



Transfer and Transformation of Sense across Musical Genres: An Insight into a New Paradigm of Musical Translation

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Abstract

This study aims to draw attention towards the most neglected area of translation studies i.e., music translation. It adds novelty to the arena of translation with the claim that sense produced in one musical genre gets transformed when the same lyrics are sung with a different musical genre. The authors claim that this transformation is the translation of sense. It has been materialized by selecting the Sufi poetry of Bulleh Shah sung by renowned Sufi, pop and classical singers. The musical genres have been divided into Sufi and non-Sufi musical genres (popular/modern). It is a heuristic exercise comprising a combination of interpretive, predictive, and explanatory hypotheses as it has posited that the sense of spiritual love



produced in Sufi music translates into the sense of romantic love when the same Sufi lyrics are sung with non-Sufi music. It also aims at explaining the causes that produce this translation. Constructed on the Conceptual Act Theory (Barrett, 2015), this study integrated experimental (Dancette, 1998) and causal models (Chesterman, 2000) to test the hypotheses. For this qualitative experimental study, 30 people (aged between 30-40 and PhD and MPhil scholars) were selected. They listened to the Sufi lyrics with the Sufi and non-Sufi music and discussed their experiences. The findings confirmed *the predictive hypothesis* that listening to Sufi lyrics with non-Sufi music communicates a sense of romantic love to the listeners. It further addresses *the explanatory hypothesis* that the musical codes and extra-musical features (semiotics of visuals) of the modern, popular musical genre accentuate the romantic afflatus transforming the meanings of Sufi lyrics.

Keywords: Music Translation, Sufi Music, Music and Sense Translation, Conceptual Act Theory

Introduction

Music is a coherent mix of ordered sounds which find their roots in a specific culture. Music entertains, inspires, and enlightens human beings and regulates their heartbeats. Frith (2004) believes that the role of music in



regulating emotions cannot be undermined. Ideally, music should be in the most researched topics of Translation Studies, owing to its cathartic value. With the degree of influence music has on people's lives, it seems that any other 'text' type with this significance would have been celebrated as the most researched category within the arena of translation studies, but the musical text has been neglected because of numerous complicated aspects of music and confusing arguments about music translations.

The lack of research on music translation in Translation Studies owes much to the belief held by musicians and music lovers that music never needs to be translated; rather, it should be felt. Stravinsky (1936) and Carter (2010) view music as an independent art form which is confined to the expression of the musical texts and melodies rather than extra-musical content. On the contrary, the formalists defy the idea of isolating music from life. Music has a reciprocal relation with various other worldly phenomena, including linguistic and extralinguistic. However, these theorists value the extra-musical content created by the listeners instead of being a part of the musical text itself.

An appreciated contribution to this domain comes from Blacking (2004) claiming that to derive satisfaction, the listeners are not bound to



share the string of the creator's intended sense and meaning; the listeners can create their syntax, code and meaning. He emphasized the same musical whole that triggered the dissonance of the feelings and emotions between the listeners and the creator yet deriving satisfaction.

Pedelty and Keefe (2010) enter this debate while asserting that the meaning cannot be presented through song even if it is about lyrics only. They postulate that the meaning depends on how people react to a song rather than its words. Hence, they argue, "Lyrical meaning is intimately linked to, and conditioned by, semiotic cues in the music and performance, such as vocal inflection, rhythm, and musical tone."

Agreed with the views of Pedelty and Keefe (2010) that meaning/sense are enhanced by extra-musical features, this study claims that the sense produced in the original musical text (Bulleh Shah's Sufi poetry) gets transformed over different genres and can be perceived and felt with a different sense. The study establishes *the predictive hypothesis* that the same lyrics of a song are translated into different senses when rendered through different genres of music. Here, the author's perspective on the transformation of sense and different emotional arousal can be debatable or may require different metaphorical and lexical adaptations. Carrying over



the creator's original lexical and phrasal expressions from one musical genre to another musical genre or style, marks the dissonance in the sense felt by the listeners of these different musical genres as intended by the author. The sense can be retained even in various genres but is translated into different levels of emotional exaltation. Even if the same sense is carried over the Sufi and non-Sufi musical genres, it can translate spiritual afflatus into romantic afflatus. This study predicts that the sense of love is retained from Sufi music into popular and modern music, but the emotional inspiration felt by the listeners gets translated from spiritual to romantic love. Articulating the *explanatory hypothesis*, this study explains that musical codes and love themes in the semiotics of visuals cause the transfer from spiritual afflatus to romantic awakening while experiencing the same lyrics with different music genres. It further explains why different genres of music affect emotions differently. It is also a heuristic exercise of *interpretive hypothesis* as understanding the translation of sense is quite a new and complicated concept in the arena of music. Given the most neglected area in translation studies, studying translation and music needs special attention from the researchers with the descriptive approach since music is a platform that forms a system's values projecting an array of



emotions filled with particular intensity. For this study, the Sufi poetry of Bulleh Shah sung with music has been selected.

