place with the loss of sounds. Kumi Kato states that the sense of belonging to a particular place is a complex phenomenon because of the present-day high technology usage, lack of communication and security concerns. She also states that this causes similar results in terms of feelings developed towards society (Kato, 2009)When it was asked to establish a relationship between the sense of belonging and sounds during the interviews, most people reported that they experienced the sense of belonging much more intensely in their childhood. Considering whole of Istanbul, Balat is the place which has intense neighborhood relations. For example, in the past when a neighbor encounters in a difficult situation, people in the neighborhood would quickly gather and help each other, and probably for most of the new comers is not adapt to this strong relationship of the neighborhood easily. One of the meaningful answers from the interviewees was about the relationship between the sounds from childhood and the sense of belonging is:

"Sounds are an indispensable part of belonging, no sound means no people. Sounds are essential elements of place we live in, the fate and life story. The most perfect sounds of human beings and their homeland are the sounds of childhood."

In conclusion, the sounds of the city and the neighborhood are one of the indispensable elements for the people living in there. People feel attached to a place through sounds as well as through smells, tastes etc. Also, the existence of these sounds plays a guiding role in identifying and understanding the place. People get in contact with a particular place through particular sounds coming from the past and today's figures and specifically that source of sounds rather than the sound itself, therefore they became the basis of the relationship of belonging to the place.

CHAPTER 4: FIELD WORK

This chapter is divided into four parts and the main purpose is to explain the field study and interviews. In the first part, the history of Balat region is explained. In the second part sound walk exercises and the results are detailed. The third part analyzes the data coming from the interviews in detail and the last part contains a general evaluation and conclusion.

The main intention of this chapter is to provide a practical example of the information transmitted in previous sections. All questions asked in the interviews can be seen in the appendix. Understanding the relationship between urban sounds and the sense of belonging constitutes the basis of the interview questions. The soundwalk exercises help the researcher to understand and analyze the responses of the interviewees.

4.1 Balat and Its History

Balat, which is connected to the Fatih district on the south coast of the Golden Horn, is located between Ayvansaray and Fener. In the past Golden Horn was a convenient location for trading in this region. It created economical sustainability which attracted many people and became a culturally enriched residential area. It is believed that Balat derives from the Greek word *Palation*. *Palation* means palace and it is thought that this name was given to the region due to the pier of Blarhernai Palace in Ayvansaray during the Byzantine period (Yucel, 1996). At the same time, Porto Basilique, the door that emperor used during that time, took the name Balat Gate in the Ottoman Period. Apart from these gates in the Byzantine period, Kynegon (Avci-Kungoz Kapi) and Porta Fenari (Fener Kapi) were also the important gates in this area.

The city walls were built in the time of II. Theodosios and Constantinus. However today, we cannot see any traces of those gates and the city walls. Balat has been categorized as two separate regions for many years as Aryentro (Sur İci) and Afuera (Sur Disi), and the economic and cultural structures of these regions are very different from each other. In the 19th century, rich people of the region continued to settle around the synagogues which are located inside the city walls and the rest of the port. Outside of the city walls, however, were described by the travelers as miserable, dark and dirty. (Yucel, 1996)

Demographically, after the conquest of Istanbul, a great change can be observed in the residents of Balat with the Jews from Macedonia, Greece and Bulgaria. The Jews who first settled in the region continued to retain their original places' names in the synagogues. Then, many people who came from Spain, Italy and Portugal in the 15th century, were called

Sephardi Jews, settled in this region and enriched the economic, architectural and cultural character of the region.

One of the biggest events that have left great traces in Balat's history and shaped its present-day architecture is the Balat fires. Especially, the wooden structures which caused the rapid growth of the fires changed by some regulations and some of the structures suitable for these regulations have survived until today. On the other hand, the physical changes of the Golden Horn coastline and the presence of factories, workshops, manufactures and slaughterhouses in the region, since the second half of the 19th century, have active factors in the change of the region. The environmental damage caused by these production sites around the Golden Horn caused the destruction of Karabas Neighborhood in Balat's coastline between 1984-86. Under the project of cleaning the Golden Horn and the small production sites of the community in that area were damaged as a result.

Balat, which was described as the "Little Paris" during World War One, since wealthy Armenians left the region no more called this description. According to the records, there were 640 Jewish families lived in Balat in the year of 1965, and in 1967 this number dropped to 140 (Yucel, 1996). Migratory vacancies were filled up by people from the Black Sea to work in shipping and fishing jobs, primarily because of the presence of the wharfs and shipyards. The first owners of the most houses in the region were non-Muslims, this has changed intensively especially between the years of 1943 and 52, which caused a great change in the region itself.

