

Contribution of Translations and Adaptations to the Birth of Turkish Pop Music

Ayşe Şirin Okyayuz

Bilkent University
Ankara, Turkey

Email: yener [AT] bilkent.edu.tr

ABSTRACT— *Popular songs are important multimodal mass media products through which cultures are communicated to people of different backgrounds, and these are widely translated. But, the study of the translations of popular songs has been partially neglected in translation studies. In an effort to contribute to filling this gap, the article aims to underline the importance of the translation and adaptation of songs; to explain how songs were translated and adapted to give birth to Turkish pop music; and to provide an example of an instance where socio-political and cultural realities and aspirations, aided by different translational strategies, helped shape a new music culture.*

Keywords— song translation, adaptation, replacement text, transfer postulate, relationship postulate

1. INTRODUCTION: SONGS, CULTURES AND SONG TRANSLATION

Songs not only reflect a society, in some cases, they create social conditions including facilitation of social change. Songs are valuable resources for telling us what concerned people, how they saw issues and how they expressed their hopes, aspirations and frustrations. Songs do not consist of just the lyrics and the tune, but also of all the contexts in which they are created, experienced, produced, and consumed (Spitzer & Walters 2015, 1).

S. Hallam (2008) refers to a song being, “powerful at the level of social group, because it facilitates communication which goes beyond words, enables meanings to be shared, and promotes the development and maintenance of individual, group, cultural and national identities.”

Some translation scholars also acknowledge this. K. Kaindl (2005, 235) states that, “popular songs are important mass media products through which cultures are articulated and hence communicated to people of different linguistic, historical and cultural backgrounds.” He also adds that popular songs have largely been neglected in translation studies.

The translation of songs is not a subject that has been wholly neglected in translation studies, but, in comparison to translations which require similar creative approaches, like poetry translation, song translation has not been studied as diligently.

One example of a study on this subject is C. Bosseaux’s (2011, 183-197) article, in which she provides an overview of what has been done so far in the study of song translation. She focuses on the specific features and problems posed by this genre and its complexity. She states that song translation started to be a subject of interest in the 1990s and initially holistic approaches were favored in which the music and the text were treated as a single, indivisible entity. She also underlines that, criteria such as performability, actability, speakability, breathability, and singability should be taken into account in song translation.

There are several scholars who have classified song translation into different categories. Haupt, for example, states that there are two types of popular lyric translations: Those which completely change the original text; and others which try to reproduce the source text and only make minimal changes necessitated by musical constraints (quoted in Kaindl 2005, 237)

According to D. Gorlée (2005, 8), “while logocentrism, a view defending the general dominance of the word in vocal music, may be called by the aphorism *prima le parole e poi la musica*, musicocentrism is expressed in its opposite, *prima la musica e poi le parole*.”

S. Susam-Sarajeva (2008, 189) argues that, though some scholars may view song translation as designating a limited practice, others may have a more flexible view. They may, for example, consider and study replacement texts in the context of translation studies.

There are differing studies such as, the study of a Russian version of an English rock song where the meaning is completely altered (McMicheal 2008, 213) and, for example, the study by J. Franzon (2008, 380-381) where he investigates the phenomena of writing new lyrics to the original music. Still today, despite the large volume of

translational activity, studies such as the ones stated above, on the subgenre of popular song translation are especially rare.

P. Low (2013, 229) argues that, when a song created in one language is sung in another, its text will either be a translation, an adaptation, or a replacement text. He considers that, in terms of song translation, “the most difficult skopos is the singable TT, on account of its many constraints” (2005, 186). He adds that, “the constraints of song-translating necessarily mean some stretching or manipulation of text,” (2005, 194). Furthermore, P. Low (2005, 194) states 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.”