Bulleh Shah (1680–1757) is one of the legendary poets of the Punjabi language. The practice of writing Sufi poetry in Punjabi began with Baba Farid (1173 –1266). Shah Hussain and Sultan Bahu took this practice to new heights. In Sindhi Sufi poetry was championed by Shah Abdul Latif Bhatai(1689–1752) and Sachal Sarmast(1739–1827). Both Punjabi and Sindhi Sufi poets chose the kafi as their favourite genre. Bulleh Shah chose the genre of ‘Kafi’, which had been a popular form of Sufi poetry in Punjabi and Sindhi languages.

Nusrat Fateh Ali, Sain Zahoor, and Abida Parveen are amongst those acclaimed singers who have composed music to sing Kafis of Bulleh Shah. *Street singers* have also contributed to keep these kafis alive in the memories of the common populace over the ages. Bulleh Shah’s poetry has found its place in *modern rock music*, and bands *like Junoon* have garnered praise and fame by singing Bulleh Shah’s poetry.

Music can be defined as a holistic process that includes courses and activities with content. The question to be evaluated is: how much does



performance or written content add to the perception of music besides sole listening?

Literature Review

Nancy (2007) claims that the music logic is constructed on listening rather than its demonstration. However, in this regard, it is important to define the entire process of listening to music that involves meaning and corresponds to senses; this is much more than just ‘hearing’.

Definitions of music give a varied perception of its aspects from universal to specific and from cross-cultural to culture-bounded. The universality and cross-border aspects of musical transcripts are preferred by current Western descriptions, mostly. It is also believed that music has ability to be suggestive and perceived differently by people of different cultures. The same content can be interpreted differently or, most accurately, the diversity of cultures adds differentiated meaning to it.

Musical texts (basically the print music but it also accounts for other systems; vocal and non-vocal, prior, and later to print technology) can be categorized in four groups mainly that apply to its different flairs and types:



1. Written accounts (biographies, accords, reviews, commentaries, reporting related to music)

2. Live technical or non-technical performances by humans, based on the sense of visual or hearing, or both.

3. Artistic sounds from human and contextual settings

4. Recorded copies of type 2 and 3, in sound or/and visual

This classification misses an important aspect concerning translation i.e., the division between instrumental and non-instrumental (verbal) music. This division is vital in understanding the sense of music in broader prospects. The vocal music is translated beyond the spheres of verbal meanings and interpreted in more than one dimension.

2.1. Translation of Music: Chalking out the Road Map for the Process

Musical content, especially, songs can necessarily be translated despite the challenge in translating the crux that forms their base. Although most music is specific to its roots, a translation can add meaning to its melody, language, culture, form, feeling and sensation. Gorle'e (2005)



describes that media translations are purposely incomplete for the sake of suggestion; during translation, a part of the musical text is transferred whereas a part is left as the same, the translators preferably change some aspects and left some unchanged (Kaindl, 2005; Low, 2016). Recent researches have inspired song translators to consider verbal, non-verbal, audio and visual aspects in audio-visual and diverse communicative translations. Modern research has highlighted the significance of these aspects as contributors to the sense of music (Bauldry & Thibault, 2010; Pérez-González, 2014; Zabalbeascoa, 2008). While being listened to and played in a differentiated visual, verbal, communal and temporal framework, the sense of music is diversified and altered accordingly. While observing different information streams together in the context of cognitive studies Oram (1972) concludes that although the visual contents get a comparatively rapid response in a bimodal (auditory and visual) production, yet both the aspects are interrelated and have an impact on each other.

Before discussion on musical transmission through senses, the recognition of the fact that music translation ranges out of the premises of verbal expression is essential. Jacobson (2012) defines the concept of inter semiotic translation as an understanding of vocal symbols through a non-vocal sign system. This definition paves the way for broader aspects related



to translation. However, Marais and Kull (2016) discern the need to add more aspects to it because this definition misses some modern comprehension of translation, such as something beyond word-to-word conversion of content and paraphrasing of poetical and musical content. An audio description is contrary to Jakobson's definition as it conveys non-verbal messages through verbal signs.

