



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

**TRANSLATION AND ADAPTATION OF ENGLISH SONG LYRICS
INTO TURKISH BETWEEN 1965-1980: ANALYSIS WITHIN THE
FRAMEWORK OF POLYSYSTEM THEORY AND SONG
TRANSLATION STRATEGIES**

Damla KALEŞ

Master's Thesis

Ankara, 2015

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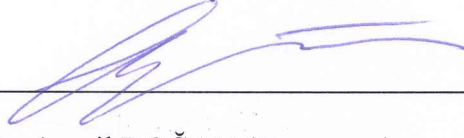
Ankara, 2015

KABUL VE ONAY

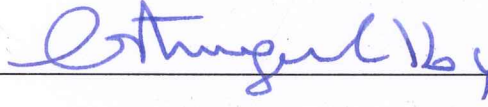
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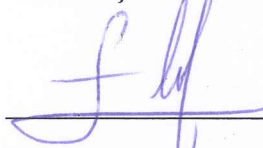
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Damla KALEŞ

“...I do not want to listen to a song but sing.” In memory
of Nâzım Hikmet Ran

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ÖZET

KALEŞ, Damla. *İngilizce şarkıların 1965-1980 yılları arasında Türkçe'ye çevirisinin ve uyarlamalarının Çoğuldizge Kuramı ve Şarkı Çevirisi Stratejileri Açısından İncelenmesi*: Yüksek Lisans Tezi, Ankara, 2015.

Şarkı çevirisi, yabancı şarkı sözlerinin, orijinal halinin ritim ve melodisinin korunarak erek dile çevrilmesi ve uyarlanmasına işaret eden geniş kapsamlı bir terim olup çeviribilim çalışmalarında son zamanlarda ele alınan bir konu alanıdır. Şarkı çevirileri ve uyarlamaları, hedef toplumun sosyokültürel yaşamının çeşitli yönlerinde değişiklikleri beraberinde getirir. Bu durum, Türkiye bağlamında da izlenmektedir. Bu sebeple, bu çalışmada 1965-80 yılları arasındaki İngilizce şarkıların Türkçe'ye çeviri ve uyarlamalarının, Türk müzik sistemini sosyokültürel açıdan nasıl etkilediği ve bu çeviri ve uyarlamaların nasıl yapıldığı nicel ve nitel açıdan araştırılmıştır. Bu amaçla, seçilen İngilizce şarkılar makro ve mikro düzeyde incelenmiştir. Makro düzeyde, bu şarkıların çeviri ve uyarlamaları Çoğuldizge Kuramı çerçevesinde ele alınmış, pop müziğin Türk müzik sistemine yeni bir tür olarak girişi ve o dönemde Türkiye'deki müzik, sosyokültürel bağlamda bir sistem olarak değerlendirilmiştir. Mikro düzeyde ise, seçili şarkıların çeviri ve uyarlamaları daha ayrıntılı olarak Low'un şarkı çevirisi kategorileri ve beş ilkesi doğrultusunda çalışılmıştır. Mikro analiz, nitel ve nicel analizden oluşmaktadır. Bu aşamada, seçilmiş 35 şarkı sözü Low'un *uyarlama*, *çeviri* ve *yerine koyma* kategorileri çerçevesinde incelenmiştir. Nitel analiz kapsamında, 10 şarkı sözünde saptanan stratejilere ayrıntılı bir şekilde yer verilmiştir. Nicel analiz kapsamında, 35 şarkı sözünün incelenmesinden elde edilen veriler şekil ve tablolar halinde sunulmuş, bu yıllar arasındaki şarkı çeviri ve uyarlamalarındaki genel eğilimler ortaya konulmuştur. Nitel analiz sonuçları da, pop müzik türünün Türk müzik sistemine girişini sağlayan şarkı çevirisi stratejilerine ışık tutmuştur. Çalışmadan elde edilen sonuçlar, Türkiye'de İngilizce şarkıların çeviri ve uyarlamalarının sayısında 1965-80 yılları arasında artış olduğunu; bu durumun, müzik sisteminde değişikliklere neden olduğunu göstermiştir. Aynı zamanda, İngilizce şarkıların sözü edilen yıllar arasında Türkçeye aktarılmasında en çok kullanılan eğilimin, uyarlama stratejisi olduğunu; bunu, *yerine koyma* ve *çeviri* stratejilerinin izlediğini ve pop müziğin, Türk müzik sistemine yeni bir tür olarak girerek Türk insanının yaşamını etkilediğini ortaya koymuştur.

Anahtar Sözcükler

şarkı çevirisi, uyarlama, çoğuldizge, pop müzik, Türk müzik sistemi

ABSTRACT

KALEŞ, Damla. *Translation and Adaptation of English Song Lyrics into Turkish between 1965 and 1980: Analysis within the Framework of Polysystem Theory and Song Translation Strategies*, Master's Thesis, Ankara, 2015.

Song translation is a broader term used for the translations and adaptations of foreign song lyrics into target language preserving the rhythm and melody of the original song, which is a newly emerging subject field handled within the framework of translation studies. Song translations and adaptations bring about changes in various aspects of the sociocultural life of the target society, which has also been the case in Turkey. Thus, the aim of this study was to explore how the translations and adaptations of the English songs in the period between 1965-80 affected the music system within the sociocultural context in Turkey and how these translations and adaptations were made quantitatively and qualitatively. To this end, selected English songs were analyzed at macro- and micro-level. At the macro-level, the analyses of the translations and adaptations of these songs were conducted within the framework of Polysystem Theory, and the music in Turkey at that period was evaluated as a system within a sociocultural context, together with the introduction of pop music into this music system as a new genre. At the micro-level, translations and adaptations of the selected songs are studied in a relatively detailed manner in line with Low's categorization and his 'Pentathlon Principle' on song translation. The micro-analysis was comprised of quantitative and qualitative analyses. At this stage, 35 selected song lyrics in total were analyzed within the scope of Low's categorization, namely *adaptation*, *translation*, and *replacement*. 10 out of 35 song lyrics were presented in details as to the strategies detected, which constitutes the qualitative analysis. The findings of quantitative analysis obtained from the analysis of 35 song lyrics were illustrated through tables and figures, demonstrating the general tendencies in song translation and adaptation during the abovementioned period, and those of the qualitative analysis shed light into the introduction of pop music genre into Turkish music system. Consequently, the results drawn from these analyses demonstrated that there was an increase in the translations and adaptations of the English songs during these years in Turkey, leading to the changes in the music system, and that *adaptation* was found to be the most widely used strategy in the translations of

the English songs, followed by *replacement* and *translation*, and finally that the introduction of pop music into the Turkish music system as a new genre affected the lifestyle of Turkish people.

Key Words

song translation, adaptation, polysystem, pop music, Turkish music system

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INTRODUCTION

Translation has always been a method of the transmission of culture. Culture in the general sense is known to be anything that humankind has created, produced, or done in a social environment. Damen states that “culture is learned and shared human patterns or models for living; day-to-day living patterns. These patterns and models pervade all aspects of human social interaction” (1987, p. 367). This interaction is realized by various means which encompass a wide range of tools including both oral tools such as epics, traditions, fairy tales and written tools such as stories, fables, books, texts, agreements or artifacts such as pottery, ornaments as well as the tools which include both oral and written ones. The purpose of the interactions among human beings varies widely, including trade, politics and art being at the top of the list, during which the transmission of culture-specific tools is required to establish an environment appropriate for communication. Transmission requires proper translation of particularly oral and written products into the target culture. In this context, song is one of the means of social interaction between human beings, being an oral form of transmission of one culture into another. Songs, within this frame, are genuine music products that require the transmission of culture through translation or adaptation. The following section will present a brief background information as to how this transmission is realized between communities of different origins, with specific reference to songs translated or adapted into the Turkish culture.

I. AN OVERVIEW FOR THE STUDY

Music is a very effective tool to enhance the social interaction and cultural exchange between different groups of people. Music is also effective in human communication and is the outlet for emotions. The emotions can vary from happiness, sadness, disappointment to horror, anger, love, longing and so on.

Moreover, music can be made up of various genres with various musicalities. Classical music, rock music, rock and roll, R&B, rap, soul and other music types are the examples of these genres, to name a few. As for popular songs, they are mostly known and loved especially because popular music is widely consumed and produced, and

people are exposed to this music genre on radios, television and via the social media channels such as YouTube and other video-sharing sites.

In this place, song lyrics are also significant for being essential part of songs. Song lyrics are important tools in social and emotional interaction of human beings. Popular songs are well-established examples of these tools because the interactions have been realized mostly through this genre. Its accessibility is very easy with radios, TVs and video-sharing sites. In general the global internet network makes it popular, which turns song lyrics into commercial products. These products include patterns and icons from a culture and they reflect a world view via their lyrics. Songs, especially English songs of the period between 1965 and 1980, are taken from their native environment. They reflect cultural items informing the audience about this environment. Therefore, translations and adaptations of these songs into Turkish may play an important role in appealing to the target audience, i.e., Turkish audience.

To give a brief background information on the evolution of popular music and its increasing popularity, the following section will draw an overview on the issue.

II. BACKGROUND INFORMATION ON THE EVOLUTION OF POPULARITY OF MUSIC

As far as popular music, which is also called ‘pop music’, is concerned, the popularity and the evolution of this popularity is a significant issue which deserves to be considered. The root of pop music dates back to 1950s when technology advanced throughout the world. Following 1950s, a very unique event took place in the USA, which is still eye opening in the world from many aspects; this memorable music event was Woodstock. In this event, famous singers of time, more specifically in 1960s, gave concerts on stage. The use of loudspeakers increased the popularity of these concerts because it helped reach great number of audience. These concerts were a means of rebellion against the political order for the audience. The songs had lyrics which were the expressions of criticisms against the dominant American regime of that time and of

crying out for hope and change.¹ This song festival event has led to the popularity of loudspeakers, which had long lasting effects on music industry and social life. It was the first time when the songs were performed on the stage for a very large crowd with the support of modern sound technology, enabling such concerts to gain popularity throughout the world. The hippie lifestyle and its music became rapidly widespread over the world by such concerts. People from different cultures began to follow the hippies' trend, taking it not just as a music preference, but also as a lifestyle. Apart from these concerts, technological advances in 1960s helped number one hits in national billboard become rapidly well-known worldwide. Radios played an important role in promoting this popularity. These songs were later translated or adapted into other languages to reach more audience.

During the evolution of pop music, historical investigations from related articles² on pop music demonstrate how the music trend emerged. These articles explained the course of the music trend evolution.³ The Great Depression⁴, which started in 1929 and lasted until the late 1930s, affected different aspects of the lifestyle of the American society and all around the world, causing people to prefer songs with smooth music. This music was rather slow and the song lyrics expressed the romantic love, family bonds and other sentimental feelings. Frank Sinatra, Glenn Miller and his Orchestra, Nat King Cole are the examples of performers and songwriters of this music genre. In 1950s, joy of life took its place in song lyrics and rumba emerged. In the mid-1960s, political themes became more prominent. The idea of imperialism was the focus, heating the debates on this issue. As mentioned above, through the end of the 1960s, the tempo of music was faster. Rock'nd roll, twist, bossa nova (a style of Brazilian music derived from samba but placing more emphasis on melody and less on percussion) became worldwide popular. The dance influenced people and even movies and other important figures in music industry all over the world. A number of famous names

¹ <http://www.tersninja.com/woodstock-bir-68-ruhu-efsanesi/> (Retrieved July 11, 2015).

² Wald, E. (2009). *How the Beatles Destroyed Rock 'n' Roll : An Alternative History of American Popular Music*.

³ Lawrence, Tim (2003), *Love saves the Day: A history of American Dance Music Culture, 1970-1979*. Duke University Press (Retrieved online from

https://books.google.com.tr/books?id=YKSwh4t1OggC&dq=%22smooth+music%22&lr=&hl=tr&source=gbs_navlinks_s 18.06.2015).

⁴ <http://www.history.com/topics/great-depression> (Accessed July 17, 2015)

emerged; Elvis Presley, Chuck Berry, and Johnny Cash. Later on, psychedelic music⁵, underground music, and protest music developed. The speedy songs about the joy of life and the happiness were replaced by song lyrics which criticize life and the political ruling systems of the world. The music style not only affected the variety of song production but also evoked a new mediocre life getting widespread all over the world.

While the world was experiencing the evolution of music production in those genres in this way, in Turkey the situation was quite different:

1960s marks the introduction of popular music into Turkish music history. Before 1960s, Turkish song tradition mostly had dwelt on eastern forms. Those eastern forms were mainly of orient origin. The use of Turkish instruments such as saz (a musical instrument with three double strings) and kanun (Turkish style dulcimer) led to emerge of the 9-8 rhythm (a rhythm symbolizing orient notes) in songs with Arabic and Persian words and performances of folk songs mostly carry the traces of Anatolia. Since then, Türk Sanat Müziği (Turkish Classical Music) and Türk Halk Müziği (Turkish Folk Music) have been the two main genres of oriental roots of Turkish song tradition whose characteristics are given below. However, starting from the 1960s, a third genre, which is popular music, was introduced into Turkish music system as a newly global music trend.

After the 1950s, Turkey has turned its face to the western song trends. The related articles⁶ explain that the improvements in technology, such as the appearance of transistor radio in 1960s, enabling this kind of music to spread around the world. With these improvements, radio programs gained popularity and TRT (The Turkish Radio and Television Corporation) Ankara İl Radyosu (Ankara Provincial Radio) had a program called Hafif Batı Müziği Dinleyici İstekleri⁷ (Listeners' Requests for Soft Western Music Songs) where listeners make requests for songs at 9:00 pm once a week. In an hour, approximately 18 hit songs worldwide were presented on this radio program. This radio program helped the spread of popular world music, and the lyrics were begun

⁵ A kind of popular music which is influenced by the common consumption of LSD. The Beatles, Eric Clapton, Led Zeppelin, Pink Floyd, The Doors and other music groups wrote songs in the form. (Retrieved from <http://www.allmusic.com/style/psychedelic-pop-ma0000011915> 08.06.2015)

⁶ <http://www.pbs.org/transistor/background1/events/tradio.html> (Retrieved 19 June, 2015)

<http://www.scienceofrock.com/importance-of-the-transistor-radio> (Retrieved 19 June, 2015)

⁷ <http://arhavizyon.com/sedat-povraz-ile-yapilan-cok-ozel-soylesi> (Retrieved 17 June, 2015)

to be printed in newspapers. Moreover, magazines on music such as Hey and Ses Mecmuası (Magazine) were very popular among the Turkish people and Turkish music system. These music magazines were as famous and influential as newspapers among the readers. What is more, bands played an important role in increasing the popularity of popular music along with these newspapers and magazines. Important singers were introduced into Turkish music system in these bands. Erol Pekcan and his friends, Durul Gence, Mavi Işıklar and Moğollar are just a few examples of important figures.

Liselerarası Müzik Yarışması⁸ (Song Contests among High Schools), which was held by Milliyet Newspaper in 1960s, was another important event in Turkey, promoting the popularity of pop music. The rule of participation to this contest was to perform songs in pop music genre.

Moreover, record industry accelerated the production of popular songs in these years. Early on, singers and producers in Turkey had used to go to Paris to record their albums. Later, with the introduction of pickup production in Turkey, the album releases began to be made in Turkey. In addition, as a result of the advances in technology in music industry all around the world, phonograph records and gramophone records were replaced with portable pickups and Long Plays (LP-33'lük) and extended-plays (45'lik). This change implies the increase in the number of songs within an album. Besides, towards the end of 1960s the world became acquainted with cassettes, enabling the spread of album releases in the world. However, cassettes and cassette-players were expensive at that time.

As previously mentioned, alongside with the increase in the number of radios, the emergence of television into the social life contributed to the spread and development of pop music in Turkey. TRT began its broadcasting at the end of 1960s. Television programs were launched in 1969⁹. Respectively on radios, both foreign music and folk music namely, Yurttan Sesler Korosu (Country's Voice Choir) and Beraber ve Solo Şarkılar (Group and Solo Songs) were put on public display together in national TV. Here, Yurttan Sesler Korosu (Country's Voice Choir) presented the authentic songs of Turkish Classical Music, and Beraber ve Solo Şarkılar (Group and Solo Songs) songs

⁸ <http://www.turkpopmuzik.net/modules.php?name=Yarismalar> (Retrieved 19 June, 2015)

⁹ <http://www.trt.net.tr/Kurumsal/Arsiv.aspx> (Retrieved 19 June, 2015)

with authentic Anatolian folk figures. TRT also gave wide publicity to Türkçe Sözlü Hafif Batı Müziği (Soft Western Music with Turkish Lyrics), which refers to arrangements¹⁰. Then, a new trend in music called “Aranjman” (arrangement) was introduced. The arrangements are songs mostly adapted or translated from Italian, French, English, and Greek. This trend was launched by songwriters such as Fecri Ebcioğlu, Sezen Cumhuri Önal, Fikret Şenes and Ülkü Aker. Fecri Ebcioğlu was the first person who adapted a French song into Turkish “C'est écrit dans le Ciel” with its Turkish version “Bak Bir Varmış Bir Yokmuş” and the adaptation, which was called ‘arrangement’, was so successful that this was the beginning of a new genre called “Turkish Pop music”¹¹. With the very first appearance of Turkish Pop Music genre in 1961 within the Turkish music industry, the trend of translation and adaptation of English songs gained speed as different versions of these songs were liked by the Turkish audience.

Following the translations and adaptations of hit songs of the world, like “Milliyet Liseler Arası Müzik Yarışması” (Song Contests among High Schools of Milliyet Newspaper), lately “Altın Mikrofon” (Golden Microphone) and “Toplu İğne Beste Yarışması” (Pin Composition Contest) were held in Turkey and they also helped the improvement of Turkish pop music¹². International song contest were also important to promote the genre like the case in Turkey. These contests were “Sanremo” (1951) and “Grammy Awards” (1959) in the following years. The course for the emergence of a new genre into a present music system was parallel with each other.

Eurovision is another platform where a dominance of English songs can be tracked. When Eurovision began in 1975 and Turkey was a candidate with a Turkish song sang by Semiha Yankı “Seninle Bir Dakika” (A Minute with You). The interest for Turkish Pop music was significant enough to compose original Turkish songs. This tendency is the result of the increase in the number of translations and adaptations, and the changes occurring in Turkish music system.

As previously mentioned, songs belong to an oral literary system. Therefore, all the

¹⁰<http://www.millifolklor.com/tr/sayfalar/96/09-.pdf> (Retrieved 18 June, 2015).

¹¹ Bak Bir Varmış Bir Yokmuş (kitap) Naim Dilmener. 2003, İletişim Yayınları. s.204 ISBN 975-05-0149-7

¹²<http://www.birzamanlar.net/yazarlar/esmeray/yazi01/index.html> (Retrieved June 20, 2015)

improvements and the evolution of music genres in the world and in Turkey have influenced the culture of their society. This can be regarded as a central cultural event affecting the peripheral issues, such as the way people speak, wear, eat, believe and even how they think. The motto of the Hippies movement, “Make love not war” sets a good example of this peripheral-central relation. In this context, this relation can be studied within the framework of Even-Zohar’s Polysystem Theory. The theory, the theoretical framework of the first analysis of this study, describes the literature of one country as a system with various layers in itself. The layers interact with each other, affecting one another in some way. Thus, music can be regarded as a system just like literature as songs are both oral and written form of literary works. Therefore, there is an interaction between different genres of this system. The music system of a specific country can also get connected with the music systems of other countries. In this context, translation is a means of communication, thus, is in close relation with the other means of communication, also functioning as a part of cultural interaction. The adaptations and the translations of foreign songs into another music system belonging to a target culture are effective in this interaction. Here, Polysystem Theory constitutes the macro-analysis framework which helps depict this cultural transfer of a lifestyle and the introduction of new music genres into the target system. The following information can be regarded as a brief framework of the theory:

Even-Zohar’s theory is about the systems of a culture mainly literature. Edwin Gentzler, who has been influenced by Even-Zohar, calls the entire network of interrelated systems as “polysystem”. Gentzler defined “polysystem” as follows:

Literary traditions composed different systems, literary genres formed systems, a literary work itself was also a unique system, and the entire social order comprised another system, all of which were interrelated, “dialectically” interacting with each other, and conditioning how any specific formal element could function (2001, 112).

