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# French pop music remakes in Turkey

A cognitive semiotic inquiry into cultural transfer

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MA in Languages and Literature, Cognitive Semiotics

SPVR01 Languages and Linguistics: Degree Project – Master's (Two years) Thesis, 30 credits

May 2017

## Abstract

In this thesis, the importation, transformation and distribution of French popular music in Turkey during the 20<sup>th</sup> century have been investigated as a case study of cultural transfer. By using theories and methods within a cognitive semiotic framework, this study provides an overview of the phenomenon of French pop music remakes in Turkey by accounting for the initial situation of communication of remade pop music through recorded materials, and by providing an analysis of the changes made to the songs when transformed from French to Turkish, as well as the linguistic meanings that were made available to the Turkish public in this process. Meaning making procedures in connection to pop music have been considered by analyzing components of pop music, the cognitive capacities of human beings to understand pop music, and procedures of cultural communication enabling the integration of new artefacts in a culture. According to the results of this thesis, 160 Turkish language remakes of songs originally performed in French have been produced and distributed in Turkey between 1961-1991. The most concentrated period of production occurred during a 10-year period between 1967-1977, with a considerable peak in 1968-1969. Of the songs produced during the peak of 1968-1969, 25% account for the original French song lyrics either as “song translations” or “adaptations” of their original French versions, transferring linguistic meanings to the Turkish target culture. A thematic analysis shows that the linguistic meanings transferred from French songs to Turkish remakes in 1968-1969 are ideas related to *love, difficulties associated with love, the passing of time, memories, remembering, forgetting, nostalgia, relationships, infidelity, dependence, separation, reconciliation, and morality*. Conceptualized as models of reality made available for the Turkish listener, these linguistic meanings provide options for understanding, acting in and narrating social life and the self. The meanings transferred to Turkey through the distribution of French pop music remakes are placed within a larger historical and cultural context of import and translation of Western artefacts in Turkey during the 20<sup>th</sup> century.

**Keywords:** Popular music, song remakes, song adaptation, song translation, Turkey, Turkish pop music, French pop music, cultural transfer, cognitive semiotics, cultural communication, westernization

## Acknowledgements

This thesis has been an important vehicle in my search for methods and conceptual tools to identify and investigate meanings circulating in human culture, and a first step into getting to know my own role as a researcher within the humanities.

I would like to express my gratitude to my thesis supervisor Göran Sonesson for being supportive, encouraging and very patient in this endeavor. Furthermore, I am very grateful to my teachers at the Languages and Linguistics Master's Program at Lund University for their wide knowledge and support, and especially to Jordan Zlatev for his contagious passion for research and pedagogical insight. I would also like to thank my classmates who have truly made Lund University the most friendly and uplifting work environment; I follow your success with pride and excitement.

A special thank you I direct to Birgit Schlyter from Stockholm University for giving me the opportunity to work with her in numerous projects at the Swedish Research Institute in Istanbul. She has given me great freedom to discover my own capacity in an academic work environment, at the same time as being an invaluable mentor.

My mother Aynur, my brother Berk, and my best friend Elin, professionals from very different fields than mine have read and commented on drafts of this thesis, an effort and a perspective for which I'm forever grateful.

My vast gratitude to my partner in crime, Rodin for all his support and for putting up with 160 songs about love and loss, playing on a never-ending loop in our castle. And finally, thank you to my supportive friends and family who always remember and celebrate all my tries and triumphs.

I dedicate this thesis to my mother for giving me her confidence and tenacity to do things my way, to my father for creating a world of minor scales and second-hand nostalgia for me to question, and to my brother for always being on my side.

Azize Günes  
18 May 2017

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## Abbreviations

ST Source text

TT Target text

## Chapter 1. Introduction

The practice of importing and exporting cultural artefacts such as songs, books, and films from one country to another involves the transportation of different types of materials and meanings from one context to another. Often, it happens that an artefact is changed through different acts of “editing” and “translation” in order to fit in to linguistic, cultural or socio-economic norms of a new culture and to be able to communicate to new audiences. In this thesis, I will investigate a particular type of cultural transfer as exemplified by the importation, transformation and distribution of French songs in Turkey during the 20<sup>th</sup> century.

According to the digital archive presented at [www.birzamanlar.net](http://www.birzamanlar.net) – a website dedicated to the history of popular music in Turkey – 550 Turkish songs are remakes of songs originally produced and performed in other languages than Turkish. These are songs that have been imported to Turkey, given Turkish lyrics and subsequently distributed in the Turkish market during the 20<sup>th</sup> century. According to this archive ca. 170 Turkish songs are remakes of songs originally performed in French; ca. 160 Turkish songs are remakes of songs originally performed in English; ca. 60 songs are remakes of songs originally performed in Italian; ca. 40 are remakes of songs originally performed in Spanish; ca. 40 are remakes of songs originally performed in Greek, etc. Accordingly, the largest group of imported and remade songs in Turkey have originally been performed and distributed in French.

Song is a cultural artefact that can communicate stories, states and feelings through music, voice and language. When the lyrics of a song are transformed into another language with the goal of being accessible to a new audience, the meaning of the original song lyrics may be kept to different extents or replaced, while the melody, rhythm and other musical aspects often tend to remain the same. Andersson (2015) differentiates between the terms *adaptation* and *cover* for song remakes by noting that “the cover version exercises its liberties musically” while “the adaptation” exercises its liberties “textually” (Andersson, 2015:331). In a song remake in which liberties have been exercised textually, depending on the translator or editor’s choices, the lyrics will either be replaced – bearing no demonstrable resemblance to the original lyrics – or the lyrics will be translated or adapted in different ways. Other factors than individual artistic inclinations of the translator or editor may additionally influence the treatment of a foreign song that has been imported to a country with the goal of entering its economic and cultural market. Economic and legal factors, such as copyright issues will have a crucial role in any treatment

of the song. On published music records such as vinyl records in Turkey, song credits are presented as *söz* (“words/lyrics”) and *beste* (“composition”). See **Figure 1** below. In the case of foreign song remakes in Turkey, the credits for the lyrics are attributed to the person who has written the Turkish lyrics, and the credits for the composition is attributed to the original composer. The Turkish lyricist is not noted as a translator, but as an original writer.



Figure 1. Song credits on vinyl record of the song ‘Bizim şarkımız’<sup>1</sup>

This is a picture of the vinyl record containing the Turkish remake of Yves Montand’s musical performance from 1949 (Odeon 282 066)<sup>2</sup>, of Jacques Prévert’s poem ‘Les feuilles mortes’ performed by Lâle Belkis in 1968 (Regal RZT 5037). The Turkish version is called ‘Bizim şarkımız’ (‘Our song’). The performing artist is indicated on the top of the record as is the accompanying orchestra. Below, lyrics are attributed to Fecri Ebcioğlu. On the bottom, below the song’s Turkish title, the original song title is indicated followed by the credits to the original song. Information concerning the record company and the record catalogue number are to be found on the left and right sides of the record.

Nowadays, pop music circulates in most societies with great ease and makes itself available in the everyday life of people in different ways. With the development of technologies and economy, mass distribution has been made possible through recordable devices such as vinyl records, followed by cassette tapes, CD-ROMs and mp3-players, and today, online streaming services such as Spotify, iTunes etc., as well as media channels such as radio and television broadcasts. With each method for distribution and storage the practical reality of music consumption and participation in popular culture changes. With its potential to reach large quantities of people, pop music can be invested with personal references by the individual listener at the same time as being shared with a community of listeners, which in turn may influence the perception of a common culture and a common cultural history. Hence, pop music is an integrate part of any given industrialized culture and merits close attention in the study of meanings circulating in a culture.

<sup>1</sup> The photograph is retrieved from <https://www.canplak.com/products/lale-belkis-durul-gence-ork-bizim-sarkimiz-45lik-1968>, 26.02.2017

<sup>2</sup> The information given within parenthesis are of the record company which has produced and distributed the record in question, and the catalogue number of the specific record, which is an internal system of referencing for each record company.

Pop music could be differentiated from other cultural artefacts, not only by the physical and conceptual material it is made up of, but also by the manner of engaging with it. The listener is repeatedly exposed to parts and wholes of songs in different situations such as at concerts, in bars, cafés, on the street, at home, on TV, in commercials, in films, etc. The repetitive manner of listening, often memorizing parts of the lyrics and melody, and physical participation in the music when singing or dancing in coordination to music, differs from, say, the way one engages with books or film. This makes discourses available in pop music quite prominent, repetitive and insistent in everyday life. Cultural theorist Itamar Even-Zohar (1990:44) notes that products in a culture are not simply “neutral stock” but that they rather serve to help “society maintain its *models of reality*, which in their turn govern the models of interpersonal interaction.” In this view, cultural artefacts are meaning-bearing products that offer “models of reality” to participants of a culture, as well as affecting the way in which participants of a culture interact with each other. As a collection of repetitively and widely consumed artefacts, pop music offers “models of reality” to its users, which in turn may be accepted or rejected to different extents by individual listeners, and influence their interaction with each other. By acts of importing, transforming and distributing meaning-bearing products into a culture, forces related to market, economy and politics can introduce new “models of reality” into a culture or reinforce or contest existing ones.

This thesis is a conceptual-empirical study conducted within a cognitive semiotic theoretical framework. Within the transdisciplinary field of cognitive semiotics, meaning-making procedures are investigated through theoretical and methodological triangulation, considering the functioning of signifying systems such as language, gestures and images, as well as the capacity of human beings to perceive and share different kinds of meanings, supported by empirical findings. In this thesis, pop songs are considered as a type of cultural artefact offering various meanings and uses through semiotic resources such as language, music and voice. The structure of the semiotic resources of pop music along with human capacities for perceiving, understanding, using and communicating them, participate in creating and maintaining discourses in culture.

## 1.1 Aims of this study

The main aim of this study is to investigate the importation, transformation and distribution of French songs in Turkey during the 20<sup>th</sup> century as a case study of cultural transfer, in order to gain an insight into the socio-cultural meanings or *models of reality* that have been made available for the Turkish public through these acts. By using theories and methods within a cognitive semiotic framework, this study intends to provide an overview of the phenomenon of French song remakes in Turkey by accounting for their distribution and communication to the public through recordings, and by analyzing the changes made in the lyrics of the songs when transformed from French to Turkish. For this purpose, I have collected a database of recorded Turkish songs produced during the 20<sup>th</sup> century, that are remakes of songs originally produced and performed in French. By establishing the first year of recording, record company and performing artist through whom each song was communicated to the Turkish audience, the conditions under which the song remakes came to be, as well as their historical and social context will be made visible from a large-scale perspective.

With the aim of identifying the transformations applied to the song remakes, I have analyzed the source and target texts of a selected sample of the collected database and accounted for the correspondences that motivate a categorization of the song remakes as *song translations*, *adaptations* or *replacement texts* as defined by Low (2013). In order to gain an insight into the *models of reality* that have been made available for the Turkish audience through the distribution of French pop music remakes in Turkey, I have conducted a thematic analysis on songs judged to be *translations* and *adaptations* to identify the linguistic meanings that have been made available to the Turkish public through this particular act of cultural transfer.

This study focuses on linguistic meanings communicated through song lyrics, however, the pop song as an artefact with its own semiotic structure and ways of being in contact with the mind are important aspects that are discussed throughout the thesis.

## 1.2 Disposition

This thesis is composed of nine chapters. **Chapter 1** and **2** are introductory chapters presenting the current study and situating its subject matter within a historical and cultural context. In **Chapter 3** a cognitive semiotic theoretical framework for investigating cultural transfer and transformation of pop music is sketched out. This chapter begins with an overview of the structure of pop music and its components, along with an outline of theories from cognitive sciences, psychology and sociology about how the mind has access to music. Furthermore, in this chapter a communication model is presented to conceptualize the integration of cultural artefacts into a new culture as a type of cultural communication dependent on several factors. And finally, the notions of *cultural transfer*, *translation*, *song translation* and *adaptation* are defined and discussed. In **Chapter 4** the research questions guiding the empirical study of this thesis are presented, followed by **Chapter 5** where I have described the method for gathering and analyzing the empirical material upon which this thesis is based. The results of the empirical study are presented in **Chapters 6, 7** and **8**. In **Chapter 6** I present the results of the quantitative analysis, giving an overview of the context of communication of the songs in question. In **Chapter 7** the first qualitative part of the study is presented, where a sample of the songs from the most concentrated period of production of Turkish remakes has been selected and scrutinized to determine the degree of correspondence to the source texts. Here the Turkish song remakes have been categorized as *song translations*, *adaptations* or *replacement texts*. In **Chapter 8** the final part of the qualitative analysis is presented, where the linguistic meanings transferred from the French source texts to the Turkish target texts have been categorized into themes. Conclusions and a discussion of the results and implications of this study are presented in **Chapter 9**. Additionally, the reader will find the database collected for this thesis and the song lyrics for the songs analyzed in the qualitative section of the study in **Appendices**.

## Chapter 2. Background

This chapter intends to put pop music remakes into a cultural and historical context, firstly by providing a working definition of *pop music*, and secondly by accounting for the appearance of remade foreign pop songs in Turkey and placing this phenomenon within a larger context of import and translation of Western artefacts in Turkey during the 20<sup>th</sup> century. This section ends with a mention of relevant previous empirical studies on song remakes, which will launch us into a theoretical overview and discussion in the following chapter.

### 2.1 Defining pop music

The Merriam Webster Online Dictionary<sup>3</sup> defines “popular music” as “music written and marketed with the intention of achieving mass distribution and sales now principally in the form of recordings”. Likewise, *Collins English Dictionary*<sup>4</sup> defines popular music as “music having wide appeal, esp characterized by lightly romantic or sentimental melodies”. Key defining features of pop music appear to be manner of production, distribution and storage, meant for as many people as possible to be able to consume it. Similarly, musicologist and semiotician Philip Tagg (1987:284) characterizes popular music as:

(1) conceived for mass distribution to large and often socioculturally heterogeneous groups of listeners; (2) stored and distributed in non-written form; (3) only possible in an industrial monetary economy, where it usually becomes a commodity; (4) subject, under capitalism, to the laws of ‘free’ enterprise according to which it should ideally sell as much of as little as possible to as many for as much as possible.

In this view, popular music is conditioned by its goal to reach a large group of listeners, which in turn influences its content. Tagg (1987:284) also suggests that the content of pop music is influenced by the coexistence of competitive products:

[P]opular music should, if commodified as a recording, elicit ‘love at first listening’ on the part of presumptive customers if the song is to stand a chance of making a sell before competing product reaches them. This means that music produced under such conditions will often require the use of readily recognisable stereotypes of musical code as a basis for the production of (new or old) complexes of affective messages.

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<sup>3</sup> “Popular music”, *Merriam-Webster’s Online Dictionary*, retrieved from <https://www.merriam-webster.com/dictionary/popular%20music> (11.03.2017)

<sup>4</sup> “Popular music”, *Collins English Dictionary*. Copyright © HarperCollins Publishers, retrieved from <https://www.collinsdictionary.com/dictionary/english/popular-music> (11.03.2017)

Achieving mass distribution through economically viable storage techniques and ensuring wide appeal to a large public are defining features for pop music, which in turn affect not only the methods of distribution and marketing of pop music but also its content, which may often result in simple, sentimental and easily recognizable melodies and stories. These conditions are likely to influence strategies of reproduction and changes made to pop music when transferred to a new socio-cultural context, with the purpose of being accessible to a new audience.

## 2.2 The emergence of song remakes in 20<sup>th</sup> century Turkey

“Bir ulusun yeni deęişikliğinde ölçü, musikide deęişikliği alabilmesi, kavrayabilmesidir”  
“The ability to accept, to grasp change in music is the measure of [a] nation’s progress”<sup>5</sup>

Mustafa Kemal Atatürk

The first Turkish remake of a French pop song was released in Turkey in 1961 by the record company Odeon. Lyricist and music producer Fecri Ebcioğlu wrote Turkish lyrics to Bob Azzam’s song from 1960, ‘C’est écrit dans le ciel’ (‘It’s written in the sky’). The Turkish song was called ‘Bak bir varmış bir yokmuş’ (‘Once upon a time’) and was performed by the singer İlham Gencer (Küçükkan, 2015:41). At this time, the original French song ‘C’est écrit dans le ciel’ was not only well known in Turkey, but also very popular, with large record sales, and it was often being played on the radio and by performing orchestras (Dilmener, 2003:41). Before foreign songs with Turkish lyrics were being reproduced in Turkey to a greater extent, Western music was popular on the Turkish market and musicians were frequently performing Western songs with their original foreign lyrics (Stokes, 2010:18). Hence, the Turkish listener was not a stranger to foreign music nor to foreign languages being sung.

The Turkish remake of ‘C’est écrit dans le ciel’ became a hit in 1961, and the musical trend that followed a few years thereafter marked a period of transition in the development of pop music in Turkey with a new music genre called *Türkçe sözlü hafif Batı müziği* (“Light Western music with Turkish words”), which was composed of Turkish language remakes of foreign

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<sup>5</sup> Extract from a speech by founder of the Turkish Republic Mustafa Kemal Atatürk (1881-1938) directed to the National Assembly on 1 November 1934. Translation by Stokes (2010:16). The quote is also available on the official website of the Republic of Turkey’s Ministry of Culture and Tourism’s website: <https://www.kultur.gov.tr/TR,96525/ataturkun-musiki-anlayisi.html> (retrieved 10.03.2017).

songs. Later on, this genre was to be called *aranjman* (“arrangement”) (Küçükkan, 2015:41). Stokes (2010:113 footnote 16) appropriately defines *aranjman* as “versions of non-Turkish songs (usually European or American) with Turkish words”.

Within the following years of the release of the Turkish *aranjman* of ‘C’est écrit dans le ciel’ more Western songs were given Turkish lyrics and distributed in Turkey. After a concert by the francophone singer Salvatore Adamo in Istanbul in 1964, Fecri Ebcioğlu wrote Turkish lyrics to Adamo’s hit song ‘Tombe la neige’ (‘Let the snow fall’). The Turkish version ‘Her yerde kar var’ (‘There is snow everywhere’) was first performed in Turkish by Salvatore Adamo himself and later on popularized by the Turkish singer Ajda Pekkan (Küçükkan, 2015:42).

At this time, the genre *pop music* as defined in **section 2.1** above, did not exist in Turkey (Okuyuz, 2016:173) and the *aranjman* trend marked a period of transition in the evolution of music in Turkey (Küçükkan, 2015:42). The music genre following *aranjman* is called *Anadolu pop* (“Anatolian pop”) and was a reaction against the *aranjman* genre with a repertoire of songs with original compositions using traditional melodies and original Turkish lyrics; however, like *aranjman*, the genre was still influenced by Western popular music in the use of instruments and musical composition. These two styles of music dominated the 1960’s in Turkey (Stokes, 2010:116; Küçükkan, 2015:48). It is here possible to discern a certain development in popular music consumption in Turkey where Western songs were first popularized in Turkey as they were, in a non-transformed manner with their original foreign music and lyrics, followed by a period of Western song remakes with original foreign melodies but with the lyrics transformed into Turkish, which in turn was followed by the popularity of songs with original Turkish lyrics and local melodies. The appearance of song remakes in Turkey during the 20<sup>th</sup> century can thus be seen as representing a transition from foreign music consumption to local music consumption, as well as the integration of the genre “pop music” into the Turkish market during the 1960’s, as it is suggested by Küçükkan (2015).

The popularity of the *aranjman* genre can also be related to the technological advancements of the time. The smaller and steadier 45-rpm record replaced the old and heavy 78-rpm record, making music cheaper and thus more accessible to the public (Dilmener, 2003:46). Music historian Naim Dilmener (2003:63) draws a connection between the trend of song remakes in Turkey and a sudden increase in demand, as records became cheaper and more easily accessible with the appearance of the 45-rpm record after 1964. The Turkish music industry was ill

prepared for the large market that had quickly been created, which led to a panic within the industry, and many musicians started producing music in the fastest way possible, which was to write Turkish lyrics to foreign songs. Dilmener (2003:63) also claims that, at this time, copyright issues were not on people's minds; however, as many foreign record companies were active in the Turkish market at the time and credits for the original songs were provided on records, it is unlikely that copyrights were breached during this period.

### 2.3 Importation and translation in Turkey

Cultural transfer of Western artefacts was not a new phenomenon in Turkey in the 1960's. Since the creation of the Turkish Republic in 1923, Turkey has continuously been open to influences from the West, as a way to differentiate itself from its Ottoman past (Vardar, 2014). After the demise of the Ottoman Empire the efforts to modernize Turkey meant to reduce religious influence and create a secular state and a sense of national identity to go with it. The founder of the Republic and first president Mustafa Kemal Atatürk (1881-1938) imposed many strict regulations in order to realize this vision (Stokes, 2010:8). Turkish authorities promoted massive import of Western cultural artefacts, manifested through, among other things, translation projects of Western literature and new Western fashion codes adopted by the people (mostly in the cities). Among the most intensive procedures of westernization was the language reform of 1928, where the Arabic alphabet was changed to the Latin alphabet, and the Arabic-Farsi-Turkish hybrid language spoken by a small elite in the Ottoman Empire was exchanged for a new "pure" Turkish language with many invented words based on other Turkic languages from Asia as well as many Western loanwords. This was a very effective language reform much due to the fact that most people were illiterates at the time (*cf.* Schlyter, 2006).

A new Turkish identity was being molded through import and invention. Changes in semiotic resources in social life such as language, wardrobe and other artefacts such as literature and film, contributed to the shaping of new identities suited for the new country. A multicultural Ottoman Empire was transformed into a homogenous Turkish nation-state, and for this to happen "citizens were required to conform to the needs and imagination of the nation-state, i.e., to transform their identity into a monolingual and monocultural one" (Daldeniz, 2010:130). Although efforts to modernize, and particularly to westernize people through import and translation of Western artefacts started some time before the establishment of the Republic (Daldeniz, 2010:129), this project was more successful after the creation of the Republic.

Some time after the death of the reformist president Atatürk, Turkey opened up to democratic elections in the 1950's and the first elected Prime Minister Adnan Menderes "presided over a period of religious reaction, ethnic violence, and massive rural-urban migration" (Stokes, 2010:9). After many years of secular rule, religious and traditional influences had grown stronger and nationalist riots were becoming an increasing part of public life. This period led to the first military coup in 1960 by the Turkish Armed Forces which was dedicated to reinstate Kemalist ideologies.<sup>6</sup> Stokes (2010:9) explains that after the military staged a coup and overthrew the democratic conservative leader a "pattern was set. The following half-century was marked by a violent and still unsettled conflict between an authoritarian (secular) center and a liberal (Islamic) periphery, punctuated by military coups on 12 March 1971 and 12 September 1980 and the so-called 'post-modern coup' of 28 February 1997." The 1960's were colored by the political instability succeeding the first military coup, and by unemployment and poverty as a consequence of a growing urbanization (Küçükkaplan, 2015:71). It is plausible that the political and social situation in Turkey during the second half of the 20<sup>th</sup> century had an influence in politically and economically governed choices relating to cultural import, as well as the people's susceptibility and need for new artefacts.

## 2.4 Previous studies on song remakes

In an article called "Contribution of translations and adaptations to the birth of Turkish pop music", Okyayuz (2016) analyzes a selection of Turkish remakes of songs originally produced and performed in English and places the phenomenon within a socio-political context of Western influence of taste and values in Turkey. In her study Okyayuz (2016:173) finds that some songs have been translated "with relevant changes in the text to suit the melody, rhyme and rhythm of the original song", and that other songs have not been translated, but still kept the themes present in the source text in the new Turkish lyrics, a category which she calls "adaptative translations". A third group of songs Okyayuz (2016:173) categorizes as "replacement texts or broad adaptations" since they do not correspond to the source texts more than in terms of main "theme and key words". According to Okyayuz (2016:173), the Turkish lyrics of new imported pop music "drew from the lyrical repertoire of the originals" in order to transfer Western values in music and thought. Okyayuz (2016:176) notices a development in

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<sup>6</sup> Ideologies stated and implemented by the land father Mustafa Kemal Atatürk, that is, of a secular and modern state. The Turkish military has always been the protectors of the Kemalist agenda, up until recent political developments.

time in the choices made in the transformation of imported pop songs, where songs are mostly translated during a first period, after which they are mostly adapted, before being mostly replaced with new lyrics. By making this observation, Okyayuz (2016) implies that there is a development in time in the transformation strategies of imported songs, which may in turn reflect the successive integration of new meanings and values in Turkish society.

In another study titled “Song ‘adaptations’ and the globalisation of French pop, 1960–1970”, Andersson (2015) investigates the increase of French remakes of songs originally performed in English during the 1960’s, coinciding with the growing popularity of rock and twist music in France. Andersson (2015) analyzes French pop charts from the 1960’s and finds ca. 800 French remakes of English songs. By comparing the amount of original French songs with the amount of French remakes of English songs in pop charts, Andersson (2015) notices a rise in French remakes of English songs between 1960 and 1963, coinciding with increased sales of 45-rpm records, indicating a new teenage consumer (Anderson, 2015:335). However, Andersson (2015:337) observes that as the popularity of songs performed in English starts to grow in France, the percentage of French adaptations of English songs drops after 1963. Andersson’s (2015) observation indicates an opposite development of music consumption in France as compared to that in Turkey, as is observed in **section 2.2** above, where the popularity of song remakes does not precede but rather follow a period of original foreign song consumption.

Several other studies treating song remakes have been made (*cf.* Kaindl, 2005; Low, 2005; Tinker, 2005; Susam-Sarajeva, 2008). However, as most studies focus on theoretical matters, analyzing only a few examples of remade songs, there remains work to be done in providing comprehensive empirical findings of clearly delineated and contextualized collections of song remakes in order to provide a wide-ranging overview of this particular type of cultural transfer and to support theoretical claims concerning song remakes.

### Chapter 3. A cognitive semiotic framework

Cognitive semiotics is a transdisciplinary field of study uniting theories and methods from research disciplines such as semiotics, cognitive sciences and linguistics, with a special focus on empirical integration, with the purpose of investigating meaning-making procedures of human beings and other animals (Sonesson 2012a, 2015; Zlatev 2012). In his article “Cognitive Semiotics: An emerging field for the transdisciplinary study of meaning” Zlatev (2012:17) explains that “a basic [cognitive semiotics] tenet is that meaning is not ‘inside’ brains, minds, groups, *or* communities but is a result of processes of self/other/world interaction.” The interaction of human beings with the world is investigated with a focus on different levels of consciousness and perception through which human beings have access to the surrounding world, along with different levels of communication between human beings with the use of sign systems such as language.

Within cognitive semiotics, the structure and functioning of semiotic resources such as language, pictures, sounds, etc. are investigated together with the way in which the human mind has access to these different resources and share and communicate a common understanding of them with each other. From a cognitive semiotic perspective, meanings of pop music depend on the semiotic resources available in pop music and on the mind’s capacity to perceive them, interact with them and share knowledge about them. Pop music is a collection of audio-visual artefacts composed of a music system, a language system and the presence of a human body and voice, i.e. the singer. All these factors composing pop music cannot be said to be elaborate sign systems such as language; nonetheless all components bear meaningful units with which people with minds engage alone and together. With its transdisciplinary approach and focus on empirical integration, cognitive semiotics has the potential to form an adequate and beneficial theoretical framework for the study of meanings of cultural artefacts such as pop music.

A key notion within cognitive semiotics is that empirical integration will strengthen conceptual claims, as conceptual analysis will identify and define empirical material. Zlatev (2015:1058) introduces the *conceptual-empirical loop* as a visualization of this idea. See **Figure 2** below.

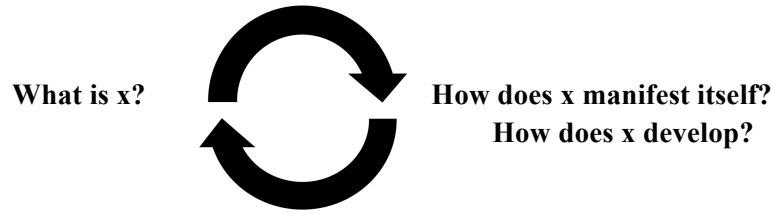


Figure 2. The conceptual-empirical loop (Zlatev, 2015)

The main idea behind the *conceptual-empirical loop* is that empirical material and conceptual inquiries support each other in a continuous loop. Conceptual questions about an object of interest (x in **figure 2** above) will be answered by findings in empirical material, and further analysis of empirical material will give rise to new conceptual inquiries, the answers to which may identify new empirical material, and so on. Conceptual questions related to meanings communicated through French pop music remakes in Turkey may be answered with the help of empirical findings of how these songs and meanings *manifest* themselves, how they *develop* in time and how they *change* when moved from context to another. Thus, the ideal of a conceptual-empirical cooperation in the study of meaning serves as a useful guideline in the study of pop music remakes.

In this chapter I have sketched out a cognitive semiotic theoretical framework for analyzing the meanings that have been made available for the Turkish audience through importation, transformation and distribution of French songs in Turkey during the 20<sup>th</sup> century. First, the semiotic resources involved in pop music are considered, along with the human capacity to perceive music. Thereafter, cultural communication, involving the exchange and transformation of information and materials between cultures, is discussed. The integration of new cultural artefacts, such as pop music, into a culture is considered with the help of a communication model proposed by Evan-Zohar (1990) as developed from Roman Jakobson's (1980 [1956]; 1960) communication model, including economic aspects of communication. After which, the related notions of *cultural transfer*, *translation*, and different kinds of *song transformations* are discussed. This chapter ends with a motivation for this study, leading into the following chapter with research questions.

### 3.1 The song and its meaningful components

The song is a cultural artefact composed of several meaningful components, the structure and functioning of which can influence how the artefact in question is perceived and what meanings human beings attribute to it. In this section I will focus on three components of the pop song that are directly perceivable by the listener, which can be considered as three different types of semiotic resources: *language*, which is presented in pop music across lyrics sung by a human being; *music*, which is presented in pop music through instruments and human voices; and *voice*, which is presented in pop music through the physical body of a singer (present or recorded).

#### 3.1.1 Language

*Language* in pop music is presented through the lyrics of the song that are sung by a human being. Lyrics obey the rules of the language in which they are written, as well as being constrained by the temporal limitations of the music and by poetic factors such as rhyme and syllable structure necessary to suit the music. Language itself can express propositions and refer to specific and general things, ideas, people and events. Zlatev (2008:216) defines language as “a conventional (normative) symbolic system for communication and thought, where symbols are understood as conventional pairings of expression and content”. As a meaningful component of pop music, *language* can communicate specific and general ideas which the speakers of the language will understand because of conventional agreement within that linguistic community.

Furthermore, as pop music is concerned with creating an appeal to the masses, as was discussed in **section 2.1** above, the linguistic content will be affected by this purpose, often resulting in linguistic meanings that have the potential of being easily recognizable by as many as possible. The linguistic meanings will be invested with personal references by the individual listener to the extent that they do not breach the linguistic norm, that is, the conventional agreement of the pairing of expression and content by the linguistic community.

Out of the components of the song considered here, only *language* can be defined as a sign system. According to Sonesson’s (2012b:226) definition, for something to be a sign it must stand for something which it is differentiated from, that is, a sign cannot be the same thing as

its referent. For instance, the word “love”, which is frequently used in pop music lyrics, is not the same thing as the feeling it denotes; but rather it is differentiated from it. Furthermore, a sign must contain at least two differentiated parts which are *expression* and *content* (or *signifier* and *signified*, cf. Saussure, 1916). Moreover, Sonesson (2012b:226) attributes the characteristic of “double asymmetry” to the sign referring to the idea that one part of the sign, the expression “is more directly experienced than the other” and the other part, the content “is more in focus than the other” and not the other way around. The word “love”, has an expression, the physical word itself, with its rules of pronunciation, which is more directly experienced than its content, the concept which has been conventionally agreed that it stands for, but this content is nonetheless more in focus. Language fulfills the requirements of being composed of an expression and a content clearly differentiated from each other and its referent and it has double asymmetry.

### 3.1.2 Music

*Music* in pop music is presented through the use of instruments and voice, creating tonal and temporal successions of events such as melody and rhythm. According to Low (2005:187) “music can be viewed as an auditory code of communication, and specific pieces of music can be viewed as messages”. With a contradicting view, McGuiness & Overy (2011:245) state that music cannot be said to communicate a specific message by itself since “one of the attributes that distinguishes music from language is that music provides an intimately shared, embodied experience rather than communicating a specific message.” This latter view is in line with Sonesson’s (2012b) definition of the sign, since music cannot be said to refer to something outside of itself in a conventional way and the idea of double asymmetry cannot be applied to music. The expression of music is both directly experienced and in focus. Although music cannot be said to be a sign, it does generate meaning, as McGuiness & Overy (2011) state. The listener has access to musical meanings through auditory perception, as an embodied experience.

The listener has the possibility to associate musical expressions with a range of referents and emotions (felt or perceived) depending on personal experiences and cultural norms. According to Swaminathan & Schellenberg (2015:190) it has been proven that “listeners are better at perceiving emotions conveyed in the music of their own culture than in unfamiliar music”, which indicates that emotion associated with musical expression is conventionally determined

and can therefore be learned. The association of major and minor scales with positive and negative emotions is an example of musical meaning that has been conventionally established in the West (Swaminathan & Schellenberg, 2015:190).

### 3.1.3 Voice

*Voice* in pop music is presented through the physical body of the performer, the singer singing the song, producing both language and music with his or her voice. *Voice* is issued by a human, with a body attached to it, regardless if that body is seen on stage or listened to through a recording. By itself *voice* cannot be said to fulfill the requirements of being a sign, since it is not separated from that which it stands for. However, there are conventional ways of expressing feelings through vocal qualities such as pitch, loudness, tempo, timbre, articulation and stress, which can be associated with different meanings and generate empathy within the listener. There have been studies providing evidence for neural correlates for the ability to interpret another person's feelings by listening to their voice (*cf.* Alba-Ferrara *et al.*, 2011; Escoffier *et al.*, 2013). Other studies have found evidence for perceptual-motor relationships in listening to and viewing speech (*cf.* Jarick & Jones, 2009).

An interesting aspect of *voice* in song is the indexical association to the body. In her synthesis of psycholinguistics and dialogics, Bertau (2007:142) posits that “[t]he uttered voice shows, indexes the uttering body – as an individual (gender, social status, age etc.) and as a position (sitting there, coming in front of) – and leaves it as a medium of generalized, inter-individual signs, not belonging to any person (see Bakhtin, 1986; Voloshinov, 1973)”. *Voice* differentiates itself from *music* in the sense that while music can gain any referent depending on the cultural norms and individual experience of the listener, *voice* has as a referent a body often with audible information about that body's gender, age and provenance. However, even the information about the body that the voice is connected to can be socio-culturally determined, according to Bertau (2007: 142).

### 3.1.4 Language, music and voice working together

It is important to note that even though the semiotic resources involved in song convey meaning in different ways, *language*, *music* and *voice* work together to form a complete whole in the form of a song for the listener to perceive and make sense of. In a song, *language*, *music* and

*voice* are grouped together communicating referential and emotional meanings. The voice quality of the singer has potential to evoke an embodied response in the listener, generating empathy and emotion. The groupings of the semiotic resources of *language*, *music* and *voice* in pop music may further serve to strengthen associations of expressions, such as words and melodies, with referential and emotional meanings. According to Swaminathan & Schellenberg (2015:190) “[e]nculturation to a particular culture’s music is a developmental process in which associations and regularities are internalized, at least implicitly, through repeated exposure.” By distributing new music in a culture and ensuring repeated exposure through mass communication devices, foreign music is made familiar and internalized by the listeners. Cultural transfer of music might have the function of making a community more susceptible to ideas, experiences, perceptions, emotions and ways of feeling of the sender culture.

### 3.2 The mind and access to musical meaning

How music is perceived and experienced can be related to how and in which ways individuals and groups engage with music. One can listen to parts and wholes of music alone in a private or public space, or together with others in a private or public space. One can listen to parts and wholes of music actively by directing one’s consciousness to the sung words and played melodies, or one can listen to music passively, hearing but not focusing on the music or the lyrics, or something in between letting some parts occasionally rise to focus. Reflecting levels of conscious engagement in music, sociologist Tia DeNora (2011:313-314) differentiates between “warm” and “cool” musical consciousness, where the former is an unreflective consciousness of music without consideration, an instantaneous embodied connection that does not involve active reflection, while the latter, “cool” musical consciousness is a level where the listener projects meaning to what he or she is hearing. DeNora (2011) implies that musical meaning is consciously applied to music. According to DeNora (2011:309) music can be considered as “an instrument of consciousness” in the sense that music influences the way consciousness is directed towards things in the world and the self. She describes “musical consciousness as a medium for social relation, regulation, and self-presentation” (DeNora, 2011: 309-310).

According to DeNora (2011:313) language scaffolds both cognition and emotion, in the sense that words can engender emotion. Along with music, words can shape experiences and emotions: “by labelling [...] feelings, language makes them conventional and publicly

available, and thus [contributing] to their uptake within populations”. DeNora (2011:315) gives several examples of how music has been proven to affect the organization of life and feelings, such as in music therapy to relieve pain, in strategies to relax, to fall asleep, to get over a break up, etc.

While DeNora (2011) focuses on conscious aspects of musical meaning, McGuinness & Overy (2011) stress the unconscious level of musical meaning. According to McGuinness & Overy (2011:246) the mind makes sense of music on an unconscious and embodied level. They propose that “motor responses to gesture contribute to an emotional response to music and depend on subpersonal processes (not available to consciousness) that provide affective outputs to consciousness at the bodily, pre-reflective level”. They claim that music perception does not qualify as communication “until the listener’s own affective response is actually identified at the reflective level of consciousness”. For support of this idea McGuinness & Overy (2011:249) evoke discoveries made in connection to the mirror neuron system, MNS:

Molnar-Szakacs and Overy (2006) have proposed a model of the role of the MNS in emotional responses to music, suggesting that apparently disembodied, abstract musical sounds are actually interpreted by the brain in terms of the physical human movements required to produce such signals (either real or imagined). The hierarchical structures and temporal dynamics of the auditory signal can thus convey the structures and dynamics of sequences of human gestures (vocal or physical) with greater or lesser degrees of emotional valence: the apparent motion of the music can convey the potential emotion of an apparent human organism by means of connections between the auditory cortex, the MNS, the anterior insula, and the limbic system. Group synchronization of musical behaviour can thus lead to powerfully affective, shared experiences.

Accordingly, musical sounds presented to the listener are unconsciously associated with physical or vocal gestures, which gives rise to emotional response. Moreover McGuinness & Overy (2011:246) suggest that “entrainment”, that is, “keeping time with the beat” can coordinate multiple listeners’ motor responses temporally, creating shared musical meanings. The temporal features of music such as pulse and rhythm, can elicit responses from “motor regions of the brain, including the vestibular system, cerebellum, basal ganglia, and pre-motor cortex” (McGuinness & Overy, 2011:249). In conclusion, musical meaning-making procedures are both related to unconscious, internal and embodied associations which can be collectively synchronized, as well as conscious processes of labelling and shaping of emotions and experience.

### 3.3 Cultural communication

The importation, transformation and distribution of French songs in Turkey during the 20<sup>th</sup> century is an instance of cultural communication between different cultures and markets. The interaction between groups and the exchange and adaptation of information between cultures has previously been studied within cultural semiotics (*cf.* Lotman *et al.*, 1975; Sonesson, 2012a). In cultural semiotics, cultural encounters are studied from the point of view of the own culture, which Sonesson (2012a) calls the “Ego-culture”, through strategies of receiving and organizing information from other cultures or within the own culture. Individuals in one culture communicate with each other with the help of different semiotic resources like common languages and gestures, and artefacts that possess meaning and value within that culture, such as books, tools, clothes and songs. Conceptual and material artefacts in a culture have a “normative dimension” to them; they have to be at least *understandable* or *valuable* in order to be accepted in a culture (Sonesson, 2012a:246). Everything outside of Ego-culture is considered as an “Other” that can be further divided into “Alius” and “Alter”, the former being an *unintelligible* or *unvalued* “Other”, while the latter is possible to communicate with (Sonesson, 2012a; 2014). Communication between cultures are made possible by different acts of transfer, in connection to which the communicated meanings are “recoded” so that they can be made *understandable* or *valuable* in the Ego-culture in question. An example of such recoding is the translation of books from one language to another. When a book written in one language is translated to another language to be distributed in a certain target culture, the meanings expressed in the first culture have been “recoded” to the new language and are thus made *understandable* to the new Ego-culture. This is also the case with French pop music remakes in Turkey. French songs have been “recoded” to have Turkish lyrics and hence become *understandable* for the Turkish audience. In this instance, the musical component has not been “recoded”, indicating that it is *valued* enough to be accepted into Turkish Ego-culture.

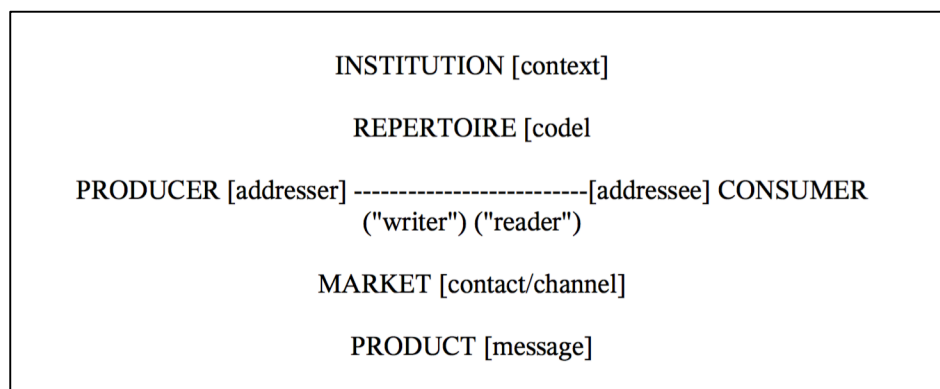
Inspired by cultural semiotics and classical structuralism, Even-Zohar (1990) conceptualizes culture as a “polysystem” that contains multiple semiotic systems “which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent” (Even-Zohar, 1990:11). Even-Zohar (1990:25) defines as a goal for his polysystem theory “to deal with the particular conditions under which a certain literature may be interfered with by another literature, as a result of which properties are transferred from one polysystem to another”. This makes polysystem theory interesting for

the study of importation and transformation of French pop music to Turkey. During the 20<sup>th</sup> century Turkish music was interfered with by French music which resulted in the transfer of properties from the French musical polysystem to the Turkish musical polysystem.

Even-Zohar (1990:31) adapts Roman Jakobson's (1980 [1956]; 1960) model of communication with the intention of showing how the polysystem determines "the procedures of selection, manipulation, amplification, deletion, etc., taking place in actual products (verbal as well as non-verbal) pertaining to the polysystem" (Even-Zohar, 1990:15). The interdependencies between the *product*, *producer*, *consumer*, *market*, *institution* and *repertoire* in a system is what enables communication and transfer to function:

[A] CONSUMER may "consume" a PRODUCT produced by a PRODUCER, but in order for the "product" (such as "text") to be generated, a common REPERTOIRE must exist, whose usability is determined by some INSTITUTION. A MARKET must exist where such a good can be transmitted. None of the factors enumerated can be described to function in isolation, and the kind of relations that may be detected run across all possible axes of the scheme. (Even-Zohar, 1990:34, original emphasis)

The communication model proposed by Even-Zohar (1990) with the corresponding communication model of Jakobson (1980 [1956]; 1960) within brackets is presented in **Figure 3** below.



*Figure 3. Even-Zohar's (1990:31) communication model with Jakobson's (1980 [1956]; 1960) corresponding communication model within brackets.*

In the what follows, I will present the different components ensuring the communication of artefacts in culture as proposed by Even-Zohar (1990). This will help to vizualize the different factors involved in the integration of French pop music in Turkey.

### 3.3.1 The product

The *product* in Even-Zohar's (1990) model corresponds to the *message* in Jakobson's (1980 [1956]; 1960) model of communication. In terms used in cultural semiotics *product* corresponds to *text* or *artefact*. Sonesson (2014:257) argues that it is more appropriate to use the terms "artefact" and "non-artefact" for those products accepted and not accepted in culture, instead of the Tartu school notions of "text" and "non-text", because of the misleading analogies to linguistics, which may not cover all cultural artefacts. Even-Zohar (1990:43) defines *product* as "any performed (or performable) set of signs, i.e., including a given 'behavior'". The collection of songs that have been imported from France to Turkey during the 20<sup>th</sup> century and then transformed to have Turkish lyrics are *artefacts* in Sonesson's sense and *products* in Even-Zohar's sense.

According to Even-Zohar (2002:76) *products* can be conceived as *goods* possessing a certain value or asset in a culture. *Products* can additionally, and perhaps even more usefully be considered as "tools" useful "for the organization of life, on the levels of both collectives and individuals." According to Even-Zohar (2002:76) there are two types of *tools* for the organization of life: *passive* and *active tools*. While *passive tools* are available for understanding, analyzing and explaining experiences and the lived world, *active tools* provide models for action and behavior. Even-Zohar (2002:80) further explains that:

The people who read or watch these texts not only get conceptions and coherent images of reality, but can also extract from them practical instructions for daily behavior. Thus, the texts propose not only how to behave in particular cases (for example, how to eat or speak, kiss or react to whatever event), but how life should be organized: whether to execute, and in what ways, various options. For example, fall in love, get married, have children, work or avoid working, feel happy for dying for the father-land...

Songs produced in one culture, imported or invented, can hence be considered as *goods* holding a certain value or asset for individuals and groups, or as *active* and *passive tools* for understanding and acting in life. In a similar line of thought concerning the *product* of music, DeNora (2011:318) evokes the aspect of self- and world-narration by suggesting that "[m]usic provides materials with which to model the perception and narration of the environment and thus orientation, and [...] participation in the world". When pop music, as a type of *product* composed of music, language and voice is communicated within or between cultures, to a new *consumer*, it is made to be *understandable* or *valuable* through different acts of recoding so that

it may function as valuable *goods* or *tools* for understanding, acting in and narrating life.

### 3.3.2 The producer

The *producer* is the *sender* of the *product* or *message* discussed above and it corresponds to the *addresser* in Jakobson's (1980 [1956]; 1960) model of communication. Even-Zohar (1990:35) explains that the *producer* is not one person sending a *message*, but rather "groups, or social communities, of people engaged in production". In the importation, transformation and distribution of remade French pop songs to a Turkish audience there are many actors involved in producing the *product*. Starting from the song writers and composers, to the record companies responsible for the production and distribution of the *product*, to the decisions to export and import the *product*, the legal deals, the translator or editor of the new lyrics, the performers, musicians and singers, all compose a network of *producers*. Low (2005:186-187) proposes that "in the case of songs [...] the composer is a secondary sender – as source of the music" and that the situation of communication during the performance of a song "is created largely by the singer, who is the 'user' of this verbal-musical message". The singer, as a "primary sender", is communicating the *message* in a direct way, as opposed to the composer and others involved in the production.

### 3.3.3 The consumer

The receiver of the *product* or *message*, is designated as the *consumer* in Even-Zohar's (1990) model, and in Jakobson's (1980 [1956]; 1960) model of communication it corresponds to the *addressee*. The *consumer* of the *product* has the task to understand the product sent by the *producer* by the means of "a process of concretization" (Sonesson, 2014:252), where the receiver interprets the *message* based on socially and culturally determined norms. The *addressee/consumer* has the task to "fill in the gaps between his or her perception of the message [...] and the sender's [...] intentions with it" (Cabak Redei, 2007:43). That is to say that the *consumer* is an active participant in the situation of communication. The relationship between the *sender/producer* and *addressee/consumer* of a *product* is dialogical, meaning that both roles are actively participating for the situation of communication to succeed. It is here possible to draw parallels to the economic terms *supply* and *demand*, which reflect the relationship between the roles of the *producers* of *products* and the *consumers'* desire and need for a certain *product* which will determine the nature and success of any *product* in a culture.

The *consumers* of the artefacts under investigation in this thesis are the listeners of the Turkish remakes of French songs, a presumed Turkish audience listening to the songs as *understandable* and/or *valuable* artefacts which may be used as *tools* to understand and act in social life.

In the case of communication of commercial and artistic *products* such as songs, to a community of *consumers*, the connection between the *sender* and the *receiver* is not as direct as in a face-to-face conversation between two individuals who can use language, gaze, gestures and posture to regulate responses. However, other regulating instances such as amount of exposure to the *product* and marketing techniques can be used to ensure a successful communication of cultural artefacts to a community of *consumers*.

The difference in terminology between Even-Zohar (1990), Jakobson (1980 [1956]; 1960) and Sonesson (2014) can be useful for distinguishing between situations of communication between individuals and situations of communication between collectives. While Even-Zohar's (1990) terminology is more applicable to cultural communication between collectives, Jakobson's (1980 [1956]; 1960) and Sonesson's (2014) terms might be better suited for modeling communication between individuals. In the case of communication between collectives the *product* is sent out to a cultural space, to an imagined *addressee*, a role which anyone can occupy depending on social norms and on individual contexts. Consequently, cultural artefacts are consumed to different degrees by members of a culture.

#### 3.3.4 The market

The *market* in Even-Zohar's (1990) model corresponds to the *channel* in Jakobson's (1980 [1956]; 1960) model of communication. The *market* is the *channel* through which a *product* can reach its *consumer*. According to Even-Zohar (1990:38) "[t]he 'market' is the aggregate of factors involved with the selling and buying of [...] products and with the promotion of types of consumption". The market can be considered as a regulating body for the successful communication of the *product* to the *consumer*. The *market* ensuring the buying and the selling of *music* involves record stores, the sellers and buyers, but also promoting institutions of the songs, stimulating sales of the *product*, like television and radio. In other words, the *market* is everything involved in the way in which *songs* reach the Turkish *consumer*. Furthermore, *market* is an important factor for the accomplishment of mass distribution of *products* that are in coexistence with similar competitive products.

### 3.3.5 The institution

The *institution* covers a wide group of actors that insure the production, distribution and preservation of artefacts in a culture. These are record companies, producers, distributors, magazines, broadcast companies, mass media channels, schools and governments that influence the way *products* are produced and received. Even-Zohar (1990:37) explains the *institution*:

The ‘institution’ consists of the aggregate of factors involved with the maintenance of literature as a socio-cultural activity. It is the institution which governs the norms prevailing in this activity, sanctioning some and rejecting others. Empowered by, and being part of, other dominating social institutions, it also remunerates and reprimands producers and agents. As part of official culture, it also determines who, and which products, will be remembered by a community for a longer period of time.

Record companies are a part of the *institution* which governs what music will be produced and distributed in a culture. They are empowered by, and are part of other dominating social institutions, which in turn influences their selections. Foreign and local record companies in Turkey have distributed French songs in the Turkish market, directly influencing the offer of *tools* for understanding and acting in social life made available for the Turkish consumer.

Even-Zohar (1990) makes *institution* correspond to the *context* in Jakobson’s (1980 [1956]; 1960) model of communication. However, each situation of communication also has its own *context* that involves the way the *consumer* engages with the *product*. For instance, the context of dancing in a club, watching a movie, or being alone at home are all situations of contact with the *product* that are not accounted for in this model.

### 3.3.6 The repertoire

For Even-Zohar (1990:39) “[r]epertoire’ designates the aggregate of rules and materials which govern both the making and use of any given product.” The *repertoire* in Even-Zohar’s (1990) model corresponds to the *code* in Jakobson’s (1980 [1956]; 1960) model of communication. Hence, *repertoire* is the shared code for how a *product* is to be produced and used in a culture. Even-Zohar (1990:39) explains how Jakobson’s notion of *code* is not exactly the same thing as *repertoire* since Jakobson’s *code* “applies to ‘rules’ only” while *repertoire* applies to both rules and “‘materials’ (‘elements,’ ‘items,’ i.e., ‘lexicon’)” in the polysystem.

Even-Zohar (1990) stresses that even if the *producer* and *consumer* do not share identical *repertoires*, they must have some common knowledge of the *repertoire* for communication to occur. “Pre-knowledge” and “agreement” between the *producer* and *consumer* are thus indispensable for communication to take place (Even-Zohar, 1990:39). This idea has previously been expressed in the Prague school evoked by Sonesson (2014:253), that both *sender* and *receiver* of a *message* share “a pool of knowledge” to different extents, which is necessary for communication and interpretation to be possible. Furthermore, the *repertoire* in a culture will determine what is *understandable* and *valuable* as a *product* or *artefact* in a culture, as well as govern the changes made to *products* to fit these requirements. The entrance of French pop music into a Turkish culture reflects such a selection of *products* that were transformed according to the *repertoire* valid at that time, to be made *understandable* and *valuable* in the target culture.

The *repertoire* of a culture continuously evolves as *artefacts* are invented or imported to a culture (Even-Zohar, 2003:427). This means that the *repertoire* does not only govern the selection and changes made to *products* entering a cultural system, but the *products* themselves also participate in the maintenance and development of the *repertoire*. Hence, the entrance of French pop music in Turkey have in turn affected the *repertoire* of Turkish popular culture to some extent.

### 3.3.7 Summary

In the movement of *artefacts* to and from different systems such as cultures and economic markets, and in the communication of meanings from one cultural community to another, all components of the communication model discussed above are interconnected. The Turkish listener may, to different degrees, *consume* a French song with Turkish lyrics, produced by a long line of *producers* (such as record producers, editors, translators and performers), but in order for the song to be accepted into the culture as a *product* or *artefact*, a common *repertoire* (shared knowledge created by the means of invention and importation) must exist according to which changes or “recoding” will be applied to the *product* so that it becomes *understandable* and/or *valuable* within that culture. *Institutions* such as record companies, television and radio stations, clubs, concert halls will determine how the *product* is received and stored in the culture. As a result of this process, a new *product* is made available for participants of a culture to be used as valuable *goods* or as *tools* for understanding and acting in social life.

### 3.4 Cultural transfer

According to Even-Zohar (2003:425) *transfer* can be considered to occur “when goods – material or semiotic – are imported and become successful on the home market” and become an “integral part of the target culture”, which is what has occurred in Turkey. French songs have been imported to a Turkish home market, where they have been transformed to have Turkish lyrics, and successfully incorporated into Turkish culture. One of the main motivations for the import of new artefacts in a culture is to bring in “goods to fill in certain functions which are absent in the target [culture]” (Even-Zohar, 2003:428). It is possible that French pop music was imported to Turkey to fulfill certain needs in Turkish culture, such as needs for new musical expressions or new models of reality absent at the time.

For new artefacts to become an integral part of a culture, they must be “deformed in order to fit the norms, and other regulative principles, prevailing in [culture]” (Cabak Redei, 2007:55). A kind of transformation deforming the original artefact is *translation*. The transformations that French songs have gone through in order to become an integral part of Turkish culture can be the translation of song lyrics, as well as other types of transformations made to meet the different norms of the target culture.

### 3.5 Translation

In the Tartu school model of cultural semiotics (*cf.* Lotman et al. 1975) the concept of *translation* covers the movement of all artefacts from one cultural context to another, what I have referred to as *cultural transfer* in this thesis. Torop (2002:593) follows this line of thought when equating *translation* with *transfer*:

The translational capacity of culture is an important criterion of culture’s specificity. Culture operates largely through translational activity, since only by the inclusion of new texts into culture can the culture undergo innovation as well as perceive its specificity.

However, this way of thinking does not specify the different practical choices an editor, translator or producer must make, when transforming an artefact so that it can successfully fit into a new context. This is particularly so concerning *translation proper*. Sonesson (2014) offers a solution for this issue by defining *translation* in relation to other communicative acts. Sonesson (2014:263) suggests considering *translation* as “a double act of communication”

where the translator “is at the receiving end of one process of communication, but at the start of another process”. Sonesson (2014:268) explains that:

It is not the sequence of one act of communication and one translation of that act into another verbal language that makes translation into a double act of communication. Rather, it is the fact that this second act must take into account the situation of the sender and receiver of the original act as well as of the act currently taking place.

Translations must therefore “take into account two contexts of sending and two contexts of receiving” (Sonesson, 2014:265). According to Sonesson (2014:262) the “goal of the act of translation is to preserve the meaning of what is translated as much as possible”. This definition however, does not apply to all types of transformations of artefacts moving from one culture to another, where preserving original meaning may be less valued or needed.

Jakobson (1959:233) has coined the terms *intra-lingual translation* for “translation” within the same language, which is commonly known as paraphrasing; *inter-lingual translation*, which is translation between two different languages, which he also terms “translation proper”; and *intersemiotic translation* or “transposition”, which is “translation” between sign systems, as for instance when a book is adapted into a film, one sign system is exchanged for another. Song remakes, where the lyrics are changed from one language to another with different degrees of equivalence between the source text (ST) and the target text (TT), and where the music is generally reproduced without any changes, could not be classified as results of *intersemiotic translation*, since this type of transformation does not involve the change of one sign system for another. However, in the transformation of song, multiple semiotic resources working together are involved, which need to be taken into consideration.

### 3.6 Song remakes

When a song is transferred from one context to another it is eligible to different types of transformations. In songs remakes multiple semiotic resources are involved, such as language, music and voice, which might be transformed to different extents depending on choices made by *producers* and governed by *institutions*. In cases where only the lyrics are subject to transformation, musical factors must still be considered. The pre-existing music into which the new text must fit create constraints produced by “rhythms, note-values, phrasings and stresses” as well as “the vocal apparatus” (Low, 2005:185). In songs transformed from French into

Turkish, the linguistic code is changed to adapt to the new receiver in the second act of communication as defined by Sonesson (2014), but the musical code remains the same throughout both acts.

According to Low (2005), choices made in song remakes depend on the end goal, what he calls “skopos”. The purpose of “a singable song-translation” is to produce a text that “a singer can sing to an audience” (Low, 2005:185). Low (2005) suggests *singability*, *sense*, *naturalness*, *rhythm* and *rhyme* as five criteria of equal worth that should be considered when producing song remakes. Retaining the *sense* is not as important in a song remake as it is in the translation of texts that only have to account for language. Flexibility is important so that the song can meet all its requirements. Hence, Low (2005:194) explains that the “definition of acceptable accuracy can be wider here than in other translating”. He suggests a looser understanding of the notion of *translation*, considering other artefacts than pure text, such as *song*. Low (2013) proposes a more precise definition of *song translation* considering the nature and aim of songs as compared to informative texts or poetry, and he suggests three categories for song remakes: *song translations*, *adaptations* and *replacement texts*.

### 3.6.1 Song translations

According to Low (2013:230) “it makes sense to extend the term ‘translation’ to target texts that take liberties with insignificant details while remaining reasonably faithful to the ST”. In other words, *song translation* can be more loosely conceived than *translation proper*. Low (2013: 231) uses the term “song translation” for “texts where there is extensive transfer of material from the ST, with a reasonably high degree of semantic fidelity, particularly with respect to its main features”. If the ST “scores highly on all the relevant criteria (sense, rhythm, rhyme, naturalness and singability)” it should be considered a *song translation*, with the risk of sacrificing “insignificant” details (Low, 2013: 235). The judgement of what is significant or not is thus up to the translator working on a song remake or the researcher analyzing it.