In a research conducted by TRT World in the past and present of the Balat region, Andon Parizyanos, who lived in Balat since his childhood, describes the disappearance of this cultural diversity as:

“At the time Balat was very different from the Balat today. There were mainly Greeks, Jews and Turks,” Parizyanos is a 69-year-old retired Rum teacher and current president of the Association for the Support of Greek Community Foundations in Turkey. “We had a deep neighbourhood culture. The neighbours were so close to each other it was as if they were relatives. During the long summer evenings, they took their chairs outside their houses, drank coffee, ate dessert, and talked to each other. (Amos, 2017)

Despite the deep-rooted history of Balat and the changing social structure, the views of preservation of specific feature related to the old neighborhood culture were still prevailed in

the interviews. This strong neighborhood relationship manifested itself as one of the basic elements of the sense of belonging in that region. The last comment in the TRT survey comes from the French curator Suela Cennet, the owner of The Pill gallery founded in 2015 in the region:

“It’s very untouched, it’s very preserved. It’s what Istanbul used to be...It’s very simple; it’s down to earth... Everyone knows each other’s names. It’s like a small village.” (Amos, 2017)

4.2 Soundwalk Exercises During The Field Study

Walking is one of the most basic ways to understand a city. Therefore, one of the most basic methodologies used to understand the soundscape of a place is soundwalk studies in this context. As explained in previous chapters above, while soundwalk method is frequently used during sound studies, the recordings made during the walk, the notes taken and the combination of these with various visual elements are important for preserving the sounds as a data in the following years. Kamila Stasko, quotes from Andra McCartney, says that Soundwalk may actually be an important method for many disciplines:

“Soundwalk can be situated in relation to long-standing artistic, philosophical and political concepts that theorize though the practice of walking, such as haiku poets use of daily walks as a creative structure, writing about the figure of the flaneur and the situationist concept of the derive, as well as the approaches of conceptual artists, such as those in the Fluxus movement.” (Stasko-Mazur, 2016)

Westerkamp, who made a radio program on environmental listening during the 1978-79, tried to use sound of a radio to become a part of society. Using the soundwalking method as an anthropologist or ethnologist in this radio program, Westerkamp aimed to see socio-cultural reflections and influences of field through soundwalks. In another study in 1989 called Kits Beach Soundwalk, Westerkamp, transformed and composed previous records by using certain techniques and reported: “The awareness of the positive and negative qualitative aspects of sound seems to be the *credo* of the composition, which calls for a conscious harmonization with the sonic form of reality.” (Stasko-Mazur, 2016)

Another important aspect of soundwalks is they enable us to be within the sounds of soundscape by drawing attention to the sound while walking. Soundwalks transform the places we walk every day, into precious places that we pay attention to listen. This simply raises awareness to importance of the sound we receive.

During this fieldwork, soundwalk study started at 1.15 pm on Thursday, 4th April 2019 and lasted approximately one and a half hours. Soundwalks and recordings took place on Dr. Sadik Ahmet Avenue and Vodina Avenue, Yildirim Avenue, Kiremit Avenue, Merdivenli Mektep Street, Fener Kirechane Street, Kurtlu Cesme Avenue, Kulhani Avenue, and Cimen Street. Balat known as popular place to visit over weekends, therefore we faced with high

ambient noise which mainly caused by traffic, cherishing and music. It's worth to mention that around Vodina and Yıldırım avenues where extra noisy due to various cafes.

