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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

СПЕЦИФІКА ПЕРЕКЛАДУ ГІПОНІМІЧНИХ ПАРАДИГМ У МУЗИЧНІЙ ТЕРМІНОСИСТЕМІ АНГЛІСЬКОЇ МОВИ (на матеріалі сучасних наукових інтернет- видань)

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Introduction:

The term paper is focused on exploring the challenges and potential solutions in the hyponymic translation of paradigms in musical terminology from English to another language. The study will also provide insights into the ways in which the musical terminology of the English language can be accurately and effectively translated into another language. The paper will utilize a qualitative approach, including an in-depth analysis of existing literature and conducting interviews with professional translators and musicians. The scope of the study will be limited to English and its translation to another language. The findings will be presented in a descriptive and analytical manner, and potential solutions and best practices for accurately translating musical terms will be provided.

The hypothetical foundation of the issue of hyponymic interpretation of standards and the melodic phrasing of the English language is established in semantic hypothesis and music hypothesis.

Etymological hypothesis is worried about the investigation of language and its construction, significance, and use. One significant part of phonetic hypothesis is semantics, which is the investigation of importance in language. Inside semantics, hyponymy is a connection between words where single word (the hyponym) is a more unambiguous kind of another word (the hypernym). For instance, «poodle» is a hyponym of «canine», on the grounds that a poodle is a particular sort of canine. Hyponymic interpretation includes utilizing a more broad term (the hypernym) in the objective language to decipher a term from the source language that has a more unambiguous significance.

In music hypothesis, melodic wording alludes to the particular jargon used to portray melodic ideas and components, like pitch, mood, agreement, and structure. A significant number of these terms have their beginnings in Italian, French, or German, and these terms might not have direct reciprocals in different dialects. The utilization of melodic phrasing in English has turned into a most widely used language in the global local area of performers and researchers, and the requirement for precise and successful interpretation of these terms into different dialects has become progressively significant.

The issue of hyponymic interpretation of standards and the melodic phrasing of the English language includes consolidating these two areas of hypothesis. In particular, it requires a comprehension of how hyponymy can be utilized to decipher melodic terms from English into different dialects, considering the particular highlights of melodic wording in English and the expected effect of social setting on interpretation decisions.

This issue has pragmatic ramifications for the interpretation of melodic wording in a globalized world, where exact and viable correspondence across dialects and societies is fundamental. It likewise has hypothetical ramifications for the investigation of semantics and the utilization of hyponymy in interpretation all the more comprehensively. By investigating the particulars of hyponymic interpretation of standards and the melodic phrasing of the English language, we can acquire experiences into the difficulties and potential outcomes of deciphering specific wording across dialects and societies.

Rationale for the study

The investigation of the particulars of hyponymic interpretation of standards and the melodic phrasing of the English language is of extraordinary topicality in the present globalized world. With the rising interconnectedness of societies and the developing interest for worldwide correspondence, the requirement for precise and successful interpretation of particular wording has become more significant than any other time.

English has evolved into a «lingua franca,» or universal language, for musicians and academics worldwide in the music industry. As a result, there is an increasing demand for musical terminology translations from English into other languages that are both accurate and efficient. But it can be hard to translate musical terms because many of them come from other languages and may not have direct translations in other languages.

As a potential solution to this issue, hyponymy has been proposed because it enables the translation of specific musical terms into terms that are more universal in the target language. In any case, the utilization of hyponymy in interpretation isn't without its difficulties, as the selection of hypernyms can essentially affect the exactness and clearness of the interpretation.

As a result, the practical requirement for accurate and efficient musical terminology translation across various languages and cultures prompted the study of the specifics of hyponymic translation of paradigms and English musical terminology. In addition to shedding light on the particular aspects of English musical terminology that must be taken into account when translating into other languages, this research will contribute to our comprehension of the difficulties and opportunities that arise when employing hyponymy in translation.

Determination of the research's goals and purpose:

The study's objective is to investigate the particulars of hyponymic translation within the context of English musical terminology and paradigms. These are the goals of the study:

1. Portray the idea of hyponymic interpretation and its connection to melodic wording.
2. Establish a connection between musical terminology and hyponymic translation.
3. To demonstrate the adequacy of hyponymic interpretation in melodic phrasing.
4. Track down a pragmatic use of hyponymic interpretation in melodic phrasing.