### 3.6.2 Song adaptations

Low (2013) classifies as *adaptation* targets texts that differ from their source texts concerning significant details. Accordingly, adaptations are “target texts which display additions, omissions and/or other unforced deviations from the source” (Low, 2013:230). In an

*adaptation*, cultural details can be changed (such as reference to languages, countries and tradition), and names can be changed to suit the naming tradition of the target culture. According to Low (2013:230) adapting is not inferior to translating, because “it may be the best way to satisfy a given *skopos*”, that is, the purpose of the song. According to Low, (2013: 230) “[t]he common features of all adaptations seems to be (a) drawing on a source, and (b) making greater and more significant deviations than would be produced by close translations”.

Another point is made by Milton (2009:51), according to whom adaptations “will usually contain omissions, rewritings, maybe additions, but will still be recognized as the work of the original author, where the original point of enunciation remains”. As a similar, yet different, category Milton evokes the term *appropriation* (cf. Sanders, 2006) where the translated text has taken even more liberties. In the case of an appropriation “the original point of enunciation may now have changed, and although certain characteristics of the original may remain, the new text will be more that of the adapter or rewriter” (Milton, 2009:51).

### 3.6.3 Replacement texts

A replacement text is an “entirely new text which is devised to be sung to an existing tune” (Low, 2013:231). This is the case when the lyrics have been completely replaced, and there is no demonstrable resemblance between ST and TT. In this case, the new lyrics are “non-derivative” (Low, 2013:231). The translator or adaptor does not account for the original meaning of the ST. A replacement text can be defined as “a song lyric created to be used with a pre-existing melody, yet manifesting no semantic transfer from the text previously sung to that melody” (Low, 2013:231).

However, it is important to note, as Low (2013:240) does, that “songs with replacement texts are manifestations of intercultural communication”, and these phenomena “may even merit study as examples of the international marketing of music, in the context of the globalization of popular culture”.

### 3.7 Motivation of this study

In this chapter I have discussed aspects from theories within semiotics, cognitive sciences, psycholinguistics, sociology, cultural semiotics and polysystem theory. The integration of ideas from these fields are compatible within the scope of cognitive semiotics for studying human meaning-making procedures, such as the communication and transformation of meaningful multimodal artefacts in and between cultures.

The motivation of this study has been, on the one hand, to form a cognitive semiotic theoretical framework for investigating cultural transfer of French pop music to Turkey, and on the other hand, to identify and collect extensive empirical material in order to investigate the transformations applied to French songs when transferred to Turkey, as well as the meanings that were made available for the Turkish public through this process. For this purpose, I have collected a large and representative database of Turkish songs remade from songs originally produced and performed in French, and I have analyzed the transformations these songs have gone through when entering Turkish culture as *understandable* and *valuable* artefacts made available for the Turkish consumer to be used as *goods* or *tools* for understanding, acting in and narrating life and the self.

## Chapter 4. Research questions

The main inquiry motivating this study can be formulated in the form of the following overarching research question:

What meanings have been communicated from the French cultural community to the Turkish cultural community through the importation, transformation and distribution of French pop music with Turkish lyrics in Turkey during the 20<sup>th</sup> century?

By investigating this main question, I want to gain an insight into the *models of reality* that have been made available to the Turkish public for understanding, acting in and narrating social life, through the particular act of cultural transfer that is the importation, transformation and distribution of French pop music with Turkish lyrics in Turkey during the 20<sup>th</sup> century. However, as much as it serves as an overview of the main aim of this study, an overarching research question cannot be operationalized by itself. This rather large question could be tackled with the help of one or several different subordinate research questions (Litosseliti, 2010:16). Since French pop music remakes in Turkey have not previously been studied in a comprehensive and detailed manner, the ways in which I have chosen to operationalize this main inquiry are text based, that is, focused on the artefacts in question, as opposed to for instance how listeners perceive meanings in the songs. The subordinate research questions formulated below are related to the number and distribution in time of the song remakes in question, the producers involved in the production of the songs, the transformations applied to the songs, and the linguistic content of the songs.

1a) How many Turkish songs produced and distributed in Turkey during the 20<sup>th</sup> century are remakes of songs originally produced and performed in French?

1b) When were Turkish remakes of French songs produced and distributed in Turkey?

1c) Who are the producers involved in the communication of Turkish remakes of French songs to the Turkish public?

2) To what extent can Turkish remakes of French songs be considered as *translations, adaptations or replacement texts*?

3) What linguistic meanings have been transferred from French to Turkish in the transformation of French songs to Turkish during the 20<sup>th</sup> century?

Questions **1a, b** and **c** are of a quantitative nature, seeking to identify the initial situation of communication of French pop music remakes in Turkey and to position the artefacts under investigation in a historical context, while questions **2** and **3** are of a qualitative nature seeking to account for the transformations of French pop music remakes in Turkey and demonstrate the meanings made available to the Turkish public through this particular act of cultural transfer.

## Chapter 5. Methodology

To investigate meanings that have been communicated to the Turkish cultural community through the production, transformation and distribution of French pop songs with Turkish lyrics, I have discussed relevant theoretical issues and will now present my empirical study, which is both quantitative and qualitative. To answer the quantitative research questions concerning the identity, quantity, distribution in time and producers of Turkish song remakes I have collected data and formed a database. The qualitative questions concerning the transformations applied to Turkish remakes of French songs and their categorization as *translations*, *adaptations* and *replacement texts*, and the linguistic meanings transferred from French source texts to Turkish target texts, have been investigated by selecting a particular sample of the data.

As this is a study within cognitive semiotics, I have complemented conceptual inquiries with empirical materials by investigating how French pop music remakes in Turkey manifest themselves in Turkey and how they change when moved from one context to another. Furthermore, I have conducted a methodological triangulation (Zlatev, 2015:1059) by combining a 1<sup>st</sup> person perspective (or a subjective perspective) through a method of intuition in the qualitative sections of this study and conceptual analysis in the theoretical considerations, with a 3<sup>rd</sup> person perspective (or an objective perspective) through the observation of the quantity and identity of the songs under investigation. Due to limitations of the thesis, a 2<sup>nd</sup> person perspective involving potential group experiments or interviews, has not been conducted in this study.

### 5.1 Data collection

To answer the research questions posed in the preceding chapter I have gathered information about French songs that have been imported to Turkey and transformed to have Turkish lyrics before being distributed to the Turkish consumer during the 20<sup>th</sup> century. Since no official database of this particular type of import was to be found at the time of data collection<sup>7</sup>, I collected a database of Turkish songs that are remakes of songs originally produced and performed in French.

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<sup>7</sup> It remains to look at the archives belonging to the state owned national public broadcaster, Turkish Radio and Television Corporation (TRT).

As a starting point for the data collection I chose the digital archive presented at [www.birzamanlar.net](http://www.birzamanlar.net). This is a comprehensive website dedicated to Turkish pop music, which is administered by, among others, radio and record producer, owner of the Turkish record label OSSI Müzik and private LP-collector Hakan Eren, together with journalist, music columnist, private LP-collector, and author of the Turkish popular music history book *Bak bir varmış bir yokmuş* (2003) Naim Dilmener. The fact that the administrators of the website are established actors in the Turkish music industry gives it credibility as a starting point for data collection. The first sample of remade Turkish songs was retrieved from this website, where one finds a four-column table containing 550 Turkish songs that have been remade from foreign songs originally produced and performed in other languages than Turkish.<sup>8</sup> The songs are alphabetically ordered according to the performers of the Turkish songs. Information is given regarding the titles of the Turkish song remakes and their non-Turkish original versions, as well as the performers of both versions of the songs. In this four-column table, no information is given regarding original country or language of production, nor year of production of any of the songs.

Since this thesis is limited to songs transferred from the French cultural community to the Turkish cultural community, I extracted the songs that were originally performed in French and their corresponding Turkish song remakes from the list of songs mentioned above. From the digital archive of [www.birzamanlar.net](http://www.birzamanlar.net) I found about 170 Turkish songs remade from songs originally performed in French. Additionally, I found that ca. 160 Turkish songs are remakes of songs originally performed in English. Other languages were also detected such as ca. 60 remakes of songs originally performed in Italian, ca. 40 in Spanish and in Greek respectively, ca. 20 in Arabic, ca. 10 in German and a few songs in other languages such as Hebrew, Farsi, Azeri and Armenian. My initial intuition that French was among the larger language groups from which music had been imported to Turkey was confirmed.

To verify that the Turkish songs listed at [www.birzamanlar.net](http://www.birzamanlar.net) were remakes of the indicated French songs, I listened to the Turkish and French versions of the songs on various media platforms such as iTunes, Spotify, [www.youtube.com](http://www.youtube.com), and [www.dailymotion.com](http://www.dailymotion.com). Songs that I could not find on any of these platforms were excluded from the sample. In this procedure, I came across other songs, adding them to my database.

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<sup>8</sup> Retrieved from <http://www.birzamanlar.net/aranjman/index1.html>, 02.11.2016

Subsequently, I performed an extensive online search to establish and verify year of production and record company for all Turkish remakes of French songs, as well as for the original French versions of the songs. This was mainly done by searching for the songs on <https://www.discogs.com/>, a user-based database for music records. Here I retrieved information about the record in which the song first appeared, the year of production, the performing artist, the record company and the record company's catalogue number. Each finding was checked against a second online source, often commercial sites for selling records (such as eBay, Amazon, etc.), with pictures of the records containing the song name, the name of the record company and the catalogue number. Only songs for which I could find the same information, with pictures of the record, from at least two different online sources, were included in the database. Any song for which song name, name of performer, year of production, record company or record catalogue number could not be found was excluded from the database. This means that the database of Turkish remakes of French songs collected for this thesis is not comprehensive in the sense that it covers all Turkish remakes of French songs, but nonetheless, the songs included in this database are all verified. It is my hope to expand this database in the future. In **Appendix A. Database of Turkish songs remade from French songs, 1961-1991**, the reader will find the collected database of Turkish songs remade from French songs, which has been used for the empirical study in this thesis. In this database, each song has received an identification number based on the year of first production in Turkey. The titles of the Turkish songs and the original French songs, the names of the performers with the voice of whom each song was first recorded, the record in which each song first appeared, the year of production, record company, and catalogue number are all indicated in the database, along with the English translations of the song titles. The inclusion criteria for each song in the database has been the following:

- 1) The song has been produced and distributed in Turkey with Turkish lyrics during the 20<sup>th</sup> century.
- 2) The song has been produced and distributed in a French speaking European country with French lyrics prior to being produced and distributed in Turkey with Turkish lyrics.
- 3) The melody of the Turkish song and its French original version are recognizably similar.<sup>9</sup>
- 4) Information is to be found regarding song name, first performing artist, year of first recording, record company and record catalogue number.

Any song that could not be verified for these criteria from at least two different sources, were excluded from the database.

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<sup>9</sup> Other musical factors such as length, tempo, beat have not been considered.

This study focuses on linguistic meanings communicated through Turkish language remakes of songs originally produced and performed in the French language, as a case study of cultural transfer from a European French speaking community to a Turkish speaking republic. Therefore, songs originally produced and performed in countries such as France, Belgium and Luxembourg have been included in this study. The motivation for this is that the European francophone countries are using a mutually understandable language and are geographically situated in a common European cultural sphere.

## 5.2 Referencing

For properly referencing popular music, I have followed Tagg's (2015) recommendations concerning referencing non-noted music in *Guidelines for producing a Reference Appendix for Studies of Music in the 21st Century*, with minor adjustments of my own. Based on Tagg's (2015) recommendations, the references given for a song replicate the format given in references for a book or an article, the difference lying in a prominence for the performer. Instead of the author of the lyrics or the composer of the music, I have referenced according to the performer of the song. This choice reflects a view of the song as a particular type of artefact being mainly communicated by the singer and his or her artistic image, through records attributed to that specific artist. I have not noted composer or translator, since it has not been necessary for identifying the songs.

### **Examples of song references:**

- (1) Bécaud, Gilbert (1964), 'Nathalie', La Voix de son Maître FCLP 124.
- (2) Erdoğan, Özdemir (1969), 'Aşk', Sahibinin Sesi 3359.

In the examples (1) and (2) of song references given above, information is given of the performing artist of the song, the year of production of the record, the name of the song, the name of the record company and the record catalogue number. The references given for each song will be adequate for anyone to find and listen to any song from the database.<sup>10</sup>

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<sup>10</sup> I have not included online references in order to spare my reader hundreds of pages of URL-links.

### 5.3 Qualitative data analysis

For the qualitative section of this study, I have limited the sample, from the database composing of 160 songs produced between 1961-1991, to 52 songs produced in Turkey in 1968-1969, during the years when most French songs were remade into Turkish. To analyze the Turkish and the French song lyrics and establish the degree of linguistic transfer that has occurred from the French source texts to the Turkish target texts, I transcribed the song lyrics of the Turkish and the French songs and translated them to English. In **Appendix B. Song lyrics from 1968 & 1969** the reader will find the song lyrics from 1968-1969 which have been considered in the qualitative section of this study. **Appendix B** contains 52 tables, one for each Turkish song remake. Each table has four columns: one column for the French ST; another for its English translation; a third column for the Turkish TT; and a forth column for its English translation.

In the transcriptions of the lyrics, I have considered the musical organization of the lyrics by placing a dash (/) were a rhyme line ends and I have separated the verses and refrains of the lyrics in paragraphs, giving an idea of the musical presentation of the lyrics. I have translated the lyrics to English in a very basic fashion, favoring a word-to-word translation rather than providing a pragmatic English translation. Inevitably, some metaphors and artistic expressions have been lost in translation. The English translations of gendered pronouns are based on clues given in the Turkish and French song lyrics. In cases where gender has not been indicated in the French and Turkish lyrics, I have taken a heteronormative approach in the English translations, based on the gender of the performer.

#### 5.3.1 Categorization of song remakes

In **Chapter 7** a sample composing of all songs from the collected database from 1968-1969 have been classified either as *song translations*, *adaptations* or *replacement text* of the French songs that are their source texts. Here, I have based my intuitive judgment on the following recommendation by Low (2013: 237):

a translation is a TT where all significant details of meaning have been transferred, whereas an adaptation is a derivative text where significant details of meaning have not been transferred which easily could have been. This provides a practical objective test – one simply compares the actual wording of ST and the TT – while allowing for differences of opinion about what is significant.

I have conducted a word to word comparison of French source texts and Turkish target texts and based on a judgement of “significant details” motivated in each section, decided for a Turkish TT to be considered as either a *song translation*, an *adaptation* or a *replacement text*. In this study, I have only considered the three categories of song remakes suggested by Low (2013), since he provides a clearly defined method for differentiating between different types of song remakes. This categorization will give an idea of how much of the original French linguistic meanings were retained in the song remakes and distributed to the Turkish public. Furthermore, this categorization is suitable for a first round of analysis of Turkish remakes of French songs which have not previously been analyzed in a systematic manner. It is my hope that the results of this study will lead to further conceptual inquiries concerning transformations applied to song remakes, which further empirical investigation may answer.

### 5.3.2 Thematic analysis

In **Chapter 8** a thematic analysis as described by Braun & Clarke (2006) has been conducted on the sample of songs from 1968-1969 classified as *song translations* and *adaptations* in **Chapter 7**. Braun & Clarke (2006:79) define thematic analysis as “a method for identifying, analysing and reporting patterns (themes) within data”. It has been chosen as a method for this study because it is applicable to large samples of data and it is not limited by any theoretical foundation since it has been used in various fields. The analysis has been inductive and data driven in the sense that themes have been identified in a data driven “bottom up” fashion based on the findings in the empirical data (Braun & Clarke, 2006:83). Themes transferred from the French source texts to the Turkish target texts have been analyzed and presented in **Chapter 8**, giving an overview of the meanings made available to the Turkish public through the cultural transfer of French pop music to Turkey during the 20<sup>th</sup> century.

### 5.4 Limitations of this study

This study has been limited to the phenomenon of French pop music remakes in Turkey during the 20<sup>th</sup> century. However, it is important to keep in mind that Turkish language remakes of foreign pop music was a trend in Turkey including song remakes from songs originally performed in other languages as well, such as English, Italian, Spanish and Greek. I have limited the scope of this study to songs originally performed in French due to the limits of time and space offered in a Master’s thesis. Nevertheless, by choosing the largest language group of

imported and transformed songs, I believe that my sample of Turkish song remakes will be somewhat representative of the trend in question. Furthermore, due to practical limitations as well, I have limited the sample size in the qualitative part of the study to the song remakes produced during the most concentrated period of cultural transfer of French songs to Turkey. Moreover, in this empirical study, I have focused on the linguistic meanings transferred from the French song lyrics to the Turkish song remakes. Other components discussed in **Chapter 3**, such as *music* and *voice* have not been systematically analyzed since the main interest of this thesis lies on the transformations applied to the song remakes, which have mainly been transformations of the song lyrics. Furthermore, for gaining an insight into the *tools* provided to the Turkish public for understanding, acting in and narrating social life, language has been the preferred object of interest since all specific and referential meaning given in a song is given through language.

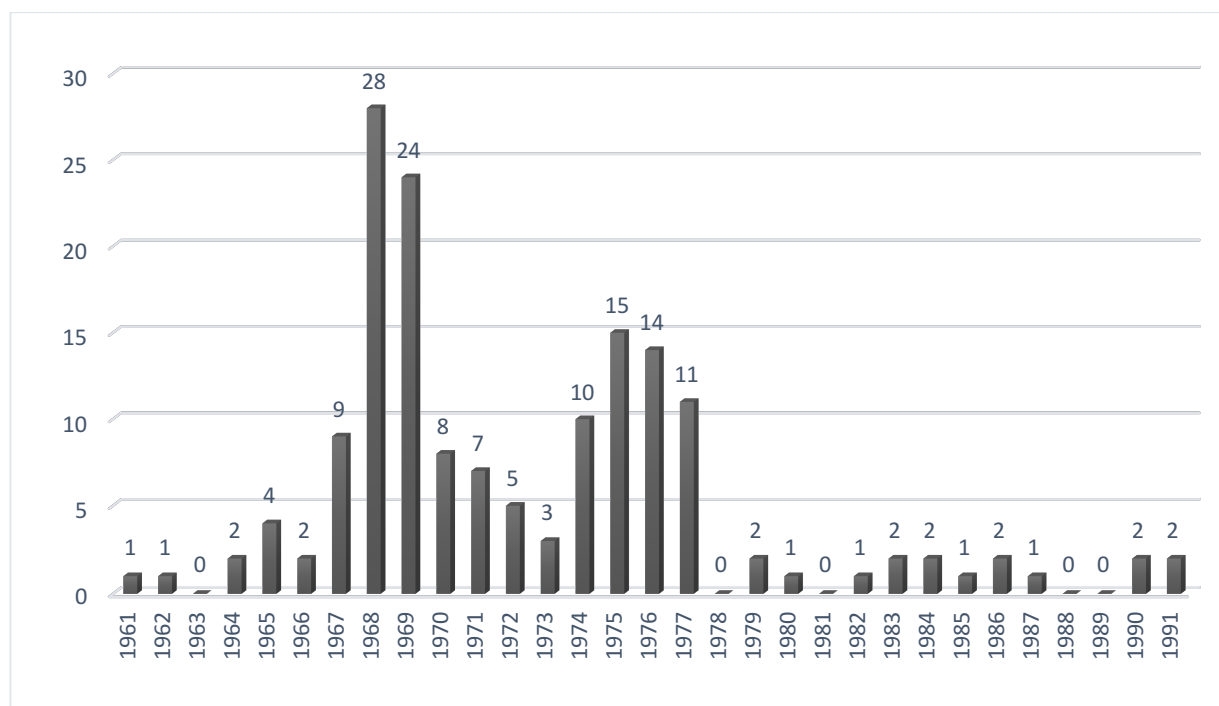
## Chapter 6. Overview of French pop music remakes in Turkey

In this chapter, the results of the quantitative part of this inquiry are presented. The aim of this chapter is to give an overview of the phenomenon of French pop music remakes in Turkey, by considering their manifestation in time and the producers involved in the communication of them as cultural artefacts. The complete database with references for all songs considered in this chapter can be found in **Appendix A. Database of Turkish songs remade from French songs, 1961-1991**.

### 6.1 Manifestation in time

According to the empirical study conducted for the purpose of this thesis, it has been found that an amount of 160 Turkish songs produced and distributed in Turkey during the 20<sup>th</sup> century are remakes of songs originally produced and performed in French. The first Turkish remake of a French song was produced in 1961 and the last 1991. Hence, during a period of three decades, French songs have been imported, transformed to have Turkish lyrics and distributed to the Turkish public. **Table 1** below shows the distribution in time of the 160 songs produced between 1961-1991.

**Table 1. Number of Turkish remakes of French songs produced and distributed in Turkey per year**



During the 30-year long period of production of Turkish remakes of French pop music, an increase in production is observable in 1967 with 9 songs as compared to 0-4 songs the previous years. A considerable drop in production is noticeable in 1978, after which only 0-2 songs per year are being produced and distributed in Turkey. Hence, the most concentrated period of production of Turkish remakes of French pop music occurs during a period of ten years, between 1967 and 1977. Furthermore, two peaks in production can be observed during this period: the largest peak in 1968-1969 with 28 and 24 songs per year; and the second largest in 1974-1977 with 10 to 15 songs per year.

Prior to being imported and reproduced in Turkey between 1961-1991, the French songs in question have themselves been produced and distributed in a French speaking country between 1949-1989. Almost half of all the 160 Turkish songs (48%) were produced in Turkey the same year or one year after the original French version was produced in French speaking country, and a clear majority of the Turkish songs (84%) were produced within the succeeding 4 years of their French original versions (see **Table 2** below). This indicates an almost immediate cultural transfer from a French cultural context to a Turkish cultural context, which has been made possible by the Turkish and French institutions and markets ensuring the buying, selling and distribution of the songs.

**Table 2. Amount of Turkish song remakes produced 0-4 years after the original French version**

Turkish song remakes produced within 0-1 years of the French song:	77 songs (48%)
Turkish song remakes produced within 0-2 years of the French song:	102 songs (64%)
Turkish song remakes produced within 0-3 years of the French song:	123 songs (77%)
Turkish song remakes produced within 0-4 years of the French song:	134 songs (84%)

## 6.2 Producers

There are many producers involved in the importation, transformation and distribution of French pop music remakes in Turkey, such as song writers, musicians, translators, editors, and record companies. In this section, *producers* as defined in **section 3.3** are accounted for in regard to frequency in involvement in the communication of French pop music remakes to the Turkish consumer during the 20<sup>th</sup> century. It has not been possible to account for all *producers* in the network of producers in the communication chain of song remakes in Turkey, due to lack of documentation. Nonetheless, two of the *producers* involved in the communication of French

pop music remakes in Turkey are considered in this section: the performers of the songs and the record companies responsible for the production and distribution of the songs. For future studies, it could be interesting to investigate the translators and editors involved in the production of song remakes in Turkey.

Performers, in the sense of the singers singing the songs, have been considered in this section, since they can be thought of as a “primary sender” in the situation of communication of French pop music remakes to a Turkish consumer. It is through the voice, body and artistic image of the singer that the listener has access to the pop song. According to Low (2005:186-187) the singer is “the ‘user’ of this verbal-musical message” as opposed to the composer and song writer who is not present at the moment of contact between addresser and addressee of the song.

Record companies have also been considered in this section, since they represent not only a chain in the production of the French pop music remakes, but also the institutions that regulate the distribution and use of the artefacts in question.

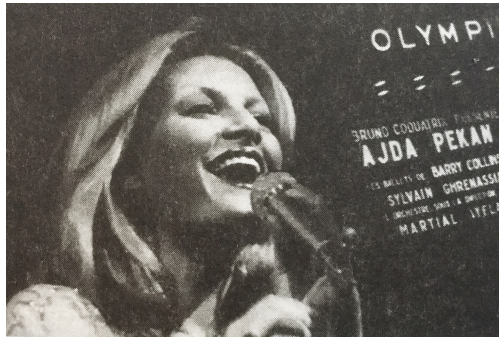
#### 6.2.1 Performers

Various Turkish singers have performed Turkish remakes of French songs during the 20<sup>th</sup> century. According to the collected database, the 160 songs have been performed by 60 different performers. In **Table 3** below, the Turkish performers have been listed with the number of Turkish remakes of French songs that they have performed within parenthesis. In the column to the far left one can find the performers who have performed the most amount of Turkish remakes of French songs.

**Table 3. Amount of Turkish song remakes per Turkish performer**

(15) Ajda Pekkan	(3) Marc Aryan	(2) Ayla Algan	(1) Cahit Oben
(10) Tanju Okan	(3) Ayten Alpman	(2) Alpay	(1) Banu
(7) Nilüfer	(3) Juanito	(2) Yeliz	(1) Ertan & Funda Anapa
(6) Özdemir Erdoğan	(3) Zeki Müren	(1) Öztürk Serengil	(1) Ertan Anapa
(6) Ay-feri	(3) Hümeysra	(1) Corinne Noelle	(1) Selçuk & Rana Alagöz
(6) Kamuran Akkor	(2) Seyyal Taner	(1) Tülay German	(1) Esin Şentürk
(6) Semiramis Pekkan	(2) İlham Gencer	(1) Gün Yüksel	(1) Zerrin Özer
(6) Lale Belkıs	(2) Dario Moreno	(1) Jale Bırsel	(1) Neşe Eren
(5) Okyay	(2) Rana Alagöz	(1) Tova Porat	(1) Uğur Akdora
(5) Berkant	(2) Rüçhan Çamay	(1) Gönül Turgut	(1) Engin Evin
(5) Gönül Yazar	(2) Erol Evgin	(1) Saadet Sun	(1) Neco
(4) Gökben	(2) Nesrin Sipahi	(1) Sevil & Vural	(1) Sevda Karaca
(4) Selçuk Ural	(2) Nurhan Damcıoğlu	(1) Şenay	(1) Işıl Yücesoy
(4) Ferdi Özbeğen	(2) Ömür Göksel	(1) Tanju Okan & Nilüfer: Modern Folk Üçlüsü	(1) Sibel Egemen
(3) Salvatore Adamo	(2) Işıl German	(1) Asu Maralman	(1) Akrep Nalan

The singer who has performed the greatest amount of Turkish remakes of French songs, is Ajda Pekkan (b. 1946), a Turkish singer who has been a well-known figure in Turkish pop music since the 1960's until today.<sup>11</sup> She is known for her “strong and modern woman” image and her song repertoire treats themes of love, separation and female empowerment. She performs 15 Turkish remakes of French songs between 1964-1983. Her participation in this trend extends from before and after the period of concentrated production of French song adaptations in Turkey in 1967-1977.<sup>12</sup>



*Figure 4. Picture of a poster for Ajda Pekkan's performance at Olympia in Paris in 1976<sup>13</sup>*

*Figure 5. Picture from a concert by Ajda Pekkan and Enrico Macias at Olympia in Paris in 1976<sup>14</sup>*

**Figures 4 & 5** above are pictures from a concert in Paris in 1976 where Ajda Pekkan performed some of the Turkish remakes of songs originally belonging to the francophone singer Enrico Macias, alongside Enrico Macias himself. This was part of the project to extend Ajda Pekkan's fame outside of Turkey (Dilmener, 2003). The French songs that have been imported to Turkey and transformed to have Turkish lyrics, have originally been performed by various francophone singers to a French speaking audience in France, as well as to an international audience outside of France. As was mentioned in **Chapter 2**, original foreign songs were popular in Turkey before the trend of adapting lyrics to Turkish grew strong. In **Table 4** below are listed the French performers of the original French songs that have been remade to Turkish. There are 48 different singers in this list, and in the column to the far left are the names of the artists who have performed the most amount of original songs in French before being exported to the Turkish market.

<sup>11</sup> Information about Ajda Pekkan retrieved from

<http://www.turkpopmuzik.net/sanatci-62>; <http://www.birzamanlar.net/biyografi/ajdapekkan/index.php3> (18.04.2016)

<sup>12</sup> Ajda Pekkan has performed Turkish remakes of songs originally performed in several other languages as well, such as in Italian, Greek and Spanish.

<sup>13</sup> The photograph is retrieved from Dilmener (2003), p. 236

<sup>14</sup> The photograph is retrieved from Dilmener (2003), p. 236

**Table 4. Amount of French songs exported to Turkey per original French performer**

(33)	Enrico Macias	(3)	Hervé Vilard	(2)	Nicoletta	(1)	Julien Clerc
(11)	Dalida	(3)	Eva	(2)	Serge Reggiani	(1)	Pierre Marciano
(10)	Marc Aryan	(3)	Michel Fugain	(2)	Marie Myriam	(1)	Pierre Groscolas
(9)	Salvatore Adamo	(3)	Christian Adam	(1)	Liz Sarian	(1)	Christian Delagrang
(8)	Mireille Mathieu	(3)	Carène Cheryl	(1)	Nicole Croisille & Pierre Barouh	(1)	Alain Barrière & Noëlle Cordier
(8)	Charles Aznavour	(3)	Joe Dassin	(1)	Sheila	(1)	Noëlle Cordier
(5)	Patricia Carli	(3)	Sylvie Vartan	(1)	Richard Anthony	(1)	Hervé Roy & Pierre Bachelet
(4)	Marie Laforêt	(3)	Jacques Brel	(1)	Yves Montand	(1)	Alain Delorme
(4)	Georges Moustaki	(3)	Linda De Suza	(1)	Christophe	(1)	Shuky & Aviva
(3)	Bob Azzam	(2)	Dario Moreno	(1)	Edith Piaf	(1)	Petit Matin
(3)	Rika Zaraï	(2)	Gilles Dreu	(1)	Hugues Aufray	(1)	Santiana
(3)	Gilbert Bécaud	(2)	Nana Mouskouri	(1)	Anne Marie David	(1)	Patrick Topaloff

The name that is the most recurring of the French performers of songs eventually transferred to Turkey, is that of the francophone musician Enrico Macias (b. 1938), a picture of whom is available in **Figure 5** above. French songs originally written and performed by Enrico Macias have been imported to Turkey from between 1968-1991, most of which were remade to Turkish during the two peak periods of 1968-1969, and 1974-1977. Enrico Macias belongs to the Jewish minority of Algeria, living in exile in France since the 1960's. His song repertoire often reflects this multicultural and nostalgic background and has melodies of a Mediterranean sound, which might have motivated the selection by Turkish producers.

#### 6.2.2 Record companies

Record companies are one of the producers of pop music that ensures its successful communication to an audience, which is why it is interesting to note the companies involved in the production and communication of Turkish remakes of French songs. The 160 Turkish remakes of French songs have been produced by 40 different record companies. In **Table 5** below I have listed the names of the record companies and the amount of Turkish song remakes they have produced and distributed in Turkey.

**Table 5. Record companies distributing French pop music remakes in Turkey**

(22)	Sahibinin Sesi	(5)	Aras Plak	(3)	Disko	(2)	Emre plak	(1)	Max
(15)	Régala	(5)	Grafson	(3)	Ezgi Plak	(2)	Melodi Plak	(1)	Müzik Nova
(14)	Philips	(5)	Sayan	(3)	Istanbul Plak	(1)	Boncuk Plak	(1)	Serengil Plak
(9)	Odeon	(4)	Arya	(3)	Yankı Plak	(1)	Burç Plakçılık	(1)	Sevilen Plak
(7)	1 Numara Plak	(4)	Columbia	(3)	Yavuz Plak	(1)	Evren Müzik	(1)	Televizyon Plak
(7)	Yaşar Kekeva Plakçılık	(4)	Diskotür	(2)	Barclay	(1)	Göksoy Plakçılık	(1)	Türkofon Plak
(6)	Balet Plak	(4)	Kervan	(2)	Çoşkun Plak	(1)	Gönül Plak	(1)	Türküola
(6)	CBS	(4)	Polydor	(2)	EMI	(1)	Kent Plak	(1)	Yonca

The record companies responsible for the distribution of most French pop music remakes in Turkey are represented in the far-left column in **Table 5**. The company that has distributed the most French remade songs in Turkey is Sahibinin Sesi ('His master's voice'), a Turkish brand of His Master's Voice, a UK based record company originally belonging to The Gramophone Co. Ltd. His Master's Voice has several international brands including the French brand, La Voix de son Maître.<sup>15</sup> The company that has distributed the second most French remade songs in Turkey is Regal, which is another company founded by The Gramophone Co. Ltd.<sup>16</sup> The company that has distributed the third most French remade songs in Turkey is Philips, originally a Dutch company, that has grown on an international scale ever since.<sup>17</sup> It is difficult to say which companies have close ties to each other since there seems to be a constant movement within the music industry filled with mergers, sales and founding of subsidiary record companies.<sup>18</sup>

The 160 Turkish songs have been remade from songs originally produced with original French lyrics by 31 different record companies. In **Table 6** below the names of the record companies distributing music in France are listed as well as the amount of French songs they have sold as music rights to Turkey.

**Table 6. Record companies distributing exported pop music in France**

(28) Philips	(6) Mercury	(3) RCA Victor	(1) MM Records
(24) Barclay	(6) Polydor	(2) Columbia	(1) Motors
(14) Pathé	(4) Carrère	(2) Fontana	(1) Odeon
(10) Disques Markal	(4) Disc Az	(1) Albatros	(1) Orlando International Shows
(10) La Voix de son Maître	(4) Disques Festival	(1) Aquarius / Sonopresse	(1) Pacific
(8) Riviera	(4) International Shows / Sonopresse	(1) Disques Flèche	(1) Rosim / Sonopresse
(7) Tréma	(3) Disc'Az / Elver	(1) Disques Jacques Canetti	(1) WIP / Polydor
(6) CBS	(3) Ibach / Carrère	(1) Epic	

In the column to the far-left in **Table 6** are the record companies that have sold the most songs to Turkey. These companies have produced and own the rights to the French songs that have been imported to Turkey and remade to have Turkish lyrics. From these results, it is notable that the record label that has sold the most rights to Turkey is Philips, the company which is also responsible for distributing some of the Turkish remakes in Turkey. The second largest

<sup>15</sup> <https://www.discogs.com/label/37150-His-Masters-Voice>, Retrieved 19.04.2017

<sup>16</sup> <https://www.discogs.com/label/4920-Regal>, Retrieved 19.04.17

<sup>17</sup> <https://www.discogs.com/label/7704-Philips>, Retrieved 19.04.17

<sup>18</sup> <https://www.discogs.com/label/253617-The-Gramophone-Co-Ltd>; <https://www.discogs.com/label/293204-Electric-Musical-Industries-Ltd>, Retrieved 19.04.17

exporter of French songs to Turkey is the French record company Barclay founded in 1945 and sold to Universal Music in 1978.<sup>19</sup> The third biggest exporters of French songs to Turkey during the 20<sup>th</sup> century is the French record company Pathé.

### 6.3 Summary of results and discussion

In this chapter I have provided quantitative results concerning the production of French pop music remakes in Turkey, with the aim of giving an overview of the manifestation of this particular type of cultural transfer. The quantitative research questions posed in **Chapter 4** have been answered with the following results: 160 Turkish songs produced and distributed in Turkey during the 20<sup>th</sup> century are remakes of songs originally produced and performed in French. The production and distribution of Turkish remakes of French songs occurred during 1961-1991 and are concentrated to a 10-year period between 1967 and 1977 with a prominent peak during 1968-1969. The *producers* involved in the communication of Turkish remakes of French songs to the Turkish public are among others, the singers and record companies playing an important role in the communication of French pop music remakes to a Turkish consumer. It has been possible to identify reoccurring names of performers and record companies who have enabled the communication of French pop music to Turkey as meaningful artefacts.

The Turkish song remakes are performed by singers who each have their own musical persona and official image through which the listener will interpret the song. In future studies, it could be interesting to focus on the performing artists of Turkish remakes of French songs and further investigate the image of the artist.

The French songs and the Turkish song remakes are produced by record companies that are governed by the market and economic interest, empowered by, and being part of other dominating social institutions, which impact the selection and transformation of artefacts. It has not been possible to trace the business developments of the record industry and their conditions of product selection within the limits of this thesis, but a mention and an overview has given an idea of which producers are involved in the production and distribution of Turkish remakes of French songs in Turkey.

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<sup>19</sup> <https://www.discogs.com/label/3304-Barclay>, Retrieved 19.04.2017

As was discussed in **section 3.4** cultural transfer occurs “when goods – material or semiotic – are imported and become successful on the home market” (Even-Zohar, 2003:425), the manifestation of which I have investigated in this section. French songs created and performed during the 20<sup>th</sup> century have been imported to a Turkish target market within 0-4 years of production in the French market and transformed to have Turkish lyrics and successfully incorporated into Turkish music culture.

In the following chapters composing the qualitative parts of this study, I will focus on the songs produced during the 2-year peak period in 1968-1969 in order to identify the songs as *song translations*, *adaptations* and *replacement texts*, and to detect recurring themes that have been transferred from the French source texts to the Turkish target texts and made available as useful *goods* or *tools* to the Turkish consumer.

## Chapter 7. Song translations, adaptations and replacement texts

During the time period of 1961-1991 French songs were incorporated in the Turkish cultural community either as translations of the original song lyrics to Turkish, striving to recreate the linguistic meanings in the original French texts; or as adaptations of the original song lyrics to Turkish, keeping or disregarding meanings communicated in the original songs to different extents; or with completely new lyrics, bearing no demonstrable resemblance to the original French lyrics. At the same time the music with its melody and rhythm stayed the same as the original song. In this chapter I will present the results of the classification of song lyrics as *song translations*, *adaptations* or *replacement texts* as defined by Low (2013) during the years when the import and transformation of French songs to Turkey peaked, that is in 1968 and 1969.

### 7.1 Song translations

The definition of *song translation* applied in this thesis differs from translation proper because of the nature of the product, the song and its end goal. According to Low's (2013:237) definition "a translation is a TT where all significant details of meaning have been transferred". This is a definition that has worked as a guideline for the categorization of songs remade from French to Turkish as *song translations*. I will be using the term *song translation* rather than *translation* to mark a distinction between translations of artefact that only have to consider linguistic factors, as opposed to *song translations* that have to consider linguistic and musical factors. Songs that were judged to be *song translations* had all significant details of meaning in the ST transferred to the TT. In this section I will present all songs from 1968 and 1969 classified as *song translations* and motivate this classification. The French and Turkish lyrics of all song remakes produced in 1968 and 1989, as well as their English translations can be found in **Appendix B. Song lyrics from 1968 & 1969.**

*Table 7. Song translations from 1968 & 1969*

Nr.	Turkish song	French song
1968:1	'Bu son olsun' ('Let this be the last time')	'Adios Amor'
1968:9	'Döndüm geldim sana' ('I have come back to you')	'Je reviens te chercher' ('I have come back for you')
1968:12	'Arkadaşımın aşkısın' ('You are my friend's love')	'La femme de mon ami' ('My friend's woman')
1968:20	'Köy düğünü' ('Village wedding')	'Tire l'aiguille' ('Pull the needle')
1968:23	'Dön bana sen' ('Come back to me')	'Tu me reviens' ('You are coming back to me')

An amount of 5 Turkish songs have been interpreted as *song translations* of their original French source texts. In **Table 7** above, the song titles, the English translations of the song titles and database numbers can be found. All 5 *song translations* have been produced in 1968 during which a total of 28 Turkish songs were remade from French songs. No song from the 24 Turkish songs produced and distributed in 1969 were judged to be *song translations*. In what follows I will present each song remake separately and motivate their categorization as *song translation*.

#### 7.1.1 Let this be the last time

‘Bu son olsun’ (‘Let this be the last time’) first performed by the Turkish singer Ay-feri and produced and distributed in Turkey by Aras Plak (catalogue number 285) in 1968, is a *song translation* of ‘Adios Amor’ performed by French singer Sheila, and produced and distributed by Philips (catalogue number 437.347 BE) in 1967, a year before its Turkish remake. Despite the difference of title of the ST and TT song, the most significant details of the ST have been transferred to the TT. The French ST song ‘Adios Amor’ is sung by a narrator who is also the protagonist saying farewell to the addressee of the text, who is her lover, since the addressee is in a romantic relationship with someone else, a third absent character. The Turkish song ‘Bu son olsun’ (‘Let this be the last time’) tells the same story with the same characters, but with some details differing. In **Table 8** below is a summary of retained information, omissions and additions in TT, based on a detailed analysis of the French ST and the Turkish TT. The French and Turkish lyrics of this song, as well as their English translations can be found on p.111 in **Appendix B. Song lyrics from 1968 & 1969**.

Significant details of the ST ‘Adios Amor’ that have been retained in the TT ‘Bu son olsun’ are the main events told in the song: love related sadness, a separation, a farewell, doing the right thing and the core problem of the story, the addressee being romantically involved with a third character. The main significant events, states and feelings in ST have been transferred to TT. Additionally, in both songs, the narrator/protagonist repeats the Spanish farewell phrase “Adios amor” in the refrain, giving the idea that the addressee is Spanish. However there are some omissions in the TT, as for instance the sense of responsibility and blame felt by the narrator in ST not having been transferred to TT. Additions in the Turkish TT concern the feelings of the heartbroken narrator and the image of her/him as a victim who will have to suffer from a distance.

**Table 8. Retained information, omissions and additions in ‘Bu son olsun’**

Retained information in TT	Omissions in TT	Additions in TT
<ul style="list-style-type: none"> <li>• Narrator/protagonist declares love for addressee</li> <li>• Imagining to be together</li> <li>• Addressee is wearing a ring on his finger / is amorously involved with someone else = core problem of the song</li> <li>• Farewell in Spanish “Adios amor”</li> <li>• Narrator/protagonist is leaving addressee</li> <li>• The idea that it is morally “right” to leave</li> <li>• Addressee is potentially keeping or wanting to keep narrator/protagonist from leaving</li> <li>• Giving up on dreams</li> <li>• Heart ache / pain related to love</li> <li>• Separation</li> </ul>	<ul style="list-style-type: none"> <li>• Narrator/protagonist does not have the right to love the addressee</li> <li>• Narrator/protagonist does not have the quality of being adventurous</li> <li>• Narrator/protagonist is the cause of the problem</li> <li>• Narrator/protagonist cannot be happy with causing someone else pain</li> <li>• Narrator/protagonist’s sense of responsibility and morality</li> </ul>	<ul style="list-style-type: none"> <li>• Addressee is responsible for the problem</li> <li>• Narrator/protagonist feels disappointment</li> <li>• Narrator/protagonist will love addressee from a distance</li> <li>• Narrator/protagonist will live with longing for addressee</li> <li>• Narrator/protagonist does not think that she can ever love anyone else</li> <li>• Narrator/protagonist wants the pity of addressee / Narrator/protagonist is the victim</li> <li>• Addressee is amorously involved with many others</li> </ul>

#### 7.1.2 I have come back to you

‘Döndüm geldim sana’ (‘I have come back to’) performed by Gün Yüksel and produced and distributed in Turkey by Columbia (catalogue number 45-RTAS 0897) in 1968, is a *song translation* of ‘Je reviens te chercher’ (‘I have come back for you’) performed by Gilbert Bécaud and produced and distributed by La Voix de Son Maître (catalogue number VF 508), in 1968, the same year as its Turkish remake. In the French source text ‘Je reviens te chercher’ the narrator sings that he has come back for the addressee with whom he has been in a romantic relationship before, but they have since then fought and broken up. Time has passed, and the narrator wants to reconcile with the addressee. The Turkish TT ‘Döndüm geldim sana’ tells the same story. In **Table 9** below is a summary of retained information, omissions and additions in TT, based on a detailed analysis of the French ST and the Turkish TT. The French and Turkish song lyrics, as well as their English translations can be found on p. 119 in **Appendix B. Song lyrics from 1968 & 1969**.

**Table 9. Retained information, omissions and additions in ‘Döndüm geldim sana’**

Retained information in TT	Omissions in TT	Additions in TT
<ul style="list-style-type: none"> <li>• Narrator/protagonist has come back for addressee</li> <li>• Dependence – Narrator /protagonist and addressee cannot live without each other</li> <li>• Time has passed and addressee has changed</li> <li>• Both narrator/protagonist and addressee are to blame for the breakup</li> <li>• Narrator/protagonist and addressee fought</li> <li>• There are no winners in separation/end of love</li> <li>• Narrator/protagonist wants to reconcile with addressee</li> <li>• Narrator/protagonist is nervous</li> </ul>	<ul style="list-style-type: none"> <li>• Narrator/protagonist knows that addressee is waiting for him</li> <li>• Narrator/protagonist has not changed a lot</li> <li>• Narrator/protagonist promises to be more caring for addressee</li> <li>• Narrator/protagonist feels he looks stupid waiting outside</li> <li>• Details in the scene: A taxi is waiting downstairs</li> </ul>	<ul style="list-style-type: none"> <li>• Narrator/protagonist urges addressee to remember</li> <li>• Narrator/protagonist is remorseful, apologizes and is ready to be punished</li> <li>• Narrator/protagonist made addressee wait for a long time</li> </ul>

Although some details from the ST have been ignored and other details have been added to the TT, all significant meanings in the French song have been transferred to the Turkish song. Hence this song is classified as a *song translation*.

### 7.1.3 You are my friend’s love

‘Arkadaşımın aşkısın’ (‘You are my friend’s love’) first performed by Gönül Yazar<sup>20</sup> and produced and distributed in Turkey by Regal (catalogue number RZT 5021) in 1968 is a *song translation* of ‘La femme de mon ami’ (‘My friend’s woman’) written and performed by Enrico Macias and produced and distributed by Pathé (catalogue number EG 641) in 1963. The French ST ‘La femme de mon ami’ is the story of a miserable narrator who is in love with his friend’s lover. The friend’s lover, who is also the addressee, also loves the narrator but they cannot be together because of this unfortunate situation. The narrator has a strong sense of ethics and will never give in to his feelings for the addressee who does not feel the same sense of responsibility as the narrator. The Turkish TT ‘Arkadaşımın aşkısın’ tells the same story. In **Table 10** below is a summary of retained information, omissions and additions in TT, based on a detailed analysis of the French ST and the Turkish TT. The French and Turkish song lyrics, as well as their English translations can be found on p. 122 in **Appendix B. Song lyrics from 1968 & 1969**.

<sup>20</sup> This song has also been performed by Nesrin Sipahi in 1968 (Odeon LA 848) and Juanito in 1969 (Philips 7PH 341).

**Table 10. Retained information, omissions and additions in ‘Arkadaşımın aşkısın’**

Retained information in TT	Omissions in TT	Additions in TT
<ul style="list-style-type: none"> <li>• Addressee loves narrator/protagonist</li> <li>• Narrator/protagonist loves addressee</li> <li>• Narrator/protagonist is in pain / love hurts.</li> <li>• Narrator/protagonist does not have the right to love addressee because addressee is the lover of narrator / protagonist’s friend</li> <li>• Avoiding potential for infidelity</li> <li>• Narrator/protagonist is tormented by the choice between love or friendship</li> <li>• For narrator/protagonist addressee will forever belong to friend</li> <li>• Narrator/protagonist will never be together</li> </ul>	<ul style="list-style-type: none"> <li>• Addressee has cried</li> <li>• Narrator/protagonist wants to console addressee</li> <li>• Addressee wants to leave</li> <li>• Narrator/protagonist wants to rescue addressee from this life</li> <li>• Narrator/protagonist knows addressee very well.</li> <li>• Addressee finally leaves friend because he was not able to love addressee enough</li> <li>• Narrator/protagonist lets addressee leave for a better life</li> <li>• Eventually addressee is happy and contacts narrator/protagonist who now has the right to love addressee because the main problem of infidelity is gone, but for narrator/protagonist addressee will forever belong to friend.</li> </ul>	<ul style="list-style-type: none"> <li>• Narrator/protagonist is blaming addressee for giving narrator/protagonist hope and for coming between narrator/protagonist and friend.</li> <li>• Narrator/protagonist wants to forget addressee</li> <li>• Narrator/protagonist blames fate</li> <li>• Narrator/protagonist is in distress: has to suffer alone in silence; cannot love anyone else; wants to die but cannot</li> </ul>

As can be seen in **Table 10**, many details differ in the two texts. Several details in the story of ST have been omitted in TT as well as a few additions of detail such as the idea of putting more blame on the addressee in TT. Yet the significant details in meaning such as that of love opposed to friendship, and morality, potential infidelity, forbidden love, and pain related to hopeless love, have all been transferred from ST to TT. Hence the Turkish song can be classified as a *song translation*.

#### 7.1.4 Village wedding

‘Köy düğünü’ (‘Village wedding’) performed by Semiramis Pekkan and produced and distributed in Turkey by Columbia (catalogue number 45-RTAS 0921) in 1968, is a *song translation* of ‘Tire l’aiguille’ (‘Pull the needle’) performed by Dalida, and produced and distributed by Barclay (catalogue number 80 378), in 1968, the same year as its Turkish remake. The French ST ‘Tire l’aiguille’ is sung by a narrator who is in the process of preparing for the addressee’s upcoming wedding. The addressee is a girl who is getting married tomorrow and the narrator is a friend sharing the joy and anticipation of the bride to be. The Turkish target text ‘Köy düğünü’ tells a similar story, although details pertaining to traditions connected to

the ceremonies surrounding a wedding differ in the two song texts. In **Table 11** below is a summary of retained information, omissions and additions in TT, based on a detailed analysis of the French ST and the Turkish TT. The French and Turkish song lyrics, as well as their English translations can be found on p. 130 in **Appendix B. Song lyrics from 1968 & 1969**.

**Table 11. Retained information, omissions and additions in ‘Köy düğünü’**

Retained information in TT	Omissions in TT	Additions in TT
<ul style="list-style-type: none"> <li>• Wedding preparations</li> <li>• Narrator is unknown but present near addressee</li> <li>• Addressee is getting married tomorrow</li> <li>• Equipment for wedding /tradition, embroideries</li> <li>• Addressee is sewing her own clothes for the wedding</li> <li>• Anticipation for the wedding and upcoming happiness and unification with the groom</li> </ul>	<ul style="list-style-type: none"> <li>• Equipment for wedding details/tradition: a needle, flower embroidery, diamond sequins, orange tree diadem, lace, organ</li> <li>• Setting: pieces of silk, cat, chair, fire, lamp</li> <li>• Mother who is helping with the wedding preparations, and father who is asleep in the chair</li> <li>• A wedding is expensive</li> <li>• Addressee has to look beautiful for her wedding</li> </ul>	<ul style="list-style-type: none"> <li>• Equipment for wedding details/tradition: veil, wedding money given by the groom’s family to the bride’s family, burning henna paint, dowry</li> <li>• Crying related to young women getting married</li> <li>• Addressee’s patient waiting is over</li> <li>• Groom is rich and wants to give addressee, his bride, money and land but the bride says no, she only wants his heart/love</li> </ul>

Omissions in the Turkish TT are among other things details concerning the tools and equipment used for the preparations of the wedding and the setting of the room and the presence of the bride’s parents. Additions in TT are of local traditional details, such as the mention of veils, henna and dowry. As the same situation and feelings, although in two different cultural contexts, are told in both ST and TT, the Turkish remake is here considered to be a *song translation* with the most significant details in ST transferred to TT.

#### 7.1.5 Come back to me

‘Dön bana sen’ (‘Come back to me’) performed by Okyay and produced and distributed in Turkey by Regal (catalogue number RZT 5035) in 1968 is a *song translation* of ‘Tu me reviens’ (‘You are coming back to me’) performed by Salvatore Adamo and produced and distributed by La Voix de son Maître (catalogue number EGF 887) in 1966, two years prior to its Turkish remake. The French source text ‘Tu me reviens’ is sung by a sad narrator who tells the addressee whom he loves that he has forgiven her and misses her, as she is potentially returning to him. The Turkish target text ‘Dön bana sen’ is sung to an addressee by a narrator in the same situation as the narrator of the ST, with the difference that in the TT the narrator is directly asking the

addressee to return to him, while this request is indirectly expressed in ST. The same themes are expressed in ST and TT: Reconciliation, love, and forgiveness. In **Table 12** below is a summary of retained information, omissions and additions in TT, based on a detailed analysis of the French ST and the Turkish TT. The French and Turkish song lyrics, as well as their English translations can be found on p. 133 in **Appendix B. Song lyrics from 1968 & 1969**.

**Table 12. Retained information, omissions and additions in ‘Dön bana sen’**

Retained information in TT	Omissions in TT	Additions in TT
<ul style="list-style-type: none"> <li>• Addressee has done something bad towards narrator/protagonist</li> <li>• Narrator/protagonist does not know why addressee has done something bad towards him</li> <li>• Narrator/protagonist loves addressee</li> <li>• Narrator/protagonist is waiting for addressee to come back to him</li> <li>• Narrator/protagonist has experienced a horrible time without seeing anyone, trying to forget addressee in vain</li> <li>• Narrator/protagonist wants addressee to come back to him</li> <li>• Narrator/protagonist dreams of addressee</li> <li>• Narrator/protagonist’s memories</li> </ul>	<ul style="list-style-type: none"> <li>• Narrator/protagonist forgives addressee</li> <li>• Narrator/protagonist does not need an explanation from addressee</li> <li>• If addressee comes back narrator/protagonist will be very happy and start living again</li> <li>• Narrator/protagonist afraid of bad omens</li> <li>• Narrator/protagonist’s only friend is his dog</li> </ul>	<ul style="list-style-type: none"> <li>• Narrator/protagonist wants addressee to come back to him if she wants to</li> <li>• Narrator/protagonist experiences addressee as a coy person</li> <li>• More details about how their past love used to be</li> </ul>

Of all the song remakes considered in this section of the study, this Turkish remake is the one closest to a *translation proper*, where paragraphs in TT correspond to paragraphs in ST. However, since many details differ, this song must still be categorized in the looser category of *song translation* with the most significant meanings in ST transferred to TT.

## 7.2 Adaptations

The definition of *adaptation* applied in this thesis is that of Low (2013) who defines *adaptation* as “a derivative text where significant details of meaning have not been transferred which easily could have been” (Low, 2013:237). Turkish songs in this category have been judged to be *adaptations* if they have a demonstrable semantic relation with the French ST with which they share a melody, and yet if the Turkish TT lyrics differ in significant details from that of the French ST. In this section I will present all songs from 1968 and 1969 that have been classified as *adaptations* and motivate this classification. The French and Turkish lyrics of all song remakes produced in 1968 and 1989, as well as their English translations can be found in **Appendix B. Song lyrics from 1968 & 1969.**

*Table 13. Adaptations from 1968 & 1969*

Nr.	Turkish song	French song
1968:7	‘Çocukluk günleri’ (‘Days of childhood’)	‘Ivan, Boris et moi’ (‘Ivan, Boris and I’)
1968:14	‘Bizim şarkımız’ (‘Our song’)	‘Les feuilles mortes’ (‘The dead leaves’)
1969:1	‘Gurbet’ (‘Exile’)	‘Adieu mon pays’ (‘Farwell my country’)
1969:6	‘Kazaçok’	‘Casatschok’
1969:17	‘Eski sandal’ (‘The old boat’)	‘La vieille barque’ (‘The old boat’)
1969:19	‘Vuruldum bir kıza’ (‘I fell for a girl’)	‘Le rossignol Anglais’ (‘The English nightingale’)
1969:20	‘Aşk’ (‘Love’)	‘Nathalie’
1969:23	‘Kumsaldaki izler’ (‘The prints on the beach’)	‘Solenzara’

An amount of 8 Turkish songs have been interpreted as *adaptations* of their original French source texts. In **Table 13** above the song titles, the English translations of the song titles and database numbers can be found. All but two *adaptations* listed below are produced in 1969 during which a total of 24 Turkish songs were remade from French songs and distributed in Turkey. Two songs from the 28 Turkish remakes produced in 1968 were classified as *adaptations*. In what follows I will present each song and motivate their categorization as *adaptations*.

### 7.2.1 Childhood days

‘Çocukluk günleri’ (‘Childhood days’) first performed by Turkish singer Özdemir Erdoğan and produced and distributed in Turkey by Sahibinin Sesi (catalogue number 3253) in 1968 is an *adaptation* of ‘Ivan, Boris et moi’ (‘Ivan, Boris and I’) performed by Marie Laforêt and

produced and distributed by Disques Festival (catalogue number FX 1545) in 1967, one year before its Turkish remake. The French ST ‘Ivan, Boris et moi’ is a story told by a narrator of her childhood memories of her friends. She tells of times that have passed, and a nostalgic point of view is discernable. The narrator tells of her memories of a carefree childhood containing childish ideas and first loves. The Turkish TT ‘Çocukluk günleri’ is also about a narrator remembering his childhood memories of his friends and games and first loves. A similar nostalgic aspect is present in the Turkish version of the song. Furthermore, the names of friends enumerated in the refrain portray the same idea of childhood friends from the past in both ST and TT. Although there are many themes in common between the French ST and the Target TT such as that of *childhood*, *nostalgia*, and *times gone by*, too many details differ between the two song lyrics, downgrading the level of equivalence to an *adaptation*. In **Table 14** below is a summary of retained information, omissions and additions in TT, based on a detailed analysis of the French ST and the Turkish TT. The French and Turkish song lyrics, as well as their English translations can be found on p. 117 in **Appendix B. Song lyrics from 1968 & 1969**.

**Table 14. Retained information, omissions and additions in ‘Çocukluk günleri’**

Retained information in TT	Omissions in TT	Additions in TT
<ul style="list-style-type: none"> <li>• Reminiscence of childhood</li> <li>• Memories</li> <li>• Names of friends</li> <li>• Multiple and fleeting childhood loves</li> <li>• Time has passed</li> <li>• Parenthood</li> </ul>	<ul style="list-style-type: none"> <li>• Details about the setting: heather, river, Mirabelle flowers and turtledoves</li> <li>• Going to a dance with friends</li> <li>• Anecdote about shoes</li> <li>• Keeping in touch with friends</li> <li>• Names of narrator/protagonist’s and narrator/protagonist’s friends’ children</li> </ul>	<ul style="list-style-type: none"> <li>• School, first school start</li> <li>• School memories of playing, joking, fighting, bells and inspection</li> <li>• School inspection numbers</li> <li>• Memories of one forgotten first love</li> <li>• Names of past childhood loves</li> <li>• Not knowing where the past loves are nowadays</li> </ul>

Considering the omissions and additions, as for instance adding a whole school start scenario, in the Turkish TT listed above in **Table 14**, the Turkish song differs from the original French version in significant details. Hence, this song is considered to be an *adaptation* of its French ST.

#### 7.2.2 Our song

‘Bizim şarkımız’ (‘Our song’) performed by Lale Belkıs and produced and distributed in Turkey by Regal Plak (catalogue number RZT 5037) in 1968, is an *adaptation* of ‘Les feuilles

mortes’ (‘The dead leaves’)<sup>21</sup>, performed by Yves Montand<sup>22</sup> and produced and distributed by Odeon (catalogue number 282 066) in 1949. The French ST ‘Les feuilles mortes’ is sung by a narrator to an addressee characterized as a former lover, about a past time when they were happily together before they separated, evoking the autumn and a song that resembles them. The Turkish TT ‘Bizim şarkımız’ is sung by a narrator to an addressee also here a former lover, evoking the first time they met and the love they shared in the past. As in the French ST, the Turkish TT contains the idea of nostalgia, a reference to a song connected to the love they shared, and the changing of the seasons representing time passing. However, several details are omitted and added in TT which motivate its classification as an *adaptation* of its ST. In **Table 15** below is a summary of retained information, omissions and additions in TT, based on a detailed analysis of the French ST and the Turkish TT. The French and Turkish song lyrics, as well as their English translations can be found on p. 124 in **Appendix B. Song lyrics from 1968 & 1969**.