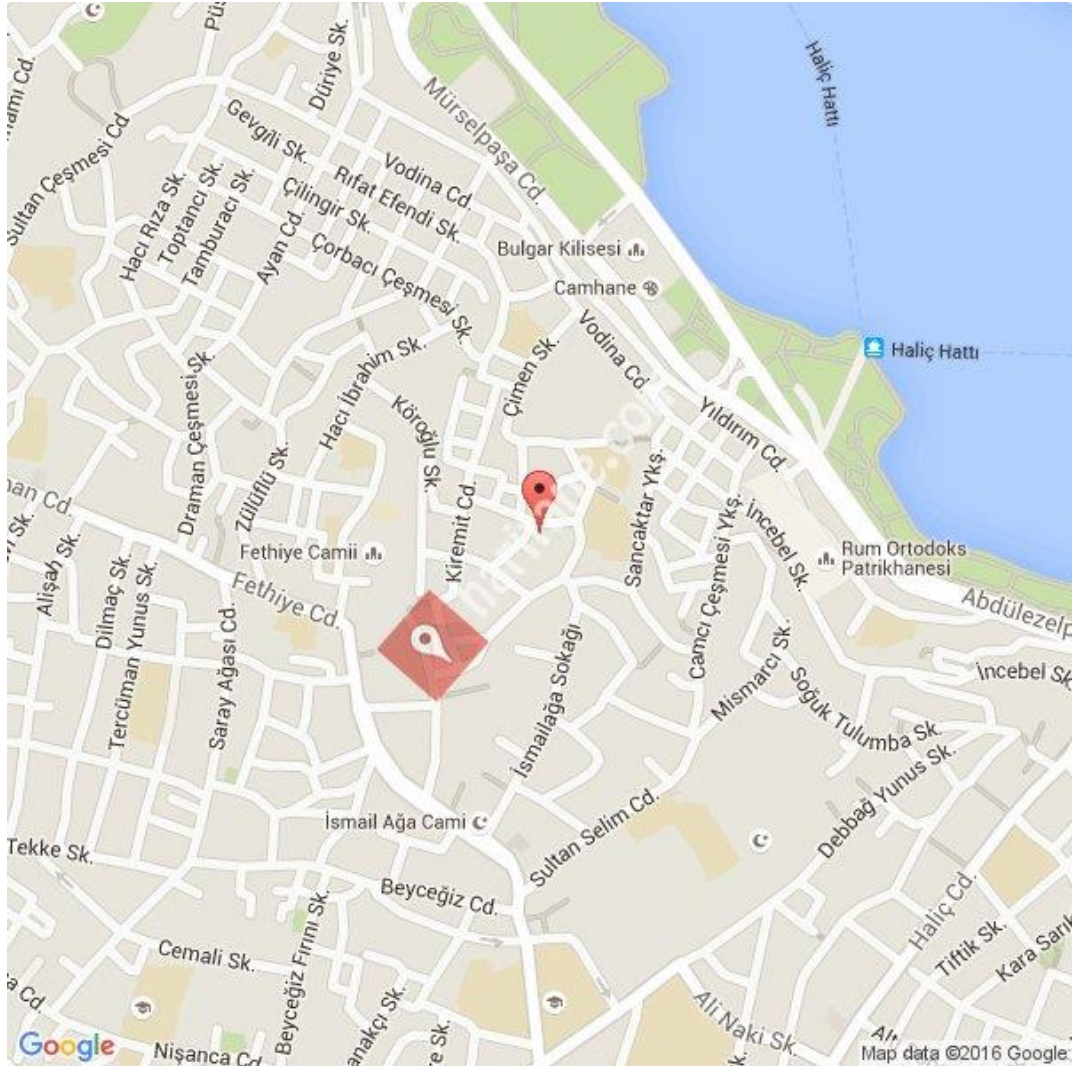


Fig 3. Balat Map

The sounds heard on the avenues and streets are listed below;

Dr. Sadik Ahmet Avenue; in this area dominant sound was Azan. Azan raised at 1.17pm and start playing in different mosques at the same time. Alongside Azan, sounds of construction, different languages from tourists, gathered in front of St George's Cathedral, people's conversation, breeze, bird tweets, and sound of wind-bell also heard.

Fener Kirechane Street; in this area major sounds are recorded as, talks, walks and laughs of people on the street, cutlery sounds from cafes, announcement from potato-onion selling car, traffic and bird tweets.

Vodina Avenue; This area added children sounds over ordinary traffic, conversation and music from cafes.

Merdivenli Mektep Street; this area presented a folk song from a local bagel seller, and milk cart, it was main differentiator compared to other avenues. We also recorded similar urban sounds such as, conversations, foreign languages from tourists.

Apparently, folk song from bagel seller and milk cart were unique sounds of this area.

Yildirim Avenue; in this area, in addition to people's conversation and traffic sounds a pastry seller's unique melodic call created difference.

Actually, it was interesting on the moment, when I heard pastry seller's call. I didn't quite understand what he was saying, his call wasn't clear to capture this trade. I paid attention and looked at what he is selling, and then I caught what he was saying.

When I stand still and listen to all the sounds around me and captured, a record playing from a passage, cutlery sounds from teashop, calls from auction created a massive sound loop.

In this passage I have included my sound walk and considered it as an important part. While I was listening bidding voices raising from an auction venue, it blended with nostalgic music from the other end of the passage.

Kurtlu Cesmesi Avenue; this area was relatively ordinary with its street seller, coffeehouse, traffic and conversation sounds.

While I was executing soundwalk exercise and recording all sounds around us, I realised that most of these sounds became unobtrusive to local people. The street vendors' voices stand out in an interesting place for me, however the people who lived there for many years told that the street vendors and their voices were much more intense in the past. This situation confronts us regarding to data about the changing sound universe. Sounds from the cafes, people and cars were much higher during the day time on weekends compare to weekdays. This also triggered by television industry as they are regularly using Balat district to capture movies/ TV series and people who watched these series or movies are visiting this area to take photos during their

weekend. Also Balat is a historical place and this is another strong trigger to attract local tourist which causes high ambient noise during weekends.

