ARANJMAN: REWRITING FOREIGN POP SONGS FOR THE TURKISH CULTURAL REPERTOIRE

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ARANJMAN: REWRITING FOREIGN POP SONGS FOR THE TURKISH CULTURAL REPERTOIRE

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Thesis Abstract

Alaz Pesen, "*Aranjman*: Rewriting Foreign Pop Songs for the Turkish Cultural Repertoire"

The present study focuses on pop song rewrites, in other words, *aranjmans* in 1960's Turkey. After reviewing previous scholarly approaches to song translation, it elaborates on *aranjman*, in other words, imported songs on two levels. The macro-level investigation deals with how political, economic and cultural developments paved the way for the importation of pop music as a genre, whereas the micro-level is concerned with the analysis of songs in the light of the macro-level findings, both from the perspective of translation theory. The theoretical framework fuses Even-Zohar's concepts of "cultural repertoire", "import" and "invention" with Lefevere's "rewriting" and "patronage". Problematizing views that place excessive emphasis on the semantic rendering of lyrics in song rewriting, the study underscores that "singable" song translation and the criticism thereof cannot be fruitful unless a holistic approach is adopted. In a similar vein, appropriating Lefevere's notion of "rewriting" and subdividing it into "rewriting" lyrics, "rearranging", "recomposing", "reperforming", "resinging" and "rerecording" songs helps cast light on the fact that, in the real world of the music industry, the various modes of rewriting are all dependent on one another, and thus song rewriting can not be reduced to lyrics rewriting alone.

Tez Özeti

Alaz Pesen, "Aranjman: Yabancı Pop Şarkılarının Türk Kültürel Dizgesi için Yeniden Yazılması"

Türkiye'de 1960'larda yeniden yazılan pop şarkılarına, bir başka deyişle, aranjmanlara odaklanan bu çalışma, şarkı çevirisine ilişkin daha önceden yapılan çalışmaları inceledikten sonra, aranjmanları iki düzeyde ele alıyor: Makro düzeydeki inceleme bir tür olarak pop müziğin ithal edilmesinin ardındaki siyasal, ekonomik ve kültürel nedenleri ele alırken, mikro düzey aranjman şarkılarının yeniden yazılmasında kullanılan yöntemleri, makro düzeydeki bulgularla da bağlantılandırarak incelemektedir. Çalışmanın kuramsal çerçevesinde Even-Zohar'ın "kültürel dizge", "ithal" ve "özgün eser" kavramları; Lefevere'in "yeniden yazma" ve "hamilik" kavramları ile birleştirilmektedir. Çalışma, şarkı çevirisinde anlam aktarımına öncelik veren görüşleri sorunsallaştırarak, "icraya yönelik" şarkıların çevirisinin bütüncül bir yaklaşım gerektirdiğini vurgulamaktadır. Bu amaçla, Lefevere'in "yeniden yazma" kavramını; "yeniden söz yazma", "yeniden düzenleme", "yeniden besteleme", "yeniden icra etme", "yeniden söyleme" ve "yeniden kaydetme" olarak sınıflandırmak, bu farklı işlemlerin birbirine bağlı olduğunu ve aynı zamanda da "şarkıyı yeniden yazmanın" "sözü yeniden yazmaya" indirgenemeyeceğini göstermektedir.

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CHAPTER I

INTRODUCTION

One of the definitions of the word "arrangement" in the *Longman Dictionary of Contemporary English* reads as follows: "the setting out of a piece of music in a certain way, as for different instruments and the result of this" (Procter, 1978, p. 46). The definition in the *Hutchinson Dictionary of Modern Music* is similar: "in music, the adaptation of a piece to an instrument or instruments other than those for which it was originally composed." [1] Combining these two definitions, the term "arrangement" can be defined as a transformation a particular composition undergoes so that it can be performed by other instruments than those it was composed for. The French word "arrangement" on the other hand, is defined in the dictionary of *Centre National de Ressources Textuelles de Lexicales* as "the transformation of a piece of music for certain voices, instruments or ensembles, to make its performance by other voices, instruments or ensembles possible" (my translation). [2]

According to the dictionary of the Türk Dil Kurumu (Turkish Language Society), *aranjman* in Turkish is a word borrowed from French. The word, which is listed under the category of lexical items connected with music, is presented in the

[1] http://site.ebrary.com/lib/bogazici/docDetail.action?docID=10189466, last visited August 10, 2010.

[2] http://www.cnrtl.fr/definition/arrangement, last visited August 10, 2010. "Transformation d'une œuvre écrite pour certaines voix, certains instruments ou ensembles, en vue de son exécution par des voix, des instruments ou des ensembles différents." [Unless otherwise stated, the translations from all the non-English sources in the present study are my own.]

same dictionary as a synonym of "düzenleme", meaning "arrangement". Nevertheless, the word has another connotation in Turkish, although it is not included in dictionaries. It means a pop song of foreign origin over which Turkish lyrics are sung. In a similar vein, Akkaya and Çelik define *aranjman* as "the singing of songs in English, French, Italian and Spanish etc. with Turkish lyrics" (2006, p. 9), and Meriç argues that the term *aranjman* refers to foreign songs sung with Turkish lyrics (2006, p. 43). The above definition, then, could be rewritten as "the setting out of a piece of music in a different language" to refer to *aranjman*. However, in that case, all the foreign-origin songs with Turkish lyrics, such as "Happy Birthday to You" or "Dağ Başını Duman Almış" would be labeled *aranjman* songs, a definition with which few people would be likely to concur. Then, another element should be added to the definition: the period in which Turkish lyrics were added to foreign songs.

The first *aranjman* song is usually referred to as the first pop song with Turkish lyrics: "Bak Bir Varmış Bir Yokmuş" (Once Upon a Time), the lyrics to which were written by Fecri Ebcioğlu, one of the disc jockeys of the Istanbul radio, in 1961. It was the Turkish version of a French song called "C'est Ecrit Dans Le Ciel" (It's Written in the Stars) by Bob Azzam. Within the same year, the song was recorded and released as a record by İlham Gencer, who was a musician and the owner of a live music club called Çatı. Then, we can also add "the period" to the modified definition above: "the setting out of a piece of music in the Turkish language in the 1960s". This time, what has been missed out in the definition is the genre of the foreign songs which were turned into *aranjman*. To do that, another definition is needed: that of pop music.

The Cambridge Advanced Learner's Dictionary defines pop music as "modern popular music, usually with a strong beat, created with electrical or electronic equipment, and easy to listen to and remember".[3] Two of the most important aspects of popular music in the above definition can be regarded as (1) how it is created and (2) being easy to listen to and remember. Wikipedia's definition makes a distinction between popular music and pop music: "[the latter] has absorbed influences from most other forms of popular music, but as a genre is particularly associated with the rock and roll and later rock style". [4] Metin Solmaz differentiates pop music from popular music in a similar manner, stating that the former emerged in the 1950s and was heavily influenced by rock'n'roll (1994, p. 89).

The emergence of rock'n'roll was a milestone for the introduction of pop music, or western pop music, into Turkey. As further discussed in Chapter III, in the post war era the country's relations with the Western block gradually got stronger and stronger. Among the Western countries, the United States was the major one with which Turkey strengthened its relations in economic and military terms. The radio, also discussed in Chapter III, played an important role in gaining legitimacy for Turkey's friendship with the United States. These developments together brought an appreciation among the public for American culture. In the mean time a new genre, namely rock'n'roll, was born and it created its first super star: Elvis Presley. In 1954, the same year when Elvis's first album was released, another rock'n'roll band, Bill Haley and the Comets, released another rock'n'roll

[3] http://dictionary.cambridge.org/dictionary/british/pop_1, last visited on August 10, 2010.

[4] http://en.wikipedia.org/wiki/Pop_music, last visited August 10, 2010.

record called *Rock Around the Clock.* The latter would be the first rock'n'roll song performed in Turkey and would soon pave the way for the rise of the genre and pop music in Turkey by other young Turkish musicians.

At first, they could not find all the musical instruments, for the country had not yet been globalized. Then, foreign bands began to visit Turkey for live performances, after which their instruments were bought by Turkish musicians. The foreign bands did not only include American ones, for the rise of rock'n'roll boosted interest in music from European countries, too. Another effect of the rise of rock'n'roll was the sudden interest in all kinds of "easy listening music", which was another name for pop music. "Light western music" (hafif batı müziği) and later "light western music with Turkish lyrics" (Türkçe sözlü hafif batı müziği) were other ways of referring to pop music.

To get back to the definition above and the way the term is grasped throughout the present study, it can be said that pop music is a non-instrumental type of music performed by players of western musical instruments including, but not limited to acoustic and electric guitars, bass guitar, double bass, keyboards, drums, saxophone and trumpet. Instruments used in folkloric music of any country can also be integrated into a band consisting of the instruments just enumerated. After a piece of pop music is composed, it is recorded in a music studio. The studio recording, after certain processes such as mixing and mastering, is mass-produced and mass-distributed. The recordings are also played on the radio to reach as many people as possible who might potentially like what they have heard and buy the record or come to concerts. The companies play an important role in the production

of pop music in that they provide the musicians with the opportunity to earn money and reputation.

For all of these reasons, on a macro level, the importation of *aranjman* songs can not merely be seen as writing Turkish lyrics to foreign, already-composed songs. It means the importation of the pop music industry as a whole. In the beginning, only foreign companies such as Odeon were active producers and distributors of music in Turkey. Then, towards the second half of the sixties, local music companies began to be established. In the meantime western musical instruments became more popular and easier to obtain. Recording studios developed more and more. New technologies were brought to Turkey from the West to produce innovative media such as the 45 rpm records, which were more economical for free enterprises to produce records, a development which paved the way for the recording and releasing of records with Turkish lyrics. And none of these could have happened if it were not for the historical developments Turkey underwent in the post war era. Moreover, even the developments before that, beginning from the proclamation of the Republic should be taken into account in a study such as this, for they can not be thought of as totally irrelevant. The interest in western music was already there in the 1920s, when Turkish music was banned from the conservatoire, and in the 1930s, from the radio, both of which were done for the sake of western music. The admiration for western music was not new to the authorities in Turkey. What was new about the boosted interest in music in the 1950s and 1960s was that it was pop music. And no other genre had been so popular in Turkey before, for this time, the country had something it never had

before, the means to mass distribution: a developed radio system and companies, which were able to produce and release records.

On a level more related to texts, just like on the macro level, the importation of *aranjman* songs can not merely be seen as writing Turkish lyrics and incorporating them into foreign, already-composed songs. Had the aim of the newly written or rewritten lyrics (not songs) been to inform readers (not listeners) of what the lyrics in the source language were about, we could have seen it as such. Nonetheless, if the term applied is "song," three different aspects automatically need to be taken into account: music, lyrics and the harmony between the two. To explain the phenomena of the importation of foreign songs, the present study applies the term "rewriting" in the way it was suggested by Lefevere, which is elaborated on in the Theoretical Framework section of Chapter II. *Aranjman* songs, or rewritten foreign pop songs involve various practices which are lyrical and musical, and which can not be separated from one another, for the purpose is sung performance, either recorded or live. The chief question in this thesis, then, is how we can conceptualize the phenomenon of *Aranjman* from the perspective of translation studies. In the following chapters, I set out to offer a detailed answer to that question: the genre of *aranjman,* which encompasses lyrical and musical practices, constituted the rewriting of foreign pop songs for the Turkish cultural repertoire.

Chapter II begins with a discourse analysis of excerpts from Metin Solmaz, Murat Meriç, Naim Dilmener and Atilla Dorsay are quoted and underlined to see how they perceive the *aranjman* phenomenon. The reason why these writers are selected for discourse analysis is that they are among the few writers and people

who have considerable knowledge on the subject. In the next section of Chapter II, the issues taken up by the writers on *aranjman* are compared to the notions discussed by other writers from the field of translation studies, which indicates that the issues raised by the music writers in Turkey can also be conceptualized from the perspective of translation studies, a finding that has not been previously disposed. This section, where articles by Peter Low, Johan Franzon, Senem Öner and Klaus Kaindl are reviewed, elaborates on previous approaches to the phenomenon of song translation from the perspective of translation studies. In the last section of Chapter II, I set a theoretical framework from the perspective of translation studies, fusing Even-Zohar's terms "cultural repertoire," "import" and "invention" with Lefevere's "rewriting" and "patronage", which I believe to be an innovative way of approaching song translation or, as defined in the section, "song rewriting". It is also the part where the terms I derive from Lefevere's concept of "rewriting" are introduced: "recomposing", "rearranging", "resinging", "reperforming" and "rerecording".

In the third chapter, after briefly drawing on developments regarding Turkish music and western music in the twenties and the thirties, I will move on to the forties and fifties to dwell on Turkey's political, economic, military and cultural relations with the west and mainly the USA in the post-war era. Then I will expand on the emergence of rock'n'roll, its effect on the increased interest in pop music and its repercussions in Turkey, which all together paved the way for the rewriting of western pop songs for the Turkish cultural repertoire.

The fourth chapter is devoted to the analysis of rewritten pop songs and the source songs thereof. The selected songs to be analyzed are *re*rewritings: several

rewritings of a particular western pop song. The reason behind carrying out an analysis on *re*rewritings is to explore the strategies applied in the importation of western pop songs by various rewriters and resingers. One of the two source songs to be included in the analysis is a French song, whereas the other is an English rewriting of a Russian song. The reason for including the first song in the analysis is that it is one of the first *re*recorded songs of the *aranjman* era, while the other song is the one which has been *re*rewritten the most.

CHAPTER II

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

Analyzing Discourse on *Aranjman* Music

Aranjman is a widely-used term in the context of pop music in Turkey. As previously stated, it is usually used with the intention of identifying "a foreign tune with Turkish lyrics". There are numerous musicians, writers and journalists who have written on the subject of *aranjman* songs. In this section, I will conduct a Critical Discourse Analysis ("CDA") as applied by Tahir-Gürçağlar.[5] The reason behind conducting a CDA analysis on the discourses of people, some of whom are not only writers but also radio programmers and DJs playing *aranjman* tunes, is to explore the various connotations of *aranjman*. For that reason, rather than trying to interpret all the excerpts in minute detail, I would like to outline the common tendencies in the way a select group of authoritative writers with a background in music regard *aranjman*. At the end of the discourse analysis, certain features attributed to the *aranjman* phenomenon are enumerated on the basis of the excerpts by these writers. As can be seen below, the commentators on *aranjman* music acknowledge that the songs, and the genre of *aranjman* music itself, are foreign in

[5] Unless otherwise stated, all the words in the present thesis have been underlined by myself. As Tahir-Gürçağlar points out, such a method of analysis on underlined parts of excerpts, which is a type of Critical Discourse Analysis ("CDA"), has rarely been used on paratexts (2005: 86). Unlike Gürçağlar, I will italicize the parts of excerpts I would like to elaborate on.

origin. In particular, they emphasize that the lyrics from the source songs have been replaced with Turkish words.

Metin Solmaz

One of the commentators on *aranjman* music, Metin Solmaz maintains that *aranjman* is a Western-influenced or imitated category of music (1996, p. 25): [6]

> [*Writing Turkish lyrics* to the song called "C'est ecrit Dans Le Ciel" [It's Written in the Sky] *which became a hit in France*, Fecri Ebcioğlu *turned it into* "Bak Bir Varmış Bir Yokmuş" [Once Upon a Time]. This was the first hit of the trend later to be called *aranjman.* The *Aranjman* trend, *mainly consisting of tunes for which lyrics were written* by Sezen Cumhur Önal and Fecri Ebcioğlu, took off in a short time. Most of the hits in the '70s were *aranjman* songs] [7] (Solmaz, 1996, p. 27).

Solmaz's first sentence indicates that "Bak Bir Varmış Bir Yokmuş" was constituted from "C'est ecrit Dans Le Ciel" by means of substituting the French lyrics with lyrics in Turkish. In the next two sentences it is once more emphasized that *aranjman* has more to do with writing lyrics than arranging a song. On the basis of the excerpt above, it can be understood that, according to Solmaz, it is the

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[6] Metin Solmaz has written for magazines such as *Birikim*, *Milliyet Sanat*, *Cumhuriyet Dergi*, *Cumhuriyet Kitap* and *Express*. He is also the writer of the books *Rock Dünyasında Kenardaki Milyonerler* [The Millionaires on the Fringe of the World of Rock] (Korsan Yayınları 1992), *Rock Sözlüğü* [The Dictionary of Rock] (Pan Yayıncılık 1994) and *Türkiye'de Pop Müzik: Dünü Bugünü ile Bir İnfilak Masalı* [Pop Music in Turkey: The Yesterday and Today of a Story of Explosion] (Pan Yayıncılık 1996). All the information on Metin Solmaz, Murat Meriç, Naim Dilmener and Atilla Dorsay provided here is based on the biographies from their books cited in the present thesis.

[7] Fecri Ebcioğlu [...] "C'est ecrit Dans Le Ciel" adlı *Fransa'da hit olmuş şarkıya Türkçe sözleri yazarak "Bak Bir Varmış Bir Yokmuş" haline getirir*. Bu, sonradan aranjman denilecek alışkanlığın ilk hitidir. Aranjman, (Sezen Cumhur Önal ve Fecri Ebcioğlu'nun *yazdığı sözlerle yapılan şarkılar* başta olmak üzere) kısa sürede hummalı bir hal alır. '70'lerin çok tutulan şarkılarının büyük bölümü bu aranjmanlar arasından çıkar.

change in (the language of the) lyrics that results in *aranjman* songs. Despite his disapproval of *aranjman* songs (Solmaz, 1996, p. 25) — "tür demeye dilim varmıyor" [8]—, as quoted above, Solmaz acknowledges the fact that most of the hits in the 1970s fall into this category. In short, *aranjman* in Solmaz's discourse can be associated with replacing the lyrics in a foreign language with those in Turkish, while keeping the melody the same.

Naim Dilmener

Another writer who comments on *aranjman* is Naim Dilmener: [9]

> Such a way of singing in Turkish could be carried out in different ways. The first to come to mind was to follow the trend later to be called *aranjman*, initiated by Fecri Ebcioğlu, which entailed *writing Turkish lyrics, or having Turkish lyrics written, to foreign tunes* (Dilmener, 2006, p. 43). [10]

Dilmener thus proposes a definition of *aranjman* in which the chief criterion is the change in language, which was also observed above in the discourse of Solmaz. Both writers state that *aranjman* was a term which began to be used in the following years; they point out, moreover, that this new process, or in their terms "the trend", was one of the methods to make tunes in Turkish possible. In

[8] "I can't even call it a genre".

[9] Naim Dilmener is a radio programmer and columnist. He has made radio programmes on Mavi Radyo and Açık Radyo, has written for *Gazete Pazar* and *Radikal*. He is also the writer of the book *Bak Bir Varmış Bir Yokmuş: Hafif Türk Pop Tarihi* [Once Upon A Time: A History of Light Turkish Pop] (İletişim 2003).

[10] [...] Birkaç türlü yapılabilecektir bu Türkçe şarkı söyleme işi. İlk akla gelen, Fecri Ebcioğlu'nun açtığı ve daha sonra *aranjman* adını alacak akımı takip etmek, yani *yabancı şarkıların üzerine söz yazmak ya da yazdırmaktır.*

Dilmener's words (2006, p. 49), the first practitioner of the trend, namely Fecri Ebcioğlu, "writes 'Her Yerde Kar Var' [There is Snow Everywhere] for Adamo". While this sentence might be taken as meaning that Ebcioğlu was the writer of the tune, it is clear from the context that Dilmener provides in his book that "Her Yerde Kar Var" is the Turkish title of the tune "Tombe La Neige", which is originally foreign. At this point, another excerpt from Dilmener's book is telling:

> 'For the purpose of *rescuing attempts at light Western music in Turkey from a futile and shallow imitation of European – and American light music*,' Robert College is organizing the first Boğaziçi Music Fest. In addition to being a step which should be deemed significant in its own right, the Fest is also effective in that it should pave the way for various festivals and contests. It is the first precursor of the absolute *victory of our own melodies against aranjman in the following years* (2006, p. 50). [11]

This excerpt includes the motto of the 1st Boğaziçi Music Fest, which seems to regard aranjman music as "shallow imitation". Dilmener's use of such a quote and the words "victory" and "our" indicate that *aranjman* is viewed as something foreign, something not belonging to Turkish music. From another perspective, such data can also be interpreted as signaling that *aranjman* would pave the way for the creation of autochthonous music through the composition of songs by Turkish musicians or its creation through rearrangement (Turkish folk songs to be performed according to Western standards). In other words, it can be argued that *aranjman* created discomfort due to its foreign status, as a result of which a need

[11] [...] Robert Koleji, 'Türkiye'deki hafif Batı müziği çalışmalarını, *verimsiz bir Avrupa - Amerika hafif müziği taklitçiliğinden kurtarma amacı* ile' 1. Boğaziçi Müzik Festivali'ni düzenleyecektir. Bu festival, tek başına da yeterince önemsenmesi gereken bir adım olmakla birlikte, asıl yol açacağı diğer festival ve yarışmalar nedeniyle çok önemlidir. Bu festival, Türk popunun sonraki yıllarında, bizden ezgilerin, *aranjman karşısında elde edeceği mutlak hâkimiyetin* ilk önemli işareti olacaktır.

for tunes composed by Turkish musicians arose. While the first excerpts above emphasize that *aranjman* is a combination of Turkish lyrics and foreign melodies, this last one sees it as shallow imitation; as something which is not 'our' own.

Atilla Dorsay

Another writer who comments on *aranjman* music is Atilla Dorsay: [12]

> *The unforgettable examples of the first tunes with Turkish lyrics*: "Deniz ve Mehtap" [The Sea and the Moon], "Her Akşam Votka, Rakı ve Şarap" [Vodka, Raki and Wine Every Night] and [Dario Moreno's] last tune in Turkish, *"Hatıralar Hayal Oldu"* [Memories have become Dreams], *which is probably even more beautiful than its original, "Seul"* [Alone]... *All with Fecri Ebcioğlu's lyrics...* (Dorsay, 2003, p. 213). [13]

As certain writers quoted above have done, Dorsay also maintains that *aranjman* tunes, which are composed of foreign melodies and Turkish lyrics, are the first examples of songs with Turkish lyrics, which can be interpreted as pointing to the formative role undertaken by the writers of the lyrics to such songs. The comparison in the underlined segment is also striking: Dorsay makes a comparison between the "original" and the Turkish tune. He furnishes the reader with the names of the tunes in Turkish and asserts that all the lyrics are written by Ebcioğlu, which is parallel to the discourse of the writers cited above: that *aranjman* music has to do

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[12] Atilla Dorsay is a movie critic, columnist and a TV programmer. He has written for newspapers such as *Cumhuriyet*, *Milliyet*, *Yeni Yüzyıl* and *Sabah*. The excerpts quoted in the present study are from his book called *Ne Şurup-Şeker Şarkılardı Onlar: Kişisel Bir 20. Yüzyıl Pop Müzik Tarihi* [Those Were The Songs: A Personal History of 20th Century Pop Music] (Remzi Kitabevi 2003).

[13] [...] *Türkçe sözlü ilk parçaların unutulmaz örnekleri* olan "Deniz ve Mehtap", "Her Akşam Votka, Rakı ve Şarap" [Dario Moreno'nun] son Türkçe parçası olarak kalan ve *belki aslı "Seul"den de güzel olan "Hatıralar Hayal Oldu"... Hepsi Fecri Ebcioğlu'nun sözleriyle...*

with "writing" lyrics to foreign songs. In this case, although, as the readers of Dorsay's text, we sense that there is an original in French and its counterpart in Turkish, Dorsay's language – "Fecri Ebcioğlu's lyrics" – attributes a notion of originality to the latter: it can be contended that although the melodies are the same or at least similar to each other to a great extent, there is no correspondence between the lyrics. Among the songs enumerated, Dorsay also attests that the last one is "more beautiful than its original", which also implies a relationship between the two tunes in different languages. Here is a similar comment on Marc Aryan tunes:

> But the most notable one, without doubt, was "Qu'un peu d'Amour" [Just a Little Bit of Love] because it *ended up being* the famous "Eylül'de Gel"[Come in September] thanks to *Alpay's lyrics and interpretation*. In other words, maybe the most beautiful of all 'aranjman' songs and one of the few examples of those which are even better than their originals, and maybe the best example... (Dorsay, 2003, p. 215). [14]

Here too attention is paid to the notion of "originality" in that the Turkish tune is compared to the 'original' one. As stated above, like other writers, Dorsay adopts a lyrics-oriented approach towards *aranjman* tunes and underscores that melodies are kept and lyrics are "written", which can also be seen in this last excerpt; nevertheless, it goes beyond the focus on the verbal aspect and introduces something new: Alpay's interpretation of the tune. What makes Dorsay think that the Turkish tune is far better than its French counterpart is Alpay's lyrics in Turkish *plus* the way he sings the tune; therefore, Alpay's performance can be regarded as

[14] [...] Ama en önemlisi kuşkusuz "Qu'un peu d'Amour – Sadece birazcık aşk"tı. Çünkü bu parça *Alpay'ın sözleri ve yorumuyla*, ünlü "Eylül'de Gel" oldu. Yani bence 'aranjman' şarkıların belki en güzeli ve aslından da iyi olan sayılı örneklerinden biri, belki de birincisi...

another reason behind the effect the tune has on Dorsay. In short, this excerpt implies that two elements have paved the way for the creation of the Turkish counterpart of the song: the use of the original song as a point of departure for writing Turkish lyrics *and* the performance of the melody with its new lyrics. The former aspect can also be observed in the following excerpt:

> Another Aryan song, "Volage Volage" (Fly Fly) *would turn into* another favourite song of those years: "İçmişim Başım Dönüyor" (The Drink's Made me Dizzy) in *Fecri Ebcioğlu's Turkish* (Dorsay, 2003, p. 215). [15]

Dorsay emphasizes the fact that there is a transformation (note the word "dönüşmek"/ "to turn into") which is achieved by "Fecri Ebcioğlu's Turkish". It is once more observed that *aranjman* is associated with the verbal aspect of the song, and the French tune is transformed into a Turkish tune by means of omitting the French lyrics and adding Turkish lyrics to the melody.

Murat Meriç

Another writer who adopts a similar perspective is Murat Meriç.[16] He also maintains that *aranjman* has to do with writing Turkish lyrics to foreign songs:

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[15] Bir diğer Aryan şarkısı olan "Volage Volage" ise, o yılların [sic] *Fecri Ebcioğlu'nun Türkçe'siyle* yine çok sevilen "İçmişim başım dönüyor"una *dönüşecekti.*

[16] Murat Meriç is a radio and TV programmer, a DJ and a writer specialized in the music in Turkey from the past to present day. His book *Pop Dedik: Türkçe Sözlü Hafif Batı Müziği* [Just Popped: Light Western Music with Turkish Lyrics] (İletişim 2006) is a collection of his articles from various magazines and newspapers.

> *The Turkish lyrics written by Fecri Ebcioğlu on top of the foreign tune C'est écrit dans le ciel* (It's Written in the Sky) paved the way to a new hit record and *a new era*: The song sung by İlham Gencer accompanied by the Karakediler Vocal Band was entitled *Bak Bir Varmış Bir Yokmuş* (Once upon a Time), which went down in history as the first hit of *the aranjman era* (Meriç, 2006, p. 59). [17]

Meriç's discourse refers to an omission and addition in relation to the first tune of the *aranjman* era: the French lyrics are removed and Turkish lyrics are included instead of them, which is characteristic of the new era. Like the writers above, Meriç defines *aranjman* as the replacement of foreign lyrics with those in Turkish. While Solmaz and Dilmener maintain that *aranjman* was a trend, Meriç similarly regards it as an era in which various foreign melodies were combined with Turkish lyrics. That the term *aranjman* is intended to define a foreign song with Turkish lyrics seems to have been included in the discourse of all of the writers above; according to Meriç; however, Ebcioğlu took it one step further:

> While *the aranjman trend* went on, in 1964 Fecri Ebcioğlu came up with an innovative idea: to get the original singer of a tune *to sing it in Turkish*! In other words, to provide foreign singers with the opportunity *to make their own records with Turkish lyrics*. Not only will such method provide the singer with an opportunity to reach another market, but also it will open *a new channel to help establish* [tunes with] *Turkish lyrics* (Meriç, 2006, p. 208). [18]

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[17] [..] *C'est écrit dans le ciel* adlı *yabancı şarkı üzerine Fecri Ebcioğlu'nun yazdığı Türkçe sözler* ise hem yeni bir hit plağı hem de yeni bir dönemi müjdeliyordu: İlham Gencer'in Karakediler Vokal Grubu eşliğinde söylediği şarkının adı *Bak Bir Varmış Bir Yokmuş*'tu. Bu da *aranjman döneminin* ilk hiti olarak tarihe geçti.

[18] *Aranjman modası* [...] ilerleyedursun, 1964'te Ebcioğlu'nun aklına gelen başka bir fikir farklı bir hat açar. Şarkıyı, onu meşhur eden şarkıcıya *Türkçe sözlerle söyletmek*! Başka bir deyişle [...] meşhur yabancı şarkıcılara, *kendi şarkılarını Türkçe sözlerle* plak yapına olanağı tanımak... Bu hem şarkıcıya yeni bir pazar olanağı sağlayacak, hem de *Türkçe sözlerin yerleşmesi için yeni bir kanal açacaktır*.

On the basis of the excerpt above, it can be claimed that Meriç sees *aranjman* as (1) foreign songs with Turkish lyrics sung by Turkish singers and (2) foreign songs with Turkish lyrics sung by foreign singers who are also the singers of the songs in their original languages . As can be understood from Meriç's discourse, Ebcioğlu, who was the first to set the *aranjman* trend, was also the first lyricist to have a song of the latter type. The prototype of the new subcategory of *aranjman* devised by Ebcioğlu in 1964 was *Her Yerde Kar Var,* the French counterpart of which was entitled *Tombe La Neige* by Adamo (Meriç, 2006, p. 208). When Meriç argues that the new method adopted by Ebcioğlu "will open a new channel", the 'old' channel he implies is most probably the songs with Turkish lyrics sung by Turkish singers, suggesting that Meriç sees both categories of *aranjman* (sung by Turkish singers *and* those who are foreign) as additional ways of establishing songs with Turkish lyrics. In a similar vein, the writers introduced above maintain that *aranjman* paved the way for Turkish audiences' acceptance of songs with Turkish lyrics. To sum up, the four cited writers' comments on *aranjman* indicate that the term has the following connotations:

- On the micro level, the term defines a foreign song whose original lyrics have been replaced with those in Turkish.
- On the macro level, the term defines a period / trend in the 1960s applied to various foreign songs for the purpose of establishing pop songs with Turkish lyrics.
- The terms and phrases found in the discourse on *aranjman* such as "Turkishify", "turn into", "sing in Turkish", "write Turkish lyrics" imply

that there is an original which is modified by way of changing the language of the lyrics.

Translation Studies and *Aranjman*

Having outlined the connotations found in the discourse of the writers cited above, I would now like to argue that translation studies can offer a broader perspective in analyzing *aranjman* tunes both as a whole (as the term "the trend/era" in the discourse of the writers analyzed above indicates) and individually (certain *aranjman* tunes), i.e. on the macro and micro levels respectively. So far, I have deliberately avoided using terms such as translation, version or adaptation – which has been challenging, I must admit – for the purpose of not manipulating the discourses of the writers above. Nevertheless, at this point it would be appropriate to note that *aranjman* songs have not been dealt with previously within the framework of translation studies, so that the present study is quite innovative in terms of its subject matter. Furthermore, just as *aranjman* songs have not been the subject of research in the field of Translation Studies, they have not been explicitly referred to as translations either, as observed in the quotations by the writers above. I would like to argue though that the above-mentioned elements in the discourse on *aranjman* also emerge in works by translation studies scholars on the subject of song translation, including pop song translation.

Therefore, while aiming to turn *aranjman* into a subject of research, the present thesis also undertakes the task of making translation an issue for those who deal with the history of *aranjman* music, which can be regarded as the beginning of

what we today call Turkish pop music, a phenomenon that will be discussed in greater detail in Chapter III. As one of the dominant genres in the whole Turkish music system, Turkish Pop owed many of its songs and, in a way, its existence in part, to *aranjman* music, which borrowed from foreign pop music systems such as the French, Italian, Spanish and English-language systems. The term "system" is not used arbitrarily here, and will be elaborated on in relation to Even-Zohar and Lefevere in the "Theoretical Framework" section below. Nevertheless, before doing that, the links established between translation and pop music will be subjected to scrutiny.

One of the questions with which this thesis engages is as follows: if there is an 'original' and a counterpart to it another language, and there is a certain aspect of the 'original' which is kept more or less invariant in the counterpart, why not investigate the 'original', the counterpart, the relations between them and their relations to their respective systems from the perspective of translation studies? As observed in the excerpts above, the discourses point at the concepts of "originality", "turning" a tune originally sung in another language "into" a tune in Turkish ("Türkçeleştirmek") "singing a foreign tune in Turkish" ("yabancı bir şarkıyı Türkçe söylemek"), "writing Turkish lyrics to a foreign song" ("Yabancı şarkılara Türkçe söz yazmak"). According to these discourses, the aspect which is kept invariant is the music, as opposed to the lyrics. What these discourses seem to neglect are not only the relations between the verbal level of the 'original' and that of the counterpart, but also the musical aspect. These relations and / or constraints can be defined as "singability" or "performability".

Whether one is looking at the matter from the perspective of a translator of songs or a scholar of song translations, ensuring or assessing the singability or performability of a song requires taking into consideration (1) the lyrics, which can be evaluated in terms of form and content, (2) the music, and (3) the harmony between the lyrics and the melody, usually referred to as "prosody". Thus, a translator writing a song intended for singing or performing needs to take into consideration not only the factors dominant in the translation of poetry but also the music and prosody. The same criteria hold for criticism of song translation as well. Peter Low, Johan Franzon, Senem Öner and Klaus Kaindl have endeavoured to establish links between translation studies and pop music, focusing on singable translations, i.e. rather than focusing on the verbal level in isolation. In the following section, I set out to provide a review of the studies carried out by these scholars, with an eye to identifying analytical and critical perspectives that can illuminate the processes and products of *aranjman*.

