

A Brief History of Aranjman Translations: the Earliest Examples of Turkish Pop Music

Una breve historia de las traducciones aranjman: los primeros ejemplos de la música pop turca

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Abstract: Aranjman in Turkish is a loanword borrowed from French. When used in the context of music, it refers to the 1960s, a formative stage in introducing foreign pop music with Turkish lyrics into the Turkish cultural repertoire. The present study views the aranjman era, which has so far constituted a blank space, from the perspective of translation studies. It first sketches out a theoretical framework fusing Even-Zohar's «invention», «import» and «cultural repertoire» with André Lefevere's notions of «rewritings» and «patrons». Briefly reviewing the latest approaches in song translation studies, the study proposes subcategories to the term «rewriting» to refer to instrumentation, voice and lyrics levels as «reperforming», «resinging» and «relyricizing» respectively, which altogether enable the song to be rewritten in another language. These acts cannot be achieved in the absence of music producers, who are the «patrons» initiating the recording or «rerecording» of a song in any given music industry. From a general perspective, it was the collaboration of these patrons and rewriters that introduced first the inventions and then the imports into the Turkish pop music cultural repertoire.

In line with the political and cultural changes Turkey underwent from the 1950s onwards, the study proposes a periodization of the *aranjman* era in different stages which eventually led to the inventions within the Turkish cultural repertoire of pop music, this time not rewritten but written by Turkish composers and lyricists at all levels. While the main material the present study bases itself on is made up of song recordings released as albums, it also relies heavily on political and cultural history. All in all, the study underscores the importance of a holistic approach to song translation in redefining *aranjman* as a culture-specific type of rewriting in the formation of Turkish pop music while at the same time casting light on inseparable historical ties between politics and song translation.

Key words: translation; song; history; music; lyrics; cultural repertoire.

Resumen: La palabra turca *aranjman* es un préstamo del francés (*arrangement*). Cuando se utiliza en el contexto musical se refiere a los años sesenta del siglo pasado, una etapa formativa en la que se introdujo en el repertorio cultural de Turquía la música pop extranjera con letra en turco. El presente estudio trata la era *aranjman*, que hasta ahora constituía una laguna por explorar en los estudios de traducción. Primero esbozaremos el marco teórico, fusionando los conceptos de «invención», «importación» y «repertorio cultural» según Even-Zohar, con las nociones de «reescritura» y «mecenazgo» de André Lefevere. Tras repasar brevemente los últimos enfoques en los estudios de traducción de canciones, este trabajo propone subcategorías del término «reescritura», para referirse a la instrumentalización, la voz y las letras como planos en los que se «reinterpreta», se «vuelve a cantar» y se «reescibe la letra», lo que permite que la canción se reescriba en otro idioma. Estos actos no podrían llevarse a cabo sin la presencia de los productores musicales, que son los «mecenazgos» que promueven la grabación o «regrabación» de una canción en la industria musical.

En consonancia con los cambios políticos y culturales acontecidos en Turquía a partir de los años cincuenta, el estudio propone una subcategorización de la era *aranjman* según las diferentes prácticas que dieron paso a invenciones dentro del repertorio cultural de música pop en Turquía, que fueron no ya reescritas, sino esta vez creadas en todos sus planos por compositores y letristas turcos. El presente trabajo estudia principalmente materiales en forma de canciones grabadas y publicadas en álbumes, aunque también se apoya en gran medida en la historia política y cultural de Turquía. En resumen, en este estudio ponemos de relieve la importancia de abordar desde un enfoque holístico la traducción de canciones, al redefinir el *aranjman* como un tipo de reescritura propio de la cultura turca que influyó en la concepción de la música pop en Turquía, a la vez que arrojamaz luz sobre los lazos históricos indisolubles entre la política y la traducción de canciones.

Palabras clave: traducción; canción; historia; música; letra; repertorio cultural.