A similar expression with Gentzler’s statement, Even-Zohar stated that “These systems were literary as well as non-literary systems and were used to explain canonical as well as non-canonical literary works. It was actually a theory of literature that was extended

to the field of translation studies”¹³. Songs are literary texts, as well. Therefore, the music system, which is comprised of songs, is regarded as a literary one. In this sense, song translation can be studied within Polysystem Theory, thus explaining “canonized” and “non-canonized” terms and their relations with one another in the music system. Song genres can be categorized as “canonized” and “non-canonized” within the same music system. “Canonized” refers to the dominant and widely popular pieces of music among the listeners. “Non-canonized” refers to weak pieces of music, which are less preferred by the listeners. The relations and interactions of “canonized” and “non-canonized” music genres and the positioning of them in the center or in the periphery not only lead to changes in the music system but also in the sociocultural behaviors of the society, as music is much combined with lifestyle. More specifically, the way people dress, speak, eat, and think vary according to the music genre they are subject to. Thus, song translation, which leads to the introduction of a new genre within a given cultural system, i.e. Turkish music system, is studied in the macro-level of the study. In this context, the central position of song translations and adaptations, here arrangements, is an orientating activity to the changes in music all around the world. Theoretical framework for the macro-level analysis is drawn in line with Polysystem.

According to Polysystem Theory (1974), when a work within a literary system of one specific culture is innovative and new to that system, the position of the work is the center and other works, which are located in periphery positions, are influenced by the newly introduced product. Thus, the literary system is empowered after the transfer. In song translation, the song translations and adaptations of English song lyrics released between 1965 and 1980 correspond to the empowering the music system through the introduction of a new music genre into Turkish music.

The song translations and adaptations were studied in the light of Peter Low’s song translation categorization and Principle Principles in the micro-level part of the study. Here, Low’s categorization, which comprises of *translation*, *adaptation* and *replacement*. This methodology draws a general framework to define the general tendencies in song translation in more details through qualitative and quantitative analysis. The detailed explanation of Low’s categorization and principles will be given

¹³ http://nptel.iitm.ac.in/courses/109104050/pdf_version/lecture11.pdf (Retrieved June 21, 2015)

in the following chapters.

III. IMPORTANCE OF THE STUDY

Song translation is a newly studied subject in the field of translation studies. In Turkey, the previous studies on song translation focused on the singability of the arrangements during 1960-65 and on pop song translations of 1990's. However, this study fills a gap regarding the period between 1965-80, during which a number of translations and adaptations were made in Turkey, leading to the introduction of pop music as a new genre into the Turkish music system. These translations and adaptations were found to be significant to be studied in this thesis within the Turkish sociocultural context as they brought about changes in the life of Turkish people. In addition, this study made use of a wider range of materials received from a larger period of time as compared to the previous studies conducted in Turkey.

IV. AIM OF THE STUDY

The aim of this study is to explore how the translations and adaptations of the English songs in the period between the years 1965-80 affected the music system in Turkey and how these translations and adaptations were made quantitatively and qualitatively. The issue regarding music as a system in a sociocultural context and the introduction of pop music as a new genre into the Turkish music system are studied within the framework of Polysystem Theory and the general tendencies in song translation are studied in the light of Low's strategies and his 'Pentathlon Principle'.

V. RESEARCH QUESTIONS

i. Main Question

How did the translation and adaptation of the English songs in the period between 1965-80 affect the music system within the sociocultural context in Turkey and how these translations and adaptations were made?

ii. Sub-questions

1. What was the situation in the Turkish music system in the period between 1965-80 within the framework of Polysystem Theory as to the effect of translations and adaptations of the English song lyrics in the sociocultural context?
2. What are the tendencies as to song translation strategies facilitated in Turkey in the quantitative manner?
3. What strategies have been used in the translations and adaptations of English songs into Turkish in the qualitative manner?

VI. LIMITATIONS

1. This study is confined to the analysis of translations and adaptations of the English songs into Turkish in the period between 1965-1980.
2. The number of the song lyrics subjected to the quantitative analyses is 35, selected as regards the number of the translations and adaptations introduced into the music system and the number of the singers performing them. .
3. The number of the song lyrics subjected to the qualitative analysis is confined to 10 out of 35 for practical purposes.

VII. DEFINITIONS

Song translation is a broader term to refer to the translations and adaptations of the foreign song lyrics into target language preserving the rhythm and melody of the original song.

Adaptation within the scope of song translation refers to a text where considerable changes in lyrics were made while keeping the tune of the original same or similar (Franzon, 2008).

Translation within the scope of song translation is a target text where all significant details of meaning and structure of the original version have been transferred into target text (Low, 2013 p. 237).

Macro-analysis refers to the study which is carried out in the light of Polysystem Theory, explaining the issue regarding music in Turkey as a system in the sociocultural context and discussing the introduction of pop music into Turkish music system.

Micro-analysis refers to the study which determines the general tendencies in song translation in the light of Low's categorization and the strategies described within his 'Pentathlon Principle'. The analysis is conducted in two levels; quantitative and qualitative.

Quantitative analysis refers to the distribution of song translations and adaptations in the light of Low's categorization.

Qualitative analysis refers to the detailed study of 10 selected English song lyrics in the light of Low's song translation categorization and 'Pentathlon Principle'.

CHAPTER 1

THEORETICAL FRAMEWORK

This chapter dwells firstly on the theoretical framework that is used in this study. The theoretical framework for the macro-analysis, which is Polysystem Theory, and the ones for the micro-analyses, which are Low's categorization and 'Pentathlon Principle' will be presented here. Secondly, this chapter draws a general overview through the previous researches on song translation by the scholars of translation studies.

1.1. POLYSYSTEM THEORY

Polysystem Theory was introduced by the Israeli scholar Itamar Even-Zohar in 1970. Segal (1982) points out that polysystem was born as a result of search for a solution to a problem in translation studies regarding Hebrew literature (Even Zohar, 1970, 1972) and translations within this literary system.

Polysystem Theory was based on Russian Formalism, which was effective in 1920s. Russian Formalists; Jurij Tynjanov, Roman Jakobson, Boris Ejhenkbaum were the key Russian writers who developed Russian Formalism in those years. Their works and this literary movement were well-translated in the introduction part of Matejka and Pomorska's work (Shuttlework, 1998). The 'system' term was originally designed by Russian Formalist Juri Tynjanov. Tynjanov (1929) states that a system has many layers within itself and these layers interact with each other. This was the key point for Tynjanov's view on literary system as a total of different systems and takes each system individually and with its own right (Shuttlework, 1998).

Moreover, as previously pointed out, as a result of Russian Formalism's influence in Russia, culture and any other fields that have a relation with society were interconnected within literature. Therefore, literature was not alone itself but was a combination of those or 'modifications' within a system.

In the *Dictionary of Translation Studies*, Polysystem Theory is defined as a theory about the behavior and evolution of literary system. The term 'polysystem' denotes a combination of interconnected elements, which changes and mutates as these elements interact with each other (Shuttleworth & Cowie 1997 p. 127). When dealing with

interconnected elements and their interactions with each other, Polysystem Theory refers to a diversity of sub-systems within a whole system.

Even-Zohar has applied this theory on Hebrew literature system, but what he wanted to point out was that literature, i.e., Hebrew literature, has been influenced by various aspects regarding foreign literary systems. Culture was a key point to determine and to evaluate what was going on within this literature system. Here, Even Zohar's leading role in the theory of cultural repertoire plays an important role in the development of the theory.

Polysystem Theory defines a system of literature with a dynamic perspective, which does not depend only on the text itself. There are various factors to be taken into consideration in the definition of one system. Even-Zohar's model states that the polysystem is conceived as a heterogeneous and hierarchized conglomerate (or system) of systems, which interact to bring about an ongoing, dynamic process of evolution within the polysystem as a whole. From the first part of this definition, it follows that polysystems can be postulated to account for phenomena existing on various levels, so that the polysystem of a given national literature is viewed as one element making up the larger socio-cultural polysystem, which itself comprises other polysystems besides the literary, such as for example the artistic, the religious or the political (Baker & Malmkjær 1998 pp. 176-177).

Baker and Malmkjær point out that in Even-Zohar's (Segal, 1982) polysystem; a literary system is a total of other systems. Within the Hebrew literature context, this system is both the subject and the object affecting other systems. This impact can be either in religious, political, or artistic way. Therefore, 'literature' is viewed not just as a collection of texts but the production, promotion and the reception of these texts and their interactions are important, as well. The different layers of a literary system are in a battle and competing with each other. They aim to be superior over the other and would like to be at the center of the literary system. Therefore, there occurs tenderness between center and periphery. The literary system does not only consist of 'masterpieces', - "canonized" in Polysystem Theory - but also periphery works such as children's literature, translated works and fictions. The competition is not limited to center and

periphery, though. There are interactions between the primary (innovative) and secondary (conservative) works of the literary system. The existing competition between innovative and conservative works are always in action as when an innovative work reaches center and gains the power of canonized status, then it may become conservative and compete with secondary works according to Even-Zohar's theory. Then, a continuous tender comes out again and consequently the new form of the literary system is shaped (Shuttleworth, 1998).

Polysystem, though put forth to explain the situation of Hebrew literary system, can be considered for the other literature systems in the world, the impact of which is not just one-way round; that is, X literature system can affect the other Y literature system in various ways or vice versa as mentioned earlier. Here, translation plays a big role in realizing this impact on different literature systems. Translated literature can be in the center of a native literature, and therefore, these native literature works can borrow some aspects such as theme, genre, and style from the translated literature works. This makes the whole system gain power, or if the native literature is more powerful than translated work, the result will be the other way round.

Hornby in her book *Translation Studies an Integrated Approach* states that translations play different roles within a literary system. These roles can be primary, creative, and innovative roles. Therefore, translation is seen essentially as a text-type in its own right, that is, translation is not just a reproduction of the source text but a part of a cultural system itself (Snell-Hornby 1988, p. 24).

As previously stated by Segal (1982), Polysystem Theory was designed to find a solution to the problems connected to translation. This theory is not only limited to that perspective, though. Polysystem is interested in the position of translation, specifically translated literature, within a literary system. Moreover, Polysystem is studied within the framework of translation studies and is interested in the general problems of the, as well.

The limited systematic relationship between translated works of a literary system needs to be recognized according to Even-Zohar (1990, pp. 45-46). Prospective translations selected by dominant poetics and the principles of this selection that lie behind and the

conformity of translated text to target literary systems are main subjects of Polysystem. (Shuttleworth, 1998 p. 177).

Mostly, translated literature is in peripheral position in the literary system but Even-Zohar raises three circumstances on the change of the direct of the translated towards the center. (1990, pp. 46-48). The first circumstance is when a 'young' literature is at the start of its formation. Therefore, the translated literature here moves into the center and affects the whole literary system in form, style, theme, and genre aspects. The second circumstance of Even-Zohar's Polysystem Theory regarding translated literature's position is that when a nation's literature system is not powerful and enriched with different types of literary characteristics, translated literature again stays in the center and dominates all the literary system. However, the case is here different from the previous circumstance. At this stage, a nation's literature cannot produce powerful works, which do not consist of its own national cultural items. Translated literature is like a dominating culture and a country over a small, weak one. Even-Zohar's Hebrew literature context can be given as a good example of that domination. Naturally, there are many other literary systems in the world that are under the effect of translated literature they import. The last circumstance is that when a literary system faces a turning point because of the sociocultural events of the age, it needs a translated literature in order to keep pace with the other literary systems and to the needs of the age. Translated literature can provide new genres, themes, and aspiring ideas to a changing literary system. Translated literature can either be in conservative, secondary, mode or the vice versa, and its effect to a literary system changes according to the needs and the structure of cultural background. In this context, Even-Zohar explains that 'Translation is no longer a phenomenon whose nature and borders are given once and for all, but an activity dependent on the relationships within a cultural system' (1990, p. 51).

To give an example of the third circumstance, Munday states "in modern Spain smaller regions such as Galicia import many translations from the dominant Spanish form Castilian, while Spain itself imports canonized and non-canonized literature from the English-speaking world" (2001, p. 110).

Apart from Munday, Shuttleworth (1983) states in his article on “*Routledge Encyclopedia of Translation Studies*” that with the help of Polysystem Theory, translation was seen and analyzed with a target-oriented approach. At this point, translation is a part of target polysystem which has different systems and relations within it.

In the question of ‘what is translation’, Even-Zohar comments that translation is not a field, the borders and structure of which are determined previously. It has to do with the connections and interactions with the other features of a literary system. *Equivalence* and *Adequacy* terms are not sufficient at this stage (Even-Zohar, 1976). This has led to the release of descriptive studies on the characteristics of target text by Translation scholars such as Gideon Toury. Toury (1980a) developed this target-oriented approach and produced *Norms*, which describes translation process within the framework of constraints and factors in a given culture. However, the main aim of the study is to draw a systematical framework for the introduction of pop music with the help of Even-Zohar’s definition regarding Polysystem.

1.2. PETER LOW’S SONG TRANSLATION STRATEGIES AND PENTATHLON PRINCIPLE

Song translation is a subject field that has appealed much interest and, thus, has emerged as a subject field to be studied within translation studies. Peter Low, from the University of New Zealand, has been one of the scholars of Translation Studies, who delineated the strategies of song translation in details. The song translation strategies, which are introduced by Peter Low are as follows: 1. “translation” (which refers to a very close rendition of the original lyrics in the target language by keeping the tune same or very similar), 2. “adaptation” (which refers to a more semantic rendition of the original lyrics in the target language by keeping the tune same or very similar) and 3. “replacement (text)” (which refers to the rewriting of the original with many changes in theme, setting and structure but the tune is same or very similar). He has also introduced ‘Pentathlon Principle’, which comprises of rhyme, rhythm, naturalness, singability, and sense, to the literature, which is a methodology in the study of song translation categorization.

Low points out that song lyrics are verbal, musical hybrids. Mostly, music is kept the same in both source and target contexts. However, the lyrics we read or hear can be different from the original lyrics. The production of a target text, which can be well transferred to the target audience, is important. There is no ultimate rule stating that target lyrics must have the same semantic features of original lyrics but there can be some cases observed where target lyrics are totally new texts of which only melody resembles with the original one. Song translation score less on semantic transfer than do informative translation (Low, 2013). Johan Franzon's example (2005 p. 264), who is another translation scholar in the field of song translation, clarifies this view. In Franzon's example, in a lyric from Brecht and Weill's *Dreigroschenoper* - the line number, 50, which is a piece of the original text, was rendered as 48, 45, and 100 in various target texts. This shows that semantic fidelity is not a must to keep to in song translation. The aim here is to provide an informative motive for the target audience. To create a semantic feature in target text, some changes in names, the length of the material and metaphors are subject to change. Here, Low states that we cannot speak of 'translation' with traditional reference. Translation gets a form of 'adaptation' because they may have no reference to source text in name of fidelity to semantics and syntactic of the source text. However, there is a debate over the question "Is adaptation a form of translation?" In this context, Jeremy Munday states that "Irrespective of whether adaptation is considered a form of translation, it demands a different criterion for the assessment of its equivalence with the source" (2009 p. 166). Low comments that Munday's opinion about adaptation is neutral. In general, there are two main viewpoints on 'translation'. Some argue that translations are target texts which have similarities with their source, and others see 'translation' as a prevailing term for verbal transfer of a source text.

Revisiting the important function of song lyrics translation in line with Low's studies, song lyrics can be accepted as hybrid texts and have a function to realize communication between source and target audiences. Functionalism approach is a useful one here to discuss this view. Christiane Nord points out that "target text should be composed in such a way that it fulfills functions in the target situation that are compatible with the sender's intention" (1997 p. 92). By sender, Nord speaks of singer and composer. Singer is the first user of the target text as a receiver and a sender.

Composer is the secondary one (Low, 2005). Target text is not a stand-alone text. Composer has already translated the essence of the music of source text, and got the gist of the source text message. They can carry out this message via music and new lyrics. At this point, music is a very effective way of delivering the message. A foreign audience cannot understand the delivery of the source text, which is written in a foreign language, if they do not know this language. However, as long as music is kept very similar with the original- or even same-, they may make inferences from the tone, the stresses, and the speed of the music. Traditionally, music is composed before song-writing process. This may be because of the superiority of non-verbal sign system over the verbal one. George Steiner explains this through Goethe's musical settings: "Each of these compositions is an act of interpretative restatement in which the verbal sign system is critically illuminated or, as the case may be, misconstrued by a non-verbal sign system with its own highly formal syntax" (1975, p. 419). This is a good sign of how music is important while writing lyrics. There is an illusion in song translation because it is believed that music is devised to fit source text in translation activity. However, music is accepted to fit the target text as well. Therefore, song translation, which means a faithful word-for-word rendering of a source text, is quite impossible to perform as there are many other factors that have to be taken into consideration as mentioned earlier. Apter (1983 p. 27) speaks of "the physical limitations of the vocal apparatus, the metrical rigors of a rigidly pre-set prosody and the need to match verbal sense to musical color". These needs and requirements for a translation activity cause translator to produce a more adapted version of a song in another culture. However, translators tend to be faithful to source texts. The concentration of translators being on informative text features leads to this tendency. To be more precise, song lyrics are not just informative texts, though. They are accepted as hybrid texts by functionalists. In this sense, song translation is a creative and a communicative type of translation, where there are many other tendencies to be followed.

In the light of these, Low's song translation categorization can be presented in details as follows:

1.2.1. Low's song translation categorization

Low's first category for song translation is 'translation'. Translation of song lyrics refers to an extensive transfer from the source text to enable semantic fidelity. One can find many marks in target text that are signs of semantic sameness.

Low's second category for song translation is 'adaptation'. In a broader sense, 'adaptation' refers to a target text, which has a significant departure from source text in name of semantic fidelity. Munday points out that "a target text draws on a source text but which has extensively modified it for a new cultural context" (2009 p. 166). The translator has made some changes in source text of which original forms are no longer available in target text.

Low's third category for song-translation activity is 'replacement'. A 'replacement text' is a text which does not carry any semantic or syntactic fidelity to source text. Conversely, replacement texts are entirely new texts which are devised to be sung to an existing tune (Low, 2013). The only similarity with the source is the melody. However, when analyzed, the lyrics are structurally different but their emotional messages are unique. Low points out that song translators, who can be regarded as wordsmiths, mostly do not know the source language and they tend to produce target song lyrics in that way.

1.2.2. Low's Pentathlon Principle

Song-translation is the paraphrasing of the source text to produce a target text. However, back translation is impossible (Low, 2005). The main aim is to produce singable translation with pre-existing music. According to 'Pentathlon Principle', if the translator wants a singable target text then, s/he can determine which features of source text are much more important than others by function and *skopos* of source text. Here, *skopos* means "a goal or purpose, defined by the commission and if necessary adjusted by the translator" (Vermeer 2000 p. 230). Moreover, translation methods and strategies are to be determined by this *skopos* (1978 p. 100). A song translator can perform a successful translation by determining which features of the original text s/he will give

importance to. Low's 'Pentathlon Principle' helps the translator determine these features, which leads to the choices. Skopos might "help determine whether the source text needs to be 'translated', 'paraphrased' or, 're-edited'" (Vermeer, 2000 p. 231). In this point, Pentathlon approach is in tone with Vermeer's thoughts about translation, i.e. 'song translation', 'song adaptation' or 'replacement (texts)'. The reason why this principle is called as Pentathlon is that song translators are like Olympic pentathletes. They compete in five different racetracks. Their aims are to sustain their energy till the very end of the meters, to gain flexibility rather than to break the world record and to have flexibility and total score. To name these racetracks, these are singability, sense, naturalness, rhythm and rhyme.