**Table 15. Retained information, omissions and additions in ‘Bizim şarkımız’**

Retained information in TT	Omissions in TT	Additions in TT
<ul style="list-style-type: none"> <li>• Narrator/protagonist is sharing a memory of a time when life was good and the sun shone</li> <li>• Autumn</li> <li>• Resemblance of winter and cold with the passing and forgetting of valuable experiences and memories</li> <li>• A song is evoked which reminds narrator/protagonist of a time when narrator/protagonist and addressee used to love each other</li> <li>• Love is over</li> </ul>	<ul style="list-style-type: none"> <li>• Narrator/protagonist would like addressee to remember when they used to be together</li> <li>• Metaphor of dead leaves being gathered by a shovel, as bygone experiences, memories and regrets being gathered</li> <li>• The northern wind</li> <li>• Addressee was singing a song about their love to narrator/protagonist</li> <li>• Fate: life separates those who love</li> <li>• Sea, sand, footprints</li> </ul>	<ul style="list-style-type: none"> <li>• Love at first sight</li> <li>• Hearts, eyes meeting</li> <li>• Looking for love</li> <li>• Being tired of looking for love</li> <li>• Feelings of falling quickly in love</li> <li>• A song about a love that came too late, about hopes, dreams and memories</li> <li>• Youth, hopes and love past by quickly</li> </ul>

Even though the two song lyrics share common themes such as that of nostalgia, remembering and a past relationship, the omissions in TT removes significant details about the setting and mood, and the additions in TT of the ideas of love at first sight, looking for love, and a youth that past too quickly changes the Turkish remake enough to classify it as an *adaptation*.

<sup>21</sup> The French song title has previously been translated to ‘Autumn leaves’.

<sup>22</sup> The lyrics of this song belong to French poet Jacques Prévert.

### 7.2.3 Exile

‘Gurbet’ (‘Exile’) performed by Juanito and produced and distributed in Turkey by Philips (catalogue number 357 446) in 1969, is an *adaptation* of ‘Adieu mon pays’ (‘Farewell my country’) written and performed by Enrico Macias and produced by Pathé (catalogue number EG 599) in 1962. The French ST ‘Adieu mon pays’ is a farewell sung by a narrator who has left his homeland and misses it and all that he left there. The Turkish TT ‘Gurbet’ is sung by a narrator who feels sorrow related to his exile from his home country. The significant differences between the two songs are that while ST is accounting for events, people and things, TT is accounting for feelings. In **Table 16** below is a summary of retained information, omissions and additions in TT, based on a detailed analysis of the French ST and the Turkish TT. The French and Turkish song lyrics, as well as their English translations can be found on p. 139 in **Appendix B. Song lyrics from 1968 & 1969.**

**Table 16. Retained information, omissions and additions in ‘Gurbet’**

Retained information in TT	Omissions in TT	Additions in TT
<ul style="list-style-type: none"> <li>• Narrator/protagonist has left his homeland</li> <li>• Narrator/protagonist has left his home</li> <li>• Life is meaningless now</li> <li>• Memories</li> <li>• Longing, sorrow, remorse</li> <li>• Narrator/protagonist misses the sun and sea of his homeland</li> <li>• Narrator/protagonist left a lover in his homeland</li> <li>• Tears of loved ones left behind</li> <li>• A boat that took narrator/protagonist away</li> </ul>	<ul style="list-style-type: none"> <li>• A farewell</li> <li>• White cities</li> <li>• Girlfriends</li> <li>• A special girlfriend left behind</li> <li>• Narrator/protagonist is remembering the smile of his lover</li> <li>• Narrator/protagonist’s village</li> </ul>	<ul style="list-style-type: none"> <li>• The addressee</li> <li>• Exile has darkened the youth of narrator/protagonist</li> <li>• Narrator/protagonist crying when remembering</li> <li>• God</li> </ul>

The main themes of ST and TT are similar, such as that of nostalgia, sorrow, longing and regret and a sense of home. However, the details that differ create a sense of two different narratives. This song is on the verge of being categorized as a *song translation* but the differences in aspect and order of events omitted in TT motivate the categorization of this song as an *adaptation* of its French ST.

#### 7.2.4 Kazaçok

‘Kazaçok’ performed by Ay-feri and produced and distributed in Turkey by Televizyon Plak (catalogue number 180) in 1969, is an *adaptation* of ‘Casatschok’ performed by Rika Zaraï and produced by Philips (catalogue number 884 973 BY; 370 776 F) in 1969, the same year as its Turkish remake. The French ST ‘Casatschok’ is sung by a narrator who encourages her friends to forget the cold weather and hardships momentarily with alcohol, singing and dancing. The Turkish TT ‘Kazaçok’, with a similar but unmotivated title, retains the same idea of encouraging friends to be happy and forget about sadness with alcohol and music. However, a very prominent theme of Russia, observable from the song title and refrain in the ST are omitted in the TT, which causes a significant difference between ST and TT. Hence, the Turkish remake of ‘Casatschok’ is classified as an *adaptation*. In **Table 17** below is a summary of retained information, omissions and additions in TT, based on a detailed analysis of the French ST and the Turkish TT. The French and Turkish song lyrics, as well as their English translations can be found on p. 144 in **Appendix B. Song lyrics from 1968 & 1969**.

**Table 17. Retained information, omissions and additions in ‘Kazaçok’**

Retained information in TT	Omissions in TT	Additions in TT
<ul style="list-style-type: none"> <li>• Narrator/protagonist urges friends to forget about their worries and sadness</li> <li>• Alcohol and cheers</li> <li>• Singing songs</li> </ul>	<ul style="list-style-type: none"> <li>• Winter is coming</li> <li>• Winter theme: wolfs in the forest, crows in the snow</li> <li>• Narrator/protagonist sings to addressees, her friends, to light a fire and forget about the winter</li> <li>• Russian references: Babouschka, Petrouchka, balalaika, a song ‘The boatmen of Volga’ “Ras, Dwa, Tri! Casatchok!”</li> <li>• Food: barley bread,</li> <li>• Vodka</li> <li>• Dancing</li> </ul>	<ul style="list-style-type: none"> <li>• Narrator/protagonist sends greetings to friends, to those who love to love, to past days, to old songs and lovers.</li> <li>• Poplar winds</li> <li>• Narrator/protagonist urges addressee to remember the old days</li> <li>• Narrator/protagonist urges addressee to forget about resentment</li> <li>• Fate</li> </ul>

The Turkish remake of the French TT ‘Casatschok’<sup>23</sup> is a loose *adaptation* since many details differ between ST and TT. However, the main ideas of drinking and dancing and forgetting about worries in ST have been transferred to the Turkish TT.

<sup>23</sup> ‘Casatschok’ has several other language remakes. Original version was not found.

### 7.2.5 The old boat

‘Eski sandal’ (‘The old boat’) performed by Semiramis Pekkan and produced and distributed in Turkey by Columbia (catalogue number 932; RTAS 0832) in 1969, is an *adaptation* of ‘La vieille barque’ (‘The old boat’) performed by Mireille Mathieu, and produced and distributed by Barclay (catalogue number 80.352; 76.675) in 1967. The French ST ‘La vieille barque’ is sung by a narrator who tells the story of lonely sailor who has died and only left behind him an old boat with which he went on many adventures to sea. The boat is anthropomorphized as an old lover or friend left behind waiting for his own death. The Turkish TT ‘Eski sandal’ has a title that can be classified as a translation proper, however the rest of the lyrics are deemed to be an *adaptation* of the French ST since significant details differ between the two songs. The Turkish TT ‘Eski sandal’ is about an old boat that has sheltered lovers hiding on the beach, including the narrator and his past lover. In **Table 18** below is a summary of retained information, omissions and additions in TT, based on a detailed analysis of the French ST and the Turkish TT. The French and Turkish song lyrics, as well as their English translations can be found on p. 155 in **Appendix B. Song lyrics from 1968 & 1969**.

Many themes in the ST such as that of beach, boat, loneliness, anthropomorphism and death are retained in the TT but nonetheless, significant details differ between the two songs.

**Table 18. Retained information, omissions and additions in ‘Eski sandal’**

Retained information in TT	Omissions in TT	Additions in TT
<ul style="list-style-type: none"> <li>• An old boat left alone</li> <li>• Anthropomorphism of the boat</li> <li>• Sand, beach</li> <li>• Narrator is evoking memories related to the boat and the beach</li> <li>• Clouds, birds, waves</li> <li>• Death</li> <li>• Death of the boat</li> </ul>	<ul style="list-style-type: none"> <li>• A dead sailor leaving behind nothing but his boat</li> <li>• Boat equipment: anchor, oars, net</li> <li>• The fishing adventures out at sea of the sailor and the boat, being out at sea before dawn</li> </ul>	<ul style="list-style-type: none"> <li>• Narrator is also the protagonist</li> <li>• The presence of an addressee</li> <li>• Protagonist is evoking the memory of a beach where he and someone else / probably addressee made love</li> <li>• Anthropomorphism of the beach, which is like a woman, hiding the tracks of lovers</li> <li>• Memories are hidden in the sands</li> <li>• The lovers on the beach are gone</li> <li>• Once upon a time lovers used to secretly make love in the boat under the moonlight</li> </ul>

### 7.2.6 I fell for a girl

‘Vuruldum bir kıza’ (‘I fell for a girl’) performed by Berkant and produced and distributed in Turkey by Sahibinin Sesi (catalogue number AX 3303) in 1969, is an *adaptation* of ‘Le rossignol anglais’ (‘The English nightingale’) performed by Hugues Aufray, and produced and distributed by Barclay (catalogue number 70 755; 80 249) in 1965. The French ST ‘Le rossignol anglais’ is sung by a narrator who asks the addressee to take him home and to take him to bed. The narrator who is also the protagonist promises the addressee who is a younger woman, that he will behave and do nice things for her and he asks her, comparing her to a nightingale, to sing for him in Spanish and in English. The Turkish TT ‘Vuruldum bir kıza’ is sung by a narrator who is telling his story of falling in love with a younger woman who is childish, fickle and very special. Many important details in ST have been retained in TT, however the considerable amount of omissions and additions in TT make the Turkish remake of ‘Le rossignol anglais’ an *adaptation*. In **Table 19** below is a summary of retained information, omissions and additions in TT, based on a detailed analysis of the French ST and the Turkish TT. The French and Turkish song lyrics, as well as their English translations can be found on p. 157 in **Appendix B. Song lyrics from 1968 & 1969**.

**Table 19. Retained information, omissions and additions in ‘Vuruldum bir kıza’**

Retained information in TT	Omissions in TT	Additions in TT
<ul style="list-style-type: none"> <li>• Narrator/protagonist sings about romantic feelings for a younger woman</li> <li>• Narrator/protagonist longs for the love of a younger woman</li> <li>• The woman is like a bird</li> </ul>	<ul style="list-style-type: none"> <li>• Narrator/protagonist asks to go home with addressee, a younger woman</li> <li>• Narrator/protagonist promises addressee that he will sing songs, be kind and behave</li> <li>• Narrator/protagonist asks addressee, an English nightingale to sing in Spanish and English</li> <li>• Narrator/protagonist asks to lay in addressee’s bed</li> <li>• Addressee will have a soothing effect of narrator/protagonist who is tired after having travelled a lot and been with many women</li> <li>• Addressee is being coquettish and having fun teasing narrator/protagonist</li> <li>• Narrator/protagonist will regret something tomorrow</li> </ul>	<ul style="list-style-type: none"> <li>• Addressee is unknown</li> <li>• Narrator/protagonist sings about an 18-year-old girl</li> <li>• The girl is smelling a flower</li> <li>• Narrator/protagonist fell in love with a girl under the moonlight</li> <li>• Narrator/protagonist drank water from the girl’s hand</li> <li>• Narrator/protagonist is shy</li> <li>• There is no one in the world like that girl</li> <li>• Narrator/protagonist asks addressee not to ask him how it happened or bother him about it</li> <li>• The girl is childish and innocent: she plays with birds, gets easily tired, her mood is fickle like the seasons</li> </ul>

## 7.2.7 Love

‘Aşk’ (‘Love’) performed by Özdemir Erdoğan and produced and distributed in Turkey by Sahibinin Sesi (catalogue number 3359) in 1969, is an *adaptation* of ‘Nathalie’ performed by Gilbert Bécaud and produced and distributed by La Voix de son Maître (catalogue number FCLP 124) in 1964. In **Table 20** below is a summary of retained information, omissions and additions in TT, based on a detailed analysis of the French ST and the Turkish TT. The French and Turkish song lyrics, as well as their English translations can be found on p. 158 in **Appendix B. Song lyrics from 1968 & 1969**.

**Table 20. Retained information, omissions and additions in ‘Aşk’**

Retained information in TT	Omissions in TT	Additions in TT
<ul style="list-style-type: none"> <li>• Narrator/protagonist sings about a first meeting with a woman</li> <li>• Narrator/protagonist meets a woman and they spend time together</li> <li>• Walking on the streets together</li> <li>• Going to places together</li> <li>• Moments of silence together</li> <li>• Talking and listening to talk</li> <li>• Winter and snow</li> <li>• The encounter is now long gone</li> <li>• Memories</li> <li>• Sorrow</li> </ul>	<ul style="list-style-type: none"> <li>• The Red Square in Moscow is empty and covered in snow</li> <li>• A woman named Nathalie guiding narrator/protagonist in Moscow</li> <li>• Cold Sunday</li> <li>• Nathalie telling about things related to Russia in a simple language: the October revolution</li> <li>• Places: Lenin’s tomb, a café</li> <li>• Nathalie has blond hair</li> <li>• Nathalie’s dorm room at the university</li> <li>• They have conversations about Russia and France among other things with Nathalie’s friends at the university</li> <li>• They sing, dance and drink</li> <li>• The friends eventually leave and narrator/protagonist and Nathalie are alone in her room and they presumably have sex</li> <li>• Now life is sad after this meeting, however narrator/protagonist hopes that one day she will come to Paris so that he can show her around</li> </ul>	<ul style="list-style-type: none"> <li>• The woman that narrator/protagonist is singing about is the addressee</li> <li>• The love they experienced was like a dream</li> <li>• A memory of addressee listening to narrator/protagonist talking</li> <li>• Narrator/protagonist was afraid that addressee would understand that he was in love with her</li> <li>• Now narrator/protagonist is not afraid to admit that he fell in love for the first time with addressee</li> <li>• The Bosphorus</li> <li>• Activities: Feeding birds, giving vows, running, playing</li> <li>• End of season, rain</li> <li>• They were consumed by love</li> <li>• Letters and photographs</li> <li>• Shadows and voices from the past</li> <li>• Narrator will never meet addressee again</li> <li>• Longing</li> </ul>

The French ST ‘Nathalie’ is sung by a narrator about a time when he met a Russian woman named Nathalie who guided him through Moscow, before taking him home, introducing him to her friends before the two main characters presumably had sex. At the end of the song, the narrator is back in France and hoping to meet Nathalie again someday. The Turkish TT ‘Aşk’

is sung by a narrator who tells the story of a first encounter with a love interest which is also the addressee. Also, this remade Turkish version of the song is about a short romantic meeting that is now left in the past. However, many significant details in the French ST such as the scenario of Moscow, and the character as a guide, the timeline, are omitted in the Turkish TT. Hence ‘Aşk’ is classified as an *adaptation* of its French ST.

#### 7.2.8 The prints on the beach

‘Kumsaldaki izler’ (‘The prints on the beach’) performed by Selçuk Ural and produced and distributed in Turkey by Sahibinin Sesi (catalogue number 3352) in 1969 is an *adaptation* of ‘Solenzara’ written and performed by Enrico Macias and produced and distributed by Pathé (catalogue number EG 995) in 1966. In **Table 21** below is a summary of retained information, omissions and additions in TT, based on a detailed analysis of the French ST and the Turkish TT. The French and Turkish song lyrics of this song, as well as their English translations can be found on p. 161 in **Appendix C**. Song lyrics from 1968 & 1969.

**Table 21. Retained information, omissions and additions in ‘Kumsaldaki izler’**

Retained information in TT	Omissions in TT	Additions in TT
<ul style="list-style-type: none"> <li>• A beach</li> <li>• Narrator/protagonist evokes memories from a love on a beach</li> </ul>	<ul style="list-style-type: none"> <li>• The beach of Solenzara in Corsica</li> <li>• A first meeting between narrator/protagonist and addressee</li> <li>• A fisherman singing and playing on his guitar a particular song</li> <li>• Dancing</li> <li>• Being together for ever</li> <li>• Song lines in Corsican</li> <li>• Each time narrator/protagonist hears this song, he remembers when their love started at that beach</li> <li>• Narrator/protagonist will go back to that beach every year</li> </ul>	<ul style="list-style-type: none"> <li>• Footprints on the beach</li> <li>• The sea has not erased the footprints out of respect for the love between narrator/protagonist and addressee</li> <li>• Addressee has no respect for their love, has forgotten about their love, has come up with excuses, forgotten about narrator/protagonist and found another love</li> <li>• Narrator/protagonist does not like anyone else, he only wants the addressee</li> <li>• Narrator/protagonist wants to reconcile with addressee on the beach</li> </ul>

The French ST ‘Solenzara’ is sung by a narrator who has fallen in love with the addressee of the song on a beach in Corsica. The narrator and addressee are still together and there is a melody that will remind them of their love which is repeated in the refrain of the song. The Turkish TT ‘Kumsaldaki izler’ is sung by a narrator who similarly to the ST evokes memories

from a love on a beach. However, this love is now over and the addressee has moved on with someone else, something which the narrator has not been able to do. There are significant differences in ST and TT and therefore ‘Kumsaldaki izler’ is considered to be an *adaptation* of its French ST.

### 7.3 Replacement texts

Whereas a song translation “is a TT where all significant details of meaning have been transferred” and “an adaptation is a derivative text where significant details of meaning have not been transferred which easily could have been” (Low, 2013: 237), a replacement is none of the above. In **Table 22** below a list of all songs classified as *replacement texts* can be found. These Turkish songs have displayed no demonstrable equivalence to their French original versions with which they share a melody, hence they have not accounted for any of the linguistic meanings communicated in the French ST.

A total of 21 songs out of 28 Turkish remakes of French songs produced in 1968 were classified as *replacement texts* and a total of 18 songs out of 24 Turkish remakes of French songs produced in 1969 were classified as *replacement texts*. Out of all 52 Turkish remakes of French songs considered for this study, 39 of them were classified as *replacement texts*, that is 75%. The lyrics and English translations for all songs produced in 1968-1969 categorized as *replacement texts* are available in **Appendix B. Song lyrics from 1968 & 1969**.

Some of the songs categorized as *replacement texts* were even performed by the same singers as in the French versions which may indicate that the singer is familiar with both languages. Nevertheless, the choice of replacing the lyrics was still favored in such scenarios. Hence, knowledge of the two languages may not be what is driving the selection of making a *song translation*, *adaptation* or *replacement text*. There are many other types of meanings other than linguistic meanings transferred from ST text to TT that are worth looking in to, such as feelings and emotions transferred with text and music. However, for such an aspect to be investigated, interviews and experiments should be considered.

Due to limitations of space I will not explain in which ways the lyrics in TT and ST do not correspond. But the reader has the possibility to contest this categorization by looking at the lyrics and provided English translation in **Appendix B. Song lyrics from 1968 & 1969**.

**Table 22. Replacement texts from 1968 & 1969**

<b>Nr.</b>	<b>Turish song</b>	<b>French song</b>
1968:2	‘Aşkımız yazılıydı semaya’ (‘If our love could be written in these skies’)	‘Ensemble’ (‘Together’)
1968:3	‘Ay Dede’ (‘Grandfather Moon’)	‘Le Flamenco’ (‘Flamenco’)
1968:4	‘İstanbul’da aşk’ (‘Love in Istanbul’)	‘Le Flamenco’ (‘Flamenco’)
1968:5	‘Hayat üç perdedir’ (‘Life is three acts’)	‘Il reviendra le très joli bateau’ (‘It will return this very pretty boat’)
1968:6	‘Evet mi hayır mı’ (‘Yes or no’)	‘Ivan, Boris et moi’ (‘Ivan, Boris and I’)
1968:8	‘Sana şarkımı bıraktım’ (‘I left you my song’)	‘Je me suis souvent demandé’ (‘I have often wondered’)
1968:10	‘Herşey dün gibi’ (‘Everything is like if it were yesterday’)	‘Je reviens te chercher’ (‘I have come back for you’)
1968:11	‘İkimize bir dünya’ (‘A world for the two of us’)	‘La chanson du vieil aveugle’ (‘The old blind man’s song’)
1968:13	‘Gölgen yeter’ (‘Your shadow is enough’)	‘Le petit chien’ (‘The little dog’)
1968:15	‘Bir matadorun hikayesi’ (‘The story of a matador’)	‘Les Gitans’ (‘The Gypsies’)
1968:16	‘İncinen hatıralar’ (‘Hurt memories’)	‘Les histoires d’amour’ (‘Love stories’)
1968:17	‘Üç kalp’ (‘Three hearts’)	‘Que c’est triste un monde sans amour’ (‘How sad it is with a world without love’)
1968:18	‘Aşk eski bir yalan’ (‘Love is an old lie’)	‘S’il fallait tout donner’ (‘If I had to give everything’)
1968:19	‘Bal arısı’ (‘The honey bee’)	‘Sans voir le jour’ (‘Without seeing the day’)
1968:21	‘Ben senden gencim’ (‘I’m younger than you’)	‘Toi’ (‘You’)
1968:22	‘Dinle yavruçum’ (‘Listen little one’)	‘Tu es une petite fille’ (‘You are a little girl’)
1968:24	‘Gönül ferman dinlemez’ (‘The heart won’t obey laws’)	‘Tzigane’ (‘Gypsy’)
1968:25	‘Kimdir bu sevgili’ (‘Who is this lover’)	‘Un petit Slow’ (‘A short slow dance’)
1968:26	‘Selam size aşıkalar’ (‘Greeting to you lovers’)	‘Viens dans mes bras’ (‘Come to my arms’)
1968:27	‘Dünya dönüyor’ / ‘Atlı karınca’ (‘The world is turning’ / ‘Carousel’)	‘Volage, volage’ (‘Fickle, fickle’)
1968:28	‘Çapkın kız’ (‘Flirtatious girl’)	‘Mon amour, mon ami’ (‘My love, my friend’)
1969:2	‘Sen’ (‘You’)	‘Alouette’ (‘Lark’)
1969:3	‘Ömrümün baharında’ (‘In the spring of my life’)	‘Alouette’ (‘Lark’)
1969:4	‘Aşk deyip geçmeyin’ (‘Don’t dismiss it just as love’)	‘C’est écrit dans le ciel’ (‘It’s written in the sky’)
1969:5	‘Seni, seni, seni’ (‘You, you, you’)	‘C’est fini’ (‘It’s over’)
1969:7	‘Kim demiş aşk yalandır diye’ (‘Who ever said that love was a lie’)	‘Casatschok’
1969:8	‘Yarın yok’ (‘There is no tomorrow’)	‘Casatschok’
1969:9	‘Uzat artık elini’ (‘Reach out your hand already’)	‘Comme les blés’ (‘Like the wheats’)
1969:10	‘Nasıl evlenirsin bu lisanla’ (‘How can you get married with this tongue’)	‘Giorgina’
1969:11	‘Artık yalnızım’ (‘Now I’m alone’)	‘J’ai entendu la mer’ (‘I heard the sea’)
1969:12	‘Hayat geçmez boş yere’ (‘Life won’t pass in vain’)	‘Johnny, tu n’es pas un ange’ (‘Johnny, you’re not an angel’)
1969:13	‘Çiçekler gönül bahçesini süsler’ (‘Flowers decorate the garden of the heart’)	‘L’Oriental’ (‘The Oriental’)
1969:14	‘Ayrılık şarkısı’ (‘Separation song’)	‘La bohème’ (‘The bohemian lifestyle’)
1969:15	‘Ay doğarken’ (‘When the moon rises’)	‘La Maritza’ (‘The Maritsa River’)
1969:16	‘Sen artık beni düşünme’ (‘Don’t worry about me anymore’)	‘La Maritza’ (‘The Maritsa River’)
1969:18	‘Ben böyleyim’ (‘I’m like this’)	‘Le chemin de papa’ (‘My dad’s path’)
1969:21	‘Sensiz yaşanmazmı?’ (‘It wasn’t possible to live without you’)	‘Paris tu m’as pris dans tes bras’ (‘Paris, you took me in your arms’)
1969:22	‘Bir gün anlarsın’ (‘One day you will understand’)	‘Si j’étais sur’ (‘If I were sure’)
1969:24	‘Kimse bilmez yarın ne olur’ (‘No one knows what will happen tomorrow’)	‘Tant pis pour moi’ (‘Too bad for me’)

## 7.4 Summary of results and discussion

In this section I have presented a categorization of all songs found from the peak period of production of Turkish remakes of French songs in 1968-1969, as *song translations*, *adaptations* or *replacement texts*. None of the songs could be judged to be *translation proper* as defined in **section 3.5**, since none of the Turkish target texts considered in this chapter have accounted for as much as possible of the meanings in their respective French source texts, rather song lyrics have been affected by their end goal to be singable songs to a new audience.

In this section I have answered the second research question presented in **Chapter 4**, concerning the extent to which Turkish remakes of French songs can be considered as *translations*, *adaptations* or *replacement texts*. Out of 52 Turkish song remakes from 1968-1969, 13 songs accounted for meanings in their French source texts and were therefore categorized as *song translations* or *adaptations* depending on their degree of equivalence and significant meanings transferred from ST to TT. In other terms, 25% of the Turkish remakes of French songs produced in 1968-1969 transferred linguistic meanings from the French artefact to the Turkish artefact. The Turkish target texts ranged from very close translations, to looser translations, adaptations and loose adaptations, sometimes seeming like almost completely different songs, but nonetheless displaying observable correspondences between the two texts. Similar to the findings in Okayayuz (2016), a development in time was noticed where song remakes start off as mostly *song translations* in 1968 and continue to be mostly adaptations in 1969. However, since only the years 1968-1969 were investigated in this chapter, further investigations of all song lyrics from 1961-1991 should be done in order to make a generalization.

A majority of the songs were classified as replacement texts, showing no demonstrable transfer of meaning from the French ST to the Turkish TT. However, there is always a level of connection between the songs; even replacement texts are connected to their source texts because they share the same melodies. Hence, a transfer of musical codes connects the two cultures.

In the following section I will take a closer look at the songs that were categorized as *song translations* and *adaptations* from 1968-1969 and the linguistic meanings that have been transferred from the original French ST to the Turkish TT.

## Chapter 8. Meaning transfer

French pop music has been imported to Turkey and transformed in order to be *understandable* or *valuable* for the Turkish public. In most cases this has resulted in practical choices of replacing the French song lyrics with new Turkish lyrics that do not account for the original linguistic meanings of the French text, and in some cases, it has resulted in different acts of transformation of the lyrics such as *song translation* and *adaptation*. The linguistic meanings in the French songs have thus been *recoded* to meet the different norms of the receiving culture, that is the Turkish culture of the 20<sup>th</sup> century. Successfully entered as an imported and transformed product in culture, pop music has the potential to function as *goods* and *tools* for understanding, acting in and narrating life.

During the most concentrated period of transfer of French pop music to Turkey in 1968-1969, 52 Turkish remakes of French songs were produced. Out of these, 13 songs account for the lyrics in the original French version upon which it is based and with which it shares a melody. In this chapter I will present the linguistic meanings transferred from the French songs to the Turkish songs in 1968-1969, based on a thematic analysis as proposed by Braun & Clarke (2006).

### 8.1 Models of love

It comes as no surprise that pop music will treat meanings related to the theme of *love*. So do most songs that have transferred linguistic meanings from French songs to Turkish remakes. In these cases, the narrator/protagonist loves, has loved or still loves the addressee in different situations, and the addressee loves, has loved or still loves the narrator/protagonist. In the 13 songs analyzed in this section, it is never the case that the addressee loves the narrator/protagonist in an unrequited way. This however, occurs in some of the *replacement texts* in **section 7.3**. Related to the models of love expressed in the analyzed songs are expressions of *hopes*, *dreams*, *nervousness*, *happiness*, *desire*, *anticipation*, *missing* and *longing* and not *being able to forget*. Other ideas related to *love* are *fate*, the idea that *love hurts*, that *love passes*, etc. Other related themes are that of *romance* often set on a *beach*; and spending time together as a couple.

### 8.1.1 Impossible love

The subtheme of *impossible love* is an idea that has been transferred from French source texts to Turkish target texts through the importation, transformation and distribution of French pop music in Turkey. In these songs love between two people is required, but other obstacles such as a *third love interest*, a *friend* or *fate* stands in the way and the norms established in the song text do not allow for any change in this situation. Tied to this theme are notions of *sadness*, the idea that *love hurts*, and that *imagination, hopes and dreams* are sometimes *the only comfort* and sometimes *useless*. Examples (3) and (4) below are extracts from the French song lyrics and corresponding Turkish remakes exemplifying models of *impossible love*.

#### (3) Impossible love

**‘Adios Amor’ – Sheila (1967, Philips 437.347 BE)**

Je ressens de l'amour pour toi/  
Et pourtant je n'ai pas le droit/  
D'imaginer d'être un jour à toi/  
Puisque tu portes une alliance  
au doigts

I feel love for you/ But I  
don't have the right to/  
Imagine to be yours one  
day/ Because you have a  
ring on your finger

**‘Bu son olsun’ (Let this be the last time) – Ay-feri (1968, Aras Plak 285)**

Adios amor benle  
uğraşma/ Acı bana  
gözyaşlarıma/ Ayrılık var  
dudaklarında/ Bak işte  
yüzük o parmağında

*Adios amor* don't bother  
me/ Have pity on me, my  
tears/ Separation is on your  
lips/ Look there is the ring  
on your finger

#### (4) Impossible love

**‘La femme de mon ami’ (My friend's woman) – Enrico Macias (1963, Pathé EG 641)**

Pourtant jamais nous ne  
vivrons/ Au cœur de la même  
chanson/ Au cœur de la même  
maison/ Je voudrais que tu  
aies compris/ Que si je t'aime  
tu es aussi/ Pour moi la femme  
de mon ami/ De mon ami

However, we will never  
live/ In the same song/ In  
the same house/ I would  
like you to have understood/  
That even if I love you, you  
are also/ For me, my  
friend's woman/ My  
friend's

**‘Arkadaşımın aşkısın’ (You are my friend's love) – Gönül Yazar (1968, Regal RZT 5021)**

Hakkım yok seni  
sevmeye/ Çıktın karşıma  
ne diye/ Sen başkasının  
malısın/ Kalbim bunu  
nerden anlasın/  
Unutmam lazım çünkü  
sen/ Arkadaşımın aşkısın

I don't have the right to  
love you/ Why did you  
appear in front of me/ You  
are someone else's  
property/ How could my  
heart understand this/ I  
must forget because you/  
Are my friend's love

### 8.1.2 Love and sadness

The idea that *love* and *sadness* are related in various ways, is transferred from French source texts to Turkish target texts in Turkish song remakes. Related to the subtheme of *love* and *sadness* is the idea that *there isn't anything to be done about it*, and concepts of *hopelessness*, and *helplessness*. In examples (5), (6) and (7) below are extracts from the French song lyrics and corresponding Turkish remakes exemplifying models of *love* and *sadness*.

## (5) Love and sadness

**‘Adios Amor’ – Sheila (1967, Philips 437.347 BE)**

Malgré toute la peine que j'ai	Even though it hurts
Adios amor je m'en vais ce soir/ Car il vaut mieux ne plus se revoir/	<i>Adios amor</i> I'm leaving this evening/ Because it's better if we don't see each other again

**‘Bu son olsun’ (Let this be the last time) – Ay-feri (1968, Aras Plak 285)**

Şu kırık kalp hasretle dolsun/ Adios amor bu artık son olsun	Let this broken heart be filled with longing/ <i>Adios amor</i> let this be the last time
Sordum bu aşk nasıl geçer/ Dediler kalbi deler de geçer	I asked how this love will pass/ They said it will pass by piercing the heart

## (6) Love and sadness

**‘Tu me reviens’ (You come back to me) – Salvatore Adamo (1966, La Voix de son Maître EGF 887)**

J'en ai vécu des jours affreux/ Sans voir personne/ Pour t'oublier, j'ai fait de mon mieux/ En vain, ma mignonne	I have been through horrible days/ Without seeing anyone/ To forget you, I've done my best/ In vain, my darling
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**‘Dön bana sen’ (Come back to me) – Okyay (1968, Regal RZT 5035)**

Seni unutmamak için/ Acı günler geçirdim/ Hiç kimseyi göremeden/ Ama hepsi boşuna	To be able to forget you/ I went through painful days/ Without seeing anyone/ But it was all for vain
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## (7) Love and sadness

**‘La femme de mon ami’ (My friend's woman) – Enrico Macias (1963, Pathé EG 641)**

Je sais pourquoi tu as pleuré/ Et tristement m'a regardé	I know why you cried/ And looked at me with sadness
Je sens mon cœur tout déchiré/ Entre l'amour et l'amitié/	I feel my heart completely ripped apart/ Between love and friendship

**‘Arkadaşımın aşkısın’ (You are my friend's love) – Gönül Yazar (1968, Regal RZT 5021)**

İsterse kalbim ağlasın/ Arkadaşımın aşkısın	My heart may cry/ You are my friend's love
Kimseyle hiç dertleşmem/ Başkasını da sevemem/ Ölmek ister ah ölemem/ Dikkat et anlaşılmasın/ Bırak kalbim ağlasın	I can't ever share my pain with anyone/ And I can't love someone else/ I want to die ah I can't die/ Be careful so that it doesn't come out/ Let my heart cry

## 8.2 Models of time, memories and nostalgia

Recurring themes in linguistic meanings transferred from French songs to their Turkish remakes are the themes of *time passing by quickly*, *memories from the past* and *nostalgia*. Related ideas to these notions are those of *reminiscing of old time*, *remembering childhood*, *fleeting love*, *past relationships*, *longing for the past*, and *remembering and forgetting*.

Examples (8), (9) and (10) below are extracts from the French song lyrics and corresponding Turkish remakes exemplifying models of *time passing by*. And examples (11), (12) and (13) below are extracts from the French song lyrics and corresponding Turkish remakes exemplifying models of *nostalgia*.

#### (8) Time passes by

**‘Je reviens te chercher’ (I have come back for you) – Gilbert Bécaud (1968, La Voix De Son Maître VF 508)**

Je reviens te chercher/ Ben tu vois, j'ai pas trop changé/ Et je vois que de ton côté/ Tu as bien traversé le temps	I have come back for you/ Well you see, I haven't changed too much/ And I see that when it comes to you/ you have gone through time well
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**Döndüm geldim sana’ (I have come back to you) – Gün Yüksel (1968, Columbia 45-RTAS 0897)**

Seni beklettim/ Çok mu değiştin/ Şimdi	I made you wait / Have you changed a lot? / Now
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#### (9) Time passes by

**‘Ivan, Boris et moi’ (Ivan, Boris and I) – Marie Laforêt (1967, Disques Festival FX 1545)**

Lorsque nous étions encore enfants	When we were still children
Aujourd'hui chaque fois qu'on s'écrit/ C'est qu'il nous vient un enfant/	Today, every time that we write to each other/ It's because we have another child

**‘Çocukluk günleri’ (Days of childhood) – Özdemir Erdoğan (1968, Sahibinin Sesi 3253)**

Mevsimlerin en güzeli o/ Çocukluk günleriydi/ Yıllardan sonra şimdi	The best of seasons/ It was the days of childhood/ Years after now
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#### (10) Time passes by

**‘Les feuilles mortes’ (The dead leaves) – Yves Montand (1949, Odeon 282 066)**

Oh ! je voudrais tant que tu te souviennes/ Des jours heureux où nous étions amis/ En ce temps-là la vie était plus belle/ Et le soleil plus brûlant qu'aujourd'hui	Oh I would so like you to remember/ the happy days that we were friends/ Those days life was more beautiful/ And the sun shone brighter than today
Mais la vie sépare ceux qui s'aiment/ Tout doucement, sans faire de bruit/ Et la mer efface sur le sable/ Les pas des amants désunis	But life separates those who love each other/ very gently, without making any noise/ And the sea erases on the sand/ the footprints of separated lovers

**‘Bizim şarkımız’ (Our song) – Lale Belkıs (1968, Regal Plak RZT 5037)**

Ne çabuk geçmiş ah bu gençlik/ Ne çabuk geçmiş ümitlerimiz/ Sanki hep kışmış gibi yağmurlu/ Geçmiş, yaşanmış sevgimiz	How fast ah this youth passed by/ How fast our hopes passed by/ Rainy like it was winter all the time/ our experience of love passed by
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## (11) Nostalgia

**‘Les feuilles mortes’ (The dead leaves) – Yves Montand (1949, Odeon 282 066)**

Oh ! je voudrais tant que tu te souviennes/ Des jours heureux où nous étions amis/ En ce temps-là la vie était plus belle/ Et le soleil plus brûlant qu'aujourd'hui

Les feuilles mortes se ramassent à la pelle/ Tu vois, je n'ai pas oublié/ Les feuilles mortes se ramassent à la pelle/ Les souvenirs et les regrets aussi

Et le vent du nord les emporte/ Dans la nuit froide de l'oubli/ Tu vois, je n'ai pas oublié/ La chanson que tu me chanta

Oh I would so like you to remember/ the happy days that we were friends/ Those days life was more beautiful/ And the sun shone brighter than today

The dead leaves are gathered by the shovel/ You see, I haven't forgotten/ The dead leaves are gathered by the shovel/ The memories and the regrets also

And the northern wind takes them away/ In the cold night of oblivion/ You see, I haven't forgotten/ The song that you sang to me

**‘Bizim şarkımız’ (Our song) – Lale Belkıs (1968, Regal Plak RZT 5037)**

Yalnız bu şarkı hep çalıyordu/ Güneş ılık parlak ve mutlu/ Yaşamak ne de çok tatlıydı/ Çalarken hep bu şarkı

Bu şarkı bizim/ Hep ikimizin/ O geciken/ Sevgimizin/ Ümitlerin/ Hayallerin/ Anıların/ şarkısı bu

Ne çabuk geçmiş ah bu gençlik/ Ne çabuk geçmiş ümitlerimiz/ Sanki hep kışmış gibi yağmurlu/ Geçmiş, yaşanmış sevgimiz

Only this song was always playing/ The sun mild, shining and happy/ Being alive was so sweet/ When this song was always playing

This is our song/ Always ours/ This is the song of this delayed/ love of ours/ Of hopes/ of dreams/ of memories/ this is the song

How fast ah this youth passed by/ How fast our hopes passed by/ Rainy like it was winter all the time/ our experience of love passed by

## (12) Nostalgia

**‘Adieu mon pays’ (Farwell my country) – Enrico Macias (1962, Pathé EG 599)**

J'ai quitté mon soleil/ J'ai quitté ma mer bleue/ Leurs souvenirs se réveillent/ Bien après mon adieu

Soleil! Soleil de mon pays perdu/ Des villes blanches que j'aimais/ Des filles que j'ai jadis connues

Je revois son sourire/ Si près de mon visage/ Il faisait resplendir/ Les soirs de mon village

J'ai longtemps regardé/ Ses yeux qui fuyaient/ La mer les a noyés/ Dans le flot du regret

I have left my sun/ I have left my blue sea/ Their memories awake/ Long after my farewell

Sun! The sun of my lost country/ The white cities that I used to love/ The girls that I once new

I see her smile again/ So close to my face/ It made radiant/ The evenings of my village

For a long time I looked at/ Her fleeing eyes/ The sea has drowned them/ In the surge of remorse

**‘Gurbet’ (Exile) – Juanito (1969, Philips 357 446)**

İçim keder dolu/ Günlerim hep hasret/ Bütün gençliğimi/ Kararttı bu gurbet

Nerede, nerede benim güzel vatanım/ Ne oldu sıcak güneşim/ Evim nerede yurdum nerede

Ağlarım vatanım/ Aklıma gelince

My inside is full of sorrow/ My days are always longing/ My whole youth/ has been darkened by this exile

Where, where is my beautiful homeland?/ What happened to my warm sun?/ Where is my home? Where is my country?

I cry, my homeland/ when I think of it

## (13) Nostalgia

### ‘Solenzara’ – Enrico Macias (1966, Pathé EG 995)

Quand j'entends la mélodie/  
Qui m'a donné tant de joie/ Je  
sais que cette nuit-là/ Notre  
amour a pris sa vie/ Au cœur  
de Solenzara

When I hear the melody/  
That has given me so much  
joy/ I know that, that night/  
Our love took life/ In the  
heart of Solenzara

### ‘Kumsaldaki izler’ (The prints on the beach) – Selçuk Ural (1969, Sahibinin Sesi 3352)

Yürüyelim yeniden/  
Silinmemiş izlerden/  
Deniz kumsal sevinsin/  
Benim için tek sensin/  
İzler bekler neredesin

Let us walk again/ On the  
remaining prints/ So that  
the sea and the sand  
become happy/ For me  
there is only you/ The prints  
are waiting, where are you

Benim kalbimse/  
Beğenmez hiç başka  
kimse/ Yalnız seni arar/  
İzler neye yarar/

On the other hand my heart/  
Doesn't like anybody else/  
It only looks for you/ What  
good are prints

## 8.3 Models of relationships

Different types of *relationships* are presented in the information transferred from French songs to Turkish remakes, such as *amorous relationships*, *marriage*, and *friendship*. Within these relationship models there are ideas of *feelings* that can be had, and behaviors that can happen within *relationships* such as *love*, *unrequited love*, *infidelity*, *betrayal*, *forgiveness*, *separation*, *fighting*, *breaking up*, *dependence*, *not being able to live without the other person*, *reconciliation*, *loving a younger woman*, etc. Examples (14), (15), (16), (17), (18), (19), (20) and (21) below are extracts from the French song lyrics and corresponding Turkish remakes exemplifying models of *friendship*, *marriage*, *infidelity*, *dependence*, *separation* and *reconciliation*.

## (14) Models of friendship

### ‘Ivan, Boris et moi’ (Ivan, Boris and I) – Marie Laforêt (1967, Disques Festival FX 1545)

Lorsque nous étions encore  
enfants/ Sur le chemin  
debruyère/ Tout le long de la  
rivière/ On cueillait la  
mirabelle/ Sous le nez des  
tourterelles

When we were still  
children/ On the heather  
path/ along the river/ we  
used to pick Mirabelle  
flowers/ under the noses of  
turtledoves

Anton, Ivan, Boris et moi/  
Rebecca, Paula, Johanna et  
moi

Anton, Ivan, Boris and I/  
Rebecca, Paula, Johanna  
and I

### ‘Çocukluk günleri’ (Days of childhood) – Özdemir Erdoğan (1968, Sahibinin Sesi 3253)

Mevsimlerin en güzeli o/  
Çocukluk günleriydi/  
Yıllardan sonra şimdi/ İlk  
anılarda gizli/  
Arkadaşların ismi

The best of seasons/ It was  
the days of childhood/  
Years after now/ Hidden in  
the first memories/ The  
names of friends

Can, Berkan, Selçuk,  
Ertan, Cem, Kamuran,  
Selma, Özdemir, Cumhur

Can, Berkan, Selçuk, Ertan,  
Cem, Kamuran, Selma,  
Özdemir, Cumhur

## (15) Models of friendship

**‘La femme de mon ami’ (My friend’s woman) – Enrico Macias (1963, Pathé EG 641)**

Je sens mon cœur tout déchiré/  
Entre l'amour et l'amitié/ Que  
je ne peux départager

I feel my heart completely  
ripped apart/ Between love  
and friendship/ That I  
cannot choose between

**‘Arkadaşımın aşkısın’ (You are my friend’s love) – Gönül Yazar (1968, Regal RZT 5021)**

Kalbim yalnız senin  
değil/ Arkadaşımın da  
bunu bil/ Tercihle geçerse  
ömrüm/ Yaşayamam ben  
ölürüm

My heart is not only yours/  
It is also my friend’s, know  
this/ If my life goes on with  
this choice/ I can’t live, I  
will die

## (16) Marriage

**‘Tire l'aiguille’ (Pull the needle) – Dalida (1968, Barclay 80 378)**

Demain, demain tu te maries  
mon amie

Tomorrow, tomorrow you  
get married my friend/

**‘Köy düğünü’ (Village wedding) – Semiramis Pekkan (1968, Columbia 45-RTAS 0921)**

Düğün günün geldi çatki/  
Ceylan kız Ceylan/  
Yarın, yarın kavuşur  
yârine Ceylan/ Artık bitti  
sabır sebat gelinsin  
Ceylan

Your wedding day has  
come Ceylan veil girl  
Ceylan/ Tomorrow,  
tomorrow Ceylan will get  
her love/ Now the wait is  
over, you are a bride Ceylan

## (17) Infidelity

**‘Adios Amor’ – Sheila (1967, Philips 437.347 BE)**

Et pourtant je n'ai pas le droit/  
D'imaginer d'être un jour à toi/  
Puisque tu portes une alliance  
au doigts

Car il vaut mieux ne plus se  
revoir/ Ne cherche pas à me  
retenir/

Je ne suis pas aventureuse/  
Mais ne pourrais jamais être  
heureuse/ Avec l'idée que par  
ma faute/ J'aurais fait le  
malheur d'une autre

But I don’t have the right to/  
Imagine to be yours one  
day/ Because you have a  
ring on your finger

Because it’s better if we  
don’t see each other again/  
Don’t try to keep me here/

I’m not adventurous/ But I  
could never be happy/ With  
the knowledge that I caused/  
the misery of someone else

**‘Bu son olsun’ (Let this be the last time) – Ay-feri (1968, Aras Plak 285)**

Bak işte yüzük o  
parmağında

Durma koş başkalarına/  
Onlarda kansın  
yalanlarına/ Ben kandım  
onlarda kansın/ Biraz da  
onlar yansın

Adios amor bırak ben  
gideyim/

Look there is the ring on  
your finger

Don’t wait run to others/  
Let them also be fooled by  
your lies/ I was fooled so let  
them also be fooled/ Let  
them also burn a little

*Adios amor*, let me leave/

## (18) Dependence

**‘Je reviens te chercher’ (I have come back for you) –  
Gilbert Bécaud (1968, La Voix De Son Maître VF 508)**

Je savais que l'on ne pourrait/  
Se passer l'un de l'autre  
longtemps

I knew that we couldn't/ be  
without each other for a  
long time

**Döndüm geldim sana’ (I have come back to you) –  
Gün Yüksel (1968, Columbia 45-RTAS 0897)**

Yarımdım senden uzakta

I was incomplete away  
from you

## (19) Separation

**‘Adios Amor’ – Sheila (1967, Philips 437.347 BE)**

Adios amor je m'en vais ce  
soir/ Car il vaut mieux ne plus  
se revoir/ Ne cherche pas à me  
retenir/ Adios amor laisse-moi  
partir

*Adios amor* I'm leaving this  
evening/ Because it's better  
if we don't see each other  
again/ Don't try to keep me  
here/ *Adios amor* let me  
leave

**‘Bu son olsun’ (Let this be the last time) – Ay-feri  
(1968, Aras Plak 285)**

Adios amor bırak ben  
gideyim/ Senden ayrı  
uzaktan seveyim/ Şu  
kırık kalp hasretle  
dolsun/ Adios amor bu  
artık son olsun

*Adios amor*, let me leave/  
Let me love you from far  
away/ Let this broken heart  
be filled with longing/  
*Adios amor* let this be the  
last time

## (20) Reconciliation

**‘Je reviens te chercher’ (I have come back for you) –  
Gilbert Bécaud (1968, La Voix De Son Maître VF 508)**

Tous les deux on s'est fait la  
guerre/ Tous les deux on s'est  
pillé, volé, ruiné/ Qui a gagné,  
qui a perdu?/ On n'en sait rien,  
on ne sait plus/ On se retrouve  
les mains nues

We have both fought a war/  
Both of us have pillaged,  
stolen, ruined/ Who has  
won, who has lost?/ We  
don't know anything, we  
don't know any more/ We  
find each other with empty  
hands

Mais après la guerre/ Il nous  
reste à faire/ La paix.

But after the war/ It leaves  
us to make/ peace

Je reviens te chercher/  
Tremblant comme un jeune  
marié/ Mais plus riche qu'aux  
jours passés/ De tendresse et  
de larmes et de temps

I have come back for you/  
trembling like a young  
newlywed/ But richer than  
the past days / the  
tenderness and tears and the  
time

**Döndüm geldim sana’ (I have come back to you) –  
Gün Yüksel (1968, Columbia 45-RTAS 0897)**

İkimizde suçlu değil mi/  
İkimizde kırdık birbirimizi/  
Kim kazandı kim kaybetti/  
Eller bomboş hepsi bitti/  
Bulduk sonunda sevgimizi

Are we not both guilty/ We  
both hurt each other/ Who  
won, who lost/ Hands are  
empty everything is over/  
We find our love at the end

Seni beklettim/ Çok mu  
değiştin/ Şimdi

I made you wait / Have you  
changed a lot? / Now

Döndüm geldim sana/  
Hayat yok senden uzakta/  
Unuttunsa da hatırla/  
Pişmanım koş gel  
kollarıma

I have come back to you/  
There is no life away from  
you/ Remember even if you  
have forgotten/ I'm  
regretful, run to my arms

## (21) Reconciliation

### ‘Tu me reviens’ (You come back to me) – Salvatore Adamo (1966, La Voix de son Maître EGF 887)

Je veux pas savoir ce qui t'a pris/ Je te pardonne/	I don't want to know what took over you/ I forgive you/
Tu me reviens/ Et je vais revivre/ Ne me dis rien/ Ma joie m'enivre	You come back to me/ And I will live again/ Don't tell me anything/ My joy intoxicates me
Tu me reviens/ Et que m'importe/ Par quel chemin/ Tu as retrouvé ma porte	You come back to me/ And it doesn't matter/ in which way/ You have found my door again

### ‘Dön bana sen’ (Come back to me) – Okyay (1968, Regal RZT 5035)

Dön bana sen/ Aşkın bitmiyor/ Kalbim seni/ Bak hep bekliyor	Come back to me/ Your love doesn't end/ My heart is yours/ Look, it's always waiting
Dön bana sen/ Eğer istersen/ Seni çok sevdim/ Benim nazlı meleğim	Come back to me/ If you want to/ I loved you a lot/ My coy angel

## 8.4 Models for morality

In the linguistic transfer from the French songs to the Turkish remakes, other recurring themes are that of *morality* and *ethics*, or *doing the right thing*. These topics are often treated in relationship dilemmas where the narrator has decided to do what is ethically appropriate. Ideas related to this theme are feelings of *guilt* and *responsibility*. Examples (22) and (23) below are extracts from the French song lyrics and corresponding Turkish remakes exemplifying models of *morality*.

## (22) Morality

### ‘Adios Amor’ – Sheila (1967, Philips 437.347 BE)

Et pourtant je n'ai pas le droit/ D'imaginer d'être un jour à toi/ Puisque tu portes une alliance au doigts	But I don't have the right to/ Imagine to be yours one day/ Because you have a ring on your finger
Adios amor je m'en vais ce soir/ Car il vaut mieux ne plus se revoir	<i>Adios amor</i> I'm leaving this evening/ Because it's better if we don't see each other again
Je ne suis pas aventureuse/ Mais ne pourrais jamais être heureuse/ Avec l'idée que par ma faute/ J'aurais fait le malheur d'une autre	I'm not adventurous/ But I could never be happy/ With the knowledge that I caused/ the misery of someone else

### ‘Bu son olsun’ (Let this be the last time) – Ay-feri (1968, Aras Plak 285)

Adios amor benle uğraşma/ Acı bana gözyaşlarıma/ Ayrılık var dudaklarında/ Bak işte yüzük o parmağında	<i>Adios amor</i> don't bother me/ Have pity on me, my tears/ Separation is on your lips/ Look there is the ring on your finger
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## (23) Morality

**‘La femme de mon ami’ (My friend’s woman) – Enrico Macias (1963, Pathé EG 641)**

Je peux te prendre dans mes  
bras/ Pour embrasser tes yeux  
rougis/ Mais moi, je n'en ai  
pas le droit/ Tu es la femme de  
mon ami

I can take you in my arms/  
To kiss your reddened eyes/  
But I don't have the right/  
You are my friend's woman

**‘Arkadaşımın aşkısın’ (You are my friend’s love) – Gönül Yazar (1968, Regal RZT 5021)**

Hakkım yok seni  
sevmeye/ Çıktın karşıma  
ne diye/ Sen başkasının  
malısın/ Kalbim bunu  
nerden anlasın/  
Unutmam lazım çünkü  
sen/ Arkadaşımın aşkısın

I don't have the right to  
love you/ Why did you  
appear in front of me/ You  
are someone else's  
property/ How could my  
heart understand this/ I  
must forget because you/  
Are my friend's love

## 8.5 Attitudes towards life

Another recurring theme in the linguistic meanings transferred from French song texts to Turkish remakes are attitudes toward life, presenting ideas of things such as what is *fun*, *forgetting about worries* and what is *worthwhile*. Examples (24) and (25) below are extracts from the French song lyrics and corresponding Turkish remakes exemplifying models of *fun* and *forgetting about worries*.

## (24) Models of fun

**‘Ivan, Boris et moi’ (Ivan, Boris and I) – Marie Laforêt (1967, Disques Festival FX 1545)**

Lorsque nous étions encore  
enfants/ Sur le chemin  
debruyère/ Tout le long de la  
rivière/ On cueillait la  
mirabelle/ Sous le nez des  
tourterelles

Anton, Ivan, Boris et moi/  
Rebecca, Paula, Johanna et  
moi

Le dimanche pour aller  
danser/ On mettait tous nos  
souliers/ Dans le même panier/  
Et pour pas les abîmer/ On  
allait au bal à pieds

When we were still  
children/ On the heather  
path/ along the river/ we  
used to pick Mirabelle  
flowers/ under the noses of  
turtledoves

Anton, Ivan, Boris and I/  
Rebecca, Paula, Johanna  
and I

Sundays to go out dancing/  
We all put on our shoes/ in  
the same basket/ And to not  
damage them/ We went to  
the ball with bare feet

**‘Çocukluk günleri’ (Days of childhood) – Özdemir Erdoğan (1968, Sahibinin Sesi 3253)**

Sakin sen ebe olmada/  
İstedğin oyunu oyna/  
Saklanbaçlı koşmaca/  
Eksik olmazdı kavga/  
Hepsi tatlı bir şaka

Be careful not to be the  
catcher/ Play the game you  
want/ Hide and seek,  
running games/ Fighting  
plenty/ It was all a sweet  
joke

## (25) Forgetting about worries with alcohol, song and dance

‘Casatschok’ – Rika Zaraï (1969, Philips 884 973 BY; Philips 370 776 F)

Mes amis, ce soir oublions-le	My friends, this evening let us forget about it
La vodka qui brûle un peu la gorge/ Mais qui nous laisse le cœur plein de chansons	The vodka that burns a bit the throat/ But leaves our heart full of song
Oublions la tristesse du monde	Let us forget about the sadness in the world
Petrouchka, prends ta balalaïka/ Et joue-moi un air à ta façon/ Joue d'abord les Bateliers de la Volga/ Et quand tu auras fini nous danserons	Petrouchka takes the balalaïka/ And plays a melody for me in your way/ Play first ‘The boatmen of Volga’/ And when you’re done we will dance

‘Kazaçok’ – Ay-feri (1969, Televizyon Plak 180)

Neşe dolsun gönüllere	Let the hearts fill with joy
Dargınlık bitsin neşe gelsin/ Durmadan şerefle içelim	Let the resentment end, let the joy come/ Let’s drink incessantly in the honor of
Erisin dertler kadehlerde/ Kalmasın damla yaş gözlerde/ Olalım gamsız derbeder/ Hırsından çatlasın keder/ Söyleyelim keyifli şarkılar/ Ömür boyu gülsün dudaklar	Let the troubles reach the glasses/ Don’t let there be any tear drops left in the eyes/ Let’s be lighthearted vagabonds/ Let fate burst of greed/ Let’s sing joyous songs/ Let lips laugh for ever

## 8.6 Summary of results and discussion

In this chapter I have answered the research question formulated in **Chapter 4** as to what linguistic meanings have been transferred from French to Turkish in the transformation of French songs to Turkish during the 20<sup>th</sup> century.

The linguistic meanings transferred from French songs to Turkish song remakes in 1968-1969 are notions and ideas related to *love (impossible love, love & sadness) time, memories, and nostalgia (time as passing by, reminiscing, remembering/forgetting), relationships* and related behaviors and feelings (*friendship, marriage, infidelity, dependence, separation and reconciliation*), *morality (ethics, doing the right thing), attitudes towards life (having fun, having a good time, forgetting about worries)*. The linguistic meanings transferred from French songs to Turkish remakes can be thought of as *models of reality* made available for the Turkish consumer, providing options for understanding, acting in and narrating social life and the self.

Motivations for import of new artefacts in a culture can be to fulfil certain needs of functions and meanings missing in a culture (Even-Zohar, 2003). It is possible that French pop music was imported to Turkey to fulfill certain needs in Turkey during that time, such as needs for new musical expressions or *models of reality* expressed through lyrics absent at the time. However, as pop music is distributed to such large extents, it is also possible that the *institutions* governing use and storage of artefacts dictate needs for new *models of reality*.

## Chapter 9. Conclusions and discussion

The continuous production, distribution and consumption of cultural artefacts such as pop music in a culture, provide an immense quantity of multimodal texts that are continuously repeated, cross-referenced, copied and remade, and that have the potential to communicate emotional, experiential and linguistic meanings to participants of a culture. The successful communication of meanings to and between human beings and cultures depend on several factors discussed in this thesis, such as the cognitive capacities of human beings, the structure and function of semiotic resources that compose artefacts, as well as procedures of individual and collective communication involving the use and storage of products in a culture, the chain of producers, the active participation of consumers, and the economically governed market, social institutions and a common pool of knowledge of things and norms that continuously evolve with the invention and import of new artefacts into a culture.

The purpose of this thesis has been to investigate the importation, transformation and distribution of French songs in Turkey during the 20<sup>th</sup> century as a case study of cultural transfer, and to gain an insight into the socio-cultural meanings or *models of reality* that have been made available for the Turkish public through these acts. One of the motivations for this study has been to form a theoretical framework within the agenda of the transdisciplinary field of cognitive semiotics. A synthesis of aspects from theories applicable within the framework of cognitive semiotics was presented in **Chapter 3**, after which an empirical study was presented in **Chapters 6, 7 and 8**. By investigating how French pop music remakes manifest themselves in Turkey and their processes of transfer and transformation I have complemented conceptual perspectives with empirical findings, and given an insight into the meanings that were made available to the Turkish public through the importation, transformation and distribution of French pop music in Turkey during the 20<sup>th</sup> century.