On the other hand, there are scholars who do not hold such a view. For example, K. Kaindl analyses cases of pop song translations that show only a tangential connection with the source lyrics, without denying a place in translation studies for these more extreme cases. He finds strong tendencies towards acculturation, domestication and globalization within the scope of popular and pop song translation, and inquires about the reasons behind the profound manipulation of the meanings and even of the musical styles, vocal interpretations and musical arrangements that he notices in his case studies (quoted in Cintrao 2009, 817)

H. P. Cintrao (2009, 818) also states that:

“It is also possible to enumerate other variables which can influence the choice for a higher or lower semantical approximation between TT and ST when translating a song: for example the specific linguistic pair [...], the poetic status of certain song lyrics [...], the personal preferences of the translator for certain translation strategies due to his/her own conceptions of translation, or also the reasons why an artist chooses specific songs to be translated.”

This study aims to add a socio-political perspective to this corpus of research that can also be taken into consideration when studying translated songs. The aim of this article can be summarized as follows: underlining the importance of translation and adaptation of songs; providing examples from the history of Turkish pop music to exemplify how translation and adaptation contributed to the birth of contemporary Turkish pop music; and finally providing an example where socio-political and cultural realities and aspirations aided by different translation strategies helped shape a new music culture.

2. THE RISE OF POP MUSIC IN TURKEY

Turkish pop music, in comparison to other types of music like the classical Turkish Art Music or Turkish Folk Music, is a young genre that gained impetus in Turkey in the 1960s. Previously, there was no concept of pop music in Turkey. Turkish pop music evolved from the writing of Turkish lyrics to foreign pop songs. Turkish lyricists like Fecri Ebcioğlu and Sezen Cumhuri Önal took on the mission of composing Turkish lyrics to foreign songs. This development did not occur in a vacuum, it was closely linked to Turkish politics and the developments in the world (Diyannet 2014).

The 1950s marked Turkey's entree into NATO and the economic Westernization of Turkey with the Marshall Plan. The Marshall Plan, officially known as the European Recovery Program, was an American initiative to aid Europe, in which the United States gave economic support to help rebuild European economies. The first substantial aid went to Greece and Turkey in January 1947. These two countries were seen as the front line of the battle against communist expansion, and were already receiving aid under the Truman Doctrine.

In line with these economic and political developments in Turkey, Hollywood films started to be shown in cinemas and there was vast immigration from the villages to the major cities in the late 1950s. In this Westernization effort, especially in the 1960s, new popular music options, the singing of Western European and Northern American tunes in Turkish, was not only popular, it was also widely supported. Especially by TRT, the official channel of the state promoting the Westernization of Turkey, which was the only television channel airing in Turkey at the time.

In her book on life in Turkey in the 1970s, A. Tunç (2005, 157-165), talks of the rise of music, especially popular music in the lives of urban Turks and the rise of Western values characterized by this Western music.

The first translated pop music tune was *Bak Bir Varmış Bir Yokmuş* (Once Upon A Time) in 1961. Turkish song writer Fecri Ebcioğlu wrote the Turkish lyrics to Bob Azzam's tune. It was sung by the Turkish singer İlham Gencer.

S. Yerasimos (1977, 1504) refers to large scale changes in the socio-political realities of Turkey in the 1960s with the appearance on the horizon of the West along with all its ideological and cultural features, its values and realities and its lifestyle and also its economic and social dilemmas and struggles. The author underlines that, this Westernization movement, in contrast to the top down Westernization policies employed by the government in previous decades, was a populist movement fuelled by the Americanism embraced by the political party in power at the time in Turkey. The researcher goes on to provide examples like, luxury consumer goods, modern appliances, new fields of work, houses in the American style, large boulevards, lighted billboards through which the Turkish people came to know the West and the urban elite embraced a Westernized life style. All these, he explains, led to the presence of Western culture in Turkey.

In his overview of the politics of the time, E. Kongar (2013, 158-170) summarizes this period in Turkey as one of political turmoil, with constant political changes and leftist tendencies on the rise, and oppression by the old regime,

social change and high urbanization, Westernization followed by the rise in nationalism. He states that, Turkey had turned its face to the West, but had not resolved the turmoil within.

