

Aranjman In Turkey: The Lyricist as Translator

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“Words make you think a thought. Music makes you feel a feeling.
A song makes you feel a thought.”
Edgar Yipsel Harburg (2006:6)

If what makes us write some lyrics is our brain, and if music comes from our heart, then the song itself might be the only medium where the brain and heart are not in conflict. Throughout history songs have been a way of expressing oneself, and it is their sounds that will accompany mankind till the end of time. In this paper, we are going to deal with a process that helps songs to travel across the world: song translation. The aim of the paper is to provide an analysis of some French songs and their arrangements performed in the period 1960-80 in order to demonstrate that a musical arrangement might be regarded as a translation and that it is the translator’s skopos that directs the translation process. In the paper, we consider translation as “a process of intercultural communication, whose end product is a text which is capable of functioning appropriately in specific situations and contexts of use” (ed. Baker 2001: 3).

Arranging is “the art of preparing and adapting an already written composition for presentation in other than its original form [sic]. An arrangement may include reharmonization, paraphrasing, and/or development of a composition, so that it fully represents the melodic, harmonic, and rhythmic structure” (Corozine 2003: 3). However, in Turkey, the word “aranjman” seems to relate to the rewriting of foreign songs in Turkish; therefore, Turkish musical arrangements are usually songs whose lyrics are originally written in a foreign language and whose music is kept as it is.

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Partly or totally changing the lyrics of a song while keeping the original music as it is —sometimes with small changes in order to achieve a correspondence between the music and the lyrics— is a widespread phenomenon in popular music. Particularly in Turkey, it was so pervasive that it constituted a specific genre on its own as mentioned above. However, as far as we understand from our research, this practice has not been able to attract the attention of scholars in Translation Studies, especially in the field of popular music. Even in the *Routledge Encyclopedia of Translation Studies* (ed. Baker 2001), which is one of the most respected and comprehensive sources in Translation Studies, one is not able to encounter an entry about song translation. The reason for the general lack of attention to song translation may be the long-lasting idea that translation is only concerned with the linguistic level of texts. This view is still preserved by some scholars, yet with the developments in studies concerning different translational components such as functional, social, cultural and semiotic aspects, notably in the 1970s and 80s, the importance of culture and the non-verbal dimension in translation has come into prominence and paved the way for more —though still not enough— studies in song translation. At this point, we could suggest that another reason why song translation has been neglected might be the difficulty of studying popular songs and their translation, since “popular songs could only be understood within wider patterns of social and semiotic relations [and] their study requires an interdisciplinary approach” (Kaindl 2005: 236). In addition to these restraints, whether to accept arrangements as translations or not is a debatable issue. Therefore, before examining the notion of popular music and its translation in detail, the relation between musical arrangements and translation needs to be well established.

A song can concisely be defined as poetry set to music, i.e. a whole composed of music and lyrics. This definition displays the fact that a song has not only a verbal dimension, but a non-verbal dimension that should be taken into consideration as well. In other words, it could be stated that what makes us differentiate a song from poetry is its combination with music and performance. Similarly, an arrangement¹ also has a verbal and non-verbal dimension, the former of which is the new lyrics in the target language (TL) and the latter of which is the original music. The lyrics of an arrangement may have the same meaning of the source lyrics, sometimes

¹ Here, the word is used to mean “aranjman”.

with little changes, in time with the music, and in this case many scholars might share the idea that this arrangement can be called a translation. Nevertheless, the problem arises when the lyrics in the TL have no semantic relation with those in the source language (SL). Some scholars reject the view that such a practice needs to be regarded as a translation process. However, claiming that a song translation should certainly render the semantic aspect of the source lyrics and excluding musical arrangements from Translation Studies would be ignoring the semiotic part of a song, which is an inseparable component of it. This would also be neglecting the social, cultural and intercultural aspects of song translation, which serve as key terms, especially in popular music. Among the scholars who do not support this view, Peter Low expresses his ideas:

I note in passing that some people ignore sense altogether: they take a foreign song-tune and devise for it a set of TL words which match the music very well but bear no semantic relation with the SL. While this may at times be good and appropriate, it is not translating, because none of the original verbal meaning is transmitted. Such practices have no place in discussions of translation. (Low 2005: 194)