### 9.1 French pop music remakes in Turkey as cultural communication

French pop music was communicated to Turkish consumers during 1961-1991, and more intensely so between 1967-1977. After processes of transformation and recoding, French pop music could be integrated into a Turkish cultural community as *understandable* or *valuable* artefacts with meanings that could be used to different extents by the Turkish public for understanding, acting in and narrating social life and the self.

There are historical, political and technical events that correlate with the rise of pop music remakes in Turkey. Before the appearance of French pop music remakes in Turkey, Western songs were first popularized in Turkey without any transformation of the lyrics. One explanation for this might be that, at the time, the consumers of Western music in Turkey composed of a small elite group who could afford buying music and attending concerts, as well as education in foreign languages, making non-transformed foreign language songs both valuable as *goods* and *understandable* product's offering models of reality to its consumers. Turkish language song remakes appeared as the Turkish pop music consumer grew to a larger population composing of many different social classes in connection to the invention of the 45-rpm record which was cheaper and more easily distributed to larger masses of people. For mass communication to be successful to this more varied group of consumers, foreign lyrics might not have been able to communicate what Turkish lyrics had the potential to do. The song remake trend in Turkey known as the '*aranjman*' genre almost completely stopped after 1978 and locally produced music with Turkish song lyrics gained popularity. This implies that Western pop music was completely transformed and integrated in the Turkish culture after 1978. Additionally, Küçük Kaplan (2015) and Dilmener (2003) suggest that the '*aranjman*' genre represents a transition period for the integration of the pop music genre into the Turkish market.

Furthermore, the mass distribution of French pop music remakes in Turkey is a part of a history of cultural import and adaptation of Western artefacts in Turkey, which has served to create new aesthetic and practical options for the people of Turkey in different periods of political turmoil and identity struggle within efforts to create a modern and secular Turkish identity.

Foreign and local record companies in Turkey have distributed French songs in the Turkish market, directly influencing the offer of *tools* for understanding and acting in social life made available for the Turkish consumer. The act of establishing record companies and routes of distribution in countries that have not yet created their own *institutions* is conceivably a way to influence the *repertoire* of a culture, or pool of common knowledge that further influences the reception of future artefacts in a culture. This period of French pop music remakes in Turkey has very likely affected the following evolution of music and pop culture in Turkey and the selection and reception of artefacts to be included in it.

## 9.2 Communication of new meanings through cultural transfer

With its constituent parts, music, language and voice, pop music offers options for understanding, acting in and narrating social life and the self, which can be adopted by the listener to different extents depending on individual contexts, and shared as a point of reference in everyday interaction when thinking about or expressing feelings and identity. Song lyrics treating common and relatable themes such as *love*, *loss* and *nostalgia* will offer available tools for organizing and understanding social life, as well as creating a sense of shared values.

It is probable and even most likely that the linguistic meanings presented to the Turkish listener of French pop music remakes already existed in Turkey before the import of French songs. However, in industrialized cultures governed by economical interest, meaningful artefacts are circulating alongside a multitude of texts and artefacts, and the notion of “new meanings” may be difficult to delineate as artefacts are made available to different consumers to different extents. Another aspect worth considering here is the length and different periods in the life time of human beings. If models of how *romantic relationships* and *feelings* are supposed to be already exist in a culture, they might still introduce something “new” to new generations who are trying to make sense of the world and the artefacts within it.

Different choices were made in the transfer of French songs to Turkish attempting to either communicate the same meanings as in the French songs or creating new meanings for the new target audience. Most of the songs transferred from French to Turkish culture between 1968-1969 were not translated but rather replaced with new lyrics. Nevertheless, the shared melody transferred other kinds of meaning, such as emotional meanings to the receiver culture, and caused an intercultural communication, creating shared points in the cultural repertoires of the Turkish and French cultures.

## 9.3 Contributions of this study

The importation and transformation of French songs to Turkish is interesting because it demonstrates a time when French cultural artefacts were deliberately transferred in large quantities to a Turkish culture that adopted the music and incorporated it to its own cultural history. This thesis provides a multifaceted overview of a well-defined instance of cultural transfer of song remakes in Turkey. Furthermore, this study contributes to the existing

knowledge of cultural transfer of Western artefacts to Turkey, a particularly interesting country with its history of Westernization policies.

Song remakes have not been investigated within cognitive semiotics previously to this study. However, in this study I show that cognitive semiotics can be used to investigate cultural transfer of multimodal artefacts circulating in popular culture, by considering not only semiotic resources and cognitive capacities, but also societal and economic factors involved in cultural communication. The type of data that I have elicited show a phenomenon within the confines of what cognitive semiotics sets out to do, which is to investigate meaning-making procedures between human beings.

The greatest contribution of this thesis is the collection of data that has been carefully prepared with proper scientific criteria, exemplifying a way of dealing with products of popular culture. It is my hope that this database will be further expanded and serve as a resource for studying cultural transfer of pop music to Turkey.

#### 9.4 For future studies

It is important to remember that the cultural transfer of French songs to Turkey is one extracted part of the transfer of a larger set of cultural artefacts. As was mentioned in the introductory chapters, the ‘*aranjman*’ genre composing of Turkish song remakes also include remakes of songs originally performed in English, Italian, Spanish and Greek among other languages. For a more comprehensive understanding of pop music import in Turkey, the songs from these language groups should also be considered, as well as competitive original Turkish productions distributed to the public at the same time as the song remakes.

Directly relatable to the present study, the remaining songs produced between 1961-1991 of the collected database presented in **Appendix A** can be analyzed to detect possible developments in time of pop music transformations from French to Turkish, as well as developments in time of linguistic meanings that may occur more often during certain periods of time.

In future studies the two other pop music components discussed in this thesis can be studied in a structured manner. For *music*, different units such as melody, tempo, beat can be categorized (in scales, time, etc.) and compared. For *voice*, one could look deeper into voice qualities and

the actual person singing, as well as the persona or image created around the performing artist. Elaborating a way of integrating the analysis of *language*, *voice* and *music* can also allow for a consideration of other factors than linguistic meanings involved in cultural transfer, such as emotional meanings, from more basic to complicated emotions communicated in music and retained to different extents in song remakes.

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Özbeğen, Ferdi (1986), 'Hep böyle', *Sana ihtiyacım var*, Yaşar Kekeva Plak Y.K. 34.  
Özbeğen, Ferdi (1986), 'Şiir gibi', *Sana ihtiyacım var*, Yaşar Kekeva Plak Y.K. 34.  
Özbeğen, Ferdi (1990), 'Aman dikkatli ol', *Kara sevda*, Yaşar Kekeva Plak Y.K. 83.  
Özer, Zerrin (1976), 'Yalvarırım', Kent Plak STX 1096.  
Pekkan, Ajda (1965), 'Her yerde kar var', Serengil Plak 10007.  
Pekkan, Ajda (1966), 'İlkokulda tanışmıştık', Odeon LA 707.  
Pekkan, Ajda (1966), 'Moda yolu' Odeon LA 706.  
Pekkan, Ajda (1966), 'Seviyorum', Odeon LA 707.  
Pekkan, Ajda (1967), 'Dönmem sana', Regal RZT 5003.  
Pekkan, Ajda (1968), 'Kimdir Bu Sevgili', Regal RZTS 5051.  
Pekkan, Ajda (1968), 'Üç kalp', Regal RZTS 5041.  
Pekkan, Ajda (1969), 'Ay doğarken', Regal RZTS 5073.  
Pekkan, Ajda (1969), 'Mesut ol sen', Regal RZTS 5061.  
Pekkan, Ajda (1971), 'Bilmece bildirmece', Philips 6009 082.  
Pekkan, Ajda (1975), 'Al beni', İstanbul Plak 9314.  
Pekkan, Ajda (1975), 'Hoşgör sen', İstanbul Plak 9300.  
Pekkan, Ajda (1977), 'Ağlama yarım', Philips 6070 054.  
Pekkan, Ajda (1979), 'Haykıracak nefesim', *Süperstar 2*, Philips 9115004.  
Pekkan, Ajda (1983), 'Sen ve ben', *Süperstar '83*, Balet LPB 249.  
Pekkan, Ajda (1985), 'Bir gece sahnesi', *Ajda Pekkan & Beş yıl önce on yıl sonra*, Balet Plak 260.  
Pekkan, Ajda (1987), 'Beni de', *Süperstar 4*, Balet Plak LP 270/MC 6110.  
Pekkan, Ajda (1990), 'Sana bana yeter', *Ajda 1990*, Emre Plak HE 009.  
Pekkan, Semiramis (1968), 'Köy düğünü' Columbia RTAS 0921.  
Pekkan, Semiramis (1969), 'Ben böyleyim', Columbia RTAS 0934.  
Pekkan, Semiramis (1969), 'Eski sandal', Columbia 932; Columbia RTAS 0832.  
Pekkan, Semiramis (1974), 'Nerde isen', Kervan 69.  
Pekkan, Semiramis (1974), 'Neydi neydi ne', Kervan 69.  
Pekkan, Semiramis (1975), 'O var ya', Kervan 91.  
Petit Matin (1975), 'Les garçons arrivent dans les choux', Disques Flèche 6061 854.  
Piaf, Edith (1953), 'Johnny, tu n'es pas un ange', Columbia HF 596.  
Porat, Tova (1969), 'Yarın yok', Disko DLS 5007.  
Reggiani, Serge (1967), 'Ma liberté', Disques Jacques Canetti 261 013; Disques Jacques Canetti 48 819.  
Reggiani, Serge (1973), 'T'as l'air d'une chanson', *Bon à tirer*, Polydor 2401 103.  
Roy, Hervé & Pierre Bachelet (1974), 'Emmanuelle', *Emmanuelle - Bande originale du film de Just Jaeckin*, Barclay 80 545.  
Santiana (1975), 'Miss America', Disques Carrère 49.094.  
Sarian, Liz (1965), 'Je me souviens', Pacific 91 602 B.  
Serengil, Öztürk (1965), 'Şepke', Serengil Plak 10008.  
Sevil & Vural (1971), 'Bir sana bir bana', Sayan FS 278.  
Sheila (1967), 'Adios Amor', *Adios Amor*, Philips 437.347 BE.  
Shuky & Aviva (1975), 'Je t'aime un peu trop', WIP / Polydor 2097 501.  
Sipahi, Nesrin (1968), 'Arkadaşımın aşkısın', Odeon LA 848.  
Sipahi, Nesrin (1970), 'Gel şarkı söyle', Odeon LAAS 10260.  
Sipahi, Nesrin (1970), 'Hasret', Odeon LAAS 10355; Odeon MOCT 315.  
Sun, Saadet (1970), 'Tekrar seni sevecek', Disko 5011.  
Şenay (1972), 'Nerdeyiz', Sayan Plak FS 287.  
Şentürk, Esin (1976), 'Babacığım', Diskotür DT 5220.

Taner, Seyyal (1975), 'Elveda', Yavuz Plak 1577.  
Taner, Seyyal (1975), 'Son verdim kalbimin işine, Yavuz Plak 1577.  
Topaloff, Patrick (1975), 'Allo Lola, c'est Lolo', Motors MT 4075.  
Turgut, Gönül (1969), 'Uzat artık elini', Philips 357 366.  
Ural, Selçuk (1968), 'Ay dede', Sahibinin Sesi 3268.  
Ural, Selçuk (1969), 'Kumsaldaki izler', Sahibinin Sesi 3352.  
Ural, Selçuk (1969), 'Sensiz yaşanmazmış', Sahibinin Sesi AX 3320.  
Ural, Selçuk (1974), 'Eski aşklar', Melodi Plak 74015.  
Urgal, Aylin (1977), 'Al beni', 1 Numara AK 17.  
Vartan, Sylvie (1968), 'La Maritza', RCA Victor 87074.  
Vartan, Sylvie (1976), 'La lettre', RCA Victor 42087.  
Vilard, Hervé (1966), 'Il reviendra le très joli bateau', Mercury 152.081 MCE.  
Vilard, Hervé (1966), 'Tant pis pour moi', Mercury 152.081; Mercury 154.139.  
Vilard, Herve (1968), 'Moi lorsque j'aime', Mercury 152.116 MCE.  
Yazar, Gönül (1968), 'Arkadaşımın aşkısın', Regal RZT 5021.  
Yazar, Gönül (1970), Türkofon 1518; Arya Plak 5004.  
Yazar, Gönül (1971), 'Affet beni', Arya Plak 5031.  
Yazar, Gönül (1971), 'Dün derken', Arya Plak 5034.  
Yazar, Gönül (1971), 'Özlediğim sevgili', Arya Plak 5028.  
Yazar, Gönül (1974), 'Seni sordum', Yavuz Plak 1565.  
Yeliz (1976), 'Bu ne dünya', Yankı Plak YP 103.  
Yeliz (1977), 'Bahar yağmuru', Yankı Plak YP 114.  
Yücesoy, Işıl (1977), 'Açılmamış mektup', Evren Müzik 125.  
Yüksel, Gün (1968), 'Döndüm geldim sana' Columbia 45-RTAS 0897.  
Zaraï, Rika (1969) 'Casatschok', Philips 884 973 BY ; Philips 370 776 F.

## Appendices

### Appendix A. Database of Turkish songs remade from French songs, 1961-1991

Nr	Turkish song title & English translation	Turkish performer & year & record label & catalogue number	French performer & year & record label & catalogue number	French song title & English translation
1961:1	Bak bir varmış bir yokmuş (Once upon a time)	İlham Gencer (1961, Odeon LA 345)	Bob Azzam (1960, Barclay 72431)	C'est écrit dans le ciel (It's written in the sky)
1962:1	Yalnız tek bir gece (Only one night)	İlham Gencer (1962, Odeon LA 534)	Charles Aznavour (1963 <sup>24</sup> , Barclay 70 517; Barclay 60 368)	Je t'attends (I'm waiting for you)
1964:1	Her yerde kar var (There is snow everywhere )	Salvatore Adamo (1964, Sahibinin Sesi AX 4325); Ajda Pekkan (1965, Serengil Plak 10007)	Salvatore Adamo (1963, La Voix de son Maître EGF 683)	Tombe la neige (Let the snow fall)
1964:2	Annem (My mother)	Zeki Müren (1964, Grafson MGZ 3141)	Charles Aznavour (1963, Barclay 80 211 S)	La Mamma (The Mother)
1965:1	Şepke (Hat)	Öztürk Serengil (1965, Serengil Plak 10008)	Charles Aznavour (1963, Barclay 80 211 S)	La Mamma (The Mother)
1965:2	Köyümüz (Our village)	Rana Alagöz (1965, Melodi Plak 2249)	Eva (1965, Mercury 125 507 MDL)	Comme les blés (Like the wheats)
1965:3	Moda yolu (The fashion street)	Marc Aryan (1965, Odeon LA 4244); Ajda Pekkan (1966, Odeon LA 706)	Marc Aryan (1965, Disques Markal MA 459; in <i>Katy</i> , Disques Markal MA 1801)	Ma Loulou (My Lolo)
1965:4	İsmi haykırıyorum (I'm calling out your name)	Salvatore Adamo (1965, Sahibinin Sesi AX 4347)	Salvatore Adamo (1963, Pathé EG 666)	Crier ton nom (Crying out your name)
1966:1	Seviyorum (I love)	Ajda Pekkan (1966, Odeon LA 707)	Liz Sarian (1965, Pacific 91 602 B)	Je me souviens (I remember)
1966:2	İlkokulda tanışmıştık (We met at primary school)	Ajda Pekkan (1966, Odeon LA 707)	Patricia Carli (1965, Riviera 231 106)	Les mal aimés (The unloved)
1967:1	Komşu kızı (The girl next door)	Okay (1967, Regal RZT 5050)	Salvatore Adamo (1967, La Voix de son Maître EGF 988)	Dis ma muse (Tell me my muse)
1967:2	Gelme sen rüyama (Don't enter my dream)	Okay (1967, Regal RZTS 5056)	Salvatore Adamo (1964, La Voix de son Maître EGF 699; Pathé Marconi ELP 276)	J'ai pas demandé la vie (I didn't ask for life)
1967:3	Dönmem sana (I won't come back to you)	Ajda Pekkan (1967, Regal RZT 5003)	Marie Laforêt (1964, Festival FLD 333)	La Plage (The beach)

<sup>24</sup> The first recording of the French song dates one year after the first recording of the Turkish remake. This can depend on irregularities of official release dates. Aznavour might have performed the song before the official release of the record; the record label may have sold the rights to the song a few months before publishing the album itself. However, there is no doubt the Turkish version is a remake of the French version and not the other way around.

1967:4	Mesut ol sen (You be happy)	Dario Moreno (1967, Barclay BRC 1008); Ajda Pekkan (1969, Regal RZTS 5061)	Dario Moreno (1966, Barclay 70 937)	On ne peut jamais savoir (You can never know)
1967:5	İstanbul'un kızları (The girls of Istanbul)	Dario Moreno (1967, Barclay BRC 1008)	Dario Moreno (1966, Barclay BLY 70937- 1)	Les filles d'Istanbul (The girls of Istanbul)
1967:6	Sevgi denen şey çok ulu (What they call love is very sacred)	Corinne Noelle (1967, Ezgi Plak 117)	Nicole Croisille & Pierre Barouh (Comp. Francis Lai) (1966, Disc Az EP 1035; in <i>Un Homme et une Femme</i> , United Artists Records SUAL-932 283)	Plus fort que nous (Stronger than us)
1967:7	Yalan (Lie)	Tülay German (1967, Philips 336 236)	Marc Aryan (1964, Markal MA 902)	Si j'étais sûr (If I were sure)
1967:8	Gel esmerim (Come my brunette)	Okay (1967, Regal RZT 5050)	Salvatore Adamo (1965, La Voix de son Maître EGF 827; La Voix de son Maître 7 GF 1035)	Viens ma brune (Come my brunette)
1967:9	Sen sevmeye beni (Don't love me)	Salvatore Adamo (1967, Sahibinin Sesi AX 4348)	Salvatore Adamo (1963, Pathé EG 666)	Amour perdu (Lost love)
1968:1	Bu son olsun (Let this be the last time)	Ay-feri (1968, Aras Plak 285)	Sheila (1967, Philips 437.347 BE)	Adios Amor (Adios Amor)
1968:2	Aşkımız yazılıydı semaya (If our love could be written in these skies)	Okay (1968, Regal RZT 5035)	Salvatore Adamo (1967, La Voix de son Maître EGF 20 003; La Voix de son Maître EGF 977)	Ensemble (Together)
1968:3	Ay Dede (Grandfather Moon)	Selçuk Ural (1968, Sahibinin Sesi 3268)	Dalida (1965, Barclay 80.285 S)	Le Flamenco (Flamenco)
1968:4	İstanbul'da aşk (Love in Istanbul)	Ay-feri (1968 Aras Plak 308)	Dalida (1965, Barclay 80.285 S)	Le Flamenco (Flamenco)
1968:5	Hayat üç perdedir (Life is three acts)	Tanju Okan (1968, Regal 5034)	Hervé Vilard (1966, Mercury 152.081 MCE)	Il reviendra le très joli bateau (It will return this very pretty boat)
1968:6	Evet mi hayır mı (Yes or no)	Rana Alagöz (1968, Sayan Plak 161)	Marie Laforêt (1967, Disques Festival FX 1545)	Ivan, Boris et moi (Ivan, Boris and I)
1968:7	Çocukluk günleri (Days of childhood)	Özdemir Erdoğan (1968, Sahibinin Sesi 3253)	Marie Laforêt (1967, Disques Festival FX 1545)	Ivan, Boris et moi (Ivan, Boris and I)
1968:8	Sana şarkımı bıraktım (I left you my song)	Berkant (1968, Sahibinin Sesi 3231)	Richard Anthony (1965, Columbia ESRF 1623)	Je me suis souvent demandé (I have often wondered)
1968:9	Döndüm geldim sana (I have come back to you)	Gün Yüksel (1968, Columbia 45-RTAS 0897)	Gilbert Bécaud (1968, La Voix De Son Maître VF 508)	Je reviens te chercher (I have come back for you)
1968:10	Herşey dün gibi (Everything is like if it were yesterday)	Ömür Göksel (1968, Türkofon Plak 1514)	Gilbert Bécaud (1968, La Voix De Son Maître VF 508)	Je reviens te chercher (I have come back for you)
1968:11	İkimize bir dünya (A world for the two of us)	Ay-feri (1968, Aras Plak 304)	Marc Aryan (1967, Markal MA 466)	La chanson du vieil aveugle (The old blind man's song)

1968:12	Arkadaşımın aşkısın (You are my friend's love)	Gönül Yazar (1968, Regal RZT 5021); Nesrin Sipahi (1968, Odeon LA 848); Juanito (1969, Philips 7PH 341)	Enrico Macias (1963, Pathé EG 641)	La femme de mon ami (My friend's woman)
1968:13	Gölgen yeter (Your shadow is enough)	Rüçhan Çamay (1968, Regal Plak RZT 5010)	Patricia Carli (1966, Riviera 231 194 M)	Le petit chien (The little dog)
1968:14	Bizim şarkımız (Our song)	Lale Belkıs (1968, Regal Plak RZT 5037)	Yves Montand (1949, Odeon 282 066)	Les feuilles mortes (The dead leaves)
1968:15	Bir matadorun hikayesi (The story of a matador)	Özdemir Erdoğan (1968, Sahibinin Sesi)	Dalida (1958, Barclay 60118; Barclay 80094; Barclay 70 178 M)	Les Gitans (The Gypsies)
1968:16	İncinen hatıralar (Hurt memories)	Rüçhan Çamay (1968, Regal Plak RZT 5028)	Patricia Carli (1966, Riviera 231 194 M)	Les histoires d'amour (Love stories)
1968:17	Üç kalp (Three hearts)	Ajda Pekkan (1968, (1968, Regal RZTS 5041)	Patricia Carli (1968, Riviera 231 315)	Que c'est triste un monde sans amour (How sad it is with a world without love)
1968:18	Aşk eski bir yalan (Love is an old lie)	Kamuran Akkor (1968, Sahibinin Sesi 3226)	Enrico Macias (1964, Pathé EG 806)	S'il fallait tout donner (If I had to give everything)
1968:19	Bal arısı (The honey bee)	Kamuran Akkor (1968, Sahibinin Sesi 3230)	Enrico Macias (1965, Pathé EG 862)	Sans voir le jour (Without seeing the day)
1968:20	Köy düğünü (Village wedding)	Semiramis Pekkan (1968, Columbia 45-RTAS 0921)	Dalida (1968, Barclay 80 378)	Tire l'aiguille (Pull the needle)
1968:21	Ben senden gencim (I'm younger than you)	Lale Belkıs (1968, Regal Plak RZT 5037)	Patricia Carli (1967, Riviera 231 272 M)	Toi (You)
1968:22	Dinle yavrucuğum (Listen little one)	Marc Aryan (1968, Odeon 45-LA 4248)	Marc Aryan (1965, Markal Disques MA 458)	Tu es une petite fille (You are a little girl)
1968:23	Dön bana sen (Come back to me)	Okay (1968, Regal RZT 5035)	Salvatore Adamo (1966, La Voix de son Maître EGF 887)	Tu me reviens (You come back to me)
1968:24	Gönül ferman dinlemez (The heart won't obey laws)	Kamuran Akkor (1968, Sahibinin Sesi 3285)	Dalida (1968, Barclay 71 247; <i>Le Temps des Fleurs</i> , Barclay 80 378)	Tzigane (Gypsy)
1968:25	Kimdir bu sevgili (Who is this lover)	Ajda Pekkan (1968, Regal RZTS 5041)	Marc Aryan (1968, Markal MA 471; Markal MA 1803; Pathé / EMI PF 505)	Un petit Slow (A short slow dance)
1968:26	Selam size aşıkalar (Greeting to you lovers)	Kamuran Akkor (1968, Sahibinin Sesi 45-AX 3263)	Bob Azzam (1960, Bras', Barclay, 72431; Barclay, 62113)	Viens dans mes bras (Come to my arms)
1968:27	Dünya dönüyor /Atlı karınca (The world is turning/Carousel)	Ay-feri (1968, Aras Plak 297)	Marc Aryan (1965, Markal MA 909)	Volage, volage (Fickle, fickle)

1968:28	Çapkın kız (Flirtatious girl)	Jale Bırsel (1968, Aras G.282); Gönül Yazar (1970, Türkofon 1518; Arya Plak 5004)	Marie Laforêt (1967, Disques Festival FX 1531 M; Disques Festival DN788 S)	Mon amour, mon ami (My love, my friend)
1969:1	Gurbet (Exile)	Juanito (1969, Philips 357 446)	Enrico Macias (1962, Pathé EG 599)	Adieu mon pays (Farwell my country)
1969:2	Sen (You)	Erol Evgin (1969, Ezgi Plak 138)	Gilles Dreu (1968, Disc'Az EP 1201)	Alouette (Lark)
1969:3	Ömrümün baharında (In the spring of my life)	Özdemir Erdoğan (1969, Sahibinin Sesi AXAS 3370)	Gilles Dreu (1968, Disc'Az EP 1201)	Alouette (Lark)
1969:4	Aşk deyip geçmeyin (Don't dismiss it just as love)	Berkant (1969, Sahibinin Sesi 3303)	Bob Azzam (1960, Barclay 72431)	C'est écrit dans le ciel (It's written in the sky)
1969:5	Seni, seni, seni (You, you, you)	Özdemir Erdoğan (1969, Sahibinin Sesi 3364)	Charles Aznavour (1964), Barclay 60 546.	C'est fini (It's over)
1969:6	Kazaçok	Ay-feri (1969, Televizyon Plak 180)	Rika Zaraï (1969, Philips 884 973 BY; Philips 370 776 F)	Casatschok
1969:7	Kim demiş aşk yalandır diye (Who ever said that love was a lie)	Ayten Alpman (1969, Grafson 3681)	Rika Zaraï (1969, Philips 884 973 BY; Philips 370 776 F)	Casatschok
1969:8	Yarın yok (There is no tomorrow)	Tova Porat (1969, Disco DLS 5007)	Rika Zaraï (1969, Philips 884 973 BY ; Philips 370 776 F)	Casatschok
1969:9	Uzat artık elini (Reach out your hand already)	Gönül Turgut (1969, Philips 357 366)	Eva (1965, Mercury 125 507 MDL)	Comme les blés (Like the wheats)
1969:10	Nasıl evlenirsin bu lisanla (How can you get married with this language)	Marc Aryan (1969, Odeon 4227)	Marc Aryan (1964, Markal Disques MA 455)	Giorgina
1969:11	Artık yalnızım (Now I'm alone)	Juanito (1969, Philips 357 389)	Christophe (1966, Disc'Az EP 1055)	J'ai entendu la mer (I heard the sea)
1969:12	Hayat geçmez boş yere (Life won't pass in vain)	Kamuran Akkor (1969, Sahibinin Sesi 45-AX 3353)	Edith Piaf (1953, Columbia HF 596)	Johnny, tu n'es pas un ange (Johnny, you're not an angel)
1969:13	Çiçekler gönül bahçesini süsler (Flowers decorate the garden of the heart)	Berkant (1969, Sahibinin Sesi 3266)	Enrico Macias (1962, Pathé EG 604)	L'Oriental (The Oriental)
1969:14	Ayrılık şarkısı (Separation song)	Özdemir Erdoğan (1969, Sahibinin Sesi AXAS 3370)	Charles Aznavour (1965, Barclay 70 862, Barclay 70 879)	La bohème (The bohemian lifestyle)
1969:15	Ay doğarken (When the moon rises)	Ajda Pekkan (1969, Regal RZTS 5073)	Sylvie Vartan (1968, RCA Victor 87074)	La Maritza (The Maritsa River)
1969:16	Sen artık beni düşünme (Don't worry about me anymore)	Ayten Alpman (1969, 1969, Grafson 3682)	Sylvie Vartan (1968, RCA Victor 87074)	La Maritza (The Maritsa River)
1969:17	Eski sandal (The old boat)	Semiramis Pekkan (1969, Columbia 932; Columbia RTAS 0832)	Mireille Mathieu (1967, Barclay 80.352; Barclay 76.675)	La vieille barque (The old boat)
1969:18	Ben böyleyim (I'm like this)	Semiramis Pekkan (1969, Columbia RTAS 0934)	Joe Dassin (1969, CBS 4281)	Le chemin de papa (My dad's path)

1969:19	Vuruldum bir kıza (I fell for a girl)	Berkant (1969, Sahibinin Sesi AX 3303)	Hugues Aufray (1965, Barclay 70 755; Barclay 80 249)	Le rossignol Anglais (The English nightingale)
1969:20	Aşk (Love)	Özdemir Erdoğan (1969, Sahibinin Sesi 3359)	Gilbert Bécaud (1964, La Voix de son Maître FCLP 124)	Nathalie
1969:21	Sensiz yaşanmazmış (It wasn't possible to live without you)	Selçuk Ural (1969, Sahibinin Sesi AX 3320)	Enrico Macias (1964, Pathé EG 745)	Paris tu m'as pris dans tes bras (Paris, you took me in your arms)
1969:22	Bir gün anlarsın (One day you will understand)	Ay-feri (1969, Sahibinin Sesi AXAS 3332)	Marc Aryan (1964, Markal MA 902)	Si j'étais sur (If I were sure)
1969:23	Kumsaldaki izler (The prints on the beach)	Selçuk Ural (1969, Sahibinin Sesi 3352); Juanito (1970, Balet Plak 11)	Enrico Macias (1966, Pathé EG 995)	Solenzara
1969:24	Kimse bilmez yarın ne olur (No one knows what will happen tomorrow)	Alpay (1969, Philips 357 396)	Hervé Vilard (1966, Mercury 152.081; Mercury 154.139)	Tant pis pour moi (Too bad for me)
1970:1	Memleketim (My homeland)	Ayten Alpman (1970, Philips 6009 029)	Mireille Mathieu (1969, Barclay 61 235)	L'aveugle (The blind man)
1970:2	Hasret (Longing)	Nesrin Sipahi (1970, Odeon LAAS 10355; Odeon MOCT 315); Tanju Okan (1970, Yonca YCA 010)	Georges Moustaki (1969, Polydor 66 675; Polydor 184 851)	Le Métèque
1970:3	Tekrar seni sevecek (He/She will love you again)	Saadet Sun (1970, Disko 5011)	Eva (1968, Mercury 152 104 MCE)	Michael et Jimmy (Michael and Jimmy)
1970:4	Son şarkım (My last song)	Juanito (1970, Balet Plak BA 11)	Enrico Macias (1966, Pathé EG 945)	Non, je n'ai pas oublié (No, I haven't forgotten)
1970:5	Bir gün biter (One day it will end)	Erol Evgin (1970, Ezgi Plak 45 159)	Mireille Mathieu (1969, Barclay 61.305 ; 1970 Barclay 71 447)	Pardonne-moi ce caprice d'enfant (Forgive me for this childish whim)
1970:6	Bekleyiş (The wait)	Zeki Müren (1970, Grafson MGZ 3707)	Dalida (1968, Barclay 80 378)	Tire l'aiguille (Pull the needle)
1970:7	İhtiyar adam ve içki (The old man and the drink)	Lale Belkıs (1970, Disko Plak DLS 5029)	Nana Mouskouri (1968, Fontana 460 260 ME)	Vole, vole Farandole (Fly, fly the farandole)
1970:8	Gel şarkı söyle (Come sing)	Nesrin Sipahi (1970, Odeon LAAS 10260)	Nana Mouskouri (1968, Fontana 460 260 ME)	Vole, vole Farandole (Fly, fly the farandole)
1971:1	Hayat bu Nermin (That's life, Nermin)	Tanju Okan (1971, Arya Plak 5026)	Joe Dassin (1970, CBS 4736)	C'est la vie Lilly (That's life, Lilly)
1971:2	Dün derken (When saying yesterday)	Gönül Yazar (1971, Arya 5034)	Charles Aznavour (1964, Barclay 60500)	Hier encore (Yesterday still)
1971:3	Özlediğim sevgili (The lover I miss)	Gönül Yazar (1971, Arya 5028)	Georges Moustaki (1969, Polydor 66 675; Polydor 184 851)	Le Métèque
1971:4	Bir falcı vardı (There was a fortune teller)	Tanju Okan (1971, Balet Plak 94)	Serge Reggiani (1967, Disques Jacques Canetti 261 013; Disques Jacques Canetti 48 819)	Ma liberté (My freedom)

1971:5	Bir sana bir bana (One for you, one for me)	Sevil & Vural (1971, Sayan FS 278)	Nicoletta (1971, Riviera 121.387)	Mamy blue
1971:6	Bilmece bildirmece (Riddle, game to let you know)	Ajda Pekkan (1971, Philips 6009 082)	Hervé Vilard (1968, Mercury 152.116 MCE)	Moi lorsque j'aime (Me when I love)
1971:7	Affet beni (Forgive me)	Gönül Yazar (1971, Arya Plak 5031)	Mireille Mathieu (1969, Barclay 61.305 ; 1970 Barclay 71 447)	Pardonne-moi ce caprice d'enfant (Forgive me for this childish whim)
1972:1	Beni terketme (Don't leave me)	Zeki Müren (1972, Grafson MGZ 3787)	Jacques Brel (1960, Philips 432.517 BE)	Ne me quitte pas (Don't leave me)
1972:2	Nerdeyiz (Where are we)	Şenay (1972, Sayan Plak FS 287)	Dalida (1971, International Shows / Sonopresse IS 45 703)	Comment faire pour oublier (How to forget)
1972:3	Sen nerde ben orda (Where ever you are, I am)	Kamuran Akkor (1972, İstanbul Plak 9227)	Nicoletta (1971, Riviera 121.387)	Mamy blue
1972:4	Koy koy koy (Pour, pour, pour)	Tanju Okan (1972, Philips 6070 028)	Enrico Macias (1972, Philips 6009 279)	Poï poï poï
1972:5	Düğün şarkısı (The wedding song)	Berkant (1972, Sevilen Plak SP 233)	Enrico Macias (1966, Pathé EG 1003)	Pour tout l'or du monde (For all the gold in the world)
1973:1	Göreceksin kendini (You will see yourself)	Nilüfer (1973, CBS 1646)	Anne Marie David (1973, Epic EPC 1353; Winner of Eurovision Song Contest 1973, televised 7 April 1973)	Tu te reconnaitras (You will see yourself)
1973:2	Aşkın en güzeli (The most beautiful love)	Nurhan Damcıoğlu (1973, Boncuk Plak ES 45)	Michel Fugain (1972, CBS 8091)	Une belle histoire (A beautiful story)
1973:3	Kim ayırdı sevenleri (Who separated the lovers)	Tanju Okan & Nilüfer: Modern Folk Üçlüsü (1973, Philips 6070 029)	Michel Fugain (1972, CBS 8091)	Une belle histoire (A beautiful story)
1974:1	Eski aşklar (Old loves)	Selçuk Ural (1974, Melodi Plak 74015)	Marc Aryan (1965, Disques Markal MA 465)	Agnes
1974:2	Yalanmış (It was a lie)	Asu Maralman (1974, Türküola YAP 1513)	Julien Clerc (1971, Pathé 2 C006-11817 M)	Ce n'est rien (It's nothing)
1974:3	Selam dostlar (Greetings friends)	Cahit Oben (1974, CBS 2377)	Michel Fugain (1973, CBS 1630)	Chante comme si tu devais mourir demain (Sing as if you were going to die tomorrow)
1974:4	Körebe (Blind man's bluff)	Nilüfer (1974, CBS 2296)	Mireille Mathieu (1973, Philips 6009 706 ; <i>La Paloma Adieu</i> , Philips 6499 832)	Emmène-moi demain avec toi (Take me with you tomorrow)
1974:5	En güzel aşkı bulacaksın (You will find the most beautiful love)	Tanju Okan (1974, Philips 6070047)	Dalida (1974, International Shows / Sonopresse IS 45716)	Gigi l'amoroso
1974:6	Nerde isen (Where ever you are)	Semiramis Pekkan (1974, Kervan 69)	Pierre Marciano (1973, Rosim / Sonopresse RO 40088)	Grand-mère (Grandmother)

1974:7	Neydi neydi ne (What, what was it?)	Semiramis Pekkan (1974, Kervan 69)	Pierre Groscolas (1973, Disques Trema 50015)	Lady Lay
1974:8	Şimdi yalnızım (Now I'm alone)	Banu (1974, <i>Zafer, Banu, Hülya</i> , Yonca YCAS 067)	Christian Adam (1973, Disc'Az / Elver EL 29 001)	Si tu savais combien je t'aime (If you only knew how much I love you)
1974:9	Randevu (Meeting)	Gökben (1974, 1 Numara Plak AK 38)	Christian Adam (1973, Disc'Az / Elver EL 29 001)	Si tu savais combien je t'aime (If you only knew how much I love you)
1974:10	Seni sordum (I asked about you)	Gönül Yazar (1974, Yavuz Plak 1565)	Christian Adam (1973, Disc'Az / Elver EL 29 001)	Si tu savais combien je t'aime (If you only knew how much I love you)
1975:1	Benim halkım (My people)	Tanju Okan (1975, Diskotür DT 5192)	Enrico Macias (1972, Philips 6332 047)	À la face de l'humanité (Facing humanity)
1975:2	Dans et (Dance)	Tanju Okan (1975, Philips 9115001)	Georges Moustaki (1972, Polydor 2473 017)	Danse (Dance)
1975:3	Al beni (Take me)	Ajda Pekkan (1975, İstanbul Plak 9314)	Carène Cheryl (1975, Ibach / Carrère 49 091)	Garde moi avec toi (Keep me with you)
1975:4	Al beni (Take me)	Ertan & Funda Anapa (1975, 1 Numara AK 52); Aylin Urgal (1977, 1 Numara AK 17)	Carène Cheryl (1975, Ibach / Carrère 49 091)	Garde moi avec toi (Keep me with you)
1975:5	Öyle mi böyle mi (Like that or like this)	Nurhan Damcıoğlu (1975, Gönül Plak 507)	Carène Cheryl (1975, Ibach / Carrère 49 091)	Garde moi avec toi (Keep me with you)
1975:6	Rüzgâr gibi geçtin (You passed by like the wind)	Gökben (1975, 1 Numara A.K. 60)	Enrico Macias (1973, Philips 6009 335; <i>Un homme a traversé la mer</i> , Philips 6325 061)	La casa del Sol
1975:7	Beni terketme (Don't leave me)	Ertan Anapa (1975, 1 Numara Plakçılık A.K 53)	Jacques Brel (1960, Philips 432.517 BE)	Ne me quitte pas (Don't leave me)
1975:8	Hoşgör sen (Be the one who overlooks)	Ajda Pekkan (1975, İstanbul Plak 9300)	Enrico Macias (1974, Philips 6009 552)	On s'embrasse et on oublie (We kiss and forget)
1975:9	O var ya (He's there)	Semiramis Pekkan (1975, Kervan Plak 91)	Enrico Macias (1975, Philips 6009 595; <i>Mélisa</i> , Philips 9120 036)	Oumparere
1975:10	Sessiz gemi (Silent boat)	Hümeysra (1975, EMI 1254)	Christian Delagrangé (1972, Riviera 121.435)	Sans toi je suis seul (Without you, I'm lonely)
1975:11	Kadınım (My woman)	Tanju Okan (1975, Diskotür DT 5152)	Serge Reggiani (1973, <i>Bon à tirer</i> , Polydor 2401 103)	T'as l'air d'une chanson (You are like a song)
1975:12	Ne de olsa karın (She is still your wife)	Ayla Algan (1975, Çoşkun Plak 1385)	Dalida (1974, International Shows / Sonopresse IS 45 717)	Ta femme (Your woman)
1975:13	Nazlanma (Don't be coy)	Selçuk & Rana Alagöz (1975, Polydor Plak 2085 015)	Alain Barrière & Noëlle Cordier (1975, Albatros ALB 10118)	Tu t'en vas (You are leaving)

1975:14	Son verdim kalbimin işine (I ended my love affair)	Seyyal Taner (1975, Yavuz Plak 1577)	Enrico Macias (1971, Philips 6009 171)	Je suis content pour toi (I'm happy for you)
1975:15	Elveda (Farewell)	Seyyal Taner (1976, Yavuz Plak 1577)	Mireille Mathieu (1975, Philips 6009 721)	Addio
1976:1	Babacığım (My daddy)	Esin Şentürk (1976, Diskotür DT 5220)	Mireille Mathieu (1975, Philips 6009 721)	Addio
1976:2	Bu ne dünya (What kind of world is this)	Yeliz (1976, Yankı Plak YP 103)	Enrico Macias (1968, Philips 437.422 BE)	Aux talons de ses souliers (On the heels of the shoes)
1976:3	Yalvarırım (I beg)	Zerrin Özer (1976, Kent Plak STX 1096)	Mireille Mathieu (1973, <i>La Paloma adieu</i> , Philips 6009 711)	C'est l'amour et la vie que je te dois (What I owe you is love and life)
1976:4	Yıldönümü (Anniversary)	Tanju Okan (1976, Philips 6070 052)	Hervé Roy & Pierre Bachelet (1974, <i>Emmanuelle - Bande originale du film de Just Jaeckin</i> , Barclay 80 545)	Emmanuelle
1976:5	Yaşanılmaz hep rüyada (You can't always live in a dream)	Gökben (1976, <i>Aşk dediğin laftır</i> , 1 Numara A.K. 006)	Alain Delorme (1975, Aquarius / Sonopresse 53 000)	Je rêve souvent d'une femme (I often dream of a woman)
1976:6	Kafadar (Like-minded)	Lale Belkıs (1976, Müzik Nova 1005)	Shuky & Aviva (1975, WIP / Polydor 2097 501)	Je t'aime un peu trop (I love you a bit too much)
1976:7	Çok mu gördün (Did you see think it was too good for me)	Gökben (1976, 1 Numara A.K. 70)	Enrico Macias (1972, Philips 6332 047)	La fête orientale (The oriental party)
1976:8	İyi olur İnşallah (It will be good, if God will)	Neşe Eren (1976, Max 046)	Enrico Macias (1972, Philips 6332 047)	La fête orientale (The oriental party)
1976:9	Hayırdır İnşallah (I hope nothing is wrong)	Uğur Akdora (1976, Diskotür DT 5217)	Petit Matin (1975, Disques Flèche 6061 854)	Les garçons arrivent dans les choux (The boys come in the cabbages)
1976:10	Olmaz olsam (If I weren't)	Engin Evin (1976, 1 Numara A.K. 72)	Enrico Macias (1975, Philips 6042 021 ; <i>Mélisa</i> , Philips 9120 036)	Mélisa
1976:11	Baksana bana (Can you look at me)	Işıl German (1976, Sayan FS 331)	Santiana (1975, Disques Carrère 49.094)	Miss America
1976:12	Seni tanır gibiyim (It's like I know you)	Ömür Göksel (1976, Polydor 2085 019)	Enrico Macias (1966, Pathé EG 1003)	Pour tout l'or du monde (For all the gold in the world)
1976:13	Selam söyle (Send my best)	Nilüfer (1976, CBS 81383)	Enrico Macias (1975, <i>Mélisa</i> , Philips 9120 036)	Pourquoi parler d'amour (Why speak of love)
1976:14	Sus duymasın (Don't let him hear)	Hümeysra (1976, EMI 1261)	Dalida (1975, International Shows/ Sonopresse IS 45723)	Ne lui dis pas (Don't tell him)
1977:1	Seni bana katsam (If I could add you to me)	Neco (1977, Yankı 116)	Joe Dassin (1977, CBS 4977)	A toi (For you)

1977:2	Biliyorum sensin o (I know that it's you)	Işıl German (1977, Sayan FS 332)	Patrick Topaloff (1975, Motors MT 4075)	Allo Lola, c'est Lolo (Hello, it's Lolo)
1977:3	Ağlama yarım (Don't cry my love)	Ajda Pekkan (1977, Philips 6070054)	Enrico Macias (1976, <i>La fête à l'Olympia</i> 76, Philips 6621 034)	Entre l'orient et l'occident (Between the orient and the occident)
1977:4	Aşka veda (Farewell to love)	Ayla Algan (1977, Çoşkun Plak LP 641)	Enrico Macias (1962, Pathé EG 599)	Adieu mon pays (Farwell my country)
1977:5	Yolun açık olsun (May your path be clear)	Lale Belkıs (1977, <i>Kadınca</i> , Polydor 2085 025)	Marie Myriam (1977, Polydor 2056 601; Winner of Eurovision Song Contest 1977, televised 7 May 1977)	L'oiseau et l'enfant (The bird and the child)
1977:6	Ayrılan yollar (Separating roads)	Sevda Karaca (1977, Kervan Plakçılık 130)	Sylvie Vartan (1976, RCA Victor 42087)	La lettre (The letter)
1977:7	Beni bırakma (Don't leave me)	Lale Belkıs (1977, <i>Kadınca</i> , Polydor 2085 025)	Jacques Brel (1960, Philips 432.517 BE)	Ne me quitte pas (Don't leave me)
1977:8	Eylül'de gel (Come in September)	Alpay (1977, CBS 5367)	Marc Aryan (1964, Markal Disques MA 455)	Qu'un peu d'amour (But a little love)
1977:9	Pişman olacaksın (You will regret this)	Nilüfer (1977, CBS 5887)	Enrico Macias (1968, Philips 437.459 BE)	Reste-moi fidèle (Remain faithful to me)
1977:10	Açılmamış mektup (The sealed letter)	Işıl Yücesoy (1977, Evren Müzik 125)	Enrico Macias (1975), <i>Mélisa</i> , Philips 9120 036.	Ta lettre (Your letter)
1977:11	Bahar yağmuru (Spring rain)	Yeliz (1977, Yankı Plak YP 114)	Enrico Macias (1976, <i>La fête à l'Olympia</i> 76, Philips 6621 034)	Entre l'orient et l'occident (Between the orient and the occident)
1979:1	Hey gidi günler (Those were the days)	Nilüfer (1979, <i>Nilüfer</i> '79, Burç Plakçılık LP 507)	Enrico Macias (1977, <i>Le violon de mon père</i> , Philips 6641 755)	Le violon de mon père (My father's violin)
1979:2	Haykırarak nefesim (Breath left to scream)	Ajda Pekkan (1979, <i>Süperstar 2</i> , Philips 9115004)	Noëlle Cordier (1977, MM Records 6172 632)	Mon cœur pour te garder (My heart to keep you)
1980:1	Do do do si re re	Hümeysra (1980, Balet Plak 234)	Enrico Macias (1980, Trema 410 139)	Le mendiant de l'amour (The beggar of love)
1982:1	Sensiz olmaz (It's not possible without you)	Nilüfer (1982, <i>Sensiz olmaz</i> , Yaşar Kekeva Plakçılık LP 05)	Marie Myriam (1980, Polydor 2056 842)	Los Olvidados
1983:1	Sen ve ben (You and me)	Ajda Pekkan (1983, <i>Süperstar</i> '83, Balet LPB 249)	Enrico Macias (1980, Trema 410 139)	Juif espagnol (Spanish jew)
1983:2	Vazgeçemem senden (I won't give up on you)	Sibel Egemen (1983, <i>Dünyam değişti</i> , Yaşar Plak LP 17)	Enrico Macias (1980, <i>Olympia 80</i> , Philips 6313 022)	Palalero
1984:1	Söyleyemedim (I wasn't able to say it)	Nilüfer (1984, <i>Nilüfer</i> '84, Yaşar Kekeva Plakçılık Y.K 24)	Linda De Suza (1980, <i>Face à face</i> , Carrère 67 626)	Face à face (Face to face)
1984:2	Giden sensin (You're the one leaving)	Ferdi Özbeğen (1984, <i>Piyanist</i> , Yaşar Kekeva Plak YK 23)	Charles Aznavour (1965, Barclay 70 862, Barclay 70 879)	La bohème (The bohemian lifestyle)

1985:1	Bir gece sahnesi (One night stage)	Ajda Pekkan (1985, <i>Ajda Pekkan &amp; Beş yıl önce on yıl sonra</i> , Balet Plak 260)	Dalida (1983, <i>Les p'tits mots / Mourir sur scène</i> , Orlando International Shows 13.176)	Mourir sur scène (Dying on stage)
1986:1	Şiir gibi (Like a poem)	Ferdi Özbeğen (1986, <i>Sana ihtiyacım var</i> , Yaşar Kekeva Plak Y.K. 34)	Linda De Suza (1984, <i>Gri gri</i> , Carrère 13.686)	Gri gri (Talisman)
1986:2	Hep böyle (Always like this)	Ferdi Özbeğen (1986, <i>Sana ihtiyacım var</i> , Yaşar Kekeva Plak Y.K. 34)	Linda De Suza (1984, <i>La chance</i> , Carrère 66178)	Un jour ici un jour ailleurs (One day here, one day somewhere else)
1987:1	Beni de (Me too)	Ajda Pekkan (1987, <i>Süperstar 4</i> , Balet Plak LP 270/MC 6110)	Charles Aznavour (1986, <i>Aznavour</i> , Tréma 310 226)	Une idée (An idea)
1990:1	Aman dikkatli ol (Oh please be careful)	Ferdi Özbeğen (1990, <i>Kara sevda</i> , Yaşar Kekeva Plak YK 83)	Enrico Macias (1989, Tréma 310313)	Aie, aie, aie, je t'aime (Ai, ai, ai, I love you)
1990:2	Sana bana yeter (It's not enough for you and me)	Ajda Pekkan (1990, <i>Ajda 1990</i> , Emre Plak HE 009)	Enrico Macias (1989, <i>Le vent du sud</i> , Tréma 410463)	Le vent du sud (The southern wind)
1991:1	Karlar düşer (The snow falls)	Akrep Nalan (1991, <i>Dağ çiçeği</i> , Göksoy Plakçılık CD 038)	Salvatore Adamo (1963, <i>La Voix de son Maître</i> EGF 683)	Car je veux (Because I want to)
1991:2	Çal çingene (Play, Gypsy)	Tanju Okan (1991, <i>Kadınım / Kime ne</i> , Emre Plak, Barcode: 8691223012127)	Enrico Macias (1988, Tréma 410 428)	Zingarella

## Appendix B. Song lyrics from 1968 & 1969

Nr. 1968:1 Song translation			
<p>Adios Amor – Sheila (1967, Philips 437.347 BE)</p> <p>Je ressens de l'amour pour toi/ Et pourtant je n'ai pas le droit/ D'imaginer d'être un jour à toi/ Puisque tu portes une alliance au doigts</p> <p>Adios amor je m'en vais ce soir/ Car il vaut mieux ne plus se revoir/ Ne cherche pas à me retenir/ Adios amor laisse- moi partir</p> <p>Je ne suis pas aventureuse/ Mais ne pourrais jamais être heureuse/ Avec l'idée que par ma faute/ J'aurais fait le malheur d'une autre</p> <p>Adios amor je m'en vais ce soir/ Car il vaut mieux ne plus se revoir/ Ne cherche pas à me retenir/ Adios amor laisse- moi partir</p> <p>Je préfère abandonner/ Tous les rêves que nous avons faits/ Je sais bien que j'ai raison/ Malgré toute la peine que j'ai</p> <p>Adios amor je m'en vais ce soir/ Car il vaut mieux ne plus se revoir/ Ne cherche pas à me retenir/ Adios amor laisse- moi partir</p> <p>Ne cherche pas à me retenir/ Adios amor laisse-moi partir</p>	<p>Adios Amor</p> <p>I feel love for you/ But I don't have the right to/ Imagine to be yours one day/ Because you have a ring on your finger</p> <p><i>Adios amor</i> I'm leaving this evening/ Because it's better if we don't see each other again/ Don't try to keep me here/ <i>Adios amor</i> let me leave</p> <p>I'm not adventurous/ But I could never be happy/ With the knowledge that I caused/ the misery of someone else</p> <p><i>Adios amor</i> I'm leaving this evening/ Because it's better if we don't see each other again/ Don't try to keep me here/<i>Adios amor</i> let me leave</p> <p>I prefer to abandon/ All the dreams we had/ I know that I'm right/ Even though it hurts</p> <p><i>Adios amor</i> I'm leaving this evening/ Because it's better if we don't see each other again/ Don't try to keep me here/<i>Adios amor</i> let me leave</p> <p>Don't try to keep me here/ <i>Adios amor</i> let me leave</p>	<p>Bu Son Olsun – Ay-feri (1968, Aras Plak 285)</p> <p>Aşk bitti, artık yol ayrı/ Hayaller mazide kaldı/ Hani kalbin kalbime karşıydı/ Şimdi hepsi sözlerde kaldı</p> <p>Adios amor bırak ben gideyim/ Senden ayrı uzaktan seveyim/ Şu kırık kalp hasretle dolsun/ Adios amor bu artık son olsun</p> <p>Ben sensiz nasıl yaşarım/ Başkasına nasıl koşarım/ Sordum bu aşk nasıl geçer/ Dediler kalbi deler de geçer</p> <p>Adios amor benle uğraşma/ Acı bana gözyaşlarıma/ Ayrılık var dudaklarında/ Bak işte yüzük o parmağında</p> <p>Durma koş başkalarına/ Onlarda kansın yalanlarına/ Ben kandım onlarda kansın/ Biraz da onlar yansın</p> <p>Adios amor bırak ben gideyim/ Senden ayrı uzaktan seveyim/ Şu kırık kalp hasretle dolsun/ Adios amor bu artık son olsun</p> <p>N'olur artık benle uğraşma/ Acı bana, göz yaşlarıma</p>	<p>Let this be the last time</p> <p>Love is over, now the roads split/ Dreams are left in the past/ Wasn't your heart turned towards my heart/ Now all is left in words</p> <p><i>Adios amor</i>, let me leave/ Let me love you from far away/ Let this broken heart be filled with longing/ <i>Adios amor</i> let this be the last time</p> <p>How could I live without you?/ How could I run to someone else?/ I asked this love will pass/ They said it will pass by piercing the heart</p> <p><i>Adios amor</i> don't bother me/ Have pity on me, my tears/ Separation is on your lips/ Look there is the ring on your finger</p> <p>Don't wait run to others/ Let them also be fooled by your lies/ I was fooled so let them also be fooled/ Let them also burn a little</p> <p><i>Adios amor</i>, let me leave/ Let me love you from far away/ Let this broken heart be filled with longing/ <i>Adios amor</i> let this be the last time</p> <p>Please don't bother me anymore/ Have pity on me, on my tears</p>

## Nr. 1968:2 Replacement text

Ensemble – Salvatore Adamo (1967, La Voix de son Maître EGF 20 003; La Voix de son Maître EGF 977)	Together	Aşkımız Yazılıydı Semaya – Okyay (1968, Regal RZT 5035)	If our love could be written in these skies
Etrange souvenir, lambeau de ma jeunesse/ En leur néant sourire, vous revenez sans cesse/ Mon cœur balbutiait son amour/ À tes yeux qui ne me voyaient pas/ Mais ma main te cherchait déjà/ Dans le noir de mes jours	Strange memory, shed of my youth/ In their born smile, you come back incessantly/ My heart stuttered her* love/ To your eyes that didn't see me/ But my hand was looking for you/ In the darkness of my days	Aşkımız bir gün yazılsa şu semaya/ Bulutlarda okuyup/ Anlatsak dünyaya/ Duyanlar şaşırıp sevmekten/ Vazgeçer sevmekten geçer vaz/ Ağlatan aşkı kim ister ki/ Söyle kim ister	If one day our love could be written in these skies/ If we could read from the clouds and tell the world/ Those who hear will be baffled/ They will give up on loving/ Who wants love that makes you cry / Tell me who
Et moi, je m'éveillais/ À la tendresse/ À ta tendresse/ Et nous avons pris le chemin/ Ensemble, ensemble	And I, I woke up/ To the tenderness/ To the tenderness/ And embarked on a path/ Together, together	Sen ağlattın beni/ Sen arkandan hep/ Neydi buna sebebi/ Yoksa başka aşk mıydı/ Başka aşkın var mıydı?	You made me cry/ Always behind your back/ What was the reason for this?/ Was it another love?/ Did you have another love?
Et le jour s'est levé sur cette certitude/ Que je te garderais au creux de ma solitude/ Et je sais qu'au bout du temps qui fuit/ Au-delà des chagrins sans recours/ Oui je sais qu'au-delà de la nuit, il y a ton amour	And the day rose on this certainty/ That I would keep you in the hollow of my solitude/ And I know that on the end of time that flees/ Beyond sorrows without resort/ Yes, I know that beyond the night, there is your love.	Eğer başka bir aşk buldunsa bırakma sen onu/ Acı ona olmasın benim gibi sonu/ Sen tek aşkla hiç olmazsın/ Tek kalple hiç yaşayamazsın/ Bari dikkat et bir gün o da ağlamasın	If you have found another love, don't you leave him*/ Have pity on him so he doesn't end up like me/ You could never be with only one love/ You could never live with one heart/ At least be careful so that he also doesn't cry one day
Alors moi, je renaiss/ À la tendresse/ À ta tendresse/ Et depuis, ma mie, que de chemin/ Ensemble, ensemble	So I was reborn/ To the tenderness/ To the tenderness / And ever since, my dear one, only the path/ Together, together	Sen ağlattın beni/ Sen arkandan hep/ Neydi buna sebebi/ Yoksa başka aşk mıydı/ Başka aşkın var mıydı?	You made me cry/ always behind your back/ What was the reason for this?/ Was it another love?/ Did you have another love?
Je te regarde et tes cils sont des vols d'hirondelles/ Qui se balancent, éperdus, sous un ciel d'aquarelle/ Et je maudis le temps où je ne te connaissais pas/ Alors que dans mes rêves, je te caressais déjà	I look at you and your eyelashes are flying swallows/ That balance themselves, frenzied, under a water colored sky/ And I curse the time that I didn't know you/ While in my dreams, I was already caressing you	En büyük korkum yanında başka bir erkek/ Yaşayamam artık sizi kol kola görerek/ Söyle semaya saklasın buluttan aşkımı/ Sensiz yaşayacağım artık bu hayatımı	My biggest fear is another man by your side/ I could not live anymore seeing you arm in arm/ Tell the sky to hide my love from the cloud/ From now on I will live this life without you
Le temps où je vivais/ Sans la tendresse/ Sans ta tendresse/ Alors qu'au-delà de la vie/ Nous étions ensemble/ Ensemble/ Ensemble/ Ensemble	The time that I lived/ Without the tenderness / Without your tenderness / While beyond life/ We were together/ Together/ Together/ Together	Sen ağlattın beni/ Sen arkandan hep/ Neydi buna sebebi/ Yoksa başka aşk mıydı/ Başka aşkın var mıydı?/ Var mıydı?/ Var mıydı?/ Var mıydı?	You made me cry/ always behind your back/ What was the reason for this?/ Was it another love?/ Did you have another love?