A. Akkaya (2006), compiled the views of the performers of the time, and he draws a very comprehensive picture of the realities of Turkey in that period. Şanar Yurdatapan, one of the first performers to establish a rock band called *Kuyruklu Yıldız* (Comet), refers to how they listened to Western pop and imitated everything they could identify about it. Erol Büyükburç, the most prominent performer of the time, says they followed the West very closely and sung every song that American performers sang in English. It is also a time when Western instruments, like the guitar, the bass, the trumpet, the drums, were used widely by Turkish orchestras.

G. E. Erkal (2014, 84) provides a very prominent example of the Westernization craze with the initiation of the *Altın Mikrofon* (Golden Microphone) song contest by the *Hürriyet* Newspaper in 1965. The first of these contests was held with 78 performers and 119 jury members. The aim of the contest was stated as, “making use of the rich techniques and forms of Western music and the use of Western instruments to provide a new direction for the Turkish musician.”

On the other hand, A. Akkaya (2006) states that, this development in major cities like Istanbul was hindered by the fact that the lyrics sounded foreign to the more rural parts of Turkey, inhibiting the expansion of this musical genre. It is at this juncture that the idea of writing Turkish lyrics came about. Previous examples of Turkish lyrics being written for Argentinian tangos served as an example, and pop music was sung in Turkish. Turkish lyrics were written for Mediterranean and Latin tunes which seemed to appeal to Turkish listeners. This led to many Turks embracing this new type of music. In a period when there were no Turkish pop music composers, these translated songs, ‘Arrangements’ (*Aranjmanlar*) as they are referred to in Turkish, played a very important role in the birth of this type of music in Turkey.

Foreign performers were invited to Turkey at the time and performed the originals alongside the Turkish versions. With the support of the TRT, the only TV channel of the time, the rise in the number of Arrangements were followed at the end of the 1960s, with the rise of an authentic Turkish pop music sector referred to as ‘light music with Turkish words’. This was followed by the birth of another style referred to as ‘Anatolian Rock’, where the pop sound was adapted to Turkish folk songs and the subjects of songs were social themes.

N. Dilmener (2014, 110) in his book on the evolution of Turkish pop music refers to an article published in a popular magazine *Diskotek* on February 9, 1968 which stated the following: Everywhere in the world popular musicians are signing songs in their own languages and the tendency to sing foreign songs in Turkish in Turkey is also on the rise. Performers of the age thus find the opportunity to carry popular norms, ideas and music to the people. Also the fact that foreign songs now have Turkish lyrics allows Turkish performers to bypass the difficulties of singing in a foreign language. Whereas, on the one hand, Turkish lyrics to foreign songs are a must in the introduction of new pop into Turkey, there are issues that must be given due attention. Lyricists have to refrain from faithful translations that distort the music and Turkish pop music need not only develop on the basis of Turkish lyrics to foreign melodies. There is a need for Turkish composers of pop.

N. Dilmener (2014, 110) goes on to explain that, though the magazine had issued this manifesto like statement, Turkish lyricists continued to translate and adapt songs from abroad until the rise of the true Turkish pop in the late 1970s.

3. STUDYING SONG TRANSLATION WITHIN THE SCOPE OF TRANSLATION STUDIES: A THEORETICAL FRAMEWORK

K. Korning Zethsen (2015, 281) posits that translation studies as a field has to be extended if it is to account for phenomena in investigating translations beyond what she refers to as ‘translation proper’. This is especially true in the context of song translation.

The translation scholar who provides a framework for such studies would be G. Toury (1995, 135), who stresses that, the position and function of translations and of translating, and the strategies used in the generation should not be handled as separate facts. G. Toury (1995, 137) goes on to stress that his own endeavors have been “geared primarily towards the description and explanation of whatever has been regarded as translational within particular cultures.”

G. Toury’s three principles for identifying a text as a translation are used in the analysis section of the study. These are summarized and explained by Anthony Pym (2005) as follows:

1. The source text postulate, which holds that “there is another text, in another culture/language, which has both chronological and logical priority over [the translation] and is presumed to have served as the departure point and basis for it.”
2. The transfer postulate: “the process whereby the assumed translation came into being involved the transference from the assumed source text of certain features that the two now share.”
3. The relationship postulate: “there are accountable relationships which tie [the assumed translation] to its assumed original.” It is presumably thanks to this postulate that we may talk about translations being more or less literal, adaptive, and so on.