1. INTRODUCTION

The 1950s were the years when Turkey felt an American presence in every single field under the Democrat Party regime (Zürcher 1993, 234) –the economy, politics, the military, and the media. Music was no exception and the idea of radio and western pop music as a way of entertainment gradually became accepted (Kocabaşoğlu 1980, 296). In addition to improved economic relations with the United States, contracts were also made with other capitalist countries, such as France, and as a result, music produced in such countries also became popular in Turkey. Rock'n'roll and pop music had also gained tremendous popularity in European countries such as France, Italy, and Spain. In fact, the first *aranjman* song «Bak Bir Varmış Bir Yokmuş» [Once Upon a Time], known as the earliest example of a pop song in Turkish, was originally a French song, «C'est Ecrit Dans Le Ciel» [Written in the Sky].

Interestingly, the *aranjman* era, a period in Turkish history replete with song translations, has never been studied from the perspective of translation studies. Moreover, it would not be mere exaggeration to claim that while translation studies researchers neglected pop music, pop music historians neglected back translation. The history of foreign pop music with Turkish lyrics, therefore, has hitherto constituted, in Julio-César Santoyo's sense (2006, 11), a «blank space». The present study is mainly based on the unpublished MA thesis I wrote in 2010¹. Following my MA thesis, another MA thesis (Kaleş 2015) and an article (Hava and Yıldırım 2016) were written on the same subject. Although these are among the works that come up first when the keywords «aranjman» and «song translation» are looked up online, I have recently and sadly discovered that especially Kaleş's thesis bears uncanny resemblance to my MA thesis without overt references, especially in her «macro level» analysis of songs.

As I did in my MA thesis in 2010, in the present study, I will propose a translation studies perspective to fill in a gap in both translation and music history. In fact, acknowledging the *aranjman* era as a period of translations also suggests a salient fact: the *aranjman* song translations can be regarded as the first attempts of pop music with Turkish lyrics. In other words, the first examples of Turkish pop and even rock music that we listen to today on the radio, on TV, and perhaps more on our phones and computers today, dates back to the early sixties. In the next part, I will first offer a definition of song translation and then sketch out a systemic framework to study a multitude of song translations made into Turkish in the 1960s and 1970s. Providing a brief history of how the *aranjman* trend began in the early 1960s, I will then review the different musical practices adopted by musicians during the *aranjman* period. The main material I base my research on consists of books and articles on cultural and music history, discographies, and last but not least, the songs themselves.

1. Please see Pesen 2010.

2. SONG TRANSLATION AS HISTORY

Pop music is usually defined «by its difference from serious music» such as classical music and opera (Adorno 2002, 437). Translation studies researchers began to show considerable interest in the translation of non-serious music in the early 2000s. Among the major works published so far are those by Dinda L. Gorfée (2005), Şebnem Susam-Sarajeva (2008, 2015), and Peter Low (2017). To briefly summarize, works on song translation can be divided into two schools. The first school is made up of research categorizing lyrics translation as a subcategory of song translation, and includes any activity that engages in the interlingual transfer of a particular song, i.e., from language A to language B (Franzon 2005; Kaindl 2005; Öner 2005; Pesen 2010, 2017; and Susam-Sarajeva 2008, 2015). I would like to briefly summarize the contributions made by these scholars to the field of song translation studies. Johan Franzon argues that if a song is translated in order to be performed, one option is «writing new lyrics to the original music with no overt relation to the original lyrics» (2008, 376). Such a non-lyrics-oriented understanding of song translation can indeed be very useful in accounting for a time period replete with song translations, when song translators were in severe competition with one another to have their translations sung and released as vinyls as quickly as possible. Senem Öner's study also fills a significant gap within the literature combining music and translation in that she advocates taking all aspects of song translation into account with a primary focus on the political aspects of folk song translations from Kurdish into Turkish, which have usually been thought of as originals (2005, 18-20, 73-74). Criticizing research that cannot go beyond regarding songs as written texts, Klaus Kaindl argues that «popular songs cannot be treated as *scored* or *notated* objects» (Kaindl 2005, 240, *emphases original*). Last but not least, addressing approaches that reduce song translation to lyrics translation only, Şebnem Susam-Sarajeva succinctly summarizes the importance of a descriptive and holistic approach to song translation: if we leave out those lyrics which are not content-focused, we will be missing out a great deal of data for research (2008, 189).