# **Nr. 1968:3 Replacement text**

<p>Flamenco – Dalida (1965, Barclay 80.285 S)</p> <p>Si par hasard vous vous surprenez/ A ne plus savoir que dire 'olé'/ La faute en est, à n'en pas douter/ Au flamenco/ Oho Oho ho/ Oho Oho ho</p> <p>Si vous rêvez chaque nuit encore/ D'être embrassé par un matador/ Ne cherchez pas ce sera la faute/ Au flamenco/ Oho Oho ho/ Oho Oho ho</p> <p>Aaaaaaaaaa hey hey hey hey hey hey/ Aaaaaaaaaa aaaaaaaaaa</p> <p>Si vous avez quelques nostalgies/ De sérénades quand tombe la nuit/ Vous pourrez dire c'est la faute aussi/ Au flamenco/ Oho Oho ho/ Oho Oho ho</p> <p>Si pour l'hiver on voit les jeunes filles/ Sortir le soir vêtues de mantille/ Ne cherchez pas ce sera la faute/ Au flamenco/ Oho Oho ho/ Oho Oho ho</p> <p>Mais qui saura vous faire patienter/ Jusqu'au départ du prochain été/ Ne cherchez pas vous savez que c'est/ Le flamenco/ Oho Oho ho/ Oho Oho ho/ Oho Oho ho</p>	<p>Flamenco</p> <p>If by chance you catch yourself/ Not knowing what to say but 'Olé'/ It is the fault of, no doubt flamenco/ Oho oho ho/ Oho oho ho</p> <p>If you are still dreaming every night/ To be kissed by a matador/ Don't look further, it is the fault of/ Flamenco/ Oho oho ho / Oho oho ho</p> <p>Aaaaaaaaaa hey hey hey hey hey hey/ Aaaaaaaaaa aaaaaaaaaa</p> <p>If you have some nostalgia/ For serenades when night falls/ You could also say that it's the fault of/ Flamenco/ Oho oho ho/ Oho oho ho</p> <p>If in winter one sees young girls/ Go out at night dressed in mantillas/ Don't look further, it is the fault of/ Flamenco/ Oho oho ho / Oho oho ho</p> <p>But who will know how to make you be patient/ Until the start of next summer/ Don't look further, you know that it's/ Flamenco/ Oho oho ho / Oho oho ho / Oho oho ho</p>	<p>Ay dede – Selçuk Ural (1968, Sahibinin Sesi 3268)</p> <p>Ay dede/ Ay dede/ Ay dede/ Oley!</p> <p>Ay dede bizleri görünce/ Yalvardık ellere söyleme/ Anladı gözledi sessizce/ Ay dede, aay/ Ay dede, aay aaaa</p> <p>Ay dede bizleri görünce/ Bak bütün herkesten gizlice/ O da katıldı bu sevince/ Ay dede, aay/ Ay dede, ay aaaa</p> <p>Aaaaaaaaaa ya ya ya ya/ Aaaaaaaaaa ya ya ya ya</p> <p>Ay dede büyüünü görünce/ Girdik dünya evine diye/ Kutladı ayın on beşinde/ Ay dede, aay/ Ay dede, aay aaaa</p> <p>Hep hatırlarız senelerce/ İlk ve son aşkı delice/ Hiç bitmesin bu senelerce/ Ay dede, aay/ Ay dede Aay aaaa</p> <p>Ay dede bizleri görünce/ Yalvardık ellere söyleme/ Anladı gözledi sessizce/ Ay dede, aay/ Ay dede, aay aaaa</p>	<p>Grandfather Moon</p> <p>Grandfather Moon/ Grandfather Moon/ Grandfather Moon/ Oley!</p> <p>When Grandfather Moon saw us/ We pleaded him not to tell anyone/ He understood, silently observed/ Grandfather Moon, aay/ Grandfather Moon, aay aaa</p> <p>When Grandfather Moon saw us/ Look, from everyone secretly/ He also joined in on this happiness/ Grandfather Moon, aay/ Grandfather Moon, aay aaa</p> <p>Aaaaaaaaaa ya ya ya ya / Aaaaaaaaaa ya ya ya ya</p> <p>When Grandfather Moon saw your spell/ Because we got married/ He celebrated on the fifteenth of the month/ Grandfather Moon, aay/ Grandfather Moon, aay aaa</p> <p>We always remember since years back/ The first and last love like madly/ Don't let this end for years/ Grandfather Moon, aay/ Grandfather Moon/ Aay aaa</p> <p>When Grandfather Moon saw us/ We pleaded him not to tell anyone/ He understood, silently observed/ Grandfather Moon, aay/ Grandfather Moon, aay aaa</p>
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# **Nr. 1968:4 Replacement text**

<p>Flamenco – Dalida (1965, Barclay 80.285 S)</p> <p>Si par hasard vous vous surprenez/ A ne plus savoir que dire 'olé'/ La faute en est, à n'en pas douter/ Au flamenco/ Oho Oho ho/ Oho Oho ho</p> <p>Si vous rêvez chaque nuit encore/ D'être embrassé par un matador/ Ne cherchez pas ce sera la faute/ Au flamenco/ Oho Oho ho/ Oho Oho ho</p> <p>Aaaaaaaaaa hey hey hey hey hey hey/ Aaaaaaaaaa aaaaaaaaaa</p> <p>Si vous avez quelques nostalgies/ De sérénades quand tombe la nuit/ Vous pourrez dire c'est la faute aussi/ Au flamenco/ Oho Oho ho/ Oho Oho ho</p> <p>Si pour l'hiver on voit les jeunes filles/ Sortir le soir vêtues de mantille/ Ne cherchez pas ce sera la faute/ Au flamenco/ Oho Oho ho/ Oho Oho ho</p> <p>Mais qui saura vous faire patienter/ Jusqu'au départ du prochain été/ Ne cherchez pas vous savez que c'est/ Le flamenco/ Oho Oho ho/ Oho Oho ho/ Oho Oho ho</p>	<p>Flamenco</p> <p>If by chance you catch yourself/ Not knowing what to say but 'Olé'/ It is the fault of, no doubt flamenco/ Oho oho ho/ Oho oho ho</p> <p>If you are still dreaming every night/ To be kissed by a matador/ Don't look further, it is the fault of/ Flamenco/ Oho oho ho / Oho oho ho</p> <p>Aaaaaaaaaa hey hey hey hey hey/ Aaaaaaaaaa aaaaaaaaaa</p> <p>If you have some nostalgia/ For serenades when night falls/ You could also say that it's the fault of/ Flamenco/ Oho oho ho/ Oho oho ho</p> <p>If in winter one sees young girls/ Go out at night dressed in mantillas/ Don't look further, it is the fault of/ Flamenco/ Oho oho ho / Oho oho ho</p> <p>But who will know how to make you be patient/ Until the start of next summer/ Don't look further, you know that it's/ Flamenco/ Oho oho ho / Oho oho ho / Oho oho ho</p>	<p>İstanbul'da Aşk – Ay-feri (1968 Aras Plak 308)</p> <p>Aaa...</p> <p>Bir görüşte sevdim ben seni/ Sözler mehtap bağladı beni/ Ne kolaymış kapılmak aşka/ İstanbul'da/ Aaa aaaa/ Aaaaaa</p> <p>Aşk anladım yalanla dolan/ Bir kırık kalp hatıra kalan/ Sen aşk başka tatlıdır dedin/ İstanbul'da/ Aaa aaaa/ Aaaaaa</p> <p>Aaaaaaaaaa aaaaaaaaaa/ Aaaaaaaaaa aaaaaaaaaa</p> <p>Günü gelir ararsın beni/ Hep herkese sorarsın beni/ Ben Leyla sen Mecnun oluruz/ İstanbul'da/ Aaa aaaa/ Aaaaaa</p> <p>Bu yaralar kapanır sandım/ Eşin dostun sözüne kandım/ Gel pişman ol yapıyınız kaldım/ İstanbul'da/ Aaa aaaa/ Aaaaaa</p> <p>Aaaaaaaaaa aaaaaaaaaa/ Aaaaaaaaaa aaaaaaaaaa</p> <p>İstanbul'daaaaaa</p>	<p>Love in Istanbul</p> <p>Aaa...</p> <p>I loved you from the first sight/ Words, moonlight hooked me/ How easy it easy to be carried away by love/ In Istanbul/ Aaa aaa/ Aaaa</p> <p>I understood that love is all a lie/ One broken heart left as a souvenir/ You said that love was something else/ In Istanbul/ Aaa aaa/ Aaaa</p> <p>Aaaaaaaaaa aaaaaaaaaa/ Aaaaaaaaaa aaaaaaaaaa</p> <p>Someday you will miss me/ you will ask everyone about me/ I will be Leyla and you Mecnun/ In Istanbul/ Aaa aaa/ Aaaa</p> <p>I thought that these wounds would close/ I believed in people's words/ I became repentant and all alone/ In Istanbul/ Aaa aaa/ Aaaa</p> <p>Aaaaaaaaaa aaaaaaaaaa/ Aaaaaaaaaa aaaaaaaaaa</p> <p>In Istanbul aaaaaa</p>
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# **Nr. 1968:5 Replacement text**

<p>Il reviendra le très joli bateau – Hervé Vilard (1966, Mercury 152.081 MCE)</p>	<p>It will return this very pretty boat</p>	<p>Hayat üç perdedir – Tanju Okan (1968, Regal 5034)</p>	<p>Life is three acts</p>
<p>Une hirondelle prépare un long voyage/ L’automne s’enfuit, l’hiver est à deux pas/ Et toi aussi, tu as fait tes bagages/ Et tout comme elle, tu ne sais pas où tu vas</p>	<p>A swallow prepares for a long journey/ The autumn flees away, winter is two steps away/ And also you, you have packed your bags/ and just like it, you don’t know where you are going</p>	<p>Hayat üç perdelik bir sahnedir/ Bizler de ortada aktörleri/ Her geçen gün bu oyun oynanır/ Komedi başlar, sonu hep dramdır</p>	<p>Life is a theatre of three acts/ And we are the actors in the middle/ Every single day a play is played/ It starts as a comedy and ends in drama</p>
<p>Il reviendra ce très joli bateau/ Il reviendra un jour qu’il fera beau/ A la maison tout le monde t’attends/ Et l’on fait des prières pour que tu sois dedans/ Il reviendra ce très joli bateau/ Il reviendra un jour qu’il fera beau/ Je l’attendrai s’il faut toute ma vie/ Puis s’il doit revenir, comme tu me l’as promis</p>	<p>It will return this very pretty boat/ It will come back one beautiful day/ At home everyone waits for you/ And we have prayed that you are inside/ It will return this very pretty boat/ It will return one beautiful day/ I will wait for it if it takes all my life/ Then if it should come back, like you promised me</p>	<p>Birinci perde çocuk yılları/ Unutulmaz hatıraları/ Hep güleriz hep eğleniriz/ Hayat umursanmaz yarın aldırılmaz</p>	<p>The first act is the childhood years/ Its unforgettable memories/ We always laugh, we always have fun/ Don’t care about life, don’t bother with tomorrow</p>
<p>Une hirondelle est partie très très loin/ L’hiver est là et je m’ennuie de toi/ Souvent je pleure, souvent j’ai du chagrin/ Si tu savais, ce que c’est long sans toi</p>	<p>A swallow has gone far far away/ Winter is here and I miss you/ Often I cry, often I have sorrow/ If you knew, how long it is without you</p>	<p>Birinci perde çocuk yılları/ Unutulmaz hatıraları/ Hep güleriz hep eğleniriz/ Hayat umursanmaz yarın aldırılmaz</p>	<p>The first act is the childhood years/ Its unforgettable memories/ We always laugh, we always have fun/ Don’t care about life, don’t bother with tomorrow</p>
<p>Il reviendra ce très joli bateau/ Il reviendra un jour qu’il fera beau/ A la maison tout le monde t’attends/ Et l’on fait des prières pour que tu sois dedans</p>	<p>It will return this very pretty boat/ It will return one beautiful day/ At home everyone waits for you/ And we have prayed that you are inside</p>	<p>Sonra gelir gençlik yılları/ Gençlikle başlar o aşk yılları/ Hayat pembe, her yer çiçekli/ Yarınlar yalnız biraz endişeli</p>	<p>Then comes the youth years/ With youth start the love years/ Life is pink, everywhere is blossoming/ Tomorrows are only a little bit worrying</p>
<p>Il reviendra ce très joli bateau/ Il reviendra un jour qu’il fera beau/ A la maison, tout le monde t’attends/ Les petits et les grands/ Nous sommes très impatients</p>	<p>It will return this very pretty boat/ It will return one beautiful day/ At home everyone waits for you/ The small ones and the big ones/ We are very impatient</p>	<p>İkinci perde aşk yıllarımız/ Ömür boyunca hep hatırlarız/ Perde sonunda başlar mesuliyet/ Bu perde de duyulur hayattan şikâyet</p>	<p>The second act is our love years/ For all our lives we remember them/ In the end of the act starts responsibility/ In this act one complains life</p>
<p>Il reviendra ce très joli bateau/ Il reviendra un jour qu’il fera beau/ Il reviendra à demain mon amour/ Il reste quelques jours/ A demain mon Amour</p>	<p>It will return this very pretty boat/ It will return one beautiful day/ It will return tomorrow my love/ There are a few days left/ See you tomorrow my love</p>	<p>Son perde çok acıklıdır inan/ Bilir bunu hayatta yaşayan/ Sevdiklerin, benimsediklerin/ Kaybolurlar bir gün göçüp bu dünyadan</p>	<p>The last act is very tragic believe me/ Those who experience it know/ The ones you love, the ones you embrace/ Disappear one day migrating from this world</p>
		<p>Son perde çok acıklıdır inan/ Bilir bunu hayatta yaşayan/ Sevdiklerin, benimsediklerin/ Kaybolurlar bir gün bu dünyadan</p>	<p>The last act is very tragic believe me/ Those who experience it know/ The ones you love, the ones you embrace/ Disappear one day from this world</p>

# **Nr. 1968:6 Replacement text**

Ivan Boris et moi – Marie Laforêt (1967, Disques Festival FX 1545)	Ivan, Boris and I	Evet mi hayır mı – Rana Alagöz (1968, Sayan Plak 161)	Yes or no
Lorsque nous étions encore enfants/ Sur le chemin debruyère/ Tout le long de la rivière/ On cueillait la mirabelle/ Sous le nez des tourterelles	When we still children/ On the heather path/ along the river/ we used to pick Mirabelle flowers/ under the noses of turtledoves	Bana çok güzelsin diyorlar/ Herkes benim peşimde/ Bak herkes aşık bana/ Bu siyah gözlerime/ Bu siyah gözlerime	They tell me I'm very beautiful/ Everyone is after me/ Look everyone is in love with me/ In my black eyes/ In my black eyes
Anton, Ivan, Boris et moi/ Rebecca, Paula, Johanna et moi	Anton, Ivan, Boris and I/ Rebecca, Paula, Johanna and I	İki aşk arasında kaldım/ Evet mi hayır mı bende şaşırdım	I am stuck between two loves/ Yes or no I am also confused
Le dimanche pour aller danser/ On mettait tous nos souliers/ Dans le même panier/ Et pour pas les abîmer/ On allait au bal à pieds	Sundays to go out dancing/ We all put on our shoes/ in the same basket/ And to not damage them/ We went to the ball with bare feet	Orhan seni seviyorum sensiz/ Yaşayamam dedi/ Ayhan sen olmazsan ben/ Ölürüm inan dedi/ Ölürüm inan dedi	Orhan said I love you, without you/ I can't live/ Ayhan said if there is no you I/ will die, believe me/ Will die believe me
Anton, Ivan, Boris et moi/ Rebecca, Paula, Johanna et moi/ Anton, Ivan, Boris et moi/ Rebecca, Paula, Johanna et moi	Anton, Ivan, Boris and I/ Rebecca, Paula, Johanna and I/ Anton, Ivan, Boris and I/ Rebecca, Paula, Johanna and I	İki aşk arasında kaldım/ Evet mi hayır mı bende şaşırdım/ İki aşk arasında kaldım/ Evet mi hayır mı bende şaşırdım	I am stuck between two loves/ Yes or no I am also confused/ I am stuck between two loves/ Yes or no I am also confused
Ça compliquait bien un peu la vie/ Trois garçons pour quatre filles/ On était tous amoureux/ Toi de moi et moi de lui/ L'une hier l'autre aujourd'hui	It well complicated life a bit/ three boys for four girls/ We were all in love/ You in me and me in him/ One yesterday the other today	Unuttum daha kimler kimler/ Âşık olmadı bana/ Yoruldum ben onların/ İsmi ni saya saya/ İsmi ni saya saya	I forgotten, there were so many/ Who have been in love with me/ I am sick of/ Counting their names/ counting their names
Anton, Ivan, Boris et moi/ Rebecca, Paula, Johanna et moi	Anton, Ivan, Boris and I/ Rebecca, Paula, Johanna and I	Orhan, Ayhan, Ali, Kaya/ Onların hepsi aşık bana	Orhan, Ayhan, Ali, Kaya/ All of them are in love with me
Dire qu'au moment de se marier/ On est tous allés chercher/ Ailleurs ce que l'on avait/ A portée de notre main/ On a quitté les copains	Say when it came time to get married/ We all went to search/ Somewhere else that which we had/ At our fingertips/ We left our friends	Çok düşündüm veremedim ben/ Bir karar bilmem neden/ Hiçbirini sevmedim/ Âşık olmadım neden/ Aşık olmadım neden	I thought about it a lot I couldn't/ Decide, I don't know why/ I didn't love any of them/ I never fell in love, why/ I never fell in love, why
Anton, Ivan, Boris et moi/ Rebecca, Paula, Johanna et moi/ Anton, Ivan, Boris et moi/ Rebecca, Paula, Johanna et moi	Anton, Ivan, Boris and I/ Rebecca, Paula, Johanna and I/ Anton, Ivan, Boris and I/ Rebecca, Paula, Johanna and I	İki aşk arasında kaldım/ Evet mi hayır mı bende şaşırdım/ İki aşk arasında kaldım/ Evet mi hayır mı bende şaşırdım	I am stuck between two loves/ Yes or no I am also confused/ I am stuck between two loves/ Yes or no I am also confused
Aujourd'hui chaque fois qu'on s'écrit/ C'est qu'il nous vient un enfant/ Le monde a beau être grand/ C'est à peine s'il contient/ Nos enfants et leurs parrains	Today, every time that we write to each other/ It's because we have another child/ The world may be big/ But it barely holds / Our children and their godfathers	Orhan seni seviyorum sensiz/ Yaşayamam dedi/ Ayhan sen olmazsan ben/ Ölürüm inan dedi/ Ölürüm inan dedi	Orhan said I love you, without you/ I can't live/ Ayhan said if there is no you, I/ will die believe me/ will die believe me
Anton, Ivan, Boris et moi/ Rebecca, Paula, Johanna et moi/ Sacha, Sonia, David et moi/ Dimitri, Yanni, Natacha et moi/ Sacha, Sonia, David et moi/ Dimitri, Yanni, Natacha et moi	Anton, Ivan, Boris and I/ Rebecca, Paula, Johanna and I/ Sacha, Sonia, David and I/ Dimitri, Yanni, Natacha and I/ Sacha, Sonia, David and I/ Dimitri, Yanni, Natacha and I	Orhan, Ayhan, Ali, Kaya/ Onların hepsi aşık bana/ İki aşk arasında kaldım/ Evet mi hayır mı bende şaşırdım/ İki aşk arasında kaldım/ Evet mi hayır mı bende şaşırdım	Orhan, Ayhan, Ali, Kaya/ All of them are in love with me/ I am stuck between two loves/ Yes or no I am also confused/ I am stuck between two loves/ Yes or no I am also confused

## Nr. 1968:7 Adaptation

Ivan Boris et moi – Marie Laforêt (1967, Disques Festival FX 1545)	Ivan, Boris and I	Çocukluk günleri – Özdemir Erdoğan (1968, Sahibinin Sesi 3253)	Days of childhood
Lorsque nous étions encore enfants/ Sur le chemin debruyère/ Tout le long de la rivière/ On cueillait la mirabelle/ Sous le nez des tourterelles	When we were still children/ On the heather path/ along the river/ we used to pick Mirabelle flowers/ under the noses of turtledoves	Mevsimlerin en güzeli o/ Çocukluk günleriydi/ Yıllardan sonra şimdi/ İlk anılarda gizli/ Arkadaşların ismi	The best of seasons/ It was the days of childhood/ Years after now/ Hidden in the first memories/ The names of friends
Anton, Ivan, Boris et moi/ Rebecca, Paula, Johanna et moi	Anton, Ivan, Boris and I/ Rebecca, Paula, Johanna and I	Can, Berkan, Selçuk, Ertan, Cem, Kamuran, Selma, Özdemir, Cumhuri	Can, Berkan, Selçuk, Ertan, Cem, Kamuran, Selma, Özdemir, Cumhuri
Le dimanche pour aller danser/ On mettait tous nos souliers/ Dans le même panier/ Et pour pas les abîmer/ On allait au bal à pieds	Sundays to go out dancing/ We all put on our shoes/ in the same basket/ And to not damage them/ We went to the ball with bare feet	Onlarla başladık okula/ Siyah önlük beyaz yakayla/ Ders zilleri çalınca/ Girerdik biz sınıfa/ Yapılırdı yoklama	We started school together/ With black aprons and white collars/ When the class bell rang/ We would enter the classroom/ They would do the inspection
Anton, Ivan, Boris et moi/ Rebecca, Paula, Johanna et moi/ Anton, Ivan, Boris et moi/ Rebecca, Paula, Johanna et moi	Anton, Ivan, Boris and I/ Rebecca, Paula, Johanna and I/ Anton, Ivan, Boris and I/ Rebecca, Paula, Johanna and I	5 Ahmet, 45 Mehmet, 90 Ayşe, 101 Nermin, sen/ 5 Ahmet, 45 Mehmet, 90 Ayşe, 101 Nermin, ben	5 Ahmet, 45 Mehmet, 90 Ayşe, 101 Nermin, you/ 5 Ahmet, 45 Mehmet, 90 Ayşe, 101 Nermin, me
Ça compliquait bien un peu la vie/ Trois garçons pour quatre filles/ On était tous amoureux/ Toi de moi et moi de lui/ L'une hier l'autre aujourd'hui	It well complicated life a bit/ three boys for four girls/ We were all in love/ You in me and me in him/ One yesterday the other today	Sakın sen ebe olmada/ İstedğin oyunu oyna/ Saklambaçlı koşmaca/ Eksik olmazdı kavga/ Hepsi tatlı bir şaka	Be careful not to be the catcher/ Play the game you want/ Hide and seek, running games/ Fighting plenty/ It was all a sweet joke
Anton, Ivan, Boris et moi/ Rebecca, Paula, Johanna et moi	Anton, Ivan, Boris and I/ Rebecca, Paula, Johanna and I	Can, Berkan, Selçuk, Ertan, Cem, Kamuran, Selma, Özdemir, Cumhuri	Can, Berkan, Selçuk, Ertan, Cem, Kamuran, Selma, Özdemir, Cumhuri
Dire qu'au moment de se marier/ On est tous allés chercher/ Ailleurs ce que l'on avait/ A portée de notre main/ On a quitté les copains	Say when it came time to get married/ We all went to search/ Somewhere else that which we had/ At our fingertips/ We left our friends	Bugün hayali gözlerimde/ Bir okul dönüşünde/ Tutuldum ilk sevgiye/ Şiir yazdım ismine/ Ah, unutuldu bile	Today the memory is in front of my eyes/ One school start/ I fell in love for the first time/ I wrote a poem for her name/ Ah, it has already been forgotten
Anton, Ivan, Boris et moi/ Rebecca, Paula, Johanna et moi/ Anton, Ivan, Boris et moi/ Rebecca, Paula, Johanna et moi	Anton, Ivan, Boris and I/ Rebecca, Paula, Johanna and I/ Anton, Ivan, Boris and I/ Rebecca, Paula, Johanna and I	Gül, Nermin, Nuşin, Gülçin, Canan, Sevim, Neriman, Esin/ Gül, Nermin, Nuşin, Gülçin, Canan, Sevim, Neriman, Esin	Gül, Nermin, Nuşin, Gülçin, Canan, Sevim, Neriman, Esin/ Gül, Nermin, Nuşin, Gülçin, Canan, Sevim, Neriman, Esin
Aujourd'hui chaque fois qu'on s'écrit/ C'est qu'il nous vient un enfant/ Le monde a beau être grand/ C'est à peine s'il contient/ Nos enfants et leurs parrains	Today, every time that we write to each other/ It's because we have another child/ The world may be big/ But it barely holds / Our children and their godfathers	Her biri kim bilir nerde/ Belki uzak yerlerde/ Bazıları annedir/ Ama hepsinin yeri/ Hala gönlümdedir	Who knows where they all are/ Maybe they are far away/ Some of them may be mothers/ But they all still have a place/ in my heart
Anton, Ivan, Boris et moi/ Rebecca, Paula, Johanna et moi/ Sacha, Sonia, David et moi/ Dimitri, Yanni, Natacha et moi/ Sacha, Sonia, David et moi/ Dimitri, Yanni, Natacha et moi	Anton, Ivan, Boris and I/ Rebecca, Paula, Johanna and I/ Sacha, Sonia, David and I/ Dimitri, Yanni, Natacha and I/ Sacha, Sonia, David and I/ Dimitri, Yanni, Natacha and I	Gül, Nermin, Nuşin, Gülçin, Canan, Sevim, Neriman, Esin / Gül, Nermin, Nuşin, Gülçin, Canan, Sevim, Neriman, Esin/ Gül, Nermin, Nuşin, Gülçin, Canan, Sevim, Neriman, Esin	Gül, Nermin, Nuşin, Gülçin, Canan, Sevim, Neriman, Esin/ Gül, Nermin, Nuşin, Gülçin, Canan, Sevim, Neriman, Esin/ Gül, Nermin, Nuşin, Gülçin, Canan, Sevim, Neriman, Esin

## Nr. 1968:8 Replacement text

Je me suis souvent demandé – Richard Anthony (1965, Columbia ESRF 1623)	I have often wondered	Sana şarkımı bıraktım – Berkant (1968, Sahibinin Sesi 3231)	I left you my song
Je me suis souvent demandé/ Comment il se fait qu'un maçon/ N'a presque jamais sa maison/ Je me suis souvent demandé/ Pourquoi les noirs eux n'avaient pas/ Comme les blancs les mêmes droits	I have often wondered/ How come a builder/ Almost never has a house of his own/ I have often wondered/ Why the blacks don't have/ The same rights as the whites	Eski limanda gölgemi/ O kadında gecemi/ Sana şarkımı bıraktım/ Yabancı gökler altında/ İnan uzak akşamlarda/ Adını söylerim sulara	On the old harbor, my shadow/ With that woman my night/ I left you my song/ Under strange skies/ believe me in far away nights/ I say your name to the waters
Je me suis souvent demandé/ Pourquoi les petits chiens pelés/ Un peu partout étaient traités à coup de pied/ Je me suis souvent demandé/ Pourquoi on laissait de côté/ Ces petits enfants qui sont nés abandonnés/ Il faudrait pourtant y penser	I have often wondered/ Why the little hairless dogs/ A little bit everywhere were kicked around/ I have often wondered/ Why one pushes aside/ These little children born abandoned/ However, one has to think about it	Avutmuyor tuzlu rüzgâr/ İnanmam ben üzölmene/ Şimdi aşk şarkıları söylemene/ Eski bir ağaçta kaldı/ Çizdiğimiz hep o kalpler/ Ağaçlar büyüdü bizlerden çok evvel/ Görmesin hiç şimdi sevenler	The salty wind doesn't console/ I won't believe in your sadness/ That you now sing love songs/ Left on an old tree/ The hearts that we drew/ The trees grew long before we did/ Don't ever let the lovers see
Je me suis souvent demandé/ Pourquoi les roses de l'été/ Étaient arrachées par millier/ Pourquoi les arbres étaient coupés/ Quand ils avaient mis tant d'années/ A grandir pour nous protéger	I have often wondered/ Why the summer roses/ Have been picked by the thousands/ Why the trees have been cut/ When they had spent so many years/ To grow in order to protect us	Eski ağaçlara bakma/ Söz ver şimdi sen bana/ Aldanınca hiç ağlama/ Eski limanda gemimi/ Bir meyhanede içkimi/ Sonra aşkımı bıraktım	Don't look at the old trees/ Promise me now/ Don't cry when you are deceived/ My boat on the old harbor/ My drink in a pub/ Then I left my love
Je me suis souvent demandé/ Pourquoi ceux qui étaient armés/ Finissaient toujours par tuer la vérité/ Pourquoi au nom d'égalité/ On finissait par enfermer/ Ceux qui avaient pourtant rêvé de liberté/ C'est à croire que tout est faussé	I have often wondered/ Why those who were armed/ Always ended up by killing the truth/ Why in the name of equality/ One ended up by locking in/ Those who had yet dreamt of freedom/ It is to believe that everything is distorted	Sevgilim ver saçlarını/ Örsünler hep ağlarını/ Ben değil şimdi balıklar sevinisin/ Gül demeti saçlarını/ Örsünler hep ağlarını/ Ben değil şimdi balıklar sevinisin/ Şimdi hep balıklar sevinisin	My darling give me your hair/ Let them always weave your nets/ Let not me but the fish be happy now/ Your rose bouquet hair/ Let them always weave your nets/ Let not me but the fish be happy now/ Let the fish always be happy now
Je me suis souvent demandé/ Pourquoi certains sont affamés/ Quand d'autre meurent de trop manger/ Je me suis souvent demandé/ Pourquoi on cherche à séparer/ Ceux qui se sont enfin trouvés	I have often wondered/ Why some are starving/ When others die for having over eaten/ I have often wondered/ Why one tries to separate/ Those who have finally found each other	Eski limanda gölgemi/ O kadında gecemi/ Sana şarkımı bıraktım/ Yabancı gökler altında/ İnan uzak akşamlarda/ Adını söylerim sulara	On the old harbor my shadow/ With that woman my night/ I left you my song/ Under strange skies/ Believe me in far away nights/ I say your name to the waters
Je me suis souvent demandé/ Comment on pouvait dépenser/ Une fortune pour faire trembler le monde entier/ En oubliant de partager/ Tout cet amour qu'on a donné/ Pour essayer de racheter tous nos péchés/ Mais un jour, il faudra payer	I have often wondered/ How one could spend/ A fortune to tremble the whole world/ Forgetting to share / all this love that one has given/ To try to pay for all our sins/ But one day, one has to pay	Avutmuyor tuzlu rüzgâr/ İnanmam ben üzölmene/ Şimdi aşk şarkıları söylemene/ Eski bir ağaçta kaldı/ Çizdiğimiz hep o kalpler/ Ağaçlar büyüdü bizlerden çok evvel/ Görmesin hiç şimdi sevenler	The salty wind doesn't console/ I won't believe in your sadness/ That you now sing love songs/ Left on an old tree/ The hearts that we drew/ The trees grew long before we did/ Don't ever let the lovers see
Mais un jour, il faudra payer	But one day, one has to pay	Ben sana şarkımı bıraktım	I left you my song

# **Nr. 1968:9 Song translation**

Je reviens te chercher – Gilbert Bécaud (1968, La Voix De Son Maître VF 508)	I have come back for you	Döndüm geldim sana – Gün Yüksel (1968, Columbia 45-RTAS 0897)	I have come back to you
Je reviens te chercher/ Je savais que tu m'attendais/ Je savais que l'on ne pourrait/ Se passer l'un de l'autre longtemps	I have come back for you/ I knew that you were waiting for me/ I knew that we couldn't be without each other for a long time	Döndüm geldim sana/ Yarımdım senden uzakta/ Unuttunsa da hatırla/ Pişmanım koş sen kollarıma	I have come back to you/ I was incomplete away from you/ Remember even if you have forgotten/ I'm regretful, run to my arms
Je reviens te chercher/ Ben tu vois, j'ai pas trop changé/ Et je vois que de ton côté/ Tu as bien traversé le temps	I have come back for you/ Well you see, I haven't changed too much/ And I see that when it comes to you/ you have gone through time well	Döndüm geldim sana/ Yeni aşık gibi odana/ Seni çok üzdüm ben ama/ Razıyım cezama yanında	I have come back to you/ Like a new person in love in your room/ I hurt you a lot but/ I'm ready for my punishment next to you
Tous les deux on s'est fait la guerre/ Tous les deux on s'est pillé, volé, ruiné/ Qui a gagné, qui a perdu?/ On n'en sait rien, on ne sait plus/ On se retrouve les mains nues	We have both fought a war/ Both of us have pillaged, stolen, ruined/ Who has won, who has lost?/ We don't know anything, we don't know any more/ We find each other with empty hands	İkimizde suçlu değil mi/ İkimizde kırdık birbirimizi/ Kim kazandı kim kaybetti/ Eller bomboş hepsi bitti/ Bulduk sonunda sevgimizi	Are we not both guilty/ We both hurt each other/ Who won, who lost/ Hands are empty everything is over/ We find our love at the end
Mais après la guerre/ Il nous reste à faire/ La paix.	But after the war/ It leaves us to make/ peace	Seni beklettim/ Çok mu değiştin/ Şimdi	I made you wait / Have you changed a lot? / Now
Je reviens te chercher/ Tremblant comme un jeune marié/ Mais plus riche qu'aux jours passés/ De tendresse et de larmes et de temps	I have come back for you/ trembling like a young newlywed/ But richer than the past days / the tenderness and tears and the time	Döndüm geldim sana/ Hayat yok senden uzakta/ Unuttunsa da hatırla/ Pişmanım koş gel kollarıma	I have come back to you/ There is no life away from you/ Remember even if you have forgotten/ I'm regretful, run to my arms
Je reviens te chercher/ J'ai l'air bête sur ce palier/ Aide- moi et viens m'embrasser/ Un taxi est en bas qui attend	I have come back for you/ I look stupid on this landing/ Help me and come and kiss me/ A taxi is waiting downstairs	Döndüm geldim sana/ İster kov ister azarla/ Seni çok üzdüm ben ama/ Razıyım cezama yanında	I have come back to you/ If you want kick me out, if you want reprehend me/ I hurt you a lot but/ I'm ready for my punishment next to you
Je reviens te chercher	I have come back for you		

## Nr. 1968:10 Replacement text

Je reviens te chercher – Gilbert Bécaud (1968, La Voix De Son Maître VF 508)	I have come back for you	Her şey dün gibi – Ömür Göksel (1968, Türkofon Plak 1514)	Everything is like if it were yesterday
Je reviens te chercher/ Je savais que tu m'attendais/ Je savais que l'on ne pourrait/ Se passer l'un de l'autre longtemps	I have come back for you/ I knew that you were waiting for me/ I knew that we couldn't/ be without each other for a long time	Saçlarımda kırlar/ Yüzümde ki bu çizgiler/ Oysa ben hep dost sanmıştım/ Düşmanmış bana aynalar	Greys in my hair/ These lines in my face/ Though I had always believed to be an ally/ Mirrors were my enemy
Je reviens te chercher/ Ben tu vois, j'ai pas trop changé/ Et je vois que de ton côté/ Tu as bien traversé le temps	I have come back for you/ Well you see, I haven't changed too much/ And I see that when it comes to you/ you have gone through time well	Ve her şey dün gibi/ Ne çabuk geçti bir ömür/ Kuruyan bir yaprak gibi/ Sanki artık biten gün gibi	And everything is like if it were yesterday/ How fast a life went by/ Like a drying leaf/ Like a now ending day
Tous les deux on s'est fait la guerre/ Tous les deux on s'est pillé, volé, ruiné/ Qui a gagné, qui a perdu?/ On n'en sait rien, on ne sait plus/ On se retrouve les mains nues	We have both fought a war/ Both of us have pillaged, stolen, ruined/ Who has won, who has lost?/ We don't know anything, we don't know any more/ We find each other with empty hands	Olamaz bu ben değilim/ Olamaz bu yüz benim yüzüm değil/ Seneler ne kadar yıpratmış beni/ Anlamadan gençliğimi	It can't be, this is not me/ It can't be, this face is not my face/ How the years have worn me down/ Without me appreciating my youth
Mais après la guerre/ Il nous reste à faire/ La paix.	But after the war/ It leaves us to make/ peace	Bir rüya gibi/ Bir hayal gibi/ Gençliğim	Like a dream/ Like an imagination/ My youth
Je reviens te chercher/ Tremblant comme un jeune marié/ Mais plus riche qu'aux jours passés/ De tendresse et de larmes et de temps	I have come back for you/ trembling like a young newlywed/ But richer than the past days / the tenderness and tears and the time	Saçlarımda kırlar/ Yüzümde ki bu çizgiler/ Oysa ben hep dost sanmıştım/ Düşmanmış bana aynalar	Greys in my hair/ These lines in my face/ Though I had always believed to be an ally/ Mirrors were my enemy
Je reviens te chercher/ J'ai l'air bête sur ce palier/ Aide- moi et viens m'embrasser/ Un taxi est en bas qui attend	I have come back for you/ I look stupid on this landing/ Help me and come and kiss me/ A taxi is waiting downstairs	Her şey dün gibi/ Ne çabuk geçti bir ömür/ Kuruyan bir yaprak gibi/ Sanki artık biten bir gün gibi	Everything is like if it were yesterday/ How fast a life went by/ Like a drying leaf/ Like a now ending day
Je reviens te chercher	I have come back for you	Olamaz bu ben değilim/ Olamaz bu yüz benim yüzüm değil/ Seneler ne kadar yıpratmış beni/ Anlamadan gençliğimi	It can't be, this is not me/ It can't be, this face is not my face/ How the years have worn me down/ Without me appreciating my youth
		Bak her şey dün gibi/ Ne çabuk geçti bir ömür/ Kuruyan bir yaprak gibi/ Sanki artık biten gün gibi	Look, everything is like if it were yesterday/ How fast a life went by/ Like a drying leaf/ Like a now ending day

# **Nr. 1968:11 Replacement text**

La chanson du vieil aveugle – Marc Aryan (1967, Markal MA 466)	The old blind man's song	İkimize bir dünya – Ay-feri (1968, Aras Plak 304)	A world for the two of us
Lorsque j'étais petit/ J'aimais tant la musique/ Qu'elle avait sur mon cœur/ Comme un pouvoir magique	When I was little/ I loved music a lot/ It had on my heart/ A magic force	İkimize bir dünya/ Tatlı hayal, boş rüya/ Kader bizi ayırsa da/ Sevgilim sakın darılma	A world for the two of us/ Sweet imagination, empty dream/ Even if fate pulls us apart/ My love don't be upset
Y avait un vieil aveugle/ Dans la rue de l'école/ Il était mon idole/ Et pour moi il jouait	There was an old blind man/ On the street of the school/ He was my idol/ And he used to play for me	İkimize bir dünya/ Hep el ele, kol kola/ İsterdim ayrılınca/ Bu şarkımız kalsa	A world for the two of us/ Always hand in hand, arm in arm/ I would want when we break up/ That this song should remain
La la la la ...	La la la la ...	La la la la ...	La la la la ...
Maintenant que la vie/ A fermé tes paupières/ Maintenant que ton Dieu/ T'a donné la lumière	Now that life/ Has closed your eyes/ Now that your God/ Has given you the light	İkimize bir dünya/ Artık masal olsa da/ Ne sözleştik unutmama/ İkimize bir dünya	A world for the two of us/ If it could be a fairy tale now/ Don't forget what we promised each other/ A world for the two of us
Vieux mendiant que j'aimais/ Ta petite chansonnette/ Trottera dans ma tête/ Tout au long de ma vie	Old beggar whom I loved/ Your little song/ Will trot about in my head/ My whole life	Ayırda bizi bu dünya/ Birleştirir öbür dünya/ Rüyamızı unutmama/ İkimize bir dünya	This world split us up/ The other world will put us back together/ Don't forget our dream/ A world for the two of us
La la la la ...	La la la la ...	La la la la ...	La la la la ...

## Nr. 1968:12 Song translation

La femme de mon ami – Enrico Macias (1963, Pathé EG 641)	My friend's woman	Arkadaşımın aşkısın - Gönül Yazar (1968, Regal RZT 5021); Nesrin Sipahi (1968, Odeon LA 848); Juanito (1969, Philips 7PH 341)	You are my friend's love
Je sais pourquoi tu as pleuré/ Et tristement m'a regardé/ Je peux te prendre dans mes bras/ Pour embrasser tes yeux rougis/ Mais moi, je n'en ai pas le droit/ Tu es la femme de mon ami	I know why you cried/ And looked at me with sadness/ I can take you in my arms/ To kiss your red eyes/ But I don't have the right/ You are my friend's woman	Hakkım yok seni sevmeye/ Çıktın karşıma ne diye/ Sen başkasının malısın/ Kalbim bunu nerden anlasın/ Unutmam lazım çünkü sen/ Arkadaşımın aşkısın	I don't have the right to love you/ Why did you appear in front of me/ You are someone else's property/ How could my heart understand this/ I have to forget because you/ Are my friend's love
Je sais pourquoi tu veux partir/ A moi, tu ne peux pas mentir/ Je peux te prendre dans mes bras/ Et t'arracher à cette vie/ Mais ça je n'en ai pas le droit/ Tu es la femme de mon ami	I know why you want to leave/ To me you cannot lie/ I can take you in my arms/ And take you away from this life/ But I don't have the right/ You are my friend's woman	Kaderin oyunu bu bana/ Göstermesin seni bana/ Karşımda olsan da bakmam/ Arkadaşımı aldatmam/ İsterse kalbim ağlasın/ Arkadaşımın aşkısın	This is the game of fate/ It shouldn't show me you/ I won't look at you even if you are in front of me/ I will not deceive my friend/ My heart may cry/ You are my friend's love
Je sens mon cœur tout déchiré/ Entre l'amour et l'amitié/ Que je ne peux départager	I feel my heart completely ripped apart/ Between love and friendship/ That I cannot choose between	Ümit verme insanım ben/ Çek bakışlarını benden/ Şüphe de etme sevgimden	Don't give me hope, I'm human/ Remove your gazes from me/ But don't doubt my love
Je sais pourquoi tu l'as quitté/ Celui qui n'a pas su t'aimer/ Et moi je t'ai laissé partir/ A la recherche de ta vie/ En moi je n'ai qu'un souvenir/ Tu es la femme de mon ami	I know why you left him/ He who didn't know how to love you/ And I let you leave/ To go and pursue your life/ I'm left with a memory/ You are my friend's woman	Kalbim yalnız senin değil/ Arkadaşımın da bunu bil/ Tercihle geçerse ömrüm/ Yaşayamam ben ölürüm/ Dikkat kimse anlamasın/ Arkadaşımın aşkısın	My heart is not only yours/ It is also my friend's, know this/ If my life goes on with this choice/ I can't live, I will die/ Be careful so that no one understands/ You are my friend's love
Je sais pourquoi tu veux chanter/ Et pourquoi tu m'as regardé/ Je peux te prendre dans mes bras/ Car aujourd'hui j'en ai le droit/ Tu es pour moi depuis toujours/ Le vrai visage de l'amour	I know why you want to sing/ And why you looked at me/ I can take you in my arms/ Because today I have the right/ You are for me since always/ The true look of love	Dinleyince bu şarkımı/ Anlayacaksın hatanı/ İki dost arasına girdin/ Yalnız onu sevindirdin/ Dikkat kimse anlamasın/ Arkadaşımın aşkısın	When you listen to this song/ You will understand your mistake/ You came between two friends/ You only made him happy/ Be careful so that no one understands/ You are my friend's love
Pourtant jamais nous ne vivrons/ Au cœur de la même chanson/ Au cœur de la même maison/ Je voudrais que tu aies compris/ Que si je t'aime tu es aussi/ Pour moi la femme de mon ami/ De mon ami	However, we will never live/ In the same song/ In the same house/ I would like you to have understood/ That even if I love you, you are also/ For me, my friend's woman/ My friend's	Kimseyle hiç dertleşmem/ Başkasını da sevemem/ Ölmek ister ah ölemem/ Dikkat et anlaşılmasın/ Bırak kalbim ağlasın/ Arkadaşımın aşkısın/ Arkadaşımın aşkısın	I can't ever share my pain with anyone/ And I can't love someone else/ I want to die ah I can't die/ Be careful so that it doesn't come out/ Let my heart cry/ You are my friend's love/ You are my friend's love

# **Nr. 1968:13 Replacement text**

<p>Le petit Chien – Patricia Carli (1966, Riviera 231 194 M)</p> <p>Devant, il courait/ Insouciant et joyeux/ Par un matin d'été/ Il aboyait pour deux</p> <p>Car il avait besoin/ De faire partager/ Les mille joies qu'un chien/ Peut connaître en secret</p> <p>Il était tout petit/ Fragile comme un enfant/ Et je n'avais que lui/ Lorsque soudainement</p> <p>Un sale ivrogne, un fou/ L'a frappé violemment/ Avant de s'en aller/ En riant aux éclats/ Quand j'ai poussé un cri/ De peur, de désespoir/ Quand j'ai couru vers lui/ C'était déjà trop tard</p> <p>Mon petit chien tremblait/ Je l'ai pris dans mes bras/ Il a ouvert les yeux/ Une dernière fois</p> <p>Jusqu'à la nuit tombée/ Toute seule dans cette rue/ En secret, j'ai pleuré/ Mon petit chien perdu</p> <p>Ses jouets silencieux/ Traînent dans le salon/ Et j'ai des larmes aux yeux/ En murmurant son nom</p> <p>Désormais rien, plus rien/ Ne peut me consoler/ Ni même un être humain/ Ni tout le monde entier/ Ce monde où la folie/ Frappe les innocents/ Sans pitié, sans raison/ Avec acharnement</p> <p>Je voudrais le tenir/ Ce fou, cet assassin/ Et le faire souffrir/ A son tour comme un chien/ Je voudrais le tenir/ Ce fou, cet assassin/ Et puis le voir mourir/ Sans regret, comme un chien</p>	<p>The little dog</p> <p>In front of me he used to run/ Carefree and happy/ By a summer morning/ He barked for two</p> <p>Because he needed/ To share/ The thousand joys that a dog/ Can have secretly</p> <p>He was so small/ Fragile like a child/ And I only had him/ When all of a sudden</p> <p>A filthy drunk, an idiot/ Hit him violently/ Before leaving/ Laughing out loud/ When I screamed/ Of fear, of distress/ When I ran towards him/ It was already too late</p> <p>My little dog was trembling/ I took him in my arms/ He opened his eyes/ One last time</p> <p>Until the end of the night/ All alone on the street/ Secretly I cried/ My little lost dog</p> <p>His silent toys/ Lying around in the living room/ And I have tears in my eyes/ Whispering his name</p> <p>From now on nothing at all/ Can console me/ Not even a human being/ Not anything in the world/ This world where the madness/ Hits the innocent/ Without mercy, without reason/ With relentlessness</p> <p>I would like to grasp him/ This idiot, this murderer/ And make him suffer/ Like a dog/ I would like to grasp him/ This idiot, this murderer/ And then watch him die/ Without remorse, like a dog</p>	<p>Gölgen yeter – Rüçhan Çamay (1968, Regal Plak RZT 5010)</p> <p>Hatırlarsın belki/ Gezdiğimiz bu yolları/ Uzun zaman oldu/ Sayarım yılları</p> <p>Aynı yollarda şimdi/ Ben yalnız başıma/ Yürürüm her akşam/ Küserek şansıma</p> <p>Her köşeden sanki/ Çıkacaksın birden/ Mahsum gölgame bakıp/ Kaçacaksın benden</p> <p>Kaçma ne olur benden/ Yeter bir merhaba/ Aşık kalbi kırma/ Girersin günaha/ Aşk dilenmem senden/ Güle güle sana/ Sen giderken bırak/ Gölgen yeter bana</p> <p>Ah ümitsizmiş bu aşk/ Biraz geç anladım/ Yıllarca sevdim de/ Sonra yalnız kaldım</p> <p>Hatırladın mı bak sen/ Şimdi bu yolları/ Hissetin mi bilemem/ Okşayan kolları</p> <p>Her köşeden sanki/ Çıkacaksın birden/ Mahsum gölgame bakıp/ Kaçakasin benden</p> <p>Kaçma ne olur benden/ Yeter bir merhaba/ Aşık kalbi kırma/ Girersin günaha/ Aşk dilenmem senden/ Güle güle sana/ Sen giderken bırak/ Gölgen yeter bana/ Yeter bana/ Yeter bana</p>	<p>Your shadow is enough</p> <p>Maybe you remember/ These roads that we walked/ It has been a long time/ I count the years</p> <p>On the same roads now/ I by myself/ Walk alone every night/ Cursing my luck</p> <p>As if from each corner/ You will suddenly appear/ Looking at my innocent shadow/ You will run away from me</p> <p>Please don't run away from me/ A 'hello' is enough/ Don't break a loving heart/ You will commit a sin/ I won't beg you for love/ Good bye to you/ When you go leave/ Your shadow is enough for me</p> <p>Ah this love was hopeless/ I found out a bit late/ I loved for years/ Then I was left alone</p> <p>Look, did you remember/ now these roads/ I don't know if you felt/ The caressing arms</p> <p>As if from each corner/ You will suddenly appear/ Looking at my innocent shadow/ You will run away from me</p> <p>Please don't run away from me/ A 'hello' is enough/ Don't break a loving heart/ you will commit a sin/ I won't beg you for love/ Good bye to you/ When you go leave/ Your shadow is enough for me/ Enough for me/ Enough for me</p>
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## Nr. 1968:14 Adaptation

<p>Les feuilles mortes – Yves Montand (1949, Odeon 282 066)</p> <p>Oh ! je voudrais tant que tu te souviennes/ Des jours heureux où nous étions amis/ En ce temps-là la vie était plus belle/ Et le soleil plus brûlant qu'aujourd'hui</p> <p>Les feuilles mortes se ramassent à la pelle/ Tu vois, je n'ai pas oublié/ Les feuilles mortes se ramassent à la pelle/ Les souvenirs et les regrets aussi</p> <p>Et le vent du nord les emporte/ Dans la nuit froide de l'oubli/ Tu vois, je n'ai pas oublié/ La chanson que tu me chantais</p> <p>C'est une chanson/ qui nous ressemble/ Toi, tu m'aimais/ et je t'aimais/ Et nous vivions tous/ les deux ensemble/ Toi qui m'aimais/ moi qui t'aimais</p> <p>Mais la vie sépare ceux qui s'aiment/ Tout doucement, sans faire de bruit/ Et la mer efface sur le sable/ Les pas des amants désunis</p> <p>La la la...</p> <p>Mais la vie sépare ceux qui s'aiment/ Tout doucement, sans faire de bruit/ Et la mer efface sur le sable/ Les pas des amants désunis</p>	<p>The dead leaves</p> <p>Oh I would so like you to remember/ the happy days that we were friends/ Those days life was more beautiful/ And the sun shone stronger than today</p> <p>The dead leaves are gathered by the shovel/ You see, I haven't forgotten/ The dead leaves are gathered by the shovel/ The memories and the regrets also</p> <p>And the northern wind takes them away/ In the cold night of oblivion/ You see, I haven't forgotten/ The song that you sang to me</p> <p>It is a song/ that resembles us/ You, you loved me/ And I loved you/ And we all lived/ the two of us together/ You who love me/ I who loved you</p> <p>But life separates those who love each other/ very gently, without making any noise/ And the sea erases on the sand/ the footprints of separated lovers</p> <p>La la la...</p> <p>But life separates those who love each other/ very gently, without making any noise/ And the sea erases on the sand/ the footprints of separated lovers</p>	<p>Bizim şarkımız – Lale Belkıs (1968, Regal Plak RZT 5037)</p> <p>Bir bahardı galiba rastlaştık/ Sevgi arayan kalplerimizle/ Aramaktan yorulmuştuk hep biz/ Buluştu öpüştü gözlerimiz</p> <p>Çekemedim kendimi ben bir an/ Ellerim ah uzandı ona/ Uçuyordum sanki bir rüyada/ Bilmiyordum neredeyim zaman ne</p> <p>Yalnız bu şarkı hep çalıyordu/ Güneş ılık parlak ve mutlu/ Yaşamak ne de çok tatlıydı/ Çalarken hep bu şarkı</p> <p>Bu şarkı bizim/ Hep ikimizin/ O geciken/ Sevgimizin/ Ümitlerin/ Hayallerin/ Anıların/ şarkısı bu</p> <p>Ne çabuk geçmiş ah bu gençlik/ Ne çabuk geçmiş ümitlerimiz/ Sanki hep kışmış gibi yağmurlu/ Geçmiş, yaşanmış sevgimiz</p> <p>La la la...</p> <p>Ne çabuk geçmiş ah bu gençlik/ Ne çabuk geçmiş ömürlerimiz/ Sanki hep kışmış gibi yağmurlu/ Geçmiş, yaşanmış sevgimiz</p>	<p>Our song</p> <p>It was one spring probably that we met/ with our hearts looking for love/ We were tired of always looking/ Our eyes met and kissed</p> <p>I couldn't pull myself back in a moment/ My hands ah, stretched to him/ It was as if I were flying in a dream/ I didn't know where I was, what time it was</p> <p>Only this song was always playing/ The sun mild, shining and happy/ Being alive was so sweet/ When this song was always playing</p> <p>This is our song/ Always ours/ This is the song of this delayed/ love of ours/ Of hopes/ of dreams/ of memories/ this is the song</p> <p>How fast ah this youth passed by/ How fast our hopes passed by/ Rainy like it was winter all the time/ our experience of love passed by</p> <p>La la la...</p> <p>How fast ah this youth passed by/ How fast our hopes passed by/ Rainy like it was winter all the time/ our experience of love passed by</p>
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# **Nr. 1968:15 Replacement text**

<p>Les Gitans – Dalida (1958, Barclay 60118; Barclay 80094; Barclay 70 178 M)</p> <p>D'où viens-tu, gitan?/ Je viens de Bohème/ D'où viens-tu, gitan?/ Je viens d'Italie/ Et toi, beau gitan?/ De l'Andalousie/ Et toi, vieux gitan, d'où viens-tu?/ Je viens d'un pays qui n'existe plus</p> <p>Les chevaux rassemblés le long de la barrière/ Le flanc gris de poussière/ Le naseau écumant/ Les gitans sont assis près de la flamme claire/ Qui jette à la clairière/ Leurs ombres de géants</p> <p>Et dans la nuit/ Monte un refrain bizarre/ Et dans la nuit bat le cœur/ Des guitares</p> <p>C'est le chant des errants/ Qui n'ont pas de frontière/ C'est l'ardente prière/ De la nuit des gitans.</p> <p>Où vas-tu gitan?/ Je vais en Bohème/ Où vas-tu, gitan?/ Revoir l'Italie/ Et toi, beau gitan?/ En Andalousie/ Et toi, vieux gitan, mon ami?/ Je suis bien trop vieux, moi je reste ici</p> <p>Avant de repartir pour un nouveau voyage/ Vers d'autres paysages/ Sur des chemins mouvants/ Laisse encore un instant/ Vagabonder ton rêve/ Avant que la nuit brève/ Le réduise à néant</p> <p>Chante, gitan/ Ton pays de Coccagne/ Chante gitan/ Ton château en Espagne/ C'est le chant des errants/ Qui n'ont pas de frontière/ C'est l'ardente prière/ De la nuit des gitans</p>	<p>The Gypsies</p> <p>Where do you come from, Gypsy?/ I come from Bohemia/ Where do you come from, Gypsy?/ I come from Italy/ And you, handsome Gypsy?/ From Andalusia/ And you old Gypsy, where do you come from?/ I come from a country that doesn't exist anymore</p> <p>The horses gathered along the gates/ The sides grey from the dust/ Their nostrils foaming/ The Gypsies are seated near light flame/ lighting the clearing/ Their shadows like giants</p> <p>And in the night/ Rises a bizarre refrain/ And in the night the hearts/ Of the guitars beat</p> <p>It is the singing of the drifters/ Who don't have borders/ It is the intense prayer/ Of night by the Gypsies</p> <p>Where are you going, Gypsy?/ I'm going to Bohemia/ Where are you going, Gypsy?/ To revisit Italy/ And you, handsome Gypsy?/ To Andalusia/ And you, old Gypsy, my friend?/ I am too old, I stay here</p> <p>Before leaving for a new journey/ To other landscapes/ On the unsettled roads/ Let for another moment/ Your dream roam/ Before the brief night/ Reduces it to a nothing</p> <p>Sing Gypsy/ Your land of plenty/ Sing Gypsy/ Your castle in Spain/ It is the singing of the drifters/ Who don't have borders/ It is the intense prayer/ Of night by the Gypsies</p>	<p>Bir matadorun hikayesi – Özdemir Erdoğan (1968, Sahibinin Sesi)</p> <p>Gitarlar çalar/ İspanya'da her gece/ Raks eder kızlar/ Onun peşinde/ Dudaklar saçlar/ Kastanyet gölgesinde/ Hayran bütün kadınlar ona/ Korkusuz matador/ Ricardo'ya</p> <p>Aşıktır Ricardo bir alev parçasına/ Güzel İsabell'a/ Büyüler bakışıyla/ İsabella raks eder, güler, söyler, döner/ Tutuşur gönüllerde/ Alevlerle güller</p> <p>Ve bir gece/ Atıldı kollarına/ İsabella kaçtı ilk ışıkla</p> <p>Günlerce aradı/ Ricardo unutmadı/ Küstü sevgilere/ Bütün türküler</p> <p>Gitarlar çalar/ İspanya'da her gece/ Raks eder kızlar/ Onun peşinde/ Dudaklar saçlar/ Kastanyet gölgesinde/ Hayran bütün kadınlar ona/ Korkusuz matador/ Ricardo'ya</p> <p>Aşıktır Ricardo bir alev parçasına/ Güzel İsabell'a/ Büyüler bakışıyla/ Günlerce aradı/ Ricardo unutmadı/ Küstü sevgilere/ Bütün türküler</p> <p>Arenada/ Binlerce çılgılık oley/ Selam yağın güllere/ Zafere, ölüme/ Kılıç düştü elinden/ Vurgundu yüreğinden/ Birden kapandı yere/ Kanı karıştı güllere</p>	<p>The story of a matador</p> <p>The guitars are playing/ In Spain every night / Girls are dancing/ After him/ Lips, hair/ in the shadow of the castanet/ All the women are admiring/ the fearless matador Ricardo</p> <p>Ricardo is in love with a piece of flame/ the beautiful Isabella/ Enchants with her gaze/ Isabella dances, laughs, sings, twirls/ Hearts catch fire/ Flames and roses</p> <p>And one night/ she threw herself in his arms/ Isabella ran off with the first light</p> <p>He searched for days/ Ricardo couldn't forget/ He was angry at love/ At all songs</p> <p>The guitars are playing/ In Spain every night/ Girls are dancing/ After him/ Lips, hair/ In the shadow of the castanet/ All the women are admiring/ the fearless matador Ricardo</p> <p>Ricardo is in love with a piece of flame/ The beautiful Isabella/ Enchants with her gaze/ He searched for days/ Ricardo couldn't forget/ He was angry at love/ at all songs</p> <p>On the arena/ Thousands of screams, oley/ Greetings to raining roses/ To victory/ To death/ He dropped the sword/ He was stabbed in the heart/ He fell to the ground/ His blood mixed with the roses</p>
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## Nr. 1968:16 Replacement text