The first principle of Pentathlon is singability. 'Singability' is a key term both studied by Low and Franzon under song translation. For Low (2005) singability is the first layer, which he studied under 'Pentathlon Principle'. Singability can be understood as phonetic suitability of the translated lyrics: to words being easy to sing in a particular way (as in Low 2005, pp. 192-194). Singability is only possible with an end-product, which can be performed easily by a performer. Therefore, the key to a successful and precise output in song translation is only possible with 'singability'. Singability is of much importance when source song lyrics are performed in another language for another audience as the performer from the target culture find it easy to perform the song in that, the audience can understand the message of the lyrics. Here, it is aimed to produce semantically similar lyrics for the target culture. Franzon gives an example of a song writer's view through song translation. This shows that the songwriters use singability to assess original lyrics as well as translations to produce lyrics with singability for both the performance and for the audience. Broadway lyricist Alan Jay explains below how he fitted a lyric to the music of his collaborator 'Fritz' Loewe:

I'd given Fritz the title ['I Talk to the Trees'] and he'd written a lovely melody for it. But every lyric I wrote seemed unsingable. And so I wrote it over and over again, until one day I realized that was wrong. For some reason, it was a song that couldn't stand any rhymes. So I took them out, and without them, the song seemed to sing quite well Fritz Loewe (Lerner, 1977).

Franzon states that Lerner's example is a point where 'singability' does not only mean 'performability'. It consists of the importance of skopos. In Lerner's case, Alan Jay

produced a good translation, which is suitable for a Broadway play. Another point showing Skopos theory is very useful for song translation study is that the song translator should make a choice between to which text s/he will have fidelity. Nord (1997) states a translator's decision and choices would (or *should* be) (emphasis in Franzon, 2008) the intended purpose of the target text. This plays important role in affecting translator's choice and decisions.

As previously mentioned, singer is a commissioner of a song-translatorial action. They ask for a usable end product, that is a singable song. Songs are performed on stage, and they are so effective to cause tears and laughs in audience (Low, 2005). The emotional reactions depend on the message the songs carry. What is important here is that *singability*, which can be regarded as performability, is a key point for singers when they receive their target lyrics. Low discusses in his article; English has closed syllables. There are frequent clusters of consonant at the beginning and end of the words. This may be a handicap for a song writer to produce a singable translation. Low exemplifies this problematic issue with the words 'strict' and 'hard' 'Strict' and 'hard' have five consonants and one vowel. The choice of the translator, song writer, here is to be flexible by using 'tight' instead 'strict' because 'tight' is a word, which is more singable. Moreover, some words of source text can be highlighted by musical means. These means are high-pitched and fortissimo. High-pitching is related to the sharpening of notes and fortissimo is fast-playing of notes. Low comments that these are ideally be translated at the same location. The word rendering may not be faithful to source text but the melody should cover all source text musical elements

The second principle of Pentathlon is *sense*. In song translation, there is a manipulation of sense. Therefore, flexibility is important in translatorial action. However, sense of a source text should not be disregarded. Low states that song translation is an interlingual translation. This causes some song translators to produce a target text which has no semantic relevance to the original. The example of this practice can be given from Turkish music industry context. Low believes that true song translators acknowledge a duty towards the author of source text.

The third category of ‘Pentathlon Principle’ is *naturalness*. It refers to register and word order. Here, translator’s duty is to the audience. The audience should make some sense out of a song since the very first moment of listening.

The fourth principle is *rhythm*. It refers to the translator’s duty to the composer. Rhythm is the most difficult feature to keep in the target text. Therefore, it is manipulated and arranged according to the instruments used while playing within target context. Moreover, differences between the verses in quantity may occur. Melisma is another feature of the principle of rhythm Melisma is singing of a single syllable of the text while moving between several different notes in succession.¹⁴ This feature is related to musicalities of songs and requires a detailed research. A previous study, a Master’s Thesis by Alaz Pesen (2010), on song translation in Turkey was conducted in details regarding melismas.

The last principle is *rhyme*. Rhyme is a problematic factor of song translation. Most song translators tend to produce a target text with major changes in rhyme. However, Low argues in his ‘Pentathlon Principle’, there is no rigidity of thinking in this way. Rendering all items regarding rhyme in target text is not useful. As long as the translator keeps the rhyme the same in each line in the target text just like in the source text, the focus will be on these rhymes, not on melody. This leads to the loss of superiority. However, as Low suggests, it should not be disregarded by song translators.

2.1. PREVIOUS RESEARCH ON SONG TRANSLATION

Song translation is relatively a new research area in field of translation studies. After 2000, articles and essays on song translation increased and these studies generally endeavored to define song translation and discussed whether song rendering was an adaptation or word-for-word translation or a rewriting activity. Song translation has been studied within different fields such as pedagogics, musicology, second language teaching and translation. The impact of songs on learning and teaching mother language and foreign languages were studied in several papers written about song translation. Moreover, there were scholars of Translation Studies who studied song translation as a sub-field of translation studies and they introduced terms and strategies studied in song

¹⁴ <http://en.wikipedia.org/wiki/Melisma> (Retrieved March 12 ,2015)

translation researches. Apart from Peter Low, whose strategies and principles constitute the framework for the micro-analyses, Johan Franzon at the University of Helsinki is another scholar of Translation Studies who specialized in the field of song translation. Franzon has studied in similar way with Low's categorization in song translation. However, he puts more stress on performability, which is singability, meaning the song is produced for the singer and the singer's conformability is important while performing a translated song. Here, Franzon (2008, p. 376) suggests different ways for the song translators to fulfill their translatorial activity:

Franzon followed a more theoretical perspective, which is close to Low's principle. Franzon suggested a more functional approach to song translation; song takes new life in other language. Therefore, song lyrics are live organisms, which need to be treated as a new product, which will be used (performed) in other culture.

Franzon (2008, pp. 373-399) made a grouping of five, which categorizes song translation activity: 1. Leaving the song untranslated, 2. Translating the lyrics without taking the music into account, 3. Writing new lyrics to the original music with no similarities with the original lyrics, 4. Translating the lyrics and adapting the music by taking the original music into account. 5. Adapting the translation to the original music. This grouping as it is seen is very close to Low's principle however it is easier to apply this study in my thesis due to the obvious grouping examples, which are in Franzon's article (2008). Franzon also studied 'singability' from a 'prosodic', 'poetic' and a 'semantic' perspective. Franzon states; 'prosodic march' in lyrics is to do with the melody of the song. Here naturalness is of much importance in order to render the meaning in a comprehensive way.

'Not translating the lyrics' is a 'translational action' in Holz- Mänttari terms (1984, pp. 17-29). That means the translator is the person who decides whether the text should be translated into another language or not. Some music pieces which are left without any changes so as to keep the original tone and the rhythmic effect of the source language are also called adaptations. If the translator decides to translate an original text, for example a song lyric, the principle of fidelity is considered as regards keeping either to

the musicality of the song or to its lyric or sometimes to both. Franzon (2008) gives an example from Malvina Reynolds's opinion on song writing and song translating:

Who translate the foreign songs? I do. You don't really translate, of course. You make a singing song of it, near as you can to the meaning and feeling of the original. This is especially difficult, because the genius of the language determines the music line in the French, Russian or Greek song, and if you can move it into our language without wrenching the music line or the English idiom, you've done something valuable, I think (Reynolds, 1964 p. 6).

As understood from the quotation, Reynolds attaches importance not only to the musicality of the song but also its lyrics as well as its performance. By quoting Reynold's words, Franzon underscores the fact that the translator of an original song lyric has the chance to make a choice of more than one strategy. Low (2005) in his 'Pentathlon Principle' has a very similar point of view as far as the features of the songs are concerned.

'Leaving the song untranslated' is another category where Franzon states if a song is left untranslated; it is either a part of a film or a theatre piece. In such cases no translator is commissioned for such particular 'translational activity'. The reason behind this was that either there might be no relation between the song piece and the film or the theatre piece, or the song might have authenticity; therefore, the translation of the lyric was not preferred to avoid spoil. Franzon gives examples from movie soundtracks, which are not rendered for the other culture. Franzon's examples can be verified. The movies from Pakistan and India include "untranslated songs". In the translation of these movies by dubbing or subtitling, the original soundtrack is not included in this process. However, there are also some cases where soundtracks and song piece within movies are translated for the target viewers. This shows that this music piece has an important function to understand the story or the plot of the movie.

'Translating the lyrics but not taking the music into account' is another category which means a translator can translate the lyric as they are not a part of the song selected according to Franzon (2008). They do not pay attention to the music and they take the lyric as a different written piece. The listeners are assumed to know to the original tone and lyrics so translators do not necessarily pay attention to the music of the song. As mentioned above, amateur fan translators who are so keen on translating the song lyrics

into their own language tend to use this strategy. Low (2003) states semantic rendering is important for translators. A song should be understood by the target listeners. They do not pay attention to the music because they believe that the listeners take the music for granted.

‘Writing new lyrics to the original music’ is the third strategy of Franzon discussing that when the music is much more important than the lyrics itself, the translator may choose to rewrite the new lyrics in another language. Franzon (2008) points out that it is a kind of importation in musical industry. Klaus Kaindl (2005) explored this practice showing that songs are sold like commodities and they should be fitted to target culture and target performers. We see many examples of this translator’s choice in Turkish repertoire. These will be analyzed in details in the following chapters.

‘Translating the lyrics and adapting the music accordingly’ categorization by Franzon means that when the lyrics are superior to the music itself the translator may choose to adapt the music accordingly. Franzon argues that biblical translations can be the examples of this kind of translation choice. In biblical translations, semantic feature is of utmost importance for the target listeners. These translations are regarded as holy pieces. Therefore, lyrics are superior to the melody, and so melody can be adapted to fit the translation of the original lyrics. In Turkish repertoire, we do not necessarily have this kind of trend. The reason behind it is that religious songs are sung in Arabic, which is the original language. Moreover, if the translator chooses to translate and to adapt the music, some musico-verbal features need to be changed. Refrains may be added or more florid melisma can be used.

Klaus Kaindl is another scholar of Translation Studies at the University of Vienna. His approach to song translation has been influenced by Venuti’s “domestication” approach. He asserts that song lyrics have been studied with a prescriptive approach thus far. Low’s five categories could be a well example of this approach. With Franzon’s more target oriented approach into song translation, the studies have shifted their focus onto music of the target lyrics. As Semiotics studies non-verbal elements of a text, music here becomes an important piece of song translating and a more musical aspect comes to the fore. Franzon states:

Despite some remarks on the role of non-verbal elements and the cultural dimensions of translation, the emphasis on language is 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 as cited in Pesen, 2010).

Apart from foreign scholars studying song translation, there are also researches within Turkish music culture. Senem Öner is one of those who studied song translation and introduced terms into literature such as “target songs” (2005, p. 26). Her essays on Kurdish-Turkish folk songs asserted that song translators have applied a cultural transfer between two cultures, Kurds and Turks, and their historical and political background, which affects the song translation. For Öner, translation is a more cultural transfer within the same culture. Subcultures of a main culture may affect each other and some semantic and structural tools may be transferred to other culture in forms of songs. In her folk song analyses, cultural and political background information and methodology is of utmost importance. “Image” (2005, p. 19) is a main theme of Öner’s researches in song translation about the construction of subcultures and their relationship with each other. For Turkish conjuncture, her analyses clear that Kurdish representation within Turkish language and culture is false and further research needs to be conducted on the correction of this false representation.

Şebnem Susam-Sarajeva is another Turkish scholar of translation studies who works at the University of Edinburg. She wrote articles about song translation on analyses of Greek songs “Rembetikos”, which is urban folk music of Greeks who moved from İzmir (Smyrna) to Greece and Greek Islands. Her articles have similar methodology with Senem Öner’s. Sarajeva tries to assert the cultural and political background of Rembetiko music and its influence on Turkish music repertoire. Both studies have studied song translation from a macro-level point of view, which does not resemble with Low and Franzon’s methodology.

Within the literature on song translation in Turkey, two studies were carried out in Turkey about song translation and adaptation, both of which were master’s theses. One was on the singability of the arrangements during 1960-65; and the other one was on

pop song translations of 1990's.

In this chapter the theoretical framework of song translation is drawn to function as a ground for the analyses of the translations and adaptations of song lyrics; thus, the following chapter will resort to the methodology used to this end.

CHAPTER 2

METHODOLOGY

This chapter dwells on the methodology that is used in this study. The design of the study, data collecting materials, procedure and data analysis techniques will be presented here.

2.1. DESIGN OF THE STUDY

Descriptive method is used in this study. A two-way analysis was employed for the purposes of the study; the first one was a macro-analysis and the second one was a micro-analysis. The macro-analysis was carried out to answer the first research question which problematized the issue regarding the music in Turkey as a system in the sociocultural context. In macro-analysis the introduction of pop music into Turkish music system was described and discussed within the framework of Polysystem Theory. The micro-analysis was designed to answer the two other sub-questions, thus, was grouped under two main levels. One is the quantitative and the other is qualitative analysis. Both analyses were carried out in the light of Peter Low's song translation strategies. In the quantitative analysis the lyrics were grouped under Low's two-level category of strategies to describe the situation in the statistical means. In the qualitative analysis the lyrics were analyzed as regards the use of these strategies.

2.2. DATA COLLECTING MATERIALS

The materials were collected in the way explained below:

1. The song repertoire, which was subjected to analyses, was obtained from an online encyclopedia¹⁵, which was found to be very useful in obtaining data about the discography and the language of the songs. This database was comprised of 750 songs, the factual information about which was given in a detailed manner, except for the lyrics.

¹⁵http://tr.wikipedia.org/wiki/T%C3%BCrk%C3%A7e_aranjmanlar_listesi (Retrieved 15 May, 2013)

2. The lyrics of the English songs and their Turkish translations and adaptations were partly obtained through various search engines and partly through YouTube; the songs which did not have lyrics in the written form in the web, were deciphered by the researcher herself.

3. The number of the songs which comprised the whole database for the English songs that underwent translation or adaptation process into Turkish was 123 and the number of the Turkish translations and adaptations of these English songs were 146 different versions in the video format. Some songs were found to be sung by more than one singer and it was interesting that some songs were published in the web under different names. Thus, after an elimination process, the population of the English song lyrics which had Turkish translations and adaptations were 100 and the sample selected out of this 100 was 35 English songs. The number of the sample was determined according to two criteria: 1. The songs with more than one translations or adaptations were chosen as this showed that the musicality of that particular song was liked by the Turkish people. 2. The songs which were sung by more than one singer were chosen as this showed the popularity of that particular translation or adaptation among the Turkish people.

4. As for the number of the songs having been subjected to analyses, firstly 35 English songs were analyzed quantitatively to be grouped according to Low's general song translation categorization, namely, *translation*, *adaptation* and *replacement*, which was put forth years later in 2005. This part of the study constituted the first part of the micro-level analyses and illustrated in a table to demonstrate the general tendencies of song translation strategies in Turkey between 1965 and 1980. Secondly, for practical purposes 10 songs out of 35 was selected to be qualitatively presented in details and, thus, were analyzed according to the strategies delineated by Low, which were referred to as *Pentathlon Principles*, comprised of *sense*, *naturalness*, *rhyme*, *rhythm*, *singability*.

2.3. PROCEDURE

This study proceeded in the following way in brief terms:

1. First the translations and adaptations of the English songs were problematized and researched with the related literature. As a result of this study, it was seen that two studies were carried out in Turkey about song translation and adaptation, both of which were master's theses. One was on the singability of the arrangements during 1960-65; and the other one was on pop song translations of 1990's. Secondly, the literature on song translation in the world was researched and the result demonstrated that this was a subject which was studied by various scholars.
2. Thus, the period between 1965-80 when an increase in the translations and adaptations of the foreign songs were marked in Turkey, leading to changes in the music and the sociocultural lifestyle, was chosen as the period to be studied, and the research problems are determined, taking into consideration the related theoretical background and the academic studies having been conducted so far, together with the methodology of the thesis.
3. Then the population and sample of the songs were determined, on which the study was made as described in section 2.2.
4. The analysis was designed to be carried out at two levels. One was the macro analysis, referring to the study made in the light of Polysystem Theory to handle the issue of music within the sociocultural context in Turkey. The other was microanalysis, referring to the study made in the light of Low's categorization and strategies on song translation, which constituted a two-level analysis, one being a quantitative one and the other a qualitative one.
5. Four headings were determined to carry out the qualitative analysis: a) Setting of the original lyrics, b) Setting of the Turkish version, c) Rhyme and refrain scheme, d) Evaluation through song translation strategies
6. Setting of the original lyrics, which is the first heading, focuses on the factual information on the plot, the setting and the background information regarding the original songs. The discography data of the original songs was also indicated. The second heading dwelt on the same focus points, but this time for the Turkish versions. Rhyme and scheme, under the third heading, referred to the structural

analysis of both English and Turkish lyrics made in line with Low's 'Pentathlon Principle' and it helped detect additions, omissions and other structural changes in these lyrics. The comparison of both English and Turkish lyrics regarding rhyme and other structural elements were marked on these lyrics making use of the column alignment. Finally, the last heading referring to the evaluation through song strategies included the analysis covering all the semantic and structural data obtained from each song evaluated within the scope of Low's song translation categorization and his 'Pentathlon Principle'.

7. The findings of the macro- and micro-analyses were presented together with the discussions thereof.

8. The conclusion drawn from the study was presented and suggestions for further studies were made.

2.4. DATA ANALYSIS TECHNIQUES

A macro-analysis, which is the first analysis of the study, was carried out in the light of Polysystem Theory. The theory was studied to explain the issue regarding music in Turkey as a system in a sociocultural context and to discuss the introduction of pop music into Turkish music system. Micro-level analysis was also carried out to determine the general tendencies in song translation in the light of Low's strategies and his 'Pentathlon Principle'. The analysis was conducted in two levels; quantitative and qualitative. In quantitative analysis, percentages were used to demonstrate the distribution of song translations in the light of Low's song translation categorization.

CHAPTER 3

RESULTS AND DISCUSSION

This chapter dwells firstly on the brief revisiting to general overview to song translation strategies with the quantitative and qualitative analyses of selected English songs. These analyses were studied in line of Low's categorization and 'Pentathlon Principle'. The quantitative analysis comprises the data results of 35 song lyrics and the qualitative analysis comprises the 10 song lyrics. Firstly the analyses will be presented. Later on, the macro-level findings, which were conducted in the framework of Polysystem Theory and the results of micro-analyses with a categorization designed to explain the results of the qualitative analysis will be given. The categorization for the micro analyses includes. *theme shifts, cultural motives, other important factors, loses and gains.*

3.1 GENERAL OVERVIEW TO SONG TRANSLATION STRATEGIES

Functionality of song translation stated by Peter Low (2005, p. 186) is similar with the functionalist approach to a text stated by Vermeer in the sense that song translations are whether translation, paraphrase or re-edition, which lays the ground for Low's categorization which was applied in the song lyrics analyses. The translator, the songwriter of the target culture, is the person who will decide which way the translational action is performed. Low's own tendency for this translation action is "to paraphrase rather than simply translate" (2005, *ibid*). Therefore, he is for the "adaptation" of the songs. Discussed in the previous chapters, Low's principles helped determine whether a song is a translation, or an adaptation, or just a replacement text. His 'Pentathlon Principle' (Low, 2005) put light on the translator's *skopos* (Vermeer, 2000) which is the aim of the translator. For Low, the main principle which has vital importance in songwriting activity is singability because the songs will be performed by singers, and as long as it is singable, the performer will feel comfortable and the target audience will have the pleasure just like the source audience has. Other principles are singability, sense, rhyme, rhythm, and naturalness. As for Johan Franzon (2008), harmony between music and the lyrics is important and this resembles to the singability of Low's principles. For Franzon, the songwriter, the translator can whether write new lyrics to existing music or adapting the music to the translated lyrics or adapting the

translation to the original music. (2008, p. 376). Franzon's principles are related to skopos and it has very similar categorization just like Low's.