From this approach, it could be inferred that translation is considered merely as a linguistic process. According to Low's "pentathlon principle", being "faithful" to the meaning of the source text is one of the most essential criteria of song translation. The other four criteria in this "pentathlon principle" consist of singability, rhyme, rhythm and naturalness (Low 2005). These four principles are quite applicable and crucial to the music and performance aspect of song translation analyses. However, even though these five principles may apply to many translations of popular songs, they remain inadequate for analysing arrangements in Turkey, because with all these principles only arrangements which are translated faithfully can be analysed. Those which do not have the original verbal meaning are not accepted as translations according to Low's principles.

In the linguistic-based approach, the meaning presented in the source text, i.e. the source lyrics, possesses a significant role in translation process. The non-verbal parts and the functional purposes of the song seem to have been neglected. Low emphasised the importance of fidelity saying that "a real

translation tries to replicate the verbal dimension of the song” (Low 2010, pers. comm., 5 May). Nevertheless, the verbal dimension of the song may not necessarily be transferred to the target culture as we may see in the examples of such Turkish arrangements as “Sessiz Gemi” (Silent Ship), sung by Hümeýra in 1974, and “Ben Sen O” (I You He), sung by Berkant in the same year. The role of the source text might be substantially lost in the production of arrangements, and whether or not to consider such arrangements as translations depends on how broadly one understands translation. In such cases, where there is little or no relation between the source and the target text, what becomes important is rendering the popular melody of the song as well as finding new lyrics that would make these melodies performed and listened to. The source lyrics might just inspire the translator, as was the case in the arrangement of “C’est Écrit Dans Le Ciel” (It is Written in the Sky), a French song sung by Bob Azzam. Vermeer’s idea of “dethronement” of the source text might be helpful here in explaining the role of the source text with a functionalist approach. As a result of the “dethronement”, the source text loses its feature of being “the first and foremost criterion for the translator’s decisions; it [becomes] just one of the various sources of information used by the translator” (Nord 1997: 25). Therefore, the translator may act freely and decide on which information to transfer into the target culture. This piece of information may be only “the music and/or the lyrics and/or the performance” (Franzon 2008: 376).

In the interlingual translation of popular songs and in the production of arrangements, the function of the translated song, i.e. the *skopos* of the translation, determines the translator’s choices and, at this point, the translator is faced with various choices and strategies. In one of his articles, Johan Franzon designates five different choices in song translation:

1. Leaving the song untranslated;
2. Translating the lyrics but not taking the music into account;
3. Writing new lyrics and adapting the music [...];
4. Translating the lyrics and adapting the music accordingly [...];
5. Adapting the translation to the original music. (2008: 376)

Musical arrangements in Turkey can usually be analysed in the third category, because the main strategy in these songs is to write new lyrics in Turkish for the original music in the source culture. As a matter of fact, arrangements could also be subdivided into two groups: One group includes the songs in which the lyrics are entirely different but the music is preserved, as in the translation of the French song “C’est Écrit Dans Le Ciel”, whose title is “Bak Bir Varmış Bir Yokmuş” (Look Once Upon A Time) in Turkish. The other group includes the songs in which the lyrics convey a similar theme or mood to the original song, at the same time as keeping the music the same, like we see in the translation of “Tu Te Reconnaîtras” (You will Recognise Yourself) as “Göreceksin Kendini” (You will See Yourself). Therefore, we could say that Franzon’s typology has difficulties accommodating the Turkish arrangements, because there is not such a choice as “translating the lyrics to some extent and keeping the music as it is”. The arrangements can be distinguished as popular songs that were produced for mass-audiences by translators —though they may not call themselves so— or the companies that have commercial and social concerns. As we may see in the majority of popular songs, the creativity and uniqueness of an art piece are regarded as less important than common and recurring themes, lyrics and musical patterns that are pervasive in a specific period. Popular songs and their translations are also produced “to meet existing emotional and physical needs” of a society (Kaindl 2005: 243). The current situation of a society, its ideological background, as well as intercultural communication between nations shape popular songs. Hence, these factors need a thorough examination.