4.3 Interviews

4.3.1 General information regarding the interviews

During the fieldwork, various questions about which sounds they hear and what they feel about them have been asked to people living in Balat. We can see the resides of interviewees as following: Vodina Caddesi, Fener Kireçhane Sokak, Ayvansaray Yörük Sokak, Yıldırım Caddesi, Cibali Haydar Sokak, Hızır Çavuş Mah, Hacı İsa Bostanı Sokak.

Interviews have been executed via face to face or e-mail transferring the questions and answers. Interviews, consist of 12 questions, begin with the basic questions concerning living in Balat, and then moves onto what kind of sounds people hear. The questions including both the senses which are felt by hearing these sounds and the relationship between the sounds and the sense of belonging constitute the basis of interviews. Finally, interviewees have been asked to describe examples that come to their minds concerning the sounds and the sense of belonging.

Interviews took mostly 20-35 minutes and sometimes it took more time when questions triggered some deep down memories to our interviewees. A list comprising of sounds and sense had been delivered to the interviews and been asked them to select the responses from this list. Additionally, sounds and senses that are thought to be absent in the list but considered as important have been included to the answers of the questions by the responses.

4.3.2. Answers of the interviewees

Six interviewees have been residing in Balat and the surroundings for many years. Even though they had relocated their houses; they only moved a few streets down in the same area. Four of them, relocated from Büyükdere, Cihangir, Pınar Mahallesi, Beşiktaş, Galata to Balat.

All the interviewees replied in question whether, they are happy to live in Balat or not. Ones who have been residing there for many years explained their happiness due to living in Balat, related to the sense of belonging and their willingness to transform and develop Balat. Those who have lived there just a few years stated their motivations as neighborhood culture, warm relationships which make the life beautiful. One of the interviewees had chosen to live in Balat because of her job and another one had chosen it for the reason that it has easy access and is historically rich.

It has been observed that the interviewees struggled to give common answer to the question which addressed the socio-economic transformation of Balat in recent years. Interviewees who have been residing in Balat for many years have reported that they have acquired a more secure Balat owing to the cafes, shops, etc. that are set up currently. Some interviewees, who are doing business there, also highlighted the economic development of the precinct by the domestic tourists coming there mostly at the weekends. However, they mentioned disrespectful behavior of those people creates great deal to the visitors to its historical places, culture, and locals of the precinct cause some interviewees to consider this development in a negative manner. One of the interviewees stated that, it sometimes takes 10 minutes to get bread from the bakery just near her home. Simple because people take photo of them without any permission, and the statements of tour guides such as "here they are locals" and "you can see the local woman who has gone out in order to have Sunday coffee and reading her book" are very annoying while speaking about the people living there. Another interviewee expressed that some comments made by domestic tourist groups without any historical background of the Balat are so disturbing.

4.3.2.1. Lost sounds

When we asked about sound reflections of deep-rooted history of Balat and which sounds failed to carry on from past to today, the sound of church bells took place on the top among the common answers the interviewees have given. One of the reasons for this is that most of the churches are not in use and this change is considered as upsetting by locals.

Another popular street sound is the street vendors. The interviewees highlighted that they can still hear the sounds of the street vendors such as the vendors of potato and onion, bagel, pastry, milk, and boza- popular winter drink in Turkey- also today, however this diversity was wider in the past. According to interviewees, the reason for this is today's shopping trends. The interviewees state that in the good old days, when milk, yogurt sellers showed up, they were calling each other and burst on the street all together by bowls in our hands to buy them, but now, they confessed, they meet most of their needs in markets and supermarkets.

Another loss, reported by local, is the loss of diversity of languages heard while wandering on the street. An interviewee, who states that he was hearing approximately 11 languages such as Greek, Armenian, Ladino, Kurdish, Serbian, Bulgarian, Circassian, Lazuri, Syriac, Zazaich and Turkish in the past years, also added the diversity now disappeared because of the migration from Balat in time. The other sound coming to minds from the past generally is the

sound when women used to socialize in front of their houses sitting and drinking tea together. The interviewees said this was a tradition of their neighborhood, culture and even still being held today, however there is a significant decrease in this traditional behavior compared to the past. Moreover, due to the fact that the particular days were identified as a day of shaking or washing the carpets in the past, specific sounds that matched these days. Sounds from laundry lines which were being tied between the windows, generated by women yelling each other such as "Come on, your laundry is dry. Pick them up, and I am going to hang my laundry" were other sounds which are still heard today, but those sounds have taken place near the top in the study as the most common sounds in the past.