Below quantitative and qualitative analyses of selected English song lyrics were presented. Firstly, Table 1 was given to illustrate the results of quantitative analyses of selected 35 song lyrics which have been indicated in bold. Table 1 also showed the other rearrangements, which were mostly multiple translations of the same song. Therefore, Table 1 was the representation of the frequency of song translation and adaptation.

Number	The Name of The Song (Source)	The Performer (Source)	The Performer (Target)	The Name of The Song (Target)
1	A Man without Love	Engelbert Humpredinck	Hasan Çalımlı	Aşksız Adam (Translation)
		Engelbert Humpredinck	Rasim Ulusman	Aşksız ve Yalnız Adam
		Engelbert Humpredinck	Selçuk Ural	Hiç Bilmeyeceksin Seni Sevdiğimi
		Engelbert Humpredinck	İlham Gencer	Mehtaplı Geceler Moda Yolunda
		Engelbert Humpredinck	Onay Işıl	Sevilmeyen İnsan
2	All of A Sudden	Matt Monro	Kamuran Kızılboğa	Ayrıldı Yollar
		Matt Monro	Tayfun	Kim Silecek Bu Yaşları
		Matt Monro	Tayfun	Sen Çekil Rüyamdan
3	Bang Bang	Sonny & Cher	Güneri Tecer	Dan Dan
		Sonny & Cher	Ajda Pekkan	Bang, Bang
		Sonny & Cher	Cem Karaca	Bang, Bang
4	Congratulations	Cliff Richard	Rana Alagöz	Bak Yanımdasın
		Cliff Richard	Onay Işıl	Tebrik Ederim
5	Ding A Dong	Teach In	Ayla Algan	Dünya Tersine Dönse
		Teach In	Fusun Önal	Söyleyin Arkadaşlar
6	Goodbye Mama	Irene Sheer	Nilüfer	Sen de Söyle
		Irene Sheer	Rana Alagöz	Sensiz Hayat
		Irene Sheer	İstanbul Gelişim	Öğretmenim

			Orkestrası	
7	Honey	Bobby Goldsboro	Alpay	Sen Gidince
		Bobby Goldsboro	Nesrin Sipahi	Sen İstedin
8	I'm On Fire	5000 Volts	Serpil Barlas	İlk ve Son
		5000 Volts	Semiha Yankı	Yanıyorum
9	If I were a Rich man	Don Paulin	Tanju Okan	Ah bir Zengin olsam
		Don Paulin	Zümrüt	Seni gidi çapkın
10	If We were free	Sol Ray	Kimler Geldi Kimler Geçti	Ajda Pekkan
		Sol Ray	Senin için (24 Temmuz)	Özkan Kaymak
11	It Had Better Be Tonight	Buddy Greco	Esin Engin	Ben Şıpsevdiğim
		Buddy Greco	Berkant	Doğum günün kutlu olsun
12	For Your Information	Cedars	Deniz Erkanat	Helal Olsun
		Cedars	Mavi Işıklar	İyi Düşün Taşın
		Cedars	Rasim Ulusman	Mutluluk
		Cedars	Çetin İnönü	Sen İster miydin?
		Cedars	Fusun Önal	Şeytana Uydum
13	Mamy Blue	Nicoletta	Sevil & vural	Bir Sana bir Bana
		Nicoletta	Arda Kardeş	Oy anam
		Nicoletta	Kamuran Akkor	Sen Nerde Ben Orda

14	Love story	Francis Lai & His Orchestra	Ayla Algan	Aşk Hikayesi
		Francis Lai & His Orchestra	Gönül Yazar	Aşk Hikayesi
15	Chili Pum	Black Cats	Nilgün Yomulcay	Cimri Sevgilim
		Black Cats	Lale Belkıs	Çilli Çilli
		Black Cats	Kenan	Çillim Çillim
		Black Cats	Kamuran Akkor	Şimdi Şimdi
16	One Way Ticket	Euroption	Yeşim Vatan	Bir Tek Bilet
		Neil Sedaka	Selma Güneri	Yolun Açık Olsun
17	My boy	Richard Harris	Zeki Müren	Oğlum
		Richard Harris	Ömer Aysan	Oğlum
		Richard Harris	Tanju Okan	Seni hayatımca sevdim
18	Nature Boy	Demis Roussos	Selma Güneri	Unut Sen Beni
		Demis Roussos	Oktay Ulukök	Yalnız Adam
19	Never Sunday	on Nana Mouskouri	Fusun Önal	Genç Kız oldum ben
		Bobby Vinton	Nonna Bella	Sen varsın dünyamda
20	Rain	José Feliciano	Ajda Pekkan	Yağmur
		José Feliciano	Rana Alagöz	Yağmur
		José Feliciano	Nesrin Sipahi	Yağmur Seninle Güzel
21	Somewhere My Love	Al Martino	Gün Yüksel	Dönsen Bana
		Al Martino	Nesrin Sipahi	Gelsen Bana
22	Speak Softly	Andy Williams	Gönül Yazar	Sevenlerin Kaderi

Of Love

- | | | | | |
|-----------|---------------------------------|------------------------|------------------------------|---------------------------------|
| | | Andy Williams | Zaliha | Kimseler Duymasın |
| 23 | Strangers In
The Night | Frank Sinatra | Ajda Pekkan | İki Yabancı |
| | | Frank Sinatra | Tanju Okan | İki Yabancı |
| 24 | Summer Wine | Nancy Sinatra
& Lee | Tanju Okan
& Rüçhan Çamay | Babam Gibi |
| | | Nancy Sinatra
& Lee | Hazelwood | Ömür Göksel |
| 25 | The Gypsy | José Feliciano | Semiramis
Pekkan | Bana Yalan Söylediler |
| | | José Feliciano | Selçuk Ural | Son Şarkım |
| 26 | The Windmills
Of Your Mind | José Feliciano | Nesrin Sipahi | Git İstersen |
| | | José Feliciano | Erol Evgin | Takvim |
| 27 | The Winner
Takes It All | Abba | Şehrazat | Aşk bir kumarsa |
| | | Abba | Nilüfer | Yalnızlığımınla Başbaşa Kalınca |
| 28 | The World
Today Is A
Mess | Donna
Hightower | Lale Akat | Biz Böyleyiz |
| | | Donna
Hightower | Erol
Büyükburç | Elele |
| | | Donna
Hightower | Kamuran
Akkor | Evet mi Hayır mı |
| | | Donna
Hightower | Gülden
Karaböcek | Güleceksin Ağlanacak Haline |
| 29 | This Is My | Lennon Sisters | Ayten Alpman | Aynalar aynalar |

	Song			
		Petula Clark	Zümrüt	Bu benim şarkım
	Those Were			
30	The Days	Mary Hopkins	Zümrüt	Bir Zamanlar
			Semiramis	
		Mary Hopkins	Pekkan	Bu Ne Biçim Hayat
		Mary Hopkins	Fecri Ebcioğlu	Bu Ne Biçim Hayat
			Erol	
		Mary Hopkins	Büyükburç	Bu Ne Yalan Dünya
		Mary Hopkins	Ömür Göksel	Sen Kadehlerdesin
		Mary Hopkins	Ay-feri	Yalan Dünya
				Üzüntüyü Bırak, Yaşamana
		Mary Hopkins	Gönül Turgut	Bak
	Too Many			
31	Tears	Susan Shirley	Şenay	Ayrıalım Ağlamadan
		Susan Shirley	Verda Sümer	Bekleyiş
		Susan Shirley	Ajda Pekkan	Durdurun Şu Zamanı
		Susan Shirley	Alpay	Durdurun Şu Zamanı

Table 1: The sample list of arrangements for the database of quantitative analysis

Table 1 illustrated that 31 songs were rearranged several times. For example, “Those were the days” was rearranged into Turkish 6 times and 5 out of 6 had different renditions and were released with different song titles (i.e. *Bu Ne biçim hayat*, *Bu Ne Yalan Dünya*, *Sen Kadehlerdesin*, *Yalan Dünya* and *Üzüntüyü Bırak Sen Yaşamana Bak*). The performers of those songs; Zümrüt, Erol Büyükburç, Ömür Göksel and Ayferi, were famous and successful pop music singers at that time. Moreover, *Bu Ne Biçim Hayat* was performed by two names, Semiramis Pekkan and Fecri Ebcioğlu. This also showed that the effect of the original version, *Those were the days*, was dominant in the Turkish repertoire and Turkish song writer, Fecri Ebcioğlu wrote Turkish lyrics for the song and performed the song himself. Semiramis Pekkan was also an important and popular singer in 1970s in Turkey. Her performance may have increased the popularity of the Turkish version. The different renditions of the original song also indicated that Mary Hopkins became a popular figure worldwide as a performer and as discussed in the qualitative analysis section. Gönül Turgut’s version *Üzüntüyü Bırak Sen Yaşamana Bak* was the most popular Turkish version of *Those were the days* because the voice of Mary Hopkins and Gönül Turgut resembled each other. When the other performers of the original songs were concerned, the popularity of performers in Europe was shown in Table 1. Moreover, the Turkish performers’ names were also a sign of popularity of them in Turkey between 1965 and 1980. In conclusion, Table 1 gave a general overview through by whom or which song was popular at that time.

3.2. QUANTITATIVE ANALYSIS

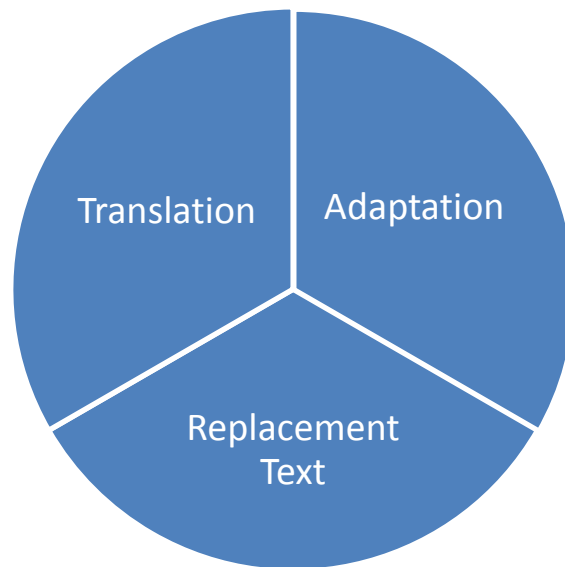


Figure 1: The Categorization on Song Translation by Peter Low

As previously discussed in song translation strategies and shown in Figure 2, Peter Low's categorization of song translation includes 3 main categories, i.e., translation, adaptation and replacement. Translation referred to similar rendition of the structural and semantic form of the original song by changing the tune in the target text. Adaptation referred to changes in the structural form and semantic back ground of the original text but there was still resemblance with the original version both in tune and in setting. Replacement referred to a new rendition of the original text. After all, the songs given in the quantitative analysis chart have been analyzed in the framework of Low's categorization, the following results were obtained:

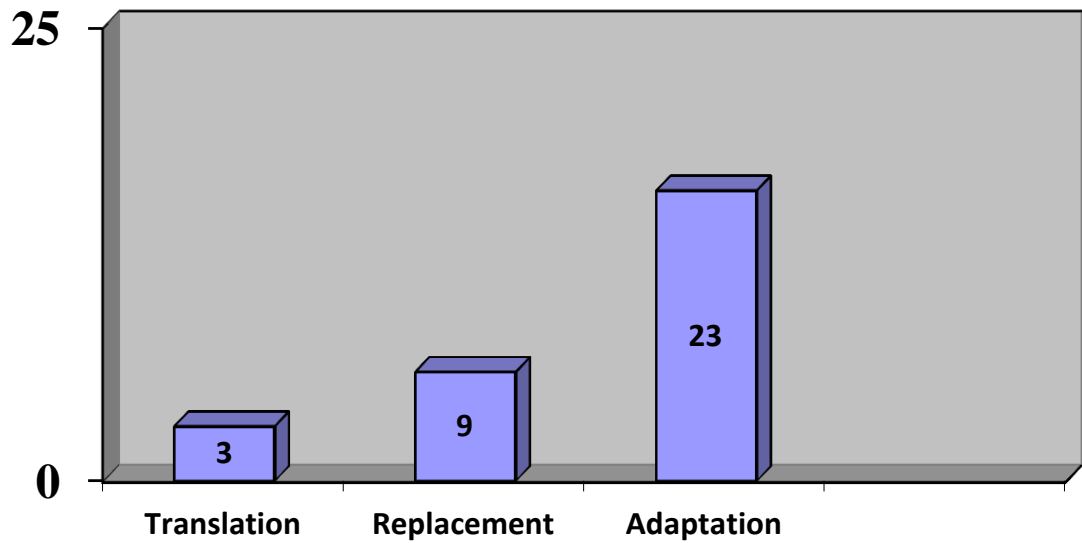


Figure 2: The distribution of 35 English song lyrics in the framework of Peter Low's categorization

All categories introduced by Low have been applied by Turkish song writers between 1965 and 1980 in varying degrees. Figure 2 illustrated that 3 out of 35 songs were identified as ‘translation’, 9 out of 35 as “replacement text” and 23 out of 35 as “adaptation”. When all the results obtained are concerned, the main strategy in song translation in Turkish music repertoire is ‘to adapt’ English songs. 23 of 35 songs had been adapted and this equals approximately to 65.71%. The tune remained almost the same or there were slightly changes with the addition of local motives. But the lyrics were completely changed with respect to meaning and structure. Thematic changes could be so dramatic that a relationship between a father and his son in an original song may turn to a love story in its Turkish rendition.

Replacement was the second categorization in song translation in Turkey. It referred to brand new rendition of the original song both semantically and structurally. The tune of the original version may have even been subject to changes. 9 out of 35 songs were replaced, which equals approximately to % 25.71. The general strategy was adaptation in Turkish music system. Therefore, the fall in the percentage of replacement strategy was as the tendency was keeping the originality of English song in the target version at a scale.

The third strategy was translation and only 3 songs out of 35 have been rendered into Turkish through translation rather than adaptation or replacement, which equals to approximately %8.57 of the data. This categorization illustrated the close rendering of the original song both structurally and semantically. In Turkish repertoire, the tendency of rendering songs was not popular as songwriters tended to add new perspectives, themes, and new formatting to the original.

3.3. QUALITATIVE ANALYSIS

Below are the titles of lyrics in both English and Turkish versions.

1. “All My Loving”, “Sevgilim”

a) Setting of the original lyrics

"All My Loving" is a song by English rock group the Beatles, written by Paul McCartney from the (1963) album "With the Beatles". The song is in a form of a letter written to the lover. The original lyrics describe feelings of love, longing, and the act of leaving home. By home, the songwriter would mean a feeling of "becoming a family". The original English version has five verses and one refrain. In each verse, the main expression of feeling is longing as mentioned above. In the first verse, it is registered that the protagonist would end the relation with her/his lover and this separation is not a temporary act but a more serious one. It may explain the way a song is in a form of letter. "Home" is a key word which is considered to be chosen intentionally by the songwriter. The reason behind this may be bracing the goodbye. The message given here is "not forgetting but always remembering the one left behind". The second verse is in form of the protagonist's dream in which "kiss", a warm expression of the passion for the lover. In the first and second verses, there are repetitions of "*I will write home every day and I will send all my loving to you*" line. This reflects again the song is in the form of a good-bye letter. The third verse is the refrain part, which is a repetition of verses in a song, and the fourth and the fifth verses have similar wording and syntactic structures. Repetitions of words (miss, kiss, home, send etc.), phrases (all my loving, etc.) could be examples describing the pattern of the song.

b) Setting of the Turkish version

The song was performed in Turkish in 1967, when Fikret Kızılok wrote Turkish lyrics to the original music. The Beatles as a group was so popular in Turkey at that time that Fikret Kızılok performed this song together with a music band, *Üç Veli*. In Turkish version, there are five verses and a phrase refrain (*Oh Sevgilim, All My Loving*). There occurred changes in the form and the structure of the original lyrics. Firstly, the title turns into “Sevgilim” (My Lover) instead of All My Loving (Tüm Sevgim). The main focus is shifted from the feeling of love onto the person who feels. In the first verse, unlike the original lyrics, the past tense use is utmost importance. The reason behind this could be that Turkish listeners tend to prefer to hear expression of feelings of the past. In the second verse, reproach to the lover is the main theme. The English version does not have this reference, though. In the third verse, the “letter” motive turns out to be not written by the protagonist. In the fourth verse, another cultural motive is represented, i.e., the marriage to another wo/man. In the original version, there is no reference though. These additions may have been used by the songwriter in order to increase the effectiveness of the feeling of love for Turkish listeners. Lastly, the song ends with a question asking for an explanation for the farewell.

c) Rhyme and refrain scheme

“All My Loving”-The Beatles

Close your eyes and I'll kiss **you -a**
 Tomorrow I'll miss **you-a**
 Remember I'll always be **true-a**

And then while I'm **away-a**
 I'll write home every **day-a**
 And I'll send all my loving to you-b

I'll pretend that I'm **kissing-a**
 The lips I am **missing-a**
 And hope that my dreams will come true-b

And then while I'm **away-a**
 I'll write home every **day-a**
 And I'll send all my loving to you-b

All my loving, I will send to you-a
All my loving, darling I'll be true, yeah-a

Close your eyes and I'll kiss **you-a**
 Tomorrow I'll miss **you-a**
 Remember I'll always be **true-a**

And then while I'm **away-a**
 I'll write home every **day-a**
 And I'll send all my loving to **you-b**

All my loving, I will send to you-a
All my loving, darling I'll be true-a

All my loving, all my loving-c
Woo, all my loving, I will send to you-d

“Sevgilim”-Fikret Kızılok

Seni çok ama çok-a
 Çok özledim-a
 Bilmezsin ne çok severdim-a

Ama sen aşkını hep benden gizlemiştin-c
 Fakat ben hep seni özledim-d

Mektubun diyor ki-b
 Yarına buluşalım-a
 Oturup, konuşup, koklaşalım-a

Ama sen gelmedin-a
 Hem bugün ben evlendim-b
 Fakat sen bunu da bilmedin-a

Oh sevgilim niçin gelmedin
Oh sevgilim çok çok özledim

Coding (a, b): Rhyme

Italics: Refrain

Bold-italics: phrase refrain

d) Evaluation through song translation strategies

When the two versions are compared within the framework of Low and Franzon's strategies, the background of the music, that is the instruments used, are common. Thus, song by Fikret Kızılok "Sevgilim" has similar instruments with the original version (electro guitar, bass guitar, vocals, etc). When the two versions are compared, the tune and the rhythm of both are very similar. The emphases on words are also the other points where the two versions have in common. The repetitions of the phrases in Turkish show that the musicoverbal items were kept same in the Turkish version by the songwriter. Fikret Kızılok may have met the need of singability by keeping the rhyme scheme similar with the original. As it is seen in the previous page, the rhyming parts were written in bold and were given a letter. Sense is another strategy by Low. For Low (2005) flexibility is very important in constructing the meaning of the song within a target culture. Some changes in sense may occur because of cultural shifts or differences. Therefore, it is the key tool in translating an original song lyric. Here, the songwriter changes the title of the Turkish version. The name of the feeling turned into the person, that is, the focus was shifted from the object onto the subject. These symbolise flexibility "family" atmosphere and "marriage" additions are other items reflected flexibility in song translating. The third principle by Low is naturalness. The word register and the word order are the key elements of naturalness and they give clues about the topic and the setting of a song to the listeners. In "All My Loving-Sevgilim" song, there are no shifts in phrase order between the source and the target. Rhythm, as early mentioned, is about tune and the instruments used. Both Beatles and Kızılok's way of performing the song are alike and the target audience can feel the harmony. Rhyme scheme was explicitly marked on the lyrics. Except the second verse in Turkish version, there is an equivalence of the original rhyme structure. (a-a-a-b). This shows that the scheme has been preserved.

As Franzon states, "a song translation that follows the original music must sacrifice optimal verbal fidelity" (2008, p. 377). That means if the translator would like to produce a singable text, rhyme structure of the original can be damaged. The missing rhyme in second verse in

the Turkish version proves this sacrifice done by the songwriter. Apart from this, the refrain building is close to the original format despite the fact that the content has changed.

