

LEXICAL AND TERMINOLOGICAL CHALLENGES IN TRANSLATING MUSICOLOGICAL TEXTS FROM ENGLISH INTO UKRAINIAN

ЛЕКСИЧНІ ТА ТЕРМІНОЛОГІЧНІ ТРУДНОЩІ ПРИ ПЕРЕКЛАДІ МУЗИКОЗНАВЧИХ ТЕКСТІВ З АНГЛІЙСЬКОЇ НА УКРАЇНСЬКУ МОВУ

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The article emphasizes the necessity and relevance of studying musicological terminology and the translation of English-language musicological terms into Ukrainian, as these issues have not yet been the subject of in-depth linguistic and translation analysis. Given the influence of the English language on the development of musicological terminology in Ukraine, the research focuses on examining the specifics and challenges of term translation, contributing to the development of Ukrainian musicological terminology, improving translation accuracy, and enriching national musicology in the context of international scientific communication. Difficulties in translating terms from English to Ukrainian require adapting borrowed terms to the linguistic features of the Ukrainian language while preserving their meaning and accuracy. There is a definition of "term", analysis of the features of its creation, studying modern musicological terminology, and exploration of translation challenges. Special attention is given to analyzing complex terms, abbreviations, and their translation characteristics, requiring a precise and well-founded approach. By addressing these challenges, the research aims to contribute to the further development of Ukrainian musicological terminology and improve academic communication in the field. The research material includes English-language terms selected from musicological sources, such as scientific publications, catalogs, journals, and online resources. The research methods include structural-semantic analysis and translation analysis to develop appropriate strategies for accurate translation. The scientific novelty of the work lies in the comprehensive analysis of English-language terms and their Ukrainian equivalents, outlining translation issues and suggesting practical solutions. The practical significance of the research is in its use for training translators and students in philological and translation departments working with musicological texts, improving translation quality, and promoting Ukrainian musicological terminology.

Key words: musicological terminology, translation analysis, compound terms, abbreviations, musicological terms.

У статті зацентовано увагу на необхідності та доречності вивчення музикознавчої термінології та перекладу англійських музикознавчих термінів на українську мову, оскільки ці питання до цього часу не стали предметом ґрунтовного лінгвістичного та перекладознавчого аналізу. З огляду на вплив англійської мови на розвиток музикознавчої термінології в Україні, дослідження спрямоване на вивчення специфіки перекладу термінів, що сприятиме розвитку української музикознавчої термінології, підвищенню точності перекладів та збагаченню національного музикознавства в контексті міжнародної наукової комунікації. Оскільки в процесі перекладу термінів з англійської мови на українську виникають труднощі, важливо знайти шляхи адаптації запозичених термінів до мовних особливостей української мови, зберігаючи при цьому їхній смисловий зміст та точність.

Дослідження зосереджено на вирішенні низки завдань, таких як визначення поняття «термін», особливості його створення, вивчення сучасної музикознавчої термінології та проблем перекладу термінів з англійської мови на українську. Велика увага приділяється аналізу складних термінів, аббревіатур та їхніх специфічних особливостей у перекладі, що потребує точного та обґрунтованого підходу.

Матеріал дослідження охоплює англійські терміни, відібрані з музикознавчих джерел, таких як наукові публікації, каталоги, журнали та онлайн-ресурси, що дозволяє виявити основні тенденції в їх використанні та відображає різноманітність музикознавчих концептів. Методи дослідження включають структурно-семантичний аналіз та перекладознавчий підхід для розробки адекватних методів перекладу.

Наукова новизна роботи полягає в комплексному аналізі англійських термінів і їхніх українських відповідників, що дає змогу окреслити основні проблеми перекладу музикознавчих термінів та шляхи їх вирішення. Практична значущість дослідження полягає в можливості використання результатів у підготовці перекладачів, студентів філологічних і перекладацьких факультетів, що працюють з музикознавчими текстами.

Ключові слова: музикознавча термінологія, перекладознавчий аналіз, складні терміни, аббревіатури, терміни в музикознавстві.