According to two interviewees who had spent their childhoods in Balat, there was a bean factory in Balat and it put so many sacks with the beans in a day on the Vodina Avenue and women were talking to each other while shelling those beans. The interviewee described these shelling sounds as well as the conversation sounds in his mind from those days, made by the women who earn money by the piece, like lullabies for the children sleeping at those hours.

One interviewee stated that another lost sound is the sound generated from cinemas. The interviewee said that, back in time there were summer cinemas named Çiçek, Mehtap, Adil, and Fıstıkdibi in the past, and that Fıstıkdibi cinema used as a music hall. The sound of the favorite singers of that period and the echoes of them going through the streets were other lost sounds and take an important place as a sample in the study.

The sounds of circumcision feasts or wedding ceremonies organized on the streets were sounds that we cannot hear today. The wedding ceremonies with shawms and drums, which were held in open places, reminded the gypsies and their music. According to the research issued by Istanbul Technical University State Conservatory, an interviewee who told that there were 480 musicians in the guild also added the sound of gypsies conversations and their music has been one of the important sounds of Balat.

Alongside the lost sounds there were also other sounds coming from the factories, wholesale market halls, and shipyards. These manufacturing plants do not exist today, sounds of the hammer, sledgehammer, sparks and the bargaining coming from the wholesale market, halls and even shouts of sales people during morning sales, have disappeared.

Finally, fire sounds which the interviewee had in his mind about his childhood which has a significant role in Balat's history and architectural structure of today are the fundamental

sounds for the interviewees. Sounds from burning wooden houses and their collapses during the fire also arising from the gathering of the people together rapidly and supporting each other were also remarkable sounds of the Balat.

4.3.2.2. Contemporary Sounds and Its Feelings

The interviewees have stated that they have heard the sounds mostly coming from such as car, bird, child, street vendors, music in cafes, construction, animal and the azan in daily life. The sounds of street vendors and shopkeepers were the sounds that attached people to Balat and built senses of belonging, happiness, and excitement.

Sounds of children playing games on the street are among the symbolic ones of Balat. Even if some interviewees keep saying that they have not heard the sounds of children as much as the past or they keep saying that nowadays the sounds of the Syrian children are more dominant to be heard, the sound of the children is among the outstanding sounds of Balat. Generally, one point that the interviewees highlighted is that the sound of a child arouses a feeling of happiness in people.

Compared to the past, the most important sounds that are outstanding today are the sounds coming from people and music in cafes. While some interviewees think that these sounds overshadow the characteristic sounds of the neighborhood, some consider them as delightful sounds due to the fact it has transformed into a more secure place.

The sound of visitors coming to Balat is one of the sounds that has divided interviewees to be in two minds. Even if this situation has a positive impact on the economic wellbeing for the shopkeepers over there, sometimes the transformation of the sounds into annoying humming noises in the daytime, rises complains. The sounds from TV series or movie production sets among the unique sounds of Balat. The fact that the precinct has transformed into a haunt place by the audiences of these film and TV series causes some fights according to the interviewees.

The sounds of fights have become a symbol of the Balat both in the past and present. Shouts of drunks, group fights etc. during the night became accustomed sounds for locals. While these sounds are distressing for the new residents, they are actually a must for the people whom spent their lives in this area.

In addition, sounds like ferries, seagulls, and the other birds are calming and heart-warming sounds for the people in the neighborhood; however, these are not the only characteristic sounds of the Balat. The sound of Suzy, which is the dog of the neighborhood, is one of the most cheerful sounds which make the interviewees happy. Apart from Suzy, one interviewee has stated that the sounds coming from the pool full of frogs are also cheerful sounds for him. Even though, two children had fallen into this pool and drowned a few years ago, the residents have taken an aversion to it, nevertheless, the sounds of frogs, sparrows, doves, and dogs symbolize security and hope for him. The sound of azan is one of the strong sounds in the precinct. One of the interviewees has stated that badly recited azan makes him angry. Another interviewee has mentioned that the sound of a little boy reciting the azan sentimentally on Friday, of which he has heard in his home, has amazed him. One interviewee said that, escalating hummer of the neighborhood made the azan less audible.

The people at the precinct also hear the sounds of gunshots constantly and these are among the sounds that bother people. Even though these were heard in the past as well, these sounds had not become the sounds that people become hardened to like fight sounds. Even though one interviewee has claimed that guns in this precinct do not be directed on an individual but towards the air, to hear the sounds of gunshots still maintain its annoying characteristic for the people.

