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PECULARITIES OF TRANSLATION OF MUSICAL ENGLISH TERMINOLOGY INTO UKRAINIAN

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Scientific progress drives the evolution of terminology, demanding more sophisticated linguistic means to articulate new ideas. In this regard, understanding language function in specialized scientific communication is crucial for accurate knowledge transfer. Musicology, with its unique terminology, highlights the broader linguistic issues involved in technical translation. The field's rapid development generates new terms, requiring linguists and translators to continuously refine methods for translating technical language.

Precise and functional translation of terms is essential for knowledge acquisition and dissemination in any field. This study leans on theories of equivalency, which aim to find the closest possible match between source and target languages, following Jakobson's principles of semantic fidelity, syntactic structure, and pragmatic relevance in translation.

Jakobson's concept of equivalency is central to achieving accurate translations. Equivalency is the search for the exact or near-exact term in the target language that matches the meaning, function, and connotation of the original. [2] However, issues arise due to the lack of pre-existing equivalents in Ukrainian for some English musicological terms. Many terms are new or specific to the English-speaking world and require translators to either find or create suitable Ukrainian equivalents. Many English terms, such as "pop music" (*поп-музика*) and "jazz" (*джаз*), have direct Ukrainian equivalents. These are often standardized and widely recognized, presenting fewer translation challenges. Also, some terms have multiple meanings within musicology. For instance, "promotion" can imply various aspects depending on context, such as advertising, career advancement, or audience engagement. Translators must determine the most context-appropriate equivalent. When a direct equivalent does not exist, techniques like transliteration

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and loan translation come into play. For instance, terms like “*banjo*” are transcribed directly (*банжо*), while “*atmospheric*” might be rendered as a descriptive equivalent in Ukrainian. The study categorizes borrowings into justified (widely accepted terms), contextually useful (more concise than native phrases), and unnecessary or redundant, where Ukrainian terms already exist. [3, p. 52]

For efficient translation is necessary to pay attention at uniqueness, systematic consistency, precision and language orientation.

So, translating English musicological terms into Ukrainian involves balancing accuracy, functionality, and linguistic appropriateness. Equivalency is achievable by adhering to systematic principles and selecting translation methods that best convey the intended meaning. This study provides insights into strategies and considerations crucial for translators working with specialized musicological texts, aiming to contribute to more consistent and understandable terminology in Ukrainian musicology. Also, it is necessary to emphasize the importance of a translator’s knowledge of musicology, adherence to linguistic norms, and strategic use of terminology methods to enhance translation accuracy.

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