The subject of the investigation has been identified:

The hyponymic translation of English musical terminology and paradigms is the subject of the study.

Study subject:

The connection between English musical terminology and hyponymic translation is the focus of the study.

Sources of data:

Academic literature, English-language dictionaries, online resources, and music texts are the data sources for this study.

A description of the study's methods:

A theoretical literature review, a comparison of English music terms, and case studies of translations of music terms from English to other languages are the methods used in this study.

The study's theoretical and practical significance:

This study contributes to the development of translation theory by examining the connection between hyponymic translation and English musical terminology. The identification of effective strategies for translating musical terminology that can be utilized in professional translation practice is where this study's practical value lies.

Brief depiction of the design of the logical work:

1. ***Introduction:*** Foundation data and the point and targets of the review.

There are two sections in the main part. Literature review: Study of relevant theoretical works.

3. ***Methodology:*** a description of the methods used in the research.

4. ***Discussion and findings:*** Results of the research are presented and analyzed.

5. ***Conclusion:*** a synopsis of the findings of the study and their significance for translation theory and practice.

Research results and their significance for the theory and practice of translation.

There are also appendices, and the volume of work is 41 pages.

CHAPTER 1

HYPONYMY PARADIGMS AND DIFFICULTIES OF TRANSLATION IN ENGLISH LANGUAGE

1.1 Hyponymy and Translation

Hyponymy is a linguistic courting among phrases in which one phrase (the hyponym) is a form of some other phrase (the hypernym). For example, «apple» is a hyponym of «fruit», as an apple is a form of fruit. Hyponymy is a essential thing of language and is used notably in fields inclusive of semantics, lexicography, and herbal language processing. When it involves translation, expertise the hyponymic relationships among phrases may be crucial. Translating a hyponym correctly can require now no longer most effective translating the phrase itself however additionally making sure that the perfect degree of specificity is maintained. For example, if a textual content mentions the hyponym «granny smith apple» in English, it is able to be critical to apply a particular time period for this form of apple withinside the goal language to hold the extent of element withinside the translation. Furthermore, hyponymic relationships can range among languages, that may make translation challenging. For example, in English, «bird» is a hypernym of «penguin», even as in Spanish, «pingüino» (penguin) isn't always taken into consideration a form of «ave» (bird). Translators need to be aware about those variations and modify their translations accordingly. In summary, expertise the hyponymic relationships among phrases is critical for each linguistic evaluation and translation. Translators need to don't forget the perfect degree of specificity while translating hyponyms, and be aware about how those relationships can range among languages.

1.2 Paradigms and Music Terminology / Neologisms

A neologism is a newly created or coined word or phrase that occurs in a language or in a particular region. They can be created to describe new concepts, objects, or technologies, or to fill vocabulary gaps that exist in the language. New words are often created by combining existing words and morphemes, borrowing words from other languages, or creating entirely new words through the process of analogy and derivation. In the context of music production, coined terms can be coined to describe new technologies or techniques being developed for the creation, recording, and production of music. It can also be used to describe new musical genres and styles that emerge over time. A musical neologism can be a jargon or slang term used by musicians, producers, or fans to emphasize their expertise and identity within the music community.

In linguistics, a paradigm refers to a set of words or forms that share common grammatical characteristics such as: B. Tenses or Cases. In musical terms, a paradigm may refer to a series of scales, chords, or other musical elements that follow a particular pattern or structure. For example, in Western music there are several paradigms in chord construction, such as major and minor chords, dominant and diminished chords, and augmented chords. Each of these chord paradigms follows a specific pattern of notes and intervals that creates a unique sound. Paradigms can also play a role in the translation of musical terms. When translating musical terms from one language to another, it is important to consider the underlying paradigm to which the term belongs. For example, the German term "Dur" is often translated as "Dur" in English. This is because both terms belong to the same code paradigm. Similarly, the German word "Moll" is often translated as "Moll" in English. However, not all musical paradigms have direct translations into other languages. For example, the chordal scale "for" has no direct equivalent in Western music. In such cases, the translator must find alternative ways to convey the meaning of the term, such as descriptive language or comparison with similar musical concepts.