The theories related to transmutation of verbal and non-verbal signs; inter semiotic process of translation need to add understanding related to sensorial transmission. For example, the codes appealing to the sense of sight are decoded in the mind before being translated to another sense; hence there is an inter-sensorial system during the process of translation. The gradual advancement in research modifies comprehension of theories; as Jacobson's categories of translational processes in three groups that previously have been sensed as distinct are now taken as a combination in the field of art, specifically. Mateo (2012) suggests that a song may be a modified version of a literary work, a poem, or a couplet in any language. A musical performance can as well be an adaptation of a concept from any other genre of art and literature through verbal and non-verbal signs.



The late-twentieth-century song “I Feel Love” (Summer, 2016) is one such example that reveals the hunger/ urge of masses for music that can surpass the scopes of art and sensorial comprehension. Oram (1972) describes that nowadays a type of prevalent music form is EDM (electronic dance music) that is improvised to enhance sensation in live performance. EDM is a unified track produced through an amalgam of twists and regenerations, even transfusions coupled with visual effects. DJs and VJs make a joint venture through EDM to construct a rigorous impactful musical performance.

As the demand for diversified music rises, the challenges to translation also increase. In the contemporary world, where the audience yearns for music reception at more than one sensorial level, the translation requirements are also being multiplied. As a result, human comprehension level for life and its meaning are also growing.

Fryer (2016), in his book on audio depiction, beautifully illustrates this multi-sensorial processing. As per his statement, when something is heard while seeing, it gets a new meaning; when something is viewed while listening, it does not remain the same; in both cases, perception is widened.

2.2. Transfer in a Musical Translation



Musical definitions depend largely on the forms and genres related to them. Though ‘translation’ is not a precise term, we argue that it is valuable when referring to a cultural practice or a process, especially with reference to music because of its lack of precision and the ability to refer to a popular cultural practice—. For Boase-Beier (2007), “loosening the grip” can be “an aid to creativity” of the translator (p. 47). We argue that the grip that classical music has on Sufi poetry is also loosened when the lyrics are translated into popular music and this should be read as a new kind of creativity, following the argument of Boase-Beier.

Jakobson (1951) has posited three main types of translation. His tripartite model comprises of ‘interlingual’, ‘intralingual’ and ‘intersemiotic’ types of translation. These categories include verbal and non-verbal content and are a more refined form of an already existing three-step process: a resource text, transfer from messenger to the receiver, and the product.

The different forms of translation, however, are influenced by equalizing philosophies in terms of cultural and linguistic aspects. These notions of equality are less important because of globalization in recent times (Pym, 2014). In the arena of music, translation forms sometimes do



not fit in because of their even broader scopes that range beyond words. Musical translations are not just transformations from an original source to a new text, they are something even more fascinating. The process of musical translation is an audio-visual translation process where text transformation is just a part of the whole involving interlingual or intralingual translation. According to Chaume (2018), audio-visual translation involves localization, adaptation, trans adaptation, mediation and transcreation. For him, music translation is just a part of one more comprehensive process that requires many cultural and cross-cultural aspects. Adaptation and trans adaptation go beyond the scope of source text and are examples of cross-cultural transfers, whereas localization and transcreation are comparatively culture-bound as they usually target a specified audience and adhere to the demands and requirements of that targeted receivers. Perteghella (2008) describes mediation as a modern concept which has a significant role in media. It is now a profession with a distinctive aim. Cultural mediation is a specified process of familiarizing an audience with no prior knowledge of the cultural context. On the other hand, political mediation is set to resolve conflicts and develop accord. Mediation in media translation is a creative process of message transfer, after its



reception and fabrication in which media is a vehicle. As a result, the present culture is also mediated by being transmuted by the media.

Different translational concepts may denote diverse potentials, choices and performances. For example, revisiting or remaking a musical track is one of the translational approaches as per Vinay and Darbelnet (1995). Likewise, adapting a novel or any other form of literature for a media representation such as film or drama is also one of the possibilities. As an effort to widen the concepts of translation and make it more applicable to modern circumstances, many new definitions and theories have been added in the field of audio-visual and translational studies (Gambier, 2006; Raw, 2013). Now musical translation has become a diversified and enriched process with new experimentation and exploration of concepts.

