Musical Translation Approach (MTA) for Cognitive Learning in Translation Studies Pedagogy in Bangladesh

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Abstract: **Cognitive learning focuses on students' learning rather than teachers' teaching, according to Noam Chomsky. Therefore, while teaching contents of Translation Studies like Walter Benjamin's 'The Task of the Translator,' and George Steiner's 'The Hermeneutic Motion' for undergraduate literature students in Bangladesh, a musical translation could be a new pedagogical approach compared to the non-musical approach, which will serve two specific purposes: learners might develop self-evaluation attitude when musical beat would be the parameter to evaluate the translation; and secondly, learners could improve instinctive mental capacity, which will help their brain function naturally while translating literature texts like poetry and fiction. While performing such translations maintaining the source language's musical beat and rhythm, students could develop the aptitude for precise and relevant figures of speech, as well as accurate syllable sense. On the other hand, if students are assigned in the classroom to translate literature texts, for instance, Bengali poetry or short story into English, it might not be pragmatic to expect to complete the syllabus within the trimester or semester curriculum because there would be infinite multiple translation outcomes from students in Bangladesh. In order to connect the translated texts with the theories of Translation Studies, the Musical Translation Approach (MTA) can be effective as well as time-saving. This research focuses on how MTA in classroom teaching has given better learning outcomes when applied in classrooms for Bangladeshi undergraduates. This paper also aims to present through a qualitative approach how musical translations can contribute to cognitive learning of the motion of translation compared to the non-musical approach.**

Keywords: **Musical Translation Approach, Cognitive Learning, New Pedagogical Approach, Teaching Translation Studies.**

1. INTRODUCTION

While teaching Translation Studies to undergraduates of literature students in Bangladesh, the Musical Translation Approach (MTA) can be viewed as a new pedagogy that develops students' cognitive learning ability compared to non-musical literary translations. While teaching content like Walter Benjamin's 'The Task of the Translator' and George Steiner's 'The Hermeneutic Motion' from the book *The Translation Studies Reader* edited by Lawrence Venuti, from my classroom observation at Notre Dame University Bangladesh (NDUB), it is found that when learners directly attempt literature translation like poetry from Bengali to English, each student comes up with varieties of translated texts, whereas when they attempt musical lyrics to translate, for instance, Bengali songs into English, most of the learners produce nearly similar results as they have to maintain the original musical beat and rhythm while translation. Thus, through such a Musical Translation Approach, literature students can self-evaluate their aesthetic skills of translation even outside the classroom by judging if their translated texts get fit the original musical beat or not. On the other hand, non-musical literature translation like poetry can hardly be self-evaluated by undergraduate learners in Bangladesh without expert opinions.

Moreover, the Musical Translation Approach helps a student develop the sense of sound, syllables, and syntax, which later on if practiced often, improve their translation instinct which Noam Chomsky discusses in his books named *Language and Mind* and *New Horizons in the Study of Language and Mind*. Therefore, such an approach leads to cognitive learning, whereas non-musical literature translations like poetry or fiction are not restricted by musical notations and beat, and so the learning outcome of those translations will be varying from student to student. So, within the limited number of hours of in-class lectures in one semester/trimester, a non-musical approach might not be pragmatic in the context of Bangladeshi universities.

2. LITERATURE REVIEW

George Steiner talks of four stages of translation in his theoretical essay 'The Hermeneutic Motion' (Venuti 186-191)), where he describes the translation process as a 'motion' task, not a static performance that begins with "trust", then "aggression", thirdly "incorporation", and finally "restitution" (ibid). Trust, according to Steiner, means being in the text – historically, psychologically, and socially. Thus, after getting into the context of the content, the task of the translator is "aggression", which means attacking the source language text, breaking the "code" (Venuti 187)), and then the translator "invades, extracts, and brings home" (ibid), thus leaving an "empty scar in the landscape" (ibid). Thirdly, Steiner suggests 'incorporation' (Venuti 188) which is adding new infrastructure to that 'ruins' for the target language readers. Steiner mentions, "But whatever the degree of naturalization, the act of importation can potentially dislocate or relocate the whole of the native structure" (ibid). And so, the "hermeneutic motion is dangerously incomplete" (ibid) without the fourth stage which is known as 'restitution' to "complete the cycle" (189). Restitution refers to the fine-tuning of the target language text that will keep no trace of the previous 'attack'. Thus, cohesion and coherence would be maintained in order to make the text look like 'original' in a new language because "the hermeneutic motion must compensate. If it is to be authentic, it must mediate into exchange and restored parity." (189)