Literature Review

Peter Low

Peter Low's theoretical framework "to devise a singable text" is mainly based on Vermeer's functionalist approach and warns translators against "[concentrating] on loyalty to the author" (2005, p. 185). Low maintains that what should be prioritized is "the future function of the TT" (*ibid*, 2005, p. 185). As Low argues, Vermeer's *skopos* is mainly devised for informative texts; nevertheless, "[Vermeer] considers it applicable also to expressive texts, which naturally include song-lyrics" (Low, 2005, p. 186). If the lyrics to a song need to be understood in another language, the translator thereof might want to choose to focus (more/only) on the content of the verbal level and ignore (completely) whether the TT s/he creates is singable or not. On the other hand, a different approach might be to ignore the verbal level of the ST completely to carry the melody across languages. In other words, according to Vermeer, it is the "aim, goal or target", hence the word *skopos* in Greek, that determines the focus of the translator (2000, p. 230, cited in Low, 2005, p. 185). As Vermeer asserts, the *skopos* might "help to determine whether the source text needs to be 'translated', 'paraphrased', or completely 're-edited'" (Vermeer, 2000, p. 31, cited in Low, 2005, p. 186). Following Vermeer, Low recommends translators "to paraphrase rather than simply translate," for he holds that "mere loyalty to the source text will not produce good functional results" (2005, p. 186). Low's terms "to simply translate" and "mere loyalty to the source text" can be associated with

translation that foregrounds the semantic level, which is likely to differ considerably from a translation strategy where the *skopos* to be achieved is singability. Low compares translators whose aim is to create singable target texts to pentathletes, who "must compete in five dissimilar events, and must optimise their scoring overall" (2005, p. 192). The five criteria which the song translator 'competes in' are "singability", "sense", "naturalness", "rhythm" and "rhyme" (2005, p. 192). Low also regards the first four of the criteria as the responsibilities of the translator to different parties: singability to "the singer", sense to "the author" and naturalness to "the audience", (2005, p. 192). Low maintains that the song translator who embarks on a task to forge a compromise between the five criteria needs to be flexible (2005, p. 192). Commenting on the first criterion regarding translations into English, Low contends that a translator should watch out for frequent clusters of consonants, especially when the tempo is fast (2005, p. 193). Reciting him/herself the translation solutions s/he has just come up with might be a way of ensuring that the singer will not come up against difficulties in singing the TT (Low, 2005, p. 193). In a similar vein, Low recommends the song translator to "[avoid] the placing of 'under-sized' vowels" such as "it" and "the" on "long, slurred or emphatic notes" and to turn these into "these" and "those", for they include "long vowels" (2005, p. 193). He also argues that "if the English word or phrase which gives the best semantic solution may be hard to sing – the word 'strict', for example, which has five consonants to one vowel – then it is better to incur some semantic loss and use 'tight', with two consonants and a nice singable diphthong" (Low, 2005, p. 193). The points Low makes are of great practical value; nevertheless, it is my contention that it is not so easy to decide on "the best

semantic solution" (Low, 2005, p. 193). Judging from his statement that "the result may be a choice to paraphrase rather than simply translate", which he utters elsewhere, it would appear that Low clings to the belief in a literal 'correct' translation (2005, p. 186). Such an attitude implied in his discourse becomes clearer when he comments on the second criterion of the Pentathlon Approach, namely "sense":

> This matter of sense still deserves high ranking, however, simply because we are talking about translation – interlingual translating. I note in passing that some people ignore sense altogether: they take a foreign song-tune and devise for it a set of TL words which match the music very well but bear no semantic relation with the ST. While this may at times be good and appropriate, it is not translating, because none of the original verbal meaning is transmitted. Such practices have no place in discussions of translation (Low, 2005, p. 194). [19]

While Low argues for notions such as functionalism, *skopos* and flexibility, he seems to shift his focus all of a sudden and place it on the content. As Vermeer argues, the *skopos* of a translation brief might be to provide the party who needs the translation with a word-for-word TT: "the *skopos* might [...] be literal translation of the source text, say for a book of comparative linguistics (Vermeer, 2000, p. 223); nevertheless, in song translation, which certainly goes beyond the verbal or linguistic level, as Peter Low argues at the beginning of his article, the ultimate purpose is singability. To put it in Vermeer's words, if the *skopos* requires it, "source and target text may diverge from each other quite considerably" (Vermeer, 2000, p. 223). Low's sudden insistence on "sense" not only makes him contradict

[19] As I will discuss in the chapter devoted to song analysis, "such practices" indeed contribute a great deal to the *aranjman* trend.

himself and his own reading of Vermeer but also attributes a prescriptive tone to his discourse. Moreover, attempting to establish a link between the functionalist approach and music, he seems to jump to a conclusion too fast: "in functionalist thinking, the commissioner for a song translation would be the specific or generic singer who will sing [the song lyrics]" (Low, 2005, p. 186). The commissioner, or in Vermeer's terms, the party who asks a translator for a *translatum* or a TT (2000, p. 222), might equally be a producer in the music industry, who might desire to have a song, say a popular one, translated into another language and prefer to find a singer for the song once it is translated.

Commenting on lyrics and the melody of a particular song, Low also argues that "usually one of these two codes precedes the other" and "it is common for the ST words to exist before the original music" (2005, p. 187). However, it is also quite common to have singers composing a melody and the lyrics thereto almost simultaneously, not to mention the composers who ask lyricists to write lyrics for them. In short, all three might be possible, or equally common, and to put it in Low's terms, either of "the codes" might well be written before the other and they might also be written simultaneously, say, during an improvisation. Of course Low's endeavor to prove that pre-written lyrics are the most common type seems to go well with his prescriptive and dogmatic approach favoring content-oriented (but at the same time singable) translations. I do not mean to say that it is not possible for a song translation to incorporate both the aspects; nevertheless, I emphatically agree with Susam-Sarajeva in that if we leave out those lyrics which fail to do so, we will be missing out a great deal of data for research (2008, p. 189). Why not include such target lyrics in discussions and also acknowledge the fact they might

or might not share certain features with their source lyrics? And more importantly, why deprive them of their natural contexts which consist of a melody and lyrics? Interestingly enough, Low himself argues that "the task of translating [songs] should be viewed not as a narrowly linguistic operation" (2005, p. 187), which he also supports by quoting Alan J. Lerner: "My song-lyrics are scrawny creatures that should not be forced to parade naked on a printed page" (cited in Low 2005, p. 188). Such a comment by a lyricist quoted by Low himself also implies that lyrics and songs should be analyzed together, not separately from one another.

Low's criteria of sense and naturalness, the latter of which focuses on what sounds natural in the target language in terms of "register and word-order" (2005, p. 195) can also be brought into connection with the "initial norms" offered by Gideon Toury: "adequacy" and "acceptability". I would like to argue that Low's prescriptive attitude in relation to *sense* can also be challenged using these two concepts. Regarding translation as a norm-governed activity, Toury holds that the "initial norm" is constituted in two ways: the translator's subjecting herself/himself to the norms of the original text (adequacy), or subscription to those of the target culture (acceptability) (Toury, 2000, p. 201). However, these are two poles and "shifts from the source text are inevitable" even if the translator desires a translation, which is as adequate as possible (Toury, 2000, p. 201) or vice versa. "Actual translation decisions will necessarily involve some *ad hoc* combination of, or compromise between the two extremes implied by the initial norm" (Toury, 2000, p. 201). In song translation, there is a tendency to go in the direction of naturalness, for, as Low argues, "a song-text must communicate effectively on first encounter" which "places a premium on naturalness of language, because

unnaturalness demands from the audience additional and superfluous processing effort" (2005, p. 195). In other words, the audience will only be interested in songs which are meaningful to them in the limited time – say, 3 minutes and 33 seconds – they hear the lyrics. If the lyrics are not understood, the song will lose from its overall effect. "The TT is not worth making unless it can be understood while the song is sung" (Low, 2005, p. 196). Thus there is an inclination towards creating natural or, in Toury's terms, acceptable song translations. If the commission is to come up with a popular or catchy song, the translator's *skopos* will be to favor acceptability at the expense of adequacy, for which Low uses the term *sense.* Nevertheless, it should not be ignored that, doing this, the translator still transfers the melody from the source culture to the target culture.

Commenting on the rhythm, which is the fourth criterion, Low rightfully argues that "the translator's duty to the composer requires a high degree of respect for this pre-existing rhythm" (2005, p.1969).[20] According to Low, contrary to what is usually argued, this is not always "a problem of syllable count" (2005, p. 196). If "an eight-syllable line is insolubly, unacceptably clumsy, [the translator] may choose to add a syllable or subtract one" (2005, p. 196). In other words, if the number of syllables in the ST results in a TT, which does not sound natural, the translator might opt for an increase or decrease in the syllable count. Here, Low can be argued to be favoring naturalness, his third criterion, at the expense of the fourth one, the rhythm, which means a slight change in the music; nevertheless, it will not be easily detected by someone listening to both versions of the song, especially if, as Low argues, the addition of a syllable is made on a *melisma*, which is "one

[20] Without doubt, Peter Low implies a *skopos* in favor of a singable version of the source melody.

syllable sung on two different beats, or if the omission of a syllable is made on a repeated note" (2005, p. 196). This means song translation is a compromise between sense and naturalness, or adequacy and acceptability as argued above, *plus* rhythm, which is an intrinsic part of the music. Low's prescriptive attitude presents itself in the form of a question in the part where he discusses the fourth criterion:

> Even changes to the melody are not completely out of the question either. May not a cautious translator sometimes choose deliberately to incur a loss in some small melodic detail rather than sacrifice (say) a verbal consideration such as meaning or natural word-order? I certainly do not mean this as a general licence to rewrite melodies, merely a suggestion that an occasional subtle piece of musical tweaking may be preferable to a glaring verbal gaffe. Which is more respectful to the song? (Low, 2005, p. 197).

"Being respectful to the song" is an ambiguous statement, and can mean different things to different readers. In fact, what makes Low utter that sentence is his ranking content in a higher position than the melody. Nevertheless, if Toury's idea of a "compromise" between adequacy and acceptability as discussed above is applied to song translation, all song translations might be evaluated as compromises between melody, content and form, as a result of which there will be no need to be respectful or disrespectful to any of these criteria. Certain parts of melodies might be rewritten, as well, as long as the song translator acts within the framework of a *skopos*.

Another self-contradicting remark by Low is his distinguishing between "musico-centric" songs (songs which are music focused) and "logo-centric" songs, which are lyrics-focused (2005, p. 200). He states that "when I judge a particular song to be musico-centric, I tend to choose options that score highly on singability

even at the expense of sense" (2005, p. 200). I would like to argue that some functionalist theorists would agree that it would not be the song, but the provider of the translation brief, along with the translator, that would determine whether a song is musico-centric. No translator can decide whether a given song is musico-centric or logo-centric by taking only what I shall term the 'source song' into consideration. Rather, the question is what function will be prioritized in the target text. In other words, from the vantage point of functionalism, it is not the source song but the *skopos* which is to guide the translator through the translation process. Moreover, Low's theoretical framework seems not to work when applied. His own song translations and his own comments on them might be useful in demonstrating that. His very first comment after furnishing the reader with his own translation of Jacques Brel's "Ne Me Quittes Pas" is remarkable: "This song-translation, like most others, can easily be criticized on the grounds of meaning (say) or rhythm. Almost as easily, alternative phrases can be proposed which score better on one or two criteria" (2005, p. 203). On the basis of what has been stated in relation to Low so far, two questions remain. If translations "[bearing] no semantic relation with the ST [...] have no place in discussions of translation" (Low, 2005, p. 194), what is the method or unit of translation to decide what percentage of "similarity" would be "allowed" to call a particular text "translation" or not? The second question: isn't it always the case with translation that while certain aspects (or even just one aspect) are foregrounded in the TT, certain aspects are not? Tymoczko rightfully argues that "translators represent some aspects of the source text partially or fully and others not at all in translation," and "translation is metonymic: it is a form of representation in which parts or aspects of the source text come to stand for the

whole" (1999, p. 55). In other words, one can not expect a particular translation to include and represent everything the source text stands for (Tymoczko, 1999, p. 55). Unless the receiver of a translator bears this in mind, s/he will never be satisfied. Therefore, deciding not to regard certain texts as translations seems arbitrary or subjective, rendering Low's argument rather less persuasive.

As one of the first writers to establish links between pop music and translation, Low attempts to bring new perspectives to the gap within the literature; nevertheless his approach, as discussed earlier, gets prescriptive and he ends up favoring one aspect at the expense of others, although he argues for a functionalist approach to translating songs, thereby making his discourse contradictory and difficult to follow. Another writer to comment on the translation of pop songs is Johan Franzon, who also adopts a functionalist approach; nevertheless, it can be argued that, unlike Low, Franzon applies functionalism thoroughly.

Johan Franzon

Franzon's definition of a song is illuminating with regards to the aspects to be tackled in the course of a translational action: "a piece of music and lyrics – in which one has been adapted to the other, or both to one another – designed for a singing performance" (2008, p. 376). Therefore, the three layers or aspects of a song are: music, lyrics and a harmony between the two. While Franzon's statement "in which one has been adapted to the other" points out that music might have been composed before the lyrics are written and vice versa, "both to one another" suggests that the former and the latter might have been created almost

simultaneously. As pointed out above, Low holds that the possibility of music being composed before the lyrics is less common (2005, p. 187).[21] This is probably related to the fact that Low places utmost importance on the semantic level and from time to time signals implicitly or explicitly that if there is no semantic correspondence on the verbal level, the text cannot be a translation. Johan Franzon, on the other hand, maintains that if singability is desired, there are three choices open to a translator: [22]

- Writing new lyrics to the original music with no overt relation to the original lyrics;
- Translating the lyrics and adapting the music accordingly – sometimes to the extent that a brand new composition is deemed necessary;
- Adapting the translation to the original music (2008, p. 376).

The first choice above seems to suggest that although the TT and the ST are not the counterparts of each other, in other words they are not counterparts on the semantic level, such a practice can still be included within the framework of song translation. This shows that, for Franzon, what is important is regarding a song as consisting of various levels, and song translation as a compromise between those levels: "a singable song translation is inevitably a compromise between fidelity to the music, lyrics and performance" (2008, p. 377). Just like Toury's notion of compromise between acceptability and adequacy discussed above, "a song translation that strives to be semantically accurate can hardly be sung to the music written for the original lyrics, and a song translation that follows the original music must sacrifice

[21] Peter Low might have poetic songs in mind; nevertheless he fails to state that explicitly, which causes the reader to take it as a general rule for song translation.

[22] As Johan Franzon himself points out, the first two choices he proposes, namely "leaving the song untranslated" and "translating the lyrics but not taking the music into account" are not methods applicable to the *skopos* of singability (2008, p. 376-389).

optimal verbal fidelity" (Franzon, 2008, p. 377). The second choice is different from the first one in that it foregrounds the verbal aspect and might even change the music completely unless there is no other choice. The last choice seems to suggest that almost equal emphasis is given to both content and form. Following this strategy, first of all the lyrics of "the source song" (2005, p. 281) are translated without taking into account the prosody. In other words, they are translated as if they would not be sung in the target language. As a second step, the target text which is formed without taking into account the singability aspect is modified in such a way that it could be sung to the original music. Franzon also holds that "these options are only distinct in theory" (2008, p. 377). When put into practice, the song translator might fuse all of these choices with almost equal emphasis, or foreground one of them while at the same time benefiting from the others. Without deeming a particular aspect, say, the verbal level, more important than the others, Franzon applies functionalism thoroughly to song translation. He holds that the purpose of the song is what should determine the TT. He also uses the term "source song", which clearly corresponds with the fact that he regards a song as a whole; neither does he treat the verbal or semantic level in isolation, nor prioritize these over the music of a given song.

Senem Öner

In a similar vein, Öner maintains that "translation can not be perceived as a mere linguistic act" (2005, p. 18). As Franzon does, she uses the term "source songs" (2005, p. 26) and she also introduces the term "target songs" (2005, p. 26) and further explains that "[...] the fact that the contextual and textual dimensions of translations are being discussed separately should not imply that they are independent of each other. On the contrary they are closely related to each other and the contextual dimension heavily affects the textual dimension" (2005, p. 27), which justifies her drawing heavily on the cultural aspect of translation. In her MA thesis, she sets out to analyze the "Turkish translations of Kurdish folk songs [...] produced and received in certain historical, cultural and socio-political context(s)" (2005, p. 18). While Low and Franzon have a micro-perspective, Öner focuses on a period and analyses song translations after furnishing the reader with their historical, cultural and political background; therefore, she locates song translation in the macro-level. Following Bassnet and Trivedi in arguing that "translation does not happen in a vacuum, but in a continuum; it is not an isolated act, it is part of an ongoing process of intercultural transfer" (cited in Öner 2005, p. 20), Öner sets out to find the answers to a number of questions formerly asked by Lefevere:

> How does the process of rewriting develop? What kinds of rewritings/translations are produced? Why are certain texts rewritten/translated and not others? What is the agenda behind the production of rewritings/translations? How are the techniques of translating used in the service of a given agenda? (Bassnet and Lefevere 1998, p. 10, cited in Öner 2005, p. 19).

Since Öner is mainly interested in how "the image of one culture is constructed by another through rewritings" (2005, p. 19), the impact of the macro-level on the micro-level analysis is of utmost importance to her. Nevertheless, while bearing on the macro-level and problematizing the effects thereof on the target songs, which Öner claims to elaborate on as units dependent on one another, she fails to place enough emphasis on a comparative and contrastive analysis between target melodies and corresponding source melodies. While the verbal languages of the lyrics, namely Kurdish and Turkish, are included in Öner's thesis, the language of music is neglected. Öner fails to prove the fact that "the music of nine translations is identical to that of the source texts" (2005, p. 73); nevertheless, as discussed above in connection with Franzon, slight changes in music are almost inevitable in song translation, for it – music – is just one aspect in song translation, and just like other aspects, prone to change or compromise. Unless registered in musical notation, such slight changes are difficult to detect. Öner also fails to provide evidence for claims such as that "[…] the translators made certain changes in the place or number of refrains and quatrains, without changing the music" (2005, p. 74), "[…] but again the music is not changed" (2005, p. 74) and "[the] music is nearly identical" (2005, p. 74). In a piece of interdisciplinary research such as this one, neglecting one of the disciplines, in this case music, should be avoided. Not surprisingly, Peter Low, in his "Pentathlon Approach to Translating Songs" introduced above, does not refer to notation, for although he argues otherwise, his is a content-focused approach to translating songs favoring content; nonetheless, it is surprising not to be able to find notation in Öner, who argues for taking songs as a

whole. All in all, Öner's study fills a significant gap within the literature combining music and translation in that she at least claims to take all aspects of song translation into account and approaches the same on a macro-level, with a focus on the political aspects of folk song translations from Kurdish into Turkish, which have usually been thought of as originals.

Klaus Kaindl

Another writer who offers a similar perspective is Klaus Kaindl. Focusing on pop song translation, Kaindl maintains that pop songs or translated pop songs should be seen as "multiple texts": "Popular song translations are often produced via numerous intermediate stages and make no clear distinction between translation and operations like adaptation, editing, imitation and so on" (2005, p. 243). Like Öner, Kaindl draws on the impact of macro-level constraints on the micro-level and emphasizes that song translation cannot be reduced to content-focused translating of lyrics: it should also take the cultural background(s) and musical aspects into account. Kaindl takes the argument one step further and asserts that the musical aspects have not been analyzed thoroughly in any given song translation criticism:

> Despite some remarks on the role of non-verbal elements and the cultural dimension of translation, the emphasis on language in most of the studies on pop song translation forecloses a broader engagement with the socio-semiotic context in which popular songs are situated. Quite often, the relationship between text and music is not even acknowledged, and the focus is only on linguistic aspects such as metaphor, changes in style, and content. But even when the non-verbal dimension is mentioned [...], it is normally reduced to the structural constraints of the music on the verbal text (2005, p. 238).

Kaindl rightly asserts that even if the non-verbal level is avowed, it is not discussed in meticulous detail. Not every element constituting the music is acknowledged. Music is usually reduced to notation or score, or to the number of syllables of the source lyrics, which are to be rendered or approximated in the target lyrics to go well with the music. Although the underlying tendency of such research is an attempt to adopt a holistic approach integrating various levels of a song translation, it fails to furnish the reader with the whole picture, for they cannot go beyond regarding songs as written texts. Nonetheless, "popular songs cannot be treated as *scored* or *notated* objects" (Kaindl, 2005, p. 240, emphases original), they are recordings. They are recorded so that audiences can *listen* to them. The main function; therefore, is auditory. One of the requirements of these auditory products is a singer or singers.[23] Such an element as singers brings about questions: how will the singer sing the song? Does her/his voice need a transposition of the tone of the source song? How will her/his accent be? Another requirement is accompaniment. What are the instruments in the source song? What will the instruments in the target song be? All these questions are related to the arrangement. Taking these into account, Kaindl also applies Venuti's notion of "domestication" to not only the verbal but also the vocal and musical elements of various versions of "Les Enfants du Pirée" (2005, p. 246). His comments on the latest translation of the song among the four different versions in the target language indicate that the popularity thereof, which could not be achieved by these other translations, was achieved by domestication: "domesticating the character presented in the song" by means of changing the content of the source song -the

[23] Unless, of course, the song is instrumental; in other words, without any lyrics.

verbal level-, "introducing instruments familiar to German traditions of popular music" and singing in a fashion closer to "the style of German popular singers of the time" -the musical level- (Kaindl, 2005, p. 250-251).

To recapitulate, as opposed to Low's prescriptive and source-oriented approach, Franzon's, Öner's and Kaindl's holistic, descriptive and target-oriented perspectives raise the bar in song translation and make it possible to see song as text itself rather than music attached to lyrics. While Franzon's three different choices open to song translators define the poles of such a task, Öner's macro-level analysis and Kaindl's detailed music descriptions and interpretations open up new fields of research. Bearing these innovative perspectives in mind, I will now offer a theoretical framework for analyzing *aranjman* songs both on the macro and the micro levels.

Theoretical Framework

Aranjman songs can be analyzed both as a whole and individually, in other words, on macro and micro levels respectively. Just as Öner places her interpretation of the Turkish rewrites of Kurdish folk-songs within the political context of the Kurdish issue in Turkey, it is necessary to see the development of *aranjman* within a wider cultural and historical context. As in Öner's work, Lefevere's notions of 'rewriting' and 'patronage' are helpful conceptual tools to this end. Together with Even-Zohar's concepts of "cultural repertoire", "import" and "transfer", they assist us in explaining the formation of the pop music industry in Turkey and point us to the formative role that *aranjman* songs assumed as the first examples of Turkish Pop Music.

'Rewriting'—a notion that only Öner draws on—is also illuminating when it comes to the micro level. More specifically, in various derived forms, it sheds light on a number of practices shaping the musical aspects of *aranjman* songs, as well as their verbal aspects and the relationship between their music and their lyrics. Thus, my theoretical framework for analyzing the songs, which is based mainly on Lefevere, offers a holistic approach, rather than foregrounding the verbal aspect at the expense of the music, an approach exemplified by Low. As such, it builds on the work of Franzon and, above all, Kaindl, who sees a holistic approach as the *sine qua non* of any serious song translation analysis.

The Macro Level

"Cultural Repertoire", "Import" and "Invention"

Even-Zohar defines "cultural repertoire" as "the aggregate of options utilized by a group of people, and by the individual members of the group, for the organization of life" (2000, p. 166). Here the connotation attributed to "culture" is "the works and practices of intellectual and especially artistic activity (Williams, 1983, p. 90) rather than "a particular way of life, whether of a period or a group" (Williams, 1983, p. 90). As can be understood from Even-Zohar's definition of cultural repertoire, the cultural life of a society can be organized by certain individuals. These are "anonymous contributors" or agents "who are openly and dedicatedly engaged in" the making of the repertoire (Even-Zohar, 2000, p. 168). Even-Zohar argues that there are different ways applied to build up a repertoire: "invention" and "import". According to Even-Zohar, these concepts should not be thought of as opposite to one another, for even "inventions" might be affected by an "import" from another repertoire. Similarly, imports might pave the way for autochthonous elements in the cultural repertoire, which can also be regarded as inventions: "import has played a much more crucial role in the making of repertoire, and hence in the organization of groups, and the interaction between them, than is normally admitted" (Even-Zohar, 2000, p. 169). In fact, inventions are usually pseudo-inventions, which owe their very existence to elements from other repertoires. Genres might also be regarded as new elements in a given repertoire and might give rise to similar autochthonous creations.

"Rewriters" and "Patrons"

Lefevere also comments on the formative role played by translation:

> One of the most obvious functions of translation, and at the same time a function which translation alone is able to perform satisfactorily, is that of enriching both the target language and the literature written in it. The literature written in the target language benefits through [...] new genres [...] Therefore the translator will have to know where the "gaps" in his own national literature are, and he will also have to know where he can find suitable material with which to "stop" them [...] He becomes his national literature's "antenna", picking up new and unfamiliar sounds. He is a literature's safeguard against parochialism and in-breeding [...] Translation is, therefore, not only any literature's link with the tradition it is a product of, but also any literature's potentiality for change and rejuvenation (Lefevere, 1975, p. 105).

Just like the notions of "import" and "transfer" paving the way for "inventions" as introduced by Even-Zohar, Lefevere attributes a formative role to translation. Nevertheless, Lefevere builds his theory not on a narrower field of translation but on the wider notion of rewriting, [24] which encompasses translation. In other words, Lefevere regards translation as a form of rewriting, which, along with other forms of rewriting, can assume a formative role. Such a role, according to Lefevere, is linked to the presence of two parties: the rewriter and the patron.

Rewriters occupy a certain position within a certain institution or organization which might be a court, an educational institution, a publishing house, as well as media organizations (Lefevere, 1992, p. 7). Within these organizations rewriters might carry out the act of rewriting based on a certain ideology and might

[24] The concept of rewriting is elaborated on in the next section.

have interests in maintaining and promoting that ideology and in challenging opposing ideologies (Lefevere, 1992, p. 7):

> Rewriters, along with writers, might choose to adapt to the system, to stay within the parameters delimited by its constraints [...] or they might choose to oppose the system by rewriting works of literature in such a manner that they do not fit in with the dominant poetics or ideology of a given time or place (Lefevere, 1992, p. 13).

When rewriters rewrite, they might sometimes challenge "what literature should be" like, i.e. "poetics", as well as "what society should be" like; in other words, "ideology" (Lefevere, 1992, p. 14). Most rewriters, though, prefer to adhere to the dominant ideology and poetics of their time to gain more: more fame and/or more money and/or more of what makes one more powerful in the given society s/he lives within. Where does that power come from? Who furnishes the rewriter with more fame and/or money and/or prestige? It is the other party behind the act of rewriting: the patron.

The patron can be seen as the one who holds the power to "further or hinder the [...] rewriting of literature", or in Foucault's terms, those who are able to "produce things, induce pleasure, form knowledge [and] produce discourse" in a given society (Lefevere, 1992, p. 15). Patrons may be individuals such as queens, kings, presidents, and they might well be "groups of persons, [...] a political party [...] and [...] the media, both newspapers and magazines and larger television [and radio] corporations" (Lefevere, 1992, p. 15). It is the patron who grants authority to the rewriter with regards to poetics (Lefevere, 1992, p. 15). This would naturally

lead the rewriter to adhere to a poetics in conformity with the ideological interests of the patrons within the system.

Literature can be regarded as a "system": "a set of interrelated elements that happen to share certain characteristics that set them apart from other elements perceived as not belonging to the system" (Lefevere, 1992, p. 12). It is also a system which is not natural, for the texts can not come into existence without their creators: (re)writers. Therefore, literature is a system made up of "human agents" and "texts" (Lefevere, 1992, p. 12). Nevertheless, just outside this system are the patrons. They can "regulate the relationship between the literary system and the other systems, which, together, make up a society, a culture" (Lefevere, 1992, p. 15). Hence the formative role of rewriting.

The Micro Level

As discussed above, Franzon, Öner and Kaindl regard songs whose lyrics do not semantically match those of their source texts as translations and offer a holistic approach to song translation. In other words, in song translation, the focus on music might lead to deviation from the content of the lyrics in song translation. Lefevere's concept of rewriting can contribute to our understanding of such an approach.

"Rewriting"

"Translation is the most recognizable type of rewriting, and [...] potentially the most influential because it is able to project the image of an author and/or a (series of) work(s) in another culture, lifting that author and/or those works beyond the boundaries of their culture of origin" (Lefevere, 1992, p. 9). Translated songs, therefore, go beyond the boundaries of language and can redefine themselves within the realm of another language. The problem here is what we understand by translation. Is it content rendering or form rendering? Or, on another level, is it, as Schleiermacher puts it, taking the reader to the author or vice versa? Low, as we will remember, argues that, unless translation is defined and unless a song is defined as translation, there is no point in studying it under the umbrella of translation studies. Lefevere, on the other hand, ignores such questions. Translation scholars do not need to label what they are studying as "translation" or "adaptation". Contrary to Low's comments on song translation above, Lefevere's concept of rewriting encompasses both adaptation and translation. In fact, Lefevere is against dividing rewriting into narrow categories: "translation-adaptation? – the term rewriting absolves us of the necessity to draw borderlines between various forms of rewriting, such as 'translation,' 'adaptation,' 'emulation'" (Lefevere, 1992, p. 47). The mere requirement for a text to be labeled as "rewriting" is that "[the readers thereof] have a certain image, a certain construct of [the source text] in their heads" (Lefevere, 1992, p. 6). That construct is often loosely based on some selected [elements] of [the source text] in question supplemented by other texts that

rewrite the [source] text in one way or another such as [...] reviews in newspapers, magazines, or journals [...] and performances on stage or screen" (Lefevere, 1992, p. 7). Therefore, with regards to song translation, rewriting can explain a great deal. Not only the rewritten lyrics but also the performance, in other words, singing, can be considered "rewriting". For such a context I would therefore use the term "resinging". As discussed earlier, the target melody can involve deviations from the source melody, which I will try to elaborate on using the term "recomposing". In a similar vein, I shall use the terms "song translation", "target song" and "source song" to refer to the song as a whole. Subdividing these categories into different layers can facilitate the analysis of the rewriting; nevertheless, it has by no means been applied to imply that song rewriting can be reduced to lyrics rewriting/translation, which is an approach the present thesis deems highly problematic.

As mentioned above, the term "source song" has been used by Franzon and Öner, and "target song" by Öner before; nevertheless, I would also opt for using these terms as opposed to "target lyrics", "source lyrics", "target music" and "source music" since, I believe, they will be useful in emphasizing the holistic approach to song translation *and* making clear on what level the particular discussion is taking place.

What such terms and perspectives fail to explain with regards to song rewriting though are aspects related to the pop music industry. For an album to be recorded and released, (lyrics) rewriting, (music) recomposing and resinging are not enough. The arranger or producer of the target song needs to decide on the singer, the instrumentation, the duration, in short, the arrangement of a particular song.

Then, the song needs to be recorded, so, how can a song be rewritten with all its aspects in another cultural system, or within the context of the target system? The concept of rewriting can also help us in naming these aspects. I shall make use of terms such as the "reproducing", "rearranging" and "rerecording" of the source song within the target system, refer to instrument players who "replay" or "reperform" the song, to companies and factories "rewriting" the records using the technology available in the target system, and to the individuals and institutions "repromoting" them, e.g. the rewritings in the media about newly released or to-be-released albums. These are also actions which cannot be ignored if pop music and the industry from which it emerges are to be analyzed.

Thus, a song is made up of several layers and its translation cannot be explained on the semantic level of the lyrics exclusively. A comparison of the source music and the target music should also be drawn on. Terms inspired by Lefevere's "rewriting" can serve to provide a better understanding of the complex process of song translation and lead on to a better appreciation of the web of relations between the agents who "rewrite" western pop songs altogether.

CHAPTER 3

THE HISTORICAL BACKGROUND TO THE *ARANJMAN* PHENOMENON

No act of rewriting can be explained without taking into consideration the developments causing it. Such developments might have deep roots in history which need to be excavated. *Aranjman* is one of those phenomena, which can be traced back to (at least) almost fifty years prior to the phenomenon and the term becoming prominent. In other words, although it can be seen as one of the direct results of the transformation Turkey underwent under the rule of the Democrat Party in 1950s, if the reforms the political elites attempted to make in music beginning from the late 1920s are not taken into consideration, a great deal will be missed out. Using one single term for each, the stages music in Republican Turkey underwent can be referred to as "Westernization", "Easternization" and "Americanization". These stages, especially the first two, should not be thought of as distinct historical periods for while the government imposed "Western Music", the public ended up favoring "Eastern Music". Moreover, "Americanization" should not be read as music merely composed, performed and produced by American musicians and companies only, but rather as music introduced by American musicians under the patronage of American companies, and other European musicians and companies performing and producing that specific type of music.

Westernization and Music

In the 1920s, the most influential figure in Turkey, without doubt, was Atatürk. As the founder of the Turkish Republic, he introduced Western-oriented reforms in different fields such as language, clothing and governmental institutions which were West-oriented. The motive behind his favoring the West was most probably his belief that there was no civilization more powerful than the Western civilization; therefore, Turkey had no choice but to become a part of it. The field of music would be no exception and Ziya Gökalp, the renowned ideologue of the period, explained in his influential book *Türkçülüğün Esasları* [The Principles of Turkism] (1923) Westernization could be realized in music: the material, in other words, the scores would be Turkish Folk Music, whereas the method to arrange and perform it would be Western music (Gökalp, 1923, p. 138). Turkish Art Music, on the other hand, should be discarded, for it could not be seen as "our national music" (Gökalp, 1923, p. 138). This issue was also assessed by Atatürk himself in 1928 in the course of his response to performances by two orchestras, one Western, and the other Turkish:

> This [Turkish] music, this unsophisticated music, cannot feed the needs of the innovative Turkish soul, the Turkish sensibility in all its urge to explore new paths. We have just heard music of the civilized world [Western Music], and the people, who gave a rather anaemic reaction to the murmurings known as Eastern music, immediately came to life... Turks are, indeed, naturally vivacious and high-spirited, and if this admirable characteristic was for a time not perceived, that was not their fault (cited in Tekelioğlu, 1996, p. 204).

As can be understood from this quote, Atatürk maintained that Turks were not able to perceive the "admirable characteristic" of the "civilized world"; therefore, it should and would be the government's responsibility to make them perceive it. During the opening of Parliament in 1934, Atatürk announced that he was going to make reforms in music (Belge et al., 2007, p. 64), for he advocated that "the measure of the change undergone by a nation [was] its capacity to absorb, and grasp, a change in music" (cited in Tekelioğlu, 1996, p. 204). Moving down the path put forth by Gökalp and the comments by Atatürk, for the sake of Westernization, one day after Atatürk's speech, Turkish music was banned from Turkish radios (Belge et al., 2007, p. 42-43, Kocabaşoğlu, 1980, p. 91-92). [25] In fact, this was not the first ban on Turkish Music: In 1925, *Tekke* music vanished after the abolition of all *tekke*s and *zaviye*s (religious lodges and cloisters) immediately after the proclamation of the Turkish Republic (Tekelioğlu, 1996, p. 198). In other words, although it was not a direct ban on music, after religious lodges and cloisters were abolished, their music, which was also a type of music created within the boundaries of Turkey, disappeared. Another ban was enacted a year later, in 1926, in the field of education. The teaching of Classical Turkish Music was no longer allowed in any official institution whatsoever, a ban which would not be lifted until 1976 (Özbek, 1991, p. 141). While all these bans were

[25] Whether Atatürk desired such a ban or not has so far been a matter of heated debate among intellectuals; nevertheless, Vasfi Rıza Zobu, who was a member of the Parliament at the time of Atatürk, has stated that Atatürk himself said "I did not desire [the ban]. I just wanted them to improve Turkish Music" (Belge et al., 1980, p. 33), which suggests that Atatürk's words might have been misinterpreted by the officials of the time, as a result of which the ban was enacted in November 1934. In fact, according to Ruşen Ferit Kam, upon listening to a Rumelian *türkü* (Turkish Folk Song) sung by Osman Pehlivan, Atatürk asked Pehlivan whether they broadcast such *türküs* on the radio. When Atatürk heard Pehlivan say "You have banned the broadcasting of Turkish Music from the radio; therefore, we can not do it," he immediately asked him to go to the radio station and broadcast those *türkü*s on the radio (Kocabaşoğlu, 1980 p. 94-95).

enacted for the sake of "Westernization", paradoxically, the last one – the radio ban in 1934 – ended up popularizing "Easternization" in the 1930s. [26]

Easternization in Music

The ban(s) on Turkish Music for the sake of Westernization led to the popularity of Egyptian music in Turkey. Deprived of the music they were accustomed to listening to, Turkish people discovered Arab radio stations, one of which was Cairo Radio Station (Özbek, 1991, p. 146). Although the ban was overturned pursuant to the order of Atatürk twenty months later, Turkish people had already begun to appreciate Arab music. Towards the end of the 1930s, Egyptian movies were brought to Turkey (Özön, 1961, p. 116, cited in Özbek, 1991, p. 153). These imports can be seen as a result of the political conditions of the time: Turkey wanted to maintain her impartiality in the Second World War, as a result of which she stopped importing movies from the West and only imported American movies, but, again as a result of WW II, the importation could only be achieved through an open market: Egypt (Özön, 1961, p. 116). Along with the American movies imported indirectly from Egypt, Egyptian movies found their way into Turkey:

[26] In fact, although it was this very last ban which directly led to the popularity of Arab or "Eastern" music, when the interventions against Turkish Music are taken into consideration cumulatively, the series of governmental interventions against Turkish Music both before and after the proclamation of the Republic can be seen as steps paving the way for the people to look for another type of music other than Western music to fill the spot of Turkish Music. As Aksoy, Behar and Öztuna have argued, the first governmental intervention against Turkish Music was made in 1826 by Mahmut II when *Mehterhane*, an institution where Turkish Music was produced, was replaced with *Muzikay-ı Hümayun*, which can be regarded as the first Western Music School (Aksoy, 1985, p. 1212, Özbek, 1991, p. 141).

> In November, 1938, when *Damu' al-hubb* [Tears of Love] was aired in Şehzadebaşı, the roof of the theatre collapsed and the traffic in the neighbourhood came to a standstill. The audience, who had not seen a new Turkish movie for three years, admired these [Egyptian] movies in which people wearing *feses*[27] and *entaris*[28] took part and famous Arab singers starred. Thus began the massive flow of Egyptian movies to Turkey (Özön, 1961, p. 117).