Even though there were more sounds than mentioned in the interviews most of them stated that, they hear the sounds in the neighborhood as a whole currently. The whole body of the sounds coming from this neighborhood reveals the senses such as belonging, happiness, calmness, and security. Some of the effective reasons for the strong sense of belonging in Balat is the connection between residents. They inquire after their health and they rush to help them when it is needed. This strong relationship is expressed by the interviewees in connection with the voices of tradesmen, street vendors, children and animals.

4.3.3.3. Domestic sounds

Due to structures of Balat houses, all the interviewees exemplified the squeak sounds generated while walking on the wooden floors as a domestic sound. In addition to these, the reasons why the interviewees have positive feelings for these houses are the unique smell and emotions they evoke. One interviewee has claimed that life experiences of house, she moved in, have pulled her in and a spiritual mood has occurred in her heart ever since she moved into this house. Another interviewee has also claimed that materials of the house have collected resin at the same point in particular times of the year, so the house is breathing with him. Wooden structure of the houses arouses the feelings of peace, happiness and respect for the experiences of the previous owners of the house for the interviewees.

Another point about domestic sounds is that the neighbors' voices were clearly heard. The fact that, the voices of neighbors even from a considerable distance causes transparency between the neighbors. Because of this transparency, people in the neighborhood feel responsible to each other. One interviewee reported that, because they can hear their next door's voices clearly, this develops protectionism and the pressure at the same time in this neighbourhood.

4.4. Assessments and Outcome

In the scope of this thesis, interviews completed with ten people living in the Balat district and the given answers were compiled in terms of the thesis' research subject as follows:

1-All of the interviewees are happy to live in Balat . Those who have lived here for many years have felt a deep connection to the region, and those who have lived here for a few years have listed the spirit of the neighborhood and close relationships as the reasons of the sense of belonging to the area.

2-The following data can lists sounds according to various categorizations we get in soundscape studies and listening modes:

Seagull, sea, ferries, wave sounds are examples of sounds defined as keynote sounds. These sounds can be categorized as sounds belonging to a particular geography. We can also evaluate these sounds as background sounds. Therefore, the listening mode in Truax's categorisation called background listening is used in the resting phase of these sounds.

Azan, the church bell, and the sounds of the ferry horns defines as foreground and signal sounds. "Causal Listening" (Chion) or Truax's "Listening-In-Readiness" modes are used for these sounds and because of warning feature, these sounds comes forward in high ambient noise level.

The sounds of children and the sounds of the fighting were evaluated as significant sounds of Balat during the interviews. These sounds, which have continued their existence in the past and nowadays, are regarded as the indispensable voices of Balat by the interviewers. Thus, we can define them as soundmarks and different listening modes can be used to understand these sounds.

The sounds of street vendors are among the "Background sounds". Because of the intense relationship with street vendors in Balat, different types of listening can be used to understand these sounds. For example, for a person who wants to buy bagels, bagel seller İsmail can be considered as "Semantic listening" but for a person, who wants to talk with İsmail –he is a very popular character in Balat- this listening type can be evaluated as a "Listening-In-Search", because of searching for İsmail's voice in a high ambient noise level.

The sounds that are remembered from childhood are considered as examples of the listening type which is called “Listening to the Past”. The reproduction of these sounds makes people feel an intense emotion. In the fieldwork, these feelings often coincide with the sense of belonging.

An example of listening called “Reduced Listening” made during soundwalk exercises. During the soundwalks, it was tried to focus only on the sounds that heard and these sounds were tried to be evaluated separately from their meanings and sources. In order to select and evaluate these sounds, “Acousmatic Listening” was used, when sound sources were not seen. At the same time some street vendors voices were meaningless when only focus these sounds as a sound, but when I use “Semantic Listening” as a method, these voices became comprehensible.

3-Looking at the relations with the sounds in this region, most of the interviewees stated that they had a sense of belonging to the sources/owners of the sounds. The tradesmen and street vendors whom are spoken every day are among the primary elements of the sense of belonging felt to the place. Apart from that, the sounds of frogs, seagulls, ferries, sea, birds are also given examples of the sense of belonging. At the same time, based on the responses of the interviewees, we observed that there is a strong relationship between the remembered sounds of childhood and the sense of belonging.

4- While interviewees, who have lived in Balat since their childhood, talked about the lost sounds, they also stated that their sense of belonging to the place was stronger in the past. For example, an interviewee stated that when he heard the voices of street vendors he remember his childhood and buy something from them even if he did not need it at all. He explained that, when he keeps these vocal voices alive, future generations will hear them. When those sounds heard today are examined in terms of sense of belonging, they have big roles for the neighborhood people and their connectivity.