Walter Benjamin critically points out in his theoretical essay 'The Task of the Translator' (Venuti 15-22) the following terms that might help a translator: a) after-life b) kinship of languages, and c) infidelity. According to Benjamin, 'after-life' refers to the "continued life" (17) of the original text. In order to represent the original essence, Benjamin suggests, 'kinship of language' which "does not necessarily involve likeness", rather it is the "investigative relationship between an original and a translation", where "the original undergoes a change" (18). Kinship of language refers to the similarity of ideas, emotions, and symbols of people with different languages as "languages are not strangers to one another" (ibid). Thus, Benjamin coins 'infidelity' in translation which is performed in the translated text in order to attain the "intended effect", as well as such "infidelity" with the SL, naturalizes the "rebirth" of the newborn text because "fidelity and freedom" in the translation are "conflicting tendencies" (21). According to Walter Benjamin, words are not "limited to meaning", rather words are "the connotations conveyed by the word chosen to express it" (ibid). Therefore, Benjamin cites Goethe: "bring the author home, or take the readers away". (ibid)

Mental activities like "thought, planning, interpretation, evaluation, and so on" are the outcome of "cognitive learning" (Chomsky 8) says the book *Language and Mind*. About the acquisition of knowledge, Noam Chomsky further talks about "the study of innate ideas, which provide the instinctive structure of human intelligence" (80). Thus, Chomsky emphasizes on "guessing instinct" (79) that provides hypotheses, and makes use of inductive procedures only for "corrective action" (ibid), and thereby Chomsky develops a theory on The Language Acquisition Device (LAD) which "is the innate biological ability of humans to acquire and develop language" (81) in the book *New Horizons in the Study of Languages and Mind* by Noam Chomsky. He theorized that "all humans share a mechanism which allows us to comprehend, develop, and use language" (ibid), which leads to cognitive learning. Chomsky explains the metaphor of riding bi-cycle which "cannot be analyzed in terms of abilities, dispositions, etc.; rather, there appears to be an irreducible cognitive element" (52). According to Chomsky, humans can gain and use capacities like "thinking, reasoning, and communication" through a "naturalistic and innate approach" (ibid).

3. METHODOLOGY

This paper, through a diagnostic prescriptive approach, experiments with Translation Studies pedagogy for Bangladeshi undergraduate students in the Department of English, Notre Dame University Bangladesh. The classroom observation from 2017-2019 targets more than 200 students who practiced translation exercises in the theoretical framework of Lawrence Venuti, Peter Newmark, and Basil Hatim's books, for instance, while teaching theories like Walter Benjamin's "The Task of the Translator" or George Steiner's "The Hermeneutic Motion" (Venuti 17-191) how can students learn the best within

the limitation of credit hours in a semester. The learning outcomes of the translation of poetry were analyzed with both quantitative and qualitative inductive methods. This research summarizes the classroom observations and labels the students' outcomes as responses from Student A, Student B, and Student C as this method proved to provide a constant learning outcome for all kinds of students in a class throughout the two years of the experiment.

For the target language readers, poetic texts from English to Bangla were approached and the Musical Translation Approach comes out as the most effective method to practice all the theories within the limited hours of a semester. This paper argues that MTA (Musical Translation Approach) is the most effective method to teach these theories compared to other literary translation practices.

4. DISCUSSION

I. Translation Studies in Classroom

In Bangladeshi universities, a course like Translation Studies (3 credits) must be completed within 24 lectures (36 hours) in a semester system that includes a minimum of 2 quizzes in 24 lectures, one presentation or assignment that takes at least 2 lectures, and minimum 2 lectures for exam script feedback. Thus, a maximum of 24 hours (16-18 lectures) remain for theoretical training along with practical references. And so, if training students on George Steiner's "four stages" of translation mentioned in 'The Hermeneutic Motion' (Venuti 186-191) takes more than 4 classes, it is certainly not possible to complete the whole syllabus that includes at least 5 theorists within the framed time in Bangladeshi trimester education system for under-graduates. Therefore, the Musical Translation Approach (MTA) for literature undergraduates can provide concrete results compared to non-musical literature translations.