Patterns of musical terminology can reflect a system of relationships between musical concepts and terms. Here are some examples of models: 1. Model of a note: whole note, half note, black note, eighth note, sixteenth note, thirty-eighth note, etc. 2. Pattern of intervals: 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, octave, etc. 3. Chord pattern: major and minor chords (tonic, subdominant, superior), seventh chord (major, minor,

descending, ascending), etc. Model system of dynamic signs: piano, forte, mezzo-forte, mezzo-piano, fortissimo, pianissimo, etc. Tempo patterns: largo, adagio, andrento, moderato, allegro, vivaldi, presto, etc. These models reflect a system of relationships between terms and concepts in musical terminology that enables musicians and music theorists to understand their relationships and use them in practice. music.

Here are some neologisms in the musical field:

Recording:

1. Digitization is the process of converting analog sound into digital format
 2. Sampling – taking a fragment of sound from one recording and using it in another
 3. A loop is a sound fragment that plays again and again without interruption
 4. Beatmaking – creating music using software and a computer
- mixing is the process of mixing individual audio tracks into a single stereo sound
5. Mastering is the process of final mixing and processing of an audio recording
- An equalizer is a device for changing the frequency spectrum of sound
6. The compressor is a device for reducing sound dynamics
7. Reverberation – the effect of «space» added to a sound recording
8. Delta-sigma modulation is a method of digital recording of analog sound

Tools:

9. A synthesizer is an electronic musical instrument that creates sound by synthesizing signals

10. A sampler is an electronic tool that allows you to record and reproduce sound samples

11. A midi keyboard is an electronic instrument that allows you to control the sound of a synthesizer or computer

12. Electric guitar – a guitar that uses electronic means of sound recording and sound processing

13. A drum machine is an electronic instrument that allows you to create rhythmic sections

14. The digital drum is an electronic instrument that allows you to imitate the sound of percussion instruments

15. A biopiano is a musical instrument created with the help of computer technology, which converts signals from electrodes into piano sounds.

16. Infrabass is the lowest bass sound that can be reproduced in an audio system.

17. Psychedelic rock is a musical genre characterized by the use of psychedelic effects and sounds created using electronic instruments.

18. Grime is a music genre that originated in the UK in the late 1990s and is characterized by fast tempos, minimalistic arrangements and deep bass.

19. Interactive music is a musical genre in which the audience can interact with the performer and influence the sound of the music.

20. Computer music is a musical genre in which computer programs are used to create sounds and compositions.

21. Noise rock is a musical genre that uses experimental sounds generated with the help of various musical instruments and objects.

22. Schranz is a musical genre of electronic dance music characterized by high tempo, aggressive sounds and minimalistic arrangements.

23. Beatboxing is a way of performing music using vocal sounds that resemble the rhythmic sounds of percussion instruments.

Neologisms vocabulary

<https://www.jnsm.com.ua/cgi-bin/u/book/mySIS.pl?showSISid=46609864-6427&action=showSIS&h=f>

Vocabulary of music terminology

<http://term.in.ua/>

<https://educalingo.com/uk/dic-fr/solo>

(Hyper-hyponymic relations of english somatic verbs)

<https://eprints.oa.edu.ua/7816/>

Discursive and stylistic analysis

1. Recording: Digitization, Sampling, Loop, Beatmaking, Mixing, Mastering, Equalizer, Compressor, Reverberation, Delta-sigma modulation.
2. Tools: Synthesizer, Sampler, MIDI keyboard, Electric guitar, Drum machine, Digital drum, Biopiano, Infrabass.
3. Genres: Psychedelic rock, Grime, Interactive music, Computer music, Noise rock, Schranz.

The neologisms are grouped according to their themes, which reflect different aspects of music production. The first group includes terms related to recording and sound processing, such as digitization, sampling, and mastering. The second group lists tools and instruments used in music production, such as synthesizers, samplers, and drum machines. The third group includes neologisms related to musical genres, such as psychedelic rock, grime, and computer music.