Les histoires d'Amour – Patricia Carli (1966, Riviera 231 194 M)	Love stories	İncinen hatıralar – Rüçhan Çamay (1968, Regal Plak RZT 5028)	Hurt memories
Les histoires d'amour/ Ne durent pas toujours/ Les histoires d'amour/ Ça finit un beau jour	Love stories/ Don't always last/ Love stories/ End one beautiful day	Bana aşk yolla/ Kalbinle onu sal/ Biraz aşk yolla/ İhtiyacım var	Send me love/ Release it with your heart/ Send a little bit love/ I need it
Notre histoire d'amour/ N'est pas comme les autres/ Notre histoire d'amour/ Finira-t-elle un jour?	Our love story/ Isn't like the others/ Our love story/ Will it end one day?	Yalnızım burda / Hatıralarınla/ Yalnızım burda/ Unutma hatırla	I'm lonely here/ With your memories/ I'm lonely here/ Don't forget, remember
Quand je t'ai rencontré/ Seul et désespéré/ J'ai voulu apaiser/ D'un amour déchiré	When I met you/ Lonely and desperate/ I wanted to pacify you/ From a torn apart heart	Aldatma sen beni/ Ayrıldık biz diye/ Aldatma sen beni/ İnan bu sevgime	Don't you deceive me/ Because we separated/ Don't you deceive me/ Believe in my love
J'ai voulu te donner/ Ma jeunesse et mon cœur/ Pour réchauffer le tien/ Condamné par le sort	I wanted to give you/ My youth and my heart/ To warm yours/ Condemned by fate	Ne biçim şans bu/ Ayrıldık ikimiz/ Hiç istemeden/ Bitti mi sevgimiz	What kind of luck is this?/ The two of us separated/ Without wanting to/ Did our love end?
Mais je t'ai vu pleurer/ Pleurer pour celle qui/ A voulu te quitter/ Pour aimer je ne sais qui	But I saw you cry/ Crying for her who/ Wanted to leave you/ To love I don't know who	Hatıralarım/ Kalbimde zincir/ Hatıralarım/ Sonra incinir	My memories/ Are chained in my heart/ My memories/ Then get hurt
Malgré tout, j'ai voulu/ Te garder; depuis/ Ton cœur ne pleure plus/ Mais que sera ma vie?	Despite everything, I wanted to/ Keep you, ever since/ Your heart doesn't cry anymore/ But what will become of my life?	Rüyalarımın/ Geçiyor hayalin/ Rüyalarımın/ Veda etti elin	In my dreams/ I see you in my dream/ In my dreams/ your hand said good bye
Si le temps est passé/ Toi, tu es près de moi/ Si le temps est passé/ Toi, tu ne l'oublies pas	If time has gone by/ You, you are next to me/ If time has gone by/ You, you don't forget her	Aldatma sen beni/ Ayrıldık biz diye/ Aldatma sen beni/ İnan bu sevgime	Don't you deceive me/ Because we separated/ Don't you deceive me/ Believe in my love
Et si elle te revient/ Je sais, tu partiras/ Oui, si elle te revient/ Moi, tu m'oublieras	And if she comes back to you/ I know that you will leave/ Yes, if she comes back to you/ You will forget me	Ne biçim aşk bu/ Ayrıldık ikimiz/ Hiç istemeden/ Bitti mi sevgimiz	What kind of love is this?/ The two of us separated/ Without wanting to/ Did our love end?
Les histoires d'amour/ Ça ne dure pas toujours/ Notre histoire d'amour/ Finira-t-elle un jour?	Love stories/ Don't always last / Our love story / Will it end one day?	Hatıralarım/ Kalbimde zincir/ Hatıralarım/ Sonra incinir	My memories/ Are chained in my heart/ My memories/ Then get hurt
Finira-t-elle un jour?/ Finira- t-elle un jour?	Will it end one day?/ Will it end one day?	Sonra incinir/ İncinir	Then get hurt/ Get hurt

# **Nr. 1968:17 Replacement text**

<p>Que c'est triste un monde sans amour – Patricia Carli (1968, Riviera 231 315)</p> <p>Quand j'étais petite, on m'avait appris à aimer/ Aimer la vie, les gens du monde entier/ Aimer le soleil, l'été, l'automne et le printemps/ Aimer l'hiver avec son manteau blanc</p> <p>Mais en grandissant, j'ai vu que le monde des grands/ N'était pas celui que l'on disait aux enfants/ Tout est séparé, il y a le blanc et l'étranger/ Et les oiseaux ont toujours envie de pleurer</p> <p>Que c'est triste, que c'est triste/ Que c'est triste un monde sans amour/ Que c'est triste, que c'est triste/ Que c'est triste un monde sans amour</p> <p>J'ai appris aussi que dans des pays loin d'ici/ On se battait pour respirer la vie/ Les petits enfants jouaient avec des armes à feu/ Et les amoureux étaient malheureux</p> <p>Que se passe-t-il? Pourquoi les gens ont-ils changé?/ Pourquoi le monde est-il aujourd'hui sans pitié?/ Quand j'étais petite, on m'avait appris à aimer/ Oui, mais les grands ont-ils aujourd'hui oublié?</p> <p>Que c'est triste, que c'est triste/ Que c'est triste un monde sans amour/ Que c'est triste, que c'est triste/ Que c'est triste un monde sans amour</p> <p>Que c'est triste, que c'est triste/ Que c'est triste un monde sans amour/ Que c'est triste, que c'est triste/ Que c'est triste un monde sans amour</p>	<p>How sad it is with a world without love</p> <p>When I was little, they taught me to love/ To love life, everyone in the whole world/ To love the sun, the summer, the autumn and the spring/ To love the winter and its white blanket</p> <p>But growing up, I saw that the world of grownups/ Wasn't like what they were telling children/ Everything is divided, there is the white and the foreign/ And the birds always want to cry</p> <p>How sad it is, how sad it is/ How sad it is, with a world without love/ How sad it is, how sad it is/ How sad it is, with a world without love</p> <p>I also learned that in countries far away from here/ They were fighting to breathe life/ Small children were playing with firearms/ And lovers were unhappy</p> <p>What is happening? Why have people changed?/ Why is the world today without mercy?/ When I was little, they taught me to love/ Yes, but today have the grownups forgotten?</p> <p>How sad it is, how sad it is/ How sad it is, with a world without love/ How sad it is, how sad it is, with a world without love</p> <p>How sad it is, how sad it is/ How sad it is, with a world without love/ How sad it is, how sad it is, with a world without love</p>	<p>Üç kalp – Ajda Pekkan (1968, Regal RZTS 5041)</p> <p>Karar ver artık kimi daha çok sevdiğini/ Kararsız olma sen üzme herkesi/ Kalbinde kim var o mu yoksa ben miyim/ Bilmek isterim yolumu çizeyim</p> <p>Sen de üzgünsün bu hayattan hem de nasıl/ Bir kalpte iki kalp nasıl yaşanır/ İki kişi seven iki defa ölmüş/ Bir kalp yalnız bir kalbi düşünürmüş</p> <p>Ah sen üzgün ah ben üzgün/ O da üzgün yapma herkes de üzgün/ Ah sen üzgün ah ben üzgün/ O da üzgün yapma herkes de üzgün</p> <p>Gözler beni arar kalbin onu düşünür/ Tercih yap sonra üç kalp birden ölür/ Görülmemiştir böyle aşk inan dünyada/ Ne biçim sevgi üç kalp bir arada</p> <p>Sen de üzgünsün bu hayattan hem de nasıl/ Bir kalpte iki kalp nasıl yaşanır/ İki kişi seven iki defa ölmüş/ Bir kalp yalnız bir kalbi düşünürmüş</p> <p>Ah sen üzgün ah ben üzgün/ O da üzgün yapma herkes de üzgün/ Ah sen üzgün ah ben üzgün/ O da üzgün yapma herkes de üzgün</p> <p>Ah sen üzgün...</p>	<p>Three hearts</p> <p>Decide already who you love the most/ Don't be indecisive, don't make every one sad/ Who is in your heart, is it her or me?/ I would like to know so I can plan my life</p> <p>You are also sad about this life, in spades/ How can two hearts live in one heart?/ They say that a person who loves two persons dies twice/ One heart can only think of one heart</p> <p>Ah you are sad, ah I am sad/ She is also sad, don't, everyone is sad/ Ah you are sad, ah I am sad/ She is also sad, don't, everyone is sad</p> <p>Your eyes are looking for me, your heart thinks of her/ Make a choice or three hearts will die at once/ Believe me, a love like this has never been seen in the world/ What kind of love is this with three hearts together</p> <p>You are also sad about this life, in spades/ How can two hearts live in one heart?/ They say that a person who loves two persons dies twice/ One heart can only think of one heart</p> <p>Ah you are sad, ah I am sad/ She is also sad, don't, everyone is sad/ Ah you are sad, ah I am sad/ She is also sad, don't, everyone is sad</p> <p>Ah you are sad...</p>
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# **Nr. 1968:18 Replacement text**

<p>S'il fallait tout donner – Enrico Macias (1964, Pathé EG 806)</p> <p>S'il fallait tout donner/ De ma modeste gloire/ Pour éviter les larmes/ Et le feu et le sang/ Et pouvoir écrire/ Quelques années d'histoire/ Je donnerais tout sans hésiter un instant</p> <p>S'il fallait rester rien/ Une vie toute entière/ A jamais appliquer/ Toutes mes ambitions/ Moi je ne ferai rien/ Jusqu'à aussi mon cimetière/ Si la vie revenait/ A tous mes compagnons</p> <p>Mais bien sûr/ On se perd/ Dans le grand tourbillon/ Des folies, des erreurs/ Des crimes et des passions/ On s'est perdu bien sûr/ Où était la raison/ Et le regret demeure/ Au-delà des chansons</p> <p>Mais pouvoir tout donner/ De ma modeste vie/ Pour proscrire à jamais/ Et le feu et le sang/ Et pouvoir effacer/ Ces années de folies/ Oui je donnerai tous/ Oui tous à cet instant</p> <p>S'il fallait rester rien/ Une vie toute entière/ A jamais appliquer/ Toutes mes ambitions/ Moi je ne resterai rien/ Jusqu'à aussi mon cimetière/ Si la vie revenait/ A tous mes compagnons</p> <p>Mais bien sûr/ Je le sais/ On n'y peut rien changer/ Le vérité est tirée/ Il a fallu l'accepter/ Sur la route aujourd'hui/ Il faut se retrouver/ Pour y croire a nouveau/ Et puis toujours y croire</p> <p>S'il fallait rester rien/ Une vie toute entière/ A jamais appliquer/ Toutes mes ambitions/ Moi je ne resterai rien/ Jusqu'à aussi mon cimetière/ Si la vie revenait/ A tous mes compagnons/ Si la vie revenait/ A tous mes/ Compagnons</p>	<p>If I had to give everything</p> <p>If I had to give everything/ of my humble fame/ To spare the tears/ And the fire and the blood/ And to be able to write/ A few years of history/ I would give everything without a moment of hesitation</p> <p>If I had to remain as nothing/ A whole life/Never putting in to practice/ All my ambitions/ I would do nothing/ Until my cemetery/ If life would come back/ To all my comrades</p> <p>But of course/ One loses oneself/ In the big turbulence/ The madness, the mistakes/ The crimes and the passions/ One is lost of course/ Where was reason/ And the remorse remains/ Beyond the songs</p> <p>But to be able to give everything/ Of my humble life/ To forever forbid/ And the fire and the blood/ And to be able to erase/ These years of madness/ Yes, I would give everything/ Yes, everything at this moment</p> <p>If I had to remain as nothing/ A whole life/Never putting in to practice/ All my ambitions/ I would do nothing/ Until my cemetery/ If life would come back/ To all my comrades</p> <p>But of course/ I know it/ You can't change anything/ The truth is drawn/ You had to accept it/ On the road today/ One must meet/ To believe in it again/ And then always believe in it</p> <p>If I had to remain as nothing/ A whole life/Never putting in to practice/ All my ambitions/ I would do nothing/ Until my cemetery/ If life would come back/ To all my comrades/ If life would come back/ To all my comrades</p>	<p>Aşk eski bir yalan – Kamuran Akkor (1968, Sahibinin Sesi 3226)</p> <p>Aşk eski bir yalan/ Ademle Havva'dan kalan/ Aşk eski bir yalan/ Hayatıma dolan/ Bir ses bir bakış bazen/ O kalbime akan/ Bir çiçek hatırlanan/ Yılların ardından</p> <p>Aşk eski bir yalan/ Ademle Havva'dan kalan/ Aşk eski bir yalan/ Hayatıma dolan/ Bir ses bir bakış bazen/ O kalbime akan/ Bir çiçek hatırlanan/ Yılların ardından</p> <p>Ve kadın yaratıldı/ Bütün erkekler ona kandı/ Hep gururunun ardından baktı/ Yine de gönüllerde yaşadı/ Göçmen kuşlarını kışkandı/ Diyar diyar dolaştı/ Yine de unutulmadı/ Unutulmadı</p> <p>Aşk eski bir yalan/ Ademle Havva'dan kalan/ Aşk eski bir yalan/ Hayatıma dolan/ Bir ses bir bakış bazen/ O kalbime akan/ Bir çiçek hatırlanan/ Yılların ardından</p> <p>Aşk eski bir yalan/ Ademle Havva'dan kalan/ Aşk eski bir yalan/ Hayatıma dolan/ Bir ses bir bakış bazen/ O kalbime akan/ Bir çiçek hatırlanan/ Yılların ardından</p> <p>Aşk eski bir yalan/ Ademle Havva'dan kalan/ Aşk eski bir yalan/ Hayatıma dolan/ Bir ses bir bakış bazen/ O kalbime akan/ Bir çiçek hatırlanan/ Yılların ardından</p>	<p>Love is an old lie</p> <p>Love is an old lie/ Left over from Adam &amp; Eve/ Love is an old lie/ That fills my life/ A voice, a look sometimes/ flowing in to my heart/ A remembered flower/ Years after</p> <p>Love is an old lie/ Left over from Adam &amp; Eve/ Love is an old lie/ That fills my life/ A voice, a look sometimes/ Flowing in to my heart/ A remembered flower/ Years after</p> <p>And woman was created/ All men fell for her/ She always looked after her pride/ And still lived in hearts/ She envied the migrating birds/ She wandered land after land/ And she still wasn't forgotten/ She wasn't forgotten</p> <p>Love is an old lie/ Left over from Adam &amp; Eve/ Love is an old lie/ That fills my life/ A voice, a look sometimes/ flowing in to my heart/ A remembered flower/ Years after</p> <p>Love is an old lie/ Left over from Adam &amp; Eve/ Love is an old lie/ That fills my life/ A voice, a look sometimes/ flowing in to my heart/ A remembered flower/ Years after</p> <p>Love is an old lie/ Left over from Adam &amp; Eve/ Love is an old lie/ That fills my life/ A voice, a look sometimes/ flowing in to my heart/ A remembered flower/ Years after</p> <p>Love is an old lie/ Left over from Adam &amp; Eve/ Love is an old lie/ That fills my life/ A voice, a look sometimes/ flowing in to my heart/ A remembered flower/ Years after</p>
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## Nr. 1968:19 Replacement text

<p>Sans voir le jour – Enrico Macias (1965, Pathé EG 862)</p> <p>Sans voir le jour/ Ta canne blanche à la main/ Tu vas toujours/ Confiant ta vie au cœur d'un chien/ Et plein d'amour/ Devinant tout du bout de tes doigts/ Sans voir le jour/ Tu vois mieux que moi</p> <p>Et pourtant tu n'as pas dans l'orage/ Ni l'éclair, ni le jeu des nuages/ Tu ne vois ni le bleu de montagnes/ Ni la vague du vent sur le blé doré/ Tu ne peux retenir dans ton âme/ Le sourire d'un enfant d'une femme/ Tu n'as pas dans la vie cette flamme/ Le regard d'un ami pour te réchauffer</p> <p>Sans voir le jour/ Ta canne blanche à la main/ Tu vas toujours/ Confiant ta vie au cœur d'un chien/ Et plein d'amour/ Devinant tout du bout de tes doigts/ Sans voir le jour/ Tu vois mieux que moi</p> <p>Dans ta nuit tu ignores que la route/ Est jonchée de mensonge et de doute/ Tu ignores les visages maussades/ La colère et l'envie desséchent les cœurs/ Quand je vois les amours qui se meurent/ Je voudrais comme toi quand je pleure/ M'enfermer dans la nuit quelques heures/ Pour y mettre à l'abri un monde meilleur</p> <p>Sans voir le jour/ Ta canne blanche à la main/ Tu vas toujours/ Confiant ta vie au cœur d'un chien/ Sans voir le jour/ Tu comprends mieux les méchants que moi</p> <p>Car c'est l'amour/ Qui guide tes pas/ Car c'est l'amour/ Qui guide tes pas/ Car c'est l'amour/ Qui guide tes pas</p>	<p>Without seeing the day</p> <p>Without seeing the day/ Your white cane in your hand/ You always go/ Entrusting your life to the heart of a dog/ And with plenty of love/ Guessing everything with the tip of your fingers/ Without seeing the day/ You see better than I</p> <p>And yet, in the storm you don't have/ Any lightning, or the game of clouds/ You don't see the blues in the mountains/ Nor the wave of the wind on the golden wheat/ You can't keep in your soul/ The smile of a child, of a woman/ You don't have this flame in your life/ The look of a friend to warm you</p> <p>Without seeing the day/ Your white cane in your hand/ You always go/ Entrusting your life to the heart of a dog/ And with plenty of love/ Guessing everything with the tip of your fingers/ Without seeing the day/ You see better than I</p> <p>In your night you're unaware that the road/ Is covered in lies and doubts/ You're unaware of the ill-tempered faces/ The anger and jealousy drying out the hearts/ When I see the loves that die/ I would like to like you, when I cry/ Confine myself in the night a few hours/ To there hide a better world</p> <p>Without seeing the day/ Your white cane in your hand/ You always go/ Entrusting your life to the heart of a dog/ Without seeing the day/ You understand the villains better than I</p> <p>Because it's love/ That guides your steps/ Because it's love/ That guides your steps/ Because it's love/ That guides your steps</p>	<p>Bal arısı – Kamuran Akkor (1968, Sahibinin Sesi 3230)</p> <p>Bal arısı/ Çiçek çiçek dolaştı/ Gül ve lale/ Demedi hep koklaştı/ Bal arısı/ Çiçekten çiçeğe dolaştı/ Bal arısı/ Güldü geçti oynadı</p> <p>Hep geçti aylar ve mevsimler/ Kandı ona bütün çiçekler/ Soldu menekşelerle sümbüller/ Yine uslanmadı dediler/ Hep geçti aylar ve mevsimler/ Unutuldu vaatler sözler/ Yaşla doldu o güzel sözler/ Yine uslanmadı dediler</p> <p>Bal arısı/ Çiçek çiçek dolaştı/ Bal arısı/ Kalbiyle çok savaştı/ Bal arısı/ Çiçekten çiçeğe dolaştı/ Hep kalbinin sahibini aradı</p> <p>Hep geçti aylar ve mevsimler/ Kandı ona bütün çiçekler/ Soldu menekşelerle sümbüller/ Yine uslanmadı dediler/ Hep geçti aylar ve mevsimler/ Unutuldu vaatler sözler/ Yaşla doldu o güzel sözler/ Yine uslanmadı dediler</p> <p>Bal arısı/ Çiçek çiçek dolaştı/ Bal arısı/ Kalbiyle çok savaştı/ Bal arısı/ Çiçekten çiçeğe dolaştı/ Hep kalbinin sahibini aradı</p> <p>La la la la la la...</p>	<p>The honey bee</p> <p>The honey bee/ Wandered from flower to flower/ Rose and tulip/ Didn't favor between them, just smelled them all/ The honey bee/ Wandered from flower to flower/ The honey bee/ Laughed, passed, played</p> <p>Months and seasons always passed/ All flowers fell for him/ Violets and hyacinths withered/ Still he hasn't settled down they said/ Months and seasons always passed/ Commitments, promises were forgotten/ Those beautiful eyes were filled with tears/ Still he hasn't settled down they said</p> <p>The honey bee/ Wandered from flower to flower/ The honey bee/ Fought a lot with his heart/ The honey bee/ Wandered from flower to flower/ Always looking for the owner of his heart</p> <p>Months and seasons always passed/ All flowers fell for him/ Violets and hyacinths withered/ Still he hasn't settled down they said/ Months and seasons always passed/ Commitments, promises were forgotten/ Those beautiful eyes were filled with tears/ Still he hasn't settled down they said</p> <p>The honey bee/ Wandered from flower to flower/ The honey bee/ Fought a lot with his heart/ The honey bee/ Wandered from flower to flower/ Always looking for the owner of his heart</p> <p>La la la la la la...</p>
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# **Nr. 1968:20 Song translation**

<p>Tire l'aiguille – Dalida (1968, Barclay 80 378)</p> <p>Tire, tire, tire l'aiguille ma fille/ Demain, demain tu te maries mon amie/ Tire, tire, tire, l'aiguille ma fille/ Ta robe doit être finie</p> <p>Sous tes doigts naissent des fleurs/ Faites de paillettes de diamants/ Le diadème d'orangers porte-Bonheur/ Est entre les mains de ta Maman</p> <p>Laï, laï, laï/ Laï, laï, laï/ Tire, tire l'aiguille ma fille/ Laï, laï, laï/ Laï, laï, laï/ Tire, tire l'aiguille ma fille</p> <p>Ta chambre est couverte de petits bouts de soie/ Le chat sur le tapis s'en donne à cœur joie/ Près du feu qui danse le fauteuil se balance/ Et berce ton père endormi</p> <p>Ta Maman sans dire un mot/ Achève de plier ton trousseau/ Ton Papa saura demain après le bal/ Qu'un mariage coûte bien du mal</p> <p>Laï, laï, laï/ Laï, laï, laï/ Tire, tire l'aiguille ma fille/ Laï, laï, laï/ Laï, laï, laï/ Tire, tire l'aiguille mon amie</p> <p>La lumière de la lampe fume et chancelle/ Tes yeux se couvrent d'un rideau de dentelle/ Ne les laisse pas se fatiguer mon amie/ Demain, il faut être jolie</p> <p>Et quand l'orgue chantera/ Lorsqu'enfin tu lui prendras le bras/ Puissent des millions d'étoiles au fil des heures/ Semer votre route de bonheur</p> <p>Laï, laï, laï/ Laï, laï, laï/ Tire, tire l'aiguille ma fille/ Laï, laï, laï/ Laï, laï, laï/ Tire, tire l'aiguille ma fille</p> <p>Laï, laï, laï/ Laï, laï, laï/ Tire, tire l'aiguille ma fille/ Laï, laï, laï/ Laï, laï, laï...</p>	<p>Pull the needle</p> <p>Pull, pull, pull the needle my girl/ Tomorrow, tomorrow you get married my friend/ Pull, pull, pull the needle my girl/ Your dress has to be finished</p> <p>Flowers are born under your fingers/ made of diamond sequins/ The diadem of orange tree which is a lucky charm/ is in the hands of your mom</p> <p>Lai, lai, lai/ Lai, lai, lai/ Pull, pull the needle my girl/ Lai, lai, lai/ Lai, lai, lai/ Pull, pull the needle my girl/</p> <p>Your room is covered in small pieces of silk/ The cat on the carpet plays with them happily/ Near the fire the chair balances/ And rocks your sleeping father</p> <p>Your mom without saying a word/ Finishes folding your outfit/ Your dad will know tomorrow after the ball/ That a marriage is quite expensive</p> <p>Lai, lai, lai/ Lai, lai, lai/ Pull, pull the needle my girl/ Lai, lai, lai/ Lai, lai, lai/ Pull, pull the needle my friend</p> <p>The light from the lamp smokes and staggers/ Your eyes are covered by a lace curtain/ Don't let them get tired my friend/ Tomorrow you have to be beautiful</p> <p>And when the organ sings/ When you finally take his arm/ Millions of stars are born throughout the hours/ sowing together your road of happiness</p> <p>Lai, lai, lai/ Lai, lai, lai/ Pull, pull the needle my girl/ Lai, lai, lai/ Lai, lai, lai/ Pull, pull the needle my girl</p> <p>Lai, lai, lai/ Lai, lai, lai/ Pull, pull the needle my girl/ Lai, lai, lai / Lai, lai, lai</p>	<p>Köy düğünü – Semiramis Pekkan (1968, Columbia 45-RTAS 0921)</p> <p>Düğün günün geldi çatki/ Ceylan kız Ceylan/ Yarın, yarın kavuşur yârine Ceylan/ Artık bitti sabır sebat gelinsin Ceylan/ Ağlar gider avne deler</p> <p>Başlık istemem dedin/ Tarla da var verdi Ahmet'in olmaz dedin/ Kalbini de istedin/ Verdi sana yaz Ahmet'in</p> <p>La la la/ La la la/ Telli duvak bakın kına yakın Ceylan/ La la la/ La la la/ Yarın gelin oluyorsun kız Ceylan</p> <p>Kendin işledin elinle urbalar Ceylan/ Mütalar, oyalar, yazmalar Ceylan/ Çeyizin de hazır artık günlerin doldu/ Çağır gelsin yavru onu</p> <p>Başlık isteme dedin/ Tarla da var verdi Ahmet'in olmaz dedin/ Kalbini de istedin/ Verdi sana yaz Ahmet'in</p> <p>La la la/ La la la/ Telli duvak bakın kına yakın Ceylan/ La la la/ La la la/ Bugün teksin yarın çiftsin kız Ceylan/ La la la/ La la la/ La la la/ La la la</p>	<p>Village wedding</p> <p>Your wedding day has come Ceylan veil girl Ceylan/ Tomorrow, tomorrow Ceylan will get her love/ Now the wait is over, you are a bride Ceylan/ The xxx cry*</p> <p>I don't want wedding money you said/ Your Ahmed had lands he gave you but you said no/ You wanted his heart/ Write it down, he gave it to you</p> <p>La, la, la/ La, la, la/ Look all veiled, burn henna Ceylan/ La, la, la/ La, la, la/ You are becoming a bride tomorrow girl Ceylan</p> <p>You sew your outfits yourself Ceylan/ outfits, embroideries, cloths Ceylan/ Your dowry is now ready, your days are full/ Call him so he comes child</p> <p>I don't want wedding money you said/ Your Ahmed had lands he gave you but you said no/ You wanted his heart/ Write it down, he gave it to you</p> <p>La, la, la/ La, la, la/ Look all veiled, burn henna Ceylan/ La, la, la/ La, la, la/ Today you are single, tomorrow a couple girl Ceylan/ La la la/ La la la/ La la la/ La la la/ La la la</p>
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### Nr. 1968:21 Replacement text

<p>Toi – Patricia Carli (1967, Riviera 231 272 M)</p> <p>Toi/ Je t'imaginerai/ Toi/ Je te découvrirai/ Toi/ Je te ferai chanter/ Je te ferai pleurer pour moi/ Toi/ Je te raconterai/ Le temps où je vivais sans toi</p> <p>Même/ Si tu n'existes pas/ Même/ Si tu ne vis qu'en moi/ Moi/ Je peux t'inventer/ Chaque fois/ Chaque fois</p> <p>Toi/ Je t'apprivoiserai/ Toi/ Je te protégerai/ Toi/ Je t'innocenterai/ Et je t'enchaînerai/ À moi/ Toi/ Je te regretterai/ Si un jour tu partais sans moi</p> <p>Même/ Si tu n'existes pas/ Même/ Si tu ne vis qu'en moi/ Moi, je peux/ T'inventer/ Chaque fois/ Chaque fois/ Chaque fois/ Chaque fois</p>	<p>You</p> <p>You/ I will imagine you/ You/ I will discover you/ You/ I will make you sing/ I will make you cry for me/ You/ I will tell you / About the time that I lived without you</p> <p>Even though/ You don't exist/ Even though/ You only live in me/ I / I can invent you/ Every time/ Every time</p> <p>You/ I will tame you/ You/ I will protect you/ You/ I will exonerate you/ And I will chain you/ To me/ You/ I will regret you/ If you one day leave without me</p> <p>Even though/ You don't exist/ Even though/ You only live in me/ I, I can/ Invent you/ Every time/ Every time/ Every time/ Every time</p>	<p>Ben senden gencim – Lale Belkıs (1968, Regal Plak RZT 5037)</p> <p>Sen/ Benden hep kaçarsın/ Sen/ Başka aşk ararsın/ Ben/ Peşinden geldikçe/ Durmaz daha hızlı koşarsın/ Sen/ Histen yoksun insan/ Aşk bile yalan bir insan</p> <p>Yarın/ Beni çok ararsın/ Yarın/ Sen bir ihtiyarsın/ Unutma/ Bense çok/ Gencim çok/ Genç senden</p> <p>Bir gün/ Beyaz saçlarınla/ Sen bu/ Günleri hatırla/ Hata/ Yaptığımı bil de/ Beni düşünüp de/ Ağla/ Sen/ Histen yoksun insan/ Aşk bile yalan bir insan</p> <p>Yarın/ Beni çok ararsın/ Yarın/ Sen bir ihtiyarsın/ Unutma/ Bense çok/ Gencim çok/ Genç senden/ Genç senden</p>	<p>I'm younger than you</p> <p>You/ Always run away from me/ You/ Always look for other loves/ I/ The more I come after you/ You won't stop, you run faster/ You/ are emotionally absent, human/ You are a person with a love that is a lie</p> <p>Tomorrow/ You will miss me a lot/ Tomorrow/ You are old/ Don't forget/ I, on the other hand/ I am very young/ Younger than you</p> <p>One day/ With your white hair/ You/ Remember these days/ Mistake/ You made, know that/ Think of me and/ Cry/ You/ are emotionally absent, human/ You are a person with a love that is a lie</p> <p>Tomorrow/ You will miss me a lot/ Tomorrow/ You are old/ Don't forget/ I, on the other hand/ I am very young/ Younger than you</p>
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# **Nr. 1968:22 Replacement text**

<p>Tu es une petite fille – Marc Aryan (1965, Markal Disques MA 458)</p> <p>Tu es une petite fille/ Vraiment trop raisonnable/ Tu fuis devant la vie/ Tu fuis devant l'amour/ Tu penses que d'aimer/ C'est jouer avec le diable/ Tu te méfies de tout/ Dès qu'on te fait la cour.</p> <p>Quand un hasard heureux/ T'apporte le bonheur/ Tu mets un bouclier/ Devant ton petit cœur/ Ton joli cœur/ Très heureux</p> <p>Tu t'armes d'illusions/ Dans un monde libre/ Où les réalités/ Sont vues dans un miroir/ Et avec tes idées/ Tu t'empêches de vivre/ Plaçant dans le futur/ Je ne sais quel espoir</p> <p>Accomplis ta jeunesse/ Tu as très peu de temps/ Car la vie ne voit pas/ Les couleurs du printemps/ De ton printemps/ Si troublant.</p> <p>Tu es une petite fille/ Vraiment, vraiment trop raisonnable</p>	<p>You are a little girl</p> <p>You are a little girl/ Really too reasonable/ You are running away from life/ You are running away from love/ You think that to love/ Is to play with devil/ You are suspicious of everything/ As soon as one starts courting you</p> <p>When a lucky chance/ Brings you happiness/ You put up a shield/ In front of your little heart/ Your pretty heart/ Which is very happy</p> <p>You arm yourself with illusions/ In a free world/ where the truths/ Are seen in a mirror/ And with your ideas/ You keep yourself from living/ Placing in the future/ whatever hope</p> <p>Fulfil your youth/ You have very little time/ Because life doesn't see/ The colors of spring/ Of your troubled spring</p> <p>You are a little girl/ Really, really too reasonable</p>	<p>Dinle yavrucuğum – Marc Aryan (1968, Odeon 45-LA 4248)</p> <p>Dinle yavrucuğum/ O yedi iklimde/ Şarkılar çalındı/ Aşkımız anıldı</p> <p>O yedi iklimde/ Bil ki göz yaşı yasaktı/ Yalan söylemek boş/ Artık ne bana koş</p> <p>Ne de mektup yaz/ İnanmam ağlama/ Ellerden saklama/ Bilsin hep sevenler/ Her şey bitti/ Hep gitti</p> <p>Dinle yavrucuğum/ O yedi iklimde/ Şarkılar çalındı/ Aşkımız anıldı</p> <p>O yedi iklimde/ Bil ki göz yaşı yasaktı/ Yalan söylemek boş/ Artık ne bana koş</p> <p>Ne de mektup yaz/ İnanmam ağlama/ Ellerden saklama/ Bilsin hep sevenler/ Her şey bitti/ Hep gitti</p> <p>Dinle yavrucuğum/ Fakat sakın ağlama</p>	<p>Listen little one</p> <p>Listen to me little one/ On those seven continents/ Songs were played/ Our love was remembered</p> <p>On those seven continents/ Know that tears were forbidden/ Lying was empty/ From now on don't run to me</p> <p>Nor write letters/ I won't believe you, don't cry/Don't hide it from others/ Let all the lovers know/ Everything is over/ Everything is gone</p> <p>Listen to me little one / On those seven continents/ Songs were played/ Our love was remembered</p> <p>On those seven continents/ Know that tears were forbidden / Lying was empty / From now on don't run to me</p> <p>Nor write letters/ I won't believe you, don't cry/Don't hide it from others/ Let all the lovers know/ Everything is over/ Everything is gone</p> <p>Listen little one/ But don't you cry</p>
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# **Nr. 1968:23 Song translation**

<p>Tu me reviens – Salvatore Adamo (1966, La Voix de son Maître EGF 887)</p> <p>Je veux pas savoir ce qui t'a pris/ Je te pardonne/ Mon cœur se réveille aujourd'hui/ Tais-toi, ma mignonne</p> <p>J'en ai vécu des jours affreux/ Sans voir personne/ Pour t'oublier, j'ai fait de mon mieux/ En vain, ma mignonne</p> <p>Tu me reviens/ Et je vais revivre/ Ne me dis rien/ Ma joie m'enivre</p> <p>Tu me reviens/ Et que m'importe/ Par quel chemin/ Tu as retrouvé ma porte</p> <p>Oui, j'ai rêvé pendant des heures/ A ton doux visage/ Et j'avais si froid dans le cœur/ Après chaque présage</p> <p>Je n'ai eu d'ami que mon chien/ Pour partager ma peine/ Je sentais au creux de ma main/ La chaleur de son haleine</p> <p>Tu me reviens/ Et je vais revivre/ Ne me dis rien/ Ma joie m'enivre/</p> <p>Tu me reviens/ Et que m'importe/ Par quel chemin/ Tu as retrouvé ma porte</p>	<p>You come back to me</p> <p>I don't want to know what took over you/ I forgive you/ My heart wakes up today/ Hush, my darling</p> <p>I have been through horrible days/ Without seeing anyone/ To forget you, I've done my best/ In vain, my darling</p> <p>You come back to me/ And I will live again/ Don't tell me anything/ My joy intoxicates me</p> <p>You come back to me/ And it doesn't matter/ in which way/ You have found my door again</p> <p>Yes, I have dreamt during hours/ About your sweet face/ And I was so cold in my heart/ After each omen</p> <p>I haven't had any friend but my dog/ to share my pain with/ I felt in my palm/ the warmth of his breath.</p> <p>You come back to me/ And I will live again/ Don't tell me anything/ My joy intoxicates me</p> <p>You come back to me/ And it doesn't matter/ in which way/ You have found my door again</p>	<p>Dön bana sen – Okyay (1968, Regal RZT 5035)</p> <p>Bilmiyorum sana ne oldu/ Kalbim aşkınla doldu/ Unutulmaz hatıranla/ Niçin, niçin yaptın bunu</p> <p>Seni unutmamak için/ Acı günler geçirdim/ Hiç kimseyi göremeden/ Ama hepsi boşuna</p> <p>Dön bana sen/ Aşkın bitmiyor/ Kalbim seni/ Bak hep bekliyor</p> <p>Dön bana sen/ Eğer istersen/ Seni çok sevdim/ Benim nazlı meleğim</p> <p>Ah sevgilim ne tatlıydın/ Sen hep yanımdaydın/ Seni ne kadar çok sevmiştim/ Her şeyimi sana vermiştim</p> <p>Okurdum aşkını gözlerinden/ O tatlı sözlerinden/ Ölünceye kadar derdin/ Ellerim elinde severdim</p> <p>Dön bana sen/ Aşkın bitmiyor/ Kalbim seni/ Bak hep bekliyor</p> <p>Dön bana sen/ Eğer istersen/ Seni çok sevdim/ Benim nazlı meleğim</p>	<p>Come back to me</p> <p>I don't know what happened to you/ My heart was filled with your love/ With your unforgettable memory/ Why, why did you do it</p> <p>To be able to forget you/ I went through painful days/ Without seeing anyone/ But it was all was for vain</p> <p>Come back to me/ Your love doesn't end/ My heart is yours/ Look, it's always waiting</p> <p>Come back to me/ If you want to/ I loved you a lot/ My coy angel</p> <p>Ah my love, how sweet you were/ You were always by my side/ How I loved you/ I gave you my everything</p> <p>I would read your love from your eyes/ From your sweet words/ You used to say until death/ My hands in your hand I used to love</p> <p>Come back to me/ Your love doesn't end/ My heart is yours/ Look, its always waiting</p> <p>Come back to me/ If you want to/ I loved you a lot/ My coy angel</p>
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## Nr. 1968:24 Replacement text

<p>Tzigane – Dalida (1968, Barclay 71 247; <i>Le Temps des Fleurs</i>, Barclay 80 378)</p> <p>Sur tous les chemins/ Qu'il pleuve ou qu'il vente/ Je passe des jours et des nuits/ Dam dam dam dam dam dam dam/ C'est la vie que j'ai choisie</p> <p>Et j'ai pour jardin/ La plaine qui change sa robe/ Au retour des saisons/ Dam dam dam dam dam dam dam/ Pour y faire des moissons/ Des moissons/ D'horizons</p> <p>Moi je n'ai pas de maison/ Et malgré tout je crois/ Oui je crois/ Que mon ami le Tzigane/ Est un peu comme moi/ Comme moi</p> <p>Tzigane, Tzigane/ Pareil à un oiseau de passage/ Dam dam dam dam dam dam dam/ Toi tu es déjà loin/ Quand revient/ Le matin</p> <p>Tzigane, Tzigane/ Nous sommes du même voyage/ Dam dam dam dam dam dam dam/ Sans peur des lendemains/ Dans la main/ Du destin</p> <p>Parfois je me dis/ Qu'un force de suivre les routes/ Du monde au hasard/ Dam dam dam dam dam dam dam/ On ne va nulle part</p> <p>Mais je ne crois pas/ Qu'il y ait une ville/ Où si je m'installais pour toujours/ Dam dam dam dam dam dam dam/ Je trouverai un jour/ Le bonheur/ et l'amour</p> <p>Car tout au fond de moi-même/ Je sais qu'il faudra/ La la la/ Que celui que j'aimerai/ Soit un peu comme moi/ Comme moi</p> <p>Tzigane, Tzigane/ Pareils aux oiseaux de passage/ Dam dam dam dam dam dam dam/ Nous serons déjà loins/ Aux lueurs/ du matin/</p> <p>Tzigane, Tzigane/ Nous ferons le même voyage/ Dam dam dam dam dam dam dam/ Sans peur des lendemains/ Jusqu'au bout du chemin</p> <p>La, la, la, la, la, la, la / Dam dam dam dam dam dam dam / Sans peur des lendemains/ Jusqu'au bout du chemin/ La, la, la, la, la, la, la</p>	<p>Gypsy</p> <p>On all the roads/ Whethter it's raining or is windy/ I walk day and night/ Dam, dam, dam, dam, dam, dam, dam/ It's the life that I've chosen</p> <p>And as a garden I have/ The prairie that changes its dress/ On the return of each season/ Dam, dam, dam, dam, dam, dam, dam/ To gather the harvest/ The harvest/ Of the horizon</p> <p>I, I don't have a house/ And despite everything I think/ Yes, I think/ That my friend the Gypsy/ Is a bit like me/ Like me</p> <p>Gypsy, Gypsy/ Like a passing bird/Dam,dam,dam, dam, dam, dam, dam/ You, you are already far away/ When comes back/ The morning</p> <p>Gypsy, Gypsy/ We are from the same journey/ Dam, dam, dam, dam, dam, dam, dam/ Without fear of the future/ In the hand of/ Destiny</p> <p>Sometimes I say to myself/ That a force to follow the roads/ Of the world at random/ Dam, dam, dam, dam, dam, dam, dam/ We're going nowhere</p> <p>But I don't think/ That there is a city/ Where if I would settle forever/ Dam, dam, dam, dam, dam, dam, dam/ I would find one day/ Happiness/ And love</p> <p>Because deep inside of me/ I know that it has to be La, la, la/ That the person I will love/ Ought to be a little bit like me/ Like me</p> <p>Gypsy, Gypsy/ Like passing birds/ Dam, dam, dam, dam, dam, dam, dam/ We would be already far away/ By the glow/ Of the morning.</p> <p>Gypsy, Gypsy/ We are on the same journey/ Dam, dam, dam, dam, dam, dam, dam/ Without fear of the future/ Until the end of the road</p> <p>La, la, la, la, la, la, la / Dam dam dam dam dam dam dam/ Without fear of the future/ Until the end of the road / La, la, la, la, la, la, la</p>	<p>Gönül ferman dinlemez – Kamuran Akkor (1968, Sahibinin Sesi 3285)</p> <p>Sevmeyen bilmez/ Gönül ferman dinlemez/ İnân sevenler ölmez/ Laylalalay laylalalay/ Gönül ferman dinlemez</p> <p>Aşktan dönülmez/ Gönül ferman dinlemez/ Sonra eller ne demez/ Laylalalay laylalalay/ Gönül ferman dinlemez/ Dinlemez/ Dinlemez</p> <p>Havva'dan mirastı/ Her erkeğe inandı/ Aldandı/ Bak Kerem'le Aslı misali/ İçı yandı/ Aldandı</p> <p>Bu gönül, bu gönül/ Aşk dalında biricik bülbül/ Laylalalay laylalalay/ Yine aşk sevda dalında/ Tek bülbül/ Tek bülbül</p> <p>Bu gönül, bu gönül/ Aşk dalında solmayan tek gül/ Laylalalay laylalalay/ Yine aşk sevda dalında/ Solmayan/ O tek gül</p> <p>Sevmeyen bilmez/ Gönül ferman dinlemez/ İnân sevenler ölmez/ Laylalalay laylalalay/ Gönül ferman dinlemez</p> <p>Aşktan dönülmez/ Gönül ferman dinlemez/ Sonra eller ne demez/ Laylalalay laylalalay/ Gönül ferman dinlemez/ Dinlemez/ Dinlemez</p> <p>Bu gönül, bu gönül/ Aşk dalında biricik bülbül/ Laylalalay laylalalay/ Yine aşk sevda dalında/ Tek bülbül/ Tek bülbül</p> <p>Bu gönül, bu gönül/ Aşk dalında solmayan tek gül/ Laylalalay laylalalay</p>	<p>The heart won't obey laws</p> <p>The one who doesn't love, won't know/ The heart won't obey laws/ Believe me, those who love won't die/ Laylalalay laylalalay/ The heart won't obey laws</p> <p>It's not possible to go back from love/ The heart won't obey laws/ Then the others will talk/ Laylalalay laylalalay/ The heart won't obey laws/ Won't obey/ Won't obey</p> <p>It was a legacy from Eve/ She belived in every man/ She was fooled/ Look at Kerem and Aslı for example/ She was hurt/ She was fooled</p> <p>This heart, this heart/ A single nightingale on the branch of love/ Laylalalay laylalalay/ Again love is on the branch of love/ The only nightingale/ The only nightingale</p> <p>This heart, this heart/ The only rose on the branch of love that won't wither/ Laylalalay laylalalay/ Again love is on the branch of love/ That won't wither/ The only rose</p> <p>The one who doesn't love, won't know/ The heart won't obey laws/ Believe me, those who love won't die/ Laylalalay laylalalay/ The heart won't obey laws</p> <p>It's not possible to go back from love/ The heart won't obey laws/ Then the others will talk/ Laylalalay laylalalay/ The heart won't obey laws/ Won't obey / won't obey</p> <p>This heart, this heart/ A single nightingale on the branch of love/ Laylalalay laylalalay / Again love is on the branch of love/ The only nightingale/ The only nightingale</p> <p>This heart, this heart/ The only rose on the branch of love that won't wither/ Laylalalay laylalalay</p>
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# **Nr. 1968:25 Replacement text**

<p>Un petit Slow – Marc Aryan (1968, Markal MA 471; Markal MA 1803; Pathé / EMI PF 505)</p>	<p>A short slow dance</p>	<p>Kimdir bu sevgili – Ajda Pekkan (1968, Regal RZTS 5041)</p>	<p>Who is this lover</p>
<p>Un petit slow, c'est bien trop court/ Pour te parler de mon amour/ De tous ces rêves infinis/ Peuplant mes nuits/ Un petit slow, c'est bien trop court/ Pour te parler de mon amour/ De tous ces mille projets fous/ Que j'ai pour nous</p>	<p>A short slow dance, it's all too short/ To talk to you about my love/ About all these incomplete dreams/ Occupying my nights/ A little slow dance, it's all too short/ To talk to you about my love/ About all these thousands of crazy projects/ That I have for us</p>	<p>Kimdir bu sevgili kimdir/ Ki beni hep aldatıyor/ Yıllarca yalvartıp hem de ağlatıyor/ Dur kalbim dur koşma yeter/ Artık peşinden yoruldum/ Bir ömür verdim ona/ Sonra kayboldum</p>	<p>Who is this lover, who/Who always deceives me/ Who makes me beg for years and also makes me cry/ Stop, my heart, stop, don't run, enough/ No more after him, I'm tired/ I gave him a life/ Then I disappeared</p>
<p>Nos pas légers, rythme ton cœur/ La mélodie de mon bonheur/ J'ai tout un monde à t'exprimer/ Un soir à peine y suffirait</p>	<p>Our light steps, give rhythm to you heart/ The melody of happiness/ I have a whole world to express to you/One evening will hardly be enough</p>	<p>Ne insafsız ne kalpsizmiş/ Meğer beni hiç sevmemiş/ Madem öyle söyleseydi/ Ah ne gezer çok hissizmiş</p>	<p>How merciless, how heartless he was/ So he never loved me/ If that was the case, he should have said/ Ah that traveler, how cruel he was</p>
<p>Un petit slow, c'est bien trop court/ Pour te parler de mon amour/ De tous ces rêves infinis/ Peuplant mes nuits/ Un petit slow, c'est bien trop court/ Pour te parler de mon amour/ De tous ces mille projets fous/ Que j'ai pour nous</p>	<p>A short slow dance, it's all too short/ To talk to you about my love/ About all these incomplete dreams/ Occupying my nights/ A little slow dance, it's all too short/ To talk to you about my love/ About all these thousands of crazy projects/ That I have for us</p>	<p>Kimdir bu sevgili kimdir/ Ki beni hep aldatıyor/ Yıllarca yalvartıp hem de ağlatıyor/ Dur kalbim dur koşma yeter/ Artık peşinden yoruldum/ Bir ömür verdim ona/ Sonra kayboldum</p>	<p>Who is this lover, who/Who always deceives me/ Who makes me beg for years and also makes me cry/ Stop, my heart, stop, don't run, enough/ No more after him, I'm tired/ I gave him a life/ Then I disappeared</p>
<p>Dans une auberge, au bord de l'eau/ Je te dirai mon doux complot/ Je t'offrirais les mille fleurs/ Qu'on tient cachées au fond du cœur</p>	<p>In as hostel/ On the seaside/ I will tell you my gentle scheme/ I will offer you thousands of flowers/ That are hidden in the deep of the heart</p>	<p>Esir miyim ah ona ben/ Nasıl sevdim düşünmeden/ Hata bende anlıyorum/ Âşık oldum sevilmeden</p>	<p>Am I his captive? Ah/ How I loved without thinking/ It is my fault, I understand/ I fell in love without being loved</p>
<p>Un petit slow, c'est bien trop court/ Pour te parler de mon amour/ De tous ces rêves infinis/ Peuplant mes nuits/ Un petit slow, c'est bien trop court/ Pour te parler de mon amour/ De tous ces mille projets fous/ Que j'ai pour nous</p>	<p>A short slow dance, it's all too short/ To talk to you about my love/ About all these incomplete dreams/ Occupying my nights/ A little slow dance, it's all too short/ To talk to you about my love/ About all these thousands of crazy projects/ That I have for us</p>	<p>Kimdir bu sevgili kimdir/ Ki beni hep aldatıyor/ Yıllarca yalvartıp hem de ağlatıyor/ Dur kalbim dur koşma/ Yeter artık peşinden yoruldum/ Bir ömür verdim ona/ Sonra kayboldum</p>	<p>Who is this lover, who/Who always deceives me/ Who makes me beg for years and also makes me cry/ Stop, my heart, stop, don't run, enough/ No more after him, I'm tired/ I gave him a life/ Then I disappeared</p>
<p>Je vois déjà tes yeux briller/ A la lueur d'un chandelier/ Un doux violon joue au dessert/ Un parfum de bonheur flotte dans l'air</p>	<p>I already see your eyes shine/ In the glow of a candlestick/ A gentle violin plays to the dessert/ A smell of happiness flutters in the air</p>	<p>Bırak onu artık kalbim/Yum gözünü bitti sevgin/ Gel beraberce ağlayalım/ Başka oyun oynayalım</p>	<p>Leave him now, my heart/ Close your eyes, your love is over/ Come, let's cry together/ Let's play another game</p>
<p>Un petit slow, c'est bien trop court/ Pour te parler de mon amour/ De tous ces rêves infinis/ Peuplant mes nuits/ Un petit slow, c'est bien trop court/ Pour te parler de mon amour/ De tous ces mille projets fous/ Que j'ai pour nous</p>	<p>A short slow dance, it's all too short/ To talk to you about my love/ About all these incomplete dreams/ Occupying my nights/ A little slow dance, it's all too short/ To talk to you about my love/ About all these thousands of crazy projects/ That I have for us</p>	<p>Kimdir bu sevgili kimdir/ Ki beni hep aldatıyor/ Yıllarca yalvartıp hem de ağlatıyor/ Dur kalbim dur koşma yeter/ Artık peşinden yoruldum/ Bir ömür verdim ona sonra kovuldun</p>	<p>Who is this lover, who/Who always deceives me/ Who makes me beg for years and also makes me cry/ Stop, my heart, stop, don't run, enough/ No more after him, I'm tired/ I gave him a life/ Then you were dismissed</p>
<p>La la la la la...</p>	<p>La, la, la, la...</p>		

# **Nr. 1968:26 Replacement text**

Viens dans mes bras – Bob Azzam (1960, Bras', Barclay, 72431; Barclay, 62113)	Come to my arms	Selam size aşıklar – Kamuran Akkor (1968, Sahibinin Sesi 45-AX 3263)	Greeting to you lovers
Viens viens dans mes bras/ On sait mal l'orientale/ Viens viens dans mes bras/ Tous ce que tu veux tu l'auras	Come, come to my arms/the oriental is not well known/ Come, come to my arms/ You will get everything you want	Seviniz kızlar/ Sevmekten güzel ne var/ Selam aşıklar/ Dünya bile size dar	Girls, you should love/ What is better than loving?/ Greeting to you lovers/ Even the world is too small for you
Viens viens viens dans mes bras/ Ma chérie ne t'en fais pas/ Viens viens dans mes bras	Come, come, come to my arms/ My darling don't worry/ Come, come to my arms	Seviniz kızlar/ Hayat size hep bahar/ Selam aşıklar	Girls, you should love/ Life is always spring for you/ Greeting to you lovers
Viens tous les soirs/ A minuit moins quart/ Viens tous les soirs/ A minuit moins quart/ Rendez-vous sur le boulevard/ Ce que tu veux tu l'auras/ Viens viens dans mes bras	Come every night/ At a quarter to midnight/ Come every night/ At a quarter to midnight/ Appointment on the boulevard/ You will get everything you want/ Come, come to my arms	Aşksız insanlar/ Dünyada ölüm var/ Aşkla her şey başlar/ Aşkta hayat var/ Çiçekler kuşlar balıklar/ Bak ebedi yaşarlar/ Ebedi yaşarlar	People without love/There is death in the world/ Everything starts with love/ There is life in love/ Flowers, birds, fish/ Look, they live forever/ They live forever
Viens viens dans mes bras/ On sait mal l'orientale/ Viens viens dans mes bras/ Tous ce que tu veux tu l'auras	Come, come to my arms/The oriental is not well known/ Come, come to my arms/ You will get everything you want	Seviniz kızlar/ Sevmekten güzel ne var/ Selam aşıklar/ Dünya bile size dar	Girls, you should love/ What is better than loving?/ Greeting to you lovers/ Even the world is too small for you
Viens viens viens dans mes bras/ Ma chérie ne t'en fais pas/ Viens viens dans mes bras	Come, come, come to my arms/ My darling don't worry/ Come, come to my arms	Seviniz kızlar/ Hayat size hep bahar/ Selam aşıklar	Girls, you should love/ Life is always spring for you/ Greeting to you lovers
Viens viens ma chérie/ Et ne t'en fais pas/ C'est à la mairie/ Qu'on se mariera/ Si nos parents ne voudront pas/ Eh bien tant pis on se saura/ Viens viens dans mes bras	Come, come my darling/And don't worry/ At the town hall/ We will get married/ If our parents wouldn't like it/ Oh well, too bad, we will know/ Come, come to my arms	Aşksız insanlar size/ Bir sözüm var/ Aşkla güneş doğar/ Aşkla kalpler çarpar/ Bilmeyenin içi sızlar/ Seviniz haydi kızlar/ Hayat size bahar	People without love, to you/I have a few words/ The sun rises with love/ Hearts beat with love/ The one who doesn't know will have heart ache/ Come on, girls, you should love/ Life is always spring for you
Viens viens dans mes bras/ On sait mal l'orientale/ Viens viens dans mes bras/ Tous ce que tu veux tu l'auras	Come, come to my arms/The oriental is not well known/ Come, come to my arms/You will get everything you want	Seviniz kızlar/ Sevmekten güzel ne var/ Selam aşıklar/ Dünya bile size dar	Girls, you should love/ What is better than loving?/ Greeting to you lovers/ Even the world is too small for you
Viens viens viens dans mes bras/ Ma chérie ne t'en fais pas/ Viens viens dans mes bras	Come, come, come to my arms/ My darling don't worry/ Come, come to my arms	Seviniz kızlar/ Hayat size hep bahar/ Selam aşıklar	Girls, you should love/ Life is always spring for you/ Greeting to you lovers
Voyez mademoiselle/ La danse orientale/ Voyez mademoiselle/ La danse orientale/ C'est quelque chose de sensationnelle/ C'est moi qui voudrais l'apprendra/ Viens viens dans mes bras	You see, Miss/ The oriental dance/ You see, Miss/ The oriental dance/ It's something sensational/ I would like to learn it/ Come, come to my arms	Aşksız insanlar/ Dünyada ölüm var/ Aşkla her şey başlar/ Aşkta hayat var/ Çiçekler kuşlar balıklar/ Bak ebedi yaşarlar/ Ebedi yaşarlar	People without love/There is death in the world/ Everything starts with love/ There is life in love/ Flowers, birds, fish/ Look, they live forever/ They live forever
Viens viens dans mes bras/ On sait mal l'orientale/ Viens viens dans mes bras/ Tous ce que tu veux tu l'auras	Come, come to my arms/The oriental is not well known/ Come, come to my arms/You will get everything you want	Seviniz kızlar/ Sevmekten güzel ne var/ Selam aşıklar/ Dünya bile size dar	Girls, you should love/ What is better than loving?/ Greeting to you lovers/ Even the world is too small for you
Viens viens viens dans mes bras/ Ma chérie ne t'en fais pas/ Viens viens dans mes bras	Come, come, come to my arms/ My darling don't worry/ Come, come to my arms	Seviniz kızlar/ Hayat size hep bahar/ Selam aşıklar	Girls, you should love/ Life is always spring for you/ Greeting to you lovers
Viens viens dans mes bras/ Viens viens dans mes bras	Come, come to my arms/ Come, come to my arms	Selam aşıklar/ Selam aşıklar	Greeting to you lovers/ Greeting to you lovers

# **Nr. 1968:27 Replacement text**

<p>Volage, volage – Marc Aryan (1965, Markal MA 909)</p> <p>Si tu n'étais pas volage, volage/ Nous ferions un beau voyage, voyage/ Qui nous mènerait au pays des chevaux blancs/ Si tu n'étais pas volage</p> <p>Tu es une fille mignonne, mignonne/Mais tu ne sais dire non à personne, personne/ Tu laisses ta porte ouverte à tous les vents/ Tu donnes ton cœur à ceux qui sonnent</p> <p>Tout bon jardin à sa grille/ La pudeur est celle des filles/ Si j'ose te dire ces problèmes/ C'est parce que je t'aime</p> <p>Si tu n'étais pas volage, volage/ Je me mettrais bien en cage, en cage/ Et l'on construirait un petit nid à deux/ Si tu n'étais pas volage</p> <p>Mais tout ce long bavardage/ Ne vaut pas ton beau visage/Il te suffit de sourire/ Pour que mon cœur chavire</p> <p>Si tu n'étais pas volage, volage/ Je me mettrais bien en cage, en cage/ Et l'on construirait un petit nid à deux/ Si tu n'étais pas volage</p>	<p>Fickle, fickle</p> <p>If you weren't so fickle, fickle/ We would go on a nice journey, journey/ That would take us to the land of white horses/ If you weren't so fickle</p> <p>You are cute, cute girl/ But you can't say no to anyone, anyone/ You keep the door open for every wind/ You give your heart to anyone</p> <p>Every good garden at its gate/ Modesty is that of girls/ If I dare to tell you these problems/ It's because I love you</p> <p>If you weren't so fickle, fickle/ I would very well put myself in a cage, in a cage/ And we would build a small nest for two/ If you weren't so fickle</p> <p>But this long chatter/ Isn't worth your beautiful face/ It's enough that you smile/ For my heart to capsize</p> <p>If you weren't so fickle, fickle/ I would very well put myself in a cage, in a cage/ And we would build a small nest for two/ If you weren't so fickle</p>	<p>Dünya dönüyor (Atlı karınca) – Ay-feri (1968, Aras Plak 297)</p> <p>Atlı karınca dönüyor dönüyor/ Dünya durmadan dönüyor dönüyor/ Yalnız dönmeyen bana sensin/ Bekliyorum hep sen neredesin</p> <p>Çiçekler güneşe dönüyor dönüyor/ Gurbet yolcusu dönüyor dönüyor/ Yalnız dönmeyen bana sensin/ Bekliyorum hep sen neredesin</p> <p>Bir haberde mi/ Gönderemezdin/ Hiç değilse bileyim sen neredeydin/ Yoksa sen sen kalpsiz miydin/ Yoksa kalbin elbet dönemezdin</p> <p>İçmişim başım dönüyor dönüyor/ Ayrılanlar hep dönüyor dönüyor/ Yalnız dönmeyen bana sensin/ Bekliyorum hep sen neredesin</p> <p>Bir haber de mi gönderemezdin/ Hiç değilse bileyim sen neredeydin/ Yoksa sen sen kalpsiz miydin/ Yoksa kalbin elbet dönemezdin</p> <p>Başım durmadan dönüyor dönüyor/ Ayrılanlar hep dönüyor dönüyor/ Yalnız dönmeyen bana sensin/ Bekliyorum hep sen neredesin</p>	<p>The world is turning (Carousel)</p> <p>The carousel is turning, is turning/ The world is incessantly turning, is turning/ The only one not returning to me is you/ I'm waiting all the time, where are you?</p> <p>Flowers towards the sun, are turning, are turning/ The homesick traveler is returning, is returning/ The only one not returning to me is you/ I'm waiting all the time, where are you?</p> <p>Couldn't you even send me some news?/ So I could at least know where you are/ Or were you, you heartless?/ Or your heart of course you couldn't return</p> <p>I've been drinking, my head is turning, is turning/ Those who are separated are always returning, returning/ The only one not returning to me is you/ I'm waiting all the time, where are you?</p> <p>Couldn't you even send me some news?/ So I could at least know where you are/ Or were you, you heartless?/ Or your heart of course you couldn't return</p> <p>My head is incessantly turning, is turning/ Those who are separated are always returning, returning/ The only one not returning to me is you/ I'm waiting all the time, where are you?</p>
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## Nr. 1968:28 Replacement text