Before analysing some Turkish arrangements, we are therefore going to briefly recap what happened between the 1950s and 1980s in Turkey. It is not facile to divide the history of a society into clean-cut periods and list all the causes of a particular event, because an apparently unimportant or unknown circumstance might have affected what occurred in the past. Even though the emphasis in this paper is on the period 1960-80, there might be other factors from previous years contributing to the period. Therefore, the social, cultural and historical background of the 1950s is especially worth mentioning, since this decade set the stage for the development of musical arrangements in Turkey.

In the 1950s, the influence of the West was very effective. The Democratic Party, which was a moderately right-wing political party and the country's third legal opposition party, was in power at the time, and the Prime Minister was Adnan Menderes; the President, Celal Bayar. The Democrats were in favour of Westernization, and the effects of their policy were felt over the country. Modern goods and machines were brought into Turkey; new roads and buildings resembling the ones in the West were constructed, and urban life began to flourish rapidly. There was a significant rise in the number of musicians who played or learned to play a Western instrument; they were just imitating the music coming from abroad and advancing their techniques (Akkaya&Çelik 2006: 8). Towards the end of the 1950s, the first great Turkish pop singer, Erol Büyükburç released a gramophone record which consists of the song "Little Lucy", and this record attracted great attention; Büyükburç had also surprised everybody when he had sung the songs "Fascination" and "Star Bright", which he wrote Turkish lyrics for, in 1954 (Dilmener 2006: 32).

On 27 May 1960, there was a coup d'état, which was led by General Cemal Gürses, against the ruling party in Turkey. Many politicians were charged with treachery, misuse of public funds and abrogation of the constitution, and they were sentenced to prison terms. On 16 September 1961, the tribunals ended with the execution of Adnan Menderes, Minister of Foreign Affairs Fatin [sic] Rüştü Zorlu and Minister of Finance Hasan Polatkan. In the 1960s, the large migration from the country to the industrialised towns intensified competition for jobs among people, which led to unemployment and poverty. Those who were employed started to seek their social rights and united in an organised manner in a labour party. The youth, university students in particular, demanded a more liberal and democratic environment free from any repression, and they protested against imperialism and Americanism. For a majority of the society, the bad situation of the country and the problems confronted were due to the West; therefore, adhering to Turkish values and traditions was regarded as most essential, and nationalism was thought to be the solution.

Musical works which were based on the thought of "synthesis" and which combined new tones with our cultural experiences came into providence in the 1960s. Such works were divided into two different kinds: Anatolian

pop music and arrangements. As the number of original compositions was small at the time, arrangements played an important role in reviving the music market. Back then, almost every singer sang arrangements under the leadership of such names as Fecri Ebcioğlu and Sezen Cumhur Önal. These songwriters used Mediterranean and Latin songs and wrote lyrics for soft and melodic musical structures; such structures enabled Turkish listeners to embrace the songs more quickly (Akkaya&Çelik 2006: 9). As time passed by, the songs gradually started to give importance to individual happiness, freedom and romanticism (Akkaya&Çelik 2006: 15). During the 1960s, many music magazines such as *Popüler Melodi*, *Müzik Kulübü*, *SporSineMüzik* and *Diskotek* began to be published (Dilmener 2006: 40). However, the most important popular music magazine, *Hey*, would begin to be published on 18 November 1970 (Dilmener 2006: 161).

The 1970s was a period of struggle for justice, democracy and freedom, and Turkey was in a state of chaos. On 12 March 1971, the Prime Minister Süleyman Demirel, who was the leader of the right-wing Justice Party, resigned after the Chief of the General Staff Memduh Tağmaç handed him a memorandum. The reason for the coup d'état was that the government party was thought to be powerless and unable to maintain stability in the country, and the aim of the military was “to restructure the existing socio-political parameters in favour of the interests of the state bureaucrats and bourgeoisie” (Yarar 2008: 51). However, this coup did not solve the problems of Turkey such as the conflict between the left and the right, violence on the streets, the economic crisis and essential foods' going on the black market. While longing for peace, the country would face another coup d'état, which was led by the Chief of the General Staff, Kenan Evren, on 12 September 1980.