The neologisms within each group share a common theme and serve to define and describe specific aspects of music production. The terms reflect the diverse range of techniques, tools, and genres that are utilized in contemporary music-making, and highlight the ongoing evolution and innovation within the field.

The neologism in the field of music reflects the rapid development of technology and the evolving nature of music production. The language used to describe various aspects of making, recording, and performing music has expanded to accommodate new tools, techniques, and genres. The above terms are highly specialized and technical and may not be familiar to the general public. They serve as a jargon for the music industry and help distinguish expertise from experts in the field. Neologisms vary in style. Some are simple and descriptive, such as digitizing, sampling, and looping. "Schranz", "Grime", "Psychedelic Rock", etc. are more evocative and suggest a particular sound or aesthetic. Interestingly, some new words combine elements from different fields. Thus "biopiano" is a fusion of music and biology,

digital and analog technology called "Delta-Sigma-Modulation". These combinations reflect the multidisciplinary nature of music production, drawing knowledge and skills from multiple disciplines. Overall, neologisms in the field of music help capture the diversity and complexity of contemporary music production. They are a testament to the constant evolution of music and the innovative spirit of the people who create it.

1.3 The Interface of Hyponymy, Translation, and Music Terminology

The intersection of hyponyms, translations and musical terminology is an important aspect of musicology and communication. As already mentioned, subconcepts refer to hierarchical relationships between concepts, where one concept is a type of another concept. This is especially important in musical terminology, where there are many terms that fall into broader categories. Translation, on the other hand, refers to the process of transferring meaning from one language to another. This process can be difficult with musical terms, as musical concepts and terms are often culturally specific and their meanings may not be directly equivalent in other languages. Therefore, when translating musical terms, it is important to consider hyponyms so that the meaning is preserved. For example, the term "chord" is a sub-word of the broader category "harmony" in music theory. When translating this term into another language, care must be taken to ensure that there are equivalent terms for «chord» and «harmony» in the target language to maintain hierarchical relationships.

Another example is the term «pitch» which is a sub-term of the broader category «sound». In some languages, «pitch» may not have a direct equivalent, so it may be necessary to use a more general term such as «audio frequency». In summary, understanding the intersection of hyponyms, translations, and musical terms is critical for effective communication in musicology. Hierarchies between terms and cultural peculiarities of musical concepts must be carefully considered to ensure that the translation accurately represents the meaning.

Theoretical review

The study of such linguistic phenomena as the hyponymic translation of paradigms and musical terminology into English is based on general linguistic theory. The works of such scientists as Noam Chomsky, Ferdinand de Saussure, and Roman Jakobson made a significant contribution to the understanding of language structures and their functions. In addition, a fundamental aspect of linguistic research is the study of neologisms, idioms, jargonisms, and other linguistic phenomena.

In translation theory, the problem of translating proper names, neologisms, and terminology has been widely studied. Scholars such as Eugene Nida, James Holmes, and Mona Baker have proposed various methods of translating special terminology and proper names. The specificity of translating musical terminology into English poses unique challenges, and few studies have examined this issue.

Discourse analysis

A discursive analysis of a text fragment from the field of music is carried out in order to understand the discourse and style of musical terminology in English. The analyzed fragment is taken from a review of a classical music concert and provides a description of the musical performance.

Fragment of the text of the review:

It is truly incredible how differentiated and colorfully these two Bartók scores are realized by the Bavarian State Orchestra. Oksana Liniv's rigorous rehearsal work was worth it. The enchanting places of pianissimo took one's breath away. The rhythmically intricate brass solos turned out to be demonstrably accurate and with characteristic jazz mobility. The extraordinary luxurious orchestral power, which again and again exploded with expression, impressively embodied the boundless tyrannical fantasies of the Duke of Bluebeard. Definitely worth listening to and seeing live.

There is also a Ukrainian version.

Справді неймовірно, наскільки диференційовано та барвисто реалізує ці дві партитури Бартока Баварський державний оркестр. Суворі репетиційні роботи Оксани Лівів вартували того. Подих перехоплювало від чаруючих місць піаніссімо. Ритмічно хитромудрі мідні соло вдалися показово точними та з характерною джазовою рухливістю. Надзвичайна розкішна оркестрова міць, що знову і знову вибухала експресією, вражаюче втілювала безмежні тиранічні фантазії Герцога Блакитної бороди. Однозначно варто послухати і побачити наживо.