It is interesting that, in the very same year and month Atatürk died - November 1938 -, the people living in Turkey showed that they desired these Arab films. The popularity of Arab films could also be interpreted as expressing a longing for the way Turks had dressed and the music they had listened to before the dress reform was made in 1924 because the way people dressed in the movie and the soundtracks were similar to what Turkish people were accustomed to. Although the government had taken a series of precautions throughout the years to steer the way people in Turkey lived away from Ottoman values and traditions, at least for the field of music it would not be going too far to say that these reforms were not completely successful in that they were not approved of by the people; in other words they were legal, but did not gain legitimacy.

As a result, not only did people show great interest in the movies, but they also enjoyed their music. The leading actor in *Tears of Love* was the famous Arab singer Muhammed Abd al-Vahhâb, which probably contributed to the fact that the songs in the movie gained in popularity as well (Özön, 1961, p. 117). Other popular singers of the trend were Ümmi Gülsüm and Leylâ Murâd (Öztuna, 2006b, p. 54). From 1939 to 1940, 16 Egyptian movies were aired in Turkish theatres (see Özön,

[27] The traditional hat worn by Ottomans. It was banned under the dress code enacted in 1924.

[28] A kind of skirt.

1961, p. 117 for a complete list). Öztuna has argued that "especially the ones *with music* gained in tremendous popularity" (2006b, p. 54, emphasis mine). First, the films were dubbed in Turkish, but the Arab songs were left untouched (Öztuna, 2006b, p. 54). Nevertheless, in 1940, another ban on the radio was enacted: music with Arabic lyrics would no longer be broadcast (Öztuna, 2006b, p. 54). A famous musician, Sâdeddin Kaynak,[29] came up with an innovative method to sidestep the ban, which probably boosted both his own popularity and that of the Arabic songs: he composed new music to take the place of the Arabic songs, with Turkish lyrics generally being supplied by Vecdi Bingöl (Şen, 2003, p. 229).[30]

Without doubt, the underlying causes of such an act of composing can be attributed to a process initiated by the government in the 1920s. As stated above, the religious houses and cloisters were abolished and their music disappeared; the teaching of Turkish music was banned, then, in 1934, this music was banned from the radio, and finally in 1940, music with Arab lyrics, which could be regarded as a substitute for the banned Turkish music, was also banned.

Such an act of composing was also important in that it was the result of a reaction against the series of measures taken by the government for the sake of Westernization. The high number of songs composed by Kaynak and others can be seen as an indicator of the fact that it was the people who wanted "Eastern" music in spite of the fact that the government wanted them to listen to "Western" music.

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[29] The spelling changes from one source to another. Also spelled as "Saadettin Kaynak".

[30] Not all scholars concur with Şen's description of Kaynak's practice. Öztuna, for example, maintains that Kaynak *adapted* the Arabic melodies, although he agrees with Şen with regards to the role of Bingöl. In order to arrive at a conclusive judgement on this issue, one would have to listen to both the Egyptian and Turkish soundtracks. However, all these films are very difficult to access, so commentators are unable to base their claims on the primary sources.

However, there is another dimension to this development that needs to be noted. The distinction between the music the people wanted to listen to *and* the music the government wanted them to listen to was not simply between "Eastern" (or "Turkish-like") and "Western" music. The said "Modern" or "Western" music Ziya Gökalp and his followers applauded was basically Western classical music. The Eastern music the public preferred, on the other hand, was (closer to) easy listening music. In other words, what people wanted to listen to was not classical music but popular music. The developments in the 1950s showed that the music the public could not get used to appreciating was not exactly "Western" music but "Western Classical" music. In the 1930s and 1940s the government and institutions thereof were so busy dealing with classical music that they had neglected what people really desired: popular music. This would not be easily understood until "Western Pop Music" came to the fore in the mid-1950s.

Americanization

Turkey's "Westernization" trend of the 1920s turned into a - literally and geographically - "more western trend" in the 1950s and 60s: this could be defined simply as "Americanization". Especially after the DP came to power, Turkey became more and more engaged with the US. This was strongly felt everywhere: the economy, politics, military and the media. This meant that it would also have an impact on culture and, inevitably, music.

Economy

Although it was the Republican People's Party ("RPP") who had initiated the Americanization process Turkey underwent, the Democrat Party ("DP") played a key role in it:

> As far as the changeover from a statist, strictly controlled and autarkist economy to a liberal free-market economy is concerned, the crucial point was not the DP's coming to power in 1950, but the decisions taken by İnönü's government [sic] in 1947 (the first consignments of Marshall Plan tractors arrived in May 1949). It is true, however, that the Democrats had been the most vocal supporters of free-market economics since 1946 and that they implemented liberalization policies with vigour once they were in office (Zürcher, 1993, p. 234).

One can argue that if the DP had not supported free-market economy, the RPP might not have initiated such a process. In other words, although the *de facto* initiator of the process was not the DP, they can be seen as the ones who were responsible for the Americanization process Turkey underwent. For example, with American aid, "5400 km of hard-surfaced two-lane highways were built" from 1950 to 1960 (*ibid*, 1993, p. 235). Turkey went on borrowing more and more, and in 1958 it gave in to the demands of the IMF, in return for which "it received a new loan package, paid for partly by the USA, partly by European countries and partly by the IMF" (*ibid*, 1993, p. 240). As a result of these, the DP can be said to have "vastly increased the industrial base of the country" and most of the industrial firms of today were established when the DP was in power (Zürcher, 1993, p. 240).

Politics

The Democrat Party rule can be seen as "a period of intensified incorporation of Turkey into the world capitalist system" (*ibid*, 1993, p. 245). This is a period when "Turkey became a part of the political and military structures which the United States and its allies" formed (*ibid*, 1993, p. 245). One of those structures was NATO, to which the DP government applied for membership when it came to power in 1950 (*ibid*, 1993, p. 246). Although it was known that there were NATO members which were opposed to the membership of Turkey, such as the Scandinavian countries, the government was not at all hopeless, for Turkey was one of the first countries to send troops to the Korean War and incurred more than 2500 casualties, as a result of which it built up an impeccable reputation among NATO members and was granted full membership in 1952 (*ibid*, 1993, p. 246). As discussed above, for Turkey "the West" had been of utmost importance in every field since the proclamation of the Republic, and it was not surprising that "the entry into NATO was celebrated as a great success [...]" (*ibid*, 1993, p. 246). Zürcher has rightfully argued that this was a result of the belief that the entry into NATO was regarded as "a guarantee against Soviet aggression", as a guarantee for "Western aid and loans" and as an indicator of the fact that "Turkey had finally been fully accepted by the Western nations on equal terms" (*ibid*, 1993, p. 246). As stated above, since the USA was regarded as the most powerful country of "the West" Turkey was so set on emulating, the DP government tried hard to build and maintain strong relations with it, and the country was Americanized" in return. In a

similar vein, Turkey always consulted the USA even in alliances the USA was not a part of: "[its] membership of the Western bloc in the Cold War largely determined its position [...] in the Balkans and the Middle East" (Zürcher, 1993, p. 246). One example was Turkey's relations with Israel. With regards to the Israeli-Palestinian conflict, Turkey was first on the side of the Arab countries; nevertheless, after American-Israeli relations improved, so did Turkey-Israeli relations: "[Turkey] sat with France and United States on the 'Palestine Conciliation Commission' in 1949 and recognized Israel diplomatically" (*ibid*, 1993, p. 247). Also, in 1955, along with Great Britain, Iran and Pakistan, Turkey joined the "Baghdad Pact", the observer of which was the USA (*ibid*, 1993, p. 247). Similarly, when Turkey decided to send its troops to Iraq in 1958, it was the USA who made Turkey change its mind as a result of "strong American pressure and promises of more money" (*ibid*, 1993, p. 248). The USA also served a role in the Balkan Pact between Turkey, Greece and Yugoslavia. Although it did not really work, the Pact provided the USA with "indirect access to the communist, but anti-Soviet regime in Yugoslavia" (*ibid*, 1993, p. 248). In short, beginning towards the end of 1940s, Turkey's international politics focused on establishing and improving relations with the USA in return for which Turkey *inter alia* gained more and more money, and also, military assistance.

Military

Before the 1950, there were not large numbers of soldiers in the Turkish army with special skills, for there was a lack of technical equipment (Zürcher, 1993, p. 250). Nevertheless, after the DP came to power, "over $2 billion of military aid were spent on modernizing and mechanizing the Turkish army, and American teams assisted in training the personnel" (*ibid*, 1993, p. 250). The personnel, especially those who were young, underwent "training abroad through NATO exchange programmes" and got to learn a great deal about both the armies and the cultures of the Western allies (*ibid*, 1993, p. 250). What the officers learnt about the Western culture and, more specifically, American culture had a salient effect with regards to music. In 1955, students of the Naval Academy[31] started the band which played the genre of rock'n'roll for the first time in Turkey (Dilmener, 2006, p. 31; Meriç, 2006, p. 29). This meant that rock'n'roll was introduced into the Turkish cultural repertoire almost simultaneously with its emergence in the West and the USA (Meriç, 2006, p. 31). The popular genre in the USA also managed to achieve popularity in Turkey as a result of the Americanization process Turkey was undergoing. Since the members of the navy were sent abroad to undergo training, as discussed above, they found the opportunity to buy western (or more specifically, American) instruments such as the electric guitar and the saxophone (Akkaya et al., 2006, p. 310). Not only young officers but also the relatives or friends of officers or soldiers were strongly influenced by American culture and

[31] Deniz Harp Okulu Öğrencileri Orkestrası.

music. The renowned song writer Şanar Yurdatapan, who would later compose "Arkadaş" was one of those. His father was a brigadier general in the early 1950s when American officers had just began to come to Turkey, as a result of which Şanar Yurdatapan learned to speak English, made friends with American officers and got to learn about their life style (Akkaya et al., 2006, p. 310). From his American brand chewing gums to his hair style, Yurdatapan was no different from "an American lad" (*ibid*, 2006, p. 310). A year after the naval academy band - a.k.a *Somer Soyata* - was formed, Yurdatapan started his own band, which is another indicator of the leading role the military officers directly or indirectly played in the inception of American music (*ibid*, 2006, p. 310). Another field in which the dominant American presence was strongly felt was the radio.

The Radio

Statistics related to radio programmes can demonstrate the increasing Western and specifically American dominance. Between the years 1946 and 1960, music broadcasts constituted approximately 70% of total broadcasts (Kocabaşoğlu, 1980, p. 296). After 1954, the daily broadcast duration was increased by approximately 4 hours, as a result of which music broadcasts which had constituted 63-69% of total broadcasts after 1950 were increased to 73-75% from 1955 onwards (*ibid*, 1980, p.

296). The period from 1947 to 1960 also witnessed a decrease in the broadcasting of western *classical* music from 20% (1940 – 46) to 14%, which was replaced with western *entertainment* music in return (*ibid*, 1980, p. 299, emphases mine).

The radio received support mainly from American institutions. The USIS (United States Information Service) center in Ankara, which was an instrument of the USIA (United States Information Agency) began setting up radio programmes in 1957, and the VOA (Voice of America) was another American institution which furnished the Ankara radio with programme support (Kocabaşoğlu, 1980, p. 300). New formats were introduced to radio programming with the support of the USIS, and the programmes related to the Korean War included live sounds and war-related audio effects with the considerable support of the US State Department and the VOA (*ibid*, 1980, p. 305). Some of the recordings on the Korean War even read "this is the property of the US State Department" (*ibid*, 1980, p. 306). The USIS and VOA became more effective after 1957 and not only provided programme material but also produced entire programmes in their own studios (*ibid*, 1980, p. 357). Moreover, between the years 1950 and 1955 the Ankara radio acted as an intermediary between the American officials in Turkey and their relatives in the US for, sending and receiving Christmas and Thanksgiving messages (*ibid*, 1980, p. 357). After 1960, relations of Turkish radios with international organizations such as UNESCO, OECD and L'Union Europeenne de Radiodiffusion ("UER") and radio television agencies of countries such as France, Italy, Japan, Holland, Belgium and Brazil were cultivated to the extent that an UER meeting was held in Istanbul in 1962 (*ibid*, 1980, p. 411). In 1963, Germany provided Turkey with aid amounting to 3.5 million Marks on the condition that it would be used for radio and

television sectors. Nevertheless, just like in the 1950s, the USA and its organizations inside and outside Turkey such as the USIS and the VOA were again the major contributors to Turkish radios in the 1960s (*ibid*, 1980, p. 412). Among the programmes set up by the VOA were "The Beijing-Moscow Disagreement"(Pekin- Moskova Anlaşmazlığı), "Human Rights in the USA" (Amerika'da İnsan Hakları), "The Cuban Conflict" (Küba Sorunu), "The US Foreign Aid" (Amerikan Dış Yardımı) and "The New York Journalists Strike" (New York Gazeteciler Grevi), which were replete with anti-communist elements, [32] whereas the USIS produced programmes such as "Popular Melodies" (Popüler Melodiler), "Countries and Music" (Ülkeler ve Müzik) and "American Stories" (Kısa Amerikan Hikâyeleri) (Kocabaşoğlu, 1980, p. 414).

Another indirect effect of the relations with the US was the self-censorship imposed by the radio administration itself. Özerdim has argued that, since the radio administration was well aware of the fact that the DP was anti-Soviet and pro-US, in certain programmes the word "communism" was never uttered (cited in Kocabaşoğlu, 1980, p. 323). Anti-communist self-censorship went so far as the cancellation of the part of a programme called "Applied *Russian* –Turkish Grammar" (cited in Kocabaşoğlu, 1980, p. 323, emphasis mine). Identified with communism, even the word "Russian" was a cause of suspicion. In a similar vein, among the 17 countries with which cultural agreements were signed between the

[32] In the Ankara radio archives, there still are records produced by the VOA, labelled as "Tactics of Communism" which are made up of comments criticizing communism by Chinese, Indian, Philipine, Indonesian and Finnish citizens (Kocabaşoğlu, 1980, p. 418). Moreover, upon the request of the State Ministry of Turkey, slogans such as "Vatandaş Dikkat, Su Uyur Komunizm Uyumaz" (Citizens, Beware of Communism), "Komunist Türk ve Müslüman Kıyafetine Bürünerek Arana Girer" (Communists might approach you under the disguise of Turkish and Muslim clothes), "Komünizm Tatlı Dille Arkadan Sokan Bir Yılandır" (Communism might lure you into the trap by its silver tongue) were aired on the Ankara Radio (Kocabaşoğlu, 1980, p. 418).

years 1946 – 1960, only those which were not socialist countries and those which were developed capitalist countries were featured in documentary radio programmes (Kocabaşoğlu, 1980, p. 355-356). Moreover, if a song's lyrics included "socialist content" even if the artist or the lyricist was from a capitalist country such as the French Communist Party member Yves Montand, composer of "Actualitiés" [33], it could cause trouble, and the radio administration could go so far as banning all the records of Yves Montand from the radio, no matter what their content was about (Kocabaşoğlu, 1980, p. 358 – 359). [34]

Last but not least, with the constantly spreading American influence, entertainment and sports programmes were also increased in compliance with one and probably the most salient of the three functions of the radio: "to entertain the public" (*ibid*, 1980, p. 331). In a similar vein, in 1955, the Minister of State for the Radio issued a statement: "Our purpose is to please and bring joy to our people who have forgotten to smile for years and years, to those who have no means but the radio to feel the joy they have been longing for" (cited in Kocabaşoğlu, 1980, p. 331). According to a survey carried out by Ankara radio administration in the same year, most of the participants favored western entertainment music as opposed to western classical music (Kocabaşoğlu, 1980, p. 340). It was not surprising that

[33] The lyrics include themes such as Americans drinking whisky at a bar while the miners outside protest the regime of the country in which they live.

[34] Moreover, in addition to the stance taken up by the radio administration against socialist countries and socialist content, the radio can also be seen as a means to support the agreements entered into between Turkey and the USA. "The Marshall Plan in Turkey" ("Türkiye'de Marshall Planı") and "NATO Time" ("NATO Saati") were among the programmes recorded for the radio. A record written in 1951 for radio broadcasting on the Marshall Plan provided the listeners with information on the purpose and pros of the aid and on how to benefit from it (Kocabaşoğlu, 1980, p. 355). Another programme written on record in 1952 was about the NATO history and the provisions of the Treaty (Kocabaşoğlu, 1980, p. 355). Similarly, the news programme "The Political Summary of the Week" ("Haftanın Siyasi İcmali") was of the opinion that Turkey was not able to process petrol on its own and needed foreign capital and support (Kocabaşoğlu, 1980, p. 355).

American and British institutions such as the USIS, the VOA and the BBC sent light western music records to the Ankara Radio, which went hand in hand with the function the Turkish authorities announced the radio would fulfill: entertainment (Kocabaşoğlu, 1980, p. 356). Along with the Ankara radio, the USA military base radios in İzmir, Adana, Karamürsel, Samsun, Trabzon and Sinop became active pursuant to the military agreements signed between Turkey and the USA in 1954, and the Turkish public showed a lively interest in these channels, for they would provide them with the opportunity to listen to the latest western light music songs, hence another example of the entertainment function fulfilled by both the US and the radio (*ibid*, 1980, p. 363).

Aranjman

As we have seen, in the 1950s Turkey felt the American presence almost everywhere: economy, politics, military and the media. Music was no exception. The idea of radio and music as a way of entertainment became gradually accepted. As discussed above, agreements were also made with other capitalist countries such as France, as a result of which music produced in such countries also became popular in Turkey. Moreover, as stated before, rock'n'roll and pop music had also gained tremendous popularity in other "Free World" countries such as France, Italy and Spain. In fact, the first *aranjman* song, also known as the earliest example of a rerecorded pop song was originally a French song: "C'est Ecrit Dans Le Ciel".

The *Aranjman* trend, or in other words the emergence of rewritten pop songs in the 1960s can also be traced back to the 1950s in terms of music. It can be

divided into three stages. The first was the "cover stage", during which Turkish musicians both performed and (re) recorded the source versions of the songs. The next step can be attributed to the renowned singer Erol Büyükburç, who wrote (and not rewrote) the first Turkish pop song. This was before the *Aranjman* trend even emerged, and the lyrics were not in Turkish but in English. Finally, the third step was the first pop record in Turkey with Turkish lyrics.

As Akkaya and Çelik have argued the Western popular music of 1950s was spread by the radio, clubs, records, movies and especially by the foreigners – especially officers and soldiers – living in Turkey (2006, pp. 7-8). The naval academy band, as discussed above, was the first to perform American popular music in Turkey (Dilmener, 2006, p. 31). The band, formed by maritime students, was led by Durul Gence. After a while, they realized they would not be able to get popular unless they played at concert halls or bars out of school, and chose an undercover name to be able to do so: *Somer Soyata ve Arkadaşları* (*ibid*, 2006, p. 32). Other musicians soon followed suit. Erkin Koray was one of them. He also formed his own band and they began to play in concert halls, which led to the forming of other bands. Realizing the increased demand for live pop music, investors opened new concert halls. These investors can be regarded as "patrons" who set up the available conditions for "resingers" of rock'n'roll tunes. The newly opened clubs and concert halls were in need of new resingers. As the number of bands which were made up of such resingers and reperformers went up, so did the number of clubs and concert halls. Thus developed the rewritten music scene in Turkey. While in 1955 *Şan Sineması* was the only concert hall in Turkey, in a period of two years, various bands led by musicians such as Orhan Sezener, İlhan

Feyman, Müfit Kiper, Nejat Cendeli, İsmet Sıral, İlham Gencer and İbrahim Solmaz were formed and began to play "light western music" in a variety of concert halls and clubs (*ibid*, 2006, p. 32).

Towards the end of the 1950s, Turkey hailed its first pop star (Dilmener, 2006, p. 32). Erol Büyükburç joined the İsmet Sıral Band in 1950s and began "resinging" American, European and even Latin American pop songs (Akkaya, 2006c, p. 186). Büyükburç had certain friends who were capable of obtaining records from abroad, as a result of which they could transcribe the lyrics for him (*ibid*, 2006c, p. 187). He also had "wealthy" friends who could order electric guitars, which were not easily found or sold in Turkey in those times (*ibid*, 2006c, p. 187). All these contributed to the resinging and replaying of the songs by Erol Büyükburç and his band(s). The resinging repertoire of Büyükburç consisted of the latest hits of the period, among which were "Little Darling", "Only You", "The Great Pretenders", "White Hair", "You Mean Everything To Me" and "You Are My Destiny" (*ibid*, 2006c, p. 187). As discussed above, there was a demand for such songs and the patrons who owned concert halls and clubs such as Karavan and Reşat Kulüp needed resingers such as Büyükburç (*ibid*, 2006c, p. 187). As a result of these resinging performances supported by the patrons who owned the music clubs, as well the increase in demand, which was heavily encouraged by the media, a new channel opened up: (re) recordings consisting of these covers. The first record of Büyükburç released by Odeon in 1961 consisted of two rerecorded songs: "Little Darling" by the Diamonds and "One Way Ticket" by Neil Sedaka. [35] It was

[35] Unless otherwise stated, all discographies are taken from http://www.diskotek.arkaplan.com.tr/catalog/index.php, last visited August 2nd, 2010.

not extraordinary to resing foreign songs in concerts, and there were also certain *re*singers who had had the opportunity to *re*record and release records made of such songs in the early 1960s such as Barış Manço with "Let's Twist Again / The Twist" and "The Jet / Twistin' USA;" Gökçen Kaynatan ve Arkadaşları with "If I Had a Hammer / The Savage;" Şevket Uğurluer ve Arkadaşları with "Not Responsible / Have I Told You" and "If I Had a Hammer / Jerico;" Süheyl Denizci Orkestrası with "St.Tropez Twist" and Erkin Koray with "It's So Long" (Meriç, 2006, p. 123). Nonetheless, what Büyükburç did in his next record was innovative, even though it might not seem so at first sight: the 78 rpm record released by the record company Odeon included two songs in English. One of them was a rerecording of "Oh Carol" by Neil Sedaka. "Little Lucy" (1961); however, was not a rerecording but a recording. Both the music and the lyrics to it were written by Büyükburç himself, which was groundbreaking both for the artist and Turkish pop music in that this record constituted the first recorded autochthonous pop song from Turkey. In other words, the Odeon music company, the owners of which could be regarded as "patrons" in Lefevere's terminology, had acknowledged the growing popularity of the "resinger" Büyükburç and decided to provide him with the opportunity to be the first recorded pop music composer and singer in Turkey. They were not wrong, and the song brought even more popularity to Büyükburç. Both Istanbul and Ankara radios began playing "Little Lucy" over and over again upon the requests of the listeners (Akkaya, 2006c, p. 190). Odeon soon released another song of his, "Kiss Me" (1961), again along with another resung tune "It's Now or Never". Two similar 78 rpm records including Büyükburç songs soon followed suit: "A Lover's Wish" (1961) and "Memories" (1961).

Although these were the first *re*recorded and recorded songs by Büyükburç, some of his earlier attempts had gone unrecorded. In fact, Büyükburç had composed these songs – "Little Lucy", "Kiss Me", "A Lover's Wish" and "Memories" – in the mid-1950s and began singing them in his live performances even before they were recorded and released by Odeon, for he felt that there was a need for a new genre in Turkey and he could pave the way for it (Akkaya, 2006b, p. 186); this is why he tried to compose songs with English lyrics and decided to act on the responses of his audiences. He had also tried a different method, which would later be known as *aranjman*: rewriting the lyrics of foreign songs in Turkish. Among these were "Star Bright" (1960) sung by Johnny Mathis and "Fascination" (1932) - which was already a rewritten song in English - for the movie "Love in the Afternoon" (1957). [36] Despite all his fame, the rewritings in Turkish by Büyükburç went unrecorded. Another rewriter would seize the opportunity to have his lyrics resung on a record: "Bak Bir Varmış Bir Yokmuş" (Dilmener, 2006, p. 42). The Turkish rewriting of Bob Azzam's "C'est Ecrit Dans Le Ciel" [It's Written in The Sky] was released by Odeon in December 1961 (*ibid*, 2006, p. 42). The rewriter Ebcioğlu tells the story of his first rewriting as follows:

> "I was coming back from Holland to Turkey. I think it was 1960. While I was mumbling a French song, the idea crossed my mind: every country sung songs in their own language, why didn't we? Right away, I felt like writing Turkish lyrics to that song. I took out my boarding pass and began writing "Bak Bir Varmış Bir Yokmuş" on it. After I came back to Turkey, I went to Çatı with a friend of mine. İlham Gencer was there. The audience wanted me to sing a song. İlham invited me to the piano. I told them, half as if kidding, if they wanted to

[36] http://en.wikipedia.org/wiki/Love_in_the_Afternoon_%281957_film%29 last visited August 2nd, 2010.

> listen to a French song with Turkish lyrics, I could sing one. The crowd began laughing, they thought I was totally kidding. I began to play and sing. There it was. I played it eleven times that night (cited in Meriç, 2006, p. 206).

The singer of the song to be (re) recorded would be İlham Gencer, who owned one of the most prestigious concert venues of the time: Çatı. It might merely be a matter of coincidence, but there may also be grounds for arguing that the success of the rewriting by Ebcioğlu could be attributed to the fact that "C'est Ecrit Dans Le Ciel" was resung and rerecorded by a "patron" such as Gencer who already owned such a prominent club; in other words, Gencer held power, which could shed light on the fact that, although the first rewritings of western pop music were realized by Büyükburç, as mentioned above, because he was not a patron but a rewriter, his rewritings went unrecorded. Nevertheless, it could also be asserted that at the time Büyükburç rewrote "Fascination" and "Star Bright", the listeners were not yet ready to welcome western pop music with Turkish lyrics. Probably the record companies calculated that pop music with Turkish lyrics would not sell, for the demand for low quality Turkish records was already low (Dilmener, 2006, p. 41). No patron would like to take the risk of launching a massive size 78 rpm record with Turkish lyrics, for in those years Turkey did not have the technology to print the innovative 45 rpm records (*ibid*, 2006, p. 41). Nevertheless, if the patron were the (re) singer itself, things could change, and in fact, they did. The result was, to use Even-Zohar's term, the first "import" (re) recorded with Turkish lyrics.

Ebcioğlu soon became the most popular rewriter of pop songs, which were also resung by the singers who came to Turkey in those years (Meriç, 2006, p. 33).

"Her Yerde Kar Var" [There is Snow Everywhere] was another "first" song in that it was the first rewritten song sung by the original singer thereof: the singer of the source song in French, Salvatore Adamo, had already released "Tombe La Neige" (His Master's Voice, 1963)[37] as a record when he came to Turkey and rerecorded it as "Her Yerde Kar Var" (Sahibinin Sesi, 1964),[38] which sold well in Turkey (Meriç, 2006, p. 33). The patron who released this rerecording was Sahibinin Sesi, which was originally an English company: His Master's Voice[39] (Akgül and Çoğulu, 2006, p. 80). In other words, the patron had enabled the rewriter Ebcioğlu to release his rewriting as a record, which was resung by the very singer of the source song: Salvatore Adamo. Ebcioğlu's comments on the first live resinging of Adamo's "Her Yerde Kar Var" can help us conceptualize what an innovation (re) singing a pop song in Turkish was in the 1960s:

> Adamo had a concert at the Atlas Movie Theatre. The presenter was Erkan Yolaç. I told them both not to tell anyone that I was the [rewriter] of the lyrics [in Turkish] lest I could be jeered at. Towards the end of the concert Adamo suddenly started singing "Her Yerde Kar Var, Kalbim Senin Bu Gece" [Everywhere's covered in snow, my heart belongs to you tonight]. There was not a single response from the audience. There was an eerie quiet. I felt totally humiliated. If I could have gotten lost in my jacket, believe me, I would have done. It went on and on. Then, the song was over. Again, not a single sound. Then, after a couple of seconds, the audience burst into an enthusiastic applause. They were screaming, "play it again, play it again..." Adamo resang the song. As soon as it was over, I was carried onto the stage on shoulders. This time, we resang the song

[37] http://www.discogs.com/artist/Adamo, last visited August 5th, 2010.

[38] http://www.discogs.com/artist/Adamo, last visited August 5th, 2010.

[39] The name His Master's Voice literally translates into Turkish as 'Sahibinin Sesi'. The function it carries out in both the source and target repertoires is similar: a patron which makes (re)writings and (re)recordings possible.

> together. As you might know, that song of mine would soon be number one. After that day, the popularity of foreign songs decreased. The youth began showing great interest in songs with Turkish lyrics... (Meriç, 2006, p. 209).

After a short while, Adamo's 78 rpm record in Turkish would be released and would sell approximately 34,000 (Meriç, 2006, p. 209). This meant potentiality of profit for the patrons, which led to another stage in the production of records. The rewriters had begun to write in Turkish, (re) singers had begun to sing in Turkish; nevertheless all the record-producing companies in other words, the patrons, were still foreign. Odeon, which produced and released İlham Gencer's "Bak Bir Varmış Bir Yokmuş" 78 rpm record was a company founded in Germany. Similarly, as discussed above, His Master's Voice, active in Turkey under the name Sahibinin Sesi, was the company to release Adamo's record "Her Yerde Kar Var" (Akgül and Çoğulu, 2006, p. 80). Other major foreign producers active in Turkey were the American company Columbia and the French company Pathe (Akgül and Çoğulu, 2006, p. 80).

Nevertheless, an interesting development in music technologies in Turkey took place: the period between the years 1962 to 1965 witnessed a transition period from the production of easily-damageable 78 rpm records to that of 45 rpm records, which were unbreakable, small-sized and of higher quality (*ibid*, 2006, p. 81). Ajda Pekkan would be the first resinger to release a 45 rpm record featuring a western pop song with Turkish lyrics, which was produced by a Turkish music company: Serengil. The song, not surprisingly, was a (re) resigning "Göz Göz Değdi Bana" (1964). The rewriter of the song, Ebcioğlu, tells the background story to the 1965 *re*recording:

> If I'm not mistaken, it was 1961 ... I was in Ozan Club in Caddebostan. A young girl approached me. She told me she wanted to meet me. This didn't surprise me and I accepted. The next day, in one of the studios of the Istanbul radio, we listened to her voice with the accompaniment of Şerif Yüzbaşıoğlu on the piano. That girl was Ajda. We could tell even on that day that Ajda Pekkan would be a successful singer. [40]

Pekkan released another 45 rpm record from Serengil records in 1965 featuring the *re*sresinging "Her Yerde Kar Var" which was, as discussed earlier, a rewrite by Fecri Ebcioğlu. Ebcioğlu's success and popularity as a rewriter, as mentioned above, might partly be attributed to the fact that his first released rewriting was resung by a musician who was the owner of a popular club, in other words, a patron. It can also be attributed, as every single success story, to luck. Nevertheless, as a telecommunications expert trained in the USA, [41] his particular position must have contributed to such a success: within the media as a DJ on Istanbul Radio with a specialization in western pop music, making him also a semi-patron holding the power to easily reach listeners, to be able to make the playlists he was going to play on the radio and include his own rewritings on his radio programs, plus his connections with club owners such as İlham Gencer, which provided him with the opportunity to test the effect of his rewritings right away on audiences at clubs such as Çatı even before such rewritings were rerecorded.

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[40] http://www.birzamanlar.net/yazarlar/konukyazar/gokhanakcura/yazi01/fecri.htm, last visited August 10th, 2010.

[41] This information is provided by Ümran Ebcioğlu, Fecri Ebcioğlu's sister. For the whole interview, please see the appendix.

It would not be mere exaggeration to say that Ebcioğlu's rewritings paved the way for various patrons and rewriters in Turkey. Serengil, as mentioned above with regards to Ajda's first records, was one of the first local companies, the number of which would gradually increase, especially after the introduction of the 45 rpm into the Turkish music industry. As Akgül and Çoğulu point out, after such a development, the major foreign companies went on competing with local firms for a while; nevertheless, they eventually had to leave the market to the latter (Akgül and Çoğulu, 2006, p. 81)[42]. Such local companies can also be regarded as the new patrons paving the way for more and more rewriters, resingers, reperformers and, last but not least, rerecordings.

The foreign singers who resang their own songs were among the major factors contributing to the credibility of pop music with Turkish lyrics. Another figure who followed Ebcioğlu and rewrote western pop songs in Turkish for their "original" singers was Sezen Cumhur Önal. Among the singers for whom Önal rewrote songs were Marc Aryan, Sacha Distel, Peppino di Capri, Mina, Patricia Carli, Johnny Hallyday, Theo Sarapo, Maya Casabianca and Guy Marchand (Meriç, 2006, p. 210). Among these, Marc Aryan was the only one who also sang Ebcioğlu rewrites (Meriç, 2006, p. 210).[43]

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[42] Some of the local music companies were Grafson, Ezgi, Star, Serengil, Tezelli, Penguen, İmece, Sayan, Melodi, Aras, Neva, Bosfor, Coşkun, Diskotür, Televizyon, Türkofon, Balet, Saner, Sel, Türküola, Yavuz, Burç, İstanbul, Şah, Aşkın, Netfon, Edifon, Yonca, ŞAT, Kervan, I Numara, Ses, Doğan, Kent, As, Taç, Hop, YE.T, Elenor, Bip, Hap, Nova, Paprika, Yankı, Sonses, Tunç, Başak, Şahinler, Öncü, Tempo, Urfanın Sesi, Nisso, Harika, Arya, Hülya, Güngördü, Sevilen, Topkapı, Okey (Akgül and Çoğulu, 2006, p. 88).

[43] Among the other singers who resang their own songs in Turkish in the 1960s were Peppino Gagliardi, Bertie Higgins, Nino de Murcia, Lili Ivanova, Jennifer, Claire Evren, Corinne Noelle, Daniela, Mario Zelinotti, Henry Wasilaky, Jerry, Jean Yves Grant, Mercedes, Tony Cucchiara, Veronika and Tova Porat (Meriç 2006, p. 211).

Another factor which facilitated the importation of western pop music, and thus also of *aranjman* songs, was the importation of the instruments such as guitar, electric guitar, bass guitar, drums, keyboards, and, of course, the constantly increasing number of Turkish players who were able to play those instruments. One of those players was Şanar Yurdatapan, the founder and member of one of the first western pop music bands in Turkey: Kuyrukluyıldızlar Vokal Grubu. Interestingly enough, the name of the band founded by Yurdatapan and his friends was *Kuyrukluyıldızlar* which translates as "the Comets" in English. It is quite telling that the first American rock'n'roll band was also called *the Comets*. This could be regarded as one of the first "rewritten" foreign music bands, consisting of western musical instruments. Here is how Yurdatapan first met and acquired his bass guitar:

> I was the first to buy the first bass guitar in Turkey. There was a German band on tour in Turkey. I went to one of their concerts. I was hearing a bass sound but could not spot the instrument. Until then, I had never thought a massive double bass could be turned into the shape of a guitar. I was impressed. I already knew how to play the guitar, the bass guitar also had frets on it, so it could not be difficult for me to play. I bought that bass guitar right after the band's concert (Meriç, 2006, p. 205).

Yurdatapan also comments on the first electric guitar: "Back then, the best band was the *Deniz Harp Okulu* band, whose undercover name was Somer Soyata. Because they lived abroad for a while for military training, they could buy instruments such as the electric guitar and the saxophone" (Akkaya et al., 2006, p. 310). In short, in order to obtain a guitar, especially an electric one in those years, one needed to have somewhat of a connection with foreign countries. Büyükburç tells a similar story on the difficulty of obtaining (electric) guitars:

> In those years, the guitar had just begun to be known in Turkey, and playing the guitar was something extreme. Guitars did not have amps. We used radio speakers instead of that. God knows how many radio speakers we have wasted! We needed to turn up the volume, but we did not know that it would harm the speaker. We didn't even have that much information about electronics. We tried to make music under such conditions, can you imagine? When I bought my first guitar, I was 14. My mother bought it for me as a present. On the way to Beyazıt, right after Şehzadebaşı, there was a shop on your left. There you could find instruments such as violins and flutes. It had one single guitar on display. I was fascinated when I first saw it. 'Here's the instrument that was destined for me,' I thought to myself. We bought that guitar later on. [...] There also was a friend of mine, Kadri Ünalan, whose family was rich. His father was a physician. Kadri had his family buy an electric guitar for him from abroad (Akkaya et al., 2006b, pp. 186-187).