In the 1970s, many records were released; however, not all of them were allowed to be broadcast on TV or radio, because it was the TRT (Turkish Radio and Television Corporation) which decided on whether a song was suitable to be broadcast, and this corporation was criticised for banning most of the songs without logical reasons (Dilmener 2006: 186). In this decade, some of the themes of songs were the changes in urban life, the sorrows of migrants, relationship between men and women, honour killings, dowries, and social injustice and inequality (Akkaya&Çelik 2006:

16). Apart from these, there were also songs like cheerful love songs which avoided meddling with anything (Akkaya&Çelik 2006: 35). Such songs might have been written as an escape from the bloody fights going on in the country and in order to instil hope in the hearts of desperate people so that they could continue their lives without future concerns in spite of successive coups.

As can be seen, it is the society itself that a song reflects or aims to affect, so it is difficult to examine songs when they are not considered within a historical framework. A song cannot be thought of in isolation from the time at which it is sung or from the culture it belongs to. As regards to translations of songs, i.e. arrangements in our case, the significance of history should not be neglected while analysing such translations.

Listening to a certain foreign song, the translator (lyricist/musician) feels the need to take its music and/or its lyrics into his or her own language and culture. During the translational action, the translator as a knowledgeable person in his or her field decides on what functions the source text will have (ed. Baker 2001: 237). Having a particular purpose (skopos) in mind, the translator then decides on which strategies or options to choose and whether they are appropriate for sung performance. He or she might translate the song word for word, but the target text might not fit its original music; in such a case, some piece of music will need to be composed for the translation. Therefore, being faithful to the original lyrics does not mean that the arrangement will be perfectly singable. To produce a singable translation, the translator tries to achieve a prosodic, poetic or semantic match between the lyrics and the music (Franzon 2008: 390). In our examples, we are going to see to what degree translators took properties of songs into consideration while translating them.

Our first example is the French song “C’est Écrit Dans Le Ciel” (It is Written in the Sky) and its Turkish arrangement “Bak Bir Varmış Bir Yokmuş” (Look Once Upon a Time). The original song lyrics were written by Andre & Georges Tabet, and the music was composed by Alex Alstone. The song was sung by Bob Azzam in 1960. Fecri Ebcioğlu, who was a Turkish singer, composer and lyricist, wrote Turkish lyrics for the music, and this arrangement, which was sung by İlham Gencer and introduced to

our country in 1961, was the first Western popular melody in Turkish. After this, there began a period of arrangements in Turkey. The French song is quite cheerful, and it is about a man speaking to his lover, expressing his love and making plans for the future. It begins as such:

Example 1-a:	<u>Literal translation</u> ²
Laï laï laï laï laï laï	Tra la la la la la la
Laï laï laï laï laï	Tra la la la la
Laï laï laï laï laï laï	Tra la la la la la la
Laï laï laï laï laï	Tra la la la la

Que je dois te rencontrer	That I have to meet you
C'est écrit dans le ciel	It is written in the sky
Et que je dois t'adorer	And that I have to adore you
C'est écrit dans le ciel	It is written in the sky

When the song begins, one can hear clapping rhythms and Bob Azzam singing the first part, which has 24 syllables, together with the backing vocalists. In the second part, however, Azzam sings alone apart from the repeated lines of “C'est écrit dans le ciel”. The first and the third lines of this part have 8 syllables, while the second and the fourth ones have 7. Throughout the song, there are repetitions of sounds and words. In Example 1-a, for instance, the words “rencontrer” and “adorer” rhyme, so the rhyme scheme is A-B-A-B. Generally, this pattern is used in the song.

Example 1-b:	<u>Literal Translation</u>
Bak bir varmış bir yokmuş eski günlerde	Look once upon a time in the old days
Tatlı bir kız yaşamış Boğaziçi'nde	A sweet girl lived by the Bosphorus

İşte bir sabah erken masal böyle başlamış	And early in the morning the story began like this
Delikanlı genç kıza iskelede rastlamış	The young man ran into the young lady on the dock

The form of “Bak Bir Varmış Bir Yokmuş” rather resembles that of the original song. The first part has as many syllables, but the second part has less. The song begins with the clapping pattern, and İlham Gencer and the vocalists sing simultaneously. Instead of nonsense syllables that express gaiety, Ebciöğlü wrote sentences that rhyme for the beginning.