3.1. Examples of Arrangements in Turkish

In analyzing the different Arrangements- song translations- into Turkish, from a translator’s perspective, three different translational strategies were embraced during the 1965-1978 era.

Each category marks a different type of strategy that was embraced by the translator/lyricist. J. Franzon (2008, 373) states that, in translating songs, translators/lyricists have five options in theory: “not translating the lyrics, translating the lyrics without taking the music into consideration, writing new lyrics, adapting the music to the translation, and adapting the translation to the music. In practice of course some of the options may of course be combined.”

This study categorizes the translated songs in Turkey in the 1960s and 1970s as follows: The first category entails songs which have been translated with relevant changes in the text to suit the melody, rhyme and rhythm of the original song, these are referred to as translated songs since there are no additions or omissions, simply linguistic manipulation of text to fit the music. A second category of translated songs are those in which the themes have been retained, but the lyrics have not been retained in a line by line comparison with the original. Some of these examples have been adapted to fit the cultural realities of Turkey in the time exemplified. These songs may be loosely identified as adaptive translations. The third category of translated songs entails those in which the only similarity between the source and the target is the theme and key words, and these can be classified as replacement texts or broad adaptations.

In all the cases cited in the study, the songs are acknowledged as the cover versions of the original songs. As can be deduced by the differing types of translational activity undertaken, the song translator also had to play the role of a song writer in some cases. The strategies applied by these individuals are of interest because of the unique combination of possibilities that are available to produce a ready song in the target language.

3.2. Translated songs

In analyzing Turkish covers for foreign songs it is useful to remember that, in the period referred not only the sound and instruments of this type of music, but also the themes of pop music were foreign to the Turkish public. The Turkish songs of old made reference to the grand theme of songs, love, but these Turkish songs referred to the beauty of women, unrequited platonic love of a conservative nature and there were themes such as the toil of villagers, wars and losses, nationalist issues and other social issues in folk songs. Thus, naturally these first songs drew from the lyrical repertoire of the originals. Not only the music, but also the values of the West embodied in the music, needed to be transferred if the Turkey of the 1960s and 1970s was to Westernize its’ music. Some examples are:

<i>The Box Top – The Letter – 1967</i>	<i>Moğollar – Mektup – 1968</i>	<i>Summarized Translation</i>
Gimme a ticket for an aeroplane Ain't got time to take a fast train Lonely days are gone, I'm a-goin' home My baby, just-a wrote me a letter I don't care how much money I gotta spend Got to get back to my baby again Lonely days are gone, I'm a-goin' home My baby, just-a wrote me a letter. Well, she wrote me a letter. Said she couldn't live without me no more. Listen mister, can't you see I got to get back. To my baby once-a more. Anyway, yeah! Gimme a ticket for an aeroplane. Ain't got time to take a fast train. Lonely days are gone, I'm a-goin' home. My baby, just-a wrote me a letter. Well, she wrote me a letter. Said she couldn't live without me no more.	Bir bilet alın bana uçak için. Tren istemem yavaş gittiği için Yalnız günler niye ? Dönmem ben maziye. Mektup yazmış bana koş gel diye. Aldırmam hiç kaç para sarfedersem Mektubu okudum oldum ben sersem Yalnız günler niye ? Dönmem ben maziye. Mektup diyor bana koş gel diye. Hiç kimse mani olamaz artık benim gitmeme. Hiç kimse mani olamaz onu alıp dönmem. Hiç kimse. Ne bekliyorsunuz bilet nerede? Beklemekten bakın düşüm ben derde. Yalnız günler bitsin. Kalbim de sevinisin. Mektup diyor bekletmeden gelsin.	Buy me a ticket for an aeroplane. Don't want a train ticket because it's slow. Why these lonely days? I won't go back to the way it was. She wrote me a letter saying come to me at once. I don't care how much money I need to spend. I read the letter and was dumbfounded. Why these lonely days? I won't go back to what it was. In the letter she says come to me at once. No one can stop me. No one What are you waiting for where's my ticket? I can't wait. Lonely days will end. My heart will rejoice. The letter says come at once.