The textbook followed by faculties of undergraduates in Bangladeshi universities is 'The Translation Studies Reader', edited by Lawrence Venuti, where George Steiner's 'The Hermeneutic Motion' and Walter Benjamin's 'The Task of the Translator' are taught along with other theoretical essays of translation research and approach. And as examples of theoretical implication, translation references, drawn from one foreign language to another foreign language, mostly include English, Spanish, French, and German, depending on the native language of the theorists in the textbook. As there is no Bengali to English translation as practical examples, course facilitators have to present local content as translation references for the target undergraduate literature students in Bangladesh.

In Bangladesh, among celebrated texts, the University Press Limited published literary translation books entitled *Selected Poems: Shamsur Rahman* (2016) translated by Kaiser Haq, *Jibanananda Das: Selected Poems with an Introduction, Chronology, and Glossary* (1999), translated by Fakrul Alam, *Tree without Roots, a novel written and translated by* Syed Waliullah from the original novel *Lalsalu* (2005), edited by Niaz Zaman. Another Indian book, *The Greatest Bengali Stories Ever Told by Arunava Sinha* (2016) published by Aleph Book Company, where Arunava Sinha translated the celebrated literary texts from Bengal, and a book on collection of short stories *The Book of Dhaka: A City in Short Fiction* (2016) is available, published by Bengal Lights that presents translated literary works of the contemporaries in Bangladesh. There are a few more such literary translations from Bengali to English available in Bangladesh.

However, in order to learn how to translate literature texts, or write a theoretical analysis of translated texts, if the course facilitator considers these texts as classroom materials, in the context of Bangladesh the output might not be that much effective, from my classroom observation, for the following reasons:

● **Time-consuming for less familiar literary texts compared to contextual lyrics:**

The limitation of credit hours is a bar for such assignments in-class lectures to practically apply the theories of Translation Studies in the above-mentioned literary translated texts. Secondly, the above-mentioned available translated texts are not read by the majority of students as all of these are not in the literature curriculum. Therefore, unknown texts are quite time-consuming for students to connect with translation theories.

● **Multiple translated outcomes with huge differences to evaluate in the classroom:**

Even if students attempt short-sized known literature translation in class or as a home assignment, like poetry or short story, each student will come up with different translations which are not pragmatic for the course facilitator to crosscheck all the different results with the original texts and explain to what extent the text has achieved its 'quality' based on the translation theories and literary aesthetics.

● **Literary translation tasks are difficult for non-native English speakers:**

As the majority of students are not native English speakers, literature translated into English is quite non-comprehensible for them to understand the implication of theories in the translated text because of students' deficiency in language.

II. Musical Translation Approach in Classroom

Unlike the literary translation approach in the classroom for Translation Studies, the Musical Translation Approach (MTA), derived from my classroom observation, serves effective outcomes for students when they translate Bengali songs into English. Here are the following hypotheses based on my classroom activity:

● **Increase Classroom Participation:**

The musical Translation Approach engages the students with lively activities while translating Bengali lyrics into English as students have to sing the original song and then have to translate the Bengali lyrics into English maintaining the original musical beat. Moreover, such an approach is easier to conduct comparatively because in most cases the original song is quite to known by the majority.

● **Develop the Sense of Figures of Speech, Syllables, and Syntax:**

As students attempt to translate Bengali songs into English, they critically think over the diction to use, how to present the figures of speech like metaphors or imageries, and try to look for precisely relevant syllables that get fit in the original musical beat. Thus, students get the opportunity to exercise their creativity with freedom within the restriction of musical beats.

● **Self-evaluation Aptitude**

Through the Musical Translation Approach in the classroom, students can self-evaluate, if their translated text is near to accurate or not because the musical beat is the parameter to judge. Thus, even outside the classroom, without pen and paper, anywhere they can think over the tune and lyrics by humming and can develop the 'cognitive instinct' (Chomsky, 2000) of translation.

● **Time-saving approach:**

As the selected text for translation, in this case: song lyrics, is known to all, as well as comparatively short in size, and most importantly, engages most of the students with nearly similar results, this approach perfectly fits in the assigned credit hours in Bangladeshi trimester or semester system for undergraduates.

III. Classroom Observation

In order to apply the Musical Translation Approach in the classroom of Translation Studies in Bangladesh, undergraduate students can be assigned, at a preliminary stage, a few verses of any Bengali song to translate into English. Then, after 10-15 minutes, the course facilitator can ask them to share their results who could maintain the original musical beat. Then course facilitator can explain the theories' practical approach connecting with their translated texts. My classroom observation showed that 95% of students attempt the class task enthusiastically, and 60% come up with nearly similar results with few language flaws or changes which get fit in the original musical beat, and the rest attempt the task but due to lack of English language aptitude produce 'less quality' translated texts. Here are the following examples of classroom activities.