As far as the two main approaches in field of song translation are concerned, “All My Loving-Sevgilim” can be regarded as an adaptation (Low, 2013, p. 192)

2. “Am I that Easy to Forget”, “Bekle Aynı İskelede”

a) Setting of the original Lyrics

“Am I that easy to forget” is a song performed by Engelbert Humperdinck in his album “The Last Waltz”. The album was released in 1967. The song was written by Stanko Jerebic Ver Cast/Belen Carl/Stevenson W S /. The song was also performed by various singers such as Jim Reeves, Debbie Reynolds and Skeeter Davis.

Engelbert Humperdinck was called “King of Romance” in 1970s. That is probably why his songs *“A man without love”, “Release me”, “Quando Quando Quando”, “The Last Waltz”, “The way it used to be”, “Take my heart”, “Spanish Eyes”, “Les bicyclettes de belsieve”, “Am I that easy to forget”, “There goes my everything”* were adapted in Turkish.

“Am I that easy to forget” is a song about reproach to the beloved one. The original lyrics show that the protagonist is in a dilemma whether to love the other or not despite the fact that the beloved one does not deserve the full value for love. The lyrics depict that there is a third person in the story and therefore, the protagonist should give up hope for a happy relationship. As moved into other verse, the choice to love only the other character of the song is a deliberate decision taken by the protagonist disregarding the opportunities to begin a new relationship. However, the reproaching continues as the protagonist believes that the lady will forget him soon and will make her choice to get together with another guy.

In the song the protagonist compares himself with the “rival he”. As previously mentioned, reproaching feeling is the key point in the song. The repeat of “Am I that easy to forget”

question is an example of this emotion and the title might have been chosen deliberately in that way.

The song has two refrains. This empowers the question of “Am I that easy to forget?”

b) Setting of the Turkish Version

The Turkish version of “Am I that easy to forget” is a song performed by Alpay in his album “Eylül’de Gel Demiştim-(*I’ve told you come back in September*)”. Alpay has performed songs in romantic folk and rock genres and adapted French chansons and Italian napolitans¹⁶ into Turkish. In the Turkish version, there are four verses. (*Bekle Aynı İskeleye-Wait for me at the same dock*). There occurred changes in the form and the structure of the original lyrics. Firstly, the title turned into “Bekle Aynı İskeleye” (*Wait for me at the same dock*) disregarding the original title. The main theme was shifted from the reproaching emotion into a hurry for waiting the beloved one. In the first verse, unlike the original lyrics, the words such as “gemi” (*ship*), “güverte” (*deck*), “deniz” (*the sea*) and “neşeli” (*cheerful*) became the parts of the verse. The shift in meaning is so obvious that the reproaching feeling is gone, and cheerfulness becomes the key emotion while waiting for the meeting time with the beloved. In the second verse, the protagonist speaks of the partner’s side and tries to figure out his/her feelings. “Gözün ufukta mı her an?” (*Are you looking forward to see me*) is added in order to raise the effect of longing. The English version does not have this reference, though. In the third verse, it is understood that the couple has experienced a break-up. “Gül” is a symbol of this break-up because in the Turkish culture, it is attributed to farewell and love.¹⁷ Moreover “gözyaşı” (tear) addition empowers the effect of sadness. In the fourth verse, the main theme becomes disappointment. The protagonist has hoped to see his lover on the bay, but when he understands that there is no one in the fog, he would like hope. As understood, the song depicts a journey to the lover after their separation. The journey ends in hopelessness and disappointment though. The songwriter, Alpay may have added this sad story to his version

¹⁶ http://tr.wikipedia.org/wiki/Alpay_%28%C5%9Fark%C4%B1c%C4%B1%29

¹⁷ <http://www.turkishstudies.net/savilar/sayi6/sayi6pdf/13.pdf> (Retrieved July 05, 2015)

of “Am I that easy to forget” because the story is widely seen and experienced by many people in Turkey. The important omission in the song is the image of another guy. Unlike the original lyrics, Alpay does not depict but says enough only by “İstemem kimseyi yanında” (*I do not want anyone by you*). This sentence simply explains one’s wish to find his lover who is still single and ready to unite again.

c) Rhyme and Refrain Scheme

"Am I That Easy To Forget?"

They say you've found somebody **new-a**
 But that won't stop my loving **you-b**
 I just can't let you walk **away-a**
 Forget the love I had for **you-b**

Guess I could find somebody **new-a**
 But I don't want no one but **you-b**
 How can you leave without **regret?-c**
 Am I that easy to **forget?-c**

Before you leave, be sure you **find-a**
 You want his love much more than **mine-a**
 'Cause I'll just say we've never **met-b**
 If I'm that easy to **forget-b**

They say you've found somebody new-a
But that won't stop my loving you-b
How can you leave without regret?-c
Am I that easy to forget?-c

Guess I could find somebody new-a
But I don't want no one but you-b
How can you leave without regret?-c
Am I that easy to forget?-c

Songwriters
 BELEW, CARL / STEVENSON, W

Italic: Refrain

Bold: rhyme

Bekle Aynı İskelede

Aynı gemiyle geliyorum-**a**
 Güverteden düşünüyorum-**a**
 Deniz güneş ve neşeliyim-**b**
 Sana geldiğim nasıl belli-**b**

Sende de var mı heyecan-**a**
 Gözün ufukta mı her an-**a-b**
 Yanında istemem kimse
 Bekle ayrıldığımız yerde-**b**

Veda gülünü hatırla-**a**
 Islak gözlenmiş yaşlarla-**a**
 Yine ben bu güvertede-**b**
 El sallarken iskelede-**b**
 İşte gözükte iskele-**b**

Biraz sonra bize-**a**
 Oluruz tek kalp seninle-**a**
 Geldim bekle iskelede-**a**
 Hayret neden yoksun orda-**b**
 Her yer sis ortasın-**c**
 İnmem sensiz iskeleye-**d**
 Gemim götür beni geriye-**d**

Songwriter: Alpay Nazikioğlu

d) Evaluation through song translation strategies

As the original and Turkish versions are compared and analyzed, the main difference between those is the theme shift. The reproaching feeling has turned into disappointment and sadness. The layout of the verses in both versions is different. While the original has two verses and two refrains, the Turkish version does not have a refrain. As the rhyme scheme is concerned, Alpay as a songwriter of the Turkish translation, tries to keep the rhyming in each verse. Even the Turkish version has more rhymes than the original. Low (2005) argues, the songwriter attaches importance to rhyme and tries to keep the original rhyming in their translations. One could say that Alpay has applied this approach in his translation. As for sense by Low, the songwriter's flexibility in writing song lyrics is of importance in giving a 'meaningful' text to their audiences in their cultural context. When the setting of both songs are concerned, the Turkish rendering has a more 'Turkish way of love', that is a farewell, being eager to unite again and the disappointment of the failure. These cultural shifts in the lyrics show the flexibility in song writing as Low (2005) argues. As previously explained, there are additions of nouns and concepts. The songwriter also changes the title of the Turkish version. There is only one common point of the both versions. It is protagonist's wish for the lover not being with someone else. As for naturalness by Low, the word-verse order is a key element in analyzing songs. However, "Bekle Beni İskelede" does not have the same or even similar verse order. Moreover, it does not have refrain part. Rhythm, as early mentioned, is about tune and the instruments used. Both Engelbert and Kızılok perform the song in the same way so that the target audience can feel the harmony between the two versions. Rhyme scheme was explicitly marked on the lyrics. Except the second verse in Turkish version, there is an equivalence of the original rhyme structure. (a-a-a-b). This shows that rhyming scheme has been preserved.

As Franzon states, "a song translation that follows the original music must sacrifice optimal verbal fidelity" (2008, p. 377). That means if the translator would like to produce a singable text, rhyme structure of the original can be damaged. The missing rhyme in the second verse in the Turkish version proves this sacrifice of the songwriter.

Apart from this, the refrain building is close to the original format despite of the fact that the content has changed.

As far as Low's categorization is concerned, "All My Loving-Sevgilim" can be regarded as an adaptation" (Low, 2013, p. 192).

3. “My boy”, “Oğlum”

a) Setting of the Original Lyrics

“My boy” performed by Richard Harris is a song of a confession of a father to his son about the end of his marriage and happy family while his son is sleeping. Therefore, the song can be accepted as a sentimental piece of music when its plot is considered. In this song, the father tells his sleeping son that he and his son are alone together and he will always be with him. He mentions about the effort he took to save this marriage from separation but adding that the marriage is just about to end. He also explains the importance of his son for him by describing his son with words such as *pride, joy, life*. These are words that show how much love his father has for his son. He wants his son to know that he still can do anything to prevent the family from falling apart just for his son’s happiness despite his previous attempts to realize it. The father’s feeling and opinions about the marriage are described as well. Through the end of the lyrics, this confession of the father to his son about the marriage and the separation of the family turn out to be a regretful story. The reason behind it is that he does not want to harm his son at least when he is sleeping. He feels so sorry for him that his parents will fall apart which a hell for the boy. The father warns his son about the future but he is aware that his son is little and needs protection by him.

b) Setting of the Turkish Version: “Oğlum”

This original version was adapted, rearranged, and performed into Turkish at several times. The title was preserved as “Oğlum (boy)” in the version performed by Zeki Müren, and translated and adapted by Fecri Ebcioğlu. This version gives the setting and the plot of the original lyrics. There are some verse and word additions and omissions from the song-writer (translator), though. For example the fourth verse in the original lyrics was not translated into Turkish.

c) Ryme and Refrain Scheme

Richard Harris-My boy

You're sleeping, son, I know **I.**
 But really this can't wait
 I wanted to explain before it gets too late
 For your mother and me, love has finally died
 This is no happy home, but God knows **how I've tried**

Because you're all I have, my boy **II.**
 You are my life, my pride, my joy
 And if I stay, I stay because of you, my boy

I know it's hard to understand **III.**
 Why did we ever stop
 We're more like strangers now
 Each acting out a part

I have laughed, I have cried **IV.**
I have lost every game
Taking all that I can take
But I'll stay just the same

Because you're all I have, my boy **V.**
 You are my life, my pride, my joy
 And if I stay, I stay because of you, my boy

Sleep on, you haven't heard a word **VI.**
 Perhaps it's just as well
 Why spoil your little dreams
 Why put you through that hell
 Life is no fairy tale as one day you will know
 But now you're just a child
 I'll stay here and watch you grow

Because you're all I have, my boy **VII.**
 You are my life, my pride, my joy
 And if I stay, I stay because of you, my boy
 (Repeat to fade...)

***Bold: omitted in the target text**

**Italic: added in the target text (not included in ST)*

*Underline: rhyme

Zeki Müren-Oğlum

Sen uyu yavrucuğum **I.**

Bak ne anlatacağım

Bilmen lazım ki yuvamız dağıldı

Annen ve benim bitti o aşkımız

Baş başa kaldık biz baba oğul ikimiz

Artık evimiz mutlu yuva değil

Yalnız sen varsın **II.**

Bunu böyle bil

Ben buradayım sensin bana

Her şey yavrum

Tanrı şahidim .

Sensin gururum

Sensin gözyaşım

Sensin tesellim

Sensin tek aşkım

Artık annenle biz iki yabancıyız **III.**

Yuvamızdan ötede ayrı âlemlerdeyiz

Çok uğraştım olmadı yavrum

Ne yazık ki dağıldık biz oğlum

Ben yaşarken sensin bana

Her şey yavrum

Uyu sen hayat masal değil **IV**

Bunu iyice öğren

Sakın uyanma ben söylemeden

Bozma rüyayı

Ben sana bakarım

Şayet annen yoksa

Bak ben buradayım

Sensin gururum **V.**

Sensin gözyaşım

Sensin tesellim

Sensin tek aşkım

Sakın üzülme

Yanımdayım ben oğlum (X3)

d) Evaluation through song translation strategies

According to Peter Low's song translation strategies, there are five levels of song translation. These are singability, sense, rhyme, rhythm and naturalness. When these two versions are compared and analyzed within Peter Low's strategies, the following results have been acquired.

As for singability, Low (2005) states that singers ask for a usable song, a song which is easy to sing. Because performers are on stage, they have an important power on the audience. The original text can be an expressive or informative piece. Therefore, the mission of the singer is to transfer the similar feelings to the target audience.

Performability is a vital issue here. In Zeki Müren's version "*Oğlum*", the songwriter has applied the singability principle during the translation. The examples of those are the choices and preferences in the words and phrases such as "*Annen ve benim bitti o aşkımız /Baş başa kaldık biz baba oğul **ikimiz***", "**gözyaşım/tesellim/aşkım**"

The second principle of song translation is sense. Flexibility for the sense categorization is an important tool in song translating. There are many examples for flexibility in "*My boy-Oğlum*" translation. The sense of the song was manipulated for the Turkish audience. That is to say, the Turkish audience loves to be family and they think that happiness for a child means married and happy parents together. The Turkish lyrics generally give this message. The father still tries to be with his wife to make his son happy despite the problems they have: "*Çok uğraştım olmadı yavrum (I have tried so much to stay together but it did not work, my son)/ Ne yazık ki dağıldık biz oğlum (unfortunately we were left apart, my son)*". These sentences argue the effort the father has showed for the survival of the marriage. His efforts have been the result of his will to make his son have a family. The original lyrics depict this need and effort but the tone is lower.

The third principle of song translation is naturalness. Naturalness is about register and word order. The audience of target lyrics should capture and understand the meaning at the very first moment of listening. Therefore, the register and the word order should be designed to help them in this process. Word order has been changed in many parts during translation. For example “*we’re more like strangers now/each acting out a part*” line of the original text became the start line of third verse in Turkish version as “*Artık annenle biz iki yabancıyız/Yuvamızdan öte ayrı alemlerdeyiz*”, and “*This is no happy home, but God knows how I’ve tried*” line has been rendered in the Turkish version performed by Zeki Müren as: “*Tanrı Şahidim/ Sensin gururum*”

The fourth principle is rhythm. The rhythm of the original has been kept same. The lyrics have been produced in harmony with the tune.

As for the last Peter Low’s principle, rhyme is a factor which most song translators and songwriters try to keep and apply in their works. For this music piece, “Oğlum”, the rhyme has been rendered and produced conformably (yavrucuğum/anlatacağım/aşkımız/ikimiz).

When all the principles of Low are considered and the examples are concerned, Fecri Ebcioğlu’s translation of “*My boy*” could be accepted as “adaptation”.

4. “Seni Hayatımca Sevdim”, “My boy” by Tanju Okan

a) Setting of “Seni Hayatımca Sevdim” Version By Tanju Okan

Originally “My boy” performed by Elvis Presley, the song was rearranged twice in the Turkish music industry. The second version of the song was performed by Tanju Okan in 1973. The theme of the song changed into a love story unlike the first version performed by Zeki Müren. The main theme of a song for the son of the protagonist turns into a love song which is written for a lady who has left the protagonist. The first verse illustrates the separation of the couple. Moreover, the hardship of it and the pain it gives are described. The following verse is the refrain part. This part is about the expression of the love which the protagonist has for the lady. “Tapmak” (*worship, adore*) and “delirmek” (*to get crazy for someone*) are the key words to express the extent of love when the story is concerned. The protagonist is in the need of keeping touch with the beloved and he begs for this need. The line *Gitme ne olur/ ne olur gitme bırakıp beni* (*lit. Don’t leave me please/ please don’t go, don’t leave me*) is a useful example in this verse to prove the will of the protagonist explicitly. The following verse is about the meaningless of life. The reason why life is meaningless for the protagonist is that he identifies life with her. He wishes to forget anything which reminds him of the beloved when the line *Belki zamanla unuturum herşeyi/ Gülüşünü, kokunu, saçlarının rengini* (*lit. I may forget all in time /your smile, smell and the colour of your hair*) is concerned. The next verse has a refrain part in itself which is the same with the previous line. The focus in this verse is the end of the relationship shown as *sevgilim biliyordum herşeyin bir sonu olduğunu /anlatma ne olur biliyorum zorluğunu* (*my darling i knew it everything had an end /please don’t tell I know how hard it was*).

b) Rhyme and Refrain Scheme of “Seni Hayatımca Sevdim”

Biliyordum herşeyin bir sonu oldu**ğunu-a**
 Anlatma ne olur biliyorum zorlu**ğunu-a**
 Öylesine çok alışmışım sana ben-**b**
 İnanmıyorum terkedip beni gidece**ğine-c**

Seni hayatımca sev**dim-a**
 Sana taptım sana delir**dim-a**
 Gitme ne olur-**b**
 Ne olur gitme bırakıp beni-**c**

Herşey boş ve lüzumsuz artık-**a**
 Sana söyleyecek birşeyim kalmadı aşk üzerine-**b**
 Belki zamanla unuturum herşeyi-**c**
 Gülüşünü, kokunu, saçlarının rengini-**c**

seni hayatımca sev**dim-a**
 sana taptım sana delir**dim-a**
 gitme ne olur-**b**
 ne olur gitme bırakıp beni-**c**

sevgilim biliyordum herşeyin bir sonu oldu**ğunu-a**
 anlatma ne olur biliyorum zorlu**ğunu-a**
 belki zamanla unuturum herşeyi-**b**
 gülüşünü kokunu saçlarının rengini-**b**

seni hayatımca sev**dim-a**
 sana taptım sana delir**dim-a**
 gitme ne olur-**b**
 ne olur gitme bırakıp beni-**b**

When all are concerned, in the light of Low’s categorization (2013) “Seni Hayatımca Sevdim” can be categorized under replacement.

5. “Asla Bir Daha Sevemem”, “I’ll Never Fall in Love Again”

a) Setting of the Original Lyrics

“I’ll never fall in love again” is a popular song written by Burt Bacharach and Hal David. The song is famous for being nominated for Grammy Award of 1969 as “Song of The Year”. It was performed by various artists such as Dionne Warwick, Ella Fitzgerald and covered by various singers. Moreover, Warwick’s album, the same name with the single, won 1971 Grammy Award for Best Pop Vocal Performance-Female. The song also became hits on UK Charts.¹⁸

The song is about the troubles that the falling in love brings. The original song lyrics begins with a confession of falling in love for many times and disappointment of it. The lover of the protagonist behaves in a way that there is a will to not to fall in love again. The song continues with a refrain emphasizing the protagonist’s will. The other verse shows that the protagonist has been cheated, and he has witnessed this moment. Therefore, the main theme of this verse is a very great feeling of deception and sorrow. The second verse ends with the refrain part and the song moves to the third verse, which describes the regret of the protagonist as a result of ‘*casting his pride and loving easily*’. This line is also a sign of self-criticism.