This research focuses on studying lexical and terminological challenges in translating musicological texts from English into Ukrainian. The development and improvement of the musicology field, the intensification of international collaboration, and full-fledged intercultural communication within the domain are impossible without advancing rele-

vant terminology. It is noteworthy that the Ukrainian musicological terminological system is significantly influenced by the English language, which serves as the primary source of borrowed terms in contemporary musicology due to its global status.

Currently, the field of linguistics offers a limited number of studies on musicological terminology,

specifically its structural, semantic, and translational characteristics. The relevance of this study arises from the rapid evolution of English-language musicology, which leads to the emergence of numerous new terms lacking precise Ukrainian equivalents. Addressing this issue is essential for effective work in the fields of musicology and art studies. Furthermore, the urgency of this topic lies in the need for a comprehensive examination of the specificity of musicological terminology and the peculiarities of translating English musicological terms into Ukrainian, which have not yet been the subject of linguistic studies and translation analysis. The resolution of challenges related to the adequate translation of musicological terms will contribute to the enrichment and advancement of Ukrainian musicological terminology.

Research analysis. The study of terminology has been a focus of numerous linguistic scholars, including Ukrainian ones, such as T. Andrienko [1], K. Voronina [2], V. Karaban [3] and T. Panko [6], whose research has contributed to the theoretical and practical understanding of specialized language systems. Their work has provided a foundation for analyzing the structure, standardization, and evolution of terminologies across various disciplines. Concurrently, issues pertaining to translation have been the subject of extensive investigation by prominent scholars such as V. Karaban [4], I. Korunets [5], J. Munday [11], J. Catford [8], and R. Jakobson [10]. These researchers have addressed critical aspects of translation theory, including equivalence, adaptation, and the interplay between source and target languages. Together, their studies form a cohesive framework for examining the intersection of terminology and translation, highlighting their mutual influence in facilitating cross-cultural and interdisciplinary communication.

The aim of the article. Despite the increasing importance of musicological translation, relatively few studies have explored the unique characteristics of this domain. Previous research primarily focused on general terminological challenges without offering a detailed analysis specific to musicology. The processes of term formation and the challenges of terminological equivalence, yet the issue of adapting musicological terms to the Ukrainian context remains underexplored have been examined.

Some foundational works provide insights into linguistic and cultural adaptation strategies. However, they often lack a focus on the interdisciplinary nature of musicology, which combines theoretical knowledge with practical application. This study builds on existing research while addressing the gaps in understanding the structural, semantic, and functional peculiarities of musicological terminology.

So, *the purpose of this article* is to clarify general problems related to translating musicological terminology, with a focus on understanding the processes of new term formation, analyzing the structural and semantic characteristics of musicological terms and identifying effective translation strategies for adapting English musicological terms into Ukrainian. Also, this research aims to contribute to the theoretical framework of terminology studies and provide practical recommendations for translating musicological texts effectively.

Presentation of the main material of the article. Scientific terminology broadly refers to the lexical system of modern language that encompasses names for concepts in science, technology, and their applications in production, social life, or specific disciplines. This terminology reflects objects, phenomena, and concepts in science and technology that either objectively exist or are identified through scientific analysis [2, 4]. It is a linguistic phenomenon that evolves historically, aligning with the development of science and technology, and represents a dialectical unity of form and content [12].

Terms, as elements of this system, are defined as words or phrases denoting specific objects and concepts used by specialists in a particular field. They can include both highly specialized words and specific meanings of common words. A term functions as part of a terminological system – an organized set of terms that accurately reflects the system of concepts within a given domain of human knowledge or activity.

The creation of new terms is guided by objective factors and adheres to the general principles of lexical development within a language. In scientific and technical contexts, term formation is consciously regulated, enabling the selection of optimal linguistic means to convey specialized information. Common methods for creating new terms include terminologization, determinologization, borrowing, calquing, and abbreviation [4, p. 315–320].

In musicology, the development and refinement of corresponding terminology are essential to support the discipline's growth and enhance international cooperation and intercultural communication. This terminology reflects the conceptual system of musicology and integrates abstract vocabulary (terms denoting concepts) with terms for specific objects (terms denoting items). As a result, the musicological terminological system can be regarded as a distinct semiotic system, with its components categorized into single-word terms, multi-word terms, and abbreviations.