Theoretical Framework

Based on the essential aspects and the hypothesis developed in the introduction section of the paper, the study adopted the Conceptual Act Theory as its theoretical framework. According to Barrett (2006a, 2015), Conceptual Act Theory (CAT) is linked with emotions which arouse as a result of sharing of information from one person to another person in a given situation using concept knowledge about emotions. The CAT supports the



context-of-learning hypothesis (Harris & Gleason, 2006) that language enacts emotional arousal, feelings and expressions influenced by pragmatic and communicative context. It helps in describing the phenomenon of translation as manifested in the world of experience.

Methodology

The study was qualitative in nature because it was an in-depth insight into the phenomenon of emotional experiences triggered by different genres of music. The study is empirical in nature since it aimed to predict, describe, and explain the phenomenon of emotional change. Thus, it integrated two models of translation. As the audience was provided to experience the influence of the same lyrics with different genres, it took the features of the experimental model proposed by Dancette (1997). The second model is a causal model that has been selected from the categories proposed by Chasterman (2000) to explore the answer to *the explanatory hypothesis* answering why the change of feelings is the way it has been experienced and what causes it to be so.

The data were collected from 30 participants; for the qualitative study minimum 12 participants are required for the in-depth analysis (Hennink & Kaiser, 2021). Constantinou et al. (2017) selected 12 medical



students to investigate their beliefs and attitudes towards psychotherapy. The data were collected from 30 participants aged between 30-40, who were MPhil and PhD scholars studying translation study as a subject. They were provided with the video of Bulleh Shah's lyrics picturized in Sufi and popular or modern musical visuals. Total three songs were selected; "Tery Ishq nachaya Kar k thaya", "Ranjha ranjha kardi ni mein apy ranjha hui", "Bhullay nun smjhawan Ayan bhena tey bharjayan". Each song was picturized and recorded in four different Sufi- and non-Sufi semiotics and musical genres. In the last, the participants were interviewed regarding who shared the experience of emotional turbulence while experiencing different genres of music. Finally, the researchers interpreted the data and explored the answers and explanations to the hypotheses formed in the introduction section.

Validity Check

To check the validity, the researchers followed the validity check method suggested by Cresswell (2013). In this regard, the findings of the study were discussed with the participants before the final compilation of the data.

Analysis and Discussion



The human brain experiences profound mutual connectivity of emotions and music; the phenomenon reiterates that lively, vibrant music elevates the spirit to happiness and pleasure, and singing vigorous mystical sanctified songs evokes excellent pleasure in the human soul. In forming music habits and preferences, human emotions play a significant role; however, there is diversity and differentiation in experts' opinions on advanced points of the connection between a melody and the emotions it induces.

Before conducting the actual experiment, a romantic song was played for five minutes to let the participants experience the music. They were asked to focus on the question, "Do you feel any emotional change in response to music? It seemed to be a very simple and nonsensical question before beginning the research; however, it turned into an intriguing question when it was discussed after experiencing the music. It generated an argument among few of the participants that they did not experience the emotional change in its typical sense, rather there was a sort of tension and then relaxation in their nerves. This uncertainty of emotions was based on people's expectations of how music would perform in the next lyrics, and they felt happy when the next movement fulfilled their expectations.



Conversely, a majority of the participants rebutted any such feelings. A few agreed that this might be a peripheral part but not the whole of emotional responses produced by the music. They reported the obvious physical experiences felt by themselves and could be observed by others. They included increased heartbeat, contour, facial expressions, and light dancing body movements. They felt elated because of the tonal effects of melodies. The researchers regard this emotional afflatus in the listeners as a translation of the musical text. Beats and sounds of the musical instruments are translated into human feelings and create a flux of emotions depending on the type of music. Hence, music stirring the nerves to generate emotional feelings in the brain brings it a unique place in interdisciplinary research in neurolinguistics, translation and music studies. To examine *the predictive hypothesis*, the participants of the study were exposed to the videos of Bulleh Shah's Sufi lyrics sung with Sufi and romantic music. The lyrics carrying the main theme of the original Sufi poetry were same in all the different videos and were sung with repetition. The participants were asked to rate their psychological and emotional awakening while experiencing both music types.