Mon amour, mon Ami – Marie Laforêt (1967, Disques Festival FX 1531 M; Disques Festival DN788 S)	My love, my friend	Çapkın kız – Jale Bırsel (1968, Aras G.282); Gönül Yazar (1970, Türkofon 1518; Arya Plak 5004)	Flirtatious girl
Toi, mon amour, mon ami/ Quand je rêve c'est de toi/ Mon amour, mon ami/ Quand je chante c'est pour toi	You, my love, my friend/ When I dream it's of you/ My love, my friend/ When I sing it's for you	Adım çapkın kız, çapkın kız/ Benim adım çapkın kız/ Aşk yalan inanmam/ Benim adım çapkın kız	My name is flirtatious girl, flirtatious girl/ My name is flirtatious girl/ Love is a lie, I won't believe/ My name is flirtatious girl
Mon amour, mon ami/ Je ne peux vivre sans toi/ Mon amour, mon ami/ Et je ne sais pas pourquoi	You, my love, my friend/ I can't live without you/ You, my love, my friend/ And I don't know why	Çapkın kız diyorlar/ Benim adım çapkın kız/ Aşk yalan inanmam/ Benim adım çapkın kız	They say flirtatious girl/ My name is flirtatious girl/Love is a lie, I won't believe/ My name is flirtatious girl
Je n'ai pas connu d'autre garçon que toi/ Si j'en ai connu, je ne m'en souviens pas/ A quoi bon chercher faire des comparaisons/ J'ai un cœur qui sait quand il a raison/ Et puisqu'il a pris ton nom	I haven't known other boys but you/ If I have, I don't remember/ There is no use in trying to compare/ I have a heart that knows when its right/ And because it has taken your name	Çok sever çabuk unuturum/ Her gün başka sevgili bulurum/ Dansı eğlenmeyi severim/ Aşka inanmam sevgiye kanmam/ Hiç kimseye bağlanmam	I love a lot and quickly forget/ I find a new lover every day/ I like to dance and have fun/ I don't believe in love, I won't be fooled by love/ I won't be tied to anyone
Toi, mon amour, mon ami/ Quand je rêve c'est de toi/ Mon amour, mon ami/ Quand je chante c'est pour toi	You, my love, my friend/ When I dream it's of you/ My love, my friend/ When I sing it's for you	Adım çapkın kız, çapkın kız/ Benim adım çapkın kız/ Aşk yalan inanmam/ Benim adım çapkın kız	My name is flirtatious girl, flirtatious girl/ My name is flirtatious girl/ Love is a lie, I won't believe/ My name is flirtatious girl
Mon amour, mon ami/ Je ne peux vivre sans toi/ Mon amour, mon ami/ Et je sais très bien pourquoi	You, my love, my friend/ I can't live without you/ You, my love, my friend/ And I know very well why	Çapkın kız diyorlar/ Benim adım çapkın kız/ Aşk yalan inanmam/ Benim adım çapkın kız	They say flirtatious girl/ My name is flirtatious girl/Love is a lie, I won't believe/ My name is flirtatious girl
On ne sait jamais jusqu'où ira l'amour/ Et moi qui croyais pouvoir t'aimer toujours/ Oui, je t'ai quitté et j'ai beau résister/ Je chante parfois à d'autres que toi/ Un peu moins bien chaque fois	You never know where love will go/ And I who thought that I could love you forever/ Yes, I have left you and I can't resist/ I sing sometimes to others/ A little less good each time	Belki bir gün ben de severim/ Ona sevgilim, aşkımsın derim/ Kalbimi yalnız ona veririm/ Aşka inanmam sevgiye kanmam/ Hiç kimseye bağlanmam	Maybe one day I will also love/ I will say to him my darling, you are my love/I will give my heart only to him / I don't believe in love, I won't be fooled by love/ I won't be tied to anyone
Toi, mon amour, mon ami/ Quand je rêve c'est de toi/ Mon amour, mon ami/ Quand je chante c'est pour toi	You, my love, my friend/ When I dream it's of you/ My love, my friend/ When I sing it's for you	Adım çapkın kız, çapkın kız/ Benim adım çapkın kız/ Aşk yalan inanmam/ Benim adım çapkın kız/	My name is flirtatious girl, flirtatious girl/ My name is flirtatious girl/ Love is a lie, I won't believe/ My name is flirtatious girl
Mon amour, mon ami/ Je ne peux vivre sans toi/ Mon amour, mon ami/ Et je ne sais pas pourquoi	You, my love, my friend/ I can't live without you/ You, my love, my friend/ And I don't know why	Çapkın kız diyorlar/ Benim adım çapkın kız/ Aşk yalan inanmam/ Benim adım çapkın kız	They say flirtatious girl/ My name is flirtatious girl/Love is a lie, I won't believe/ My name is flirtatious girl
Mon amour, mon ami/ Quand je rêve c'est de toi/ Mon amour, mon ami/ Quand je chante c'est pour toi	You, my love, my friend/ When I dream it's of you/ My love, my friend/ When I sing it's for you	Adım çapkın kız, çapkın kız/ Benim adım çapkın kız	My name is flirtatious girl, flirtatious girl/ My name is flirtatious girl
Mon amour, mon ami/ Je ne peux vivre sans toi/ Mon amour, mon ami/ Et je ne sais pas pourquoi	You, my love, my friend/ I can't live without you/ You, my love, my friend/ And I don't know why		

## Nr. 1969:1 Adaptation

<p>Adieu mon pays – Enrico Macias (1962, Pathé EG 599)</p> <p>J'ai quitté mon pays/ J'ai quitté ma maison/ Ma vie, ma triste vie/ Se traîne sans raison</p> <p>J'ai quitté mon soleil/ J'ai quitté ma mer bleue/ Leurs souvenirs se réveillent/ Bien après mon adieu</p> <p>Soleil! Soleil de mon pays perdu/ Des villes blanches que j'aimais/ Des filles que j'ai jadis connues</p> <p>J'ai quitté une amie/ Je vois encore ses yeux/ Ses yeux mouillés de pluie/ De la pluie de l'adieu</p> <p>Je revois son sourire/ Si près de mon visage/ Il faisait resplendir/ Les soirs de mon village</p> <p>Mais du bord du bateau/ Qui m'éloignait du quai/ Une chaîne dans l'eau/ A claqué comme un fouet</p> <p>J'ai longtemps regardé/ Ses yeux qui fuyaient/ La mer les a noyés/ Dans le flot du regret</p>	<p>Farwell my country</p> <p>I have left my country/ I have left my house/ My life, my sad life/ Drags around without meaning</p> <p>I have left my sun/ I have left my blue sea/ Their memories awake/ Long after my farewell</p> <p>Sun! The sun of my lost country/ The white cities that I used to love/ The girls that I once new</p> <p>I left a friend/ I still see her eyes/ Her eyes soaked by the rain/ By the rain of farewell</p> <p>I see her smile again/ So close to my face/ It made radiant/ The evenings of my village</p> <p>But on the boat/ that distanced me from the dock/ A chain in the water/ Slammed like a whip</p> <p>For a long time I looked at/ Her fleeing eyes/ The sea has drowned them/ In the surge of remorse</p>	<p>Gurbet – Juanito (1969, Philips 357 446)</p> <p>İçim keder dolu/ Günlerim hep hasret/ Bütün gençliğimi/ Kararttı bu gurbet</p> <p>Ne güneş ne deniz/ Ne de bir dost yüzü/ Bitmiyor şu kalbimin/ Derin üzüntüsü</p> <p>Nerede, nerede benim güzel vatanım/ Ne oldu sıcak güneşim/ Evim nerede yurdum nerede</p> <p>Ne günlerim gündüz/ Ne gecelerim gece/ Ağlarım vatanım/ Aklıma gelince</p> <p>Her şey orada kaldı/ Neşem sevgilim evim/ Gurbette şimdi ben/ Sönen bir alevim</p> <p>Ayırdı o gemi/ Dostlarımdan beni/ Unutmam onların/ Yaşlı gözlerini</p> <p>Tanrım bu gurbete/ Dayanamam artık/ Özledim yurdumu/ Yetişin ayrılık</p>	<p>Exile</p> <p>My inside is full of sorrow/ My days are always longing/ My whole youth/ has been darkened by this exile</p> <p>No sun nor sea/ Nor a friendly face/ It doesn't end, my heart's/ Deep sorrow</p> <p>Where, where is my beautiful homeland?/ What happened to my warm sun?/ Where is my home? Where is my country?</p> <p>My days aren't days/ My nights aren't nights/ I cry, my homeland/ when I think of it</p> <p>Everything was left there/ My joy, my love, my house/ In exile now I/ I am a dying flame</p> <p>That boat separated/ Me from my friends/ I won't forget their/ teary eyes</p> <p>My God this exile/ I can't stand it anymore/ I miss my country/ Hurry up, separation</p>
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## Nr. 1969:2 Replacement text

Alouette – Gilles Dreu (1968, Disc'Az EP 1201)	Skylark	Sen – Erol Evgin (1969, Ezgi Plak 138)	You
Alouette, alouette/ L'été est fini/ Pauvre petite bête/ Je suis ton ami	Skylark, skylark/ The summer is over/ Poor little beast/ I am your friend	Sen, sen/ Bir gün benim olsun/ Sen, sen/ Sen sevgilim olsun	You, you/ If you could be mine one day/ You, you/ If you could be my lover
Alouette, alouette/ Je te comprends bien/ Moi aussi j'ai en tête/ Beaucoup de chagrin	Skylark, skylark/ I understand you well/ I also have in my mind/ A lot of sorrow	Sana baharı getirsem/ Mevsimler içinden/ Sana çiçekler toplasam/ Aşk bahçelerinden	If I could bring you spring/ from the seasons/ If I could pick you flowers/ From the garden of love
Dans les blés de la plaine/ Lorsque tu chantais/ Auprès de Madeleine/ Moi je m'endormais	In the wheats from the plains/ When you used to sing/ Near Madeleine/ I used to fall asleep	Sana yıldızlar getirsem/ Gökyüzünden/ Sana meltemler estirsem/ Yaz gecelerinden	If I could bring you stars/ From the sky/ If I could blow you breezes/ From summer nights
Dans l'eau de cette source/ Nous buvions tous trois/ La vie était si douce/ Si pleine de joie	In the water of this source/ We drank all three of us/ Life was so gentle/ With so much joy	Sana şarkılar söylesem/ Sıcak ve duygulu/ Sana masallar anlatsam/ Güzel ve çocuksu	If I could sing you songs/ Warm and emotional/ If I could tell you fairytales/ Beautiful and childish
Alouette, alouette/ Chantons tous les deux/ Un autre jour peut-être/ On sera heureux	Skylark, skylark/ Let us sing the two of us/ Some other day maybe/ We will be happy	Kırlarda gezip dolaşsak/ Aşıklar gibi/ Elele tutuşup koşsak/ Çocuklar gibi	If we could wander in prairies/ Like people in love/ If we could run hand in hand/ Like children
Alouette, alouette/ Puisque tout va mal/ Il faut faire la fête/ Je t'emmène au bal	Skylark, skylark/ Since everything goes bad/ We have to celebrate/ I'll take you to the ball	Mutlu günlerden bahsetsem/ Sevgiden söz etsem/ Sevinçli gözlerle bakıp/ Merakla dinlesen	If I could tell you about happy days/ If I could talk to you about love/ And looking with joyous eyes/ If you could listen with interest
Viens donc sur mon épaule/ Viens te réchauffer/ Tu verras je suis drôle/ Je sais bien danser	Come then on my shoulder/ Come make yourself warm/ You'll see that I'm fun/ I can dance well	Sen, sen/ Bir gün benim olsun/ Sen, sen/ Sen sevgilim olsun	You, you/ If you could be mine one day/ You, you/ If you could be my lover
Et puis si tu t'embêtes/ Tu viendras chez moi/ Il y aura des noisettes/ Et du pain pour toi	And then if you get bored/ You'll come home to me/ There will be hazelnuts/ And bread for you	Başın omzumda olsa/ Rüyalara dalsam/ Ellerin avuçlarımda/ Nefesini duysam	If your head could be on my shoulder/ If I could dream away/ Your hands in my palms/ If I could hear your breath
Alouette, alouette/ L'amour et l'été/ Comme les cigarettes/ S'en vont en fumée	Skylark, skylark/ Love and summer/ Like cigarettes/ Go up in smoke	Bir gün seni sevdiğimi/ Söyleyiversem/Gözlerinden mutluluğu/ Okuyabilsem	One day, that I love you/ If I could say/ From your eyes the happiness/ If I could see
Alouette, alouette/ Non ne t'en fais pas/ Alouette, alouette/ L'été reviendra	Skylark, skylark/ No, don't worry/ Skylark, skylark/ The summer will come back	Bir gün seni sevdiğimi/ Söyleyiversem/Gözlerinden mutluluğu/ Okuyabilsem  Sen, bir gün benim olsun/ Sen, sen/ Sen sevgilim olsun	One day, that I love you/ If I could say/ From your eyes the happiness/ If I could see  You, you/ If you could be mine one day/ You, you/ If you could be my lover

# **Nr. 1969:3 Replacement text**

Alouette – Gilles Dreu (1968, Disc'Az EP 1201)	Skylark	Ömrümün baharında – Özdemir Erdoğan (1969, Sahibinin Sesi AXAS 3370)	In the spring of my lifetime
Alouette, alouette/ L'été est fini/ Pauvre petite bête/ Je suis ton ami	Skylark, skylark/ The summer is over/ Poor little beast/ I am your friend	Ömrünün baharında/ On sekiz yaşında/ Bir masal dünyasında/ Bu en güzel rüya	In the spring of your lifetime/ Eighteen years old/ In a fairytale/ This most beautiful dream
Alouette, alouette/ Je te comprends bien/ Moi aussi j'ai en tête/ Beaucoup de chagrin	Skylark, skylark/ I understand you well/ I also have in my mind/ A lot of sorrow	Sevgiden başka nedir/ Söyle bana/ Seveceksin bir gün sen de/ Nasıl olsa	What else but love/ Tell me/ You will also love one day/ Anyhow
Dans les blés de la plaine/ Lorsque tu chantais/ Auprès de Madeleine/ Moi je m'endormais	In the wheats from the plains/ When you used to sing/ Near Madeleine/ I used to fall asleep	Şimdiden öğren aşkı/ Haydi durma/ Koş atıl sevdiğinin/ Kollarına	Learn love early on/ Come on don't wait/ Run, throw yourself in you lover's/ Arms
Dans l'eau de cette source/ Nous buvions tous trois/ La vie était si douce/ Si pleine de joie	In the water of this source/ We drank all three of us/ Life was so gentle/ With so much joy	Senin aşkın yetecek/ İkinize de/ Nice seneler geçip/ Gitse bile	Your love will be enough/ For the two of you/ Even if many years/ Pass by
Alouette, alouette/ Chantons tous les deux/ Un autre jour peut-être/ On sera heureux	Skylark, skylark/ Let us sing the two of us/ Some other day maybe/ We will be happy	La la lal la la...	La la lal la la...
Alouette, alouette/ Puisque tout va mal/ Il faut faire la fête/ Je t'emmène au bal	Skylark, skylark/ Since everything goes bad/ We have to celebrate/ I'll take you to the ball	Ömrünün baharında/ On sekiz yaşında/ Bir masal dünyasında/ Bu en güzel rüya	In the spring of your lifetime/ Eighteen years old/ In a fairytale/ This most beautiful dream
Viens donc sur mon épaule/ Viens te réchauffer/ Tu verras je suis drôle/ Je sais bien danser	Skylark, skylark/ Since everything goes bad/ We have to celebrate/ I'll take you to the ball	Sevgiden başka nedir/ Söyle bana/ Seveceksin bir gün sen de/ Nasıl olsa	What else but love/ Tell me/ You will also love one day/ Anyhow
Et puis si tu t'embêtes/ Tu viendras chez moi/ Il y aura des noisettes/ Et du pain pour toi	Come then on my shoulder/ Come make yourself warm/ You'll see that I'm fun/ I can dance well	Şimdiden öğren aşkı/ Haydi durma/ Koş atıl sevdiğinin/ Kollarına	Learn love early on/ Come on don't wait/ Run, throw yourself in you lover's/ Arms
Alouette, alouette/ L'amour et l'été/ Comme les cigarettes/ S'en vont en fumée	And then if you get bored/ You'll come home to me/ There will be hazelnuts/ And bread for you	Senin aşkın yetecek/ İkinize de/ Nice seneler geçip/ Gitse bile	Your love will be enough/ For the two of you/ Even if many years/ Pass by
Alouette, alouette/ Non ne t'en fais pas/ Alouette, alouette/ L'été reviendra	Skylark, skylark/ Love and summer/ Like cigarettes/ Go up in smoke	La la lal la la...	La la lal la la...
	Skylark, skylark/ No, don't worry/ Skylark, skylark/ The summer will come back		

# **Nr. 1969:4 Replacement text**

C'est écrit dans le ciel - Bob Azzam (1960, Barclay 72431)	It's written in the sky	Aşk deyip geçmeyin – Berkant (1969, Sahibinin Sesi 3303)	Don't say it's just love
Laï laï laï laï...	Lay lay lay lay...	Lay lay lay lay...	Lay lay lay lay...
Que je dois te rencontrer/ C'est écrit dans le ciel/ Et que je dois t'adorer/ C'est écrit dans le ciel/	That I must meet you/ It's written in the sky/ And that I must love you/ It's written in the sky	Büyük söz söylemeyin/ Aşk deyip geçmeyin/ Büyük söz söylemeyin/ Aşk deyip geçmeyin	Don't say big words/ Don't say it's just love/ Don't say big words/ Don't say it's just love
Que je vivrais que pour toi/ C'est écrit dans le ciel/ Et que tu peux croire en moi/ C'est écrit dans le ciel	That I will live for only you/ It's written in the sky/ And that you can believe in me/ It's written in the sky	Şarkısıdır her kalbin/ Aşk deyip geçmeyin/ Şarkısıdır her kalbin/ Bir ağızdan söyleyin	It's the song of every heart/ Don't say it's just love/ It's the song of every heart/Sing it all together
Laï laï laï laï...	Lay lay lay lay...	Seni çok seviyorum/ Çok seviyorum/ Seni çok seviyorum/ Çok seviyorum	I love you a lot/ love you a lot / I love you a lot / love you a lot
Dans le ciel	In the sky		
Je t'offrirais des bijoux/ C'est écrit dans le ciel/ Je les prendrais n'importe où/ C'est écrit dans le ciel	I will give you jewelry/ It's written in the sky/ I will take them no matter where/ It's written in the sky	İşte böyle başladı/ İlk insanın aşkı/ Onların çocukları/ Dünyaya yayıldı	This was how it began/ The first human's love/ Their children/ Spread over the world
Tu auras la télévision/ C'est écrit dans le ciel/ Et le manteau de vision/ C'est écrit dans le ciel	You will have the television/ It's written in the sky/ And the coat of vision/ It's written in the sky	Yedi iklimi sardı/ En güzel mirasdı/ Onların çocukları/ Bu sözü fısıldadı	They encompassed the seven continents/ The most beautiful heritage/ Their children/ Whispered these words
Laï laï laï laï...	Lay lay lay lay...	Seni çok seviyorum/ Çok seviyorum/ Seni çok seviyorum/ Çok seviyorum	I love you a lot / love you a lot / I love you a lot / love you a lot
Dans le ciel	In the sky	Lay lay lay lay...	Lay lay lay lay...
Nous vivrons jusqu'à cent ans/ C'est écrit dans le ciel/ Nous aurons beaucoup d'enfants/ C'est écrit dans le ciel/ Quatre filles et trois garçons/ C'est écrit dans le ciel/ C'est la fin de la chanson/ C'est écrit dans le ciel	We will live until we're hundred years old/ It's written in the sky/ We will have many children/ It's written in the sky/ Four girls and three boys/ It's written in the sky/ It's the end of the song/ It's written in the sky	Her çağda her diyarda/ Rastlarınız hep ona/ Yıkılmıştır uğrunda/ Bak nice taçlarda	In each epoch, in each country/ We always run into it/ Fallen for its sake/ Look, so many crowns
Laï laï laï laï...	Lay lay lay lay...	Her çağda her diyarda/ Çıktı karşımıza/ Her şiirde romanda/ Çıktı karşımıza	In each epoch, in each country/ It appeared in front of us/ In each poem, in each novel/ It appeared in front of us
Dans le ciel	Inte the sky...	Seni çok seviyorum/ Çok seviyorum/ Seni çok seviyorum/ Çok seviyorum	I love you a lot / love you a lot / I love you a lot / love you a lot
Si cette chanson vous va/ C'est écrit dans le ciel/ Chantez-la tous avec moi/ C'est écrit dans le ciel/ Dites la pianissimo/ C'est écrit dans le ciel/ Et maintenant fortissimo/ C'est écrit dans le ciel	If this song suits you/ It's written in the sky/Everyone, sing it with me/ It's written in the sky/ Sing it in pianissimo/ It's written in the sky/ And now in fortissimo/ It's written in the sky	Büyük söz söylemeyin/ Aşk deyip geçmeyin/ Büyük söz söylemeyin/ Aşk deyip geçmeyin	Don't say big words/ Don't say it's just love/ Don't say big words/ Don't say it's just love
Laï laï laï laï...	Lay lay lay lay...	Şarkısıdır her kalbin/ Aşk deyip geçmeyin/ Şarkısıdır her kalbin/ Bir ağızdan söyleyin	It's the song of every heart/ Don't say it's just love/ It's the song of every heart/ Sing it all together
C'est écrit dans le ciel	It's written in the sky	Seni çok seviyorum/ Çok seviyorum/ Seni çok seviyorum/ Çok seviyorum	I love you a lot / love you a lot / I love you a lot / love you a lot
		Seni çok seviyorum/ Çok seviyorum/ Seni çok seviyorum/ Çok seviyorum	I love you a lot / love you a lot / I love you a lot / love you a lot

## Nr. 1969:5 Replacement text

C'est fini – Charles Aznavour (1964), Barclay 60 546.	It's over	Seni, seni, seni – Özdemir Erdoğan (1969, Sahibinin Sesi 3364)	You, you, you
Je ne peux détacher mes yeux de ton visage/ Et ne peux m'empêcher de penser à demain/ Qui s'annonce déjà comme un mauvais orage/ Qui lavera nos rires à l'eau de mon chagrin	I can't detach my eyes from your face/ And I can't keep myself from thinking about tomorrow/ That announces itself already like a thunderstorm/ That will wash our laughs with the water of my sorrow	Tanıyorum galiba ben sizi bir yerden/ Bunca yıl sonra uzak bir ülkeden/ İkinci baharda bir kır kahvesinden/ Hiç yabancı gelmeyen sözlerinizden	It seems like I know you from somewhere/ After all these years, from a country far away/ From a countryside café in autumn/ From your eyes that don't seem foreign at all
J'ai le cœur déchiré et j'ai mal de comprendre/ Que les mots que tu dis veulent tous dire adieu/ Je regarde sans voir, j'écoute sans entendre/ Le chagrin me surprend debout silencieux	My heart is torn and I have difficulty understanding/ That the words you're saying mean farewell/ I look without seeing/ I listen without hearing/ The sorrow comes upon me standing in silence	Tanıdım seni seni seni seni seni seni  Tanıdım tabii şüphe etme benden/ Nasıl kalabildin böyle değişmeden/ Eminim hala aynı şarkıyı sevdiğinden/ Ne olur yanıldığımı söyleme sen	I recognized you, you, you, you, you, you  Of course I recognized you, don't doubt me/ How did you stay the same like this without changing/ I'm sure that you still love the same song/ Please don't you tell me that I'm mistaking
Je rêve de passé quand le présent t'empporte/ Qu'il ne me reste plus qu'à te serrer la main/ Je voudrais la garder mais nos amours sont mortes/ A deux pas de mon cœur, tu es déjà si loin	I dream of the past when the present takes you away/ There is nothing left to do but to shake your hand / I would like to keep it, but our love is dead/ Two steps away from my heart, you are already so far away	Sevmiştim seni seni seni seni seni seni  Artık kaçma yaşadığımız o günlerden/ Bir yanımızda o nehir akarken/ Yağmur yağırken durmazdık sevişmeden/ Bu şarkıdan başka ne kaldı o şehirden	I had loved you, you, you, you, you, you  Don't run away anymore from those days that we lived/ When that river flowed next to us/ When it rained we wouldn't stop making love/ What else is left of that town but this song
C'est fini, fini, fini, fini, fini, fini, fini/ C'est fini, fini, fini, fini, fini, fini	It's over, over, over, over, over, over, over/ It's over, over, over, over, over, over	Sevmiştim seni seni seni seni seni seni  Tanıdım tabii şüphe etme benden/ Nasıl kalabildin böyle değişmeden/ Eminim hala aynı şarkıyı sevdiğinden/ Ne olur yanıldığımı söyleme sen	I had loved you, you, you, you, you, you  Of course I recognized you, don't doubt me/ How did you stay the same like this without changing/ I'm sure that you still love the same song/ Please don't you tell me that I'm mistaking
Se peut-il qu'un bonheur qui tenait tant de place/ Et donnait tant de joie/ disparaisse à jamais/ Effaçant de ta vie même jusqu'à la trace/ Du moindre souvenir que l'amour nous a fait	Is it possible that a happiness that held so much space/ And gave so much joy can disappear forever/ Erasing from your life even the trace/ Of the smallest memory that love has made for us	Sevmiştim seni seni seni seni seni seni  Tanıdım tabii şüphe etme benden/ Nasıl kalabildin böyle değişmeden/ Eminim hala aynı şarkıyı sevdiğinden/ Ne olur yanıldığımı söyleme sen	I had loved you, you, you, you, you, you  Of course I recognized you, don't doubt me/ How did you stay the same like this without changing/ I'm sure that you still love the same song/ Please don't you tell me that I'm mistaking
Je ne sais comment faire et je ne sais que dire/ Je veux paraître fort une dernière fois/ Les larmes au coin des yeux je me force à sourire/ D'un sourire forcé qui ne te trompe pas	I don't know what to do and I don't know what to say/ I want to appear strong one last time/ With tears in the corner of my eyes I force myself to smile/ A forced smile that doesn't fool you	Sevmiştim seni seni seni seni seni seni  Artık kaçma yaşadığımız o günlerden/ Bir yanımızda o nehir akarken/ Yağmur yağırken durmazdık sevişmeden/ Bu şarkıdan başka ne kaldı o şehirden	I had loved you, you, you, you, you, you  Don't run away anymore from those days that we lived/ When that river flowed next to us/ When it rained we wouldn't stop making love/ What else is left of that town but this song
Trop lâche pour mourir, bien qu'effrayé de vivre/ Je compte sur l'oubli pour trouver le repos/ Il faudra m'habituer dans les années à suivre/ A des jours sans ta voix, à des nuits sans ta peau	Too much of a coward to die, although too scared to live/ I count on oblivion to find rest/ I have to get used to it in the coming years/ To days without your voice, to night without your skin	Sevmiştim seni seni seni seni seni seni/ Sevmiştim seni seni seni seni seni seni/ Sevmiştim seni seni seni seni seni seni	I had loved you, you, you, you, you, you/ I had loved you, you, you, you, you, you/ I had loved you, you, you, you, you, you
C'est fini, fini, fini, fini, fini, fini, fini/ C'est fini, fini, fini, fini, fini, fini, fini	It's over, over, over, over, over, over, over/ It's over, over, over, over, over, over		
C'est fini, fini, fini, fini, fini, fini, fini/ C'est fini, fini, fini, fini, fini, fini, fini	It's over, over, over, over, over, over, over/ It's over, over, over, over, over, over		

## Nr. 1969:6 Adaptation

<p>Casatschok – Rika Zaraï (1969, Philips 884 973 BY; Philips 370 776 F)</p> <p>C'est l'hiver qui frappe à notre porte/ Mes amis, allumons un bon feu/ C'est l'hiver, que le diable l'emporte/ Mes amis, ce soir oublions-le/ C'est l'hiver, que le diable l'emporte/ Mes amis, ce soir oublions-le</p> <p>Babouschka, apporte les pains d'orge/ Ce qu'il y a de bons dans la maison/ La vodka qui brûle un peu la gorge/ Mais qui nous laisse le cœur plein de chansons</p> <p>(Ras, Dwa , Tri ! Casatchok ! Casatchok ! Casatchok ! Ras, Dwa , Tri )</p> <p>Dans les bois, les loups font une ronde/ Sur la neige frissonnent les corbeaux/ Oublions la tristesse du monde/ Tous les loups et les vilains oiseaux/ Oublions la tristesse du monde/ Tous les loups et les vilains oiseaux</p> <p>Petrouchka, prends ta balalaïka/ Et joue-moi un air à ta façon/ Joue d'abord les Bateliers de la Volga/ Et quand tu auras fini nous danserons</p> <p>(Ras, Dwa, Tri !)</p> <p>La la la...</p> <p>C'est l'hiver qui frappe à notre porte/ Mes amis, dansons comme le feu/ C'est l'hiver, que le diable l'emporte/ Mes amis, ce soir oublions-le/ C'est l'hiver, que le diable l'emporte/ Mes amis, ce soir oublions-le</p> <p>Petrouchka, prends ta balalaïka/ Et joue moi un air à ta façon/ Joue d'abord les Bateliers de la Volga/ Et quand tu auras fini nous danserons</p> <p>La la la...</p>	<p>Casatschok</p> <p>It's winter that knocks on our door/ My friends, light up a good fire/ It's winter that the devil brings/ My friends, this evening let us forget about it/ It's winter that the devil brings/ My friends, this evening let us forget about it</p> <p>Babouschka, bring the barley bread/ There are the good ones in the house/ The vodka that burns a bit the throat/ But leaves our heart full of song</p> <p>(Ras, Dwa , Tri ! Casatchok ! Casatchok ! Casatchok ! Ras, Dwa , Tri )</p> <p>In the forest, the wolfs make a round/ On the snow the crows shiver/ Let us forget about the sadness in the world/ All the wolfes and nasty birds/ Let us forget about the sadness in the world/ All the wolfes and nasty birds</p> <p>Petrouchka takes the balalaika/ And plays a melody for me in your way/ Play first 'The boatmen of Volga'/ And when you're done we will dance</p> <p>(Ras, Dwa, Tri !)</p> <p>La la la...</p> <p>It's winter that knocks on our door/ My friends, light up a good fire/ It's winter that the devil brings/ My friends, this evening let us forget about it/ It's winter that the devil brings/ My friends, this evening let us forget about it</p> <p>Petrouchka takes the balalaika/ And plays a melody for me in your way/ Play first 'The boatmen of Volga'/ And when you're done we will dance</p> <p>La la la...</p>	<p>Kazaçok – Ay-feri (1969, Televizyon Plak 180)</p> <p>Selam dostlar sizlere/ Neşe dolsun gönüllere/ Selam aşkı sevenlere/ Mazide kalan günlere/ Selam eski türküllere/ Dostlara sevgililere</p> <p>Başında essin kavak yelleri/ Hatırla o eski günleri/ Dargınlık bitsin neşe gelsin/ Durmadan şerefe içelim</p> <p>Kazaçok, kazaçok, kazaçok</p> <p>Erisin dertler kadehlerde/ Kalmasın damla yaş gözlerde/ Olalım gamsız derbeder/ Hırsından çatlasın keder/ Söyleyelim keyifli şarkılar/ Ömür boyu gülsün dudaklar</p> <p>Başında essin kavak yelleri/ Hatırla o eski günleri/ Dargınlık bitsin neşe gelsin/ Durmadan şerefe içelim</p> <p>Başında essin kavak yelleri/ Hatırla o eski günleri/ Dargınlık bitsin neşe gelsin/ Durmadan şerefe içelim</p> <p>La la la...</p>	<p>Kazaçok</p> <p>Greetings to you friends/ Let the hearts fill with joy/ Greetings to those who love love/ To the past days/ Greetings to old songs/ To friends, to lovers</p> <p>Let the poplar winds fly in your head/ Remember those old days/ Let the resentment end, let the joy come/ Let's drink incessantly in the honor of</p> <p>Kazaçok, kazaçok, kazaçok</p> <p>Let the troubles reach the glasses/ Don't let there be any tear drops left in the eyes/ Let's be lighthearted vagabonds/ Let fate burst of greed/ Let's sing joyous songs/ Let lips laugh for ever</p> <p>Let the poplar winds fly in your head/ Remember those old days/ Let the resentment end, let the joy come/ Let's drink incessantly in the honor of</p> <p>Let the poplar winds fly in your head/ Remember those old days/ Let the resentment end, let the joy come/ Let's drink incessantly in the honor of</p> <p>La la la...</p>
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# **Nr. 1969:7 Replacement text**

<p>Casatschok – Rika Zaraï (1969, Philips 884 973 BY; Philips 370 776 F)</p> <p>C'est l'hiver qui frappe à notre porte/ Mes amis, allumons un bon feu/ C'est l'hiver, que le diable l'emporte/ Mes amis, ce soir oublions-le/ C'est l'hiver, que le diable l'emporte/ Mes amis, ce soir oublions-le</p> <p>Babouschka, apporte les pains d'orge/ Ce qu'il y a de bons dans la maison/ La vodka qui brûle un peu la gorge/ Mais qui nous laisse le cœur plein de chansons</p> <p>(Ras, Dwa , Tri ! Casatchok ! Casatchok ! Casatchok ! Ras, Dwa , Tri )</p> <p>Dans les bois, les loups font une ronde/ Sur la neige frissonnent les corbeaux/ Oublions la tristesse du monde/ Tous les loups et les vilains oiseaux/ Oublions la tristesse du monde/ Tous les loups et les vilains oiseaux</p> <p>Petrouchka, prends ta balalaïka/ Et joue-moi un air à ta façon/ Joue d'abord les Bateliers de la Volga/ Et quand tu auras fini nous danserons</p> <p>(Ras, Dwa, Tri !)</p> <p>La la la...</p> <p>C'est l'hiver qui frappe à notre porte/ Mes amis, dansons comme le feu/ C'est l'hiver, que le diable l'emporte/ Mes amis, ce soir oublions-le/ C'est l'hiver, que le diable l'emporte/ Mes amis, ce soir oublions-le</p> <p>Petrouchka, prends ta balalaïka/ Et joue-moi un air à ta façon/ Joue d'abord les Bateliers de la Volga/ Et quand tu auras fini nous danserons</p> <p>La la la...</p>	<p>Casatschok</p> <p>It's winter that knocks on our door/ My friends, light up a good fire/ It's winter that the devil brings/ My friends, this evening let us forget about it/ It's winter that the devil brings/ My friends, this evening let us forget about it</p> <p>Babouschka, bring the barley bread/ There are the good ones in the house/ The vodka that burns a bit the throat/ But leaves our heart full of song</p> <p>(Ras, Dwa , Tri ! Casatchok ! Casatchok ! Casatchok ! Ras, Dwa , Tri )</p> <p>In the forest, the wolfs make a round/ On the snow the crows shiver/ Let us forget about the sadness in the world/ All the wolfes and nasty birds/ Let us forget about the sadness in the world/ All the wolfes and nasty birds</p> <p>Petrouchka takes the balalaika/ And plays a melody for me in your way/ Play first 'The boatmen of Volga'/ And when you're done we will dance</p> <p>(Ras, Dwa, Tri !)</p> <p>La la la...</p> <p>It's winter that knocks on our door/ My friends, light up a good fire/ It's winter that the devil brings/ My friends, this evening let us forget about it/ It's winter that the devil brings/ My friends, this evening let us forget about it</p> <p>Petrouchka takes the balalaika/ And plays a melody for me in your way/ Play first 'The boatmen of Volga'/ And when you're done we will dance</p> <p>La la la...</p>	<p>Kim demiş aşk yalandır diye – Ayten Alpman (1969, Grafson 3681)</p> <p>Kim demiş aşk yalandır diye/ Kim demiş inanmam sevgiye/ Nereden bilecek hiç tatmamış aşkı/ Ne görmüş ne koklamış bu baharı/ Sevmek sevimekten güzel ne var ki/ Hayat onsuz hiç yaşanmaz ki</p> <p>Kim demiş aşk yalandır diye/ Gel sende gel kalbini dinle/ Aşk için yaşadık ümitle/ Hep koştuk sevgiden sevgiye</p> <p>Kim demiş aşk yalandır diye/ Kim demiş inanmam sevgiye/ Nereden bilecek hiç tatmamış aşkı/ Ne görmüş ne koklamış bu baharı/ Sevmek sevimekten güzel ne var ki/ Hayat onsuz hiç yaşanmaz ki</p> <p>Kim demiş aşk yalandır diye/ Gel sende gel kalbini dinle/ Aşk için yaşadık ümitle/ Hep koştuk sevgiden sevgiye</p> <p>Lalalala...</p>	<p>Who ever said that love is a lie</p> <p>Who ever said that love is a lie/ Who ever said they don't believe in love/ How would they know, they have never felt love/ Never seen or smelt this spring/ What is better than to love and be loved/ Life is unbearable without it</p> <p>Who ever said that love is a lie/ Come, come listen to your heart/ We lived for love with hope/ We always ran from love to love</p> <p>Who ever said that love is a lie/ Who ever said they don't believe in love/ How would they know, they have never felt love/ Never seen or smelt this spring/ What is better than to love and be loved/ Life is unbearable without it</p> <p>Who ever said that love is a lie / Come, come listen to your heart / We lived for love with hope / We always ran from love to love</p> <p>Lalalala...</p>
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## Nr. 1969:8 Replacement text

<p>Casatschok – Rika Zarai (1969, Philips 884 973 BY; Philips 370 776 F)</p> <p>C'est l'hiver qui frappe à notre porte/ Mes amis, allumons un bon feu/ C'est l'hiver, que le diable l'emporte/ Mes amis, ce soir oublions-le/ C'est l'hiver, que le diable l'emporte/ Mes amis, ce soir oublions-le</p> <p>Babouschka, apporte les pains d'orge/ Ce qu'il y a de bons dans la maison/ La vodka qui brûle un peu la gorge/ Mais qui nous laisse le cœur plein de chansons</p> <p>(Ras, Dwa , Tri ! Casatchok ! Casatchok ! Casatchok ! Ras, Dwa , Tri )</p> <p>Dans les bois, les loups font une ronde/ Sur la neige frissonnent les corbeaux/ Oublions la tristesse du monde/ Tous les loups et les vilains oiseaux/ Oublions la tristesse du monde/ Tous les loups et les vilains oiseaux</p> <p>Petrouchka, prends ta balalaïka/ Et joue-moi un air à ta façon/ Joue d'abord les Bateliers de la Volga/ Et quand tu auras fini nous danserons</p> <p>(Ras, Dwa, Tri !)</p> <p>La la la...</p> <p>C'est l'hiver qui frappe à notre porte/ Mes amis, dansons comme le feu/ C'est l'hiver, que le diable l'emporte/ Mes amis, ce soir oublions-le/ C'est l'hiver, que le diable l'emporte/ Mes amis, ce soir oublions-le</p> <p>Petrouchka, prends ta balalaïka/ Et joue moi un air à ta façon/ Joue d'abord les Bateliers de la Volga/ Et quand tu auras fini nous danserons</p> <p>La la la...</p>	<p>Casatschok</p> <p>It's winter that knocks on our door/ My friends, light up a good fire/ It's winter that the devil brings/ My friends, this evening let us forget about it/ It's winter that the devil brings/ My friends, this evening let us forget about it</p> <p>Babouschka, bring the barley bread/ There are the good ones in the house/ The vodka that burns a bit the throat/ But leaves our heart full of song</p> <p>(Ras, Dwa , Tri ! Casatchok ! Casatchok ! Casatchok ! Ras, Dwa , Tri)</p> <p>In the forest, the wolfs make a round/ On the snow the crows shiver/ Let us forget about the sadness in the world/ All the wolfs and nasty birds/ Let us forget about the sadness in the world/ All the wolfs and nasty birds</p> <p>Petrouchka takes the balalaika/ And plays a melody for me in your way/ Play first 'The boatmen of Volga'/ And when you're done we will dance</p> <p>(Ras, Dwa, Tri !)</p> <p>La la la...</p> <p>It's winter that knocks on our door/ My friends, light up a good fire/ It's winter that the devil brings/ My friends, this evening let us forget about it/ It's winter that the devil brings/ My friends, this evening let us forget about it</p> <p>Petrouchka takes the balalaika/ And plays a melody for me in your way/ Play first 'The boatmen of Volga'/ And when you're done we will dance</p> <p>La la la...</p>	<p>Yarın yok – Tova Porat (1969, Disko DLS 5007)</p> <p>Garson getir içkimi ver benim/ Boş işte kadehim haydi koy/ Gülelim gel hepimiz bu akşam/ Bak çingene diyorum aşka doy/ Gülelim gel hepimiz bu akşam/ Bak çingene diyorum aşka doy</p> <p>Çıkaralım hayatın tadını/ Unutma bu günler geçecek/ Geçsede ne aşkı ne içki/Kaç günümüz kaldı sevip içecek.</p> <p>Yarın yok!/ Yarın yok!/ Yarın yok!/ Yarın yok! Hey! Hey! Hey!</p> <p>Sevmek, içmek, yaşamak ne güzel/ Bu hayat ne kadar tatlı şey/ Şerefine dostluğun ve aşkın/ Kaldıralım kadeh içecek/ Şerefine dostluğun ve aşkın/ Kaldıralım kadeh içecek</p> <p>Çıkaralım hayatın tadını/ Unutma bu günler geçecek/ Geçsede ne aşkı ne içki/Kaç günümüz kaldı sevip içecek</p> <p>Lalalala...</p> <p>Garson getir içkimi ver benim/ Boş işte kadehim haydi koy/ Gülelim gel hepimiz bu akşam/ Bak çingene diyorum aşka doy/ Gülelim gel hepimiz bu akşam/ Bak çingene diyorum aşka doy</p> <p>Çıkaralım hayatın tadını/ Unutma bu günler geçecek/ Geçsede ne aşkı ne içki/Kaç günümüz kaldı sevip içecek</p> <p>Lalalala...</p>	<p>There is no tomorrow</p> <p>Waiter bring me my drink/ My glass is empty, come on fill it/ Come, let's laugh all of us this evening/ Look Gypsy I say have enough of love/ Come, let's laugh all of us this evening/ Look Gypsy I say have enough of love</p> <p>Let's enjoy life/ Don't forget, these days will pass/ Even if it will pass, love and drinks/ How many days remain to love and drink</p> <p>There is no tomorrow/There is no tomorrow/ There is no tomorrow/ Hey, hey, hey</p> <p>How great it is to love, drink and live/ How sweet life is/ Cheers to friendship and love/ Let's raise our glasses/ Cheers to friendship and love/ Let's raise our glasses</p> <p>Let's enjoy life/ Don't forget, these days will pass/ Even if it will pass, love and drinks/ How many days remain to love and drink</p> <p>Lalalala...</p> <p>Waiter bring me my drink/ My glass is empty, come on fill it/ Come, let's laugh all of us this evening/ Look Gypsy I say have enough of love/ Come, let's laugh all of us this evening/ Look Gypsy I say have enough of love</p> <p>Let's enjoy life/ Don't forget, these days will pass/ Even if it will pass, love and drinks/ How many days remain to love and drink</p> <p>Lalalala...</p>
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# **Nr. 1969:9 Replacement text**

<p>Comme les blés – Eva (1965, Mercury 125 507 MDL)</p> <p>Si tu devais partir/ Oh ! Si tu devais partir/ Je resterais là sans te rappeler/ Je ne pourrais pas pleurer</p> <p>Triste comme les blés/ Quand le vent les a quittés/ Comme la vague qui ne retient pas/ Le voilier qui s'en va</p> <p>Que pleure le vent pour moi/ Ou qu'il me donne cent voix/ Que la rivière pleure dans mes yeux/ La fin de mon ciel bleu</p> <p>Que pleure le vent pour moi/ Ou qu'il me donne cent voix/ Que la rivière pleure dans mes yeux/ La fin de mon ciel bleu</p> <p>Si tu dois revenir/ Oh ! Si tu dois revenir/ Je resterai là sans pouvoir marcher/ Et comme enracinée</p> <p>Tendre comme les blés/ Que le vent a caressés/ Comme la vague qui vient se coucher/ Au ventre du voilier</p> <p>Que chante le vent pour moi/ Ou qu'il me donne cent voix/ Que la lumière coule à travers moi/ Au ciel de notre joie</p> <p>Que chante le vent pour moi/ Ou qu'il me donne cent voix/ Que la lumière coule à travers moi/ Au ciel de notre joie</p> <p>Si tu devais partir/ Oh ! Si tu devais partir/ Je resterais là sans te rappeler/ Je ne pourrais pas pleurer</p> <p>Si tu devais partir/ Oh ! Si tu devais partir/ Je resterais là sans te rappeler/ Je ne pourrais pas pleurer</p>	<p>Like the wheats</p> <p>If you had to leave/ Oh! If you had to leave/ I would stay here without calling you back/ I wouldn't be able to cry</p> <p>Sad like the wheats/ When the wind has left them/ Like the wave that doesn't hold on/ To the sailing boat that goes away</p> <p>Let the wind cry for me/ Or let it give me hundred voices/ Let the river cry in my eyes/ The end of my blue sky</p> <p>Let the wind cry for me/ Or let it give me hundred voices/ Let the river cry in my eyes/ The end of my blue sky</p> <p>If you have to come back/ Oh! If you have to come back/ I will stay here without being able to move/ like rooted</p> <p>Tender like the wheats/That the wind has caressed/ Like the wave that sleeps/ In the belly of the sailing boat</p> <p>Let the wind sing for me/ Or let it give me hundred voices/ Let the light flow through me/ To the sky of our joy</p> <p>Let the wind sing for me / Or let it give me hundred voices / Let the light flow through me / to the sky of our joy</p> <p>If you had to leave/ Oh! If you had to leave/ I would stay here without calling you back/ I wouldn't be able to cry</p> <p>If you had to leave/ Oh! If you had to leave/ I would stay here without calling you back/ I wouldn't be able to cry</p>	<p>Uzat artık elini – Gönül Turgut (1969, Philips 357 366)</p> <p>Artık öğrendim ben/ Şimdi anladım ben/ Her şeyin yalan, her şeyin sahte/ Geç anladım ben</p> <p>Hikayemiz eski/ Bu ne biçim sevgi/ Aldatmak kolay, kanmak da öyle/ Günahım ne söyle</p> <p>Gülerek gelirdin/Seviyorum derdin/ Arkamı döndüm mü sen hep başka/ Kızlara gülerdin</p> <p>Gülerek gelirdin/Seviyorum derdin/Arkamı döndüm mü sen hep başka/ Kızlara gülerdin</p> <p>Ver elini artık/ Bitmesin bu sevgi/ İnan dünyalar bile yıkılsa/ Benim için hep sensin</p> <p>Unuttum hepsini/ Duy sen de sesimi/ Kadrımı bil de anla sen beni/ Uzat artık elini</p> <p>Gülerek gelirdin/Seviyorum derdin/ Arkamı döndüm mü sen hep başka/ Kızlara gülerdin</p> <p>Gülerek gelirdin/Seviyorum derdin/ Arkamı döndüm mü sen hep başka/ Kızlara gülerdin</p> <p>Unuttum hepsini/ Duy sen de sesimi/ Kadrımı bil de anla sen beni/ Uzat artık elini/ Uzat artık elini/ Uzat artık elini/ Uzat artık elini</p>	<p>Reach out your hand already</p> <p>I have learned now/ Now I have realized/ Your everything is a lie, your everything is fake/ I realized too late</p> <p>Our story is old/ What kind of love is this?/ It's easy to cheat, also to believe/ Say, what is my sin?</p> <p>You used to come laughing/ You used to say I love you/ When I turned my back you always/ Laughed with other girls</p> <p>You used to come laughing/ You used to say I love you/ When I turned my back you always/ Laughed with other girls</p> <p>Give me your hand already/ Don't let this love end/ Believe me, even if the world crumbles/ For me it's always you</p> <p>I forgot everything/ Hear my voice/ See my value and understand me/ Reach out your hand already</p> <p>You used to come laughing/ You used to say I love you/ When I turned my back you always/ Laughed with other girls</p> <p>You used to come laughing/ You used to say I love you/ When I turned my back you always/ Laughed with other girls</p> <p>I have forgotten everything/ Hear my voice/ See my value and understand me/ Reach out your hand already/ Reach out your hand already/ Reach out your hand already/ Reach out your hand already/ Reach out your hand already</p>
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# **Nr. 1969:10 Replacement text**

Giorgina – Marc Aryan (1964, Markal Disques MA 455)	Giorgina	Nasıl evlenirsin bu lisanla – Marc Aryan (1969, Odeon 4227)	How can you get married with this language?
Yeah!	Yeah !	Yeah!	Yeah!
Regarde ce ciel si clair/ Demain, je pars pour la mer/ Viens, je t'invite, viens avec moi/ Oh, Giorgina, viens avec moi!	Look at the sky so clear/ Tomorrow I'm leaving for the sea/ Come, I'm inviting you, come with me/ Oh, Giorgina, come with me	Evlenelim/ İsterdim seninle/ Babana gittim baktım/ Hikâyeyi söyleyeyim gel dinle	Let's get married/ I would like to with you/ I went to your father to find out/ I will tell you the story, come and listen
Nous partirons au matin/Nous roulerons un bon p'tit train/ Tout en chantant de joyeux refrains/ Oh, Giorgina, allez, viens!	We will leave in the morning/ We will role on a nice little train/ While singing joyous refrains/ Oh, Giorgina, come on, come!	Bak ne dedi/ Ben hiç anlamadım/ Babandır belki anlarsın/ Söyledikleri bunlar dinlesen de şaşarsın	Look what he said/ I didn't understand anything/ It's your father, maybe you will understand/ What he said was this, if you listen/ you will be surprised
Chabada bada...	Chabada bada...	Chabada bada...	Chabada bada...
Yeah!	Yeah !	Yeah!	Yeah!
Nous irons nous baigner/Nous coucher sur le sable doré/ Et tous les soirs, nous irons danser/ Oh, Giorgina, laisse-toi tenter!	We will go bathing/ Lay down on the golden sand/ And every night, we will go dancing/ Oh, Giorgina let yourself be tempted!	Anladın mı/ Ne demek istiyor/ Verdi mi seni bana/ Söyle nasıl evlenirsin bu lisanla	Did you understand?/ What he means/ Did he give me your hand?/ Say how can you get married with this language?
Oh, Giorgina, le temps perdu/ Ne se rattrape jamais plus/ Il ne nous reste que ce qu'on a pris/ Oh, Giorgina, dis-moi oui!	Oh, Giorgina, the lost time/ Can't ever be caught up/ The only thing that remains is what we have taken/ Oh Giorgina, say yes to me	O sevgilim/ Yok, yok olamam ben hiç sensiz/ Atlattı bizi anla/ Söyle nasıl evlenirsin bu lisanla	Oh, my love/ No, no, I can't ever be without you/ He through us off, understand/ Say how can you get married with this language?
Chabada bada...	Chabada bada...	Chabada bada...	Chabada bada...
Yeah!	Yeah !		
Chabada bada...	Chabada bada...		

# **Nr. 1969:11 Replacement text**

<p>J'ai entendu la mer – Christophe (1966, Disc'Az EP 1055)</p>	<p>I heard the sea</p>	<p>Artık yalnızım – Juanito (1969, Philips 357 389)</p>	<p>Now I'm alone</p>
<p>Châteaux de sable sont écroulés/ La plage est sale d'amours fanés/ La ville est pleine de places vides/ La route de guet s'est endormie</p>	<p>The sand castles have collapsed/ The beach is dirty with faded loves/ The city is filled with empty spaces/ The lookout road has fallen asleep</p>	<p>Artık yalnızım, mahsur sensiz/ Ağlarım inan, şimdi sensiz/ Bırakmadan bir iz, gittin sensiz/ Plaj ve deniz, nasıl sessiz</p>	<p>Now I'm alone, left behind without you/ I cry now, believe me, now without you/ Without leaving a trace, you left without me/ The beach and the sea, how they are without you</p>
<p>J'ai entendu la mer/ Souvent me fredonner/ Tu sais je m'ennuie l'hiver/ Pourquoi passe-t-il l'été?</p>	<p>I heard the sea/ Often humming at me/ You know, I'm bored in the winter/ Why does summer end?</p>	<p>Dön, naz etme ne olur/ Bir gün, aşk unutulur/ Sakın bekletme beni/ Kalbim Allah'tan bulur</p>	<p>Come back, don't be coy, please/ One day, love will be forgotten/ Don't you dare make me wait/ My heart will find from God</p>
<p>Bateau perdu cherche son maître/ Qui lui rendra la liberté/ Le port le tient dans sa cachette/ Et lui promet de la retrouver</p>	<p>Lost boat looks for his owner/ Who will give him freedom/ The harbor holds him in its hiding place/ And promises him that they will find it again</p>	<p>Hani sen beni, seviyordun/ Sensiz asla olmaz bu dünya/ Hep diyordun, neden söyle/ Kaçtın böyle, birdenbire</p>	<p>What happened to your love for me/ It's not possible to be without you in this world/ You were always saying, tell me why/ Did you run away like this, all of the sudden</p>
<p>J'ai entendu la mer/ Souvent me fredonner/ Tu sais je m'ennuie l'hiver/ Pourquoi passe-t-il l'été?</p>	<p>I heard the sea/ Often humming at me/ You know, I'm bored in the winter/ Why does summer end?</p>	<p>Dön naz etme ne olur/ Bir gün aşk unutulur/ Sakın bekletme beni/ Kalbim Allah'tan bulur</p>	<p>Come back, don't be coy, please/ One day, love will be forgotten/ Don't you dare make me wait/ My heart will find from God</p>
<p>Châteaux de sable sont écroulés/ La plage est sale d'amours fanés/ Bateau perdu cherche son maître/ Qui lui rendra la liberté</p>	<p>The sand castles have collapsed/ The beach is dirty with faded loves/ Lost boat looks for his owner/ Who will give him freedom</p>	<p>Bensiz ah nasıl, senin kalbin/ Sensiz nasıl benim kalbim/ Yaşayacak mı bilmem, bir daha seni/ Görmez isem, inan ölemem</p>	<p>Without me, ah, how, your heart/ Without you my heart/ Will it live, I don't know, one more time/ If I don't see you, believe me I can't die</p>
<p>J'ai entendu la mer/ Souvent me fredonner/ Tu sais je m'ennuie l'hiver/ Pourquoi passe-t-il l'été?</p>	<p>I heard the sea/ Often humming at me/ You know, I'm bored in the winter/ Why does summer end?</p>	<p>Dön naz etme ne olur/ Bir gün aşk unutulur/ Sakın bekletme beni/ Kalbim Allah'tan bulur</p>	<p>Come back, don't be coy, please/ One day, love will be forgotten/ Don't you dare make me wait/ My heart will find from God</p>
<p>J'ai entendu la mer/ Souvent me fredonner/ Tu sais je m'ennuie l'hiver/ Pourquoi passe-t-il l'été?</p>	<p>I heard the sea/ Often humming at me/ You know, I'm bored in the winter/ Why does summer end?</p>	<p>Dön naz etme ne olur/ Bir gün aşk unutulur/ Sakın bekletme beni/ Kalbim Allah'tan bulur</p>	<p>Come back, don't be coy, please/ One day, love will be forgotten/ Don't you dare make me wait/ My heart will find from God</p>

## Nr. 1969:12 Replacement text

Johnny, tu n'es pas un ange – Edith Piaf (1953, Columbia HF 596)	Johnny, you're not an angel	Hayat geçmez boş yere – Kamuran Akkor (1969, Sahibinin Sesi 45-AX 3353)	Life won't pass in vain
Johnny, tu n'es pas un ange/ Ne crois pas que ça m'dérange/ Jour et nuit, je pense à toi/ Toi, te souviens-tu de moi/ Qu'au moment où ça t'arrange/ Et quand revient le matin/ Tu t'endors sur mon chagrin/ Johnny, tu n'es pas un ange	Johnny, you're not an angel/ Don't think that it bothers me/ Day and night, I think of you/ You, do you think of me/ Only when it suits you/ And when the morning comes/ You fall asleep on my sadness/ Johnny, you're not an angel	Hayat yalnız masalmış/ Göz kırpar ve kaçarmış/ Hey!/ Hayat geçmez boş yere/ Değmez hiç üzülmeye/ Gül, oyna sen her gece/ Görenler hep çatlasın/ Vur, çal, oyna, patlasın/ Ömür geçsin böylece/ Hey	Life is only a fairytale/ You will blink and it will run away/ Hey/ Life won't pass in vain/ It's not worth being sad/ Laugh, dance every night/ Let the haters hate/ Drum, play, dance let them be envious/ Let life pass like this/ Hey
Johnny! Johnny!/ Si tu étais plus galant/ Johnny! Johnny!/ Je t'aimerais tout autant	Johnny! Johnny!/ If you were more gentlemanly/ Johnny! Johnny!/ I would love you just as much	Zamanlar bir gün biter/ Ömür bir rüzgâr geçer/ Hey	Times will end one day/ Lifetime will pass like a wind / Hey
Johnny, tu n'es pas un ange/ Ne crois que pas que ça m'dérange/ Si tu me réveilles la nuit/ C'est pour dire que tu t'ennuies/ Que tu veux une vie de rechange/ Mais, quand revient le matin/ Tu t'endors sur mon chagrin/ Johnny, tu n'es pas un ange!	Johnny, you're not an angel/ Don't think that it bothers me/ If you wake me up at night/ It's to say that you are bored/ That you want another life/ But when the morning comes/ You fall asleep on my sadness/ Johnny, you're not an angel	Hayat geçmez boş yere/ Değmez hiç üzülmeye/ Gül, oyna sen her gece/ Görenler hep çatlasın/ Vur, çal, oyna, patlasın/ Ömür geçsin böylece/ Hey	Life won't pass in vain/ It's not worth being sad/ Laugh, dance every night/ Let the haters hate/ Drum, play, dance let them be envious/ Let life pass like this/ Hey
Johnny! Johnny!/ Si tu étais plus galant/ Johnny! Johnny! / Je t'aimerais tout autant	Johnny! Johnny!/ If you were more gentlemanly/ Johnny! Johnny!/ I would love you just as much	Gözyaşına bakmazlar/ Ağlarsın aldırılmazlar/ Hey/ Hayat geçmez boş yere/ Değmez hiç üzülmeye/ Gül, oyna sen her gece/ Görenler hep çatlasın/ Vur davula patlasın/ Ömür geçsin böylece	They won't see your tears/ You will cry they won't care/ Hey/ Life won't pass in vain/ It's not worth being sad/ Laugh, dance every night/ Let the haters hate/ Drum, play, dance let them be envious/ Let life pass like this
Johnny, tu n'es pas un ange/ Entre nous, qu'est-ce que ça change?/ L'homme saura toujours trouver/ Toutes les femmes du monde entier/Pour lui chanter ses louanges/ Dès qu'il en sera lassé/ Elles seront vite oubliées/Vraiment, vous n'êtes pas des anges	Johnny, you're not an angel/ Between us, what does it change?/ Men will always be able to find/ All the women in world/ To sing their praises to them/ The moment they are tired of it/ They will be quickly forgotten/ Really, you aren't angels	Kime yar olmuş dünya/ Dönüş yok hiçbir daha/ İç konuşarak gibi/ Gelsin şişenin dibi/ Dünya olsun sevgilin/ Hayatı sev ve yaşa/ Belki çıkmazsın kışa/ Tatlı hayat çok yaşa	Who has gotten this world/ There is no return/ Drink like you are speaking/ Let the bottom of the bottle come/ Let the world be your lover/ Love life and live/ You might not make it to winter/ Life is sweet, live a lot
Johnny! Johnny!/ Depuis que le monde est né/ Johnny! Johnny!/ Il faut tout vous pardonner	Johnny! Johnny!/ If you were more gentlemanly/ Johnny! Johnny!/ I would love you just as much		
Ahhh ! Johnny !...	Ahh! Johnny...		