Still, there are researchers who are against such a holistic and descriptive approach. The most representative of this way of looking at song translation, in my opinion, would be Peter Low, who holds that target song lyrics not bearing any semantic relation with the source text «have no place in discussions of translation» (2005, 194). In a more recent work on the same subject, he advocates strongly against «mixing apples [adaptations] with pears [translations]», otherwise this would «condemn us to unfocused discussions about disparate cases» (Low 2017, 114). I find this latter approach rather prescriptive, and deem it much more important to focus on the role of song translation *in the (re)writing and shaping of history*, rather than getting obsessed with the verbal level. If song translation is a subfield of translation studies, why regress to times when the cultural turn in translation studies was not taken?

In what follows, I will set a theoretical framework from the perspective of translation studies, fusing Lefevere's «rewriting» and «patronage» with Even-Zohar's terms «cultural repertoire», «import» and «invention», which I believe to be an innovative way of approaching song translation history. This is also the part where I derive song translation terms from Lefevere's concept of «rewriting» such as «relyricizing», «reperforming», «resinging», «rearranging» and «reproducing». One might not help but think how such

2.1. *Song Translation as Rewriting*

Translation is the most recognizable type of rewriting, and [...] potentially the most influential because it is able to project the image of an author and/or a (series of) work(s) in another culture, lifting that author and/or those works beyond the boundaries of their culture of origin (Lefevere 1992, 9).

Translated songs, therefore, go beyond the boundaries of language and can redefine themselves within the realm of another language. The problem here is what we understand by translation. Is it content rendering or form rendering? Or, on another level, is it, as Schleiermacher puts it, taking the reader to the author or vice versa? Low, as we will remember, argues that, unless translation is defined and unless a song is defined as translation, there is no point in studying it under the umbrella of translation studies. Lefevere, on the other hand, ignores such questions. Translation scholars do not need to label what they are studying as «translation» or «adaptation». Contrary to Low's comments on song translation above, Lefevere's concept of rewriting encompasses both adaptation and translation. In fact, Lefevere is against dividing rewriting into narrow categories: «translation-adaptation? – the term rewriting absolves us of the necessity to draw borderlines between various forms of rewriting, such as “translation”, “adaptation”, “emulation”» (Lefevere 1992, 47). The mere requirement for a text to be labeled as «rewriting» is that «[the readers thereof] have a certain image, a certain construct of [the source text] in their heads» (Lefevere 1992, 6). That construct is often loosely based on some selected [elements] of [the source text] in question supplemented by other texts that rewrite the [source] text in one way or another such as [...] reviews in newspapers, magazines, or journals [...] and performances on stage or screen» (Lefevere 1992, 7). Therefore, with regards to song translation, rewriting can explain a great deal. Not only the rewritten lyrics but also the singing and playing performance can be considered a subcategory of «rewriting». For such contexts, I would therefore suggest using the terms «relyricizing», «resinging» and «reperforming». As discussed earlier, the target melody can involve deviations from the source melody, which I will try to elaborate on using the term «recomposing». In a similar vein, I shall use the terms «song translation», «target song» and «source song» to refer to the song as a

whole. Subdividing these categories into different layers can facilitate the analysis of the rewriting; nevertheless, it has by no means been applied to imply that song rewriting can be reduced to lyrics rewriting/translation, which is an approach the present study deems highly problematic.