5-Recalling the missing sounds, the interviewees also emphasized the importance of specific smells and flavors in establishing a sense of belonging. Assuming that we are connected to the world with the combination of all our senses, the data from each sense has a significant value. As a result, some smells and flavors come into prominence especially in the memory of the sounds that are in memory, proving the inseparable structure of the senses.

6-Due to the structure of Balat houses, the relationship between neighbors become transparent. Many interviewees stated that they could easily hear the voices of neighbors and this situation caused the relations between neighbors to be sensitive, open and protective. As a result of this, the neighbors know each other's troubles and to strengthen the neighborhood spirit, while on the other hand this close relationship causes the protective attitude of neighbors to each other.

7-When the interviewees were asked about the basic sounds that belong to Istanbul, most of them gave examples from their childhood days. Apart from this, sounds of sea, seagull, wave, ferries are other sounds that make people attached to Istanbul

Fieldwork done in Balat, analyzes the main question of the thesis, which is the relationship between urban sounds and the sense of belonging. In this context, questions were asked to the interviewees about the sounds heard in the neighborhood and the sense of belonging, and eight of the interviewees gave examples easily the relationship between these two. However, we understood the sound source has a decisive role in this relationship and this was one of the arguments that interviewees behaved timidly. The childhood sounds of the interviewees were considered as the main sounds that the sense of belonging to the place. Two of the interviewees stated that they did not examine the sounds they heard in the environment carefully and they would be more sensitive to the sounds they heard.

CONCLUSION

To sum up, in this thesis, the relationship between urban sounds and the sense of belonging is discussed in specific contexts. The meaning of the sound, the difference between hearing and listening, the sound studies from the past to today, the soundscape and the concepts used in soundscape studies are explained in the first chapters of the thesis. The interviews conducted during the fieldwork were great importance in examining the main research question of the thesis. The responses of the interviewees have showed that, the sounds from childhood were of great importance to the sense of belonging to the place. The sounds of ferries, sea, seagulls and birds emerged as important sounds in terms of attachment to the place and sense of belonging when examined for both Balat and Istanbul. The soundwalk studies conducted in the field were a guide in the phase of listening and understanding the interviewees. Many of the interviewees' responses and examples supported the main question of the thesis have enabled the data in the theory section of the thesis to be supported in practice.

The fact that in the field study, people give certain examples of smell and taste while trying to remember past sounds conveys the importance of studies on all senses. Although the thesis is limited to a sense of belonging, but nostalgia is an intense feeling especially in the section of lost sounds. Although the sense of nostalgia is not adequately included in the thesis, the relationship between the sounds and the sense of nostalgia is included within the scope of memory and collective memory studies. In addition, opening the discussion of the relationship between sounds and emotions reveals that, the subject has an aspect that is compatible with affect theory.

At the same time, the data obtained from the sound walks and interviews in the field reveal the relationship of the thesis with areas such as sociology of daily life and urban sociology. Sounds recorded during audio walks contain information about the daily life of the area. In addition, storing this data through archiving of sounds is important in terms of transmitting the social and cultural life of that day to us in case of loss of sound. Interviews reveal the relationship of sounds with space and people's experiences and allow us to understand the emotions that sounds create in people.

As a result, the thesis leads to the discussion of the relationship between sense of belonging and sound, based on fieldwork. The intersection of the thesis with the above-mentioned study areas gives information about which disciplines it can contribute if the thesis is detailed. The data obtained in the field study, affirms the relationship between the sounds and the sense of

belonging, but the detailing of the study contains many data about the sound and the emotions it produces. In addition to sound, also it is important to integrate other senses, such as smell and taste, into the study. Therefore, there are different areas where the subject of study can be elaborated and these areas are supported by many different disciplines.

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APPENDIX

Görüşme Soruları

İsim(tercihi)

1-Kaç senedir burada oturuyorsunuz(Cadde, sokak ismi)?Eğer uzun süredir burada yaşıyorsanız Balat'ın geçmişi ve bugünüyle ilgili düşünceleriniz neler?

2-Buraya taşınmadan önce nerede yaşıyordunuz?

3-Yaşadığımız yerden mutlu musunuz? Neden burada yaşamayı seçtiniz?

4-Yakın zamanda Balat'ın geçirdiği sosyal/ekonomik/ kültürel değişiklikten memnun musunuz? Memnunsanız ya da değilseniz nedenlerini açıklar mısınız?