² All literal translations of the songs are done by the writers of this paper.

In the second part, Gencer sings alone; however, towards the end of each line backing vocals can be heard. This might have been done intentionally, because the vocalists accompany the singer in that part of the French song. In Ebcioglu's song, there are also rhymes, and the rhyme scheme is usually A-A-B-B. As for the story told in the song, it is quite different. It begins with the traditional stock phrase used in storytelling in the Turkish language. A boy falls in love with a girl and wants to marry her, but when his mother goes to the girl's house in order to talk with her parents about this marriage, she learns that the girl has got married. Even though the song ends sadly from the boy's point of view, the cheer in it can be felt throughout.

Our second example is another French song, "Tu Te Reconnaîtras" (You will Recognise Yourself), and its Turkish translation "Göreceksin Kendini" (You will See Yourself). This French song was composed by Claude Morgan and its lyrics were written by Vline Buggy. It became very popular when Anne-Marie David won the first place in the Eurovision song contest in 1973. One year later, Nino Varon wrote new lyrics for this well-known music and the Turkish arrangement of this song was performed by Nilüfer in her album *Nilüfer '74*. This arrangement could be a good example of translations whose lyrics carry the sense of the original lyrics to some extent as we see below:

Example 2-a

Dans les rêves de l'artiste
Que la gloire n'a jamais couronné
Dans ce monde égoïste
Qui renie ce qu'il a adoré
Dans ceux qui ont peur
Dans ceux qui ont froid
Tu verras
Tu te reconnaîtras
A chaque instant
Dans chaque joie
Dans chaque larme

Literal Translation

In the dreams of the artist
Who was never rewarded with glory
In this selfish world
That condemns what it adored
In the ones who are afraid
In the ones who are cold
You will see
You will recognise yourself
At every instant
In every joy
In every teardrop

In the French song, the sense of the lyrics simply indicates that one will see one's reflection in every second and every event in this life, and as a result, he or she will get to know himself or herself better. The rhyme scheme is quite regular; it starts as A-B-A-B and continues with the lines that do not rhyme. The same scheme, i.e. A-B-A-B-C-D, is used in the other verse as well. The syllables also follow a systematic pattern. For example, all the chorus parts consist of 22 syllables.

Example 2-b

Mutluluk arayan
Her genç kızın hülyasında
Sevgiyi inkar eden
Bu bencil ve nankör dünyada
Köşesine büzülmüş
Hayattan korkanlarda
Görecek göreceksin kendini
O kırılan aynada
Elveda derken ben sana

Literal Translation

In the reverie of each girl
That is seeking happiness
In this selfish and ungrateful world
That denies love
In the ones afraid of life
That cringed in their corners
You will see, see yourself
In that broken mirror
While I say farewell to you

When we analyse the Turkish song, we realize that this arrangement does not perfectly match with the original song in terms of prosody. The original melody is preserved in the translation; however, the syllables are different. For instance, the chorus part in the arrangement consists of 25 syllables. If we examine the rhymes, we discover that the rhyme scheme in the Turkish song is not as regular as that in the French song, yet when the above-mentioned parts of the two songs are compared so as to look for a poetic match, it could be seen that the first four lines do have the same rhyme schemes, i.e. A-B-A-B. As for the meaning of the Turkish song, we might point out that there is a shift in the theme of the original song. The theme of the arrangement seems more related to love. While the French song gives the impression that it appeals to people's inner feelings and thoughts about their personalities and lives, the Turkish song is more like a call to a lover. At the same time, there are lines where the meaning is directly transferred into Turkish, as we may see in the phrases "tu verras, tu te reconnaîtras" and their translation into Turkish as "you will see, see yourself". Another example may be the line "dans ce monde égoïste" and its translation as "bu bencil ve nankör dünyada".