The song ends with the refrain part stressing on ‘not to fall in love again’.

b) Setting of the Turkish Version

The Turkish version of the song was another song written and performed by Alpay. As previously mentioned about his career, he was an important figure in song adaptations for the Turkish music industry. “Asla Bir Daha Sevemem” was released in 1969 in his album “Yarın ne olur?” (What brings tomorrow?). As the release dates of both songs are concerned, the adaptation of the song was immediately made for the Turkish music

¹⁸ http://en.wikipedia.org/wiki/I%27ll_Never_Fall_in_Love_Again (Retrieved 15March 2015)

industry to keep up with hit music of UK at that time. “Asla Bir Daha Sevemem” has a more word-for-word rendition of the original title but has a semantic perspective as well. “Aşık olmak” (*to fall in love*) has been converted to “sevmek” (*to love*). It may be because “sevmek” is a more broad term to describe what the protagonist feels. “Aşık olmak” is thought to be a sudden and temporary feeling in the Turkish culture. The debates over “to fall in love or just to love?” has constantly take place on TV, radio programs and even on the streets among common people. As for the song lyrics, the opening verse shows the protagonist’s deep sorrow and regret of ‘loving’ with the line “sevgi dediğiniz meğer mahvedermiş her şeyi” (*I understood what love is. Love ruins everything*). “Mahvetmek” (*to ruin*) and “rüya” (*dream*) have been added by the songwriter to depict the love and its effect on the protagonist. These additions in the first verse increase the tone of the “unreality” he feels. The refrain part is in the form of questioning the lover about the reasons why she left. The main theme here is loneliness. The line “Yok artık aşkım inan ne de arkadaşım” (*I have no love and friend anymore*) forms an example of this feeling. However, the protagonist still hopes that his lover will be back but there is no possibility of reuniting again. The song continues with the same verse as refrain and ends with two main questions: (1) *Her aşk böyle biter mi?* (*Does all love ends like this?*) (2) *Neden gittin?* (*Why did you leave me?*). The songwriter, Alpay may have added these two questions, which the original version do not have, to ask directly and meet the need of the listeners, most of whom felt in a similar way with the protagonist.

c) Rhyme and Refrain Scheme

“Asla bir daha sevemem”

Bir daha asla hiç sevemem-a
Ben anladım sevgiyi **sevgi-b**
Dediğiniz meğer maf edermiş her şeyi-**b**
Anladım ki en güzel rüyam olan bu aşk-c
Bitti-d

Çok sevdim sonra peki neden-a
Gittin eğer bilseydim ister miydi kalbim-**b**
Yok artık aşkı *inan* ne de arkadaşım-**b**
Ah nasıl nasıl aldanmışım boş yere-c
Ağlamışım arama sen bırak sen beni-**d**
İstemem sevgili-**d**

Çok sevdim sonra peki neden
Gittin eğer bilseydim sever miydi kalbim
Bir daha asla hiç sevemem ben anladım sevgiyi
Sevgi dediniz meğer maf edermiş her şeyi
Anladım ki en güzel rüyam olan bu aşk
Bitti her aşk böyle mi biter **mi**
Sonra neden gittin yoksa böyle **mi**
Her aşk neden..

Bold: rhyme

Underlined: repetitions

Italic: internal rhyme

Songwriter: Alpay

"I'll Never Fall In Love Again

I've been in love so many times-a
Thought I knew the **score-b**
But now you've treated me sorta wrong-c
I can't take any**more-b**
And it looks like-d
I'm never gonna fall in love again-e

Fall in love, I'm never gonna fall in lo-o-ve
I mean it
Fall in love a-a-a-a-a-a-a-gain

All those things I heard about you-a
I thought they were only lies-**b**
But when I caught you in his arms-**b**
I just broke down and cried-c
And it looks like-d
I'm never gonna fall in love again-e

Fall in love, no, I'm never gonna fall in lo-o-ve
I mean it, I mean it
Fall in love a-a-a-a-a-a-a-gain

I gave my heart so easily-**a**
I cast aside my pride-b
But when ya fell for someone else, baby-**a**
I broke up all inside-**c**
And it looks like-**c**
I'm never gonna fall in love again-d

Fall in love, no, I'm never gonna fall in lo-o-ve
Please don't make me
Fall in love again

Songwriters

BACHARACH, BURT / DAVID, HAL

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d) Evaluation through song translation strategies

As analyzed in the previous sections, “I will never fall in love again” and its Turkish rendition, “Seni Hayatımca Sevdim” is a song which performed by famous singers of that time. In Low’s singability principle, the popularity of the songs and the performability of the songs are of importance. Therefore, the singability has been applied in its translation. As for Sense, the flexibility has also been applied. However, there are just small changes in the theme. The third principle, naturalness, refers the word and refrain order. In this translation, the order of the refrains and the verses have not been kept same therefore, the naturalness has not been applied in this translation. Rhythm is the third principle of Low’s categorization. In this translation, the rhythms of both songs are similar. Therefore, this principle has been applied during translation. As for last principle by Low, rhyme scheme has quite kept similar but there are still fewer verses in the target lyrics.

In the scope of Low’s categorization (2013), “Seni Hayatımca Sevdim” can be categorized under “adaptation”.

6. “Love story”, “Aşk hikâyesi”

a) Setting of Original Lyrics

“Love Story”, with its other name “Where do I begin?” was released in 1970 when it was very popular. The lyrics were written by Carl Sigman and Francis Lai composed the lyrics. The interesting point about this song was that it was firstly a theme and soundtrack of a film named “Love Story” in 1970. The song became such popular that Carl Sigman wrote lyrics for the music and it was released in the form of a song with lyrics. This information shows that music was prior to lyrics however lyrics became important in making the song much more popular in that year of the time. Andy Williams was the first recorder and performer of the song and the song became hit in UK music lists¹⁹. Later, the song was recorded and performed by various singers. This also proves the popularity of the song. As for setting of the song is concerned, the song is about the expression of the protagonist’s love. The protagonist tries to depict the intensity of the feeling of love in the first verse. There is also metaphor usage: “*love older than the sea*”. The songwriter has tried to increase the effect of the expression for the audience. As it is a story to be told, the protagonist directly asks to the audience “*Where do I begin?*” This introduction recalls a story telling of a fairytale for the children. In the second verse, the theme turns into a comparison between before and after of love. The protagonist asserts that before he has met with the love and the beloved, his world was empty and meaningless. This clearly reveals how important the love is for the main character. The songwriter still depicts the feeling of love by dramatization in this verse. In the third verse, the position of the beloved for the protagonist are depicted by “*filling the heart with angel songs and wild imagining*”, “*filling the soul with love*” lines. The contrast of “*angel songs and wild imagining*” deserves to be discussed. This shows that the love is both a holy

¹⁹ http://en.wikipedia.org/wiki/%28Where_Do_I_Begin%3F%29_Love_Story (Retrieved on January 21, 2015).

and an evil feeling for people. The songwriter may have aimed to depict the sub feelings for the love phenomenon. The next verse is the refrain part of the song. It is in a form of questioning how long and how much it lasts. The protagonist adds his need for the person in the lyrics and there is a dramatization, as well: “*till the stars all burn away*”. This expresses the eternity of love. At the end, the refrain part repeats itself second time.

b) Setting of the Turkish Version “Aşk Hikâyesi”

“Aşk hikâyesi” (Love story) was performed by various singers such as Ayla Algan and Gönül Yazar. Ayla Algan’s “Aşk hikâyesi” was written by Bülent Pozam. The other version of the song was written and arranged by Fikret Şeneş. Ajda Pekkan wanted to perform the song in Turkish. However, Fikret Şeneş prepared the rearrangement for Gönül Yazar²⁰. The song was released in Algan’s single album in 1971. The song is about the need for the beloved at the very end of the life. “Ölüm” (*Death*) is metaphorically expressed when all the verses are concerned. In the first verse, “son istek” (*the last will*) is associated with the return of the beloved and the protagonist is in need of emotional contact with the other. In the second verse, “yuva” (*home*) is an important element in order to understand which references have been given to love and relationship. “*Berberce göğüs gerdik bu hayata/aşk uğruna*” (*we have fight against life/for the sake of love*) line symbolizes the struggle for survival of the protagonist with the help of love. However, in the third verse, the love story turns into a sorrowful one. The songwriter may have thought that “*ecel*” (*time of death*) could indirectly give clues about the death of the beloved and the loneliness of the protagonist in their home

²⁰ Bak Bir Varmış Bir Yokmuş (kitap) Naim Dilmener. 2003, İletişim Yayınları. s.169 ISBN 975-05-0149-7

(*yuva*). Moreover “*rüzgâr*” (*wind*), “*firtına*” (*storm*) symbolizes the lifetime of the love and the story ends in sorrowfully as a result of the separation of the couple forever.

c) Rhyme and Refrain Scheme

Aşk hikâyesi

Gel bana sarıl,-a

Son isteğim bu, al beni kollarına-**b**Karanlıklar girdi artık dünyamıza-**b**Ölüm yanında, her nefes alışımda-**b**

Singer: Ayla Algan

Sarıl bana. -**a**Son defa anla, -**a**Bu aşk'ın hikâyesini başucunda, -**a**İki genç nasıl kavuştuk bu yuvada, -**a**Beraberce göğüs gerdik bu hayata, -**a**Aşk uğruna. -**a****Bold: rhyme***Italic: refrain*Sanki gör bak, rüzgâr gibi geçti, -**a**Bir fırtına yuvamızda esti, -**a**Hayatımız gölgelendi, -**b**Tüm hayallerimiz, birden sona erdi,-**b**Ecel bizim aramızda girdi, -**b**Aşk yolumuzda yıktı bizi. -**c**

"Love story"

Where Do I Begin to tell the story-a

of how great a love can **be,-b**

The sweet love story that is older than the **sea,-b**

The simple truth about the love she brings to **me?-b**

Where do I start?-c

With her first hello she gave a meaning-a

to this empty world of **mine;-b**

There'd never be another love, another **time;-b**

She came into my life and made the living **fine.-b**

She fills my heart,-a

she fills my heart with every special **things,-b**

with angel songs, with wild **imaginings.-b**

She fills my soul with so much love-c

that anywhere I go, I'm never **lonely.-d**

With her along, who could be **lonely?-d**

I reach for her hand, it's always there.-e

How long does it last?-a

*Can love be measured by the hours in a **day?-b***

*I have no answers now, but this much I can **say-b***

*I know I'll need her till the stars all burn **away-b***

and she'll be there.-c

How long does it last?

Can love be measured by the hours in a day?

I have no answers now, but this much I can say:

I know I'll need her till the stars all burn away

and she'll be there

italic: refrain

bold: rhyme

d) Evaluation through song translation strategies

While the theme of the English version is the expression of love and its meaning for the protagonist, in the Turkish rendition of the song it has shifted dramatically. The Turkish version has become a farewell to the beloved one after “*ecel*” (*death*) came along. However the original lyrics do not have any reference to the death of the person. It is a serenade of love. In Turkish version, “we” stress takes attention. Whereas, “Love story” stresses upon the “I” person and the partner is in object position. The differences in number of verses are explicit. The source lyrics are longer than the rendition. There is one refrain verse in the original whereas Turkish version does not. The rhyme scheme indicates that there is a correlation between each verse and there is no significant change in the order of rhymes. It is kept by the songwriter. While rhyme scheme is preserved, the semantic features of the songs vary. This is explained by Low (2005) in ‘Pentathlon Principle’ as he asserts song translators can change a feature of the source text while translating into another song lyrics format. This song is an example of the free rendition of the source text semantically. At this point, sense by Low (2005) that is the flexibility in song translation to produce a meaningful text for the target audience can be followed. As for Turkish way of love is concerned, “sorrow of death” and a “forced separation” are popular topics discussed and they are intriguing. The titles have been kept same. This is quite interesting because for most of Turkish renditions of English songs there has been a trend to change and rewrite the title of the original. However, song writer has not followed that trend. As for naturalness by Low, the order of verse and refrains are indicators of this categorization. “Love story” and “Aşk hikâyesi” have similar verse order. However in “Aşk hikâyesi” there is no refrain. The rhythm of both songs is alike when two versions have been compared from a basic musical background. As for Franzon, when the music is kept same and there have close formal rendition of source text, and kept semantic value, “Love Story-Aşk hikâyesi” can be regarded as “adapting the translation to the original music” (2008, p. 376) and as adaptation (Low, 2013, p. 192).

7. “Love Story”, “Aşk hikâyesi” by Gönül Yazar

a) Setting of the Turkish Version

The second version of “Love Story” was written and arranged by Fikret Şenes. She was the first Pop song writer in Turkey. There have been over 30 songs she arranged from foreign songs all over the world²¹. The reason why “Love Story” was arranged twice could be as a result of the tremendous effect of the film called “Love Story” because the original version of the song was the main soundtrack of the film. The second version of “Love story” was performed by Gönül Yazar. As previously mentioned in the analysis of the first rendition, Ajda Pekkan wanted to perform the song in Turkish. However, Fikret Şeneş prepared the rearrangement for Gönül Yazar²².

²¹ <http://www.milliyet.com.tr/fikret-senes/> (Retrieved 14 March 2015).

²² Bak Bir Varmış Bir Yokmuş (kitap) Naim Dilmener. 2003, İletişim Yayınları. s.169 ISBN 975-05-0149-7

b) Rhyme and Refrain Scheme

Nerden başlasam-**a**
 Bu aşk hikayesini nasıl anlatsam-**a**
 Yaşandı bu masal, benimdi bir zaman-**b**
 Bu tatlı bir rüya her an hatırlanan-**b**
 Nerden başlasam-c
 Gördüğüm anda-d
 Sesini ilk duyduğum yerde başladı-**e**
 Bomboş dünya birden nasıl mânalandı-**e**
 En güzel gerçekler nasıl aydınlandı-**e**
 Unutamam unutamam-f

Bir ışıktı sanki ruha **dolan-a**
 Bir sevgiliydi o arzulanan, kalbe **dolan-a**

Ölsem de unutamam-a
 O bir nefesti hayat gibi-b
 Kara gün dostum, herşeyimdi-c
 Geldi, geçti-d

Yalnızım şimdi -**a**
 Bir bahar sabahı kapandı gözleri -**a**
 Ağlamıyorum artık o günden beri -**a**
 Mahşerde bitecek bu aşk hikayesi -**a**
 Bekler beni-**a**

c) Evaluation through song translation strategies

As analyzed in the previous sections, “Love Story” and its Turkish rendition, “Aşk hikâyesi” is a song which performed by famous singers of that time. In Low’s singability principle, the popularity of the songs and the performability of the songs are of importance. Therefore, the singability has been applied in its translation. As for sense, the flexibility has also been applied. The translator has made changes in the themes of the lyrics. The third principle, *naturalness*, refers to the word and the refrain order. In this translation, the order of the refrains and the verses has not been kept same. Therefore, the naturalness has not been applied in this translation. Rhythm is the third principle of Low’s categorization. In this translation, the rhythms of both songs are similar. Therefore, this principle has been applied during translation. As for last principle by Low, rhyme scheme has quite kept similar.

When all the above mentioned are concerned, in the scope of Low’s categorization (2013), “*Aşk hikâyesi*” by Gönül Yazar can be categorized under “adaptation”.

8. “Bu ne biçim hayat”, “Those were the days”

a. Setting of Original Lyrics

“Those were the days” is a song of which English version originally was written by John Lennon and it was performed by Mary Hopkin and became famous as a hit in 1968. In fact this song was originated from Russian romance song “*Dorogoi dlinnoyu*” (*By the long road*) as composition by Boris Fomin. This composition was prepared by the words of poet Konstantin Podrevskii²³.

As previously mentioned, the song was popularized with Hopkin’s recording. She was signed to Beatles’ Apple Lable. With the support of Beatles, the song became a single hit in music charts in UK²⁴. The song was such popular that Paul McCartney recorded Mary Hopkin singing the same song in four foreign languages. The Spanish version was *Que tiempo tan feliz*, German version was *An jenem Tag*, in Italy it was sung as *Quelli erano giorni*, lastly as *Le temps des fleurs* in France. The song was also arranged and performed in Turkish several times. Those are namely, Ay-Feri - *Yalan Dünya*, Fecri Ebciöglü - *Bu Ne Biçim Hayat*, Semiramis Pekkan - *Bu Ne Biçim Hayat*, Erol Büyükburç - *Bu Ne Yalan Dünya*, Ömür Göksel - *Sen Kadehlerdesin*, Zümrüt - *Bir Zamanlar*, and Gönül Turgut - *Üzüntüyü Bırak, Yaşamaya Bak* in 1968²⁵. This proves that the popularity of the song was so strong that it was arranged and recorded by various artists from various countries.

The main theme of the original lyrics is a great feeling of longing of youth times with old friends, the fun of drinking, spending time and enjoying time with friends. The sense of nostalgia can be easily tracked. In the refrain part of the song, the power of having one’s way, fighting against difficulties of life with friends comes out as a main message. As the song moves on, the nostalgia perspective turns out to in a negative way, which is the loss of happy times of the youth. The limitations that the life brings prevent spending time and life

²³ http://en.wikipedia.org/wiki/Those_Were_the_Days_%28song%29#cite_ref-1 (Retrieved January 14, 2015).

²⁴ Whitburn, Joel (2002). *Top Adult Contemporary: 1961-2001*. Record Research. p. 118. (Retrieved January 14, 2015).

²⁵ www.birzamanlar.net (Retrieved January 14, 2015).

with friends as before. The “tavern” can symbolize the past which was full of joy, cheerfulness, friendship and power. In the fourth verse, the protagonist gives a contrast meaning of this symbol by using “the reflection of a lonely woman on a glass”. One can say without friends the tavern is not *the* tavern as it was used to be which life itself is in fact.

In the last verse, the protagonist believes that she has seen her old friend and heard her voice in the tavern. However this is probably an illusion which depicts that “the dream” metaphor in the song is in fact “past time” and “the longing for it”.

b) Setting of the Turkish Version “Bu Ne Biçim Hayat”

The Turkish lyrics were written by Fecri Ebcioğlu. As previously mentioned, Mary Hopkin’s “Those were the days” was such a popular single that the song was arranged in various languages. In Turkey, the song has five different versions. Each of these versions was performed by a different singer. However, “Bu Ne Biçim Hayat” version was performed both by the song writer, Fecri Ebcioğlu, and by Semiramis Pekkan. In this part, selected versions of the renditions of *Those were the days* has been analyzed individually. Fecri Ebcioğlu’s “Bu Ne Biçim Hayat” arrangement was released in 1968 soon after Mary Hopkins’ performance of the original became a hit single all over the world. This Turkish version has some changes in terms of theme and plot. There are significantly semantic differences from the original. Firstly, in the first verse, the theme of “friendship” which is the main theme of the original, has transformed into a love story of the protagonist. The protagonist tries to express feeling of pain after a possible separation. Life is depicted as something bitter. In the second verse, the faith in love is stressed upon. The protagonist’s belief in love and a true relationship has been expressed and s/he is open to temporal relation as can be inferred from line “*yeni bir aşk bul eskisini sen at/ ölsen de ölmesen sevsen de sevmesen de /olacak bir gün hepsi kabahat*” (lit. *find a new love, forget about the old /no matter die or live love or not/one day all is blame and fault*). “Kabahat” is a key word to understand the protagonist’s view to love. This verse also functions as the refrain

of the song. The next verse is about disappointment and breaking of promises about spending life together. A third party, who is a future love affair of the beloved, is involved in the relationship. This situation increases the emotional pressure of the protagonist. The song ends with the refrain part, which is in the form of advices about not having faith in love.

c) Rhyme and Refrain Scheme

Bu Ne Biçim Hayat

her kalbin bir aşk hikayesi vardır-a
 benim hikayemse çok acıklı-**b**
 bir tek sevdiğim elimden gitti-c
 dinleyin bu hayat ne acı-**b**

bu ne biçim hayat dünyada yok rahat-**a**
 yeni bir aşk bul eskisini sen **at-a**
 ölsen de ölmesen sevsen de sevmesen-b
 olacak bir gün hepsi kabahat-**a**

bana çok sevdiğini söylemişti-**a**
 hayat olmaz sensiz demiştin-**a**
 bir baktım ki bana yüz çevirdi-**b**
 kalbini başkasına verdi-**b**

bu ne biçim hayat dünyada yok rahat-**a**
 yeni bir aşk bul eskisini sen **at-a**
 ölsen de ölmesen sevsen de sevmesen-b
 olacak bir gün hepsi kabahat-**a**

sözler: fecri ebciöglü.