● **Activity 1**

The first two verses of 'Ekusher Gaan' (The Song of Twenty-first), written by Abdul Gaffar Choudhury, tuned by Abdul Latif, and composed by Altaf Mahmud: "Amar Bhaiyer Rokte Rangano Ekushe February / Ami Ki Bhulite Pari", when assigned to translate as poetry, results were of various types in terms of diction, syntax, as well figures of speech. For example, 3 students translated the text considering it a poem in 3 ways:

Student A: *The blood of my brothers has drawn the 21st of February / How can I forget*

Student B: *My brothers' blood gave us 21st of February / How can I not remember*

Student C: *21st of February is the blood-tale of my brothers / How can I forget*

However, renowned academic and translator national Professor Kabir Chowdhury translated in English: "My Brothers' Blood-Spattered 21 February / Can I forget the twenty-first of February / incarnadined by the love of my brother?"

It is to be mentioned that none of the examples above are in 16-beat (the first verse), and 12-beat (the second verse) structure as per the musical notations of the song. Now, rather than considering the text as poetry, when students attempt to translate the text as a song while maintaining the musical beat, students critically think over which dictions and figures of speech to use. Thus, students develop cognitive learning through their instinct because of the Musical Translation Approach. When they were told to translate while maintaining the original musical beat, the followings are the edited outcomes of their previous translated texts:

Student A: *~~The~~ My brothers' blood ~~of my brothers~~ has drawn the 21ˢᵗ ~~of~~ February / How can I ~~forget~~ remember*

Student B: *My brothers ~~blood gave~~ sacrificed ~~us~~ on 21ˢᵗ ~~of~~ February / How can I not remember*

Student C: *21ˢᵗ ~~of~~ February is the blood-tale of my brothers* / How can I ~~forget~~ remember

And I, as the course facilitator also attempted and produced: "Twenty-first of February is a red-gift of Bengali brothers / How can I not remember".

All the above-translated texts get fit in the 16-beat (the first verse) and 12-beat (the second verse). The rewritten versions from the students reveal that the Musical Translation Approach makes the students think critically about the imageries, dictions, and syllables to use. Thereby, such an approach develops 'cognitive learning' by developing students' instinct to translate from Bengali to English. Such an approach also explores students' freedom of creativity. Most important, such an approach makes students feel --- everyone can be correct even by being different where the course facilitator also participates like a learner.

● **Activity 2**

The following verse of 'Ekusher Gaan' is "Chhele Hara Shoto Mayer Oshru Goraye Februari / Ami Ki Bhulite Pari" was assigned to translate considering the source language as poetry for students in a different classroom, and here are the following 3 results, among many:

Student A: *Mothers' tears losing their sons outpour February / How can I not remember?*

Student B: *February is deluged by the tears of mothers who lost their sons / How can I not remember?*

Student C: *Losing sons, the stream of mothers' tears flooded February / How can I not remember?*

However, the available translation of this text is written by Kabir Choudhury: "The twenty-first of February, built by the tears / of a hundred mothers robbed of their sons / Can I ever forget it?"

All the above texts are not in the original beat: 12-beat (first verse), and 8-beat (second verse). Now, when students were assigned to rewrite maintaining the musical beat, then the outcomes were:

Student A: *~~Mothers' tears~~ Losing their sons mothers' tears ~~outpour~~ flow in February / How can I not remember?*

Student B: *February is ~~deluged~~ drowned by the ~~tears of~~ son-lost-mothers' tears ~~who lost their sons~~ / How can I not remember?*

Student C: *Losing the sons, ~~the~~ stream of ~~mothers'~~ tears has flooded February / How can I not remember?*

As a course facilitator, I also participated along with the students and my outcome was: "Losing the sons our mothers' tears flooded February".

Now, all the above-mentioned texts somehow go parallel with the original musical beat which encourages the students to a great extent to ponder over dictions and syntax.