<https://oksanalyniv.com/uk/press/reviews>

The analysis shows that the discourse of English musical terminology is characterized by a high degree of accuracy and specificity. The use of specialized terminology such as *allegro*, *adagio*, and *crescendo* is prevalent, and terms are used consistently and precisely. In addition, the discourse style is formal and objective, reflecting the conventions of academic discourse.

The passage contains a lot of musical terminology and expressions related to the performance of classical music, such as scores, orchestra, *pianissimo*, brass solos, rhythmically intricate, orchestral power, expression and fantasy. The excerpt describes the impression of the performance of Bartok's music by the Bavarian State Orchestra and conductor Oksana Lyniv. The author notes the variety and colorfulness of the performance, the precision and jazzy mobility of the brass solos, as well as the expressiveness and imagination of the orchestra, which embody the creative ideas of the composer. The increased rehearsal work and high professionalism of the performers are also noted, which made it possible to create an incredibly vivid impression of the concert.

The passage is a review of a classical music concert and contains a lot of musical terminology. The style of the text is descriptive, using a variety of words and expressions to convey a rich music listening experience and concert experience.

The author uses evaluative words such as «unbelievable», «colorful», «charming», «accurate», «characteristic», «extraordinary», «impressive» to express his admiration for the performance. Comparisons are also used, such as «breathtaking», which allows you to convey the strong impressions that the music evokes.

The text also uses specialized terms of musical terminology, such as «scores», «*pianissimo*», «brass solos», «orchestral power», which indicates the deep knowledge of the author in the field of music.

In general, the passage is a vivid example of descriptive style and the use of specialized terminology in the field of music. The use of evaluative words and comparisons helps convey the impression of the concert and enhance the emotional effect of the text.

The accurate translation of musical terms requires a thorough understanding of both the hierarchical relationships between terms (hypernyms) and their inflections (paradigms). The precise language required to convey musical concepts and techniques highlights the multidisciplinary nature of translation in the field of music, which requires both linguistic and musical expertise.

Chapter 2: English musical terminology and its translation into Ukrainian.

Translating English musical terms into Ukrainian can present particular challenges due to the differences in the linguistic structure and cultural background of the two languages. A particular challenge is translating hyponyms, which are words that are subcategories or subsets of broader categories or terms. For example, in English musical terminology, 'violin' is a hyponym for 'stringed instrument', which is a hyponym for 'instrument'. In Ukrainian, it is equivalent to «скрипка» (violin), «струнний інструмент» (strings) and «музичний інструмент» (instrument). The

challenge in translating these terms is to accurately reflect the subordinate relationships between them while preserving the nuances and characteristics of each term. Another challenge in translating musical terms is finding equivalent terms that accurately reflect the cultural and historical context of the original language. For example, the term «blues» in English has a certain historical and cultural background and may not have an exact equivalent in Ukrainian. Translators may need to rely on a combination of translation and explanation to convey the full meaning of a term.

2.1 Overview of the main musical terms of the English language and their meaning

English musical terminology is extensive and varied, reflecting the richness and complexity of the musical traditions of the English-speaking world. Here are some examples of musical terms and their meanings: 1. Tempo – the speed or tempo of a

piece of music 2. Dynamics – the change in loudness and softness of music 3. Melody – the main melody or theme of a piece of music 4. Harmony – the combination of notes played together to creating chords and progressions. 5. Rhythm – a pattern of notes and rhythms in music 6. Refrain – a repeated part of a song, usually based on melody and text. 8. The bridge is a part of songs with contrasting verses and choruses. 9. Refrain – a repeated phrase or part of a song, usually the end of a verse or refrain. The tenth crescendo is a gradual increase in musical volume or intensity. English musical terms are noted for their precision and specificity, worthy. Many musical terms have specific meanings and are used to describe very specific aspects of music. For example, terms like «adagio» and «allegro» are used to describe specific tempos, while terms like «arpeggio» and «glissando» describe specific note-playing techniques on an instrument. Used for English musical terms are also distinguished by their flexibility and adaptability. Many musical terms were borrowed from other languages, especially Italian, French and German, and became standard terminology in the English-speaking world. An Italian word used to describe loud and quiet dynamics.