The modern Ukrainian terminological system in musicology is significantly influenced by English,

which, as a global lingua franca, serves as the primary source for term creation in this field. Borrowing from English often replaces existing Ukrainian terms with identical meanings, resulting in the coexistence of duplicate terms. Recent translations frequently employ transcoding or calque of foreign terminological units [5, p. 225].

Given the rapid evolution of musicology, there is a pressing need for in-depth research into its terminology. Such research seeks to examine the structural, semantic, word-formation, and translational features of terms in this domain to establish interlingual equivalents. This comprehensive investigation will improve the understanding and translation of musicological terminology, thereby enriching the Ukrainian terminological system.

The most frequently used translation techniques are examined and illustrated with examples, with all definitions of these methods.

1. *Selection of a Variant Equivalent* – a translation method applied to ambiguous words. Selecting an equivalent from the lexical resources of the target language is a common approach. This method is used when the term in the source language has a counterpart in the terminological system of the target language and does not require the creation of a new term. The equivalent may originate from the internal resources of the target language or be borrowed from another language. For instance, the noun promotion has several meanings in the dictionary: (1) *career advancement, rank promotion*; (2) *encouragement*; (3) *stimulation*; (4) *development*; (5) *facilitation*; (6) *advertising*; (7) *transfer to the next grade*; (8) *publicity*. Considering the field of application, the meaning (8) "publicity" was chosen [5, p. 91].

2. *Transcoding* – a translation method where the phonetic and/or graphic form of a word in the source language is conveyed through the alphabet of the target language. During the translation the following types of transcoding can be used:

- transcription: transferring the phonetic form of a word using the letters of the target language, for example: *acid* – *ейсід*, *atmospheric* – *атмосферік*, *break-beat* – *брейкбїт*, *house* – *хаус*, *techno* – *техно*, ест.

- transliteration: transferring a source language word letter-by-letter, for example: *brit* – *брит*, *electro* – *електро*, *jazz* – *джаз*, *rock and roll* – *рок енд рол*, ест.

- mixed transcoding: combining transcription and transliteration, for example: *big beat* – *біг бїт*, *dark synth* – *дарк синт*, *electro funk* – *електро фанк*, *epic trance* – *епїк транс*, ест.

- adaptive transcoding: adapting the source language word to the phonetic or grammatical struc-

ture of the target language, for example: *graphic equalizer* – *графічний еквалайзер*, *sampling* – *семплювання*, ест. [4, p. 282].

3. *Calque (literal or word-for-word translation)* – a translation method where a source language term is rendered using the first-order equivalent in the dictionary. This approach is applied when translating derivative, compound, or compound-derivative words, for example: *black music* – *чорна музика*, *classical* – *класичний*, *dance music* – *танцювальна музика*, *microphone* – *мікрофон*, ест. Calque may be combined with transcoding to form a semi-calque, for example: *abstract hip-hop* – *абстрактний хїп-хоп*, *jazz-band* – *джаз-оркестр*, *pop-music* – *популярна музика*, ест. [3, p. 386].

4. *Descriptive translation*, on the other hand, is a technique used to translate new lexical elements from the source language by replacing them in the target language with a phrase that adequately conveys the meaning of the term. This approach should be employed only when no other techniques are applicable and must adhere to the following requirements:

- the translation must accurately reflect the primary meaning of the concept;
- the description should not be overly detailed;
- the syntactic structure of the phrase should not be overly complex [4, p. 297].

Descriptive translation is often used in structural differences between the word-formation units of two languages. Examples of descriptive translation include: *blackface* – “a style of theatrical makeup used in America to portray characters with dark skin”; *woodstock* – “the largest music festival in rock history, held from August 15 to 17, 1969, near New York”; *sample* – “a process in digital sound recording that converts real-world sounds into numerical codes”; *hippies* – “a youth movement from the 1960s–1970s known for their beards, long hair, old jeans, and calls for peace and love”; *soundcheck* – “the process of adjusting sound levels before a concert”; *dub* – “a musical style often used to create a chill-out atmosphere” [16, 17].

In some cases, descriptive translation can be used as a supplementary method alongside other techniques, such as transcoding or calquing, particularly for new terms that are unfamiliar to the target audience. For instance, terms from the source language may receive a provisional designation in the target language with a brief explanation provided in parentheses. Borrowed and less familiar terms may also require clarification to ensure proper understanding and usage. Such explanations facilitate comprehension and the correct application of these terms.