As time passed, the number of such instruments and their players increased, which contributed to *aranjman*, a fact which was also supported by music contests. The contests were held for bands consisting of players of western musical instruments, although they were not limited to *aranjman* songs only: Turkish folk songs, which were "reperformed" with western musical instruments were also welcome. One of such contests was *Boğaziçi Müzik Festivali* [the Bophorus Music Fest], first held in 1963. The categories of the contest were the best interpretation, the best male singer, the best female singer, the best arrangement, the best pianist, the best bass player, the best guitar player, the best saxophone player and the best drummer (Cambazoğlu, 2009, p. 59).

In the second *Boğaziçi Müzik Festivali* (1964) all these categories from the previous year were maintained, plus another category was added: the best composition ("en iyi beste") (*ibid*, 2009, p. 59). In addition to increasing the popularity of the imported western instruments which contributed to *aranjman*, this

time, the patrons of the contest also desired to promote songs composed by Turkish musicians, which is again a consequence of *aranjman*. This can be explained from a viewpoint fusing Even-Zohar and Lefevere terminologies: the rewritings of pop songs were getting more and more popular. The number of song rewritings, lyrics rewriters, resingers, replayers etc. of the newly imported genre, namely western pop music, was constantly increasing. It was high time musicians and composers of the time, whom we can define as "rewriters", came up with "inventions" rather than "rewritings". In other words, the fest, which was organized by "patrons" promoted the creation of "writings" instead of "rewritings", "inventions" instead of "imports". In fact, such an end was enunciated in the fest's motto: it was held "for the purpose of rescuing attempts at light Western music in Turkey from a futile and shallow imitation of European – and American light music,' (Dilmener, 2006, p. 50). This was a reaction created by *aranjman* songs; in other words, "imports" had paved the way for "inventions" İlham Gencer and Şerif Yüzbaşıoğlu shared the first prize with their "inventions": "İstanbul" and "In Memorium" respectively. İlham Gencer was also granted the second prize for his invention "The Song Goes Around the World", while Şevket Uğurluer received the third prize for "You".

The third *Boğaziçi Müzik Festivali* (1965) invited the contestants to compete for the same categories, but with one modification: this time the category for the best composition, or in Even-Zohar's sense, invention, would have to be in Turkish. Cambazoğlu argues that, due to the fact that autochthonous "inventions" with Turkish lyrics were not welcome by audiences in those years, the number of candidates for that category was less than the preceding years (Cambazoğlu, 2006, p. 60). Ali Atasagun and Genç Arslanlar Orkestrası received the first prize for his

"invention" with Turkish lyrics – "Fadime" –, Metin Alatlı the second prize for "Rüya" and Erol Büyükburç the third prize for "Altın Tasta Üzüm Var" (*ibid*, 2006, p. 60).

Another music contest was Altın Mikrofon [the Golden Microphone], which has probably become the most influential contest in Turkish pop music. The contest was organized by the *Hürriyet* newspaper, which is still one of the most influential Turkish media publications. The finalists would have the privilege to tour Anatolia for performances (Cambazoğlu, 2006, p. 64). The media, radio and record companies began to show interest in Turkish music arranged in a Western style. The jury consisting of members of the public gave their votes in movie theatres in Ankara, Adana, İzmir and in İstanbul. In the awards ceremony, where the governor Niyazi Arı and the mayor Haşim İşcan were present, Yıldırım Gürses received the first, Mavi Işıklar the second and Siluetler the third prize, all of which brought financial reward. Moreover, all the finalists were provided with the opportunity to make 45 rpm records to be released by *Melodi Plak*. Along with the other patrons, namely the magazines and the radios, *Melodi Plak* supported the reperformers who rearranged Turkish (art and folk) music in the newly "imported" format, which in return increased both the fame and the profit of almost all the parties included in the process of rewriting. Concert venues, record companies, magazines and last but not least the musicians, whom we can regard as the rewriters, gained more money and fame, not to mention the pleasure of sharing their rewritings with gradually more and more people.

The newly-born pop music industry needed new songs to meet the demand of the public. In search of such new songs, the next *Altın Mikrofon* (1966) did not

accept any applicants with songs which had already been released or taken part in any other contest. Moreover, the prizes for the contest were increased. This time the different stages of the contests were held in movie theatres in Eskişehir, Bursa, Samsun, Ankara, Konya, Adana, Izmir and Istanbul (Cambazoğlu, 2006, p. 67). Another innovation about the contest was that it was presented by Fecri Ebcioğlu, who was, as stated above, also a radio programmer and song rewriter himself. Siluetler, which received the third prize in the previous year, became the first prize winner; Mavi Işıklar, the second, and the Selçuk Alagöz Band, the third. This time, *Hürriyet* newspaper put in money for the finalists to come up with 45 rpm records, which would be printed and released by *Melodi Plak*. In the third year of the contest, this time, not only songs which had formerly been released or participated in the contest but also musicians who had taken part in the first two contests were deemed not eligible to be nominated. The newly-born pop music industry in Turkey needed new faces. Cem Karaca and Rana Alagöz were among the six finalists whose folk song arrangements were released by *Sayan Plak*. Next year the fourth *Balkan Melodileri* fest (1968) was organized, and this time the records, which included arrangements by Moğollar and Erkin Koray were released by *İstanbul Plak*. All these record companies acted as patrons promoting the rewriting of folk songs in the new genre, namely pop music, which was imported as a result of *aranjman*.

With this brief exploration of the consequences of *aranjman*, we have finished elaborating on the historical background to the phenomenon. In the next chapter, an analysis of *aranjman* songs will be carried out to see what kind of methods were applied in the course of rewriting western pop songs in Turkish.

CHAPTER 4

SONG ANALYSIS

Retranslations, or in other words *re*rewritings can enable one to spot the various modes of rewriting in a given period, and are the next best things to analyze unless one has the time and space to carry out analyses of approximately 750 songs[44], which is highly unlikely, least of all in an exploratory study of limited length such as this.

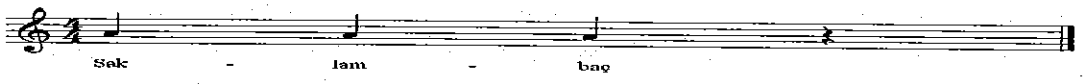
In the light of what has been discussed with regards to song rewriting so far, the criteria for the analysis will be as follows: (1) analyses of the target and source music, which encompass the rearrangement and the arrangement, in other words, the instruments and the reperformed partitions thereof, and the way the target and source songs are sung by the resingers and the singer, with special attention being paid to "stress" and "syllable length" in Turkish (2) analyses of the target and source lyrics, including the titles of the songs and their main themes (e.g. love, hate, longing, nostalgia, happiness etc.), and (3) analyses of the combination of the first two: the harmony between the music and the lyrics. Just one criteria alone can also demonstrate that song rewriting requires a holistic approach: analyzing the way the target and source songs are sung by the resingers and the singer requires taking into consideration the formal features of the lyrics, in other words, aspects of the second criterion. While doing that, I will draw especially on the choruses of the songs, for

[44] There has been no publication on the total number of *aranjman* songs; nevertheless of all the lists available, the most comprehensive seems to be the one in *Wikipedia: The Free Encyclopedia*, which is included in the Appendix.

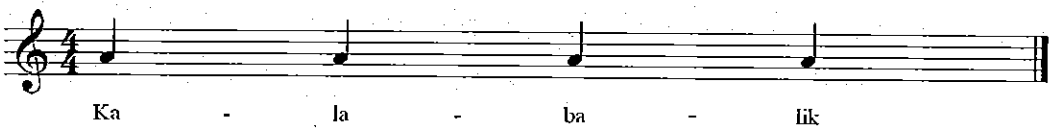
the chorus of a song is a particularly prominent part, where the motives of (re) writers and (re) singers become more visible.

The sub-headings below constitute the different layers of the analysis. The term "rewriting" refers to the writing of the lyrics for the target language in terms of content, theme and rhyme. "Rearranging" refers to which instruments are used and how they are played. "Recomposing" refers to the changes in the target music. "Reperforming" refers to replaying and resinging. The former deals with the way players perform their instruments, while the latter, with how the target lyrics are performed by the singer. Under the titles "*Re*earranging", "*re*replaying", "*re*resinging" and "*re*rewriting", the different versions of the songs are compared to one another in terms of arrangement, performance and the lyrics.

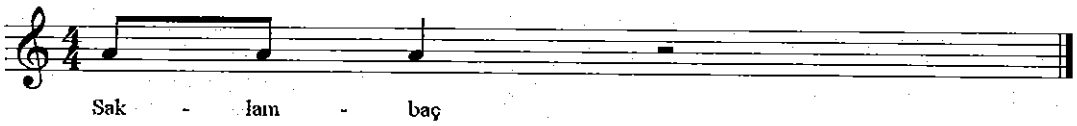
I would also like to make clear what is meant by "stress" and "syllable length". Stress can be defined as "the high pitch and loudness with which a syllable is pronounced relative to others in the same word or sequence of words" (Göksel and Kerslake, 2005, p. 26). Stress usually falls on the last syllable of native words in Turkish (Göksel and Kerslake, 2005, p. 26). Words such as "ka*dın*" (woman), "kalaba*lık*" (crowd), "cumhuri*yet*" (republic), "has*ta*" (ill/patient), "ku*tu*" (box), "bek*le*" (wait) and "öğ*ren*" (learn) can be given as examples of that rule (Göksel and Kerslake, 2005, p. 26). The trisyllabic word "saklam*baç*" (hide and seek) is a further example. This rule in Turkish phonetics can have two kinds of repercussions when it comes to singing words in the Turkish language. One of them is to assign equal note values to each syllable and disregard which one is to be stressed (Arel, 1997, p. 36). For example:

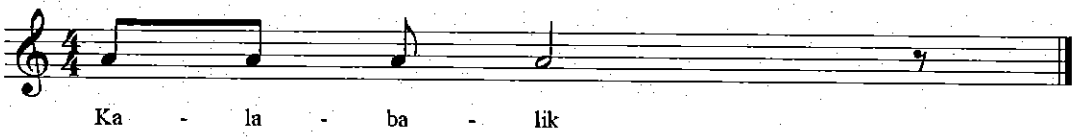


Or:



In the two examples above, equal note values are assigned to the trisyllabic word "saklambaç" and to the quadrisyllabic word "kalabalık", both of which have stress on their final syllable. The other way to apply stress to lyrics is to assign shorter note values to the syllables which are not stressed, and longer note values to those which are stressed (Arel, 1997, p. 36). Here is the application of the latter rule to the same two words above:





This time, the first two syllables of the trisyllabic word "saklambaç" and the first three syllables of the quadrisyllabic word "kalabalık" are assigned eighth notes, while final syllables, which are stressed, are assigned a quarter note and a half note respectively. In addition to this rule, long and short syllables play an

important role in Turkish. Güldaş divides the syllables in Turkish into twelve categories and gives the examples below (Güldaş, 2003, p. 50):

(1) Syllables consisting of a vowel: "*ı*-şık" (light), "*a*-cı" (pain), "*e*-mel" (purpose),

(2) Syllables consisting of a vowel and a consonant respectively: "*in*-san" (human), "*ak*-şam" (evening), "*el*-ma" (apple),

(3) Syllables consisting of a consonant and a vowel respectively: "*ki*-tap" (book), "*ko*-va" (bucket), "*gü*-zel" (beautiful),

(4) Syllables consisting of a consonant, a vowel and a consonant respectively: "*ses-siz* (silent), "*kar*-ga" (crow), "*kır-gın*" (offended),

(5) Syllables consisting of a consonant, a vowel and two consonants at the end: "*kurt*" (wolf), "*Türk*" (Turk), "*genç*" (young),

(6) Syllables consisting of a vowel and two consonants respectively: "*alt*" (bottom), "*ölç*" (measure), "*üst*" (top),

(7) Syllables consisting of a long vowel: "*î*-man" (faith), "*â*-dil" (just), "*â*-l â" (good),

(8) Syllables consisting of a consonant and a long vowel respectively: "*nî*-san" (april), "*şâ*-ir" (poet), "*kâ*-fir" (unbeliever),

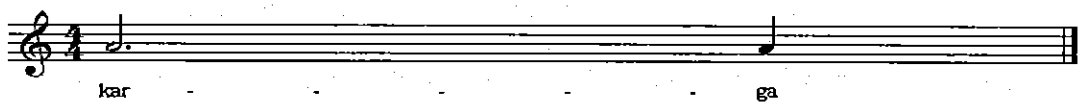
(9) Syllables consisting of a long vowel and a consonant respectively: "*âh*" (alas),

(10) Syllables consisting of a consonant, a long vowel and another consonant respectively: "*nûr*" (light), "*yâr*" (lover),

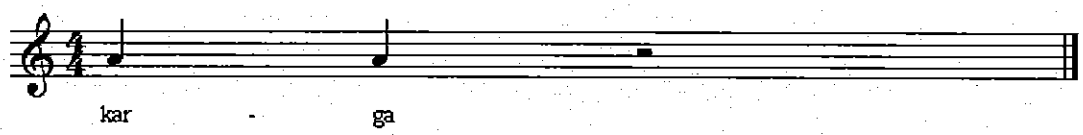
(11) Syllables consisting of a consonant, a vowel and two consonants respectively: "*nakl* etmek" (to ship),

(12) Syllables consisting of a vowel and two consonants respectively: "*aşk*" (love).

Long vowels in Turkish can be observed in loan words (Güldaş, 2003, p. 49). (7), (8) and (9) above are examples of loan words which include long vowels. Except for such loan words, there are no long syllables in words in the Turkish language. Ideally, when these syllables are rendered in singing performances, the length of syllables should not be different from the way they are pronounced in speech. The stress and syllable length in normal speech should be preserved in sung performance. Note the examples:



"Karga" is a word including a syllable -"kar"- which belongs to the fourth category above. The other syllable the word contains -"ga"- also has a vowel which is not long; therefore, singing "karga" as notated above will result in unnaturalness. Moreover, such a way of singing places the stress on the first syllable, which is also unnatural. The following example can be considered natural:



Its naturalness is caused by the fact that the sung performance reflects the normal length of syllables. Finally, with regards to lyrics, instead of prescriptive

approaches which exempt non-literal renderings from the boundaries of translation studies, the present study suggests a descriptive typology, whereby three methods of song rewriting can be identified, as follows: "phonemic rewriting", "content-focused rewriting" and "non-phonemic and non-content-focused rewriting" ("NPNCF rewriting"). "Phonemic rewriting" is derived from Lefevere's notion of "phonemic translation": "[it] follows the sound[45], rhythm and syntax of [the source text]" (1975, p. 19). In this context, "fidelity to the source text means, purely and simply, fidelity to its sound, to the near exclusion of all other elements" (Lefevere, 1975, p. 19). In some cases, a phonemic translation might not "render the sound of the source text in the target language" and "[the] target text [might] merely [be] an approximation to the sounds of the source text as filtered through the 'phonemic grid' of the target language" (*ibid*, 1975, p. 20). In other words, the purpose of phonemic translation is the reproduction of the sounds of the source text in the target text; nevertheless, a unit – e.g. a word, a letter, a sentence – with an exact sound might not be present within the repertoire of the target language, in which case the translator will need to imitate or approximate the source text with a similar or near-similar sounding unit from the target language repertoire. Since, as discussed above in Chapter II, Lefevere himself suggested using the term "rewriting" instead of "translation" or "adaptation", I prefer to use the term "phonemic rewriting". Examples might be useful in defining this term, and the song "Moda Yolu" (The Road to Moda) can be given as a particularly revealing example. The title of the source song was "Ma Loulou" (My Darling). As a result

[45] Within the context of phonemic translation, "sound" means the sound of the lyrics, as opposed to musical sound.

of the rewriting, the phonemes "m", "a", "l", "o" and "u" were echoed in the target song, approximating the phonemes in the source language. Another example is "İyi Düşün Taşın" (Think Twice) by Mavi Işıklar, the resung version of the Cedars's "For Your Information". The last syllable in both songs is the same; the "ş" ("sh") phoneme was also repeated in the word "düşün" in the target song.

"Content-focused" rewriting is another method, which focuses on the meaning of the lyrics. "Non-phonemic and non-content-focused rewriting" on the other hand, is, as the name suggests, used for rewritings which do not fall into the first two categories. Not only does the term include target songs which have a completely different content from that of the source, but it also helps defining songs with similar themes such as love and nostalgia. Although "metrical translation", another term applied by Lefevere (1975, p. 37), is not one of the methods that present itself in the corpus under discussion, for the possibility of retaining the identical meter in the rewriting as in the source is heavily constrained by the music accompanying the song.

"Boğaziçi", "İlkokulda Tanışmıştık" and "Les Mal Aimés"

"Les Mal Aimés" [The Unloved] was a song composed and sung by Patricia Carli and released by Riviéra Records (1965) in France. It was also resung and rerecorded by Carli herself in Turkey in 1966 as "Boğaziçi" [The Bosphorus] (Riviera, 3004). The lyrics were rewritten by Sezen Cumhur Önal. Another

rewriting of the source song was carried out by Fecri Ebcioğlu and was resung by Ajda Pekkan as "İlkokulda Tanışmıştık" [We'd Met in Primary School] (Odeon, 1966).

Rearranging and Replaying

The instruments used in all versions are the same: the bass, wind instruments, drums, guitars and keyboards. In "Boğaziçi" (duration 2:38) the organ plays the main theme - the riff - twice. In "İlkokulda Tanışmıştık" (duration 2:18), which is the fastest of all versions, keyboards and the guitar play the main riff twice. In "Les Mal Aimés" (duration 2:38), the trumpet and the organ play it together. In all versions the bass, guitar and drums are used for adding more groove to the beat. In the two versions sung by Carli, the organ and wind instruments fill in the rests of the vocal partition. In the resinging of Pekkan, this is not observed, for Pekkan's version is already fast and there is almost no space for another instrument to play between the lines sung by her. Carli's "Boğaziçi" is made up of the riff, the chorus, two verses, the chorus, two verses, the chorus and a fading out "la la la la" respectively. Pekkan's "İlkokulda Tanışmıştık" follows the same order: the riff, the chorus, two verses, chorus, two verses, chorus and then the fading out "la la la". Similarly, in "Les Mal Aimés", Carli sings the chorus, two verses, the chorus, two verses, the chorus and the chorus melody as "la la la" and then the song fades out.

Rewriting, Resinging and Recomposing "Boğaziçi"

Rewriting

Here are the lyrics rewritten by Önal:

Boğaziçi[46]

Boğaziçi, aşk diyarı,
Seni söyler, dalgaları
Ömre bedel kadınları
Unutulmaz anıları

Özlerim İstanbul'u her zaman
Sorarım rüzgârdan yıldızlardan
Erenköy'den eski bahardan
Yeşilköy'den garip Üsküdar'dan

Bütün güzel kıyılardan Boğaz'dan
Şarkılardan söylerim ben adını
Neşeli günlerin anılarını
Türkün mutlu yuvasını

---

[46] Oh Bosphorus, the world of love, the waves whisper your name
Her women are worth a lifetime, and their memories, unforgettable
I miss Istanbul all the time
I ask the wind and stars about her
About Erenköy, about the bygone spring
AboutYeşilköy, about poor Üsküdar
From all beautiful shores, from the Bosphorus
I sing your name in songs
The memories of the joyful days
The happy home of Turks

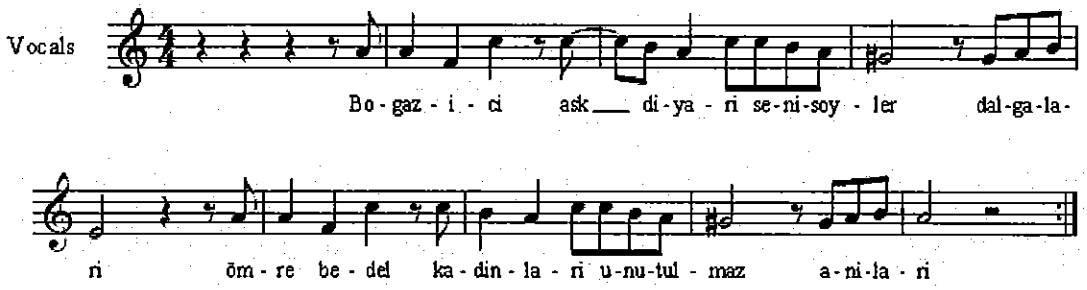
Önal's rewriting, especially when combined with the singing performance by Patricia Carli's singing, creates the image of a narrator who has visited and loved Istanbul. The title of the song is also conjures up one of the most characteristic features of İstanbul. Other place names such as Erenköy, Yeşilköy and Üsküdar remind the listener of these places, and it is understood that the foreigner singing the song still misses these places.

Resinging and Recomposing

Each of the four lines of the chorus consists of eight syllables. These syllables, corresponding to eighth and sixteenth notes can be shown as follows:

Bogaziçi

Composer: Patricia Carli, Rewriter: Sezen Cumhur Önal, Resinger: Patricia Carli



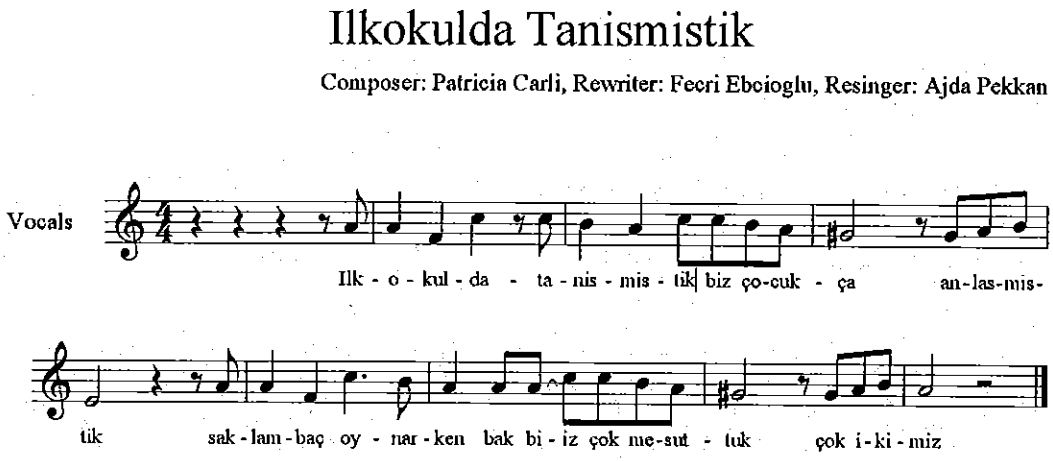
The most striking aspect of the rewriting by Önal and resinging thereof by Carli is the two tied eighth notes in bars 2 and 3. These correspond to the word "aşk" (love) which is a one syllable word in Turkish. Nevertheless; since the fricative "ş" sound can be prolonged, Carli sings it as two tied eighth notes and creates a melisma, in other words, a single syllable sung over more than one note

value, in other words. This melisma places emphasis on the word monosyllabic word "aşk" within the context of Önal's rewriting: the Bosphorus is the realm of love.

"İlkokulda Tanışmıştık"

Resinging and Recomposing

Pekkan's resinging of Ebcioğlu's relyrics follows a similar pattern and each line of the chorus consists of eight syllables:



As can be seen, the clearest differences between these two resingings are in the second and third bars and the sixth and seventh bars. The former is the "aşk" word in "Boğaziçi" discussed above. What corresponds to the same bar in "İlkokulda Tanışmıştık" is "tanışmıştık" which is sung over an eighth note, two

quarter notes and an eighth note respectively, as can be seen in the staff above. The other contrast is that between "saklambaç oynarken" in "İlkokulda Tanışmıştık" and "ömre bedel kadınları" in "Boğaziçi" in the sixth and seventh bars.

I would like to argue that both of these phrases sound unnatural, and that is not just because of Carli's accent, which is also imitated by Pekkan who sings as if she were a non-native speaker of Turkish. The main reason why they sound so unnatural is the (mis) reflection of stress in music. If the notations of the choruses of "Boğaziçi" and "İlkokulda tanışmıştık", which are provided above, are analyzed from this perspective, it can be seen that they include pronunciations which do not conform with the stress rule applied to music: In "Boğaziçi" the word "Boğ*az*içi" is sung over an eighth and three quarter notes respectively, which violates the rule concerning the treatment of syllable length and stress in singing, for the singer neither assigns equal note values to the lyrics nor assigns the stressed syllable longer note values than the other syllables. In "İlkokulda Tanışmıştık" the singing of the word "*ilk*okulda" does not reflect the stress on the first syllable in this word, for the last three syllables of the word are assigned longer note values than the first syllable. The word "oy*nar*ken" is sung as if it were stressable on the first rather than the second syllable: the note value assigned to the first syllable "oy-" is three times that attributed to the stressable syllable.

In the light of all these observations, it can be said that, musicwise, the choruses of the two rewritings only have minor differences from each other. The accents of the two singers, as well as the way they reflect word stress in music, are also comparable. Pekkan's imitation of Carli's accent and unnatural way of singing

can be regarded as a method of "taking the [listener] to the [source singer]" in Schleiermacher's sense. Such a foreignizing strategy, not also in music but also in language, has in fact been acknowledged by Yurdatapan, another musician mentioned in Chapter III: "[As young musicians] all we had in mind was to imitate what we heard as much as we could [...] We all tried to imitate [western pop musicians] for the purpose of making the listener think: '[This artist] cannot possibly be Turkish!'" (Akkaya and Çelik, 2006, p. 8). [47] The motive behind such an expectation could have been that Turkish musicians regarded those who were western as superior, a concept widespread in Turkey at least since the 1920s, as discussed earlier. With regards to pop music, the western musicians were the ones who invented the genre, and the only way for the Turkish musicians to improve was to imitate them at all costs, and for those like Pekkan, even to the point of speaking or singing in Turkish like a non-native.

Rewriting

Unlike the similar imitation observed in the resinging, the content of the rewritten lyrics in Turkish by Ebcioğlu is totally different from that of Önal:

İlkokulda tanışmıştık [48]

---

[47] "[...] Herkesin amacı, duyduğu şeyleri iyi bir biçimde taklit etmekti [...] Böyle böyle, yavaş yavaş, dinleye dinleye, özene özene kendimizi geliştirdik. Hepimiz bir şeyleri taklit etmeye çalışıyor ve taklit ettiğimiz vakit de anlaşılmasın istiyorduk [...] Dinlesinler ve 'Bu, Türk olamaz!' desinler, bizim için yeterdi."

[48]

We were in primary school when we met
We made a childish commitment
How happy we were, remember

Biz çocukça anlaşmıştık

Saklambaç oynarken bak biz

Çok mesuttuk çok ikimiz

VERSE 1

Sonra geldi orta okul çattı

Arkadaşlığımız biraz daha arttı

Yanyana oturduk kopya verdik

Bakın şimdi istikbâl bizim derdik

Lisede başladın ilk çapkınlığa

Tehlikeye düştü bizim de rüya

Bir arkadaş buldun ki ismi Hülya

Birden yıkıldı başıma dünya

CHORUS

İlkokulda tanışmıştık

Biz çocukça anlaşmıştık

Saklambaç oynarken bak biz

Çok mesuttuk çok ikimiz

VERSE 2

The two of us, playing hide-and-seek

Then secondary school came round
Now that we were even closer
We sat side by side cheating and all
The future was so bright, we thought

You had your first fling at high school
Endangering our childish dream
You had that girl called Hülya
Making my life miserable

And now we were in college
Dancing partying cha cha yeah yeah
Me, I kept failing because of your love
Girls kept following you around

I was jealous, but you denied
Then you left me and walked out
Now I have heard that you are married
And you said I am miserable

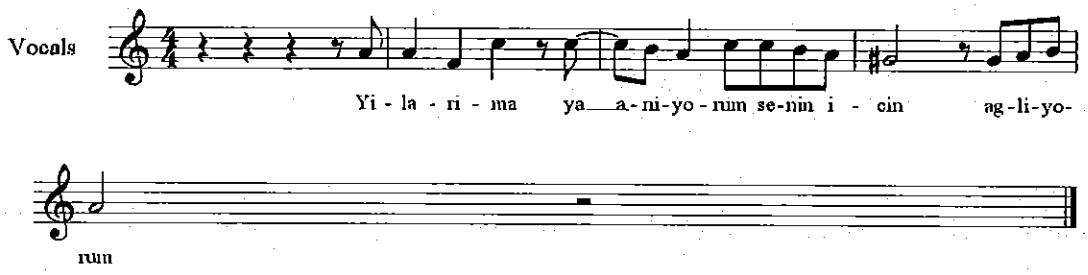
We were in primary school when we met
We made a childish commitment
I am sorry for the years I have spent for you
Hear me, I am crying

Derken geçtik biz fakülteye
Dans başladı ça ça solfe ye ye
Bense kaldım sınıfta aşkından
Kızlar koşuyordu hep arkandan
Ben kıskandım sense inkâr ettin
Sonra bırakıp da beni gittin
Şimdi duydum artık evlenmişsin
Aman bana da zavallı demişsin
CHORUS
İlkokulda tanışmıştık
Biz çocukça anlaşmıştık
Yıllarıma hep yanıyorum
Duy sesimi ağlıyorum

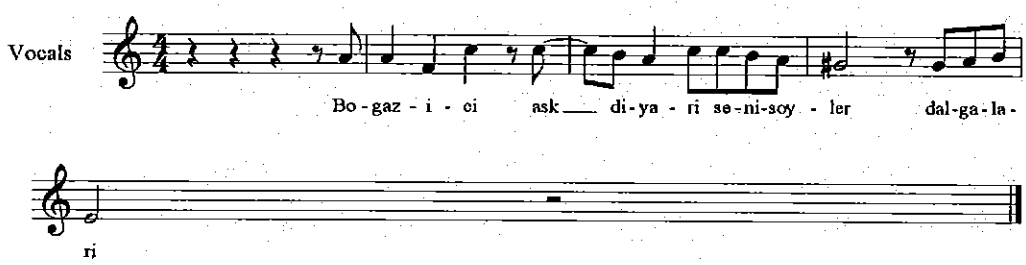
As might be understood from the title "İlkokulda Tanışmışık" [We'd Met in Primary School], Ebcioğlu's version is a long story about unrequited love. The woman – in the resinging we hear a woman's voice – has known her lover since they were high school students. Then her lover begins to go out with other girls. The narrator even fails her classes because of her infatuation. Then comes the sad end: the man she is in love with marries another woman, and speaks cruelly of the narrator. In the last chorus, it is stated that the narrator regrets the years she has spent going after him, and that she is crying. Once they were innocent primary school students, but they are not any more. Pekkan has a sense of mockery in her voice, as if complaining to us about the one she loves.

*Re*rewriting, *Re*singing and *Re*composing

Just as the tourist in Önal's rewriting misses the city she is in love with, the narrator in Ebcioğlu's story misses the man she is in love with. It is clear that these two rewritings do not have much in common in terms of content except for the themes of missing the good old days. Moreover, the lyrics are also different from each other in that the second part of the last chorus of "İlkokulda Tanışmıştık" is not the same as the second part of the choruses. Here is the different part:



In fact, it can be said that the notes in the second and third bars of the modified chorus part of "İlkokulda Tanışmıştık" are exactly the same as those in the first part of the chorus in "Boğaziçi."



The two rewritings can also be compared with regards to rhyme: they both have rhyme in the choruses, but with different patterns. The rhyme scheme of "İlkokulda Tanışmıştık" can be shown as follows:

İlkokulda [49]	a
Tanışmıştık	b
Biz çocukça	a
Anlaşmıştık	b
Saklambaç oy-	c
narken bak biz	d
Çok mesuttuk	b
Çok ikimiz	d

And here is the rhyme scheme of "Boğaziçi":

Boğaziçi	a
Aşk Diyarı	b
Seni söyler	c
Dalgaları	b
Ömre Bedel	d
Kadınları	b
Unutulmaz	e
Anıları	b

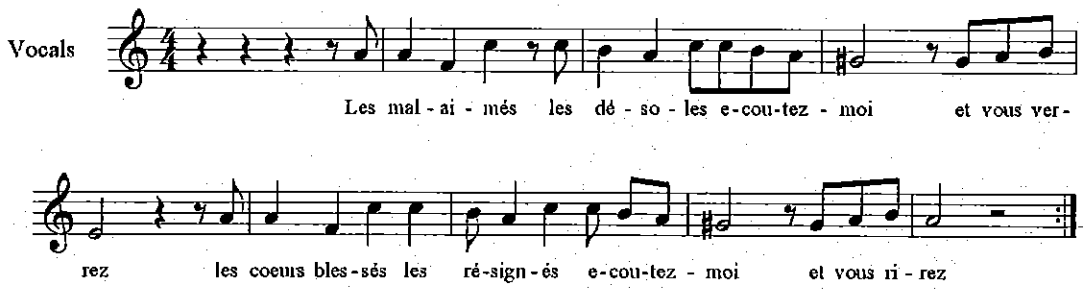
The two rewritings have the rhyme scheme as shown above and the rhyming phonemes they have at the end of the lines are different from one another: the rhyming phonemes in "İlkokulda Tanışmıştık" are "ilkokulda*a*" and "çocukç*a*";

[49] Because the rhyme in the song is created by rests or longer notes, the lyrics here are provided in a way that matches the rests and the longer notes in the musical staff.