# **Nr. 1969:13 Replacement text**

L'Oriental – Enrico Macias (1962, Pathé EG 604)	The Oriental	Çiçekler gönül bahçesini süsler – Berkant (1969, Sahibinin Sesi 3266)	Flowers decorate the garden of the heart
Et l'on m'appelle l'oriental/ Le brun au regard fatal/ Et l'on m'appelle l'oriental/ Car moi je suis sentimental/ Et pourtant je ne fais pas de mal/ On m'a surnommé l'oriental	And they call me the Oriental / The brown one with the fatal look/ And they call me the Oriental/ Because I am sentimental/ And yet I don't do anything bad/ They have given me the nickname the Oriental	Ah çiçekler, ah çiçekler/ Gönül bahçesini süsler/ Gelincikler yaseminler/ Gönül bahçesini süsler/ Leylaklar ve mor sümbüller/ Hepsi nice aşklar gizler	Ah flowers, ah flowers/ Decorate the garden of the heart/ Poppies, jasmines/ Decorate the garden of the heart/ Lilacs and purple hyacinths/ All of them hide many loves
On critique ma vie/ Mais on aime ma compagnie/ A tout instant mon cœur s'attache/ Mon cœur joue à cache- cache	They cirisize my life/ But they love my company/ Evey moment my heart attaches/ My heart plays hide and seek	Üstünden geçse seneler/ Solmaz hatıralar renkler/ Bahar hazinesi çiçekler/ Gönül bahçesini süsler	Even if years pass/ Memories, colors won't wither/ Flowers are the spring's treasures/ Decorating the garden of the heart
Même quand je n'ai pas un dollar/ Je chante et j'oublie mon cafard/ On m'a surnommé l'oriental/ Car moi je suis sentimental	Even when I don't have a dollar/ I sing and I forget my blues/ They have given me the nickname the Oriental/ Because I am sentimental	Gelincikler yaseminler/ Gönül bahçesini süsler/ Menekşeler karanfiller/ Gönül bahçesini süsler	Poppies, jasmines/ Decorate the garden of the heart/ Violets, carnations/ Decorate the garden of the heart
Et l'on m'appelle l'oriental/ Le brun au regard fatal/ Et l'on m'appelle l'oriental	And they call me the Oriental / The brown one with the fatal look/ And they call me the Oriental	Leylaklar ve mor sümbüller/ Hepsi nice aşklar gizler/ Akasyalar orkideler	Lilacs and purple hyacinths/ All of them hide many loves/ Acacias, orchids
Car moi je suis sentimental/Et pourtant je ne fais pas de mal/ On m'a surnommé l'oriental	Because I am sentimental/ And yet I don't do anything bad/ They have given me the nickname the Oriental	Her zaman kalplerde gezer/ Hanımeli renk renk güller/ Gönül bahçesini süsler	Always traveling in the hearts/ Honeysuckles, colorful roses/ Decorate the garden of the heart
Chansons tristes ou chansons gaies/ Moi je chante ce qu'il me plaît/ C'est la musique qui m'affole/ Musique orientale ou espagnole	Sad songs or happy songs/ I sing whatever I like/ It's music that affects me/ Oriental music or Spanish music	Ah çiçekler, ah çiçekler/ Gönül bahçesini süsler/ Gelincikler yaseminler/ Gönül bahçesini süsler	Ah flowers, ah flowers/ Decorate the garden of the heart/ Poppies, jasmines/ Decorate the garden of the heart
La chanson c'est comme l'amour/ Ça fait rêver la nuit le jour/ On m'a surnommé l'oriental/ Tellement je suis sentimental	The song is like love/ It makes you dream in the night and day/ They have given me the nickname the Oriental/ That is how sentimental I am	Leylaklar ve mor sümbüller/ Hepsi nice aşklar gizler/ Akasyalar orkideler/ Her zaman kalplerde gezer/ Hanımeli renk renk güller/ Gönül bahçesini süsler	Lilacs and purple hyacinths/ All of them hide many loves/ Acacias, orchids/ Always traveling in the hearts/ Honeysuckles, colorful roses/ Decorate the garden of the heart
Et l'on m'appelle l'oriental/ Le brun au regard fatal/ Et l'on m'appelle l'oriental/ Car moi je suis sentimental/ Et pourtant je ne fais pas de mal/ On m'a surnommé l'oriental	And they call me the Oriental/ The brown one with the fatal look/ And they call me the Oriental/ Because I am sentimental/ And yet I don't do anything bad/ They have given me the nickname the Oriental	Ah çiçekler, ah çiçekler/ Gönül bahçesini süsler/ Ah çiçekler, ah çiçekler/ Gönül bahçesini süsler	Ah flowers, ah flowers/ Decorate the garden of the heart/ Ah flowers, ah flowers/ Decorate the garden of the heart

## Nr. 1969:14 Replacement text

<p>La Bohème – Charles Aznavour (1965, Barclay 70 862, Barclay 70 879)</p> <p>Je vous parle d'un temps/ Que les moins de vingt ans/ Ne peuvent pas connaître/ Montmartre en ce temps-là/ Accrochait des lilas/ Jusque sous nos fenêtres/ Et si l'humble garni/ Qui nous servait de lit/ Ne payait pas de mine/ C'est là qu'on s'est connu/ Moi qui criait famine et toi/ Qui posait nue</p> <p>La Bohème, la Bohème/ Ça voulait dire, on est heureux/ La Bohème, la Bohème/ Nous ne mangions/ Qu'un jour sur deux</p> <p>Dans les cafés voisins/ Nous étions quelques-uns/ Qui attendions la gloire/ Et bien que miséreux/ Avec le ventre creux/ Nous ne cessions d'y croire/ Et quand quelques bistrot/ Contre un bon repas chaud/ Nous prenaient une toile/ On récitait des vers/ Groupés autour du poêle/ En oubliant l'hiver</p> <p>La Bohème, la Bohème/ Ça voulait dire/ Tu es jolie/ La Bohème, la Bohème/ Et nous avions tous du génie</p> <p>Souvent il m'arrivait/ Devant mon chevalet/ De passer des nuits blanches/ Retouchant le dessin/ De la ligne d'un sein/ Du galbe d'une hanche/ Et ce n'est qu'au matin/ L'on s'asseyait enfin/ Devant un café crème/ Épuisés, mais ravis/ Fallait-il que l'on s'aime/ Et que l'on aime la vie</p> <p>La Bohème, la Bohème/ Ça voulait dire, on a vingt ans/ La Bohème, la Bohème/ Et nous vivions de l'air du temps</p> <p>Quant au hasard des jours/ Je m'en vais faire un tour/ A mon ancienne adresse/ Je ne reconnais plus/ Ni les murs, ni les rues/ Qu'y ont vu ma jeunesse/ En haut d'un escalier/ Je cherche l'atelier/ Dont plus rien ne subsiste/ Dans son nouveau décor/ Montmartre semble triste/ Et les lilas sont morts</p> <p>La Bohème, la Bohème/ On était jeunes, on était fous/ La Bohème, la Bohème/ Ça ne veut plus rien dire du tout</p>	<p>The bohemian lifestyle</p> <p>I speak to you of a time/ That those younger than twenty years old/ Could not understand/ Montmartre in those days/ Hung its lilacs/ Right up to our windows/ And if the modest room/ That served us as our bed/ Didn't look like much/ It's there that we knew each other/ I who cried famine and you/ Who posed in the nude</p> <p>The bohemian lifestyle, the bohemian lifestyle/ It meant that we were happy/ The bohemian lifestyle, the bohemian lifestyle/ We only ate/ Every other day</p> <p>In the neighboring cafés/ We were a few/ Who waited for fame/ And even though we were poor/ With empty stomachs/ We didn't stop believing/ And when a few bars/ In exchange for a good hot meal/ Accepted a painting from us/ We recited poems/ Gathered around the stove/ Forgetting about winter</p> <p>The bohemian lifestyle, the bohemian lifestyle/ It meant/ You are pretty/ The bohemian lifestyle, the bohemian lifestyle/ And we were all geniuses</p> <p>Often it happened/ In front of my easel/ That I spent sleepless nights/ Modifying the picture/ From the line of a breast/ To the curve of a hip/ And it wasn't until morning/ That we finally sat down/ In front of a coffee with cream/ Exhausted but overjoyed/ We had to love each other/ And we had to love life</p> <p>The bohemian lifestyle, the bohemian lifestyle/ It meant that/ We were twenty years old/ The bohemian lifestyle, the bohemian lifestyle/ And we lived in the fashion of the time</p> <p>When by chance some days/ I go out to take a walk/ To my old address/ I don't recognize anymore/ The walls, nor the streets/ That have witnessed my youth/ At the top of a staircase/ I look for the studio/ Of which nothing remains/ In its new decor/ Montmartre looks sad/ And the lilacs have died</p> <p>The bohemian lifestyle, the bohemian lifestyle/ We were young, we were crazy/ The bohemian lifestyle, the bohemian lifestyle/ It doesn't mean anything at all anymore</p>	<p>Ayrılık şarkısı – Özdemir Erdoğan (1969, Sahibinin Sesi AXAS 3370)</p> <p>Hiç düşünmemiştim/ Seninle bir gün/ Ayrılacağımızı/ Ne zormuş Allah'ım/ Alışkanlıklara/ Hatıralara rağmen/ Tüm geçmişe rağmen/ Senden uzak olmak/ Ve yabancı olmak/ Seninle artık bir/ Ufak merhabamız/ Bile kalmayacak</p> <p>Sensiz olmam, sensiz olmam/ Unutamam o günleri/ Sensiz olmam, sensiz olmam/ Ben başkasıyla yapamam</p> <p>Eğer gücüm yeterse/ Seni özlemem de/ Unuturdum hepsini de/ Aldırmam geçmişe/ İlk yeminlerine/ Artık beni sevip/ Sevmediğine/ Aldırmazdım ben de/ Eskiden senden kalan o/ Hasrete, kedere/ Ama kolay değil/ Bak, olmuyor işte</p> <p>Sensiz olmam, sensiz olmam/ Unutamam o günleri/ Sensiz olmam, sensiz olmam/ Ben başkasıyla yapamam</p> <p>Zamanla unuttur/ Başkasını bulur/ Yeni bir hayatım olur/ Bütün ümidim bu/ Ama hepsi boştu/ Her birinde duydum/ Senin yokluğunu/ Aradım her yerde/ Hayalini, kokunu/ Artık her şey sondu/ İçimde birikti/ Yalnızlık korkusu</p> <p>Sensiz olmam, sensiz olmam/ Unutamam o günleri/ Sensiz olmam, sensiz olmam/ Ben başkasıyla yapamam</p> <p>Hiç olmazsa şimdi/ Nerede olduğunu/ Kimle konuştuğunu/ Mutlu olduğunu/ Duymak isterdim/ Beni unuttuğunu/ Bilmek isterdim/ Hiç olmazsa beni/ Eski günlerimizi/ Düşünme, üzülme/ Yaşıyorum senle/ Senin hasretinle</p> <p>Sensiz olmam, sensiz olmam/ Unutamam o günleri/ Sensiz olmam, sensiz olmam/ Ben başkasıyla yapamam</p>	<p>Separation song</p> <p>I never thought that/ With you one day/ We would separate/ How difficult it turned out to be my God/ Despite the habits/ Despite the memories/ Despite the whole past/ To be far away from you/ And to be strangers/ We won't even have one/ Little hello/ Even left</p> <p>I can't be without you, I can't be without you/ I won't forget those days/ I can't be without you, I can't be without you/ I can't make it with someone else</p> <p>If my strength is enough/ I will not miss you and/ I will forget everything and/ I will not care about the past/ About your first promises/ Whether you love me/ Or not/ And I wouldn't care/ About the remaining/ Longing, sorrow/ But it's not easy/ Look, it doesn't work as you see</p> <p>I can't be without you, I can't be without you/ I won't forget those days/ I can't be without you, I can't be without you/ I can't make it with someone else</p> <p>I may forget over time/ Find someone else/ Have a new life/ My hope is this/ But everything was in vain/ In all of them I felt/ Your absence/ I searched everywhere/ Your fantasy, your smell/ Everything was over/ It accumulated inside of me/ The fear of being alone</p> <p>I can't be without you, I can't be without you/ I won't forget those days/ I can't be without you, I can't be without you/ I can't make it with someone else</p> <p>At least now/ Where you are/ Who you're speaking with/ Whether you're happy/ I would like to hear/ That you have forgotten me/ I would like to know/ At least/ Our old days/ Don't think of them, don't be sad/ I'm living with you/ With your longing</p> <p>I can't be without you, I can't be without you/ I won't forget those days/ I can't be without you, I can't be without you/ I can't make it with someone else</p>
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# **Nr. 1969:15 Replacement text**

<p>La Maritza – Sylvie Vartan (1968, RCA Victor 87074)</p> <p>La Maritza, c'est ma rivière/ Comme la Seine est la tienne/ Mais il n'y a que mon père/ Maintenant qui s'en souviennent/ Quelquefois</p> <p>De mes dix premières années/ Il ne me reste plus rien/ Pas la plus pauvre poupée/ Plus rien qu'un petit refrain/ D'autrefois</p> <p>La la la la...</p> <p>Tous les oiseaux de ma rivière/ Nous chantaient la liberté/ Moi je ne comprendais guère/ Mais mon père, lui, savait/ Écouter</p> <p>Quand l'horizon s'est fait trop noir/ Tous les oiseaux sont partis/ Sur les chemins de l'espoir/ Et nous on les a suivis/ À Paris</p> <p>De mes dix premières années/ Il ne reste plus rien, rien/ Et pourtant les yeux fermés/ Moi j'entends mon père chanter/ Ce refrain</p> <p>La la la la...</p>	<p>The Maritsa River</p> <p>The Maritsa, that's my river/ Just like the Seine is yours/ But it's only my father/ Now who remembers it/ From time to time</p> <p>From my first ten years/ Nothing remains anymore/ Not the shabbiest doll/ Nothing more than a little tune/ From the past</p> <p>La, la, la, la...</p> <p>All the birds from my river/ Used to sing freedom for us/ I, I didn't understand/ But my father, he knew/ To listen</p> <p>When the horizon became too dark/ All the birds left/ On the paths of hope/ And we followed them/ To Paris</p> <p>From my first ten years/ Nothing remains anymore, nothing/ And yet, eyes closed/ I hear my father singing/ This tune</p> <p>La, la, la, la...</p>	<p>Ay doğarken – Ajda Pekkan (1969, Regal RZTS 5073)</p> <p>Ay doğarken yavaş, yavaş/ Uyanır içimdeki/ Bütün ekşi duygular/ Isınırım içerken/ Ay doğar</p> <p>Ay doğarken yavaş, yavaş/ Bulanır bütün sular/ Ağarır karanlıklar/ Yüzünü hatırlarım/ Ay doğar</p> <p>La la la la...</p> <p>Bir ses gelir yavaş, yavaş/ Konuşur sanki dağlar/ Ellerim ellerini/ Kollarım seni arar/ Ay duyar</p> <p>Herkes gider yavaş, yavaş/ Çekilir uzaklara garip/ Yalnızlığına/ Ben içer/ Ben ağlarım/ Ay ağlar</p> <p>Kurur gözlerimde hep yaşlar/ Ağlamak neye yarar/ Bilirim ki içinde/ Her gece bir ay doğar/ Her gece bir ay batar</p> <p>La la la la...</p>	<p>When the moon rises</p> <p>When the moon rises, slowly, slowly/ Wake up inside of me/ All old feelings/ I warm up when I drink/ The moon rises</p> <p>When the moon rises, slowly, slowly/ All waters blur/ All darkness whiten / I remember your face/ The moon rises</p> <p>La, la, la, la...</p> <p>I hear a sound, slowly, slowly/ As if the mountains are speaking/ My hands your hands/ My arms search for you/ The moon hears</p> <p>Everyone leaves, slowly, slowly/ They retreat far away, to their strange solitude/ I drink/ I cry/ The moon cries</p> <p>My tear drops always dry in my eyes/ What good is crying/ I know that inside of you/ Every night a moon rises/ Every night a moon sets</p> <p>La, la, la, la...</p>
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# **Nr. 1969:16 Replacement text**

<p>La Maritza – Sylvie Vartan (1968, RCA Victor 87074)</p> <p>La Maritza, c'est ma rivière/ Comme la Seine est la tienne/ Mais il n'y a que mon père/ Maintenant qui s'en souviennent/ Quelquefois</p> <p>De mes dix premières années/ Il ne me reste plus rien/ Pas la plus pauvre poupée/ Plus rien qu'un petit refrain/ D'autrefois</p> <p>La la la la...</p> <p>Tous les oiseaux de ma rivière/ Nous chantaient la liberté/ Moi je ne comprenais guère/ Mais mon père, lui, savait/ Écouter</p> <p>Quand l'horizon s'est fait trop noir/ Tous les oiseaux sont partis/ Sur les chemins de l'espoir/ Et nous on les a suivis/ À Paris</p> <p>De mes dix premières années/ Il ne reste plus rien, rien/ Et pourtant les yeux fermés/ Moi j'entends mon père chanter/ Ce refrain</p> <p>La la la la...</p>	<p>The Maritsa River</p> <p>The Maritsa, that's my river/ Just like the Seine is yours/ But it's only my father/ Now who remembers it/ From time to time</p> <p>From my first ten years/ Nothing remains anymore/ Not the shabbiest doll/ Nothing more than a little tune/ From the past</p> <p>La, la, la, la...</p> <p>All the birds from my river/ Used to sing freedom for us/ I, I didn't understand/ But my father, he knew/ To listen</p> <p>When the horizon became too dark/ All the birds left/ On the paths of hope/ And we followed them/ To Paris</p> <p>From my first ten years/ Nothing remains anymore, nothing/ And yet, eyes closed/ I hear my father singing/ This tune</p> <p>La, la, la, la...</p>	<p>Sen artık beni düşünme – Aytan Alpman (1969, Grafson 3682)</p> <p>La la la la...</p> <p>Sen artık beni düşünme/Geç kalma, dön evine/ Sonra bu deli diye/ Ona da hissettirme/ Ne olursun</p> <p>Sen artık beni düşünme/ Unut geçenleri de/ Dön seni bekleyene/ Mesut olun birlikte/ Ne olursun</p> <p>La la la la...</p> <p>Sen artık beni düşünme/ Dön eve bekleyene/ Boyun eğip kadere/ Bırak beni hasrete/ Ne olursun</p> <p>Ben işte böyle her gece/ Yarım kalmış sevgimle/ Razıyım hayaline/ Şarkılar söylemeye/ Ne olursun</p> <p>La la la la...</p>	<p>Don't worry about me anymore</p> <p>La, la, la, la...</p> <p>Don't worry about me anymore/ Don't be late, go back to your home/ Then, like she is crazy/ Don't make her too feel/ Please</p> <p>Don't worry about me anymore/ Forget the past and/ Return to the one waiting for you/ Be happy together/ Please</p> <p>La, la, la, la...</p> <p>Don't worry about me anymore/ Return home to the one waiting for you/ Succumb to fate/ Leave me to longing/ Please</p> <p>I'm like this every night/ With my unfinished love/ I'm willing to settle for your fantasy/ To sing songs/ Please</p> <p>La, la, la, la...</p>
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## Nr. 1969:17 Adaptation

<p>La vieille barque – Mireille Mathieu (1967, Barclay 80.352; Barclay 76.675)</p> <p>Le vieux marin n'est plus/ Et nul ne viendra le pleurer/ Ni un ami, ni une femme seule/ La vieille barque en bois/ Comme une veuve est restée là/ Coucher sur le flanc dans le sable</p> <p>La vieille ancre rouillé/ Les avirons, le lourd filet/ Seuls témoins des joies et des larmes/ Autant des souvenirs/ De tous les jours qui dorment là/ Dans le bois de la vieille barque</p> <p>C'était avant que naisse le soleil/ Qu'ils allaient courir la mer tous les deux/ N'ayant que les nuages pour guider la voyage/ Et les étoiles dans les cieux/ Où sont les matins bleus/ Les grands oiseaux jouant avec eux/ À cache-cache au creux des vagues quand/ La barque et le marin regardaient naître ce matin/ À l'air où mouraient les étoiles</p> <p>Le vieux marin n'est plus/ La vieille barque est restée là/ Elle attend sans doute une vague/ Qui à l'heure l'emportera/ Pour lui faire faire ce jour-là/ À son tour un dernier voyage</p>	<p>The old boat</p> <p>The old sailor is no more/ And no one will come to cry for him/ Not a friend, nor a lonely woman/ The old wooden boat/ Remains there like a widow/ Lying on the side in the sand</p> <p>The old rusty anchor/ The oars, the heavy net/ Only witnesses of the joys and tears/ So many memories/ of all the days that sleep there/ In the wood of the old boat</p> <p>It was before the rise of the sun/ That they went out to the sea the two of them/ Only having the clouds to guide their journey/ And the stars in the skies/ Where the blue mornings are/ The big birds playing with them/ Hide and seek in the hollows of the waves when/ The boat and the sailor watched the birth of this morning/ To the atmosphere where the stars were dying</p> <p>The old sailor is no more/ The old boat is left there/ It is without a doubt waiting for a wave/ That will come and get it in time/ to make it do that day/ In its turn one last journey</p>	<p>Eski sandal – Semiramis Pekkan (1969, Columbia 932; Columbia RTAS 0832)</p> <p>Eski sandal hâlâ/ Seviştığımız kumsalda/ Yok bir tek dost yanında yok/ Bekliyor bir defa/ Köpük, köpük dalgalarda/ Soruyor seni rüzgâra</p> <p>Sahil kadın gibi/ Saklıyor sanki izleri/ Uzaklarda gözleri hep/ Eski sandal gibi/ Yok aşıklardan hiçbiri/ Hatıralar kumlarda gizli</p> <p>Bir zamanlar koynunda aşıklar/ Mehtapta sevişir saklanırlar/ Bulutlarla yarışır kuşlarla şakalaşır/ Dalgalarla oynasardı/ Bitti rüyaları anladı o da hayatı/ Unutulmak ne acıydı/ Hazır son uykuya/ Yalvarıyor dalgalara/ Hayata aşklara elveda</p> <p>Bitti rüyaları anladı o da hayatı/ Unutulmak ne acıydı/ Hazır son uykuya/ Yalvarıyor dalgalara/ Hayata aşklara elveda</p>	<p>The old boat</p> <p>The old boat still remains/ On the beach where we made love/ Not even a single friend by its side/ It's waiting for one time/ In the frothing waves/ Asking the wind about you</p> <p>The beach is like a woman/ As if its hiding the traces/ Its eyes are always far away/ Like the old boat/ None of the lovers are there/ The memories are hidden in the sands</p> <p>Once upon a time the lovers in its bosom/ were making love under the moonlight, hiding/ Competing with the clouds, joking with the birds/ Playing with the waves/ Its dreams are over, it also understood life/ How difficult it was to be forgotten/ Its ready for the final sleep/ It pleads to the waves/ Farewell to the loves and to life</p> <p>Its dreams are over, and it also understood life/ How difficult it was to be forgotten/ Its ready for the final sleep/ It pleads to the waves/ Farewell to the loves and to life</p>
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# **Nr. 1969:18 Replacement text**

<p>Le chemin de papa – Joe Dassin (1969, CBS 4281)</p> <p>Il était un peu poète et un peu vagabond/ Il n'avait jamais connu ni patrie, ni patron/ Il venait de n'importe où, allait aux quatre vents/ Mais dedans sa roulotte nous étions dix enfants/ Et le soir, autour d'un feu de camp/ On rêvait d'une maison blanche en chantant</p> <p>Qu'il est long, qu'il est loin, ton chemin, papa/ C'est vraiment fatigant d'aller où tu vas/ Qu'il est long, qu'il est loin, ton chemin, papa/ Tu devrais t'arrêter dans ce coin</p> <p>Mais il ne nous écoutait pas et dès le petit jour/ La famille reprenait son voyage au long cours/ À peine le temps pour notre mère de laver sa chemise/ Et nous voilà repartis pour une nouvelle Terre Promise/ Et le soir, autour d'un feu de camp/ Elle rêvait d'une maison blanche en chantant</p> <p>Qu'il est long, qu'il est loin, ton chemin, papa/ C'est vraiment fatigant d'aller où tu vas/ Qu'il est long, qu'il est loin, ton chemin, papa/ Tu devrais t'arrêter dans ce coin</p> <p>Et c'est ainsi que cahotant à travers les saisons/ C'est ainsi que regardant par-dessus l'horizon/ Sans même s'en apercevoir not' père nous a semés/ Aux quatre coins du monde comme des grains de blé/ Et quelque part au bout de l'univers/ Roule encore la vieille roulotte de mon père</p> <p>Qu'il est long, qu'il est loin, ton chemin, papa/ C'est vraiment fatigant d'aller où tu vas/ Qu'il est long, qu'il est loin, ton chemin, papa/ Tu devrais t'arrêter dans ce coin</p>	<p>My dad's path</p> <p>He was a bit of a poet and a bit of a vagabond/ He had never experienced a homeland, nor a boss/ He came from wherever, went to all directions/ But in his caravan we were ten children/ And in the evening, around the camp fire/ We would dream of a white house, singing</p> <p>How long it is, how far it is, your path, dad/ It's really tiring to go where you go/ How long it is, how far it is, your path, dad/ You should stop in this corner</p> <p>But he didn't listen to us and from daybreak/ The family resumed its long journey/ Our mother barely had time to wash his shirt/ And off we went to find a new Promised Land/ And in the evening, around the camp fire/ She would dream of a white house, singing</p> <p>How long it is, how far it is, your path, dad/ It's really tiring to go where you go/ How long it is, how far it is, your path, dad/ You should stop in this corner</p> <p>And that's how jolting around the seasons/ That's how looking over the horizon/ Without even realizing that our father had planted us/ All over the world like wheat grains/ And somewhere at the end of the universe/ Still rolls my father's old caravan</p> <p>How long it is, how far it is, your path, dad/ It's really tiring to go where you go/ How long it is, how far it is, your path, dad/ You should stop in this corner</p>	<p>Ben böyleyim – Semiramis Pekkan (1969, Columbia RTAS 0934)</p> <p>Çapkınmışım güzelmişim böyle söylerler/ Hem cilveli pek sevimli hercai derler/ Canından bezermiş beni bir kez sevenler/Anlatayım ben kendimi duysun erkekler</p> <p>Sevemem inan ben sevemem/ Yalvarmam ağlamam söze gelemem/ Darılır gidersem geri dönemem/ Kalpsizim nazlıyım inatçıyım ben/ Aşk yalan öğrendim artık istemem/ Aldandım kimseye güvenmem ben</p> <p>Bir tek sevgili için canımı üzemem/ Tez bıkarım vefasızım ben hiç değişmem/ İsteyenler beni sevsin gönül veremem/ Dünyaya bir kere geldim aşktan ölemem</p> <p>Sevemem inan ben sevemem/ Yalvarmam ağlamam söze gelemem/ Darılır gidersem geri dönemem/ Kalpsizim nazlıyım inatçıyım ben/ Aşk yalan öğrendim artık istemem/ Aldandım kimseye güvenmem ben</p> <p>Çapkınmışım güzelmişim böyle söylerler/ Hem cilveli pek sevimli hercai derler/ Canından bezermiş beni bir kez sevenler/Anlatayım ben kendimi duysun erkekler</p> <p>Sevemem inan ben sevemem/ Yalvarmam ağlamam söze gelemem/ Darılır gidersem geri dönemem/ Kalpsizim nazlıyım inatçıyım ben/ Aşk yalan öğrendim artık istemem / Aldandım kimseye güvenmem ben</p> <p>Bir tek sevgili için canımı üzemem/ Tez bıkarım vefasızım ben hiç değişmem/ İsteyenler beni sevsin gönül veremem/ Dünyaya bir kere geldim aşktan ölemem</p>	<p>I'm like this</p> <p>Apparently I'm flirtatious, I'm beautiful, that's what they're saying/Both coquettish, quite loveable, capricious, they say/ Those who love me once, get sick and tired of their lives/ Let me tell you about myself, let the men hear</p> <p>I can't love, believe me, I can't love/ I won't beg, I won't cry, I won't do what I'm told/ If I'm offended and leave I won't come back/ I'm heartless, delicate, stubborn/ I learned that love is a lie, now I don't want it/ I was fooled, I won't trust anyone</p> <p>I can't upset myself for just one lover/ I quickly get bored, I'm disloyal, I won't ever change/ Those who want can love me, I won't give my heart/ I live once, I can't die for love</p> <p>I can't love, believe me, I can't love/ I won't beg, I won't cry, I won't do what I'm told/ If I'm offended and leave I won't come back/ I'm heartless, delicate, stubborn/ I learned that love is a lie, now I don't want it/ I was fooled, I won't trust anyone</p> <p>Apparently I'm flirtatious, I'm beautiful, that's what they're saying/Both coquettish, quite loveable, capricious, they say/ Those who love me once, get sick and tired of their lives/ Let me tell you about myself, let the men hear</p> <p>I can't love, believe me, I can't love/ I won't beg, I won't cry, I won't do what I'm told/ If I'm offended and leave I won't come back/ I'm heartless, delicate, stubborn/ I learned that love is a lie, now I don't want it/ I was fooled, I won't trust anyone</p> <p>I can't upset myself for just one lover/ I quickly get bored, I'm disloyal, I won't ever change/ Those who want can love me, I won't give my heart/ I live once, I can't die for love</p>
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# **Nr. 1969:19 Adaptation**

<p>Le rossignol Anglais – Hugues Aufray (1965, Barclay 70 755; Barclay 80 249)</p> <p>Laï laï laï...</p> <p>Ma mignonne mignonnette/ Promène-moi dans ta maison/ Cache-moi dans ta cachette/ Je te dirai des chansons/Je me ferai tout gentil/ Je te promets d'être sage/Et quand tu liras la nuit/ Je te tournerai les pages</p> <p>Chante, chante rossignol/Trois couplets en espagnol/ Et tout le reste en anglais</p> <p>Chante, chante rossignol/ Trois couplets en espagnol/ Et tout le reste en anglais</p> <p>Ma mignonne mignonnette/ Emmène-moi dans ton lit/ Couche-moi dans ta couchette/ Il va faire bon dans ton nid/ J'ai tellement voyagé/ Tellement connu de dames/ Je suis très, très fatigué/Tu apaiseras mon âme</p> <p>Chante, chante rossignol/ Trois couplets en espagnol/ Et tout le reste en anglais</p> <p>Chante, chante rossignol/ Trois couplets en espagnol/ Et tout le reste en anglais</p> <p>Chante, chante rossignol/ Trois couplets en espagnol/ Et tout le reste en anglais</p> <p>Chante, chante rossignol/ Trois couplets en espagnol/ Et tout le reste en anglais</p> <p>Ma mignonne mignonnette/ D'amour tu me fais languir/Tu t'amuses ma coquette/ A m'arracher les soupirs/ Je regretterai demain/Tes rubans de tes dentelles/ Moi je n'demandais rien/ Que de te bercer, ma belle</p> <p>Chante, chante rossignol/ Trois couplets en espagnol/ Et tout le reste en anglais</p> <p>Chante, chante rossignol/ Trois couplets en espagnol/ Et tout le reste en anglais</p> <p>Laï laï laï...</p>	<p>The English nightingale</p> <p>Laï laï laï...</p> <p>My cute little one/ Bring me to your home/ Hide me in your hiding place/ I will tell you songs/ I will be very kind/ I promise to behave/ And when you read at night/ I will turn the pages</p> <p>Sing, sing nightingale/ Three verses in Spanish/ And all the rest in English</p> <p>Sing, sing nightingale/ Three verses in Spanish/ And all the rest in English</p> <p>My cute little one/ Bring me to your bed/ Lay me down in your bunk/ It will be good in your nest/ I have traveled so much/ Known many women/ I am very, very tired/ You will sooth my soul</p> <p>Sing, sing nightingale/ Three verses in Spanish/ And all the rest in English</p> <p>Sing, sing nightingale/ Three verses in Spanish/ And all the rest in English</p> <p>Sing, sing nightingale/ Three verses in Spanish/ And all the rest in English</p> <p>Sing, sing nightingale/ Three verses in Spanish/ And all the rest in English</p> <p>My cute little one/ You make me long for love/ You're having fun my coquette/ With making me sigh/ I will regret tomorrow/ The ribbons of your laces/ I asked for nothing/ but to cradle you my beautiful</p> <p>Sing, sing nightingale/ Three verses in Spanish/ And all the rest in English</p> <p>Sing, sing nightingale/ Three verses in Spanish/ And all the rest in English</p> <p>Laï laï laï...</p>	<p>Vuruldu bir kıza – Berkant (1969, Sahibinin Sesi AX 3303)</p> <p>Lay, la, la...</p> <p>On sekiz yaşında/ Çiçeği burnunda/ Vuruldu bir kıza ah / On sekiz yaşında / Vuruldu bir kıza/ Ah ay ışığında</p> <p>Elinden içtiğim suya/ Doyamadım inan bana/ Uzat sen bir yudum daha/ Diyemedim ben ona</p> <p>Yoktur bir eşi dünyada/ Sakın üstüme varma/ Nasıl nice diye sorma/ Düştüm kara sevdaya</p> <p>Özenir kuşlara/ Bir de koşar onlarla/ Birden yorulur sonra</p> <p>Özenir bahara/ Açılır onlarla/ Solar mevsim sonunda</p> <p>Hey!</p> <p>Lay, la, la...</p> <p>Elinden içtiğim suya/ Doyamadım inan bana/ Uzat sen bir yudum daha/ Diyemedim ben ona</p> <p>Yoktur bir eşi dünyada/ Sakın üstüme varma/ Nasıl nice diye sorma/ Düştüm kara sevdaya</p> <p>Özenir kuşlara/ Bir de koşar onlarla/ Birden yorulur sonra</p> <p>Özenir bahara/ Açılır onlarla/ Solar mevsim sonunda</p> <p>On sekiz yaşında/ Çiçeği burnunda/ Vuruldu bir kıza ah/ On sekiz yaşında/ Vuruldu bir kıza/ Ah ay ışığında/</p> <p>Lay, la, la...</p>	<p>I fell for a girl</p> <p>Lay, la, la...</p> <p>Eighteen years old/ With her flower at her nose/ I fell for a girl ah / Eighteen years old/ I fell for a girl/ Ah, under the moonlight</p> <p>The water I drank from her hand/ I didn't get enough, believe me/ Hand me another sip/ I couldn't say to her</p> <p>There is nothing like it in the world/ Don't give me a hard time/ Don't ask me how, how many/ I fell in love real hard</p> <p>She wants to be like the birds/ And she runs with them/ And then suddenly gets tired</p> <p>She wants to be like the spring/ She blossoms with them/ Withers at the end of the season</p> <p>Hey</p> <p>Lay, la, la...</p> <p>The water I drank from her hand/ I didn't get enough, believe me/ Hand me another sip/ I couldn't say to her</p> <p>There is nothing like it in the world/ Don't give me a hard time/ Don't ask me how, how many/ I fell in love real hard</p> <p>She wants to be like the birds/ And she runs with them/ And then suddenly gets tired</p> <p>She wants to be like the spring/ She blossoms with them/ Withers at the end of the season</p> <p>Eighteen years old/ With her flower at her nose/ I fell for a girl ah/ Eighteen years old/ I fell for a girl / Ah, under the moonlight</p> <p>Lay, la, la...</p>
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## Nr. 1969:20 Adaptation

<p>Nathalie – Gilbert Bécaud (1964, La Voix de son Maître FCLP 124)</p> <p>La place Rouge était vide/ Devant moi marchait Nathalie/ Il avait un joli nom, mon guide/ Nathalie</p> <p>La place Rouge était blanche/ La neige faisait un tapis/ Et je suivais par ce froid dimanche/ Nathalie</p> <p>Elle parlait en phrases sobres/ De la révolution d'octobre/ Je pensais déjà/ Qu'après le tombeau de Lénine/ On irait au café Pouchkine/ Boire un chocolat</p> <p>La place Rouge était vide/ J'ai pris son bras, elle a sourit/ Il avait des cheveux blonds, mon guide/ Nathalie, Nathalie</p> <p>Dans sa chambre à l'université/ Une bande d'étudiants/ L'attendait impatientement/ On a ri, on a beaucoup parlé/ Ils voulait tout savoir/ Nathalie traduisait</p> <p>Moscou, les plaines d'Ukraine/ Et les Champs- Élysées/ On a tout mélangé/ Et l'on a chanté</p> <p>Et puis ils ont débouché/ En riant à l'avance/ Du champagne de France/ Et l'on a dansé</p> <p>Et quand la chambre fut vide/ Tous les amis étaient partis/ Je suis resté seul avec mon guide/ Nathalie</p> <p>Plus question de phrases sobres/ Ni de révolution d'octobre/ On n'en était plus là/ Fini le tombeau de Lénine/ Le chocolat de chez Pouchkine/ C'est, c'était loin déjà</p> <p>Que ma vie me semble vide/ Mais je sais qu'un jour à Paris/ C'est moi qui lui servirai de guide/ Nathalie, Nathalie</p>	<p>Nathalie</p> <p>The Red Square was empty/ In front of me Nathalie was walking/ She had a pretty name, my guide/ Nathalie</p> <p>The Red Square was white/ The snow was like a carpet/ And on this cold Sunday I was following/ Nathalie</p> <p>She was speaking in simple sentences/ about the October Revolution/ I was already thinking/ That after Lenin's tomb/ We would go to Pushkin café/ To drink hot chocolate</p> <p>The Red Square was empty/ I took her arm, she smiled/ She had blond hair, my guide/ Nathalie, Nathalie</p> <p>In her room in the university/ A group of students/ Were waiting for here impatiently/ We laughed, we talked a lot/ They wanted to know everything/ Nathalie translated</p> <p>Moscow, the plains of Ukraine/ And Champs- Élysées/ We mixed everything/ And we sang</p> <p>Then they uncorked/ Laughing in advance/ the French champagne/ And we danced</p> <p>And when the room was empty/ All the friends had led/ I was left alone with my guide/ Nathalie</p> <p>No more simple sentences/ Nor the October Revolution/ We were not there anymore/ The tomb of Lenin was over/ The hot chocolate at Pushkin's/ That, that was already far away</p> <p>How my life seems empty/ But I know that one day in Paris/ It's me, who will be her guide/ Nathalie, Nathalie</p>	<p>Aşk – Özdemir Erdoğan (1969, Sahibinin Sesi 3359)</p> <p>Ne zamandır neredeydi/ Tanışmıştık seninle/ Seninle yürümüştük yolda/ Sessizce</p> <p>Ocak mıydı aylardan/ Farksız dünya masaldan/ Kar yağarken yaşadık aşkı/ Rüyada</p> <p>Sen hiç konuşmadan/ Beni dinledin bıkmadan/ Neler konuştum/ Belki de aşktan sarhoştum/ Anlarsın diye korktum/ Aşk sen de güzel</p> <p>Söyleyebilirim ben/ Şimdi her şeyi gizlemeden/ Okumuştum ilk defa aşkı/ O gülen gözlerden</p> <p>Hayata ilk uyanışım bu/ Seninle dopdolu/ Bir sabahtı boğazda/ Yem attık bembeyaz kuşlara/ Tüm adaklarım da başlardı adımlar</p> <p>Mevsim sonu yağmurda/ O ıslak yollarda/ el elle, kol kola/ Koşa oynaya</p> <p>Esti hep başımızda/ Aşk rüzgarları da/ Unuttuk ne varsa/ sevgiden başka</p> <p>Uzakta kalan günler/ Bütün mektuplar resimler/ Hepsi bende kalan eski/ Kederler</p> <p>Çok başkadır hepsi/ Bir bir götürdüğü yerler/ Uzaklaştı gölgeler/ Alıştığımız o sesler/ Şimdi neredeler neredeler/ Sen neredesin nerede</p> <p>Mahkûm ettin beni de/ Ömür boyu sensizliğe/ Alışamadım hasretine/ Doymadım/ Sevgine</p>	<p>Love</p> <p>When was it, where was it/ The first time we met/ We had walked together on the road/ Silently</p> <p>Was it the month of January/ The world is no different from fairytales/ We experienced love while it was snowing/ In a dream</p> <p>Without speaking/ You listened to me without getting bored/ What did I say/ Maybe I was drunk from love/ I was afraid you would understand/ Love is beautiful with you</p> <p>I can say/ Now everything without hiding/ I saw love for the first time/ In those smiling eyes</p> <p>This was the first time I woke up to life/ Meaningful with you/ It was a morning on the Bosporus/ We threw food to the white birds/ All steps would start from my vows</p> <p>At the end of the season, in the rain/ On those wet streets/ Hand in hand, arm in arm/ Running, playing</p> <p>Blowing in our heads/ The winds of love/ We forgot everything/ Except for love</p> <p>Days left far away/ All letters and pictures/ All of them are left with me as/ Sorrows</p> <p>They are very special/ All of the places she took me/ Shadows have pulled away/ The voices that we were used to/ Where are they now, where are they?/ Where are you now, where are you?</p> <p>You convicted me/ To a lifetime without you/ I haven't gotten used to you longing/ I didn't have enough/ Of your love</p>
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## Nr. 1969:21 Replacement text

Paris tu m'as pris dans tes bras – Enrico Macias (1964, Pathé EG 745)	Paris, you took me in your arms	Sensiz yaşanmazmış – Selçuk Ural (1969, Sahibinin Sesi AX 3320)	It wasn't possible to live without you
J'allais le long des rues/ Comme un enfant perdu/ J'étais seul, j'avais froid/ Toi Paris, tu m'as pris dans tes bras	I was going along the streets/ Like a lost child/ I was alone, I was cold/ You, Paris, you took me in your arms	Sensiz yaşanmazmış/ Başka aşk yasakmış/ Bunları bilmeyen/ Bir ömür inan ki pişmanmış	It wasn't possible to live without you/ Another love was forbidden/ The ones who didn't know this/ Were remorseful for a lifetime, believe me
Je ne la reverrai pas/ La fille qui m'a souri/ Elle s'est seulement retournée et voilà/ Mais dans ses yeux j'ai compris	I will never see her again/ The girl who smiled at me/ She just turned around and that's it/ But in her eyes I understood	Sensiz yaşanmazmış/ Başka aşk yasakmış/ Bunları bilmeyen/ Bir ömür inan ki pişmanmış	It wasn't possible to live without you/ Another love was forbidden/ The ones who didn't know this/ Were remorseful for a lifetime, believe me
Que dans la ville de pierre/Où l'on se sent étranger/Il y a toujours du bonheur dans l'air/ Pour ceux qui veulent s'aimer	That in the city of stones/ Where you feel like a stranger/ There is always happiness in the air/ For those who want to love each other	Sensiz yaşanmazmış/ Sevenler unutmazmış/ Sevilenler vefasızmış/ İnsanlar geç anlarımış	It wasn't possible to live without you/ The ones who love don't forget/ The ones who are loved are disloyal/ People realize too late
Et le cœur de la ville/ A battu sous mes pas/ De Passy à Belleville/ Toi Paris, tu m'as pris dans tes bras	And the heart of the city/ beat under my steps/ From Passy to Belleville/ You, Paris, you took me in your arms	Eller bizi kıskanmış/ İkimizi ayırmış/ Fakat sensiz hiç yaşanmazmış/ İnsanlar geç anlarımış	Others were envious of us / They separated us / But without you it wasn't possible to live / People realize too late
Le long des Champs Élysées/ Les lumières clignaient de l'œil/ Quand j'ai croisé les terrasses des cafés/ Elles m'ont tendu leurs fauteuils/	Along Champs Élysées/ The lights were winking/ When I crossed the pavement cafés/ They handed me their chairs	Sensiz yaşanmazmış/ Başka aşk yasakmış/ Bunları bilmeyen/ Bir ömür inan ki pişmanmış	It wasn't possible to live without you / Another love was forbidden / The ones who didn't know this / Were remorseful for a lifetime, believe me
Saint Germain m'a dit bonjour/ Rue Saint Benoît, rue du Four/ J'ai fait danser pendant toute la nuit/ Les filles les plus jolies	Saint Germain said hello to me/ Saint Benoit street, du Four street / I danced all night/ With the prettiest girls	Sensiz yaşanmazmış/ Başka aşk yasakmış/ Bunları bilmeyen/ Bir ömür inan ki pişmanmış	It wasn't possible to live without you / Another love was forbidden / The ones who didn't know this / Were remorseful for a lifetime, believe me
Au petit matin blême/ Devant le dernier crème/ J'ai fermé mes yeux las/ Toi Paris, tu m'as pris dans tes bras	In the early pale morning/ In front of the last cream/ I closed my tired eyes/ You, Paris, you took me in your arms	Eller bizi kıskanmış/ İkimizi ayırmış/ Fakat sensiz hiç yaşanmazmış/ İnsanlar geç anlarımış	Others were envious of us / They separated us / But without you it wasn't possible to live / People realize too late
Sur les quais de l'île Saint Louis/ Des pêcheurs des amoureux/ Je les enviais mais la Seine m'a dit:/ "Viens donc t'asseoir avec eux"	On the quays of the Saint Louis island/ The fishers in love/ I was jealous of them but the Seine told me:/ "Come then, sit down next to them"	Sensiz yaşanmazmış/ Başka aşk yasakmış/ Bunları bilmeyen/ Bir ömür inan ki pişmanmış	It wasn't possible to live without you / Another love was forbidden / The ones who didn't know this / Were remorseful for a lifetime, believe me
Je le sais aujourd'hui/ Nous sommes deux amis/ Merci du fond de moi/ Toi Paris, je suis bien dans tes bras	I know it today/ We are two friends/ Thank you from the bottom of my heart/ You, Paris, I am well in your arms	La, la, la, la, la...	La, la, la, la, la...
Je le sais aujourd'hui/ Nous sommes deux amis/ Merci du fond de moi/ Toi Paris je suis bien dans tes bras	I know it today/ We are two friends/ Thank you from the bottom of my heart/ You, Paris, I am well in your arms		
Toi Paris je suis bien dans tes bras/ Toi Paris je suis bien dans tes bras.	You, Paris, I am well in your arms/ You, Paris, I am well in your arms		

## Nr. 1969:22 Replacement text

Si j'étais sûr – Marc Aryan (1964, Markal MA 902)	If I were sure	Bir gün anlarsın – Ay-feri (1969, Sahibinin Sesi AXAS 3332)	One day you will understand
Si j'étais sûr/ De ton amour/ C'est avec toi/ Que je voudrais/ Me marier, chérie/ Oooo oooo/ Si j'étais sûr	If I were sure/ Of you love/ It's with you/ That I would like to/ get married, darling/ Oooo, oooo / If I were sure	Sevdim diye/ Ölesiye/ Ruhum söndü/ Gönlüm öldü/ Unutma ki/ Çaresizim/ Bir gün anlarsın/ Belki ağlarsın	Because I loved/ To death/ My soul withered/ My heart died/ Don't forget that/ I am desperate/ One day you will understand/ Maybe you will cry
Si j'étais sûr/ Que tu oublies/ Tous tes caprices/ Qui me font mal/ Qui me font mal, chérie/ Oooo oooo/ Si j'étais sûr	If I were sure/ That you forge / All of your whims/ That hurt me/ That hurt me, darling/ Oooo, oooo/ If I were sure	Benim için/ Bittin artık/ Yok bil beni/ Sildim seni/ Unutma ki/ Çaresizim/ Bir gün anlarsın/ Belki ağlarsın	For me/ You are over/ For you I don't exist/ I erased you/ Don't forget that/ I am desperate/ One day you will understand/ Maybe you will cry
Tu es une gosse/ Qui aime le luxe/ Et moi, j'ai peur/ Que tu te lasses/ Et que tu casses un jour/ Oooo oooo/ Mon bonheur/ Oooo oooo/ Mon bonheur	You are a kid/ Who loves luxury/ And I, I'm afraid/ That you get bored/ And that you will leave one day/ Oooo, oooo/ My happiness/ Oooo, oooo/ My happiness	Aşk uğruna/ Avareyim/ Ne yazık sevilmedim/ Bu gün varım/ Yarın yokum/ Sormadın nedir sonum	Because of love/ I'm a drifter/ How sad that I wasn't loved/ One day I exist/ The next day I don't/ You didn't ask what my end would be
		Benim için/ Bittin artık/ Yok bil beni/ Sildim seni/ Unutma ki/ Çaresizim/ Bir gün anlarsın/Belki ağlarsın/ Bir gün anlarsın/ Sen de ağlarsın	For me/ You are over/ For you I don't exist/ I erased you/ Don't forget that/ I am desperate/ One day you will understand/ Maybe you will cry

## Nr. 1969:23 Adaptation

Solenzara – Enrico Macias (1966, Pathé EG 995)	Solenzara	Kumsaldaki izler – Selçuk Ural (1969, Sahibinin Sesi 3352); Juanito (1970, Balet Plak 11)	The prints on the beach
Sur la plage de Solenzara/ Nous nous sommes rencontrés/ Un pêcheur et sa guitare/ Chantait dans la nuit d'été/ Cette douce mélodie	On the beach of Solenzara/ We met each other/ A fisherman and his guitar/ Sang in the summer night/ This gentle chant	Kumsallar boyunca bak/ Ayak izlerimiz var/ Deniz bile silmemiş/ Söyleyeyim bak neden/ Aşkımıza hürmeten	Look along the beach/ Are our footsteps/ Not even the sea has erased them/ Let me tell you why/ Out of respect for our love
Sur la plage de Solenzara/ Chaque soir on a dansé/ Et le jour de ton départ/ J'ai compris que je t'aimais/ Et je ne t'ai plus quitté	On the beach of Solenzara/ We danced every night/ And the day of your departure/ I understood that I loved you/ And I never left you again	Sende yok bu hürmet hiç/ Aşkımızı unuttun/ Benim olan o kalbi/ Bahaneler bulup da/ Başka kalple uyuttun	You don't have any of this respect/ You forgot our love/ That heart of mine/ By coming up with excuses/ You put it to sleep with another heart
A Solenzara/ O! Chi dolce felicità/ A Solenzara Più bè nun si po sta	(In Corsican) In Solenzara/ O! What a sweet happiness!/ In Solenzara/ You can't be better than in Solenzara.	Benim kalbimse/ Beğenmez hiç başka kimse/ Yalnız seni arar/ İzler neye yarar	On the other hand my heart/ Doesn't like anybody else/ It only looks for you/ What good are prints
Quand j'entends la mélodie/ Qui m'a donné tant de joie/ Je sais que cette nuit-là/ Notre amour a pris sa vie/ Au cœur de Solenzara	When I hear the melody/ That has given me so much joy/ I know that, that night/ Our love took life/ In the heart of Solenzara	Yürüyelim yeniden/ Silinmemiş izlerden/ Deniz kumsal sevin sin/ Benim için tek sensin/ İzler bekler neredesin	Let us walk again/ On the remaining prints/ So that the sea and the sand become happy/ For me there is only you/ The prints are waiting, where are you
A Solenzara/ J'y reviendrai tous les étés/A Solenzara/ Più bè nun si po sta/ Più bè nun si po sta	To Solenzara/ I will go back every summer/ In Solenzara/ You can't be better than in Solenzara/ You can't be better than in Solenzara	Benim kalbimse/ Beğenmez hiç başka kimse/ Yalnız seni arar/ İzler neye yarar/  İzler neye yarar	On the other hand my heart/ Doesn't like anybody else/ It only looks for you/ What good are prints  What good are prints

## 1969:24 Replacement text

<p>Tant pis pour moi – Hervé Vilard (1966, Mercury 152.081; Mercury 154.139)</p> <p>L'été dernier c'était comme ça/ Je t'attendais à cet endroit/ Et je songeais déjà/ En regardant passer en bas/ Ces gens, ces gens</p> <p>Tant pis pour moi/ Tant mieux pour eux/ Ils ont raison de vivre heureux</p> <p>Tant pis pour moi/ Tant mieux pour eux/ Ils ont raison d'être amoureux</p> <p>Tant pis pour moi/ Tant mieux pour eux/ Ils ont raison de s'embrasser</p> <p>Tant pis pour moi/ Tant mieux pour eux/ Ils ont raison de s'adorer</p> <p>L'été dernier c'était comme ça/ L'été prochain mais je ne sais pas/ Serais-je seul sans toi/ A regarder passer ces gens, ces gens, ces gens</p> <p>Tant pis pour moi/ Tant mieux pour eux/ Ils ont raison de vivre heureux</p> <p>Tant pis pour moi/ Tant mieux pour eux/ Ils ont raison d'être amoureux/ Ils ont raison de s'adorer/ Ils ont raison de s'embrasser</p> <p>Tant pis pour moi/ Tant mieux pour eux/ Ils ont raison d'être amoureux</p> <p>Sans rien savoir et sans rien voir/ Sans se soucier des malheureux/ Tant pis pour moi/ Tant mieux pour eux/ Ils ont raison d'être amoureux</p> <p>Tant pis pour moi/ Tant mieux pour eux/ Ils ont raison de vivre heureux/ Tant pis pour moi/ Tant mieux pour eux</p>	<p>Too bad for me</p> <p>Last summer, it was like this/ I was waiting for you at this place/ And I was already thinking/ While watching pass down below/ these people, these people</p> <p>Too bad for me/ Good for them/ They have a reason to live happily</p> <p>Too bad for me/ Good for them/ They have a reason to be in love</p> <p>Too bad for me/ Good for them/ They have a reason to kiss each other</p> <p>Too bad for me/ Good for them/ They have a reason to love each other</p> <p>Last summer, it was like this/ Next summer, but I don't know/ Will I be alone without you/ To watch pass these people/ These people, these people</p> <p>Too bad for me/ Good for them/ They have a reason to live happily</p> <p>Too bad for me/ Good for them/ They have a reason to be in love/ They have a reason to love each other/ They have a reason to kiss each other</p> <p>Too bad for me/ Good for them/ They have a reason to be in love /</p> <p>Without knowing anything and without seeing anything/ Without worrying about the unfortunate/ Too bad for me/ Good for them/ They have a reason to be in love</p> <p>Too bad for me/ Good for them/ They have a reason to live happily/ Too bad for me / Good for them</p>	<p>Kimse bilmez yarın ne olur – Alpay (1969, Philips 357 396)</p> <p>Bugün bir kuş uçuyorsa/ Yine bugün gülüyorsan/ Yaşıyorsun fakat/ İnanma yarına aldanma/Sakın, sakın</p> <p>Yarın ne olur kimse bilmez/ Asla bilmez yarın ne olur/ Hisler aşklar ömürlerimiz/ Biranda son bulur</p> <p>Yarın için hayallerin/ Birdenbire kaybolur/ Belki ismin, belki cismin/ Belki resmin masal olur</p> <p>Bebek doğar çiçek açar/ Bir ümitle bu dünyaya/ Çok yazık ki bir gün/ Bu rüya biter/ Rüya biter, biter</p> <p>Yarın ne olur, yarın ne olur/ Kimse bilmez, bilmez bunu/ Bir köşede gelecektir/ Bir gün hayatının sonu/ Ümitlerin istikbale/ Uzatırken elini/ Yarın belki başka biri/ Alacaktır sevgilini</p> <p>Bugün bir kuş uçuyorsa/ Yine bugün gülüyorsan/ Yaşıyorsun fakat/ İnanma yarına aldanma/ Sakın, sakın</p> <p>Yarın ne olur, yarın ne olur/ Kimse bilmez, bilmez bunu/ Bir köşede gelecektir/Bir gün hayatının sonu/ Ümitlerin istikbale/ Uzatırken elini/ Yarın belki başka biri/ Alacaktır sevgilini</p> <p>Yarın için hayallerin/ Birdenbire kaybolur/ Belki ismin, belki cismin/ Belki resmin masal olur</p> <p>Yarın için hayallerin/ Birdenbire kaybolur/ Belki ismin, belki cismin/ Belki resmin masal olur</p>	<p>No one knows what will happen tomorrow</p> <p>If a bird flies today/ If you are laughing again today/ You are living, but/ Don't believe in tomorrow, don't be fooled/ Beware, beware</p> <p>What will happen tomorrow no one knows/ You could never know what happens tomorrow/ Feelings, loves, our lives/ Can end suddenly</p> <p>Your dreams for tomorrow/ Can disappear suddenly/ Maybe your name, maybe your person/ Maybe your picture will become a fairytale</p> <p>Babies are born, flowers blossom/ With hope to this world/ Unfortunately one day/ This dream will end/ Dream will end, will end</p> <p>What happens tomorrow, what happens tomorrow/ No one knows, no one knows this/ On a corner, will come/ One day, the end of life/ When your hopes, towards the future/ Are stretching out their hands/ Tomorrow maybe someone else/ Will take you lover</p> <p>If a bird flies today/ If you are laughing again today/ You are living, but/ Don't believe in tomorrow, don't be fooled/ Beware, beware</p> <p>What happens tomorrow, what happens tomorrow/ No one knows, no one knows this/ On a corner, will come/ One day, the end of life/ When your hopes, towards the future/ Are stretching out their hands/ Tomorrow maybe someone else/ Will take you lover</p> <p>Your dreams for tomorrow/ Can disappear suddenly/ Maybe your name, maybe your person/ Maybe your picture will become a fairytale</p> <p>Your dreams for tomorrow/ Can disappear suddenly/ Maybe your name, maybe your person/ Maybe your picture will become a fairytale</p>
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