● **Activity 3**

In another classroom with different students, when they are assigned Dwijendralal Ray's 'Dhono Dhanney Pushpe Bhora / Amader Ei Boshundhara', maintaining the 12-beat when students were taught how to attempt precise diction, figures of speech, and imageries, they critically thought over the process of translation, not only to maintain the 12-beat but also to focus on vowel-stressed syllables so that the musical notations can get fit in along with alliteration, and end rhymes having

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in the original lyrics. In order to maintain such literary aestheticism, students can develop 'cognitive learning' of how to apply George Steiner's or Walter Benjamin's theory in the translated text. Here are the following 3 literal outcomes among many:

Student A: *Full of natural wealth / our dear earth*

Student B: *Gifted with nature and grain / our love, our planet*

Student C: *Beautiful nature and abundant crops / our flowery earth*

As the above outcomes are not maintaining the original musical beat, now, when they are assigned to translate maintaining the 8-beat (1st verse) and 8-beat (2nd verse) music, the following were rewritten versions from the students:

Student A: *Full of nature, wealth, and grain / our dear earth our queen*

Student B: *Gifted with nature and grain / ~~our love,~~ our planet, our love*

Student C: *Beautiful nature and abundant crops / our flowery earth we got*

As a course facilitator, I attempted along with the students: "Blessed with petals and paddies / Our beloved earth greeneries". All these translated texts go with the musical beat where students learned how to use precise syllables and dictions, as well as how to Steiner's "incorporation" (Venuti 187) new words in order to maintain the beat, thereby the texts undergo changes maintaining the intended effect termed by Benjamin as "kinship of language" (Venuti 19).

IV. Translation Studies through Musical Translation Approach (MTA)

● Learning Walter Benjamin's 'The Task of the Translator' through MTA

For teaching the course Translation Studies, if facilitators apply the Musical Translation Approach then the output from students would prove how such an approach can be more effective compared to assigning students literary translations at the primary stage. For example, while lecturing on 'infidelity' (Venuti 21), students were assigned to translate Hemonto Mukherjee's "Oliro Kotha Shuney Bokul Hashey / Koi Tahar Moto Tumi Amar Kotha Shuney Hasho Nato" maintaining the original beat (4-beat pattern). They had to bring the "author home" (Venuti 21-22) by replacing contextual words from the foreign text that is Bangla for the English target readers, and therefore they must use English contextual metaphors. What could be the probable and known replacement of the flower 'Bokul'? A few responded "Cherry". Here are the 3 results from students where they attempted to maintain the original musical beat to some extent:

Student A: *Cherry smiles when bee talks / Whereas my words do not please you at all*

Student B: *Cherry responds at bee's words / While my words do not reach at your door*

Student C: *Cherry adores when bee talks / But my talks fail to make you fall in love*

As the course facilitator, I also performed with them: "Cherry chuckles at bees' blabbers / Alas! Unlike them, words mine fail to soothe your smile". Then, the ones who can sing in class should be assigned to sing the translated text and to evaluate which one among the texts gets fit smoothly in the original musical beat. Thus, students can learn 'kinship of language' and 'infidelity' (Venuti 21) in translation more effectively.

● Learning George Steiner's 'The Hermeneutic Motion' through MTA

While lecturing on Steiner's 'restitution' (Venuti 21), I was assigned in a class to translate Jagjit Singh's "Bedona Modhur Hoye Jay, Tumi Jodi Chao / Mukher Kothai Hoy Je Gaan, Tumi Jodi Gao". Here students can develop a cognitive understanding of how to maintain end rhymes and vowel-stressed words in order to smoother the melody. Here are the following results from 3 students in a different classroom:

Student A: *Pain turns into pleasure mine / when you do give / words become songs / when you do sing*

Student B: *Sorrow turns into sweet O dear / when you are there / chitchat becomes music / when you sing*

Student C: *Nectar-like ache O my love / when you do give / words become music / when you do sing*

As a facilitator, I also attempted and came up with: "Grief turns into gift of bliss, only if you give / Mere words in your lip sound like music". All the above texts maintain the 4-beat pattern. Thus, students understand the role of 'aggression' and

'restitution' (Venuti 17-22): the balance to naturalize the translated text which is done by maintaining the assonance "grief-gift-bliss" ('e' sound), and end rhymes: "bliss-give, lip-music".