The Turkish version of *The Letter – Mektup* is a translation of the original song. There are no additions to the message, no omissions, no changes to the lyrics beyond the necessity of ‘fitting’ the Turkish lyrics to the original tune in view of musical constraints. In terms of the relationship postulate, both songs are about a man rushing to get an airline ticket because he cannot wait to get to his lover who has called him to her side. In terms of the transfer postulate, they are both being addressed to a man who is issuing the airline ticket; they both have a sense of urgency in wanting to reach the loved one, the chorus part of both are about the letter. This is a faithful translation of the original. This song also serves to underline a new phenomenon in Turkey in the late 60's which is air travel- and the fastness of air travel which was extremely rare at the time.

Another example is as follows:

<i>Gloria Gaynor - I Will Survive – 1978</i>	<i>Ajda Pekkan - Bambaşka Biri – 1979</i>	<i>Summarized Translation</i>
<p>At first I was afraid I was petrified. Kept thinking I could never live without you by my side. But then I spent so many nights, Thinking how you did me wrong And I grew strong And I learned how to get along. And now you're back from outer space. I just walked in to find you here with that sad look upon your face. I should have changed that stupid lock. I should have made you leave your key. If I've known for just one second you'd back to bother me. Go on now, go walk out the door. Just turn around now, 'Cause you're not welcome anymore. Weren't you the one who tried to hurt me with goodbye. Do you think I'd crumble. Did you think I'd lay down and die?</p> <p>Oh no, not I. I will survive Oh as long as I know how to love, I know I'll stay alive. I've got all my life to live. I've got all my love to give and I'll survive I will survive, Hey hey.</p> <p>It took all the strength I had not to fall apart. Kept trying' hard to mend the pieces of my broken heart. And I spent oh so many nights, Just feeling sorry for myself, I used to cry. But now I hold my head up high. And you see me, somebody new. I'm not that chained up little girl who's still in love with you. And so you felt like dropping in And just expect me to be free. Now I'm saving all my lovin' for someone who's loving me. Go on now, go walk out the door...</p>	<p>Sardı korkular gelecek yıllar Düşündüm sensiz nasıl yaşanacaklar Gözlerimde canlanıca yaptığın haksızlıklar güçlendim... Herşey bambaşka olacak</p> <p>Döndün bak geldin şimdi Bugünü aslında nasıl sabırla bekledimdi Seni yalvarırken görmek seni ağlatabilmek Geçmişini senden geri almak bütün ümidimdi</p> <p>Olmaz artık kapı açık Arkanı dön ve çık istenmiyorsun artık Bir zamanlar sen de bana acımadın Yalnız kaldım yıkılmadım ayaktayım</p> <p>Oh yaşadım yaşıyorum Başım yukarda meydan okuyorum hayata ve sana Gönlüm doluyor aşkla barıştım bak hayatla Başladım yaşamaya hey hey</p> <p>Şimdi gel de gör beni bambaşka biri Topladım dağılan kalbimin her köşesini Ardından ağlayan o zavallı kız nerede şimdi Gel gör beni</p> <p>Sevenlere vereceğim sevgimi herşeyimi Bugünü aslında nasıl sabırla bekledimdi Seni yalvarırken görmek seni ağlatabilmek Geçmişini senden geri almak bütün ümidimdi</p> <p>Olmaz artık kapı açık Arkanı dön ve çık istenmiyorsun artık Bir zamanlar sen de bana acımadın Yalnız kaldım yıkılmadım ayaktayım</p>	<p>I was surrounded by fear for the upcoming years. How would I live them without you. But then I thought of all the injustices you had done and I grew strong. Everything will be different. You are back. I waited patiently for this day, to see you beg to make you cry; my only hope was getting back at you for the past. It's not going to work, go on out the door is open. Turn around and leave you are not wanted anymore. Once you didn't take pity on me I was left alone but I didn't relent I am standing tall. I have survived. I have my head held high and I am defying you and life. My heart is full of love and I am at peace with life. I have started to live. Come and see me now I am a different person. I gathered the pieces of my broken heart. No longer am I the same girl who cried after you. Come and see me now.</p>