"tanı*şmıştık*", "anla*şmıştık*" and even "mesuttu*k*"; and "biz" and "ikimiz". "İlko*ku*lda" and "ço*cu*kça" also include the repetition of the vowels "o" and "u", an example of assonance created by the use of the same vowels together with different consonants. The rhyming phonemes in "Boğaziçi", on the other hand, are "diy*arı*", "dalgal*arı*", "kadınl*arı*" and "anıl*arı*". "K*a*dınları" and "*a*nıları" also involve assonance. In short, in terms of music, the choruses of the two rewritings are almost alike, with the exception of two notes. On the verbal level, they have different contents, but both follow rhyme patterns, albeit different from one another. Now we can move on to the analysis of the source song, "Les Mal Aimés":

Les Mal Aimés

Composer, Writer and Singer: Patricia Carli



In all three versions of the song, the notes and their values in the first two lines of the chorus are exactly the same in the three different lyrics versions, but in the third line of the chorus in "Les Mal Aimés" a subtle difference can be observed: unlike the other two versions, all the notes in the sixth bar of the staff are quarter notes. The rewritings and/or the resingings seem to have adhered to the first two lines of the chorus rather than the third and fourth lines for as shown above, both follow

similar patterns to the former. The lyrics to "Les Mal Aimés" (The Unloved) are as follows:

"Les Mal-Aimés" [50]

CHORUS

Les mal-aimés, les désolés

Ecoutez-moi et vous verrez

Les coeurs blessés, les résignés

Ecoutez-moi et vous rirez

VERSE 1

Vous, qui vous enfermez dans vos abris

Solitaires, sans joie et sans ami

---

50 The unloved, the sorrowful
Listen to me, and you will see
The unloved, the sorrowful
Listen to me, and you will laugh

VERSE 1

You recluses, all alone
Neither joy, nor a friend
Because of a lover who has abandoned you
You think you are lost forever
CHORUS
The unloved, the sorrowful
Listen to me, and you will see
The unloved, the sorrowful
Listen to me, and you will laugh
VERSE 2
Some turn it into a drama
Some lose it, and some jump off the dock
Some look for pleasure in ladies
We see these in newspapers everyday
CHORUS
The unloved, the sorrowful
Listen to me, and you will see
The unloved, the sorrowful
Listen to me, and you will laugh
VERSE 3
Until the day I find
The one who will love me for a lifetime
I do not see why I should cry
So do as I do, start over
CHORUS
The unloved, the sorrowful
Listen to me, and you will see
The unloved, the sorrowful
Listen to me, and you will laugh

Pour un amour qui vous a oubliés
Vous vous croyez perdus à tout jamais

Il y a ceux qui en font tout un drame
Ceux qui se pendent ou qui se jettent à l'eau
Ceux qui se découvrent des goûts de femmes
On ne voit que ça dans les journaux
CHORUS
Les mal-aimés, les désolés
Ecoutez-moi et vous verrez
Les coeurs blessés, les résignés
Ecoutez-moi et vous rirez
VERSE 2
Moi, qui suis de nature optimiste
Je prends toujours la vie du bon côté
Lorsqu'un amour me laisse un peu triste
J'en trouve un autre pour me consoler

Jusqu'au jour où je trouverai celui
Qui m'aimera pour toute la vie
Je ne vois pas pourquoi il faut pleurer
Faites comme moi, recommencez
CHORUS
Les mal-aimés, les désolés
Ecoutez-moi et vous verrez
Les coeurs blessés, les résignés
Ecoutez-moi et vous rirez

As the title suggests, the theme of the song can be described as a manifesto for the broken hearted. The narrator invites the unloved to give up suffering and crying for those who have left them. The singer sings as if she looks down on those who become unhappy after being abandoned – "Jusqu'au jour où je trouverai celui/ Qui m'aimera pour toute le vie/Je ne vois pas pourquoi il faut pleurer/ Faites comme moi, recommencez" (Until the day I find/ The one who will love me for a lifetime/*I*

do not see why I should cry/ So do as I do, start over) – , which looks like just the opposite of the point of view expressed in the rewriting "İlkokulda Tanışmıştık": "Yıllarıma Hep Yanıyorum/Duy Sesimi Ağlıyorum" (I regret the years I have spent for you/ Hear me, I am crying). Therefore, there is no similarity in either the content or the mood of the lyrics of the two songs. The only resemblance is that they are about love. Contentwise, the other rewriting, "Boğaziçi", which can be summarized as recounting impressions and feelings of a tourist for İstanbul and the Bosphorus, has practically nothing in common with the source song in French, or with the other rewriting. The addressees of the three lyrics are also different from each other. "İlkokulda Tanışmıştık" addresses the lover the narrator has lost: "*You* became a womanizer in high school/*You* found someone called Hülya/I flunked my exams because of *your* love/ All the girls were after *you*/ Then *you* left me for good/ I heard that *you* are married now/ And that *you* called me 'a fool'". "Les Mal Aimés" on the other hand addresses all those who are abandoned by the ones they have been in love with: "The unloved/ The sorrowful/ Listen to me/ And you will see/ The unloved/ The sorrowful/ Listen to me/ And you will laugh". Finally, like the two rewritings above, the source song "Les Mal Aimés" also has a rhyme scheme, though not identical to that of the target songs:

Les mal-aimés	a
Les désolés	a
Ecoutez-moi	b
Et vous verrez	a
Les coeurs blessés	a
Les résignés	a
Ecoutez-moi	b
Et vous rirez	a

The choruses of the three songs above have been analyzed and compared on musical and verbal levels: on the one hand, we have discussed the instruments, the vocals and how the vocals were performed, on the other hand we have examined the lyrics in terms of content, themes and rhyme. The two levels have been showed to overlap when it comes to resinging, for it is a combination of the musical and verbal levels. In the light of these analyses, it can be said that the nonverbal aspects of the three songs are almost identical, with the exception of a few minor changes in notation. Even the way the rewriting "İlkokulda Tanışmıştık" is sung by a native Turkish speaker reminds the listener of a non-native singer. The major difference between the rewritings and the source song seems to be the content and, naturally, the language of the lyrics, so that both rewritings can be classified as NCFNP rewritings as described above. What might have led to an NCFNP rewriting? Speculative as it might sound, comments made by Atilla Özdemiroğlu, the arranger of "İlkokulda Tanışmıştık", might furnish us with a potential answer to that question, as well as with background information on the different aspects of rerecording the song for the Turkish cultural repertoire, i.e. rewriting, rearranging, replaying and resinging:

> I had an agreement with Odeon in those years [...] I was the arranger of the first eight or ten tunes Pekkan sang. Here is how these songs were recorded. [...] These were the foreign pop songs of the period. If I was lucky, [the music company] would send me the record [of the source song] a day before. I would transcribe the partitions of the instruments. On the next day, we would go to the studio. [...] We would have to record four or five songs on each studio day. In the mean time Fecri Ebcioğlu would write lyrics in another room [...] Then, Ajda would

> come and sing. In this way, we would record five songs in a period of four or five hours (Akkaya et al., 2006c, pp. 117 – 118).

Seeing that Odeon was among the most prosperous and prominent patrons of the time, one can presume that the rushed atmosphere in which the rerecordings were made was also similar for other rerecording studios and patrons. When they wanted to import a multi-modal text such as a foreign pop song from one language to the other, it was understandable that the rewriters found it more practical to come up with lyrics, which were not content-focused. They might have preferred to write lyrics with a catchy content, such as familiar place names in Istanbul or unrequited love. That one of the main concerns of the rewriters was to have rhyme, which is a formal verbal element, also indicates the endeavour to create an easy-to-memorize song for the target repertoire.

"Bir Zamanlar", "Bu Ne Biçim Hayat", "Bu Ne Yalan Dünya", "Those Were The Days" and "Üzüntüyü At, Yaşamana Bak"

One of the most frequently *re*written songs of the *aranjman* era was an English production, "Those Were the Days", *resung* by Mary Hopkin. Mary Hopkin herself was the resinger of the song, for the song was originally Russian: "Dorogoi Dlinnoy" ('Дорогой длинною', lit. 'By the long road'), "written by Boris Fomin

(1900–1948) with words by the poet Konstantin Podrevskii" [51]. The lyrics were rewritten by Gene Ruskin to be resung by Hopkin, and the patron responsible for the recording and release of the resinging was Apple, which was a music company owned by the members of the Beatles. According to *Wikipedia: The Free Encyclopedia* Paul McCartney was personally involved in the recording of the song and it "became a #1 hit in the UK singles chart," whereas "in the US [Those Were the Days sung by Mary Hopkin] reached number two on the Billboard Hot 100 and topped the Billboard Easy Listening charts for six weeks. [52] Bearing in mind the impact of the US and the western block countries after the Second World War on Turkey in the 1960s, as discussed in Chapter III, it was not surprising that such popularity was immediately realized in Turkey, as well. Mary Hopkin's "Those Were the Days" was released on August 30, 1968. In the following 4 months, various rewritings of it in the Turkish cultural repertoire followed suit. One of those *re*rewritings was "Bu Ne Biçim Hayat" [What Kind of Life is it?], released by Columbia Records in 1968, lyrics to which were (re)written by Fecri Ebcioğlu, (re)arranged by Norayr Demirci, and (re)sung by Semiramis Pekkan.

Bu Ne Biçim Hayat

Rearranging, Replaying and Resinging

The song "Bu Ne Biçim Hayat" (duration: 3:42) begins with the main theme played by a violin. The other instruments accompanying the solo violin are the bass guitar,

[51] http://en.wikipedia.org/wiki/Those_Were_the_Days_%28song%29 August, 10th 2010.

[52] http://en.wikipedia.org/wiki/Those_Were_the_Days_%28song%29 August, 10th 2010.

the guitar, the drums and percussive instruments. Then, right after the main melody is introduced, the vocal begins to sing the first verse, during which the clarinet begins to be heard where there are rests for the vocal partition. When the chorus begins, the violin begins to accompany the vocals and the clarinet rests. The overall impression of the singer is of someone who is aggressive: she sings the first two lines of the verses with a rather calm voice; nevertheless, her style gets *forte* beginning with the third line of the verse. The soft tone of the clarinet complements such calmness in the verses, whereas the more aggressive violin and the singer's rising emotions and her aggressiveness go hand in hand in the choruses. While the clarinet can be interpreted as symbolizing the sorrow experienced by the singer, who is in a somewhat calm state-of-mind, the violin appears to signal pain and suffering and corresponds to the fact that the singer defies life and/or the lover who abandoned her, as we can understand from the "relyrics" by Ebcioğlu.

Rewriting and Resinging

BU NE BİÇİM HAYAT [53]

Her kalbin bir aşk hikâyesi vardır

Benim hikâyemse çok acıklı

Bir tek sevdiğim elimden gitti

Dinleyin bu hayat ne acı

Bu ne biçim hayat dünyada yok rahat

Yeni bir aşk bul eskisini sen at

Ölsen de ölmesen sevsen de sevmesen

Olacak bir gün hepsi kabahat

Bana çok sevdiğini söylemişti

Hayat olmaz sensiz demişti

Bir gün baktım bana yüz çevirdi

Kalbini de başkasına verdi

Bu ne biçim hayat dünyada yok rahat

Yeni bir aşk bul eskisini sen at

Ölsen de ölmesen sevsen de sevmesen

Olacak bir gün hepsi kabahat

Bir gün anlayanla karşılaştım

Dopdolu bir kalple ona baktım

[53] Here is my content-focused rewriting of Ebcioğlu's rewriting, for informative purposes: WHAT KIND OF LIFE?
VERSE 1: Every heart has a love story/ Mine is really moving/ Lost the only one I loved / Listen how bitter this life is CHORUS: What kind of life is it, no ease in the world / Find a new lover, throw the old one away/ Whether you die whether you love/ One day all will be your fault VERSE 2: S/he said s/he loved me so/ That s/he could not be without me/ Then one day s/he left me/ Gave her/his heart to someone else -CHORUS- VERSE 3: One day I found someone who understood / Looked at her/him with a full heart/ S/he did not notice I was trembling/ Still don't know how I did not die -CHORUS-

Farkında değildi titreyen bendim

Şaşıyorum o an nasıl ölmedim

Bu ne biçim hayat dünyada yok rahat

Yeni bir aşk bul eskisini sen at

Ölsen de ölmesen sevsen de sevmesen

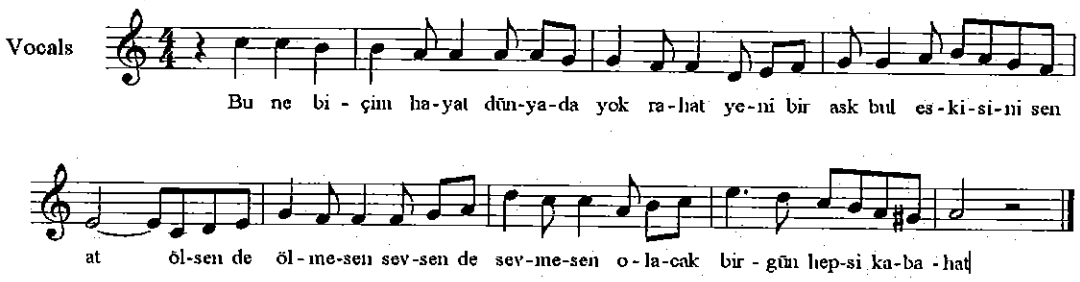
Olacak bir gün hepsi kabahat

Semiramis Pekkan sings the first two lines in a soft and woeful manner, which is in harmony with the rewriting of Ebcioğlu, for "the story of her heart is tragic". In the third line of the first verse, however, her voice gets aggressive: apparently the only one she loves abandoned her. "Gitti" (abandoned, gone) - the ultimate word of the third line - and "acı" (painful) - the ultimate word of the third line -- are emphasized, which reinforces the sorrow the singing voice is going through. When the chorus begins, she goes on complaining about her life in a similarly aggressive manner. After she sings the chorus, she repeats the melody without the lyrics - "la la la" – except for the last two lines: "Ölsen de ölmesen sevsen de sevmesen / Olacak bir gün hepsi kabahat". The word "kabahat" can be interpreted as meaning "whatever you do in this life, you will suffer", but the rewriter of the lyrics seems to have selected it to create a rhyme with the final words of the first two lines of the chorus – "hayat" (life) and "rahat" (ease) – probably for the sake of making the lyrics more catchy and the song more popular. The third line "Ölsen de ölmesen, sevsen de sevmesen" (whether you die or not, whether you love or not) is in fact an unfinished sentence, to be grammatically correct, it should be "ölsen de ölmesen *de*, sevsen de sevmesen *de*". However, the number of syllables the melody allows is

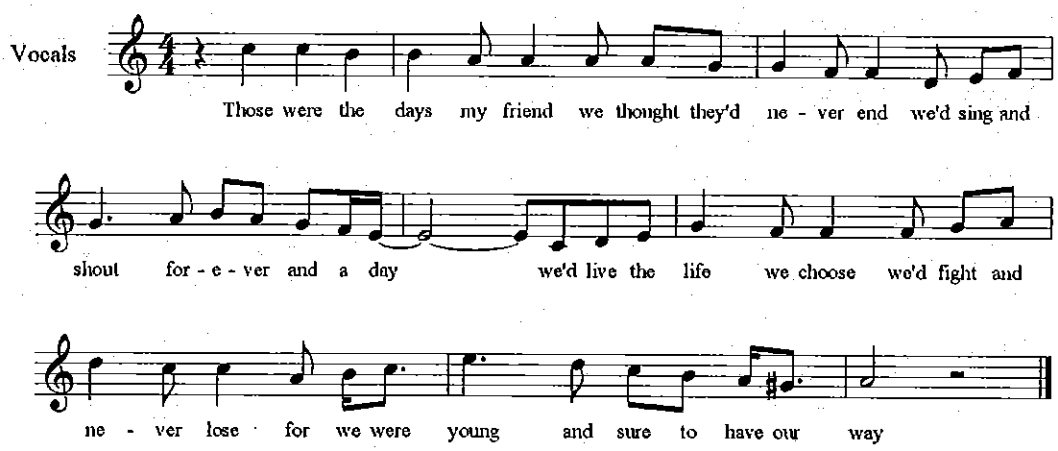
not more than six; otherwise, this line would sound awkward. Rather than make the music sound awkward, Ebcioğlu prefers to modify the grammar, which is an indicator of his priority: singability rather than grammar.

After the singing of the chorus and singing "la la la", just like in the first verse, the first two lines of the second verse are sung in a rather innocent, soft manner: "S/he said s/he loved me so/ That s/he could not be without me". The singer remembers the good times and how her lover committed to her once upon a time. Nevertheless, things have changed: her lover *left* (yüz çevirdi) her, which the singer sings with an emphasis on the letter "r" and begins getting back to her aggressive mood again. She sings the word "başkasına" (someone else) in the fourth line of the second verse in a fast and awkward manner. Two possibilities might have caused this: she might have done it to place an emphasis on "başkasına", which goes well with her anger. Nonetheless, it might have also been caused by the extra number of syllables here: while the melody allows for nine, there are ten. The conjunction "*de*" is something dispensable for the rewriter Ebcioğlu, as we know from the previous example "ölsen de ölmesen"; therefore, it could be interpreted as reflecting the hysterical state the singer has entered as a result of being abandoned by her lover for someone else. The third verse is not easy to understand. In fact, it sounds weird and rather funny. Who is the one that has understood? What has s/he understood? She is probably talking about the same lover, whom she looks at with a full heart, for she says at the beginning that she has loved only one person. Probably "anlayan" here means that he is the only one who has ever understood the singer. In the third line, where her singing becomes aggressive again, we see that it turns out that the only person who has understood

her did not notice that she was trembling with pain. The number of syllables for each line are 6, 6, 5, 6 / 6, 6, 4, 6 respectively and here is how such a sequence is applied to the note values:



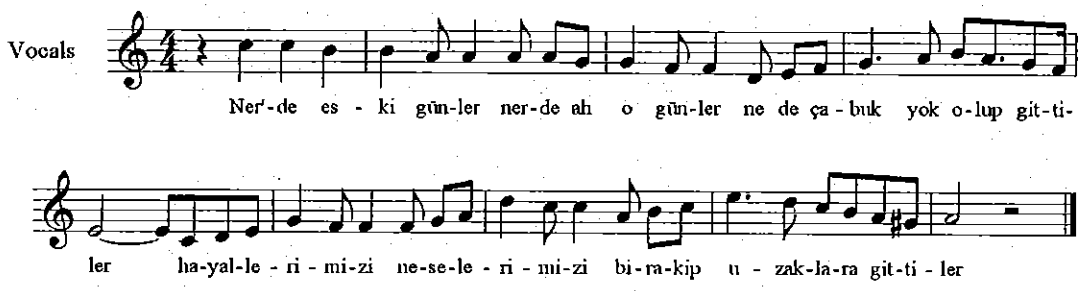
The line with 11 syllables leads to a misreflection of stress in the fourth bar: "Aşk bul". Because the sentence "*aşk* bul" would normally have stress on its first word "aşk", when sung with a longer note value on "bul" and a shorter one on "aşk", the singing sounds unnatural. Except for this part of the chorus, Semiramis Pekkan's unnaturalness can be attributed only to her accent. Just as her sister Ajda Pekkan does in the rerewriting of "Les Mal Aimés" discussed above, Semiramis Pekkan feigns an accent, although it is not as strong as her sister's. Now let us look at Hopkin's "Those Were The Days" to compare it to what has been discussed so far. The way Hopkin sings the song is similar, but not identical to Pekkan's resinging:



As in the other rewritings above, there are discrepancies in the note values. Hopkin sings the article "a" in the fourth bar as a sixteenth note, placing more stress on the word "day". Also, she sings the "we" in the seventh bar again as a sixteenth note and the "were" as a dotted eighth, in other words, as a note prolonged one and a half times. Finally, she sings the words "have" and "our" over a sixteenth and a dotted eighth note respectively. Despite these minor "recompositions" in "Bu Ne Biçim Hayat", the overall effect on the listener does not change. A listener listening to the song in both languages will easily see that these are two different versions of the same song. In other words, it can be said that the rewriting of "Those Were The Days" in Turkish adheres closely to the melody.

Rewriting and Resinging: "Bir Zamanlar"

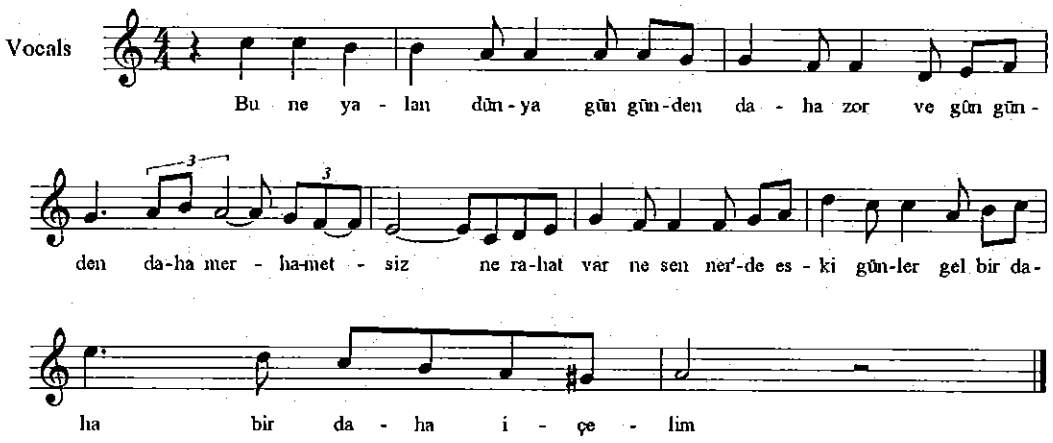
Now let us look at the same chorus in other rewritings of the source song, one of which is Zümrüt's "Bir Zamanlar" (Ezgi Records, 1968):



The fourth bar is different in the source song and the target song; in other words, it is *re*composed. In "yok olup gittiler", stress is reflected in the target song in accordance with the stress norms of spoken Turkish, since the stressable syllable "-ler" is rendered in the notes. The seventh bar is also modified. Unlike Hopkin who sings the words "we", "were" and "young" to a sixteenth (the shortest), a dotted eighth (the middle length) and a dotted quarter note (the longest) respectively, Zümrüt assigns the syllables "bı-ra-kıp" to equal note values, which conforms with the stress rule discussed above, and which also results in a change in the melody, constituting another example of recomposing. The last discrepancy between the target and source song excerpts is observed in the last two notes in the penultimate bar. "Git-ti" is assigned to two eighth notes, whereas "have our" is assigned to a sixteenth and a dotted eighth note respectively. If "git-ti" had been sung to the note values "have our" was sung, the resinging would have violated the stress rule. Nevertheless, we can not say that Zümrüt's resinging totally conforms with the stress rule, for the word "uzaklara" in the eighth bar places stress on the first syllable, while it should have placed it on the last one. The note values in "Bir Zamanlar" here are the same as those in "Those Were The Days".

Rewriting and Resinging: "Bu Ne Yalan Dünya"

Below is how the rewrite "Bu Ne Yalan Dünya" was sung:

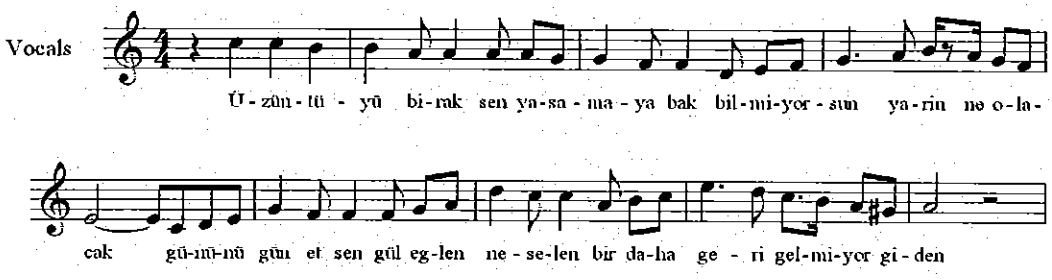


Again, the fourth bar in the target song can be considered recomposing: unlike the equal length attributed to the syllables of the words "forever" and "and" in Hopkin's singing, Büyükburç sings the syllables "da-ha" and "mer-" as a triplet, the final syllable of which is longer (a half note) than the others. Nevertheless, this poses a prosody problem: the word "mer-ha-met-*siz*" is normally stressed not on the first syllable but on the last. Moreover, its syllables should be of the same length. Erol Büyükburç's singing divides the word into two and creates the impression as if a word such as "*dahamer*" existed in Turkish. Another difference can be observed in the seventh bar: this time, the change in Büyükburç's singing results in naturalness. The phrase "gel bir daha" corresponds to three eighth notes and a dotted quarter note, which is the rewritten form of "for we were young", corresponding to an eighth, a sixteenth, a dotted eighth and a dotted quarter note. If

the note values had been kept the same in Büyükburç's singing, the first syllable of "daha" would have been sung as if its first syllable were longer and stressed, which would have been unnatural according to stress norms. The last difference is to be found in the eighth bar. Transforming the sixteenth and the dotted eighth notes followed by a half note corresponding to "have our" into two equal note values followed by a half note makes the word "içelim" natural in that the stress is on the longer final syllable while the two other syllables are of equal length. In addition to these discrepancies, Büyükburç's "da*ha*" in the third bar is another example of unnaturalness: the syllable "da-" is sung longer than "-ha" while it would normally be the opposite.

Rewriting and Resinging: "Üzüntüyü At Yaşamana Bak"

The last rewrite to be compared with the source song is Gönül Turgut's "Üzüntüyü At Yaşamana Bak":



The syllable "-ma-" in the third line is stressed in an unnatural way in Turgut's singing. This results from a hundred percent adherence to Hopkin's singing.

"Yaşamaya" would normally be stressed on the final syllable. Turgut's singing, however, divides the word into two. The syllables of the word "*ya*rın" in the fourth bar made up of an eighth (longer) and a sixteenth note (shorter) respectively is in conformity with word stress and syllable length. The word corresponds to the first two syllables of "forever", which is sung to equal note values, hence another example of recomposing. On the other hand, "neşelen" in the seventh bar is sung to equal values to "life we choose" which sounds unnatural and "life we choose" which sounds unnatural in Turgut's resinging for it should have reflected the stress on the last syllable ("-len"), not on the first ("ne-"). "Bir daha" and "for we were" are the counterpart lyrics in bar seven, which is another rewritten part. It could have been left untouched, though. The reason is that the second syllable of daha is already stressed and could have been assigned to a longer note value, but even as it is, it sound natural. "Ge*ri*" in the eighth bar, which corresponds to "young", violates the rules regulating stress and syllable length, for it is sung on a longer and a shorter note respectively. "*Gel*miyor" is another example of recomposing, but it sounds natural, for the note value of the first syllable is longer than that of the others. Hopkin, on the other hand, sings the one-syllable words "sure" and "to" corresponding to the syllables "gel-" and "-mi-" on equal note values. The last recomposed unit is again in the same bar. "-yor" in "gelmiyor" and "gi-" in "giden" are sung instead of the mono-syllabic words "have" and "our". The Turkish words are sung over equal note values, whereas the English words are assigned to shorter and a longer note respectively. The rewriting here can also be considered natural.

*Re*arranging, *Re*playing and *Re*singing: "Bir Zamanlar", "Bu Ne Yalan Dünya" and "Üzüntüyü At, Yaşamana Bak"

The instruments accompanying the three resingers above are not different from each other, just as they do not differ from the instruments playing the source song. Zümrüt's band is made up of an electric guitar, an organ, a double bass, a clarinet and violins. The riff, which is also sung as "la la la" right after the chorus is played by the electric guitar in the intro. The verses are accompanied by clarinet and violins. When the chorus begins, the clarinet rests and the violins begin to play the rhythm. While some violins play using the bow, the other violinists apply the *pizzicato* technique with their fingers, which gives the chorus a more groovy feel. Zümrüt's soft, non-aggressive voice and way of singing is in harmony with the fact that no drums are used in "Bir Zamanlar". The soprano backing vocals in the last verses increase the nostalgic atmosphere of the target song.

Erol Büyükburç's version involves an electric guitar, an acoustic guitar, a clarinet, violins, double bass and drums. Like Zümrüt's version, Büyükburç's version begins with the riff played by the acoustic guitar. The verses are accompanied by the violins and the clarinet. Right before the chorus, the guitar plays tremolo to signal the end of the verse and the beginning of the chorus. In the first chorus the rhythm accompaniment is played by the violins. In the last line of the chorus – "Gel bir daha, bir daha içelim" – one of the violins plays the exact note values Büyükburç sings, but uses the third degree of the A minor scale, beginning with the C note. In the second verse, no clarinet is heard, and the singer is accompanied by a lone violin. In the second chorus, the violins play the rhythm

accompaniment as *pizzicato*. In the third chorus, however, the performance becomes more *forte*, which is signaled by the tremolo-playing guitar. From this chorus on, the crunchy electric guitar and the drums add a more groovy feel to the song. The "La la la" parts in all the choruses are also accompanied by a female backing vocal. At about 3 minutes and 40 seconds into the song, there comes a modulation. In the final chorus, all the instruments included in the previous chorus emerge, and there is also a clarinet playing a counter melody. The overall mood of the singer is someone who is weary, non-aggressive and nostalgic.

The instruments are also similar in the version sung by Turgut: violins, a clarinet, double bass, electric guitar, the organ and the drums. The intro riff is played by the violin. In the verses we hear the clarinet and the violins. In the choruses the violins play the same melody with the singer. In the second verse the organ and the guitar also provide rhythm accompaniment. The tempo is faster in the choruses and slower in the verses. The verses get slower and slower towards the end and the tempo suddenly increases in the choruses. Tambourines are also heard in the "la la la" part in the final chorus. The singing-voice evokes an image of a woman who is strong but neither aggressive nor fragile.

Finally, we can turn to the instruments used in the source recording "Those Were The Days": an acoustic guitar, a clarinet, violins, a double bass, a bass horn, and a banjo. The intro riff is played by the banjo. The first verse is accompanied by the clarinet. The rhythm in the verse is played by the acoustic guitars. The tremolo right before the first chorus is played by the banjo. Once the chorus begins, the violins take over the rhythm. The melody of the lyrics "For we were young and sure to have our way" at the end of the chorus is also played by the violins;

nevertheless they play the second degree notes of the scale Hopkin is singing in. In the chorus, the pizzicato violins give the rhythm a more lively edge. The "la la la" parts of the chorus are accompanied by the banjo. The "la la la" parts towards the end of the song are also accompanied by the bass horn. At about 3:40 there is a modulation. The way the singing-voice sings the song is soft and nonaggressive.

As we see, each of the reperformances described above seems to reflect certain musical features of the source song. "Bir Zamanlar" sung by Zümrüt and "Bu Ne Yalan Dünya" sung by Büyükburç are closest to the source song in duration, which can be explained by the fact that they are the only *re*rewritings which include the modulation in the source song. These singers also reflect the way Hopkin sings the source song: soft and nonaggressive. On the other hand, Pekkan's aggressive and Turgut's strong stances are different from Hopkin's singing. The version sung by Büyükburç, a male singer, is also accompanied by female backing vocals in the "la la la" part of the chorus, which can be regarded as an element echoing Hopkin's voice. The western instruments used in the songs are almost the same except for the banjo. The partition played by the banjo is performed by the electric guitar in Zümrüt's version, by the acoustic guitar in Büyükburç's version and by violins in Turgut's and Pekkan's versions. Such a difference can be explained by the fact that the rearrangers of the song might have wanted to include a folk instrument. The Turkish rearrangers, on the other hand, probably did not have a western *folk* instrument at a time in which it was difficult to find western *pop* instruments. Even if they could find a banjo, they might also have wanted to use the popular imported instruments of the sixties instead.

One might speculate that the song would probably never have been rewritten in Turkish unless it had first become popular in the United States and Britain. It was never seen as a Russian song but a "Western" one. The use of drums in some of the *re*reperformances can be given as another example of that. In the source song -- in *our* source song – "Those Were The Days" there are no drums; however, drums are used in all the versions above, except for "Bir Zamanlar". The drum kit, which was an imported instrument, the number of players of which increased *inter alia* as a result of the music contests discussed in Chapter III (let us remember the prizes awarded to "the best drum players") was received as one of the most important instruments of western pop music. Another instrument, the clarinet used in Hopkin's version, can be observed in all of the rewritings above. The places where this instrument is played is also similar to that of "Those Were The Days". In short, all the *re*rewritings above reflect most of the musical features of the source song.

*Re*rewriting: "Bir Zamanlar", "Bu Ne Biçim Hayat", "Bu Ne Yalan Dünya" and "Üzüntüyü At, Yaşamana Bak"

Now let us move on to the analysis and comparison of the lyrics. Here is the rhyme scheme of the chorus of "Bu Ne Biçim Hayat":

Bu ne biçim hayat	a
Dünyada yok rahat	a
Yeni bir aşk bul	b

Eskisini sen at	a
Ölsen de ölmesen	c
Sevsen de sevmesen	c
Olacak bir gün	c
Hepsi kabahat	a

The last words of the first, second, fourth and last lines rhyme with each other. Even though the recurring units in all of the words are their last letters "a" and "t", a more identical recurring pattern - "a_at" - can be observed in the last four letters of "hayat" (line 1), "rahat" (line 2) and "kabahat" (line 8). Another rhyme scheme can be observed in lines 5, 6 and 7. The last letter of all of these lines is "n", but the last words of lines 5 and 6 are "öl*mesen*" and "sev*mesen*" respectively, which have five consecutive letters in common with each other.

Below is the chorus of "Those Were The Days".

Those were the days my friend	a
We thought they'd never end	a
We'd sing and dance	b
Forever and a day	c
We'd live the life we choose	d
We'd fight and never lose	d
For we were young	e
And sure to have our way	c

"Friend" in line 1 and "end" in line 2 rhyme with each other, but the same vowel sound can be observed in "d*ay*" (line 4) and "w*ay*" , and a similar vowel sound can be observed in "d*a*nce" (line 3). The target song and the target song do not have similar rhyme schemes, but in both of them, rhyme seems to have been a

concern of the rewriter. For "Those Were The Days," 6, 6, 4, 6 / 6, 6, 4, 6 are the number of syllables in each line, which is almost like the number of syllables in "Bu Ne Biçim Hayat" discussed above. The discrepancy is in the third line of the target song, which has 5 syllables. For a comparison of content and theme, the rest of the lyrics to "Those Were the Days" is needed:

Once upon a time there was a tavern
Where we used to raise a glass or two
Remember how we laughed away the hours
And dreamed of all the great things we would do
CHORUS
Then the busy years went rushing by us
We lost our starry notions on the way
If by chance I'd see you in the tavern
We'd smile at one another and we'd say
CHORUS
Just tonight I stood before the tavern
Nothing seemed the way it used to be
In the glass I saw a strange reflection
Was that lonely woman really me
CHORUS
Through the door there came familiar laughter
I saw your face and heard you call my name
Oh my friend we're older but no wiser
For in our hearts the dreams are still the same
CHORUS

The singing-voice we hear is a person who longs for the bygone days. We understand from the voice *and* the last two lines of the third verse, where she sees the image of herself in the glass, that the narrator is a woman. It can be read either as a love song or a song sung to a friend. The "you" in the third line of the second

verse and the "you" in the second line of the last verse can be the singing-voice's ex-lover or a friend of hers. Whichever the addressee is, the lyrics (re) writer of "Those Were The Days" uses her/him as a device the singing-voice identifies with the "tavern" repeated in all the verses but the last one, which adds a nostalgic atmosphere to the song. When the chorus is taken into consideration, the song turns into an "ode to youth" about the passing of time and the transformations the singing-voice has undergone over the years. In the light of this, it could also be thought that the "you" in the lyrics can also be seen as a listener of the song. Anyone approaching his thirties, forties, fifties, sixties and so on can easily be moved by the experiences shared by this singing-voice. As can be seen in the informative, content-focused rewriting of "Bu Ne Biçim Hayat" above, the contents of the target and the source songs do not match each other. While the former offers the perspective of an abandoned woman who has chosen not to bow to the hardness of the vicissitudes of life, its source can not be reduced to a song of a broken-hearted person; indeed, it cannot even be read as having "romantic love" as the main theme.

BİR ZAMANLAR [54]

Bir zamanlar ne kadar mutluydum
Nerde şimdi o eski günler
Sanki hep böyle sürecek sanırdım
Boşa gitti bütün hayaller

Nerde eski günler	a
Nerde ah o günler	a
Ne de çabuk	b
Yok olup gittiler	c
Hayallerimizi	d
Neşelerimizi	d
Bırakıp	e
Uzaklara gittiler	f

Kader kendi yolunu çiziyor

---

54 In the past I was so happy
Those were the days
I thought they would never end
All our dreams were lost

Where are those days now
Where are they
They came to an end
So quickly
They took our dreams and joys away
They went away

Fate decides on its own path
No matter what you do
If you could have brought those days back
You might not have liked me

I wonder where you are now
You might not have missed me at all
For all this time
I have not been able to teach you how to love

Even if we get together years later
If our love comes back again
If our dreams come true
Again, we will say
CHORUS

Ne kadar uğraşsan boşuna
Bugün o günleri yaşasan
Belki artık gitmem hoşuna
CHORUS

Kim bilir nerelerdesin sen şimdi
Belki de beni özlemedin
Bunca zamandır bak sana dostum
Sevmeyi hiç öğretemedim

CHORUS

Yıllar sonra beraber olursak
Sevgimiz geri gelirse
Hayallerimiz gerçekleşse de
Yine deriz ki birlikte

The content of "Bir Zamanlar" reflects certain words and phrases in "Those Were the Days". Note, for instance, the line pairs[55] from both songs: "*Ner'de şimdi o eski günler*"/ "*Those were the days* my friend", "*Sanki hep böyle sürecek sanırd*ım" / "We *thought they'd never end*", "*Boşa gitti* bütün hayaller"/ "*We lost* our starry notions on the way", "*Ner'de eski günler*" / "*Those were the days*", "Ner'de ah o günler" / "Those Were The Days", "Bunca zamandır bak sana *dostum*"/ "Those were the days *my friend*". Moreover, "starry notions" is close to the word "hayaller" (dreams). Also, the chorus of "Bir Zamanlar" is like the paraphrase of its first verse; therefore, it can be regarded as a content-focused rewriting of the source song. The title of the target song also echoes that of the source song: "Bir Zamanlar" [Once Upon A Time], which is another content-focused aspect. The

[55] In this part, the overlapping words and phrases are italicized.

main difference between the two rewritings as a theme concerns the issue of "hope": while the narrator in the target song explicitly states that their dreams have been in vain, the source singer still has the same dreams. The rhyme scheme of the target song can also be seen above: again, rhyme seems to have been among the considerations of the rewriter of the lyrics; nevertheless, the rhyme schemes are not similar. The number of syllables is the same in the choruses of both songs.