V. Contribution of Musical Translation Approach to Cognitive Learning

Cognitive learning, according to Noam Chomsky, refers to the Language Acquisition Device (LAD) in the book New Horizons in the Study of Languages and Mind (81), where students develop their instinct to learn languages as they do in the case of their mother language, where without knowing the advanced grammar they can communicate verbally, and in some cases in writing too. Similarly, the Musical Translation Approach can strengthen learners' subconscious brain to perform the translation task with enthusiasm where students can connect the theories with practical examples from their contextual songs by translating them into English, such as "We don't have to be taught to breathe, after all. The concept of an underlying mental matrix that informs all of the human languages is a bit of a departure from more traditional views on the origin of verbal communication" (Brand *On Language and Humanity: In Conversation With Noam Chomsky*).

As a class activity, for example, I assigned students to translate Manna Dey's "Hoyto Tomar-e Jonno / Hoyechhi Preme Je Bonno / Jani Tumi Ononno /Ashar Haat Barai" into English maintaining the original musical beat (4-beat pattern). The rhyming structure they have to strictly follow in the translation and so they will ponder over which dictions to choose, and will constantly self-evaluate which diction can get fit in the original sound pattern. Everyone was asked to attempt the first verse of the song, which reveals that if students strictly follow the musical beat, as all the results of the first verse matched, this approach improves cognitive ability, and certainly time-saving for 4-month semester system in Bangladesh:

Student A: *May be only for you*

Student B: *May be only for you*

Student C: *May be only for you*

As course facilitator I attempted along with the students: "Maybe only for you / In love, I have been through / O dear, to me you are true / My wings of wishes takeoff" maintaining the end rhymes and musical beat. Such practice develops natural instinct that leads to aesthetic translation through constant practice.

Another drill in the classroom when assigned to undergraduate students to translate 'Amar Bhitor O Bahirey Ontorey Ontorey / Acho Tumi Ridoy Jurey' by veteran Bangladeshi poet Rudra Muhammad Shahidullah, the results came in 12-beat resembling the original as a perfect example of 'interpretive resemblance' (Hatim & Munday 178).

Student A: "Inside mine and outside, in my heart / You remain all over mine."

Student B: "Inside mine and outside, in my bosom / You live all over mine."

Student C: "Inside mine and outside, in the deepest corner / You are all over my mind."

As course facilitator, I also attempted with them: "Inside mine and outside, into deep and deeper / You dwell all over mine." Here, everyone attempted to maintain the beat and thereby has chosen their dictions following the musical beat. Therefore, the learning outcome matched and students can self-evaluate their 'interpretive resemblance' (ibid) with their cognitive ability to form the syntax of the TL.

Furthermore, MTA can also be applied while learning the theories of Antoine Berman's 'Translation and Trial of the Foreign'. For example, while teaching 'Clarification' in the Translated Language (TL), Madda De's iconic song in the Indian Subcontinent "Coffee House-er Shei Adda-ta Aaj Aar Nei, Aaj Aar Nei' when was given as a drill, the outcomes were:

Student A: The Coffee House chitchat is no more, no more

Student B: Those chitchat hours at Coffee House are no more

Student C: Those youth-talkies hours are no more

As a course facilitator, I also attempted "Chit-chat storm in tea-cups is no more" in order to explain how translators of the target language subconsciously try to clarify any foreign word like "Adda" to make it comprehensible in its fullest essence in the TL. In all these TL attempts (4-beat recurring).

Also, this MTA helps learners form the syntax with relevant alliteration, assonance, and consonance which according to Chomsky's concept of cognitive learning---"children know how to form a sentence, but they do not know why they know how." (Ormond 224)

Citing one contrasting response in my classroom which is non-musical where outcomes massively varied. For example, while translating Lalon's famous Sufi verses: "Ei Manushey Shei Manush Ache / Moni Rishi Chaar Joog Dhorey Jarey Berachhey Khujey", the results were infinite as there was no musical bar, and translators enjoyed 'poetic freedom' which cannot be evaluated within the semester curriculum system as mentioned earlier.

5. CONCLUSION

As per my classroom observation for literature undergraduates in Bangladesh, the Musical Translation Approach serves the most effective purpose at the primary stages to develop cognitive learning of students for the course Translation Studies compared to literary translations at the beginning of learning theories. Once, students develop the natural instinct to translate through the Musical Translation Approach, they can attempt poetry or fiction translation for better output because the mentioned approach develop the sense of precise and relevant figures of speech, imageries, syllables, syntax, and sound pattern which shape the aesthetic thought-motor in the brain of the students for literary translations. Here the course facilitator also participates along with the students and such an approach engages the students more lively in the classroom. Therefore, the Musical Translation Approach (MTA) works like a magic wand for learning functional translation theories.

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