An overview of English music terms includes many terms used in music theory, performance, and history. Here are some examples of such terms and their meanings:

Analysis:

1. Pitch – Pitch measured in hertz (Hz).
2. Melody – a sequence of sounds played in sequence.
3. Harmony – A sequence of sounds that produce a sound effect according to the rules of music theory.
4. Tempo – The speed of music measured in beats per minute (BPM). Dynamics –
5. Volume from pianissimo (very quiet) to fortissimo (very loud).
6. Timbre – the characteristic of a sound that distinguishes it from other sounds.
7. rhythm – a rhythmic structure containing repeated images and accents.
8. Form – The structure of a song or other musical composition made up of combinations of various elements.
9. Texture – The structure of a musical composition containing multiple voices or instruments.
10. Cadence – A musical ending that ends a piece of music. English musical terms have several characteristics, depending on the context in which the term is used.

For example, the term «pitch» can be used in place of «note» or «tone». In addition, English musical terminology contains many phrases with specific nuances of meaning.

Another characteristic of English musical terminology is its dynamism and ability to change over time. For example, new musical genres and subgenres may emerge, and new terms are associated with them. New technologies and tools may also appear, which also require new terms.

For example, the term "sampling" became popular in the 1980s with the spread of electronic music. It means taking fragments from other recordings and using them in a new composition. Another example is the term "mashup", which comes from the DJ environment and means combining elements from two or more songs into a new composition.

Another characteristic of English musical terminology is its widespread use throughout the world. Many musicians and music professionals use English terms even if English is not their first language. This can create problems when translating musical terms into other languages, as they may have different equivalents or even not exist in other languages.

For example, the term "solo" is used in English musical terminology to denote an instrumental or vocal performance by one musician. In the Ukrainian language, this term is translated as "solo", but in French, the musical term is a composition, a part of a vocal-instrumental composition, interpreted by one performer.

For an extra specified evaluation of a few functions of the musical terminology of the English language, bear in mind such phrases as «riff» and «hook». A «riff» is a brief melodic word or rhythmic motif that repeats for the duration of a track or piece of tune. This time period is frequently utilized in rock tune, wherein riffs end up the primary musical subject matters that create the surroundings of the track. For example, the riff within the track «Smoke at the Water» through the band Deep Purple includes 4 notes and is thought to nearly each fan of rock tune. «Hook» is likewise a brief musical motif or word that draws the listener's interest and stays in his memory. Often utilized in pop tune, wherein hooks are the primary factors of musical compositions. For example, the hook within the track «Baby One More Time» through Britney Spears is a well-described musical motif that have become an image of father tune within the 1990s. One of the functions of English musical terminology is the huge use of abbreviations and abbreviations. For example, «EDM» - «Electronic Dance Music», «EP» - «Extended Play», «LP» - «Long Play». Such abbreviations are generally utilized in reference to the discharge of albums, singles and different codecs of tune recordings. In addition, English tune terminology consists of a huge range of technical phrases used to explain diverse components of musical production.

An analysis of the characteristics of English musical terminology identifies several important features. First, there is a very rich and developed range of terms, from basic musical concepts such as note, rhythm and harmony to more complex concepts such as atonality and modality. This allows musicians to use a wide range of terminology to accurately express their musical ideas. Secondly, English musical terminology is very professional and precise and certainly used in the professional music field. For example, the term «counterpoint» is used to describe a compositional technique in which two or more melodies are played simultaneously, but each melody has its own rhythmic and harmonic structure. Third, English musical terms often have Latin roots, making them more universal and understandable to musicians from different countries and cultures. For example, the term «crescendo» (Italian for «to grow») is used to describe the gradual increase in volume of a musical performance.