As the summarized translation suggests, the themes of the song are the same. A woman who was abandoned by her lover has grown strong and now that he is back she is telling him to get out, that he is not welcome in her life because she will survive. Though the summary does not follow the lyrics line by line, the Turkish version is almost a replica of the lyrics of the original. This song was a hit in Turkey in its time. In the 1970s women's issues were at the forefront of the agenda as Turkish women turned to the model of the Western working women, as individuals who could survive on their own and live without the manacles of conservatism. This was a strong message for Turkish women of the time; it was a symbol for what they desired in a Western lifestyle.

3.3. Adapted songs

Many translation scholars would probably refer to song translations as adaptations because the skopos that song translations must satisfy are different from those of other types of more straightforwardly categorized translations. Though, inarguably, as the music is the same, there is a ‘source’ on which it is based, in most cases there are also a greater number of deviations in the production of the target lyrics. The lyricist may invent words for an existing tune.

When considering acculturations, domestications, globalizations and massive changes of content in pop song translations K. Kaindl (2005, 237) states that, the image of the singer who has an audience to please and who also has a repertoire, the mentality of the nation are also important, underlining that popular songs are heavily dependent on socio-cultural realities.

In this vein, G. Toury (1995, 140), refers to a certain amount of deviation from the original as not only being justifiable and acceptable in translation, but also preferable if a translation is to be accepted and embraced by the target culture.

Having studied and translated lyrics for many songs, the Turkish lyricists of the 1960s and 1970s moved on to using the themes and moving away from the originals in their adaptations. Some examples of this are:

<i>Jose Feliciano –Rain - 1969</i>	<i>Ajda Pekkan – Yağmur -1970</i>	<i>Summarized Translation</i>
Listen to the pouring rain Listen to it pour. And with every drop of rain, You know I love you more.	Ne söylüyor yağmur, bak ne diyor dinle Dinmesinde gitme, gitme kal benimle	Listen to what the rain is saying. Don't let it stop so you can stay with me. If it rains all night we are together and out love will grow. Who cares about the rain as long as we are alone together.
Let it rain all night long, Let my love for you go strong. As long as we're together, Who cares about the weather?	Yağarsa bütün gece Aşkıma büyür böylece Kim aldırır yağmura Seninle yalnız olunca	Listen to what the rain has to say to you. Are the clouds crying ask our love.
Listen to the falling rain, Listen to it fall. And with every drop of rain, I can hear you call. Call my name right out loud, I can here above the clouds. And I'm here among the puddles, You and I together huddle.	Ne söylüyor yağmur, bak ne diyor sana Ağlıyor mu bulutlar, sor aşkımıza. (+)Söz verdi güneş bize (+)Acımış sevgimize (+)Yarım doğarmış erkenden (+)Eğer bu gece gitmezsen.	The sun promised us, she took pity on our love she will rise early tomorrow if only you don't leave tonight. Listen to what the rain has to say. Don't leave before it ends. Stay with me. I'm afraid the wind may hurt you come back.
Listen to the falling rain, Listen to it fall.	Ne söylüyor yağmur, bak ne diyor dinle.	
It's raining. It's pouring. (-)The old man is snoring. (-)Went to bed, (-)And bumped his head. (-)He couldn't get up in the morning,	Dur dinmeden gitme, Gel kal benimle. (+)Rüzgârlar incitir diye, (+)Korkarım, dön geriye.	

J. Munday (2009, 166) refer to adaptations as “a TT that draws on an ST, but which has extensively modified it for a new cultural context,” adding that an adaptation “demands different criteria for the assessment of the equivalence to the source.”