Pop songs that are performed and released as vinyls can never be thought of as independent of the pop music industry. Within the realm of the music industry, song resingers, reperformers, relyricists, in other words, all song rewriters are always dependent upon «patrons». Patrons can be seen as those holding power to «further or hinder the [...] rewriting of [songs]» (Lefevere 1992, 15). The patrons in the context of aranjan translations in Turkey would be the music companies that record and release the recorded resinging performances in the form of vinyls. The arranger or producer of the target song needs to decide on the singer, the instrumentation, the duration, in short, the arrangement of a particular song. Then, the song needs to be recorded, so, how can a song be rewritten with all its aspects in another cultural system, or within the context of the target system? The concept of rewriting can also help us in naming these aspects. I shall make use of terms such as the «reproducing», «rearranging» and «rerecording» of the source song within the target system. In addition to music companies, music club owners can also be regarded as «patrons», who further the rewriting of songs in such a formative and innovative period during which a new genre was introduced. These are also aspects that cannot be ignored if pop music and the industry from which it emerges are to be described as a whole.

In short, a song is made up of several layers and its translation cannot be explained on the semantic level of the lyrics exclusively. A comparison of the source music and the target music should also be drawn on. Terms inspired by Lefevere's «rewriting» can serve to provide a better understanding of the complex process of song translation and lead on to a better appreciation of the web of relations between the agents who «rewrite» western pop songs altogether. In emphasizing the transition from song translations to original song compositions, I also apply Itamar Even-Zohar's concept of «import».

2.2. *Song Translation as Import*

While looking at the history of a multitude of song translations and developments leading to it, as well as the aftermath of such intense song translation activity, I make use of Itamar Even-Zohar's terms «cultural repertoire», «import» and «invention» to account for a formative period, which indeed set the stage for what we know and listen to as Turkish pop music today. Even-Zohar defines «cultural repertoire» as «the aggregate of options utilized by a group of people, and by the individual members of the group, for the organization of life» (2000, 166). Here the connotation attributed

to «culture» is «the works and practices of intellectual and especially artistic activity (Williams 1983, 90) rather than «a particular way of life, whether of a period or a group» (Williams 1983, 90). As can be understood from Even-Zohar's definition of cultural repertoire, the cultural life of a society can be organized by certain individuals. These are «anonymous contributors» or agents «who are openly and dedicatedly engaged in» the making of the repertoire (Even-Zohar 2000, 168). Even-Zohar argues that there are different ways applied to build up a repertoire: «invention» and «import». Imports paved the way for autochthonous elements in the cultural repertoire, which can also be regarded as inventions: «import has played a much more crucial role in the making of repertoire, and hence in the organization of groups, and the interaction between them, than is normally admitted» (Even-Zohar 2000, 169). Genres might also be regarded as new elements in a given repertoire and might give rise to similar autochthonous creations.

Basically, the formative role carried out by translations in the field of pop music in Turkey was as follows: foreign pop songs introduced into the Turkish cultural repertoire through resinging and re-lyricizing practices in the 1960s functioned as «imports.» From the 1970s onwards these began leading to «inventions», in other words, songs whose lyrics and music were originally written by Turkish musicians, hence the formative function carried out by translation in the introduction as well as development of pop music in Turkey.

3. A BRIEF HISTORY OF TURKISH POP MUSIC: MUSICAL PRACTICES APPLIED DURING THE ARANJMAN PERIOD

3.1. *Cover as Import*

The Western popular music of 1950s was spread by the radio, clubs, records, movies, and especially by foreigners – particularly officers and soldiers – living in Turkey (Akkaya and Çelik 2006, 7-8). The naval academy band was the first to perform American popular music in Turkey (Dilmener 2006, 31). The band, formed by maritime students, was led by Durul Gence. After a while, they realized they would not be able to get popular unless they played at concert halls or bars out of school, and chose an undercover name to be able to do so: Somer Soyata ve Arkadaşları [Somer Soyata and Friends] (Dilmener 2006, 32). Other musicians soon followed suit. Erkin Koray was one of them. He also formed his own band and they began to play in concert halls, which led to the forming of other bands. Realizing the increased demand for live pop music, investors opened new concert halls. These investors can be regarded as «patrons» who set up the available conditions for «resingers» of rock'n'roll tunes. The newly opened clubs and concert halls were in need of new resingers. As the number

of bands that were made up of such resingers and reperformers went up, so did the number of clubs and concert halls. Thus developed the cover music scene in Turkey. While in 1955 Şan Sineması was the only concert hall in Turkey, in a period of two years, various bands led by musicians were formed and began to play «light western music» in a variety of concert halls and clubs (Dilmener 2006, 32).