BU NE YALAN DÜNYA[56]

Bir zamanlar seni sevmiyordum
Böylesine âşık değildim ben
Oysa son gece nasıl içmiştik
Ayrılık saati gelince

Bu ne yalan dünya	a
Gün günden daha zor	b
Ve gün günden	c
Daha merhametsiz	d
Ne rahat var ne sen	c

---

[56] Once I did not love you
I was not madly in love
But god knows we drunk that night
When the time came for us to part

What a lie this life is
Each day is harder
And each day has less mercy
I neither have you nor peace of mind
I miss the old days
Come on
Let us drink more and more

Everything can be forgotten one day
All those songs, odes and vows
Only our love will remain
And the faded old photographs

What did we gain from the world
Just cried a little, smiled a little
Love is a dream we've never had
Maybe we loved one day, but then, we died

Ner'de eski günler e
Gel bir daha f
Bir daha içelim g

Her şey unutulur bir gün elbet
Şarkılar ağıtlar yeminler
Yalnız aşkımız kalır dünyada
Bir de sararmış eski resimler

CHORUS

Ne kaldı elimize dünyadan
Bir parça ağladık biraz güldük
Sevmek hiç görmediğimiz rüya
Bir gün sevdik belki, sonra öldük

CHORUS

Her şey unutulur bir gün elbet
Şarkılar ağıtlar yeminler
Yalnız aşkımız kalır dünyada
Bir de sararmış eski resimler

Except for the phrases "bir zamanlar" (once upon a time) and "ner'de eski günler" (I miss those old days), the target song sung by Büyükburç does not seem to be a content-focused rewriting. The former phrase refers to a time in which the singing-voice did not love his girlfriend/boyfriend, the latter to a time when they were together and happy. At the time of singing, however, they are separated for a reason we do not know, and the singing-voice is drinking to drown his sorrows. The negligible rhyme scheme shows that rhyme was not one of the main concerns of the lyrics rewriter of "Bu Ne Yalan Dünya". Combining the *re*lyrics and the resinging, it can be said that the nonaggressive manner in which the male narrator sings the song reflects his coming to terms with the fact that he is weary of life, during which he suffered the pain of being left by his lover. In short, the target song does not have much in common with regards to the content or the rhyme scheme of the lyrics. The number of syllables are the same in both songs.

ÜZÜNTÜYÜ BIRAK YAŞAMAYA BAK [57]

Günler bak nasıl geçiyor bir bir
Geriye dönmek mümkün değil
Söyle kaç günlük ömrümüz kaldı
Kaç gün kaldı hiç belli değil

Üzüntüyü bırak	a
Sen yaşamaya bak	a
Bilmiyorsun	b
Yarın ne olacak	a
Gününü gün et sen	b
Gül eğlen neşelen	b
Bir daha	c
geri gelmiyor giden	b

Belki sen gençsin güzelsin
Güvenme sakın bugünlerine
Bir gün elveda diyeceksin
Sen hayata sevdiklerine

CHORUS

Ne aşklar vardı hep unutuldu
Hepsi bitti bir hayal oldu
Biraz kıskançlık birkaç hatıra
İşte aşkın hayatın sonu

CHORUS

---

[57] See how the days go one by one
It is impossible to go back
Tell me, how many days do we have left?
You never can tell

Drown your sorrow
Cheer up
You do not know
What tomorrow might bring
Seize the day
Laugh, have fun, cheer up
What has gone
Can not be undone

Maybe you are young and pretty
Do not think it will last forever
One day you will say "so long"
To life and to those who are dear to you

How many loves ended
All were forgotten, all turned into ashes
A bit of jealousy and a few memories
There is the end of love, there is the end of life

Except for the last verse, the song is about the passing of time, getting old and the approach of death. In the last verse, the end of life and the end of love are pictured as similar phenomena. Bearing these in mind, the singing-voice in the chorus invites the listener to leave behind all sorrows and seize the day, for tomorrow s/he – the listener – may die. This lament at being unable to return to the past is only a faint echo of the theme of "Those Were The Days". The rhyme scheme above seems to have been chosen on purpose and there is only one line ending with a word which is not in harmony with the others on the rhythmic level.

We have analyzed the choruses of the five songs above on musical and verbal levels: While the musical level involved rearranging, replaying, resinging, the analysis of rewriting, both the content and the formal features of the lyrics constituted the verbal level. In other words, while the instruments, the vocals, how the vocals were performed were analyzed with regards to the former level, the latter involved the lyrics in terms of content, themes and rhyme. As discussed earlier, both levels overlapped with relation to resinging, for it is a combination of the musical and verbal levels. In the light of these analyses, it can be said that the nonverbal part of the five songs are almost identical, with the exception of a few minor changes in notation. With regards to the verbal level, the contents of "Bir Zamanlar" and "Those Were the Days" are similar in that they are not specifically addressed to a specific lover but about the impossibility of bringing back the old days and youth, while "Bu Ne Biçim Hayat" and "Bu Ne Yalan Dünya" have the lovesick narrator in common. "Üzüntüyü Bırak Yaşamaya Bak", on the other hand, is somewhat of an ode to getting old and saying goodbye, not to someone specific but to everything. On the verbal level, all of these songs, however, have a theme in

common: time. Therefore, all the *re*rewritings tend to reflect the verbal theme of the source song. Such a theme and the reflection of such a theme in the *re*rewritings might have to do with making the song more catchy. "Those Were the Days" by Mary Hopkin, which was a top-ten hit in both the U.S. and the U.K as discussed above, could be regarded as a source of popularity from the vantage point of the patrons in Turkey. The enormous popularity it created in the USA, Britain and the rest of the world might have been regarded as a potential for profit by the patrons in Turkey, which might shed light on the fact that in a such a short period as four months, four different rerecordings were released. From the vantage point of the rewriters, such popularity might have led to the preservation of the content in "Bir Zamanlar" and the echoing of the theme in the other three rewritings in Turkish. In other words, "Bir Zamanlar" can be regarded as closest to a content-focused rewriting, hence maintaining the theme as well, while all the other rewritings seemed to have used the source lyrics as their point of departure for the theme regarding time, in other words, they can be regarded as NCFNP rewritings. All in all, the enormous popularity of "Those Were the Days" and the desire to rewrite a popular version for the Turkish repertoire can explain the tendency of the rewriters of the four versions to have followed a strategy based on rendering the verbal theme in the source song.

CHAPTER 5

CONCLUSION

Having established its main goal as conceptualizing *aranjman* from the perspective of translation studies, the present study has endeavoured to demonstrate that the genre of *aranjman,* which encompasses lyrical and musical practices, constituted the rewriting of foreign pop songs for the Turkish cultural repertoire. Such a task required defining song translation, elaborating on the history of *aranjman*, as well as analyzing *aranjman* songs. First, a critical discourse analysis was carried out to outline the common tendencies in the way Metin Solmaz, Murat Meriç, Naim Dilmener and Atilla Dorsay regard *aranjman*, which facilitated enumerating various aspects of the genre. These aspects were determined as follows:

- On the micro-level, the term defines a foreign song whose original lyrics have been replaced with those in Turkish.
- On the macro-level, the term defines a trend in the 1960s to appropriate various foreign songs in such a way as to establish pop songs with Turkish lyrics
- The terms and phrases found in the discourse on *aranjman* such as "Turkishify", "turn into", "sing in Turkish" and "write Turkish lyrics" imply that there is an "original" which is modified by way of changing the language of the lyrics.

Although the types of processes and products mentioned here bear a notable likeness to those which are categorized and discussed as translations, no link has

been established between *aranjman* and translation studies before, which makes the present study quite innovative in terms of its subject matter.

To demonstrate how the aforementioned elements have been taken up by translation studies scholars, studies by Peter Low, Johan Franzon, Senem Öner and Klaus Kaindl have been reviewed. Among these, Low was criticized on the grounds that he identified song translation with content-focused lyrics translation alone. In the next section, a theoretical framework which fuses Lefevere's notions of "rewriting" and "patronage" with Even-Zohar's "cultural repertoire," "import" and "invention" was proposed as a new approach to song translation from the perspective of translation studies. On the macro-level, the notions of "cultural repertoire," "imports"— texts or songs which are borrowed from other repertoires—and "inventions" were applied to foreground the role of *aranjman* as an imported genre in the Turkish cultural repertoire. The role played by "patrons", in Lefevere's sense, was seen as facilitating the "rewriting" of western pop songs for the Turkish cultural repertoire, which is the mode of "importation". On the micro-level, terms derived from Lefevere's notion of "rewriting" have been applied throughout the thesis: "song rewriting" can be divided into different layers, namely "(lyrics) rewriting", "rearranging", "recomposing", "reperforming", "resinging" and "rerecording". Although subdividing "rewriting" into these different layers can facilitate the rewriting analysis, this does not mean to say that songs rewritten for performance can be analysed on one layer alone, such as the rewriting/translation of lyrics; indeed, this is an approach the present thesis deems highly prescriptive and problematic.

Having sketched out the theoretical framework, the study moved on to provide a background to the *aranjman* phenomenon in the light of the notions of Lefevere and Even-Zohar. The political developments related to westernization and its repercussions on music beginning from the early days of Republican Turkey were sketched out. This earlier period had significance in that the bans imposed on Turkish music resulted in the appreciation of the popular music pieces featured in Egyptian movies. In other words, the gap caused by the actions of the governmental authorities for the sake of western music led to the popularity of eastern music in Turkey. Subsequently, another ban was imposed, which paved the way for the composing of various songs for the Turkish cultural repertoire for Egyptian movies. The developments in the 1950s showed that the music the public could not get used to appreciating was not exactly "western" music but "western classical" music. In the 1930s and 1940s, the government and institutions thereof were so busy dealing with classical music that they had neglected what people really desired: popular music. This would not be easily understood until "western pop music" came to the fore in the mid-1950s.

Western pop, as opposed to popular music, as described earlier, is a genre associated with rock'n'roll music, which emerged in the mid-1950s in the USA. These were also the years when the USA influence on Turkey could be felt in various fields such as politics, the economy, the military and the media. This also meant that Turkey was heavily influenced by the emergence of the new genre. As discussed earlier, the band consisting of the students of the naval academy was the first in Turkey to perform one of the first rock'n'roll songs released in the United States: "Rock Around the Clock". Then, other musicians, who can also be called

*re*performers and *re*singers, followed suit. Among them was Erol Büyükburç, who resung various American and western pop songs at concert venues and music clubs, but in their original languages. Then, he came up with the idea of resinging them, but in his own language, Turkish. Büyüburç's first recording (1961) featured two resung songs: "Little Darling" by the Diamonds and "One Way Ticket" by Neil Sedaka. This record was released by Odeon, a foreign "patron" active in Turkey. Without doubt, Büyükburç's success in signing a contract with a company such as Odeon was not pure luck. Since the 1950s, he had been resinging foreign pop songs on the stages of different clubs such as Karavan and Reşat Kulüp, which can also be regarded as indicative of the role of other patrons in facilitating Büyükburç's resinging. As a result of his growing popularity, again in 1961 he soon released his next recording with the support of the same patron. The record featured two songs with lyrics in English. One of them was a rerecording of "Oh Carol" by Neil Sedaka. "Little Lucy" (1961), however, was not a rerecording but a recording. Both the music and the lyrics to it were written by Büyükburç himself, which was groundbreaking both for the artist and Turkish pop music in that this record constituted the first recorded autochthonous pop song from Turkey with the support of a foreign patron. In the same year, Büyükburç released three more records with Odeon, all of them featuring songs by Büyükburç, again with lyrics in English: "Kiss Me", "A Lover's Wish" and "Memories". Both Istanbul and Ankara radios began playing "Little Lucy" over and over again upon the requests of the listeners (Akkaya, 2006c, p. 190).

Bearing in mind the influence of the United States as one of the superpowers in the post-war era, especially on countries belonging to the Western Block, it was not

surprising to witness the repercussions of the pop music trend, boosted by the emergence and the increased popularity of the rock'n'roll, in other countries such as Italy, France and Spain. This affected the musicians in Turkey, as a result of which they also reperformed songs composed in those countries. Interestingly, the first *aranjman* recording was actually the rewrite of a *French* song "C'est Ecrit Dans Le Ciel", whereby the historical hegemony of French in the Ottoman Empire and the early Republic may have played a role. Fecri Ebcioğlu, a DJ from Istanbul radio rewrote the lyrics and İlham Gencer, the owner of one of the most popular concert clubs of the time resung the song. The record was released in the last month of 1961, the same year Büyükburç released his first records, one of which featured the first pop song composed by a Turkish musician but with lyrics in English. What Ebcioğlu and Gencer did together was also a "first" in that it was the first (re)recording of the *aranjman* trend.

As discussed in Chapter III, although there is no way to be hundred percent sure, it might not be too speculative to argue that the success of the rewriting by Ebcioğlu could be seen as a result of the fact that "C'est Ecrit Dans Le Ciel" was resung and rerecorded by Gencer, a "patron" who already owned a prominent club, namely Çatı; that is to say, Gencer had power, which contrasts to the fact that, although the first rewritings of western pop music were made by Büyükburç, his rewritings went unrecorded on the grounds that Büyükburç himself was not a patron but a rewriter. Nonetheless, it could also be asserted that, at the time Büyükburç rewrote "Fascination" and "Star Bright", the listeners in Turkey were not yet ready to welcome western pop music with Turkish lyrics. Probably the record companies calculated that pop music with Turkish lyrics would not be

profitable, for the demand for low quality Turkish records was already low (Dilmener, 2006, p. 41). No patron would like to take the risk of launching a massive size 78 rpm record with Turkish lyrics, for in those years Turkey did not have the technology to print the innovative 45 rpm records (Dilmener, 2006, p. 41). Nevertheless, if the patron, as in Gencer's case, were at the same time a resinger, this might have changed the consequences, as in fact it did. The resultant song was, to use Even-Zohar's term, the first "import" (re) recorded with Turkish lyrics. Thus, the stages paving the way for *aranjman* can be pinpointed as follows:

- The first rock'n'roll reperformance in Turkey by the band Turkish Naval Academy students had formed (the mid-1950s)
- Erol Büyükburç's "Little Lucy": the first record featuring a pop song composed by a Turkish musician (1961)
- "Bak Bir Varmış Bir Yokmuş": the record featuring the first foreign pop song with Turkish lyrics (December 1961)

Another step contributing to the credibility of pop songs with Turkish lyrics was an idea Fecri Ebcioğlu came up with: to have the target song performed by the singer of the source song. The first example was "Tombe La Neige" by Salvatore Adamo, which was released in France in 1963 by the music production company His Master's Voice. When Adamo came to Turkey for a live performance, Ebcioğlu got him to sing the same song with the Turkish lyrics he had written. Western pop music was so associated with foreign lyrics that, let alone releasing a record featuring a western pop song with Turkish lyrics, to which the "patron-resinger" Gencer was apparently an exception, Ebcioğlu was afraid of being jeered at the end of the resinging performance by Adamo. Nevertheless, when Adamo resang his

own song with the relyrics by Ebcioğlu at the end of the concert, the fears of the (re)singer and the rewriter abated, since the performance was met with tumultuous applause. In fact, the records released after Adamo's resinging performance demonstrate that Ebcioğlu was not the only one who was edgy about embarking on the project of *aranjman*. There was a marked gap of three years between the release of "Bak Bir Varmış Bir Yokmuş" (1961) and the release of other *aranjman* songs. After Adamo released the record featuring his own resinging "Her Yerde Kar Var", Ajda Pekkan released her first record featuring the *aranjman* "Göz Göz Değdi Bana", both in 1964. A year later, she released a *re*resinging of Adamo's "Tombe La Neige". These record releases showed that, slowly but surely, the patrons' resistance to rewritten western pop songs was being overcome and the credibility of these imports in the Turkish cultural repertoire was on the increase. In short, *aranjman*s which were resung by their source singers contributed to the increased popularity of rewritten western pop songs.

Another factor contributing to *aranjman* was the period of transition from the production of easily-damageable 78 rpm records to that of 45 rpm records, which were unbreakable, small-sized and of higher quality (Akgül and Çoğulu, 2006, p. 81). In addition to the increased credibility of rewritings of western pop songs in Turkish, this meant that higher quality *re*recordings of western pop songs could be produced and released, offering greater potential for profit for the patrons. Moreover, the innovative technology of the 45 rpm records facilitated the emergence of local patrons. Serengil, the company to release Ajda's first records, was one of the new local patrons contributing to the rerecordings of western pop songs for the Turkish cultural repertoire.

In Chapter IV, I set out to analyze *re*recordings of two pop songs: "Les Mal Aimés" and "Those Were The Days". The logic behind such an analysis was to focus on the methods applied in the course of the importation of these foreign pop songs, while the reason behind selecting *re*rewritings was to observe the approaches of different rewriters: rewriters (of lyrics), recomposers, resingers and reperformers. The analysis was carried out on two different levels, musical and verbal, which corresponded to the terms rewriting and recomposing respectively. Nevertheless, the analysis on each level often required samples from the other level, which was not unexpected on account of the three primary aspects constituting a song: (1) music, (2) lyrics and (3) a harmony between the two. In a similar vein, the analysis demonstrated that what seemed to be mere lyrics writing could sometimes in fact involve rewriting the entire song, changing its instruments and the way they were played, as well as the vocals and the way they were performed. Another finding was that the harmony between the music and the lyrics in a target song was sometimes achieved by way of recomposing certain parts of the source song. It was seen that the parts which were recomposed sometimes resulted in a sung performance that was natural in terms of stress and syllable length but sometimes did not, which could be interpreted as revealing a lack of concern for the naturalness of the Turkish sung. The ultimate aim of all types of rewriters – those who rewrote the lyrics and those who resang the songs – was to import the song as close as possible to the original with all its aspects, except for the language. To make the song more catchy, 7 out of the 8 target songs examined applied rhyme as much as possible. The number of syllables was also kept the same, with a few exceptions such as "Bu Ne Biçim Hayat", which entailed recomposing the music as

well. In view of these findings, contrary to the belief that the act and study of song translation should deal with nothing but content-focused renderings, there are grounds to believe that there are three types of options in song rewriting: content-focused rewriting, phonemic rewriting and non-literal, non-phonemic rewriting. As demonstrated, Zümrüt's "Bir Zamanlar" was the closest to the first of these categories. On the other hand, none of the target songs analyzed included words or phrases which could be given as examples of the phonemic rewriting strategy. With regards to the third option, however, even certain rewritings closer to the NCFNP category seemed to have certain themes in common with the source songs, e.g. joy in "Boğaziçi" and "Les Mal Aimés", nostalgia in "Bu Ne Yalan Dünya" and "Those Were the Days". No song rewriting can be categorized under just one of the categories for, just like all rewritten songs, they were positioned somewhere within the triangular area whose corners are occupied by each of these options. Nonetheless, they are all rewritings, which deserve to be conceptualized and analyzed from the perspective of translation studies.

Aranjman is a phenomenon involving not only the writing of Turkish lyrics over foreign pop songs but also the importation of the western pop style as a whole, with its music, instruments and arrangements. Different actors rewrote, recomposed, rearranged, reperformed and resung foreign pop songs for the Turkish repertoire. Moreover, *aranjman* entailed the importation of a new industry, with its companies which rerecorded, reproduced and redistributed records. This was also facilitated by the fact that, in the 1950s, Turkey began to utilize innovative technologies with the help of the West, while in the 1960s the production of innovative 45 rpm records led to the establishment of local music companies, in

other words, patrons. Therefore, regarding *aranjman* as the rearranging, recomposing, rewriting, reperforming and, last but not least, rerecording of foreign pop songs for the Turkish cultural repertoire sheds light on aspects which would otherwise be neglected. If the present study has been able to accomplish the task of providing just a glimpse of the variety of factors involved in *aranjman*, as well as the different forms of rewriting therein, it has attained its goal.

APPENDIX A

A LIST OF *ARANJMAN* REWRITINGS *

Target Song	Target Singer	Source Song	Source Singer	Source Language
Affet	İnci Çayırlı	La Paloma Adieu	Mireille Mathieu	French
Affet Beni	Gönül Yazar	Pardonne-moi Ce Caprice D'enfant	Mireille Mathieu	French
Ah Bir Zengin Olsam	Tanju Okan	If I Were A Rich Man	Don Paulin	English
Ah Fatma	Ajda Pekkan	Susanna	Adriano Celentano	Italian
Ah Kalbim	Hayati Kafe	Take My Heart	Engelbert Humpredinck	English
Ah Sen Sen Sen	T.P.A.O. Batman Orkestrası	Suddenly You Love Me	Tremeloes	English
Ah Yalancılık	Birsen Armağan	Cinderella Rockafella	Esther & Abi Ofarim	English
Aklımdan Bile Geçmezdi	Aydın Tansel	La Ultima Noche	Mike Laure	Italian
Al Beni	Ajda Pekkan	Grade Moi Avec Toi	Carene Cheryl	French
Al Beni	Aylin Urgal	Garde Moi Avec Toi	Carene Cheryl	French
Al Beni	Ertan & Funda Anapa	Garde Moi Avec Toi	Carene Cheryl	French
Al Sevgini	Selçuk Ural	El Bimbo	Bimbo Jet	Spanish
Aldatma	Ajda Pekkan	Ancora, ancora, ancora	Mina	Italian
Alimallah	Burcu Güneş	Aalim Allah	Simon Hadchiti	Arabic
Alkışlarla	Esin Afşar	Arlekino	Alla Pugacheva	Russian
Allah Allah Ne Zaman	Güzin ile Baha	Allah Allah Ya Baba	Charles Bonzo	Arabic
Altın Yüzük	Johnny Hallyday	Anneau d'Or	Johnny Hallyday	French
Aman Aman	Kamuran Akkor	Amour Amour	Lolita Flores	French
Aman Dikkatli Ol	Ferdi Özbeğen	Aie, Aie, Aie, Je T'aime	Enrico Macias	French
Aman Efem	Füsun Önal	Ama Lefterathi E Kriti	Litsa Sakellariou	Greek
Aman Yavaş	Ferdi Özbeğen	Oublie Les Filles	Enrico Macias	French
Anlamadım Gitti	Ajda Pekkan			
Anlasana	Ayla Algan	Abrazame	Julio Iglesias	Spanish
Annem	Ay-feri	Mama	Heintje	German
Annem	Zeki Müren	La Mamma	Charles Aznavour	French
Ara Sıra Bazı Bazı	Nilüfer	Que Bonito Aquella Noche	Las Grecas	Spanish
Aradı Buldu Beni	Neşe Karaböcek	Rejhet El Shatweye	lanFairuz	Arabic
Aradığın Ben miyim	Ferdi Özbeğen	Hello	Lionel Richie	English
Arkadaş Dur Bekle	Tanju Okan	Auntie	Vicky Leandros	English

* The list is taken from http://tr.wikipedia.org/wiki/T%C3%BCrk%C3%A7e_aranjmanlar_listesi, last visited August 12, 2010. The blank fields indicate lack of information, i.e. about the source song, the writer or the rewriter. The list on *Wikipedia: the Free Encyclopedia* does not include information regarding the source language. This information has been added by me.

Arkadaş Yok	Kamuran Akkor	Ma Che Freddo Fa	Nada	Italian
Arkadaşımın Aşkısın	Gönül Yazar	La Femme De Mon Ami	Enrico Macias	French
Arkadaşımın Aşkısın	Juanito	La Femme De Mon Ami	Enrico Macias	French
Arkadaşımın Aşkısın	Selçuk Ural	La Femme De Mon Ami	Enrico Macias	French
Artık Sende Gözüm Yok	Nilüfer	Pame Gia Ipno Katerina	Giannis Poulopoulos	Greek
Artık Yalnızım	Juanito	J'ai Entendu La Mer	Christophe	French
Artık Çok Geç	Fatoş Balkır	La Bambola	Patty Pravo	Italian
Askerin Şarkısı	Selçuk Alagöz	Bianca Di Luna	Al Bano Carrisi	Italian
Asla Bir Daha Sevemem	Alpay	I'll Never Fall In Love Again	Tom Jones	English
Asla vazgeçemem	Tarkan	No Volvere	Gipsy Kings	English
Ay Dede	Selçuk Ural	Flamenco	Dalida	French
Ay Doğarken	Ajda Pekkan	La Maritza	Sylvie Vartan	Italian
Ay Kaçına	Füsun Önal	I Gotcha	Liza Minelli	English
Aynalar aynalar	Ayten Alpman	This Is My Song	Lennon Sisters	English
Ayrılalım Ağlamadan	Şenay	Too Many Tears	Susan Shirley	English
Ayrılan Yollar	Sevda Karaca	La Lettre	Sylvie Vartan	French
Ayrıldı Yollar	Kamuran Kızılboğa	All Of A Sudden	Matt Monroe	English
Ayrıldık Yalnızım	Ayten Alpman	Ciao Amore Ciao	Dalida	Italian
Ayrılık Hasreti	Nilüfer	Killing Me Softly With His Song	Robert Flack	English
Ayrılık Olsa Bile	Esmeray	Jesahel	Delirium	Italian
Ayrılık Rüzgârı	Alpay	Concerto Pour Une Voix	Dalida	French
Ayrılık Şarkısı	Özdemir Erdoğan	La Boheme	Charles Aznavour	French
Ayşe, Fatma, Semra (Eski aşıklar)	Marc Aryan		Marc Aryan	
Aç Gözünü	Füsun Önal	When I'm Kid	Demis Roussos	English
Açılmamış Mektup	Işıl Yücesoy	Ta Lettre	Enrico Macias	French
Ağla ki	Gün Yüksel	A Chi	Mina	Italian
Ağla Çocuk Gibi	Mavi Işıklar	Cary Like A Baby	The Box Tops	English
Ağlama Anne	Ajda Pekkan	Thalassa	Giannis Parios	Greek
Ağlama Boş Yere	Gönül Turgut	La Felicita	Iva Zannichi	Italian
Ağlama Yarim	Ajda Pekkan	Entre l'orient et l'occident	Enrico Macias	French
Ağlıyorum Yine	Nilüfer	Acropolis Adieu	Mireille Mathieu	French
Aşk	Özdemir Erdoğan	Nathalie	Gilbert Becaud	French
Aşk Bir Hasret Şarkısıdır	Ertan Anapa	Hernando's Hideaway	Archie Beleiver	English
Aşk Bir Kumarsa	Şehrazat	The Winner Takes It All	Abba	English
Aşk Bitmesin	Ay-feri	It Must Be Him	Vikki Carr	English
Aşk Budur İşte	Zerrin Özer	First Be A Woman	Leonore O'Malley	English
Aşk Defteri	Ayla Dikmen			
Aşk Deyip Geçmeyin	Berkant	C'est Ecri Dans Le Ciel	Bob Azzam	French
Aşk Eski Bir Yalan	Kamuran Akkor	S'il Fallait Tout Donner	Enrico Macias	French
Aşk Hikayesi	Ayla Algan	Where Do I Begin	Andy Williams	English
Aşk Hikayesi	Gönül Yazar	Where Do I Begin	Andy Williams	English

Aşk Mevsimi	Mavi Işıklar	Yesterday's Gone	Chad & Jeremy	English
Aşk mı Diyorsun Buna	Meral Zuhal	Hafanana	Afric Simone	Swahili
Aşk Nezlesi	Füsun Önal	Il Raffreddore	Rita Pavone	Italian
Aşk Sönmesin	Zümrüt	Long Live Love	Sandie Shaw	English
Aşk ve Sen	Zümrüt	Rain and Tears	Demis Roussos	English
Aşk Çiçeği	Mavi Işıklar	Send Me A Postcard	Shocking Blue	English
Aşka Elveda	Yasemin Kumral	Besame Mucho	Dalida	Spanish
Aşka Gülerdin	Selma Guneri	Guarda Che Luna	Marino Marini	Italian
Aşka Saygın Varsa	Neşe Karaböcek	Taka Takata	Paco Paco	Spanish
Aşka Veda	Ayla Algan	Je Quitte Mon Pays	Enrico Macias	French
Aşkla Pazarlık Olmaz	Gökben	Dimitroula Mou	Haris Alexiou	Greek
Aşksız adam	Hasan Çalımlı	A Man Without Love	Engelbert Humpredinck	English
Aşksız Olmaz Bu Dünya	Okyay	Arrivederci Tokyo	Salvatore Adamo	French
Aşksız ve Yalnız Adam	Rasim Ulusman	A Man Without Love	Engelbert Humperdinck	English
Aşkta Gurur Olmaz	Zerrin Zeren	Mi Moy Lete Gi'afti	Stelios Kazantzidis	Greek
Aşkı Bulacaksın	Tanju Okan	Gigi L'Amoroso	Dalida	Italian
Aşkım	Zümrüt	My Love	Petula Clark	English
Aşkım Dillere Destan	Ertan Anapa	Delilah	Tom Jones	English
Aşkımız Bitti	Alpay	El Reloj	Luis Miguel	Spanish
Aşkımız Bitti	Dario Moreno			
Aşkımız Bitti	Mina	Un Anno D'amore	Mina	Italian
Aşkımız Yazılsaydı Semaya	Okyay	Ensemble	Salvatore Adamo	French
Aşkımızdı O	Lale Akat	Once There Was A Love	José Feliciano	English
Aşkın Bir Ateş	Selda	Española	Niño De Murcia	Spanish
Aşkın En Güzeli	Nurhan Damcıoğlu	Une Belle Histoire	Michel Fugain	French
Aşkından Deliye Döndüm	Füsun Önal	The Temple	Jesus Christ Superstar	English
Baba	Erkut Taçkın	Papa	Paul Anka	English
Babacığım	Esin Şentürk	Addio	Mireille Mathieu	French
Babam Gibi	Rüçhan Çamay	Summer Wine	Nancy Sinatra	English
Babam Gibi	Tanju Okan	Summer Wine	Nancy Sinatra & Lee Hazelwood	English
Babanın Soyadı	Yeliz	Le Prenom De Mon Pere	Enrico Macias	French
Babidu Bibidu Bu	Parla Şenol	Bibbidi Bobbidi Bu da 'cenerentola'	Gigliola Cinquetti	Italian
Bahar Gelince	Özdemir Erdoğan	Il Cuore E Uno Zingaro	Nicola Di Bari	Italian
Bak bahar geldi	Rıza Silahlıpoda ve Ritm-68	Un Rayo de Sol	Los Diablos	Spanish
Bak Bir Varmış Bir Yokmuş	İlham Gencer	C'est Ecri Dans Le Ciel	Bob Azzam	French
Bak Yanımdasın	Rana Alagöz	Congratulations	Cliff Richard	English
Baksana Bana	Işıl German	Miss America	Santiana	English
Baksana Talihe	Ajda Pekkan	Viens Dans Ma Vie		French
Bal Arısı	Kamuran Akkor	Sans Voir Le Jour	Enrico Macias	French
Balayı	Rana Alagöz	Little man	Sonny & Cher	English
Balayı	Rana Alagöz	Little Man	Sonny & Cher	English

Bambaşka Biri	Ajda Pekkan	I Will Survive	Gloria Gaynor	English
Bana Evet De	Burcu Güneş	De Donde Soy	Thalia	Spanish
Bana Yalan Söylediler	Semiramis Pekkan	The Gypsy	José Feliciano	English
Bang, Bang	Ajda Pekkan	Bang, Bang	Cher	English
Bang, Bang	Cem Karaca	Bang, Bang	Cher	English
Bazen Hayaller Kurarım	Nilüfer	Manha De Carnaval	Joan Baez	Spanish
Başkası mı Var	Ferdi Özbeğen	Kilshi Aam Yikhlas	Majeda Al Roumy	Arabic
Başıma Gelenler	Nilüfer	Bashana Haba'a	Ilanit	Hebrew
Bekle Aynı İskelede	Alpay	Am I That Easy To Forget	Engelbert Humperdinck	English
Bekleme Boşuna	Ay-feri	Min Perimenis Pia	Mihalis Menidiatis	Greek
Bekleyiş	Verda Sümer	Too Many Tears	Susan Shirley	English
Bekleyiş	Zeki Müren	Tire L'Aiguille	Dalida	French
Ben Böyleyim	Ayten Alpman	Adoro	Vikki Carr	Spanish
Ben Böyleyim	Semiramis Pekkan	La Chemin De Papa	Joe Dassin	French
Ben Erkek Olsaydım	Nükhet Duru	Rabbia Liberta Fantasia	Ornella Vanoni	Italian
Ben Senden Gencim	Lale Belkıs	Toi	Patricia Carli	French
Ben Seni Seven Kadın	Nilüfer	Woman In Love	Barbra Streisand	English
Ben Senin Kuklan Değilim	Suna Artun	Puppet On A String	Sandie Shaw	English
Ben Varım	Ayten Alpman			
Ben, Sen, O	Berkant	Je Suis Content Pour Toi	Enrico Macias	French
Beni Bana Ver	Neşe Karaböcek	Take My Breath Away	Berlin	English
Beni Biraz Dinler misiniz	Berkant	Portofino	Vittorio Paltrinieri	Italian
Beni Bırakma	Lale Belkıs	Ne Me Quitte Pas	Jacques Brel	French
Beni de	Ajda Pekkan			
Beni Tanımasan da	Mehmet Taneri			
Beni Terketme	Ertan Anapa	Ne Me Quitte Pas	Jacques Brel	French
Beni Unutma	Ayten Alpman	Guarda Che Luna	Milva	Italian
Benim Bütün Dualarım Seninle	Ertan Anapa	Historia D'un Amour	Lucho Gatica	Spanish
Benim Halkım	Tanju Okan	À La Face De l'Humanite	Enrico Macias	French
Benim Çiçeğim	Peppino Gagliardi			
Bereli Bereli	Kadri Ünalan Orkestrası	Giovane Giovane	Cocki Mazetti	Italian
Beyaz Ev	Erkut Taçkın	La Casa D'Irene	Sacha Distel	Italian
Beyaz Mendil	Nilüfer	Socrates	Elpida	Greek
Bil	Rana Alagöz	Boy	Lulu	English
Bile Bile	Semiramis Pekkan	Hava Netze Bamachol	Rika Zaraï	Hebrew
Bilenler Kazanıyor	Ayla Algan	A Far L'amore Comincia Tu	Raffaella Carra	Italian
Biliyorum Sensin	Işıl German	Alo Lola, C'est Lolo	Patrick Topaloff	French
Bilmece Bildirmece	Ajda Pekkan			
Bilmem ki Bilemem ki	Berkant	Jovano Jovanke	Esther & Abi Ofarim	Macedonian
Bilmezdim Evvelce	Patricia Carli	Le lion	Patricia Carli	French
Bilmezdim Evvelce	Selma Guneri	Le lion	Patricia Carli	French

Bim Bam Bom	Yasemin Kumral	Bim Bam Bom	Ilan & Ilanit	Hebrew
Binbir Gece Masalı	Berkant	El Vagabundo	Trio Los Panchos	Spanish
Bir Aşık Olursam	Nazan Şoray	Leila	Dolly Dots	English
Bir Bahar Yağmuru	Yeliz	Entre L'Orient Et L'Occident	Enrico Macias	French
Bir Düşmeye Gör	Ferdi Özbeğen	B'Hebbak Ya Lebanon	Fairuz	Arabic
Bir Falcı Vardı	Tanju Okan	Ma Liberté	Sergé Reggiani	Italian
Bir Gün Anlarsın	Ay-feri	Si J'étais Sur	Marc Aryan	French
Bir Gün Biter	Erol Evgin	Pardonne-moi Ce Caprice D'enfant	Mireille Mathieu	French
Bir Gün Elime Düşersin	Semiramis Pekkan	Gia Ta Matia P'Agapo	Marinella	Italian
Bir Gün Sana Döneceğim	Patricia Carli	Encore Une Fois	Patricia Carli	French
Bir Mevsimlik Aşk	Ömür Göksel	Can't Take My Eyes Off You	Andy Williams	English
Bir Mevsimlik Aşk	Sibel Egemen	Pasadena	Maywood	English
Bir Sana Bir Bana	Sevil & Vural	Mamy Blue	Nicoletta	French
Bir Sevenin Şarkısı	Zümrüt	A Lover's Concert	Sarah Vaughan	English
Bir Tek Bilet	Yeşim Vatan	One Way Ticket	Euroption	English
Bir Tek Şey	Ajda Pekkan	I Just Called To Say I Love You	Stevie Wonder	English
Bir Zamanlar	Zümrüt	Those Were The Days	Mary Hopkin	English
Bir Zamanlar Biz Seninle	Ömür Göksel	Iptissam	Milva	Italian
Bir Ömür Böyle Geçti	İhsan Kayral	Un Rayon De Soleil	Enrico Macias	French
Bir Şarkı Çal	Selçuk Ural	Chau Chau Adios	Raul Abramzon	Spanish
Birazcık Umut	Ayten Alpman	Ragazza Del Sud	Gilda	Italian
Birazcık Yüz Ver	Gönül Turgut	Al Oudal El Mensiyyi	Fairuz	Arabic
Biri Ben Biri Sen	Parla Şenol	Chiribim Chiribom	Marion Maerz	Yiddish
Birisine Birisine	Nil Burak			
Bitsin Bu Sevda	Ajda Pekkan			
Biz Böyleyiz	Lale Akat	The World Today Is A Mess	Donna Hightower	English
Biz Doğuştan Sanatçıyız	Tanju Okan	A Chaque Fois J'y Crois	Dalida	French
Bizim Son Gecemiz	Tayfun	Les Bicyclettes De Belsize	Engelbert Humperdinck	French
Bizim Şarkımız	Lale Belkıs	Les Feuilles Mortes	Yves Montand	French
Boğaziçi	Patricia Carli	Les Mal Aimés	Patricia Carli	French
Boş Kadeh	Alpay	Kalinka	Peter Alexander	Russian
Boş Sokak	Ajda Pekkan	The Music Played	Matt Monro	English
Boş Sokak	Nilüfer	The Music Played	Matt Monro	English
Bu Benim Şarkım	Zümrüt	This Is My Song	Petula Clark	English
Bu Ne Biçim Hayat	Fecri Ebcioğlu	Those Were The Days	Mary Hopkin	English
Bu Ne Biçim Hayat	Semiramis Pekkan	Those Were The Days	Mary Hopkin	English
Bu Ne Biçim İştir	Gökben			
Bu Ne Dünya Kardeşim	Yeliz	Aux Talons De Ses Souliers	Enrico Macias	French
Bu Ne Yalan Dünya	Erol Büyükburç	Those Were The Days	Mary Hopkin	English