This song is an example of an adaptation where the original theme of the two lovers indoors when it is raining outside is retained. But, there are additions by the Turkish lyricist, like the part about ‘the sun promising to rise in the morning’ and the ‘wind harming the loved one’. The instances marked with (+) on the Turkish version are instances of addition, those marked (-) on the original are instances of deletion in the Turkish version and everything else has been translated.

Further examples of songs where the theme and the setting have been retained, but the lyrics partially changed are as follows:

<i>Matt Monro – The Music Played, 1968</i>	<i>Ajda Pekkan – Boş Sokak, 1968</i>
<i>Frank Sinatra – Strangers In The Night, 1966</i>	<i>Fecri Ebcioğlu - İki Yabancı, 1967</i>
<i>Francis Lai – Love Story, 1970</i>	<i>Ayla Algan – Aşk Hikayesi, 1971</i>

In some cases the Turkish lyricists had to deal with instances where the originals were not acceptable for the Turkish listeners. The conservative Turkish listeners may have been ready to hear foreign pop music that stretched their social norms to a tolerable degree, but there were some norms that were not acceptable. In these cases, even though the themes of the songs were retained, these songs were adapted into Turkish versions. These could probably be referred to as

cultural adaptations - not the replacement of one text with a totally different second target text- but the adaptation of a source with an acceptable target text of the same theme.

<i>Jonathan King – Flirt – 1972</i>	<i>Füsun Önal – Flört - 1972</i>	<i>Translation</i>
La la la la la In the days mama knew They had words for girls like you You're a flirt, little flirt There's a smile in your eye When you say you're kinda shy You're a flirt, little flirt Teasin' teasin' teasin' Never stop teasin' teasin' teasin' Never stop teasin' teasin' teasin' Leadin' me on La la la la la Bold bouquets in their day Always used to get their way You're a flirt, little flirt But don't come on with me For I'll drug you, wait and see You'll get hurt, little flirt	Lalalalalal lalalalal Ne sandın sen beni, hercai bir çiçek mi? Git başka kapıya... Her insan bir olmaz, her kuşun eti yenmez Dolaşma ardımda... Olmaz olmaz olmaz olmaz Çok geç çok geç çok geç Ne olur vaz geç vaz geç vaz geç bu oyundan.. Lalalalal lalalalalal Lalalalala lalalal Yorulma boş yere Karnım tok bu sözlere, sevgini ispatla Sabrımı tükettin Yok ciddiye niyetin, bir altın yüzük yolda. Olmaz olmaz...	What do you think I am? A flower you can land on? Go knock on another door. Not everyone is the same and not every person can be won over. Don't chase after me. No way. Give up this game of yours. Don't tire yourself out. I don't care about words prove your love to me. You've tried by patience. If you are serious send me a gold wedding ring. No way...

The original of *Flirt* is about a flirtatious young woman and the male singer is scolding her playfully and even threatening to drug her and have his way with her if she carries on flirting. This theme was not very acceptable in Turkey in the 1970s because of conservative societal norms. Though the adapted version is also called *Flirt (Flört)* the roles are reversed. In the Turkish version there is a man who is a flirt and a woman scolding him. She is saying he should stop flirting and ask for her hand in marriage if he wants to be with her. Even though the roles are reversed in the Turkish version, the similarity or the transfer postulate is apparent in the shunning of the flirting and the threats, the difference being in gender roles and the instigation of culturally accepted norms in the Turkish cover version.