Of all the musicians of the period, none was able to use his connections abroad as much as Erol Büyükburç. Towards the end of the 1950s, Turkey hailed him as the first nationwide pop star (Dilmener 2006, 32). Erol Büyükburç joined the İsmet Sıral Band in the 1950s and began «resinging» American and European pop songs (Akkaya 2006, 186). Büyükburç had certain friends who were capable of obtaining records from abroad, as a result they could transcribe the lyrics for him (ibid 2006, 187). He also had «wealthy» friends who could order electric guitars, which were not easily found or sold in Turkey in those times (Akkaya 2006, 187). All these contributed to the resinging and replaying of the songs by Erol Büyükburç and his band(s). The resinging repertoire of Büyükburç consisted of the latest hits of the period, among which were «Little Darling», «Only You» (Akkaya 2006, 187). As discussed above, there was a demand for such songs and the patrons who owned concert halls and clubs such as Karavan and Reşat Kulüp needed resingers such as Büyükburç (Akkaya 2006, 187). As a result of these resinging performances supported by the patrons who owned the music clubs, as well the increase in demand, which was heavily encouraged by the media, a new channel opened up: (re) recordings consisting of covers. The first records of Büyükburç released by Odeon in the early 1960s consisted of covers such as «Little Darling» by the Diamonds and «One Way Ticket» by Neil Sedaka^{2,3}. There were also other musicians recording covers (Meriç 2006, 123). Nonetheless, what Büyükburç did in his next record was innovative: composing a pop song in English.

3.2. *Inventions in English*

Erol Büyükburç's 78 rpm record released by the record company Odeon included two songs in English. One of them was a rerecording of «Oh Carol» by Neil Sedaka. The other side of that very record; however, was an extraordinary move even though it might not seem so at first sight: «Little Lucy» can be regarded as a *concealed invention*⁴. It

2. Unless otherwise stated, all discographies are taken from <http://www.discogs.com>, an international database for discographies. Last accessed October 20, 2018.

3. Please go to the link to listen to Erol Büyükburç's resinging of «Little Darling» <https://www.youtube.com/watch?v=2qC6kUreC4U>, last accessed on October 20, 2018.

4. Please go to the link to listen to Erol Büyükburç's first invention «Little Lucy»: https://www.youtube.com/watch?v=Itlpx_OhpzQ, last accessed on October 20, 2018.

was concealed because just like the other cover songs featured on records of the era, the song title and the lyrics were in English. Nonetheless, both the music and the lyrics to it were written by Büyükburç himself, which was groundbreaking both for the artist and Turkish pop music in that this record constituted the first recorded autochthonous pop song from Turkey. In other words, the Odeon music company, the owners of which could be regarded as «patrons» in Lefevere’s terminology, had acknowledged the growing popularity of the «resinger» Büyükburç and decided to provide him with the opportunity to be the first recorded pop music composer and singer in Turkey. They were not wrong, and the song brought even more popularity to Büyükburç. Both Istanbul and Ankara radios began playing «Little Lucy» over and over again upon the requests of the listeners (Akkaya 2006, 190). Odeon soon released another song of his, «Kiss Me» (1961), again along with another resung tune «It’s Now or Never». Two similar 78 rpm records including Büyükburç songs soon followed suit: «A Lover’s Wish» (1961) and «Memories» (1961).