5-Balat'ın zengin bir tarihi var. Bu durumun sessel anlamda yansımaları sizce neler? Balat'ı belirli birkaç ses üzerinden tanımlamanız gerekse bunlar hangi sesler olur? Yakın geçmişte olup şu an kaybolan ya da yeni duymaya başladığımız sesler var mı?

6-Yaşadığımız mahalleden evinize yürürken aşağıdaki sesleri duyuyor musunuz ya da bu seslere eklemek istedikleriniz olur mu?(Birden fazla ses işaretlenebilir.)

-Trafik/otomobil kaynaklı sesler

-İnşaat sesleri

-Sokak satıcıları(Spesifik örnekler verilebilir)

-Hayvan sesleri

-Çocuk sesleri

-Ezan sesi

-Çan sesi

-Martı, vapur sesi

-Kahvehane, cafeden gelen sesler (Çay karıştırma, okey taşları, kahve makinası)

-Müzik sesi (cafe, restaurant, araba vb. Sokağa yayılan müzik sesleri)

Ekleme istenilen sesler varsa;

7-Yukarıda duyduğunuz seslerin sizde olumlu/olumsuz duygular uyandırdığını ya da hayatınızın gündelik akışındaki ruh halinizi etkilediğini düşünüyor musunuz? Aşağıdaki duygulardan hangilerini, hangi seslerle ilişkili olarak hissettiğinizi açıkla mısınız?(Birden fazla duygu işaretlenebilir.)

-Kızgınlık

-Öfke

-Rahatsızlık

-Sevgi

-Aidiyet

-Huzur

-Güven

-Güvensizlik

-Mutluluk

-Mutsuzluk

-Yalnızlık

Ekleme istenilen duygular varsa;

8-Evinizi tanımlayan sesler neler? Evinizden duyduğunuz sesleri yukarıdaki ses çeşitleri üzerinden değerlendirir misiniz? Ekleme istediğiniz sesler neler? (Komşu sesleri, yakında bir okul, bakkal, cami, kilise vs gibi spesifik yerler varsa o sesleri de ekleyebilirsiniz)

9-Dışarıdan gelen seslerin evinizin içini doldurması nasıl hissettiriyor? Yukarıdaki duygu çeşitlerine göre değerlendirir misiniz? (Yeni duygular eklenebilir.)

10-Aynı sesleri duymanın çevrenizdekilerle bir ortaklık kurmakta yeri olduğunu düşünüyor musunuz? Aynı alanı paylaştığınız insanlarla duyduğunuz sesler üzerinden konuşur musunuz? Eğer düşünüyorsanız birkaç örnek verir misiniz?

11-Duyduğunuz seslerin o çevreye aidiyet hissetmekle bir ilgisi olduğunu düşünüyor musunuz? Gündelik hayatta duyduğunuz belirli ‘tanıdık’ sesler sizin güvenli ve huzurlu hissetmenize neden olur mu? Yaşadığınız yerde bu seslerin örnekleri var mı? Varsa kısaca neden bu sesleri duyunca aidiyet, güvenlik gibi duyguları hissettiğinizi açıkla mısınız?

12- Bu soruların yanı sıra, duyduğunuz sesler ve aidiyet, kültürel ortaklık/bağlılık ilişkisi konusunda yaşadığınız çevre ya da İstanbul çerçevesinde eklemek istediğiniz düşünceleriniz var mı? Varsa bu düşünceleri deneyimleriniz üzerinden açıkla mısınız?

**ETİK KURUL DEĞERLENDİRME SONUCU/RESULT OF EVALUATION BY
THE ETHICS COMMITTEE**

(Bu bölüm İstanbul Bilgi Üniversitesi İnsan Araştırmaları Etik Kurul tarafından
doldurulacaktır /This section to be completed by the Committee on Ethics in research
on Humans)


Başvuru Sahibi / Applicant: Çisel Karacebe

Proje Başlığı / Project Title: The Relationship Between Urban Sounds and
Emotional Memory

Proje No. / Project Number: 2019-20666-89

1.	Herhangi bir değişikliğe gerek yoktur / There is no need for revision	XX
2.	Ret/ Application Rejected Reddin gerekçesi / Reason for Rejection	

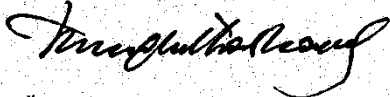
Değerlendirme Tarihi / Date of Evaluation: 10 Mayıs 2019


Kurul Başkanı / Committee Chair

Doç. Dr. İtur Erhart


Üye / Committee Member

Prof. Dr. Ashi Tunç


Üye / Committee Member

Prof. Dr. Turgut Tarhanlı


Üye / Committee Member

Prof. Dr. Hale Bolak Boratav


Üye / Committee Member

Prof. Dr. Koray Akay