Our last example is the French song “Une Belle Histoire” (A Beautiful Story) and its two different translations “Kim Ayırdı Sevenleri” (Who Separated the Lovers) and “Aşkın En Güzeli” (The Most Beautiful Love). The original lyrics were written by Pierre Delanoë, and the music was composed by Michel Fugain, who also performed the song in 1972. This popular song begins as such:

Example 3-a:

C'est un beau roman, c'est une belle histoire
C'est une romance d'aujourd'hui
Il rentrait chez lui, là-haut vers le brouillard
Elle descendait dans le midi, le midi
Ils se sont trouvés au bord du chemin
Sur l'autoroute des vacances
C'était sans doute un jour de chance
Ils avaient le ciel à portée de main
Un cadeau de la Providence
Alors pourquoi penser au lendemain

Literal Translation

It is a beautiful story, it is a beautiful novel
It is a ballad of today
He was returning home, up there towards the fog
She was going down the south, the south
They found themselves by the side of the way
On the holiday highway
It was, without doubt, a lucky day
They had the sky within their reach
A gift from God
Then, why think about tomorrows

The song tells the story of two children, a boy and a girl, and the first time they met on the highway. When one listens to the whole song, one cannot be entirely sure that these children will meet again or be lovers or friends in the future. Refusing to think about tomorrows, the children are enjoying their lucky day; therefore, one can say that there is a feeling of *carpe diem* in the song. As for its form, the number of syllables in each line varies between 9 and 13. Throughout the song, there are words that rhyme such as “histoire” and “brouillard”, and “aujourd'hui” and “midi”. As can be seen in Example 3-a, the rhyme scheme starts as A-B-A-B and continues as C-D-D-C-D-C. The number of syllables in some words is increased, because the silent “e” is pronounced in certain lines; the monosyllabic word “chance”, for instance, becomes disyllabic in the song.

Example 3-b:

Son ışıkları yüzünde yansıyan
Yok olup giden bir ateşin
Alevi değil miydi kalbini ısıtan
Aşk denen o parlak güneşin

Literal Translation

Was the flame of a dying fire
The flame of that bright sun called love
Whose last lights reflecting on your face
Not the one that warmed your heart

İşte seyredin görün sonlarını	Here watch and see their ends
Hani aşk her şeye kadirdi	What happened to the almighty love
Sevenler mutlu olurdu	They said the lovers would be happy
Ne günahları vardı bu gençlerin	What sins did these youngsters have
Şu dünya kurulalı beri	Ever since this world was created
Kim ayırdı sevenleri	Who separated the lovers
Biz evet evet evet biz kendimiz	We yes yes yes we ourselves

The lyrics of “Kim Ayırdı Sevenleri” were written by Tuğrul Dağcı, and Turkish singers Tanju Okan, Nilüfer and the Modern Folk Trio performed the song in 1973. There is a semantic shift in this song, and the theme becomes “love”. This arrangement seems to pay more attention to the poetic match than it does to the prosodic match in order to achieve singability. For instance, there are respectively 12-9-13-12 syllables in the first four lines of the French song, yet the syllables in the Turkish arrangement follow as 11-9-13-9 and the differences continue throughout the songs, thus we do not see a perfect prosodic match. However, if we look at the rhymes, we can see that the translation achieves a poetic match in that the rhyme scheme of the original song and that of the translation is the same in the first seven lines, i.e. A-B-A-B-C-D-D. The differences in syllable counts also lead to various performances. Due to the fact that the general strategy in the arrangements is to preserve the original melody, the harmony between the music and the lyrics is mostly achieved via changes made only in the lyrics. To illustrate, we may examine the fourth line of both songs. In the French song, the fourth line, which has 12 syllables, ends with “le midi” and this phrase is repeated. However, the fourth line of the Turkish song has 9 syllables, and the last word of this line is “güneşin”. In order to complete 12 syllables and achieve singability, the last syllable of this word is sung longer. Similarly, another change is observed in the Turkish song in the last line of the part given as example. In the French song above, there are 10 lines and in the end, the last syllable of the word “lendemain” is prolonged. In the Turkish song, we see a change in the last part. There is an extra line “biz evet evet biz kendimiz” instead of this prolonging last syllable of “lendemain”.