Although these were the first rerecorded and recorded songs by Büyükburç, some of his earlier attempts had gone unrecorded. In fact, Büyükburç had composed these songs – «Little Lucy», «Kiss Me», «A Lover’s Wish» and «Memories» – in the mid-1950s and began singing them in his live performances even before they were recorded and released by Odeon, Büyükburç felt that there was a need for a new genre in Turkey and he could pave the way for it (Akkaya 2006, 186). This is why he tried to compose songs with English lyrics and decided to act on the responses of his audiences. He had also tried a different method, which would later be known as *aranjman*: rewriting the lyrics of foreign songs in Turkish. Among these were «Star Bright» (1960) sung by Johnny Mathis and «Fascination» (1932) – which was already a rewritten song in English – for the movie «Love in the Afternoon» (1957).

3.3. Translation into Turkish as Import

Despite all his fame, the rewritings in Turkish by Erol Büyükburç went unrecorded. Another rewriter would seize the opportunity to have his lyrics resung on a record: «Bak Bir Varmış Bir Yokmuş» (Dilmener 2006, 42). The Turkish rewriting of Bob Azzam’s «C’est Ecrit Dans Le Ciel» [It’s Written in The Sky] was released by Odeon in December 1961 (ibid 2006, 42)^{5,6}. At a time when pop music was introduced into the Turkish

5. Please go to the link to listen to «Bak Bir Varmış Bir Yokmuş», relicyized by Fecri Ebciöğlü and resung by İlham Gencer: <https://www.youtube.com/watch?v=tQgByKdWX2o> , last accessed on October 20, 2018.

6. Please go to the link to listen to «C’est Ecrit Dans Le Ciel» by Bob Azzam: <https://www.youtube.com/watch?v=OySYJBa-qEo> , last accessed on October 20, 2018.

repertoire through many covers and just a few original songs («inventions») written in English, even the idea of pop music with Turkish lyrics was revolutionary. The rewriter Ebcioğlu tells the story of his first rewriting as follows:

I was coming back from Holland to Turkey. I think it was 1960. While I was mumbling a French song, the idea crossed my mind: every country sang songs in their own language, why didn't we? Right away, I felt like writing Turkish lyrics to that song. I took out my boarding pass and began writing «Bak Bir Varmış Bir Yokmuş» on it. After I came back to Turkey, I went to Çatı with a friend of mine. İlham Gencer was there. The audience wanted me to sing a song. İlham invited me to the piano. I told them, half as if kidding, if they wanted to listen to a French song with Turkish lyrics, I could sing one. The crowd began laughing, they thought I was totally kidding. I began to play and sing. There it was. I played it eleven times that night (Meriç 2006, 206, *my translation*).

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

Ebcioğlu soon became the most popular rewriter of foreign pop songs, and this time, he devised a very clever strategy to increase the popularity of pop songs with Turkish lyrics: to have the source singer himself sing in Turkish (Meriç 2006, 33). To give an example, it is no different from having Ed Sheeran resing and record «Shape of You» in Turkish, or having Zaz resing and record «Je Veux» in Turkish. In the history of recorded Turkish pop music, «Her Yerde Kar Var» [There is Snow Everywhere] was the first rewritten song sung by the original singer thereof: the singer of the source song in French, Salvatore Adamo, released «Tombe La Neige» in 1963 (His Master's

Voice)⁷. He did not speak a word of Turkish, but in about a year, Fecri Ebciöğlü invited him to Istanbul to resing that very song in Turkish as «Her Yerde Kar Var» (Sahibinin Sesi 1964)⁸. At a time when pop music was already something new and pop music with Turkish lyrics was almost frowned upon, the vinyl sold very well in Turkey (Meriç 2006, 33). The patron that released this rerecording was *Sahibinin Sesi*, which was originally an English company: His Master's Voice (Akgül and Çoğulu 2006, 80)⁹. In other words, the patron had enabled the rewriter Ebciöğlü to release his rewriting as a record, which was resung by the very singer of the source song: Salvatore Adamo. Ebciöğlü's comments on the first live resinging of Adamo's «Her Yerde Kar Var» can help us conceptualize what an innovation (re) singing a pop song in Turkish was in the 1960s:

Salvatore Adamo had a concert at the Atlas Movie Theatre. The presenter was Erkan Yolaç. I told them both not to tell anyone that I was the [rewriter] of the lyrics [in Turkish] lest I could be jeered at. Towards the end of the concert Adamo suddenly started singing «Her Yerde Kar Var, Kalbim Senin Bu Gece» [Everywhere's covered in snow, my heart belongs to you tonight]. There was not a single response from the audience. There was an eerie quiet. I felt totally humiliated. If I could have gotten lost in my jacket, believe me, I would have done. It went on and on. Then, the song was over. Again, not a single sound. Then, after a couple of seconds, the audience burst into an enthusiastic applause. They were screaming, «play it again, play it again...» Adamo resang the song. As soon as it was over, I was carried onto the stage on shoulders. This time, we resang the song together. As you might know, that song of mine would soon be number one. After that day, the popularity of foreign songs decreased. The youth began showing great interest in songs with Turkish lyrics... (Meriç 2006, 209, *my translation*)

After a short while, Adamo's 78 rpm record in Turkish, would be released and would sell approximately 34,000 (Meriç 2006, 209). This meant the potential of profit for the patrons, which led to another stage in the production of records. The rewriters had begun to write in Turkish, (re) singers had begun to sing in Turkish; nevertheless, all the record-producing companies, in other words, the patrons, were still foreign.

7. Please go to the link to listen to Salvatore Adamo's singing of «Tombe La Neige» in French: <https://www.youtube.com/watch?v=HbF8HszsfEM>, last accessed on October 20, 2018.

8. Please go to the link to listen to Salvatore Adamo's resinging of «Tombe La Neige» in Turkish: <https://www.youtube.com/watch?v=O6fUpd2V3Zw>, last accessed on October 20, 2018.

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

Odeon, which produced and released İlham Gencer's «Bak Bir Varmış Bir Yokmuş» 78 rpm record was a company founded in Germany. Similarly, as discussed above, His Master's Voice, active in Turkey under the name Sahibinin Sesi, was the company to release Adamo's record «Her Yerde Kar Var» (Akgül and Çoğulu 2006, 80). Other major foreign producers active in Turkey were the American company Columbia and the French company Pathe (ibid 2006, 80).

Nevertheless, an interesting development in music technologies in Turkey took place: the period between the years 1962 to 1965 witnessed a transition period from the production of easily-damaged 78 rpm records to that of 45 rpm records, which were unbreakable, small-sized and of higher quality (ibid 2006, 81). Ajda Pekkan would be the first resinger to release a 45 rpm record featuring a western pop song with Turkish lyrics, in other words, the first aranjman sung by a Turkish singer on a 45 rpm record, which was produced by a Turkish record company - Serengil: «Göz Göz Değdi Bana» [I'm Jinxed] (1964). Pekkan soon released another 45 rpm record from Serengil records in 1965 featuring the *reresinging* of «Her Yerde Kar Var» by Salvatore Adamo, which was, as discussed earlier, a rewrite by Fecri Ebcioğlu¹⁰. The rewriter of the song, Ebcioğlu, tells the background story to the 1965 rerecording:

If I'm not mistaken, it was 1961... I was in Ozan Club in Caddebostan. A young girl approached me. She told me she wanted to meet me. This didn't surprise me and I accepted. The next day, in one of the studios of the Istanbul radio, we listened to her voice with the accompaniment of Şerif Yüzbaşıoğlu on the piano. That girl was Ajda. We could tell even on that day that Ajda Pekkan would be a successful singer^{11,12}.