Bu Son Gecemiz	Mehmet Taneri	Thunderball	Tom Jones	English
Bu Son Olsun	Ay-feri	Adios Amor	Sheila	French
Bugün Varız, Yarın Yokuz	Fecri Ebcioğlu	Hava Naguila	Rika Zaraï	Hebrew
Bundan İyisi Can Sağlığı	Hümeyra	Pexe File Ta Santouri	Tolis Voskopoulos	Greek
Bunu Sen İstedin	İhsan Kayral	Adieu Jolie Candy	Jean Francois Michael	French
Böyle Bu Dünya	Nonna Bella	Ma Che Freddo Fà	Nada	Italian
Böyle Gelmiş Böyle Geçer	Deniz Seki	Al Bint Chalabiya	Fairuz	Arabic
Böyle Gelmiş Böyle Geçer	Deniz Seki	Al Bent Al Shalabya	Fairuz	Arabic
Böyle Gelmiş Böyle Geçer	Gönül Akkor	Al Bint Chalabiya	Fairuz	Arabic
Büyük Babam Der ki	Mavi Işıklar	Simon Says	1910 Fruit Gum Company	English
Bırakın Bizleri	Serkan	Brooklyn By The Sea	Mort Shuman	English
Canım İsterse	Ertan Anapa	Alla Fine Della Strada	Orietta Berti	Italian
Cennet Yolu	Alpay	Esperame En El Cielo	Lucho Gatica	Spanish
Cimri Sevgilim	Nilgün Yomulcay	A Chili Pum	Black Cats	Arabic
Dan Dan	Güneri Tecer	Bang Bang	Sonny & Cher	English
Dans Et	Tanju Okan	Danse	Georges Moustaki	French
Darla Dirladada	Tanju Okan	Darla Dirladada	Dalida	French
Dayak Cennetten Çıkma	Rana Alagöz	Pata Pata	Myriam Makeba	Swahili
Dağlar Kızı Reyhan	Kamuran Akkor	Daglar Qizi Reyhan	Rashid Behbudov	
Deli Gönlüm	Kanat Gür	Cuore Matto	Gianni Morandi	Italian
Deli Kalbim	Mario Zelinotti			
Deniz Kızı	Mavi Çocuklar	Chanter	Enrico Macias	French
Deniz ve Mehtap	Dario Moreno	Les Mouettes de Mykonos	Dario Moreno	French
Dert Etmem Kendime	Serpil Barlas	Pexe File Ta Santouri	Tolis Voskopoulos	Greek
Dinle Yavrucuğum	Marc Aryan	Tu es une Petite Fille	Marc Aryan	French
Diri Dahdar	Gökben	Mes Stis Polis To Hamam	Panagiotis Mihalopoulos	Greek
Do Do Do Di Re Re	Hümeyra	Le Mendiant De L'amour	Enrico Macias	French
Dost Bahçesi	Neşe Karaböcek	Irjahee Ya Alf Laila	Fairuz	Arabic
Doğduğum Ev	Lale Belkıs	Alta Gracia	Oscar Harris	
Doğum Günün Kutlu Olsun	Marc Aryan	Feliz Cumpleano	Marc Aryan	Spanish
Doğum Günün Kutlu Olsun	Semiramis Pekkan	Feliz Cumpleanos	Nelson Ned	
Doğun Günün Kutlu Olsun	Berkant	It Had Better Be Tonight	Buddy Greco	English
Dum Dum	Tanyeli	Dhoom Machale	Sunidhi Chauhan	Hindu
Durdurun Şu Zamanı	Ajda Pekkan	Too Many Tears	Susan Shirley	English
Durdurun Şu Zamanı	Alpay	Too Many Tears	Susan Shirley	English
Duyduk Duymadık Demeyin	Özdemir Erdoğan	Efyge Efyge	Stelios Kazantzidis	Greek
Duydunuz mu Aşkımı	Berkant	Tel Aviv	Aris San	Greek
Dön Artık	Şenay	I Can't Give You Anything But Love	Stylistics	English
Dön Aşkım	Ömer Tarıman	Mikado	Simone Drexel	German
Dön Bana	Mina	Un Anno D'amore	Mina	Italian
Dön Bana Sen	Okyay	Tu Me Reviens	Salvatore Adamo	French
Dön Geriye	İhsan Kayral	Agonia	Voskopoulos Tolis	Greek
Döndüm Geldim Sana	Gün Yüksel	Je Reviens Tu Chercher	Gilbert Becaud	French

Döne Döne	Füsun Önal	Le Mendiant De L'amour	Enrico Macias	French
Dönmem Sana	Ajda Pekkan	La Plage	Marie Laforet	French
Dönsen Bana	Gün Yüksel	Somewhere My Love	Al Martino	English
Dönsen Bile	Ferdi Özbeğen	Poios Se Phira Apo Mena	Makis Hristodopoulos	Greek
Dönsen Bile	Nilüfer	Poios Se Pire Apo Mena	Makis Hristodoulopoulos	Greek
Dönülmez Bir Yoldayım	Hümeyra	Papa	Paul Anka	English
Dönüp Bakan	Ertan Anapa	Celine	Hugues Aufray	French
Dönüş	Zümrüt	Aranjuez D'amour	Joaquin Rodrigo	Spanish
Dün Derken	Gönül Yazar	Hier Encore	Charles Aznavour	French
Dün Geçtim Önünden Eski Evin...	Mavi Çocuklar	Mi Sono İnnamorato di te	Luigi Tenco	Italian
Dünya Dönüyor	Ay-feri	Volage Volage	Marc Aryan	French
Dünya Dönüyor	Fecri Ebcioğlu	Volage Volage	Marc Aryan	French
Dünya Dönüyor (Atlı karınca)	Marc Aryan	Volage Volage	Marc Aryan	French
Dünya Ne Yalan	Ay-feri	All Alone Am I	Brenda Lee	English
Dünya Tersine Dönse	Ayla Algan	Ding A Dong	Teach In	English
Dünyaya Bak Biraz	Füsun Önal	Rock Around The Clock	Bill Haley	English
Düğün Şarkısı	Berkant	Pour Tout L'or Du Monde	Enrico Macias	French
Düşünme Hiç	Ajda Pekkan	Il Cigno Dell'Amore	Mina	Italian
El Ele	Özdemir Erdoğan	Jesahel	Delirium	Italian
Elele	Erol Büyükburç	The World Today Is A Mess	Donna Hightower	English
Elini Sallasan	Ferdi Özbeğen	Ya Ya Nassini	Fairuz	Arabic
Elveda	Seyyal Taner	Addio	Mireille Mathieu	French
Elveda Capri	Juanito			
Elveda Sevgilim	Rıza Silahlıpoda ve Ritm 68	Adieu Jolie Candy	Jean Francois Michael	French
Elveda Şarkılara	Ay-feri	Et Cetait L'amour	Dalida	French
Erkekleri Tanıyın	Ajda Pekkan		Aris San	Hebrew
Eski Aşklar	Selçuk Ural	Agnes	Marc Aryan	French
Eski Günler	Erol Evgin	Canzone Per Te	Sergio Endrigo	Italian
Eski Sandal	Semiramis Pekkan	La Vieille Baroque	Mireille Mathieu	French
Esmerim	Maya Casabianca			
Evet mi Hayır mı	Rana Alagöz	Ivan, Boris Et Moi	Marie Laforet	French
Evet mi Hayır mı ?	Kamuran Akkor	The World Today Is A Mess	Donna Hightower	English
Eylül'de Gel	Alpay	Qu'un Peu D'amour	Marc Aryan	French
Fakir Kızın Öyküsü	Füsun Önal	Sicilia Antica	Marcella Bella	Italian
Falcı	Ay-feri	Zingara	Iva Zannichi	Italian
Fidye	Sibel Egemen	Hostage	Donna Summer	
Flört	Füsun Önal	Flirt	Jonathan King	English
Gardiyan	Juanito	Amanecer Guajiro	Los Tres Praguayos	
Gel	Ajda Pekkan			
Gel Bana Dans Edelim	Metin Ersoy	Jamacia Farewell	Harry Belafonte	English

Gel Esmerim	Okyay	Viens Ma Brune	Salvatore Adamo	French
Gel Gel	Füsun Önal	Viens Viens	Marie Laforet	French
Gel Güzelim Yavrum	Berkant	El Chameleon	Los Machucambos	Spanish
Gel Unutalım	Zümrüt	Atlantide	Andrea Brasseur	French
Gel Şarkı Söyle	Nesrin Sipahi	Vole Vole Farandole	Nana Mouskouri	French
Gelme Sen Rüyama	Okyay	J'ai Pas De Mandé La Vie	Salvatore Adamo	French
Gelsen Bana	Nesrin Sipahi	Somewhere My Love	Al Martino	English
Genç Kız Oldum Ben	Füsun Önal	Never On Sunday	Nana Mouskouri	English
Genç Kızlar	Aydın Tansel	Toi Toi Toi	Dimitri Dourakin	French
Giden Sensin	Ferdi Özbeğen	La Boheme	Charles Aznavour	French
Gidiyor Elden Gençlik	Ertan Anapa	Norma Mia	Tony Dallara	Italian
Git Artık	Ertan Anapa	One More Chance	Teddy Randazzo	English
Git İstersen	Nesrin Sipahi	The Windmills Of Your Mind	José Feliciano	English
Gitme Kal	Mavi Işıklar	Never Say Never Again	Bee Gees	English
Gul Doktum Yollarina	Tarkan	Agadat Shalom Shabazi	Sara Badishi	Hebrew
Gurbet	Juanito	Adieu Mon Pays	Enrico Macias	French
Gölgen Yeter	Rüçhan Çamay	Le Petit Chien	Patricia Carli	French
Gönlümdeki Saraya	Ayla Algan	Salma Ya Salama	Dalida	Arabic
Gönül Ferman Dinlemez	Berkant	Tzigane	Dalida	French
Gönül Kaçanı Kovalar	Gökhan	Il Conto Torna	Mario Zelinotti	Italian
Göreceksin Kendini	Nilüfer	Tu Te Reconnaitres	Anne Marie David	French
Görünce Seni	Romalı Perihan	Besame Mucho	Dalida	Spanish
Göz Göz Değdi Bana	Ajda Pekkan	Not Responsible	Tom Jones	English
Gözlerime iyice Bak	Erol Büyükburç	Penetration	The Ventures	English
Gözyaşları	Mavi Işıklar	A Tear Fell	Teresa Brewer	English
Gözyaşı Yalan Söylemez	Neşe Karaböcek	On Ne Vit Pas Sans Dire Adieu	Mireille Mathieu	French
Gözüm Sende	Handan Kara	Macedonian Horo	Esma Redzepova	Macedonian
Gözün Aydın	Ajda Pekkan	Far Away	Demis Roussos	English
Gözünde Yaşlarla	Tanju Okan	Goodbye My Love Goodbye	Demis Roussos	English
Güleceksin Ağlanacak Haline	Gülden Karaböcek	The World Today Is A Mess	Donna Hightower	English
Gülmeyi Unutan Adam	Neco	The Show Must Go On	Leo Sayer	English
Gülü Seven Dikenine Katlanırmış	Selçuk Ural	The Naughty Lady Of Shady Lane	Dean Martin	English
Gülüyorsa Gözlerim	Muzaffer Uludağ	Love Lady Of Arcadia	Demis Roussos	English
Güzel Bir Rastlantı	Ferdi Özbeğen	Pio Kali I Monaxia	Giannis Parios	Greek
Ha Ha Ha	Ertan Anapa	Ta Paidia	Giorgos Kinousis	Greek
Ha Üç Gün Önce	Ömür Göksel	Y Tu Te Vas	Jose Luis Perales	French
Haberin Var mı	Ayla Algan	Etsi Ein'i Zoi	Marinella	Greek
Haftaya	Mine Kürkçüoğlu	Ramaya	Afric Simone	Swahili
Hancı	Ajda Pekkan	Toccata	Paul Mauriat	French
Hancı	Tanju Okan	Toccata	Paul Mauriat	French

Hangisi	Serpil Barlas	Si... No... No...	Hipocampelifantocamelos	
Hapşu	Nonna Bella	Il Raffreddore	Rita Pavone	Italian
Hasret	Nesrin Sipahi	Le Métèque	Georges Moustaki	French
Hasret	Tanju Okan	Le Météque	Georges Moustaki	French
Hatırla Beni	Miguel Amador			
Hayat Bayram Olsa	Şenay			
Hayat Boş	Kerem Yılmazer	Yellow River	Christie	English
Hayat Bu Nermin	Tanju Okan	C'est La Vie Lilly	Joe Dassin	French
Hayat Geçiyor Hemen	Gönül Yazar	Life Goes On	Shirley Bassey	English
Hayat Geçmez Boş Yere	Kamuran Akkor	Johnny, Tu N'es Pas Un Ange	Edith Piaf	French
Hayat Tatlı Bir Rüya	Nesrin Sipahi	Lilli Marlene	Marliene Dietrich	German
Hayat Üç Perdedir	Tanju Okan	Il Revendra Le Très Joli Bateau	Hervé Vilard	French
Haykıracak Nefesim	Ajda Pekkan	Mon coeur pour te garder	Noëlle Cordier	French
Hayret	Sibel Egemen			
Hayrola	Sibel Egemen			
Hayır Hayır Hayır	Nilüfer	Grande Grande Grande	Mina	Italian
Hayırdır İnşallah	Uğur Akdora	Les Garçons Arrivent dans les Choux	Petit Matin	French
Helal Olsun	Deniz Erkanat	For Your Information	Cedars	English
Hep Böyle	Ferdi Özbeğen	Un Jour Ici Un Jour Ailleurs	Linda De Suza	French
Hep Meleklere Sordum	Ertan Anapa	You Mean Everything To Me	Neil Sedaka	English
Her Gün Her Gece	Tanju Okan	Forever And Ever	Demis Roussos	English
Her Yerde Kar Var	Salvatore Adamo	Tombe La Neige	Salvatore Adamo	French
Her Yerde Kar Var	Ajda Pekkan	Tombe La Neige	Salvatore Adamo	French
Her Şey Yalanmış	Hayati Kafe	El Condor Pasa	Simon and Garfunkel	Spanish
Herkes Elele	Özkan Kaymak	Anuschka	Udo Jürgens	German
Herşey Dün Gibi	Ömür Göksel	Je Reviens Tu Chercher	Gilbert Becaud	French
Herşey Yeni	Nükhet Duru	Just For Tonight	Gilbert Montagne	English
Hey Gidi Günler	Nilüfer	Le Violon De Mon Pere	Enrico Macias	French
Hiç Bilmeyeceksin Seni Sevdiğimi	Selçuk Ural	A Man Without Love	Engelbert Humperdinck	English
Hoşgör Sen	Ajda Pekkan	On S'embrasse Et On Oublie	Enrico Macias	French
Hüzün	Kaygısızlar	I'm A Gambler	Joan Baez	English
İhtiyar Adam ve İçki	Lale Belkıs	Vole Vole Farandole	Nana Mouskouri	Italian
İki Gölge	Şehrazat	All Hung Up In Your Green Eyes	Sandy Posey	English
İki Yabancı	Ajda Pekkan	Strangers In The Night	Frank Sinatra	English
İki Yabancı	Tanju Okan	Strangers In The Night	Frank Sinatra	English
İkimize Bir Dünya	Ay-feri	La Chanson Du Vieille Aveugle	Marc Aryan	French
İkimize Bir Dünya	Lale Belkıs	Chiribim Chiribom	Marion Maerz	

İlk ve Son	Serpil Barlas	I'm On Fire	5000 Volts	English
İlk ve Son Aşkımsın	Gökben	Brasilia Carnaval	Bimbo Jet	
İlkokulda Tanışmıştık	Ajda Pekkan	Les Mal Aimés	Patricia Carli	French
İmkansız Aşk	Şehrazat	I Close My Eyes And Count To Ten	Dusty Springfield	English
İnan Bana	Ayten Alpman	Mama	Dalida	French
İnanma	Anne Marie David	Something Stupid	Nancy Sinatra	English
İnanmak İstiyorum Sevgine	Ertan Anapa	Make Me An Island	Joe Dolan	English
İnanmam	Parla Şenol	Mikado	Simone Drexel	English
İnanmıyorum Seni Kaybettiğime	Selçuk Ural	The Music Played	Matt Monro	English
İncinen Hatıralar	Rüçhan Çamay	Les Histoires D'Amour	Patricia Carli	French
İnşallah	Selçuk Ural	Incha'allah	Salvatore Adamo	
İsmini Haykırıyorum	Salvatore Adamo	Ton Nom	Salvatore Adamo	French
İsmini Haykırıyorum	Okyay	Ton Nom	Salvatore Adamo	French
İspanyol Kadın	Guy Marchand	La Passionata	Guy Marchand	
İspanyol Kadını	Guy Marchand			
İstanbul Kızları	Dario Moreno			
İstersen	Ayten Alpman	La Nave Del Olvido	Vikki Carr	Italian
İyi Düşün Taşın	Mavi Işıklar	For Your Information	Cedars	English
İyi Olur İnşallah	Neşe Eren	La fete orientale	Enrico Macias	Italian
İçimdeki Bir His	Ferdi Özbeğen	Pote Pote Pote	Giannis Parios	Giannis Parios
İçme Sakın	Ajda Pekkan			
İçtim İçtim Kendimden Geçtim	Fecri Ebcioğlu	Vole Vole Farandole	Nana Mouskouri	Nana Mouskouri
Kadının	Tanju Okan	T'ais L'air D'une Chanson	Sergé Reggiani	French
Kafadar	Lale Belkıs	Je T'aime Un Peu Trop	Shuky & Aviva	French
Kalbim	Fikret Kızılok	Dime	Lole Y Manuel	
Kalbim Bir Pusula	Nilüfer	Taka Takata	Paco Paco	Spanish
Kalbim İstanbul'da	Zafer & Banu & Hülya	Cuando sali de Cuba	The Sandpipers	
Kalbimi Affettim	Seyyal Taner	Falling	Demis Roussos	English
Kalbin Yok Mu?	Marc Aryan		Marc Aryan	
Kara Kedi	Selçuk Ural	Quizas Quizas Quizas	Trini Lopez	Spanish
Kara Kedi Geçti	Gönül Yazar	Marina	Marino Marini	
Kara Sevda	Semiha Yankı	Eshareh	Googoosh	Hebrew
Karanlıklar İçinde	Barış Manço	You Keep Me Hangin' On	Vanilla Fudge	English
Karlar Düşer	Akrep Nalan	Car Je Veux	Salvatore Adamo	French
Kaybettiğim Dünyam	Nilüfer	Sensazione	Mina	Italian
Kaza Çok	Ay-feri	Casatchok	Rika Zaraï	Hebrew
Kaçamak	Ömür Göksel	Summer Wine	Nancy Sinatra & Lee Hazelwood	English
Kelebek	Şehrazat	Papillon	Jerry Goldsmith	English
Keman Öğretmeni	Özdemir Erdoğan	Il Maestro Di Violino	Domenico Modugno	Italian
Kendi Kendimle Ben	Ajda Pekkan	Face A Face Avec Moi	Ajda Pekkan	French
Kendimle Hesaplaştım	Ferdi Özbeğen	Odos Aristoteloys	Haris Alexiou	Greek

Kent Yaşamı	Şenay	Da Ya Think I'm Sexy	Rod Steward	English
Kertenkele	Neşe Karaböcek	Ta filia sou fwtia	Manolis Aggelopoulos	Greek
Kim Arar Seni	Nilüfer			
Kim Ayırdı Sevenleri	Tanju Okan - Nilüfer - Modern Folk Üçlüsü	Une Belle Histoire	Michel Fugain	French
Kim Demiş Aşk Yalandır Diye	Ayten Alpman	Kasatschok	Rika Zarai	Hebrew
Kim İçin Ne İçin	Gönül Turgut	Se Voui Andare Vai	Tony Cucchiara	Italian
Kim Kimedir Bu Dünya	Kamuran Akkor	Nassam Alaynal Hawa	Fairuz	Arabic
Kim Olsa Anlatır	Ajda Pekkan	Mi Mandi Rosa	Mina	Italian
Kim Silecek Bu Yaşları	Tayfun	All Of A Sudden	Matt Monro	English
Kimbilir Belki Bir Akşam Üstü	Özdemir Erdoğan	Ti Ine Afto Pou To Lene Agapi	Tonis Maroudas	Italian
Kimbilir Belki Bir Gün	Yeliz	Kiss Me Kiss Your Baby	Brotherhood Of Man	English
Kimbilir Kim Var Yanında	Ayten Alpman	Un Grande Addio	Valentina Greco	Italian
Kimdir Bu Sevgili	Ajda Pekkan	Un Petit Slow	Marc Aryan	French
Kimdir Bu Sevgili	Fecri Ebcioğlu	Un Petit Slow	Marc Aryan	French
Kimdir bu sevgili	Marc Aryan	Un Petit Slow	Marc Aryan	French
Kime Derler Sana Derler	Sacha Distel	Chanson Orientale	Sacha Distel	French
Kimler Geldi Kimler Geçti	Ajda Pekkan	If We Were Free	Sol Raye	English
Kimse Bilmez Yarın Ne Olur	Alpay	Tant Pis Pour Moi	Hervé Vilard	French
Kimseler Duymasın	Zaliha	Speak Softly Of Love	Andy Williams	English
Komşu Kızı	Okyay	Dis Ma Muse	Salvatore Adamo	French
Koy Koy Koy	Tanju Okan	Poï Poï Poï	Enrico Macias	French
Kumsaldaki İzler	Juanito	Solenzara	Enrico Macias	French
Kumsaldaki İzler	Selçuk Ural	Solenzara	Enrico Macias	French
Kurtarma Beni	Semiha Yankı	Habbeytak Bessayf	Fairuz	Arabic
Kurumuş Bir Dal Gibiyim	Ferdi Özbeğen	La Enta Habibi	Fairuz	Arabic
Körebe	Nilüfer	Emmene-Moi Demain Avec Toi	Mireille Mathieu	French
Köy Düğünü	Semiramis Pekkan	Tire L'aiguille	Dalida	French
Köylümüz	Rana Alagöz	Comme les Blés	Eva	French
Küçük Fatoşum	Tanju Okan	E L'uomo per me	Mina	Italian
Kırık Kalp	Yeliz	To Estoy Amando Locamente	Las Grecas	Spanish
Kıskançlık Hastası	Engin Evin	Jalousie Maladie	Enrico Macias	French
Kısmet	Neşe Karaböcek	Nehna Ouel Amar Jirane	Fairuz	Arabic
Laleler	Kamuran Akkor	Laleler	Rashid Behbudov	
Leyla	Ömür Göksel	Delilah	Tom Jones	English
Leyla	Üstün poyraz Set Ork.	Delilah	Tom Jones	English
Leyla Leyla Berduşum	Güneri Tecer	Leila Leila Jolie Fille	Elias Rahbani	French
Matador	Özdemir Erdoğan	Les Gitans	Dalida	French
Mehtaplı Geceler Moda Yolunda	İlham Gencer	A Man Without Love	Engelbert Humperdinck	English
Mektup	Moğollar	The Letter	Box Tops	English

Mektup	Patricia Carli		Patricia Carli	French
Melankoli Ne Güzelsin	Peppino di Capri	Melancolie	Peppino di Capri	Italian
Memleketim	Ayten Alpman	L'Aveugle	Mireille Mathieu	French
Memleketim	Ömer Aysan	L'Aveugle	Mireille Mathieu	French
Mersi	Marc Aryan	Volage Volage	Marc Aryan	French
Mesut Ol Sen	Ajda Pekkan			
Mesut Ol Sen	Dario Moreno			
Mevsim Bahar	Mina	Io Sono Cuel Che Sono	Mina	Italian
Milyonzade	Ajda Pekkan	Norma Mia	Tony Dallara	Italian
Misafirim Bu Gece	Ertan Anapa	Eem Ata Tzaeer Balev	Aris San	
Moda Yolu	Marc Aryan	Ma Loulou	Marc Aryan	French
Moda Yolunda	Ajda Pekkan	Ma Loulou	Marc Aryan	French
Mutlu Olmak İstiyorsan	Semiha Yankı	Los Ejes De Mi Carreta	Lucho Gatica	
Mutlu Yıllar Bitmeden	Verda Sümer	Sing a Song	The Carpenters	English
Mutluluk	Rasim Ulusman	For Your Information	Cedars	English
Mutluyum	İnci Çayırlı	Old Italian Serenade	Tony Christie	English
Mutluyum Senin Yanında	Haldun Özdenizmen	Green Green Grass of Home	Don Williams	English
N'olur Yapma	İlham Gencer	Norma Mia	Tony Dallara	Italian
Nasıl Evlenirsin Bu Lisanla	Marc Aryan	Giorgina	Marc Aryan	
Nazlanma	Selçuk & Rana Alagöz	Tu t'en vas	Alain Barriere	French
Ne de Olsa Karın	Ayla Algan	Ta Femme	Dalida	French
Ne Geçti Elime	Semiramis Pekkan	Mia Dekara	Manos Papadakis	
Ne Oldu Sana	Gönül Akkor	Mia Dekara	Manos Papadakis	
Ne Sen Beni Unut	Yasemin Kumral	Blowin In The Wind	Juddy Collins	English
Ne Yazık	Nükhet Duru	Canzone Per Te	Sergio Endrigo	Italian
Ne Zormuş Unutmak	Zümrüt	A Hard Day's Night	The Beatles	English
Neden	Mina	Soli	Mina	Italian
Neden	Nilüfer	Nous N'aimerons Jamais Assez La Vie	Vicky Leandros	French
Nerden Nereye	Romalı Perihan	Negras Son Tus Ojos	Las Grecas	
Nerden Rastladım Sana	Lale Belkıs	Tipi Tipitin	Orietta Berti	Italian
Nerdesin Nerde	Ferdi Özbeğen	Hela Ya Wasea	Fairuz	Arabic
Nerdesin Nerde	Nilüfer	Hela Ya Wasea	Fairuz	Arabic
Nerdeyiz	Şenay	Comment Faire Pour Oublier	Dalida	French
Nerdeysen	Semiramis Pekkan			
Nereye	Ayla Dikmen	Efyge Efyge	Stelios Kazantzidis	Greek
Neydi Neydi Ne	Semiramis Pekkan	Lady Lady Lay	Pierre Groscolas	
O Bendim	Romalı Perihan	Histoire D'O	Franck Pourcel	French
O Benim Dünyam	Ajda Pekkan	Holding Out For A Hero	Bonnie Tyler	English
O Eski Günler	Tülay German	The Way It Used To Be	Engelbert Humperdinck	English
O Gitti	Nermin Candan	Efyge Efyge	Stelios Kazantzidis	Greek
O Gün	Ayten Alpman	Dis Lui	Mike Brand	French

O Günler	Ferdi Özbeğen	Kamino	Lili Ivanova	
O Günler	Selda	Kamino	Lili Ivanova	
O Karanlık Gecelerde	Ferdi Özbeğen	Ho Capito Che Tiamo	Luigi Tenco	Italian
O Karanlık Gecelerde	Semiramis Pekkan	Ho Capito Che Tiamo	Luigi Tenco	Italian
O Pencere	Esin Afşar	Doe Panjereh	Googoosh	
O Sevince	Nilüfer	Io Domani	Marcella Bella	Italian
O Var Ya	Semiramis Pekkan	Oumparare	Enrico Macias	
O Yazdan Bir Hatıra	Jennifer			
Oldu mu	Nilgün Atılgan	Waterloo	Abba	English
Oldu Olacak	Yeliz	Hablama Del Mal Marinero	Marisol	
Oldu Olanlar	Serpil Barlas	Dibi Dibi Da	Niko Taksiakos	
Olmadı Gitti	Ajda Pekkan			
Olmaz Bu İş Olamaz	Semiramis Pekkan	Ligo Ligo Tha Me Sinitheniseis	Mihalis Menidiatis	Greek
Olmaz Mi Olmaz Mi	Yasemin Kumral	Hamilhama Haa'hrona	Yehoram Gaon	Hebrew
Olmaz Olsam	Engin Evin	Melisa	Enrico Macias	French
Olsun Varsın	Ajda Pekkan			
Onlar	Neco	Omar	Orietta Berti	
Onu Bilmem	Ayla Dikmen			
Onun Hikayesi	Lale Belkıs	Histoire D'o	Franck Pourcel	French
Onyedi Yaşında	Ajda Pekkan	Si E' Spento Il Sole	Adriano Celentano	Italian
Oy Anam	Arda Kardeş	Mamy Blue	Nicoletta	French
Oğlum	Ömer Aysan	My Boy	Richard Harris	English
Oğlum	Zeki Müren	My Boy	Richard Harris	English
Palavra Palavra	Ajda Pekkan	Parole Parole	Mina & Alberto Lupo	
Pis Sinek	Arda Kardeş	Mosqiuto	Doors	English
Piyanist	Ferdi Özbeğen	La Balada Del Pianista	José Feliciano	
Pişman Olacaksın	Nilüfer	Reste-Moi Fidèle	Enrico Macias	French
Rabbena	Ferdi Özbeğen	Habbeyna Habbeyna	Farid El Atrache	
Randevu	Gökben	Si Tu Savais Combien Je T'aime	Christian Adam	French
Rüyalarda Buluşuruz	Ümit Besen	Sagapo Apelpismena	Litsa Diamanti	Greek
Rüyalarda Buluşuruz	Zeki Müren	Sayapo Apelpizmena	Lica Diamandi	Greek
Rüyamda Seni Gördüm Dün Gece	Selçuk Ural			
Rüzgar Gibi Geçti	Kenan	My Friend The Wind	Demis Roussos	English
Rüzgar Gibi Geçtin	Gökben	La Casa Del Sol	Enrico Macias	
Sakla Kimse Görmesin	Şenay	Delilah	Tom Jones	English
Saklanbaç	Ajda Pekkan	Charade	Andy Williams	
Sakın Sakın Ha	Ajda Pekkan	A Far L'Amore Comincia Tu "Liebelei"	Rafaella Carra	Italian
Samanlık Seyran Olur	Semiramis Pekkan			
Sana Doğru	Ajda Pekkan	Quante Volte	Mia Martini	Italian
Sana Gönül Verdim Diye	Berkant	Den Sou Elipe Tipota	Stelios Kazantzidis	

Sana İhtiyacım Var	Ferdi Özbeğen	I Know What It Is To Be Young	Orson Welles	English
Sana neler edeceğim	Ajda Pekkan	Kan Izzaman	Fairuz	
Sana Şarkımı Bıraktım	Berkant	Je Me Suis Souvent Demandé	Richard Anthony	French
Sanki Bulunmaz Hint Kumaşı	Ferdi Özbeğen	Akher Alem El Sayfieh	Fairuz	Arabic
Sarhoşken Öleyim	Zerrin Zeren	Piran Ta Stithia Mou Fotia	Mihalis Menidiatis	Greek
Sefam Olsun	Ferdi Özbeğen	O Fantaros	Haris Alexiou	Greek
Selam Dostlar	Cahit Oben	Chante comme si tu devais mourir demain	Michel Fugain	French
Selam Size Aşıklar	Kamuran Akkor	Viens dans Mes Bras	Bob Azzam	French
Selam Söyle	Nilüfer	Pourquoi Parler D'amour	Enrico Macias	French
Sen	Erkut Taçkın	Green Fields	Brothers Four	English
Sen	Erol Evgin	Alouette Alouette	Gilles Direu	
Sen Artık Beni Düşünme	Ayten Alpman	La Maritza	Sylvie Vartan	Italian
Sen Başkasın	Gönül Yazar	La Mezza Luna	Adriano Celentano	Italian
Sen Başkasın	Kamuran Akkor	La Petite Marie	Les Musiciens	French
Sen de İç Benimle	Şenay	Vole Vole Farandole	Nana Mouskouri	
Sen de Katıl Bize	Ayla Algan	El Bimbo	Bimbo Jet	
Sen de Söyle	Nilüfer	Goodbye Mama	Irene Sheer	English
Sen Gidince	Alpay	Honey	Bobby Goldsboro	
Sen İstedin	Nesrin Sipahi	Honey	Bobby Goldsboro	English
Sen İster miydin	Çetin İnöntepe	For Your Information	Cedars	English
Sen Kadehlerdesin	Ömür Göksel	Those Were The Days	Mary Hopkin	English
Sen Ne Dersin de Olmaz	Semiramis Pekkan	Petrini Kardia	Giota Lidia	
Sen Nerde Ben Orda	Kamuran Akkor	Mamy Blue	Nicoletta	English
Sen Olmadan	Zümrüt	Where Do I Begin? (Theme of Love Story)	Andy Williams/Francis Ray	English
Sen Olsan Yeter	Yeliz	Pitie	Luigi	
Sen Sen Sen	Mehmet Taneri	O Bella Ciao	Milva	
Sen Sevme Beni	Salvatore Adamo	Amour Perdu	Salvatore Adamo	French
Sen Sevme Beni	Alpay	Amour Perdu	Salvatore Adamo	French
Sen Varsın	Ömür Göksel	My Way	Frank Sinatra	English
Sen Varsın Dünyamda	Nonna Bella	Never On Sunday	Bobby Vinton	English
Sen ve ben	Ajda Pekkan	Juif Espagnol	Enrico Macias	French
Sen ve Ben	Yeliz	If You Hold My Hand	Donna Hightower	English
Sen ve Ben	Yeliz (Ann Marie David'le birlikte)	If You Hold My Hand	Donna Hightower	English
Sen Yeter ki İçten Gülüver	Nükhet Duru	Jamaica Farewell	Harry Belafonte	English
Sen Çekil Rüyamdan	Tayfun	All Of A Sudden	Matt Monro	English
Senden Başka	Füsun Önal	Milisse Mou	Nana Mouskouri	
Senden Benden Bizden	Athena	Perhaps Perhaps Perhaps	Doris Day	English
Senden Emin Olsam	Theo Sarapo	On Se Croit Libre	Theo Sarapo	French
Senden Sonra	Ferdi Özbeğen	Nostalgias	Iva Zanicchi	