Example 3-c:

Literal Translation

Bugün yaşandı aşkın en güzeli	Today was felt the most beautiful love
Bugün yazıldı hikâyesi	Today was written its story
Sen ve ben varız bak her satırında	Look in each line are you and I
İkimiz de gençlik çağında çağında	Both of us in our youth youth
Gelecek günler sonsuz önümüzde	Ahead of us tomorrows are endless
Hayalle gerçek el ele	Dream and reality are hand in hand
Sevgi dolu içimizde	In our hearts, full of love,
Mevsimler bahar, toz pembe ufuklar	The seasons are spring, horizons are rose-coloured
Uzak bize ayrılıklar	Farewells are far away from us
Senin ve benim yarınlar	Tomorrows belong to you and me

The other translation of “Une Belle Histoire” is “Aşkın En Güzeli”, performed by Nurhan Damcıoğlu. “Boncuk Plak”, a record company, released it in 1973, and there is little information about this arrangement. Neither its lyrics nor the name of its writer could be found even on the internet; this is probably because it was not as popular as the first translation. We do not know for sure why this translation was not very popular at that time. The reason may be the fact that Nurhan Damcıoğlu was mostly known as a canto singer whereas Nilüfer, Tanju Okan and the Modern Folk Trio were much more famous in popular music. When we analyse this translation, we see that the translator made different choices without neglecting singability. The theme and the sense of the lyrics are not very consistent with the French song. Like the first translation, this song does not have a perfect prosodic match with the French song, and the syllables follow a diverse pattern. In terms of the poetic match, this translation’s rhyme scheme begins as A-A-B-B and continues in a changing order, unlike the original song and the first translation; however, the lyrics are in harmony with the melody. If we compare the fourth line and the last line of this translation to the first translation, we observe that different choices were preferred to achieve singability. For instance, in this song the word “çağında”, written in the fourth line, is repeated. Besides, the last line of the song above is “senin ve benim yarınlar” and there are 10 lines in the song as we see in the original song. At this point, we hear the voice of the performer singing in a way similar to the last part of the original song, i.e. the last syllable of “lendemain”.

In this research, we aimed at examining musical arrangements in Turkey – reproductions of songs with new Turkish lyrics – as an integral part of Translation Studies. In the first place, we put forward the idea that musical arrangements might be considered as translations and we tried to establish the connection between translation and arrangements. This relation was discussed with regard to the verbal or non-verbal dimension of songs, the functionalist approach in Translation Studies and the general characteristics of popular music. As a result, we wanted to assert that since a popular song has a semiotic dimension besides a verbal dimension, a translator might freely decide on one of these dimensions and, according to the skopos of the translation, he or she could choose to partly or entirely render either the lyrics or the music.

Throughout our research, we also intended to provide a basic historical and social background of the Turkish society in the period between the 1950s and 1980s, when there was a great increase in the production of arrangements, because a song cannot be isolated from the society in which it is produced. Accordingly, the arrangements in Turkey were greatly influenced by the pervasive ideologies in that period; the themes, contents and musical patterns of some songs reflected the situation of the nation. Hence, the social aspect plays a key role in understanding the arrangements. Lastly, in our paper, we also tried to illustrate our claims through the comparative analyses of some French and Turkish songs. As we were not able to find the musical notes of these songs, we analysed them by listening to them and scrutinizing their forms. The Turkish translations/arrangements of the French songs helped us to display the different choices made by the translator to achieve singability. Our examples demonstrate that Turkish lyricists/translators seem to pay more attention to poetic match rather than prosodic or semantic match in the arrangements. The harmony between the lyrics and the melody is mostly achieved with changes in the syllabic pattern and the order of lines. The translation of popular songs is a field that is open to further research, and one exemplary piece of research is Alaz Pesen's thesis "Aranjman: Rewriting Foreign Pop Songs for the Turkish Cultural Repertoire" (2010), in which he elaborates on imported songs on both macro- and micro-level. With more advanced studies, new dimensions can be added to Translation Studies.

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