In both the cases, the participants experienced the transcendental experience as a rise above the baseline of their emotions. While listening to



Sufi music, they experienced the inspiration of mystical love and divine ecstasy. Mystical poetry, provided with powerful rhythm, produced the sensuality of the Sufi repertoire that enabled the participants to experience the central themes of Sufism. The specific combination of voice, pitch, intonation, and musical instruments in the traditional *Qawali* style marked the beginning of the *Sufi song*, expressing the connection to be sacred. The slow tempo and beat relevance in rhythm produced calmness, tranquillity, and serenity in the sea of emotions.

The participants reported that they felt a calm soul filled with pleasure, elevating towards mysticism. One of them expressed the experience metaphorically describing Sufi music as a sun that caressed, inflamed, melted, and burnt his soul as he got deeply engrossed in it. The participants experienced quite different types of emotional awakening when they switched from Sufi to popular/modern genre of music. They felt the emotions of love and romance and even imagined the presence of their loved ones while listening to the same poetry text with modern musical beats. The key feature differentiating the musical genres was the translation of rhythm that evokes the performance created with a new tempo.



The resulting cultural product was a manifestation of the intense creative drive of the producer and made the language run on a “witches’ course” (Deleuze, 1994). Primarily, rhythm affects the verbal singing of lyrics since it increases the speed in modern romantic genres of music as compared to Sufi music; however, it covers only one part of the translation of the musical text. Today, many musicians compete to be faster, and for this, they increase the speed of tempo affecting the rhythm.

In the current study, fast rhythm and its current values structured into beats produced the repetitive periodic pattern that made the listeners perceive the accelerated waves of emotions filled with romantic love. The musical rhythm was observed and felt as translated into a physical rhythm. The rhythmic translation from the Sufi musical genre to the modern musical genre led to the translation of feelings from mystical love to romantic love.

Semiotics is a significant part of the musical text; hence, the participants of the study were presented with the visual representation of the lyrics. They experienced multiple sensorial levels with two major levels i.e., audio and visual. The semiotics accelerated their comprehension of meanings and sense for the respective love. When they listened with visuals, they experienced multiple sensorial processing and their perception was



enhanced. The semiotic experimentation and exploration enriched the process of musical translation of Sufi genre. In the videos, the Sufi music accompanies all the visual modes synchronised with Sufi themes. Whirling, originated from the Sufi dervishes, has been the prototype of Sufi tradition. Shoaib Mansoor, a Pakistani drama and film director, has beautifully incorporated repetitive spinning in the visuals. White skirts, LED lights, and fire enhanced the effects of active mediation. The white costumes in the visuals of the selected first song symbolised the purity and innocence of soul. Moreover, it also elevated the emotions to conciliate and connect with the sacred. In all the Sufi musical videos, the overall ambience, dim lights, slow music spurring the dance flows, serene colour combinations, calm atmosphere, and ecstatic moves of the singers created an even more captivating mystic experience intensifying the effects of musical chords.

The vibratory experience of the attunement with the divine is produced not only through musical chords and rhythmic effects but also through the ambience and atmospheric tranquillity of the visuals.

On the contrary, the semiotics of modern musical genres (with the same Sufi lyrics) projected the themes of romantic love and, in some instances, even of lust. The overall perception revolved around a self-



focused and antisocial world. Alcohol, recreational substance, and sexual content aired the sexual desire. Indicators of romance such as liveliness of colour combination, romantic dance, dating, kissing, nudity, codes marking sexual intents increased the appetite for physical contact. It accelerated the effects of fast rhythm and beat of popular/modern musical genres that in turn transformed the original meaning of Sufi poetry into romantic emotions thrived with the sexual desire and physical intent. Visuals inflated the melodious effects of the music. Hence, the overall visual codes of the videos converted the translation of mystic love into romantic love.

The experience of the participants explained why the Sufi sense was translated into romantic emotions and feelings. The arguments were expected over the equal partnership of lyrics and musical codes in emotional arousal. In this regard, the participants were provided with lyrics without any music. They read the lyrics without any influence on emotions. Few of them were amused with the original Sufi sense as intended by Bulleh Shah, but it restricted the elevation of mediation. When sung with music, it indeed bolstered the emotions with respect to the musical genre and influenced the overall emotional valence of the music. The findings of the study were contrary to the findings shown by Stratton (2010) where the lyrics were more significant than the musical features in creating sad and happy