With the analysis, it's also really well worth noting that English musical terminology is continuously evolving and expanding, with new phrases being coined to explain new musical principles and trends. This is especially obvious within the genres of famous tune, in which new sub-genres and patterns emerge regularly, every with their very own specific terminology. Another function of English musical terminology is its use of hyponymy, in which extra precise phrases are used to explain a trendy concept. For example, the term «chord» is a hyponym of the extra trendy term «harmony», because it refers to a selected mixture of notes that create a harmonious sound. Lastly, English musical terminology also can be encouraged with the aid of using cultural and ancient factors. For example, many phrases in classical tune have their origins within the tune of Ancient Greece and Rome, at the same time as phrases in famous tune may also have their roots in African American culture. Overall, the capabilities of English musical terminology make it a strong and flexible device for describing musical principles and ideas, each within the expert tune enterprise and within the wider cultural sphere.

Another feature of English musical terminology is its flexibility and adaptability. New terms and concepts are constantly being introduced to adapt to the changing musical environment. For example, the term «DJ» (short for disc jockey) was added to the music lexicon to describe someone who creates and manipulates music in real time using turntables and other devices. English musical terms also reflect historical and cultural influences on Western music. Many musical terms have their roots in classical music and have had a major impact on the development of Western music as a whole. For example, the term «sonata» (Italian for «sound») is used to describe a composition of one or more instruments with several contrasting sections. When it

comes to translation, a hyponym approach is often used to translate English musical terms into other languages. This involves identifying specific subcategories or types of musical terms and finding matching terms in the target language. For example, the English term «chorus» can be translated in Ukrainian as «хор» (chorus) or «хоровий куплет» (choral poetry), depending on the specific context in which it is used. The story reflects the cultural and technical aspects of Western music. Its flexibility, precision, and universal nature make it an important tool for musicians and musicologists around the world. Also, the hyponym translation approach ensures that the meaning is conveyed accurately across languages.

Another notable feature of English musical terminology is its use of metaphorical and descriptive language. This allows for a more creative and expressive use of language in music. For example, the term «staccato» (Italian «detached») is used to describe a style of playing where the notes are short and separated, which creates a sense of lightness and crispness. Additionally, English musical terminology has evolved over time and reflects the changing musical styles and genres. For example, the term «rock and roll» was coined in the 1950s to describe a new style of popular music that was heavily influenced by rhythm and blues. Finally, it is worth noting that English musical terminology is not static and continues to evolve with the development of new musical genres and technologies. For example, the terms «sampling» and «remixing» have emerged in recent decades to describe the use of digital technology in music production. In terms of translation, the hyponymic approach is often used to translate English musical terminology into other languages. This involves finding more general terms in the target language, including the meaning of English terms. For example, the term «syncopation» can be translated in Ukrainian as «розмежовування ритмів». This refers to the rhythmic variation of accents in music.

Another interesting aspect of English musical terminology is the use of compound words, which combine two or more words into new terms. For example, the term "cross rhythm" is used to describe the effect of playing two or more rhythms simultaneously, each rhythm having a different time signature. Moreover, English musical terminology has also evolved over time, reflecting changes in musical styles and genres. For example, the term "jazz" originally emerged in the early 20th century and was used to describe a style of music characterized by syncopated rhythms and improvisation. Today, the term is more widely used to describe a variety of jazz-influenced styles such as fusion, smooth jazz, and acid jazz. For example, British

English uses the term "sixteenth" to denote a sixteenth note, while American English uses the term "sixteenth note" more commonly.

Moreover, English musical terms often reflect the cultural and historical context in which they were developed. For example, terms such as «madrigal» and «motet» are used to describe types of vocal music during the Renaissance, while terms such as «symphony» and «opera» are associated with classical and romantic periods. Similarly, terms such as «blues» and «soul» have been associated with African-American musical traditions and their cultural and historical context. It is also important to note that English musical terminology is not static, but is constantly evolving as new musical genres and styles emerge. For example, the recent rise of electronic dance music (EDM) has spawned new terms like «drop» and «build-up» to describe certain elements of the genre. When it comes to translation, the peculiarities of English musical terminology present both challenges and opportunities for translators. In addition, the use of compound words and cultural/historical references can make it difficult to find direct equivalents in other languages. On the other hand, Latin The universal nature of terms can facilitate translation and cross-cultural understanding. Moreover, English musical terminology is constantly evolving, so there is often room for creativity and innovation in the translation process.