Quantitative analysis of this research reveals that the primary translation methods for terms in musi-

cology from English to Ukrainian are: transcription (31%), abbreviations (22%), variant calque (14%).

It is necessary to emphasize that in addition to calque and transcoding, descriptive translation is advisable for conveying novel terms. Other methods are used irregularly and can be considered secondary.

The adaptation of abbreviations also plays a significant role in musical terminology. Scientific and technical literature, including the field of musicology, frequently employs abbreviations. Abbreviations are unique linguistic units representing other language elements, often derived from initial letters, syllables, or combinations of these components. This dual nature – the abbreviated form and the full initial form with the same meaning – creates specific challenges in translation. Within the domain of musical terminology, the most common type of abbreviation is the initialism, formed by combining the initial letters of words in a term or phrase [10]. Examples include: *BPM* (*beats per minute*) – “beats per minute” (удару в хвилину); *CD* (*compact disk*) – “compact disk” (компакт диск); *DAT* (*digital audio track*) – “digital audio track” (числовий аудіо трек); *EBM* (*electronic body music*) – “electronic body music” (електронна боді музика); *IDM* (*intelligent dance music*) – “intelligent dance music” (інтелектуальна танцювальна музика); *LP* (*long play*) – “long play” (довгограюча вінілова платівка); *RIAA* (*Recording Industry Association of America*) – “Recording Industry Association of America” (Асоціація звукозаписуючої Промисловості Америки); *SP* (*short play*) – “short play” (маленька платівка по 1 пісні на кожній стороні); *VGM* (*video game music*) – “video game music” (музика з відео ігор) [18].

Occasionally, second letters or syllables of individual words are included, such as: *Hi-Fi* (*high fidelity*) – “high fidelity” (висока точність відтворення); *EQ* (*equalizer*) – “equalizer” (еквалайзер); *D’n’B* (*Drum and Bass*) – “Drum and Bass” (Драм енд Бейс); *R’n’B* (*Rhythm and Blues*) – “Rhythm and Blues” (Ритм енд Блюз); *J Pop* (*Japanese techno*) – “Japanese techno” (японське техно); *NRG* (*energy*) – “energy” (енерджи).

In translation, four primary methods are applied to render abbreviations into the target language. These include 1) creating an equivalent abbreviation in the

target language, 2) translating the full form of the term, 3) transcoding the abbreviation or 4) transferring the original abbreviation unchanged. The latter is common for newly established terms or internationally recognized abbreviations [15].

In practice, the most prevalent approach in musicology involves translating abbreviations into their expanded forms when no equivalent abbreviation exists in the target language. For instance: *BPM* (*beats per minute*) – “beats per minute” (удару в хвилину); *CD* (*compact disk*) – “compact disk” (компакт диск); *DAT* (*digital audio track*) – “digital audio track” (числовий аудіо трек); *IDM* (*intelligent dance music*) – “intelligent dance music” (інтелектуальна танцювальна музика) [17].

By incorporating these methods, translators effectively bridge linguistic gaps while preserving the clarity and functionality of musical terminology in translated texts. This exploration highlights the nuances of calquing, descriptive translation, and abbreviation adaptation as essential tools in the adaptation of musicological terminology, contributing to the enrichment and clarity of translated texts in this field.

In conclusion, this research has explored the translation techniques used in musicology, particularly in the adaptation of English musicological terms into Ukrainian. The findings underscore the significant influence of English on the evolution of Ukrainian terminology, highlighting the key methods employed, such as transcoding, calque, and descriptive translation. These techniques are essential for ensuring the accuracy, clarity, and systematic nature of translated terms, while also facilitating effective communication within the field of musicology. Additionally, the research emphasizes the role of English borrowings in shaping the Ukrainian musicological terminology system and its ongoing development. It also contributes to a broader understanding of the dynamics of term creation, borrowing, and translation in specialized fields. Future research could build on these findings, expanding the scope of analysis to encompass additional languages and fields of study, and contribute to the development of comprehensive resources and guidelines for translating musicological terminology.

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