Ebcioğlu's success and popularity as a rewriter, as mentioned above, might partly be attributed to the fact that his first released rewriting was resung by a musician who was the owner of a popular club, in other words, a patron. It can also be attributed, as every single success story, to luck. Nevertheless, as a telecommunications expert trained in the USA, his particular position must also have contributed to such success (Pesen 2010, 68): within the media as a DJ on Istanbul Radio with a specialization in western pop music, making him also a semi-patron holding the power to easily reach listeners, to be able to make the playlists he was going to play on the radio and include his own rewritings on his radio programs, plus his connections with club owners such as İlham Gencer, provided him with the opportunity to test the effect of his

10. Please go to the link to listen to Ajda Pekkan's resinging of «Her Yerde Kar Var»: <https://www.youtube.com/watch?v=qQSJJDX5dnA>, last accessed on October 20, 2018.

11. <http://www.birzamanlar.net/yazarlar/konukyazar/gokhanakura/yazi01/fecri.htm>, last accessed on October 20, 2018.

12. My translation.

rewritings right away on audiences at clubs such as Çatı even before such rewritings were rerecorded.

It would not be mere exaggeration to say that Ebcioğlu's rewritings paved the way for various patrons and rewriters in Turkey's music scene. Serengil, as mentioned above with regards to Ajda's first records, was one of the first local companies, the number of which would gradually increase, especially after the introduction of the 45 rpm into the Turkish music industry. As Akgül and Çoğulu point out, after such a development, the major foreign companies went on competing with local firms for a while, nevertheless, they eventually had to leave the market to the latter (Akgül and Çoğulu 2006, 81)¹³. Such local companies can also be regarded as the new patrons paving the way for more and more rewriters, resingers, reperformers and, last but not least, rerecordings. Today, local music companies such as Arpej Yapım, Dokuz Sekiz Müzik, Poll Production and DMC are among the most prominent patrons in Turkey's music scene today. Ajda Pekkan, the first singer to record the first Turkish song on a 45 rpm vinyl as stated above, is still active in the music scene today, and has long been regarded as Turkey's «superstar» (Dilmener 2006, 48-49; Meriç 2006, 217)¹⁴.

4. CONCLUSION

Historicizing song translation is important in seeing the connections between the Turkish music scene in the 1960s and today. The translation of a number of songs into Turkish from other languages and their being released as vinyls in a period when pop music with Turkish lyrics was unacceptable, paved the way both for more translated songs, in other words, imports as well as inventions, first in English and then gradually in Turkish. The historical approach the present study has adopted also casts light on the inseparable ties between history and music as well as politics and music. The liberalization and Americanization Turkey underwent from the 1950s on under the Democrat Party regime apparently set the scene for a genre that boomed in the USA and Europe to be popular in Turkey, as well. As stated, at a time when ties with the outside world were yet to be formed, musicians in Turkey with friends abroad and maritime students were the first to become exposed to and perform these songs.

13. Some of the local music companies were Grafson, Ezgi, Star, Serengil, Tezelli, Penguen, İmece, Sayan, Melodi, Aras, Neva, Bosfor, Coşkun, Diskotür, Televizyon, Türkofon, Balet, Saner, Sel, Türküola, Yavuz, Burç, İstanbul, Şah, Aşkın, Netfon, Edifon, Yonca, ŞAT, Kervan, 1 Numara, Ses, Doğan, Kent, As, Taç, Hop, YE.T, Elenor, Bip, Hap, Nova, Paprika, Yankı, Sonses, Tunç, Başak, Şahinler, Öncü, Tempo, Urfanın Sesi, Nisso, Harika, Arya, Hülya, Güngördü, Sevilen, Topkapı, Okey (Akgül and Çoğulu 2006, 88).

14. <https://www.haberturk.com/superstar-ajda-pekkan-in-olayli-gecesi-ajda-pekkan-kimdir-magazin-haberleri-2197318-magazin>, last accessed on October 20, 2018.

Subdividing aranjman into different stages as well as practices can contribute not only to translation studies and song translation studies but also musicology. The history of song translation in Turkey and elsewhere is replete with many other blank spaces such as this and I sincerely hope this study sets an example for future research combining music, translation and history.

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