Those were the days

Once upon a time there was a tavern-a

Where we used to raise a glass or **two-b**

Remember how we laughed away the hours-a
And think of all the great things we would **do-b**

Those were the days my **friend-a**
We thought they'd never **end-a**
We'd sing and dance forever and a **day-b**
We'd live the life we **choose-c**
We'd fight and never **lose-c**
For we were young and sure to have our **way-b**
La la la la...
Those were the days, oh yes those were the days

Then the busy years went rushing by us-a
We lost our starry notions on the **way-b**
If by chance I'd see you in the tavern-c
We'd smile at one another and we'd **say-d**

Those were the days my **friend-e**
We thought they'd never **end-e**
We'd sing and dance forever and a **day-d**
We'd live the life we **choose-f**
We'd fight and never **lose-f**
For we were young and sure to have our **way.-d**
La la la la...
Those were the days, oh yes those were the days

Just tonight I stood before the tavern-a
Nothing seemed the way it used to **be-b**
In the glass I saw a strange reflection-c
Was that lonely woman really **me-b**

Those were the days my **friend-d**
We thought they'd never **end-d**
We'd sing and dance forever and a **day-e**
We'd live the life we **choose-f**
We'd fight and never **lose-f**
For we were young and sure to have our **way.-e**
La la la la...
Those were the days, oh yes those were the days

Through the door there came familiar laughter-a
I saw your face and heard you call my **name-b**
Oh my friend we're older but no wiser-a
For in our hearts the dreams are still the **same-b**

Those were the days my **friend-c**
We thought they'd never **end-c**
We'd sing and dance forever and a **day-d**
We'd live the life we **choose-e**
We'd fight and never **lose-e**
For we were young and sure to have our **way.-d**
La la la la...
Those were the days, oh yes those were the days

9. Yalan Dünya

a) Rhyme and Refrain Scheme :“Yalan Dünya”

dünya ne **yalan-a**
geç anlarmış **insan-a**
hatıra acılar değil mi **kalan-a**

dünya ne **yalan-a**
doymaz aşka **insan-a**
aşk kuma yazılmış bir **yalan-a**

aşk söyletir ağlatır**mış-b**
benim kaderim sensiz kalmak**mış-b**
öp artık başka dudak**lar-c**
sil beni unut geçmiş zaman**lar-c**

dünya ne **yalan-a**
geç anlarmış **insan-a**
hatıra acılar değil mi **kalan-a**

dünya ne **yalan-a**
doymaz aşka **insan-a**
aşk kuma yazılmış bir **yalan-a**

günden güne sönmek ne **acı-b**
seninle olmak iki **yabancı-b**
bir kucak dolusu kül artık **mazi-c**
sen çiçeksiz gömdün sevgimizi-**c**

dünya ne **yalan-a**
geç anlarmış **insan-a**
hatıra acılar değil mi **kalan-a**
dünya ne **yalan-a**
doymaz aşka **insan-a**
aşk kuma yazılmış bir **yalan-a**

b) Setting of the Turkish Version “Yalan Dünya”

“Yalan Dünya” performed by Ay-feri is another rendition of the song “Those were the days”. The song was recorded in 1970, two years later the original was released. Ay-feri was a member of Erol Büyükburç Orchestra in 1960s. She was an important name for Turkish pop music and she led the music industry as a woman vocal.

“Yalan Dünya” has similar features with “Bu Ne Biçim Hayat”. The theme is close to the first arrangement that is about the disappointment of love. In this version, in very first verse of the song, it is depicted that there is no belief and faith in life. The second verse expresses the agony that love causes to the protagonist. The line “*aşk kuma yazılmış bir yalan* *aşk söyler ağlatmış*” (lit. love is a lie drawn on sand, make one tell and cry) expresses the feeling of the temporariness of love and the pain it gives and the tears it makes. “*öp artık başka dudaklar*” (lit. kiss others’ lips anymore) in the second verse is a symbol of the possibility of the third party for the beloved. “Bu ne biçim hayat” has that reference, as well. In the third verse, the problematic relationship is stressed and the alienation of the couple is expressed in line “*seninle olmak iki yabancı*” (we’ve become strangers). The protagonist also blames the opponent for burying the relationship and the love. This metaphorical expression is the key to understand the feelings and what the protagonist thinks for the relationship. The “funeral” metaphor is indirectly given by using “*sen çiçeksiz gömdün sevgimizi*” (lit. you buried our love without planting any flower on).

10. “Üzüntüyü Bırak Sen Yaşamana Bak”

a) Rhyme and Refrain Scheme

günler bak nasıl geçiyor bir bir-a
geriye dönmek mümkün **değil-b**
söyle kaç günlük ömrümüz kaldı-c
kaç gün kaldı hiç belli **değil-b**

üzüntüyü bırak sen yaşamaya **bak-a**
bilmiyorsun yarın ne olacak-a
gününü gün et **sen-b**
gül eğlen neşelen-b
bir daha geri gelmiyor giden-b
lalalalala...

belki şimdi sen gençsin güzelsin-a
güvenme sakın bu günlerine-b
bir gün elveda diyeceksin-a
sen hayata sevdiklerine-b

üzüntüyü bırak sen yaşamaya **bak-a**
bilmiyorsun yarın ne olacak-a
gününü gün et **sen-b**
gül eğlen neşelen-b
bir daha geri gelmiyor giden-b
lalalalala...

ne aşklar vardır hep unutuldu-a
hepsi bitti bir hayal oldu-a
biraz kıskançlık birkaç hatıra-b
işte aşkın hayatın sonu-a

üzüntüyü bırak sen yaşamaya **bak-a**
bilmiyorsun yarın ne olacak-a
gününü gün et **sen-b**
gül eğlen neşelen-b
bir daha geri gelmiyor giden-b
lalalalala...

b) The Setting of the Turkish Version: “Üzüntüyü Bırak Sen Yaşamana Bak”

“Üzüntüyü Bırak Sen Yaşamana Bak” is another arrangement of “Those were the days” in 1968. It was performed by Gönül Turgut in her album “Sevdim Seni Bir Kere”. The resemblance of the voice with Mary Hopkin made Gönül Ülke’s performance of “Üzüntüyü Bırak Sen Yaşamana Bak” noteworthy and very popular in the Turkish music industry. This version has a more semantic similarity with the original. The themes in the first verse are the fast flow of time, the uncertainty of the lifetime. In the second verse, which is also the refrain part, the style of the message is to give an advice in a very similar way of “seize the moment”. The example of this determination is the line: “gününü gün et” (*lit. enjoying the day*) and *bilmiyorsun yarın ne olacak/ gününü gün et sen/ gül eğlen neşelen / (lit. you don’t know what tomorrow brings/ live it up/ laugh, have fun and cheer up)*. In the third verse, the time is present and the advices and criticism are about the present time. The lyrics give the message of the temporariness of youthfulness and beauty. (*belki şimdi sen gençsin güzelsin / güvenme sakın bu günlerine (lit. Maybe you’re young and beautiful but do not trust the present time)*). The following lines remind the audience of the death and the importance of being alive. (*bir gün elveda diyeceksin /sen hayata sevdiklerine lit. You will say goodbye to life and your beloved ones*). The last verse (*ne aşklar vardır hep unutuldu/ hepsi bitti birer hayal oldu/ biraz kıskançlık birkaç hatıra/ işte aşkın hayatın sonu- lit. All great love were forgotten and all over became just a dream/ enviousness and some memories are the ones just left behind/ it is the end of love and life*) adds the theme of love and the lyrics describe that the temporariness of love is just like life. No matter how great a love can be it does not matter as long as there is an end for the life.

c) Evaluation through song translation strategies (Bu Ne Biçim Hayat/ Yalan Dünya/ Üzüntüyü Bırak Sen Yaşamana Bak)

When all the setting and plot analyses are concerned in the previous sections, in light of Low’s principles for song translation, the different versions of “Those were The Days” are categorized as follows:

“Bu Ne Biçim Hayat” and “Yalan Dünya”, the two versions of “Those were The Days”, were categorized as replacement. It shows that the sense, rhyme, singability, and naturalness were subject to major changes. However, As Low points out that the translators (songwriters) have preserved the rhythm, which is an important principle of Low’s categorization. Still, the major changes lead to the evaluation of the two songs as replacement. Whereas, “Üzüntüyü Bırak Sen Yaşamana Bak” version is regarded as adaptation in which the five song translation principles of Low have been kept similar in the Turkish version.

3.4. MACRO-LEVEL FINDINGS: THE INTRODUCTION OF TURKISH POP MUSIC INTO TURKISH MUSIC SYSTEM

In the macro-level study on song translation of this study, firstly the definition of music is required to be given. Music is the umbrella term for songs. Moreover, its relation with translation is of importance because music is an international language (Åkerström, 2010 p. 4). Translation here plays an important role in communication between people from different cultural background. As previously mentioned, human beings’ communication needs are met with translation activity. Translations of songs enable people to understand the melody of a song from their own cultural song text. Here, text refers to song lyrics. As Susam-Sarajeva points out:

no other non-religious [...] ‘text’ moves people as deeply as the combination of lyrics and music; [it] becomes an intrinsic part of their lives, acts as a shortcut to their memories (scenes from one’s childhood, holidays, previous relationships, close relatives who passed away etc.) and often bears witness to the various stages of their life (2008, p. 188).

Human beings are influenced by song lyrics because lyrics recalls various feelings when people listen to them. Therefore, the song lyrics can be studied in details to show how effective music is in human life and, thus the translation of songs, which is made to recall the feelings of the original songs for the target audience. In the previous section, the analyses of song lyrics presented the emotions, way of thinking; types of feelings and other important cultural motives pass to another culture through those lyrics. Pop music, which is a quite effective tool in international bounds between different cultures, can be overviewed to understand the emergence of Turkish pop music genre.

Pop music is a derived term as “pop” is the abbreviation for popular music. This music type was originated in 1950s. David Hatch and Stephen Millward define pop music as "a body of music, which is distinguishable from popular, jazz, and folk music"²⁶. Pete Seeger defines pop music as "professional music, which draws upon both folk music and fine arts music". The term "pop music" originated in Britain in the mid-1950s as a description for rock'n roll and the new youth music styles that it influenced ..."²⁷ according to *Grove Music Online. The Oxford Dictionary of Music* states that while pop's "earlier meaning meant concerts appealing to a wide audience since the late 1950s, however, pop has had the special meaning of non-classical music, usually in the form of songs, performed by such artists as the Beatles, the Rolling Stones, ABBA, etc."²⁸

By year of 1967, the term turned out to an opposite term to the term rock music. Simon Frith commented on music as "as a matter of enterprise not art", is "designed to appeal to everyone" and "does not come from any particular place or mark off any particular taste." It is "not driven by any significant ambition except profit and commercial reward ...and, in musical terms, it is essentially conservative". It is "provided from on high (by record companies, radio programmers and concert promoters) rather than being made from below." Frith adds “Pop is not a do-it-yourself music but is professionally produced and packaged”²⁹.

In Turkish context, popular and popularity in music may refer to the similar with the definitions by scholars in this field. In definition of popular culture, “popular” and “culture” are the key terms on a great focus should be given. However, the definition of “popular” in a general context is essential than the definition of “popular” and “culture” individually. The definition of “popular” entails the definition of “culture”. “Popular” therefore, anything related to popularity is a part of one culture. Nowadays, “popular” is

26J. Simpson and E. Weiner, *Oxford English Dictionary*(Oxford: Oxford University Press, 1989), ISBN 0-19-861186-2, cf pop.

27 R. Middleton, et al., "Pop", *Grove music online*, retrieved 14 March 2010.

28 " "Pop", *The Oxford Dictionary of Music*, retrieved 9 March 2010

29 S. Frith, "Pop music", in S. Frith, W. Straw and J. Street, eds, *The Cambridge Companion to Pop and Rock* (Cambridge: Cambridge University Press), ISBN 0-521-55660-0, pp. 95–6.

a term that describes what is commonly loved and consumed (Özbek, 1991 p. 81)³⁰. Here, the term “popular” can be regarded as a work of culture as music is a part of this context. Music is a more outgoing adaptable tool within entertainment culture (Çağan, 2003 p. 192).³¹

In his book, Cemal Yurga defines Turkish pop music as an activity, which has the aim of dance and fun and mostly preferred by the young and by people with higher income. He also asserts that Turkish pop music was not introduced to Turkish music industry for a commercial trade at first. Promotions, music videos, cassettes, records helped popular music sell more within Turkish music industry (2007, p. 17). Therefore, Turkish pop music became popular and it turned out to be a genre commonly consumed and loved.

Following the definition of pop music, the emergence of Turkish pop music genre is to be discussed. Turkish pop music was introduced to Turkish music industry in 1960s. Those years were famous for pop music bands. Those bands were influenced by foreign musicians playing in Turkey. Their numbers increased year by year as the popularity of Turkish pop music grew. There were also song contests for bands hold by important magazines of those years (Yurga, 2002 p. 70)³².

1960s were the years when the hippie movement was popular. This period took 20 years. The motto of that movement was “Make love not war”. The long hair styles in men, short skirts, tattoos on every part of the body, the earrings used by men, medallions, and bell-bottomed trousers were fashionable at that time. Turkey was affected by this movement, as well. The representation of this style was presented in video clips, on stage performances of bands.

In world, music groups such as *Beatles*, *Rolling Stones* were very popular and they began to give stage concerts. Moreover, *Elton John*, *Donna Summer*, *Eric Clapton* and *Paul Williams* were other important figures of pop music worldwide. Williams was awarded with Grammy, which was an effective award of popular music of the time.

³⁰ Translated by the thesis author

³¹ Translated by the thesis author

³² Translated by the thesis author

In Turkey, a song contest “Altın Mikrofon” (Golden Microphone) was held by Hürriyet Newspaper in 1965. For this concert, playing songs with western music background and instruments and singing of popular songs were required to take part in the contest. By this, the contest aimed to dominate and promote Turkish pop music. Several famous singers and groups of Turkish music industry were introduced at this song contest: *Edip Akbayram, Cem Karaca, Selçuk Alagöz, Haramiler, Mavi Işıklar* and *Silüetler*.

The other important event in music industry, which increases the popularity of Turkish pop music, was bands’ records in 1970s. However, these records were produced in France as there was no record industry in Turkey at that time (Yurga, 2002 p. 75). In 1970, the cassette was introduced in Turkey and it eased the production of albums. As a result, cassettes became very popular within Turkish music industry.

As we revisit the evolution of Turkish pop music genre, in Republican period, the popular music was seen as a symbol of an intimacy between the West cultures. First *Tango* then *Swing, Latin* and *Jazz* began to be popular in Turkey. In 1950s, the Rock’n roll movement affected Turkish youth as well. In 1960s, American pop became popular but in Turkey there were no music pieces regarding popular music at that time for the Turkish audience. Therefore, the adaptations of these songs became very popular for the Turkish audience (Çiftçi, 2010).

These requirements for song translation cause song-writers to perform this translation activity. In Turkey, when the song translation is concerned, translators have musical background. They are either song-writers of Turkish songs or composers, that is to say, they have link with music industry i.e. *Fecri Ebcioğlu, Sezer Cumhuri Önal, Fikret Şenes*. Here Peter Low’s singability explains this tendency in song-translation. A song should keep the same music and melody so as to be sung. The text must sound as if it is the original one (Low 2005). The reason why song translation may be as follow.. Low defines untypical translation task for song-translation and he explains that the aim is to sing the target text in the target language while retaining the music and the rhythms of the original music as previously mentioned. Translator then should have a better understanding of musical items and the message in the lyrics itself..

At the macro-level study, the introduction of pop music was studied in the light of Polysystem Theory. Although the theory was studied for literary works and literatures as systems, Polysystem is about a system of one culture and this system belongs not only to a literary one but also to other important items of a specific culture, which endeavors to enrich a type of production. The term “system” does not only refer to a literary work or a literature.. In this context, Turkish music was regarded as a system and the production of arrangements, and thus, the introduction of Turkish pop music into Turkish music system are key elements studied at the macro-level.

In 1950s a new music genre was introduced in the world. It was called popular music. At that time, “Türk Sanat Müziği” (Turkish Classical Music) and “Türk Halk Müziği” (Turkish Folk Music) were two important music genres in Turkey. Turkish music industry was in need of keeping pace with this international music trend all over the world. Therefore, well-known popular songs were transferred into Turkish by means of translation of those song lyrics. Translations and adaptations of world’s famous songs into Turkish, which was called “Aranjman” (Arrangement), led to the introduction of a new genre, popular music in Turkey. Both the music system and the Turkish audience adored these arrangements and these song translation activities improved the production of Turkish pop music pieces. The interest in Turkish popular music increased. TRT (Television and Radio Corporation) called this genre “Türkçe Sözlü Hafif Batı Müziği” (Soft Western Music with Turkish Lyrics). This term describes that the influence of Western music on the emergence of Turkish popular music. Later on, the new genre developed with the help of increase in song writing with original Turkish lyrics.

Moreover, the position of new genre, popular music and its development in Turkey were enriched with the establishment of bands, song contests and music magazines. These means leading to the development of the genre were very similar with the original starting point of popular music within American and European context. These similarities in practice also prove that song translation has helped import a new genre to a rather young country in the field of popular music.

All in all, Turkish music industry can be accepted as a general system in the context of Polysystem Theory and the position of popular music in the center of that system led to the increase in the interest in popular music. This interest helped the development of Turkish popular music.

3.5. MICRO-LEVEL: SONG TRANSLATION STRATEGIES

In this section, the results of micro-analyses will be presented with a categorization designed by the author of the study to explain these results according to their types in line with Low's song strategies.

a) Theme Shifts

The main tendency in song translation in Turkey is adaptation as previously mentioned in Chapter 2. Adaptation refers to changes in the original text in the form of structure or semantic content of the song. 'Theme' is the point at which new renditions have been produced in order to increase the attention of the target audience. The original versions of the arranged songs are concerned; the main differences between the original can be tracked. These can be viewed in the qualitative analysis part of this study. For Turkish music repertoire, there have been selected themes which have been used widely in producing song. These are the separation of couples, the deception, end of a relationship, the need for love, the passion, the disappointment, and so on. As Turkish audience has a more emotional and arabesque approach to the feelings exemplified above, they tend to feel the agony of the protagonist what is called empathy³³. They are in the need of the curiosity whether the song will end with a happy or sad story. Story is a key term in describing the lyrics that were arranged for Turkish audience. Turkish audience would like to hear a touching dramatic story and they tend to attach importance to understand the story in parallel with the song, the music of the song. To embody the theme shifts, as shown in the qualitative analysis of 10 selected arrangements, the examples are provided with a detailed analysis. More specifically, in *Those were the days* rendition, the original theme is the passing of lifetime and the breaking up friendship and the missing for memories of the past years when happiness and youth are

³³ This generalized by the thesis author. The reason behind this generalization is the numerous analyses of foreign song and Turkish song in Turkish music repertoire.

in power. However, in all Turkish renditions of the song, there are no exact transfers of this theme into Turkish. The theme has turned into status of a love affair, or a separation of a couple and even complaining about life and its hardship. Another important example for the theme shift is seen in *My Boy* song. The song has two Turkish versions and while Zeki Müren's version has a similar theme transfer, Tanju Okan's version has a different theme from the original. While the original is about the relation between a father and a son after the separation of son's parents and about the love of father and son, Tanju Okan's *Seni Hayatımca Sevdim* turned into a song about a love story which did not have a happy ending and the song is about the protagonist's will of reunion of the couple. Another example for this categorization is Cedar's *For Your Information*'s versions into Turkish. The original theme of the song is the declaration of the protagonist's love. However, "*İyi Düşün Taşın*" version is about advices for the person beloved. It is not a declaration of a love but it is rather a warning as the title of the song "*İyi Düşün Taşın-Consider well*" means. However, "*Sen İster miydin?*" version has a similar theme with the original which is the declaration of love. This example proves that even for the same song different approaches and methods were applied in song translating processes.

b) Cultural Motives

Cultural motives are another point which needs to be stressed upon. As the themes vary, there may be the additions regarding cultural motives into Turkish renditions of the original songs. As discussed above, Turkish song writers tend to adapt the foreign songs for Turkish culture and it leads to some addition to attract Turkish audience to songs as they are the products of music industry. These additions can be in the form of a figure or a saying or even a symbol. To embody this categorization, Turkish rendition of *My Boy* performed by Zeki Müren can be a useful example. When the original lyrics are analyzed, there is no direct reference to "family". However, the Turkish version has an addition of the word, "yuva" (home, family). The original lyrics define the parents of the son as a couple, but Turkish lyrics have a more sentimental way of describing the parents. "Yuva" refers to family, living together at the same home, happiness, peace and other positive images in Turkish. The songwriter may have added this cultural motive to

adapt the song for romantic Turkish audience. Other important cultural motives used in Turkish adaptations are the arabesque way of love which means a deep sorrow and a passionate love. The songs analyzed in the Qualitative part have mostly sad endings which can be another motive Turkish audience wants to find in any song to show empathy towards those love stories. In “*Bekle Beni Aynı İskelede*” version of “*Am I that easy to forget?*” “*gemi*” (*ship*), “*iskele*” (*dock*) can be categorized under the title of cultural motives. These terms symbol the voyage of the beloved, and the will to meet her at the dock as if waiting for a ship to reach the true destination where one wants to go. In “*Asla Bir Daha Sevemem*” rendition of “*I’ll never fall in love again*” it is seen that *falling in love* (*aşık olmak*) became *to love* (*sevmek*). The differences between English and Turkish culture may have led to this change in the Turkish version. The difference how two cultures respond to feeling of love is the key to determine for the song writer which of two is more suitable and takes attention of Turkish audience. “*Aşık olmak*” is thought to be a sudden and temporary feeling in Turkish culture. The debates over “*fall in love or just to love*” has constantly take place on TV, radio programs, and even on the streets among common people. The songwriter may have been influenced by those arguments and rendered the word “*fall in love*” with a broader definition: “*to love*”. As previously mentioned, cultural motives could even be in the form of a saying or phrase. In Erol Büyükburç’s version of “*For your information*”, there is a traditional jingle adapted to the original song which is “*İmam bayıldı sonra ayıldı tekrar bayıldı vah vah vah*” (*lit. Imam fainted and then came to himself and fainted again*). This phrase does not have a meaningful definition. However, the examples of those additions, which were made up from jingles, can be tracked in songs of Turkish song repertoire.

c) Other Important Factors

When all the qualitative and quantitative analyses are concerned, the titles of the songs and their renditions into Turkish are other important factors which need to be stressed out in this chapter. The titles of the original songs were sometimes translated with a word-for-word method. For example, Engelbert Humperdinck’s *A Man Without Love* was translated as *Aşksız Adam*, Sonny&Cher’s *Bang Bang* was translated same as the

original name (*Bang Bang*), *Congratulations* performed by Cliff Richard as *Tebrik Ederim*, *I am on fire* by 5000 Volts was rendered as *Yanıyorum*, *If I were a rich man* as *Ah Bir Zengin Olsam*, *Love Story* as *Aşk Hikayesi*, *One Way Ticket* as *Bir Tek Bilet*, *My Boy* as *Oğlum*, *Rain* as *Yağmur*, *This is My Song* as *Bu Benim Şarkım*, *All My Loving* as *Sevgilim*. Those were word-for-word translations of their originals. However, there were new renditions of the original titles. They did not convey the message of the original title. To give an example, Engelbert Humperdinck's performance *A Man without Love* was performed by İlham Gencer with the name "*Mehtaplı Geceler Moda Yolunda*". As seen in the target title, Moda is a district in Kadıköy, İstanbul. The original song was written in UK and does not have any cultural reference to any kind of country or place apart from UK.