feelings. The study agreed with the findings of Bonnel (2001) that melodies and lyrics are processed independently. It was also consistent with Sousou (1997) as the lyrics and melodies were not congruent in producing any emotional arousal. Hence, it can be deduced that musical melodies and codes have a major contribution in accelerating emotions. The congruency of the findings strengthens *the predictive hypothesis* that music is a substantive source of inspiring the mind emotionally. The transfer of emotions from Sufi to the romantic genre is possible through translation. The key concept of CAT argues that language is a building block in constituting emotional experiences and perceptions. Language plays a pivotal role in making the meaning of sensations from the body, contextual situations, and the outer world. It supports the conceptual knowledge fundamental to elicit the emotions and feelings in the body. Language helps in drawing concepts to make meaning from sense through the synchronisation of respective words and lexical patterns. Like grammatical categories of verbal language, music has its grammar, as explained by Roger (2019). Notes, chords annotations, music transcriptions, performed music, and no musical text, such as semiotics, combine to form a musical text. Music has its language different from verbal language. It has been marked by its unique lexical and syntactic patterns. Rhythm, beats, tempo, and



chords help musical grammar to use the conceptual knowledge to accentuate the meanings as significantly as supra-segmental features of verbal language help. These musical grammatical categories are arranged in different syntactic patterns in different genres according to the ideologically desired effects on the listeners. Functioning similarly to verbal lexemes, categories of music when substituted with alternative musical elements, transform the semantics and meanings. Upward rising rhythm and thrilling chords of modern/popular genre put the participants' emotions on edge as a translation of calm and tranquil emotions, caused by long descending tones and slow rhythm. Thus, varying syntactic patterns of language of musical text congruent with rhythm, produced different senses and meanings in different genres of music. In the context of this study, the difference of musical language in the Sufi and popular music caused the translation of emotions from mystic love into romantic love.

The explanatory hypothesis supported in eliciting the causes of the emotional effects of different musical genres by applying the qualitative experimental method. However, it requires factual evidence to validate the findings. Methods of neuroscience should be employed to measure brain activity while experiencing the translation of emotions and feelings. Considering the multidisciplinary nature of music and translation studies, a



pyramid of relationship needs to be developed among the psychology of music, musical text, and musical translation.

Conclusion

It is established that music has its own language capable of controlling the positive/pleasant and negative/unpleasant valence of emotions and stirring emotional arousal from low to high and vice versa. This experimental study concluded that the participants unconsciously felt the hypothetical sensation of a particular genre formed by the coordination of the musical chords, rhythm and language. In this study, the Sufi lyrics of Bulleh Shah sung with Sufi and modern/popular genres have the power to carry the spirit towards great heights, elevate emotions and communicate feelings. The study manifested that the sense of mystical love elicited from Bulleh Shah's poetry in the Sufi music was translated into the sense of romantic love when experienced with the non-Sufi genres of music. Thus, the study confirmed *the predictive hypothesis* that sense, emotions, and meanings intended in the original lyrics were translated across the different



genres. In this study, the Sufi and non-Sufi music accentuated and translated the emotions of mystical love into romantic love. The research also agreed with *the explanatory hypothesis* that the language of the musical text caused the translation of the meanings. Certain essential aspects of the music cause diversity of transported meaning to the emotional sensibility, from a refined and sophisticated level of response to a rapid, hast or a raw one. The musical codes and grammar with accentuated features spoke emotions and ran the gamut. Forde and Quinto (2013) have drawn a massive horde of codes that speak to humans on an emotional level. Discord, volume, and beat highlighted the syntactic effects of music. Different beat level of music instigates a different level of effect, as slow-tempo music evokes thoughtfulness and composure by establishing tranquillity and harmony.

In contrast, fast-tempo music is elating, thrilling, motivating, jubilant and ecstatic. These features also contribute to the semantic codes of music, and the study explored how these diverse features modify and alter the logic in diverse kinds of music. The study ultimately realised that music is not just confined to the lyrics; it is way beyond that. More specifically, that can be said as an extra-musical context that caused the translation of emotions from the Sufi musical genre to non-Sufi. The study also supported CAT by declaring that the semiotics of each video, combined with the



language, created conceptual knowledge necessary to make meaning of sensation from the body. The music is the interpreted entity and source of the listeners' reverberating sensations. It is the centre of attention, and the response of the listeners paves the way to the revelation of the music's articulation. In this study, the authors have found that translation of Sufi codes into non-Sufi musical codes causes the translation of spiritual afflatus into romantic afflatus.

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