3.4. Adaptive Replacement Texts

A final category of song translations include examples where the themes of the songs were retained, but the lyrics were not translated. The original lyrics formed the thematic basis on which a Turkish version with the same 'feelings and emotions' (and very often keywords) of the original were written. With the understanding that, more than the loyalty of the words, it is the loyalty to the spirit of songs that are important in the song translation process, the Turkish versions or covers of these songs are still clearly indebted to the original English texts. But, as M. Shuttleworth and M. Cowie (1997, 3) put it, "considerable changes have been made in order to make the text suitable for a specific audience." Some examples of this are:

Susan Shirley – <i>Too Many Tears</i> , 1969	Şenay Yüzbaşıoğlu- <i>Ayrılalım Ağlamadan</i> , 1969
Elvis Presley– <i>Are You Lonesome Tonight?</i> 1960	Alpay – <i>Yalnız mısın Yine</i> , 1978
Bobby Goldsboro – <i>Honey</i> , 1968	Alpay - <i>Sen Gidince</i> , 1969
Vicki Carr – <i>It Must Be him</i> , 1967	Ayferi – <i>Aşk Bitmesin</i> , 1968
Shocking Blue- <i>Send Me A Postcard</i> , 1968	Mavi Işıklar - <i>Aşk Çiçeği</i> , 1971

In conclusion, in the case of the corpus studied, there seems to be a natural evolution in the process. Initially step lyrics were translated quite faithfully, followed by the bolder adaptations of the lyrics to the music or cultural adaptation, and last but not least, only the theme and the message was retained, forming replacement text lyrics for foreign pop music tunes.

4. CONCLUSION

As the study outlines, the translation of songs is an important phenomena in the evolution of Turkish pop music and maybe even Turkish society at a certain period in the mid-20th century. It is a subject that is of interest to not only to translation scholars, but also to sociologists, historians and musical experts. The study concentrates on a specific period and an example from Turkey, but on the whole, the translation or adaptation of song or the replacement of source song text with a target text, is not a phenomenon that can be overlooked in translation studies. Especially the study of popular songs, which reach larger masses than, for example, opera.

On the one hand, it could be argued that in the present day and age where music travels across borders through a click on the Internet, where multimillion dollar music labels market their products to millions around the world, and multilingualism is a growing reality, song translation may not have the influence or the importance that it once had. As foreign labels are easily accessible, local labels are not a necessity. Also many people know more foreign languages, people are used to hearing foreign music in their country and foreign songs being played on their TV's, the Internet provides subtitled versions for many popular songs etc.

But, this may not be the case in many parts of the world even today. In the case of the corpus studied and the period outlined it may be argued that song translation contributed to the development of Turkish society in a certain direction and actually contributed to the Westernization of music in Turkey. Translated and adapted songs served as a way to reach the masses with a message and a different culture and to capture Turkish hearts and minds.

G. Toury (1995, 139) stresses the fact that translation activities and their products do cause changes in target cultures. Translations serve to fill gaps (i.e., in this case the nonexistence of a type of music in the target culture) and examples that exist somewhere else (i.e, in the case of the study, the West) are taken advantage of

A song steps over boundaries in ways other modes of communication cannot. Literacy rates affect the sales of translated books, income affects the ability to buy TV's and radios and other mass communication devices. On the other hand, tunes are not only cheap, but also easily accessible and understandable.

Songs are a strong vehicle for the transfer of cultures and values and serve as a vehicle of change. When this change is initiated towards norms that are foreign to the country, or models the country intends to embrace come from foreign sources, these are presented to the public primarily through translation. That is why song translation is an important field of study.

Though the study only concentrates on a certain era in Turkey, today the influence of adapted songs continues. Translated and adapted songs are still an important tool in forming ties with the Other. For example in 2014, Sıla, a Turkish performer, sang with famous singer Bocelli, performing Edith Piaf's "La Vie En Rose" in Turkish; Greek diva Haris Alexiou performed not only songs in Greek, but also Turkish covers of her songs by fellow colleagues Yeni Türkü and friends Sezen Aksu and Zülfü Livaneli (two prominent performers known for promoting foreign singers in Turkey and making cover versions of regional songs).

Further study of this phenomena can yield various types of findings that may be beneficial for translation studies (i.e., new strategies and frameworks for the study of song translations), for sociological studies, for music and many other fields. Translators stand at the intersection of such studies as they are able to study the lyrics comparatively in the language pairs involved, and they can provide the language-culture portion of the data for these studies.

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