The other results, which were found, are the rendition of the original song titles by mimetic (imitation of sounds) words. Black Cats' *Chili Pum* was rendered in Turkish such as *Çilli Çilli*, and *Çillim Çillim*. Moreover, Sonny & Cher's *Bang Bang* has become *Bang Bang* and *Dan Dan*. The interesting point is that adaptation was also made while translating the titles which consist of memetic words. *Dan Dan*, for example, is a memetic word used in Turkish to express a sound caused by a gun.

Apart from memetic words, the melodic words in the source lyrics were kept during song translation activity. *Those were the days* arrangement *Üzüntüyü Bırak Sen Yaşama Bak* has "lalalala lalalala" line in its verses and this line and melody can be found in the original version. Moreover, *Chili Pum* performed by Sonny & Cher is another useful example for this practice. The melody of *Chili Pum* was preserved in the Turkish versions.

d) Losses and Gains

Another category of the micro-analyses is the omissions and additions. As translation is an activity of conveying a message into another culture with a style, it is normal to produce a target text which tells more for the target readers and less from the form of the original. As for all the detailed qualitative analyses concerned, the Turkish lyrics were found to be longer than their original version. It proves that the song writers tend

to tell more about the theme (whether the same or shifts) and write longer versions than English versions. They behave freely in forming verses by not conveying the message of each verse parallelly. Therefore, new verses were produced and this resulted in longer lyrics than the originals.

The change in cultural motives, as discussed previously, leads to losses in song translation. The message of the source songs has mostly not been conveyed in the same way with the original. To give an example, while the message of “*My boy*” is the relationship of a father and his son, its Turkish rendition “*Seni Hayatımca Sevdim*” does not have any reference to this relationship and turns out to be a love story and the message becomes the wish of the reunion of the couple. The original version depicts a problematic relationship of a married couple and its effect on their son and the separation would be for the benefit of their son. However, “*Seni Hayatımca Sevdim*” depicts the protagonist’s call to the beloved to reunite.

There have been 9 ‘replacement’ of the original songs. Low’s category of replacement text is rewriting the original content and form with even changes in the original music and produce a target text by this approach. Those songs (see Table 1) have new messages from the original ones and their melodically background does not resemble with the originals. Both themes and the rhyme schemes of the target lyrics differ. The tune is rearranged as well.

All those omissions led to the loss of the originality while translating. The target lyrics became just like an original text and audience may not have realized that they are even translations of a present foreign song in those times.

Naturally, there were also gains of song translation as a musical activity in Turkey. Fikret Şenes, Fecri Ebcioğlu, İlham Gencer and other Turkish pop song writers can be regarded as song translators. They translated and adapted worldwide popular songs into Turkish. The activity led to the introduction of a new genre called “Popular Music” which reached popularity worldwide. The translations and adaptations of the original songs into Turkish included mostly emotional and touching stories. These additions and

the way song writers translated and adapted these songs seemed to be practiced on purpose as the interview of Fikret Şenes³⁴ shows. It can be inferred from the interview that Turkish audience tends to find something similar from one's own life, i.e.: pain, agony, love, missing. The songs become permanent as long as those feelings are told as story in songs.

The other reason why a song becomes a gain for a culture is that the song writer produces a sincere text based on a true life experience. Moreover, the Turkish rearrangements were produced by Turkish musicians who were also song writers. This was advantageous in the translations and adaptations of the songs into Turkey, leading to the introduction of a new genre into Turkish music system. This advantage was that song writers, musicians, were aware of the tune of the original texts and therefore, they took the advantage of it writing and composing a text for the target audience. More specifically, singability and performability are the most important factors in song writing. All the texts are produced for someone who will perform in on a stage or in an album. Therefore, the tones, the order of the words chosen are of utmost importance. The words themselves may have a rhythm. In Turkish context, as previously mentioned, arrangements were produced by musicians or by people who had a back ground in the field of music. They were aware of the singability and they produced their texts by taking care of the performances and as a result the products reached a tremendous success in Turkey and became very popular. Moreover, some songs were produced for a special performer because the music was ahead of the lyrics and the content and the lyrics were later coded in the tune of the original, bringing authentic touch to the instruments used.

In chapter 3, the song analyses, which were quantitative and qualitative, were presented. The results for the macro-analysis were illustrated through tables and figures. As for the micro-analysis, a categorization designed by the thesis author was produced to discuss the results of the song analyses.

³⁴ <http://www.birzamanlar.net/roportaj/fikretsenes.html> (Retrieved 14 January 2015)

CONCLUSION AND RECOMMENDATIONS

The study has explored how the translations and adaptations of the English songs in the period between 1965-80 affected the music system within the sociocultural context in Turkey and how these translations and adaptations were made. The study was conducted in two levels. One was the macro-level and the other was the micro-level. The macro analysis was carried out in the light of Polysystem Theory, explaining the issue regarding music in Turkey as a system in a sociocultural context and discussing the introduction of pop music genre into Turkish music system. The second level analysis of the study, which was the micro-analysis, was carried out to determine the strategies in the translations and adaptations and the general tendencies as to song translation facilitated in the light of Low's categorization and his 'Pentathlon Principle'. The categorization included *translation*, *adaptation* and *replacement*. 'Pentathlon Principle' helped conduct the quantitative and qualitative analysis. First was conducted to demonstrate the general tendencies in song translation through table and figures, the latter to present in details as to the strategies detected.

In the previous research³⁵ in this topic, a few pieces of translated and adapted English songs in the period of between 1960-1965 by focusing on Gideon Toury's norms and André Lefevere's rewriting theory had been analyzed. However, this study determined the general tendencies as to song translation through two-level analyses. These analyses, as previously mentioned, were qualitative and quantitative ones. The analyses were made on a larger sample of English songs. More specifically, 35 selected songs out of the population of 100 arranged English songs were determined according to two criteria. Firstly, the songs with more than one translation or adaptation were chosen as this showed that the musicality of that particular song was liked by the Turkish people. Secondly, the songs which were sung by more than one singer were chosen as this showed the popularity of that particular translation or adaptation among the Turkish people. In the first level of micro-analysis, which was quantitative analysis, selected 35 song lyrics were analyzed in the light of Peter Low's song translation categorization and

³⁵ "Aranjman: Rewriting foreign pop songs for the Turkish cultural repertoire" MA thesis, Pesen Alaz, 2010.

his ‘Pentathlon Principle’. The results were illustrated through tables and figures. In the second level of micro-analysis, which was qualitative analysis, for practical purposes 10 out of 35 song lyrics were analyzed in details according to the strategies delineated by Low, which were referred to as Pentathlon Principles, comprised of *sense, naturalness, rhyme, rhythm, singability*.

The study focused on a number of translations and adaptations of English songs between 1965-1980, a period when there was numerous translations and adaptations from English songs in the Turkish music repertoire. These songs were pop music pieces and their translations and adaptations into Turkish led to many developments in the Turkish music system and changes in the life of Turkish people. More specifically, a new genre, which was popular music, was introduced into Turkish music system. In this context, it was the Polysystem Theory of Even-Zohar providing the appropriate theoretical background to present the effects of the translations and adaptations of English songs in the Turkish music as a system, and thus the introduction of popular music into the Turkish music repertoire, which constituted the macro-analysis of this study. At the macro-level, Polysystem Theory worked well enough to determine in the light of all facts mentioned above. Polysystem Theory had been generally studied within literary oriented context. However, it provides a useful framework in the field of song translation and its effect in music as a system through the translations and adaptations of song lyrics, which can be regarded as ‘expressive texts’ described in the text typology of Reiss (1971, 1989).

In addition to the macro-analysis within the framework of Polysystem Theory, the study was also conducted at the micro-level referring to the quantitative and qualitative analyses of a number of sample English song lyrics. The micro-analysis demonstrated the distribution of Low’s categorization; “*translation, adaptation and replacement*” through the data obtained from the quantitative and qualitative analyses. ‘Pentathlon Principle’, which comprises of *sense, rhythm, rhyme, naturalness, and singability*, was an important guideline to carry out the micro-analysis of the study. The changes in the themes of the songs, the rhyme schemes of the originals and their translated and adapted

versions, the setting of the original and target versions were studied in accordance with Low's 'Pentathlon Principle'.

Thus, the aim of this study to explore how the translations and adaptations of the English songs in the period between 1965-80 affect the music system within the sociocultural context in Turkey and how these translations and adaptations were made. by seeking answers to the following questions:

What was the situation in the Turkish music system in the period between 1965-80 within the framework of Polysystem Theory as to the effect of translations and adaptations of the English song lyrics in the sociocultural context?

One of the major cases of Polysystem Theory was the innovative effect of the central positioning of a new literary product or genre in the literary system to the peripheral works of the literature as a result of the relations and interactions with one another. In song translation context, the translations and adaptations of English songs into Turkish were regarded as innovative literary works. These works interacted with other peripheral works of genres and therefore, this interaction led to the central positioning of the newly introduced genre, popular music, within Turkish music system. Popular music, which is also called pop music, had been a very influential genre in music in the world since its very first appearance. Pop music rapidly gained popularity over the years especially through English and thus, many names and important figures were introduced to the world. In Turkey, there were only two music genres; Türk Sanat Müziği (Turkish Art Music) and Türk Halk Müziği (Turkish Folk Music) at that time. Turkish music producers and songwriters, who are also musicians, tended to imitate the universal music trend through the translations and adaptations of the world's popular songs. These were called "arrangements". This movement was followed and promoted by various means. One of these means was the translations and adaptations of these English songs by prominent musicians and their performances by famous singers in Turkey. In fact, as previously mentioned, the movement for "arrangements" began just after one musician (also a programmer) named Fecri Ebcioğlu arranged a French song into Turkish in 1960s. Then, other important names joined this movement. Therefore,

the number of arrangements increased day by day. The other means of the promotion of the movement of arrangement, thus the introduction of pop music into Turkish music system, was the song contests held by important newspapers of the time; Hürriyet and Milliyet. The requirements to take part in these contests were to play songs in a way that it sounds 'western'. Here, 'western' symbolized the trends of the West in music, which was popular music. The other requirement to take part in these contests was to perform songs in popular music genre. It accelerated the spread of pop music in Turkey. Another means of the promotion of pop music was radios and TV programs. The arrangements of foreign famous songs were played many times on radio and TV programs. The introduction of cassettes in Turkey also played an important role in the spread of pop music especially in 1970s as the production of albums got easier. In the light of all these developments in Turkish music system, Polysystem Theory was a useful guideline to demonstrate the systematical relations between different layers. To this end, the introduction of pop music into Turkey can be regarded as a result of innovative interactions between one universal genre and the Turkish music system as a whole. Türk Sanat Müziği (Turkish Classical Music) and Türk Halk Müziği (Turkish Folk Music) might have been insufficient to fulfill the operation of Turkish music system by the years of 1960s when pop music emerged in the world. Thus, these "canonized" genres, which can be regarded as the powerful and dominant ones, were replaced with a newly introduced genre, pop music. This shift in the positions of the center and periphery was tracked in the changes in the life of Turkish people. As an example, the hippie movement of 1960s was experienced in Turkey with the spread of the songs symbolizing the movement all around the world. The introduction of pop music in Turkey as a system has also affected Turkish people in a similar way with the other movements in music. The radio and TV programs, the song contests were formed to promote pop music in Turkey. Turkish producers and singers helped this promotion with their compositions and performances. Later on, pop music gained a Turkish identity with the emergence of Turkish pop music in after 1980s.

What strategies have been used in the translations and adaptations of English songs into Turkish in the qualitative manner?

In the micro-analysis translations and adaptations of English songs were studied in the light of Low's categorization and his 'Pentathlon Principle'. The categorization of Low and his 'Pentathlon Principle' were exercised in details. This detail practice proved the practicality of this song translation strategy, thus, leading to the findings of the categorization as adaptation, translation, and replacement in Turkey.

What are the tendencies as to song translation strategies facilitated in Turkey in the quantitative manner?

The tendencies in song translation in Turkey were studied in the quantitative analysis in the light of Low's categorization; *translation, adaptation, and replacement*. The quantitative analysis comprised of 35 selected English songs of the period between 1965-1980. Table 1 showed these selected songs according to the two criteria: The songs with more than one translation or adaptation were chosen as this showed that the musicality of that particular song was liked by the Turkish people, and the songs which were sung by more than one singer were chosen as this showed the popularity of that particular translation or adaptation among the Turkish people. All these analyses showed that the prominent tendency in song translation was adaptation. The second was replacement, followed by translation.

In the light of these, the study explored how the translations and adaptations of the English songs in the period between 1965-80 affected the music system within the sociocultural context in Turkey and how these translations and adaptations were made. The introduction of pop music as a new genre into Turkey was presented to answer the first part of the question. The second part was answered through the findings of quantitative analysis. The findings showed that the general tendencies preferred in song translation were adaptation, replacement, and translation, respectively.

Recommendation for Further Study

The research that has been undertaken for this thesis is thought to shed some light into what has happened in the life of Turkish people during a period when a new music genre has been introduced into the music system and how it has been introduced within

the limits of the purposes of this study. It may be noteworthy to state that song translation in Turkey is a topic which deserves to be studied from many other perspectives for different languages, periods, and directionalities.

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APPENDIX I: ETİK KURUL İZİN MUAFİYET FORMU



HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS BOARD WAIVER FORM FOR THESIS WORK

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TRANSLATION AND INTERPRETATION TO THE DEPARTMENT PRESIDENCY

Date: 14/08/2015

Thesis Title / Topic: *Translation and Adaptation of English Song Lyrics into Turkish between 1965 and 1980: Analysis within the Framework of Polysystem Theory and Song Translation Strategies*

My thesis work related to the title/topic above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

Name Surname: DAMLA KALEŞ

Student No: N11224803

Department: TRANSLATION AND INTERPRETATION

Program: ENGLISH TRANSLATION AND INTERPRETATION

Status: Masters Ph.D. Integrated Ph.D.

Date and Signature

14/08/2015

ADVISER COMMENTS AND APPROVAL

Uygundur.

Prof. Dr. Aymit Doğan
(Title, Name Surname, Signature)



HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM TERCÜMANLIK. ANABİLİM DALI BAŞKANLIĞI'NA

Tarih:14/08/2015

Tez Başlığı: *İngilizce şarkıların 1965-1980 yılları arasında Türkçe'ye çevirisinin ve uyarlamalarının Çoğuldizge Kuramı ve Şarkı Çevirisi Stratejileri Açısından İncelenmesi*

Yukarıda başlığı/konusu gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Tarih ve İmza

Adı Soyadı: DAMLA KALEŞ
 Öğrenci No: N11224803
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14.08.2015

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APPENDIX II: ORIJINALLIK RAPORU



HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
THESIS/DISSERTATION ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF TRANSLATION AND INTERPRETATION

Date: 14/08/2015

Thesis Title: *Translation and Adaptation of English Song Lyrics into Turkish between 1965 and 1980: Analysis within the Framework of Polysystem Theory and Song Translation Strategies,*

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 14.08.2015 for the total of 99 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 8 %.

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I respectfully submit this for approval.

Date and Signature

Name Surname: DAMLA KALEŞ
Student No: N11224803
Department: TRANSLATION AND INTERPRETATION
Program: ENGLISH TRANSLATION AND INTERPRETATION
Status: Masters Ph.D. Integrated Ph.D.

14/08/2015

ADVISOR APPROVAL

APPROVED.

Prof. Dr. Aygün Değen
(Title, Name Surname, Signature)



HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS/DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih: 14/08./2015

Tez Başlığı: *İngilizce şarkıların 1965-1980 yılları arasında Türkçe'ye çevirisinin ve uyarlamalarının Çoğuldizge Kuramı ve Şarkı Çevirisi Stratejileri Açısından İncelenmesi*

Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 99 sayfalık kısmına ilişkin, 14.08.2015 tarihinde şahsen/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezin benzerlik oranı % 8 tür.

Uygulanan filtrelemeler:

- 1- Kabul/Onay ve Bildirim sayfaları hariç,
- 2- Kaynakça hariç
- 3- Alıntılar hariç/dâhil
- 4- 5 kelmeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Adı Soyadı: DAMLA KALEŞ
Öğrenci No: N11224803
Anabilim Dalı: MÜTERCİM TERCÜMANLIK
Programı: İNGİLİZCE MÜTERCİM TERCÜMANLIK
Statüsü: Y.Lisans Doktora Bütünleşik Dr.

Tarih ve İmza

14/08/2015

DANIŞMAN ONAYI

UYGUNDUR.

Prof. Dr. Aygül Doğan
(Unvan, Ad Soyad, İmza)

ÖZGEÇMİŞ

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Doğum Yeri ve Tarihi : AYDIN, 21/10/1989

Eğitim Durumu

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TERCÜMANLIK BÖLÜMÜ

Yüksek Lisans Öğrenimi : HACETTEPE ÜNİVERSİTESİ-İNGİLİZCE
MÜTERCİM TERCÜMANLIK BÖLÜMÜ

Bildiği Yabancı Diller : İNGİLİZCE (İLERİ), ALMANCA (ORTA)

Bilimsel Faaliyetleri : M.Şahin, S.Gürses, D.Kaleş and D.Duman.
(2014) Lost in Translation: Retranslation vs
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(2014) Lost in Plagiarism: Retranslation vs.
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