Seni Andıkça	Patricia Carli		Patricia Carli	French
Seni Bana Katsam	Neco	A Toi	Joe Dassin	French
Seni Beklerim Öptüğüm Yerde	Niño De Murcia	El Cordobes	Niño De Murcia	Spanish
Seni Beklerim Öptüğün Yerde	Kamuran Akkor	El Cordobes	Niño De Murcia	Spanish
Seni Beklerken	Füsun Önal	Can The Can	Suzi Quatro	English
Seni Bulsam Beni Beklerken	Berkant	Les Vacances	Enrico Macias	French
Seni Gidi	Füsun Önal	Irini	Nana Mouskouri	
Seni Gidi Çapkın	Zümrüt	If I Were A Rich Man	Don Paulin	English
Seni Görünce	Erkut Taçkın	Natbush City Limits	Ike & Tina Turner	English
Seni Hayatımca Sevdim	Tanju Okan	My Boy	Richard Harris	English
Seni İyi Tanırım	Nil Burak	Lady In Blue	Joe Dolan	English
Seni Sevdim Ben	Tanju Okan	Velvet Mornings	Demis Roussos	English
Seni Sordum	Gönül Yazar	Si Tu Savais Combien Je T'aime	Christian Adam	French
Seni Tanır Gibiyim	Ömür Göksel	Pour Tout L'or Du Monde	Enrico Macias	French
Seni Unutmak İstiyorum	Ayten Alpman	Kiss Of Fire	Georgia Gibss	English
Seni Özlerim	Berkant	E Voi Ballate	Adriano Celentano	
Senin Gibi	Gönül Yazar	Petite Fille	Leslie	French
Senin İçin (24 Temmuz)	Özkan Kaymak	If We Were Free	Sol Ray	English
Senin Olsun	Ercan Turgut	Lady Laura	Roberto Carlos	
Senin Yanında	Ömür Göksel	Linda Belinda	Gianni Morandi	
Sensin Yaşanmazmış	Selçuk Ural	Paris Tu M'as Pris Dans Tes Bras	Enrico Macias	French
Sensiz	Luigi			
Sensiz Hayat	Rana Alagöz	Goodbye Mama	Irene Sheer	English
Sensiz Olmaz	Nilüfer	Los Olvidados	Marie Myriam	
Sensiz Yaşamam	Ayla Dikmen	Puerto Montt	Los Iracundos	
Sensiz Yaşamam	Rüçhan Çamay	Puerto Montt	Los Iracundos	
Sensiz Yaşanmaz	Sevda Aydan	Adagio	Rodrigo	Spanish
Sensiz Yıllarda	Ajda Pekkan	Puerto Montt	Los Iracundos	
Sensizlik	T.P.A.O. Batman Orkestrası (singer: İlhan Telli)	Noble Dame	The New York Rock & Roll Ensemble	
Sensizliğimin Şarkısı	Alpay	Aranjuez La Tua Voce	Dalida	
Sessiz Bir Yer	Şenay	Hanging Lantern	Michiko Takaoka	English
Sessiz Gemi	Hümeyra	Sans Toi Je Suis Seul	Christian Delagrange	French
Sessiz Martı	Sevda Aydan	Puerto Montt	Los Iracundos	
Sev Kardeşim	Şenay	Veshuv Itchem	Ilanit	
Sev Sen de Gönlünce	Ajda Pekkan			
Sevdikçe Sevesim Geliyor	Ayla Algan	Sygomi Pou S'Agapo	Giannis Parios	Greek
Sevdim Sevildim	Sezer Güvenirgil	Les Filles De Mon Pays	Enrico Macias	French
Sevemem Bir Daha	Tülay German	Kumbaya	The Sandpipers	
Sevenlerin Kaderi	Gönül Yazar	Speak Softly Love	Andy Williams	English

Sevgi Denen Şey Çok Ulu	Corinne Noelle	Plus Fort Que Nous	Pierre Barouh, Francis Lai	English
Sevgilim	Fikret Kızılok	All My Loving	Beatles	English
Sevgilim Nerdesin	Suna Artun	La Maritza	Sylvie Vartan	
Sevgim	Zümrüt	My Love Is Warmer Than The Sunshine	Petula Clark	English
Sevilmeyen İnsan	Onay Işıl	A Man Without Love	Engelbert Humperdinck	English
Sevince	Tanju Okan	My Reason	Demis Roussos	English
Seviyor Sevmiyor	Kamuran Akkor	Domino	Edith Piaf	French
Seviyorum	Ajda Pekkan	Je Me Souviens	Liz Sarian	French
Seviyorum Delicesine	Ferdi Özbeğen	Kenna Netlaka Fi Al Shieh	Fairuz	French
Seviyorum Seveceğim	Kadri Ünalan Orkestrası	T'amo T'amero	Peppino Gagliardi	Italian
Seviyorum Seveceğim	Nejla İz	Brasilia Carnaval	Bimbo Jet	
Sevmekten Korkuyorum	Özdemir Erdoğan	Angustia	Lucho Gatica	
Sevmiştim Seni	Özdemir Erdoğan	C'est Fini	Charles Aznavour	French
Sil Onu Kalbinden	Serkan	Si L'Amour Existe Encore	Jean François Michel	French
Siz Erkekler	Zümrüt	Unchain My Heart	Ray Charles	English
Sokağından Geçtim Dün Gece	Ertan Anapa	Boulevard Of Broken Dreams	Tony Bennet	English
Son Dans	Zümrüt	The Last Waltz	Engelbert Humperdinck	English
Son Dansımız	Umur Kuryüzü	Last Waltz	Engelbert Humperdinck	English
Son Verdim Kalbimin İşine	Seyyal Taner	Je Suis Content Pour Toi	Enrico Macias	French
Son Yaprak	Rana Alagöz	Love Is Blue	Sylvie Vartan	English
Son Yolcu	Ajda Pekkan	Senza Fiato	Mina	Italian
Son Şarkım	Juanito	Non, Je N'ai Pas Oublie	Enrico Macias	French
Son Şarkım	Selçuk Ural	The Gypsy	José Feliciano	English
Sor Ne O	Nilgün Atılgan	Mrs Vanderbilt	Paul mc Cartney And Wings	English
Sus Duymasın	Hümeyra	Ne Lui Dis Pas	Dalida	French
Sus Konuşma	Nilüfer	Che Novita	Mina	Italian
Söyle	Lale Belkıs	Dis Lui	Mike Brand	French
Söyle Söyle Neydi	Sevda Karaca	Sorry I'm A Lady	Baccara	English
Söyleyemedim	Ferdi Özbeğen	Face A Face	Linda De Suza	French
Söyleyemedim	Nilüfer	Face À Face	Linda De Suza	French
Söyleyin Arkadaşlar	Füsun Önal	Ding A Dong	Teach In	English
Sıkı Fıkı	Ayşe Mine	Mathima Solfege	PMRB	Greek
Sıra Bende	Haldun Özdenizmen	Se Voui Andare Vai	Tony Cucchiara	Italian
Taa Uzak Yollardan	Nilüfer	Ta Mavra Matia Sou	Manolis Aggelopoulos	Greek
Taka Takata	Füsun Önal	Taka Takata	Paco Paco	Spanish
Takvim	Erol Evgin	The Windmills Of Your Mind	José Feliciano	English
Tanrı Misafiri	Ajda Pekkan	Tarik El Nahl	Fairuz	Arabic
Tanrı Misafiri	Ebru Gündeş	Tarik El Nahl	Fairuz	Arabic
Taparım Seversen	Gökhan	Alouete	Gilles Direu	French
Tatlı Cadı	Semiha Yankı	Sahar El Layali	Fairuz	Arabic

Tatlı Yalan	Selçuk Ural	Amico Mio	Tony Cucchiara	Italian
Tatlı Yalan	Tony Cucchiara	Amico Mio	Tony Cucchiara	Italian
Tebrik Ederim	Onay Işıl	Congratulations	Cliff Richard	English
Tek Başına	Ayten Alpman	Da Troppo Tempo	Milva	
Tek Başına	Nilüfer	Da troppo tempo	Milva	
Tekrar Seni Sevecek	Saadet Sun	Michael et Jimmy	Eva	French
Telefondayım Yine	Gönül Turgut	Innamorarmi Di Te	Peppino Gagliardi	
Tren Sekizde Gidiyor	Ersan Erdura	To Traino	Haris Alexiou	Greek
Ulan Ziya	Hurşid Yenigün	Valencia	Cherry Wainer	
Unut Sen Beni	Selma Güneri	Nature Boy	Demis Roussos	English
Unutsana	Ayten Alpman	Apo Sena Extartate	Tolis Voskopoulos	Greek
Unuttu Unuttu	Semiramis Pekkan	Mano Toh	Googoosh	
Unuttun mu	Ferdi Özbeğen	Se Girevo	Giannis Parios	
Uykusuz Her Gece	Ajda Pekkan	Working Late Tonight	Amii Stewart	English
Uzat Artık Elini	Gönül Turgut	Comme Les Bles	Eva	French
Varsa Söyle	Nilüfer	What A Feeling	Irene Carr	English
Varsın Yansın	Ajda Pekkan			
Vay Başıma Gelenler	Romalı Perihan	Why	Frankie Avalon	English
Vazgeç	Lale Belkıs	Flashback	Paul Anka	English
Vazgeçmem Senden	Sibel Egemen	Palalero	Enrico Macias	
Venüs ve Aşk	Mavi Işıklar	Venus	Shocking Blue	English
Verdiğin Söz Bu muydu	Sevda Karaca			
Vuruldum Ben Bir Sarışına	Mehmet Taneri	Besame Mucho	Cesaria Evora	
Vuruldum Bir Kıza	Berkant	Le Rossignol Anglais	Hugues Aufray	French
Ya Mustafa	Nil Burak	Ya Mustafa (Mustapha)	Bob Azzam/Dario Moreno	French
Ya Sonra	Ajda Pekkan	Giorni	Mina	Italian
Yalan	Tülay German	Si J'étais Sur	Marc Aryan	French
Yalan	Yeliz	Amor, Amor	Lolita Flores	
Yalan Dünya	Ay-feri	Those Were The Days	Mary Hopkin	English
Yalan Sözlerle	Nükhet Duru	Amado Mio	Mina	Italian
Yalancısın	Marc Aryan	Si J'Etais Sur	Marc Aryan	French
Yalanmış	Asu Maralman	Ce N'est Rien	Julien Clerc	French
Yalnız Adam	Gökhan	Melancholy Man	Moody Blues	English
Yalnız Adam	Oktay Ulukök	Nature Boy	Demis Roussos	English
Yalnız mısın Yine	Alpay	Are You Lonesome Tonight	Elvis Presley	English
Yalnız Tek Bir Gece	İlham Gencer	Je T'attends	Charles Aznavour	French
Yalnızlık	Asu Maralman		Julien Clerc	
Yalnızlığımla Başbaşa Kalınca	Nilüfer	The Winner Takes It All	Abba	English
Yalnızım	Mavi Işıklar	Yesterday	Beatles	English
Yalvarma	Neşe Karaböcek	Habbeytak Bissayef	Fairuz	Arabic
Yalvarırım	Zerrin Özer	C'est L'Amour Et La Vie Que Je Te Dois	Mireille Mathieu	French

Yalvarırım Affet	Kamuran Akkor	Io Ti Daro Di Piu	Iva Zannichi	Italian
Yanımda Olsa	Ayten Alpman	Ciao Cara Come Stai	Iva Zannichi	Italian
Yanıyorum	Semiha Yankı	I'm On Fire	5000 Volts	English
Yarın Yok	Tova Porat	Casatchok	Rika Zaraï	
Yaz Deftere	Semiha Yankı	Yay Yay Yay Nassini	Georgette Sayegh	
Yazık sana	Mersedes	Sway	Dean Martin	English
Yağmur	Ajda Pekkan	Rain	José Feliciano	English
Yağmur	Alpay	I Will Wait For You	Astrud Gilberto	English
Yağmur	Rana Alagöz	Rain	José Feliciano	English
Yağmur Seninle Güzel	Nesrin Sipahi	Rain	José Feliciano	English
Yaşamak Ne Güzel Şey	Ajda Pekkan			
Yaşanmaz Aynı Evde	Rüçhan Çamay	Something Stupid	Nancy Sinatra	English
Yaşanılmaz Hep Rüyada	Gökben	Je Rêve Souvent D'une Femme	Alain Delorme	French
Yeni Bir Gün Doğdu Bize	Ajda Pekkan			
Yere Bakan Yürek Yakan	Ajda Pekkan	Akher Ayam El Sayfieh	Fairuz	Arabic
Yere Bakan Yürek Yakan	Ertan Anapa	Nostalgia India	Niño De Murcia	
Yeter	Zümra Aycan	Tammy	Sami Clark	English
Yeşil Gözleri İçin	Johnny Hallyday	Ne Joues Pas Ce Jeu La	Johnny Hallyday	French
Yine Yalnızım Bu Bahar	Ertan Anapa	Manha De Carnaval	Joan Baez	
Yok ki Başka Dünya	Engin Evin	C'est Ne Rien	Julien Clerc	French
Yok Yok Yalan Deme	Ferdi Özbeğen	Los Ejes De Mi Carreta	Lucho Gatica	
Yolculuk	Ajda Pekkan	Cosa Sei	Ricchi E Poveri	
Yolun Açık Olsun	Lale Belkıs	L'oiseau et L'enfant	Marie Myriam	French
Yolun Açık Olsun	Selma Güneri	One Way Ticket	Neil Sedaka	English
Yıldönümü	Tanju Okan	Emmanuelle	Hervé Roy	French
Yıllardan Sonra Dönersem	Berkant	Le Plus Grand Bonheur Du Monde	Enrico Macias	French
Zaman	Mavi Işıklar	Take it as it Comes	Doors	English
Zannet	Selçuk Alagöz	Baby Come Back	Equals	English
Zengin Olsaydım	Fecri Ebcioğlu			
Çapkin Adam	Şenay	Lado Le	Tonika	
Çapkın Kız	Gönül Yazar	Mon Amour Mon Ami	Marie Laforet	French
Çapkın kız	Jale Birsel	Mon Amour Mon Ami	Marie Laforet	French
Çilli Çilli	Lale Belkıs	A Chili Pum	Black Cats	English
Çillim Çillim	Kenan	A Chili Pum	Black Cats	English
Çingene	Lale Belkıs	Chicano	Black Blood	
Çiripi Çiripa	Gökben	Chiripi Chiripa	Paco Paco	Spanish
Çiçekler Gönül Bahçesini Süsler	Berkant	L'Oriental	Enrico Macias	French
Çocukluk Günleri	Özdemir Erdoğan	Ivan Boris et Moi	Marie Laforet	French
Çok mu Gördün	Gökben	La Fête Orientale	Enrico Macias	French
Çık Ortaya Çık	Sevda Karaca			
Öderim Sana	Neşe Alkan	Te Estoy Amando Locamente	Las Grecos	

Ölmeden Gel	Neşe Karaböcek	Ko Sev Atchere	Harout Pamboukchian	Armenian
Ölmek Var Dönmek Yok	Zerrin Zeren	Perifrona Me Glykia Mou	Mihalis Menidiatis	
Ömrümün Baharında	Özdemir Erdoğan	Alouette Alouette	Gilles Direu	French
Öteki Kadın	Nilgün Onatkut	Puerto Montt	Los Iracundos	
Öyle Bakma	Rıza Silahlıpoda	Hasta Luego	Hugues Aufray	
Öyle Küçük ki	Ferdi Özbeğen	Canzone Per Te	Sergio Endrigo	
Öyle mi Böyle mi	Nurhan Damcıoğlu	Garde Moi Avec Toi	Carene Cheryl	French
Özlediğim Sevgilim	Gönül Yazar	Le Métèque	Georges Moustaki	French
Özlem Rıhtımı	Neşe Karaböcek	Lady D'arbanville	Cat Stevens	English
Özlemekten Yoruldum	Başar Tamer	Aux Talons De Ses Souliers	Enrico Macias	French
Özlenen Sevgiliye	Ferdi Özbeğen	Cenizas	José Feliciano	French
Özlerim İstanbul'u	Patricia Carli	Les Mal Aimés	Patricia Carli	French
Öğretmenim	İstanbul Gelişim Orkestrası	Goodbye Mama	Irene Sheer	English
Üzgün Yüzlü Dertli Akşam	Ajda Pekkan			
Üzüntüyü Bırak Yaşamana Bak	Gönül Turgut	Those Were The Days	Mary Hopkin	English
Üç Kalp	Ajda Pekkan	Que C'est Triste	Patricia Carli	French
Şaka Şaka	Gülden Karaböcek	Taka Takata	Paco Paco	Spanish
Şerefe	Tanju Okan	El Bimbo	Bimbo Jet	
Şeytan Tüyü	Zümrüt	Caro Mozart	Sylvie Vartan	
Şeytana Uydum	Füsun Önal	For Your Information	Cedars	English
Şiir Gibi	Ferdi Özbeğen	Gri Gri	Linda De Suza	
Şimdi Sen Varsın	Seyyal Taner	Io Mi Fermo Qui	Donatello	
Şimdi Yalnızım	Banu	Si Tu Savais Combien Je T'aime	Christian Adam	French
Şimdi Şimdi	Kamuran Akkor	A Chili Pum	Black Cats	English
Şiribim Şiribom	Gökben	Chiribim Chiribom	Marion Maerz	

APPENDIX B

CONVERSATION WITH ÜMRAN EBCİOĞLU •

Alaz Pesen: Şöyle bir soruyla başlamak istiyorum. Bildiğim kadarıyla Fecri Bey ilk 1961 yılında "Bak Bir Varmış, Bir Yokmuş"un sözlerini yazıyor. Bu bilgi doğru mudur? Ben kitaplarda genellikle buna rastlıyorum. Bob Azzam'ın "C'est Ecrit dans le Ciel" parçasına Türkçe sözler yazıyor. Bunu İlham Gencer söylüyor ve birdenbire...

Ümran Ebcioğlu: Tabii, ama ben size şimdi tam tarih veremeyeceğim. Ama ilk onla başladığını biliyorum.

AP: Anladım. Peki bundan önce kendisinin bu şekilde yazmış olduğu Türkçe sözler var mıydı acaba?

ÜE: Kendi şovunda kullandığı açılışı kendi yazmıştı.

AP: Radyo şovunda, değil mi?

ÜE: Evet. Söz ve müzik onundu.

• This conversation was held on May 11, 2010. I also attempted to contact Sezen Cumhur Önal and Erol Büyükburç, but could not succeed.

AP: Müzik de onundu? Yani bestecilik tarafı da vardı.

ÜE: Evet. "Bu akşamlık bu kadar" diye de bitirir. Açılışını şimdi hatırlayamayacağım.

AP: Yani Fecri beyin müzikle ilişkisi radyodaki şovu sayesinde mi başlıyor? Öyle diyebilir miyiz?

ÜE: Yok. Aslında hava trafik operatörüydü. Hava alanında telekomünikasyon operatörüydu. Onu staj için Amerika'ya yolladılar. Zaten müziğe çok meraklıydı. Oraya gidince... Aslında bizim bütün aile müziğe meraklıdır.

AP: Öyle mi? Sizin de var mı ilginiz?

ÜE: Valla benim pek yok ama annemim, ablamın, abimin, benim hepimizin sesleri güzeldir. Daha doğrusu güzeldi. Annem çok güzel ud çalardı. Hem de notayla; yani öğrenmiş. Bizdeki müzik merakı oradan başlıyor.

AP: Müzikle küçüklükten, aileden gelen bir ilişkiniz var.

ÜE: Evet. Fakat ağabeyim fazla düşkündü müziğe. Amerika'ya staj yapmaya gitti. Ben de o dönemde 4.5 sene Amerika'daydım. Ben geldim, o gitti. Orada müziğe yöneldi. Orada müzisyenlerle görüştü.

AP: Yabancı müzisyenlerle, değil mi?

ÜE: Evet. Onlarla görüştü. Dönüşte zannediyorum Yeni Sabah gazetesinde müzik köşesi yazmaya başladı.

AP: Aşağı yukarı yılları hatırlayabiliyor musunuz?

ÜE: 64-56 diyelim. Amerika'dan döndükten sonra hava operatörlüğünü bıraktı ve tamamen müziğe döndü. Sonra ilk İstanbul Teknik Üniversitesi televizyonunda şov yaptı. O zamanlar Türkiye'de fazla kanal yoktu.

AP: Yine 1965-66 yılları gibi herhalde?

ÜE: Evet, öyle zannediyorum.

AP: Bildiğim kadarıyla Fecri bey televizyona çıktığında aynı zamanda şarkı da söylüyordu?

ÜE: Evet, sesi güzeldi.

AP: Evet, güzel. Ben bir plağını da buldum. Onu da dinledim, çok çok beğendim. Istanbul Teknik Universitesi'nin kanalında yaptığı şovda da yine kendisi söyledi, değil mi?

ÜE: Evet. Orada güya diskjokeylik yaptı ama yalnız şöyle bir şey var. Halit Kıvanç çok güzel izah ediyor kitabında. Abim aslında kaleciydi fakat onun döneminde Fenerbahçe kalecisi olarak Cihat Arman vardı. Cihat Arman milli takım kalecisiydi aynı zamanda. O hep Cihat'ın yedeğinde kaldı. Ama iyi bir kaleciydi. Askerliğini de muhafız alayında kaleci olarak yaptı. Halit Kıvanç'ın o kitabında Fecri Ebcioğlu diye bir bölüm var. Orada her şeyi anlatıyor. Hatta şöyle bir şey okudum, fark etmemişim ben. Kendine has bir şeyler yapmış ve onlarla çok tutulmuş. Onu bulursanız okuyun, bu kitap geçen sene çıktı. Hatta ben Halit beyi görüp bir teşekkür etmek istedim fakat kendisine bir türlü ulaşamadım. Oradan nasıl başladığına dair daha iyi bir izahat alabilirsiniz. Ağabeyim biraz kıskançtı; bizi kıskanırdı. Tabii o dönemde şimdiki gibi rahatça çıkıp dolaşmak yoktu. Bize karşı biraz müstebitti. Kardeşlerini çok korurdu. Bize uzun uzun anlatmazdı. Ben bir gün dahi onun şovuna gidememişimdir. Ancak öldükten sonra yapılan bir törende plaket verdiler bize; iki kardeş olarak sahneye ilk defa öyle çıktık. Ağabeyim öyle bir insandı. Çok dürüsttü, çok duygusaldı. Bu arada Halit Kıvanç'in kitabını buldum; ben size söyleyeyim. Sayfa 41-43 arasında Fecri Ebcioğlu Şov başlığı altında anlatıyor. Sonra ileride de Nilüfer'i falan nasıl takdim ettiğini anlatıyor. Halit Kıvanç'ın o kitabını alırsanız..

AP: Kitabın ismi nedir bu arada?

ÜE: Telesafir. Bizde TV böyle başladı diyor. Bende ikinci basımı var. Demek ki daha evvel bitmiş.

AP: Peki. Çok teşekkür ederim, sağ olun. Benim sormak istediğim bir şey daha var. Yabancı parçalara Türkçe söz yazılmasıyla ilgili olarak "aranjman" terimi kullanılıyor. Bu terimi kimin ortaya attığını biliyor musunuz? Fecri beyin kendisi midir? Sezen Cumhur Önal da Fecri beyden sonra bu işe başlıyor; o mudur? Yani bu terim nasıl ortaya çıkıyor?

ÜE: Sezen Cumhur ağabeyimden sonra başladı. Hatta bir iki yerde "ben daha önce başladım" gibi laflar etti. O zaman ağabeyim ona kırıldı. Fakat sonradan, o öldükten sonra "Başlangıcı Fecri'dir" diye telafi etti. Biraz alıngandı. Kimseyle kavga etmezdi; küserdi.

AP: Anladım. İlişkisini tamamıyla kesiyor yani?

ÜE: Evet, kesti. Hatta "cenazeme bile gelmesin" demişti. Ama tabii geldi Sezen Cumhur. Hatta beni televizyonda şova çıkarttı ağabeyim hakkında. Osman Yağmurdereli ile Halit Kıvanç Atatürk Kültür Merkezi'nde onun için bir gece düzenlediler; Sezen'i çağırmadılar. Sezen ben çıkacağım demiş fakat Erkan Yolaç (benim çok yakınımdır, yazlıkta yan yana otururuz. Erkan Yolaç'tan da epey bir şeyler öğrenebilirsiniz)..

AP: Öyle mi? Ona ulaşmam için herhangi bir yöntem önerirseniz...

ÜE: Telefonunu vereyim. Ağabeyimin en son bir plağı çıktı, biliyorsunuz.

AP: Sanıyorum eskiden çıkan bir plağı yeniden CD olarak basıldı, değil mi?

ÜE: Yok, tamamen yeniydi. Hatta bir ikincisi de çıkacaktı ama henüz bir ses çıkmadı. İkincisinde daha güzel şarkıları vardı. Birincidekiler çok eskiydi.

AP: Anladım. Peki şarkıları derken Fecri beyin kendi şarkılarından mı söz ediyoruz yoksa aranjman parçalardan mı?

ÜE: İkisinden de var; karışık olarak. Ağabeyim "Her Yerde Kar Var"ı Nilüfer'e verdi fakat Nilüfer ona bir şeyler yaptı, ağabeyim öldükten sonra da bizle hiç muhatap olmadı. Biraz ona kırılmıştı. Nilüfer'e verdiği başka bir şarkı daha var; ben o şarkıyı hiç bilmiyorum. Ajda Pekkan'a, tabii, çok küskünüz; çünkü Ajda Pekkan'ı lanse eden ağabeyimdi. Bugün internetten bakarsanız 1968'de Ajda'yı ağabeyimin tanıttığını görürsünüz. Hatta hiç unutmam; Ajda'yı benim oğlumun sünnet düğününe bile getirmişti. Sonra bu plak çıkarken Ajda'ya "Sen de bir şarkı verir misin?" demişler. Ajda da "Ben eskilere dönmek istemiyorum; beni lanse eden Fikret Şeneş'tir demiş. 1968 senesinde Fikret Şeneş diye biri yoktu zaten. Onu çok iyi biliyorum. Sonra onun şarkılarını söylerken Fikret Şeneş Ajda'yı mahkemeye verdi. Ama ağabeyim ölmüştü; hayatta olsa o da yapardı. Ondan sonra "Beni tanıtan Fikret Şeneş'tir" demeye başladı. Ama söylediği şarkılar – "Bak Bir Varmış Bir Yokmuş", "Arkadaşımın Aşkısın", "Boş Sokaklar" – hepsi ağabeyimin. Fakat dediğim gibi, Ajda "Ben eskilerle uğraşmam" demiş; ona o CD'de yer vermediler. Sonra gazeteler "Neden böyle yaptı?" diye yazınca "ikinci CD'de

söylerim" demiş ama ikinci CD'den haber gelmedi. Number 1 TV'de o plağın bir tanıtımı çıktı. Orada herkes konuştu. Onu bulabilirseniz.. Bende var ama ben onu size veremem, bana lazım. Bu kış çıktı Number 1 TV'de. Ben ulaşmaya çalışacağım ama olur da ulaşamazsam bilgisayarımla size gelip bir kopya alsam?

ÜE: Tabii, tabii. Olabilir.

AP: Çok memnun olurum. Ben yine de araştırayım.

ÜE: Siz ağabeyimin plağını mı buldunuz?

AP: Ben "Fecri Ebcioğlu Sunar" diye bir plağa ulaştım.

ÜE: Üzerinde kendi resmi var?

AP: Evet, kendi resmi var. Çok güzel, renkli bir plak. Hatta Fecri beyin iki fotoğrafını yan yana koymuşlar. Kendi kendini takdim ediyormuş gibi bir hava yaratmışlar.

ÜE: Gelirken onu da getirin; çünkü benim haberim yok öyle bir plaktan.

AP: Tamam. Bu çok eski bir plak ve bunun yeni CD'si de çıkmış. Ben ondan Boğaziçi Üniversitesi'nin kütüphanesinde Audivisual bölümünde buldum. Tabii onu dışarı çıkaramam ama bir şekilde o plaktan da CD'den de bulmaya çalışırım;

size getiririm. Fecri beye dönmek gerekirse, Fecri bey bu parçaları nasıl seçiyordu; ben onu da merak ediyorum. Yani duyup beğendiği yabancı bir parçaya söz mü yazıyordu?

ÜE: Zannediyorum onun ilk çevirisi "Bak Bir Varmış Bir Yokmuş" idi. Bu sırada Adamo geldi Türkiye'ye. Adamo'ya Türkçe "Her Yerde Kar Var"ı verdi. Müziği beğeniyor, sonra ona söz uyduruyordu.

AP: Uyduruyordu diyorsunuz, yani çevirmiyordu, öyle mi?

ÜE: Yok, birçoğunda çeviri var. "Boş Sokak" vardı..

AP: "The Music Played" diye bir parça var, "Boş Sokak" onun çevirisi sanıyorum.

ÜE: Olabilir. Onu Ajda söylerdi. Sonra benden Yaşar istedi. Ona verdim, o da çok güzel söyledi.

AP: Ben de çok beğendim. Yaşar'dan da dinlemiştim.

ÜE: Bence Yaşar'ınki çok daha güzeldi. Hatta söyledikten sonra bize hemen CD'sini de yolladı. Eksik olmasınlar, hemen yolluyorlar CD'leri. Ağabeyim MESAM'a aza.

AP: Evet. Ben de MESAM üyesiyim, aynı zamanda müzikle uğraşıyorum.

ÜE: Tarihlerini Mesam'dan da alabilirsiniz. Ben internetten baktım. Birçok şarkısını ben bilmiyorum; çünkü dedim ya o konservatist, içine kapanık biriydi. Bizim karışmamızı istemezdi. Ama bir müzik yaptığı zaman önce bana okurdu, beğendin mi diye sorardı. Mesela bazı yerlerini beğenmez, "şurayı değiştir" derdim. Hemen değiştirirdi. Yakınlarından da fikir alırdı yani. Böyle bir insandı. Anlatamıyorum ki size.. Onu çok güzel anlatan bir yazı vardı. Rahmetli Gazanfer Özcan Vatan gazetesinde yazmıştı; onu okuyun. Gazanfer bizim aile ahbabımızdı. Biz aslında Cihangirliyiz. Onlar da Cihangir'de otururdu. Gazanfer Vatan gazetesinde ağabeyim, ailemiz ve müzik hakkında çok güzel bir yazı yazmıştı. Başka sorunuz varsa cevap verebilirim.

AP: Teşekkür ederim. Çeviri olanları da vardı diyorsunuz. Dolayısıyla Fecri bey Fransızca ya/ya da İngilizce bilir miydi?

ÜE: İngilizce bilirdi. Fransızca bilmezdi ama çok iyi anlardı. Konuştuğu zaman da bir Fransızın konuştuğunu sanardınız, öyle bir taklit yeteneği vardı. Piyano çalardı.

AP: Bu parçaların orjinal dillerindeki temalarından esinleniyordu diyorsunuz, değil mi? Sıfırdan yazmıyordu sözleri. Temaya bakıp ona göre Türkçe sözler yazıyordu?

ÜE: Evet, evet. Onun Alpay'a yazdığı şarkılar da çok güzeldir. Mesela "Eylül'de Gel" şahane bir şarkıdır. "Hayalimdeki Resim" en son şarkısıydı. Televizyonda ağabeyim sakatken söyletmişlerdi. Ağabeyim dört sene felç geçirdi.

AP: Öyle mi? Bilmiyordum.

ÜE: Evet. 58 yaşında, içtiği sigaradan mütevellit. Çok sigara içerdi. Beyinde bir damar tıkanması oldu ve ameliyat edilemedi. Ondan sonra hastaneye yatırdık. Eşim doktordu; fizik tedaviyle bir sene ayağa kaldırdık. Tıpta kuadropileji diyorlar. Bir tek kafası vardı; hiçbir yeri oynamıyordu. Ama sigarayı hiç kesmedi. Doktorlar ona bir daha gelirsen kurtulamazsın dedi ve hakkaten dört sene sonra bir gecede kaybettik. Onun hakkında size başka ne söyleyebilirim?

AP: Söz yazmaya aranjman ile birlikte mi başladı? Ondan önce söz yazıyor muydu, yoksa aranjmandan sonra mı kendi bestelerini yapmaya başladı?

ÜE: Onu bilemeyeceğim. Yalnız zannediyorum televizyon şovuna başladıktan sonra sözler yazmaya başladı. "Bu Akşamlık Bu Kadar, Bitti Vaktimiz" diye şovun bir açılışı vardı. Sizdeki plakta vardır sanıyorum.

AP: Evet. Sanırım açılış müziği gibi bir melodi var, onu hatırlıyorum.

ÜE: Evet. Ağabeyim 1989 yılında öldü; 21 sene oldu. Mezarı Anadolu Hisarı'ndadır. En yakın arkadaşlarından biri Cenk Koray'dı. İlham Gencer de bilir. Erkan Yolaç çok iyi bilir. Halit Kıvanç da futbol oynadığı için yakınlıkları vardır; Halit Kıvanç'ın kitabında da bulabilirsiniz.

AP: Çok teşekkür ederim. Fecri beyin son CD'sinin hangi şirketten çıktığını biliyor musunuz?

ÜE: Odeon'dan çıktı. Ama Number 1'da yayınlanan programda Betül Dormen, Atilla Dorsay, Nino Varan, hepsinin teker teker izahları var. Bulamazsınız bana gelip alabilirsiniz.

AP: Çok sevinirim Ümran hanım. Çok teşekkür ederim. Bir de Erkan beyin iletişim numarasını alabilir miyim sizden?

ÜE: Tabii, vereyim. Ama Erkan şu anda Amerika'da. 29'unda gelecek.. Numarayı arıyorum şu an. Ne zaman isterseniz gene konuşabiliriz.

AP: Sağolun, çok teşekkür ederim.

ÜE: Ben size Erkan'ın eşi Asuman Yolaç'ın numarasını vereyim. Amerika'dan da arayabilirsiniz. Zaten Asuman Erkan'ın birçok işine de bakar.

AP: Teşekkür ederim. Ben konumla ilgili son bir soru sorup daha fazla vaktinizi almayacağım. Çeviri konusuna gelince Murat Meriç, Naim Dilmener gibi kişiler bu konularda konuşuyor fakat 'çeviri' lafını hiç kullanmıyorlar; hep "Türkçe söz yazmak" diyorlar. Ama sizin söylediklerinizden anladığım kadarıyla siz Fecri beyin çeviri de yaptığını söylüyorsunuz?

ÜE: Ben de tam olarak çeviri demiyorum da metine bağlı kalarak söz yazdığını söylüyorum.

AP: Metinden yola çıkıyor diyorsunuz yani?

ÜE: Evet, metinden yola çıkıyor.

AP: Anlıyorum. Çok teşekkür ederim. Ben asıl olarak bu konu üzerine odaklandığım için bu benim için önemli; buradaki 'aranjman' neyi ifade ediyor? Aranjman Fransızca ve İngilizcede 'düzenleme' demek. Ama Türkçe'de 'aranjman' terimi bir şekilde oturtulmuş. Bunu kim oturtmuş, onu da bulmak zor oluyor tabii. Ben de bunu araştırıyorum.

ÜE: Şimdi 'Türkçe söz yazarı" diyorlar ama arada bir şey bence. Mesela "Her Yerde Kar Var" metinle bağlantılı ama "kalbim senin bu gece" tam çeviri değil; metne bağlı kalıyor ama kendine göre hecelerini de uydurmaya çalışıyor.

AP: Tabii, önemli olan melodi orada. Zannediyorum 60'lı yıllara kadar Erol Büyükburç gibi isimler yabancı parçaları söylüyor ve kaydediyorlar. Fecri beyin başlattığı bu şey aslında günümüz Türk pop müziğinin de başlangıcı demek. O yabancı şarkılar bizim müziğimize aktarılınca yeni Türkçe pop besteler yapan Timur Selçuk gibi müzisyenler ortaya çıkıyor. Dolayısıyla ben şahsen Fecri beyi bir mihenk taşı olarak görüyorum; çünkü bir anlamda melodileri dil aracılığıyla bizim sistemimize taşıyarak Türk pop müziğinin temellerini atmış oluyor.

ÜE: Ağabeyimin "İngilizce bir şarkıyı İspanyolcada söylüyorlar, Almancada söylüyorlar; neden Türkçe olmasın?" dediğini hatırlıyorum. Yalnız bir şeyde ben onu çok takdir ederim; dünya çapında isim olmuş Charles Aznavour, Adamo gibi sanatçıların hiçbir şeyini çevirmedi.

AP: Sevdiği melodileri çevirdi?

ÜE: Evet.

AP: Peki Fecri bey böyle büyük bir katkıda bulunduğunun bilincinde miydi sizce? "Ben Türkiye'ye böyle bir şey getireceğim" diyor muydu, yoksa daha çok bireysel bir çaba olarak mı görüyordu?

ÜE: Yok, bilincindeydi. Fakat tabii bu işini çok kıskanan oldu. Ağabeyim de çok çabuk küserdi ama "Bunu ben yaptım, neden bunlar böyle yapıyorlar?" münakaşasına girmezdi. O kendi kendini lanse etti ve ismini kendi kendine yaptı. Tabii öldükten sonra çok anıldı.

AP: Tabii; çünkü çok önemli bir iş başarmış.

ÜE: Türkiye'de bir başlangıç yaptı yani.

AP: Evet. Ümran hanım, size çok teşekkür ediyorum, sonsuz teşekkürler.

ÜE: Rica ederim. Ne zaman sıkışırsanız yine bilgi vermek isterim.

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