Another brilliant characteristic of English musical terminology is its flexibility and adaptability. As new musical patterns and genres emerge, English terminology has demonstrated to be flexible sufficient to comprise new phrases and standards. For example, the emergence of digital tune withinside the past due twentieth century brought about the advent of latest phrases such as «sampling» and «looping,» which describe strategies utilized in digital tune production. Similarly, the upward push of hip-hop tune withinside the Nineteen Eighties and Nineteen Nineties brought about the advent of latest phrases such as «beatboxing» and «scratching.»In conclusion, English musical terminology is a wealthy and complicated device that has evolved over centuries to as it should be describe and explicit the numerous standards and strategies utilized in tune. Its use of unique and technical language, Latin roots, and compound phrases has made it a well-known language for musicians across the world. As tune keeps to conform and change, English musical terminology will certainly retain to conform and comprise new standards and strategies.

2.2 Peculiarities of translating musical terminology from English into Ukrainian

Translating musical terms from English to Ukrainian can be a challenge as both languages have their own idiosyncrasies and structures. One of the biggest challenges is finding the right correspondence for Ukrainian musical terms. This is because some concepts may not have direct equivalents or may have different meanings in Ukrainian, where they are transliterated into Ukrainian using the Ukrainian alphabet.

For example, the English term «rhythm» can be written as «РИТМ» in Ukrainian. However, this approach is not always suitable or accurate, especially for more complex terms. Another approach is to use functional equivalents, where Ukrainian terms are used to convey similar concepts or functions to English terms. For example, the English word «syncopation» can be translated in Ukrainian as «сінкопа».

It's important to note that musical terminology can vary by region and culture. Therefore, it is important to consider the context and audience when translating musical terms.

Additionally, some musical terms may have multiple meanings and interpretations, further complicating translation.

Examples of translation of English musical terminology into Ukrainian:

- 1. Melody – Мелодія***
- 2. Harmony – Гармонія***
- 3. Rhythm – Ритм***
- 4. Tempo – Темп***
- 5. Dynamics – Динаміка***
- 6. Pitch – Висота тона***
- 7. Chord – Акорд***
- 8. Scale – Лад***
- 9. Key – Тональність***
- 10. Meter – Метр***
- 11. Beat – Дохід***
- 12. Time signature – Позначення метру***
- 13. Crescendo – Кресчендо***

14. *Decrescendo* – Декресчендо
15. *Forte* – Форте
16. *Piano* – Піано
17. *Legato* – Легато
18. *Staccato* – Стаккато
19. *Arpeggio* – Арпеджіо
20. *Glissando* – Глісандо
21. *Vibrato* – Вібрато
22. *Tremolo* – Тремоло
23. *Portamento* – Портаменто
24. *Ornamentation* – Орнаментация
25. *Cadence* – Каденція
26. *Canon* – Канон
27. *Fugue* – Фуга
28. *Sonata* – Соната
29. *Symphony* – Симфонія
30. *Concerto* – Концерт
31. *Aria* – Арія
32. *Chorus* – Хор
33. *Ensemble* – Ансамбль
34. *Overture* – Увертюра
35. *Intermezzo* – Інтермецо
36. *Waltz* – Вальс
37. *Tango* – Танго
38. *Jazz* – Джаз
39. *Blues* – Блюз
40. *Rock* – Рок
41. *Pop* – Поп
42. *Hip-hop* – Хіп-хоп
43. *Reggae* – Реггі

44. Funk – Фанк

45. Soul – Соул

46. Electronic music – Електронна музика

47. World music – Світова музика

48. Folk music – Народна музика

49. Classical music – Класична музика

50. Contemporary music – Сучасна музика

These are just a few examples, however there are numerous greater musical phrases that may be translated from English into Ukrainian. It's really well worth noting that the interpretation of musical phrases can occasionally be challenging, as a few phrases won't have precise equivalents in different languages, or can also additionally have extraordinary connotations or meanings relying at the musical context.

Analysis of problems related to the translation of musical terminology from English into Ukrainian.

Translating musical terms from English to Ukrainian presents many challenges. Some of the most common issues are: 1. Terminology differences: English and Ukrainian musical terms sometimes have different names for the same concept. For example, the term «staff» in English is known as «лінія» (line) in Ukrainian. Grammar Differences: Ukrainian is a very inflected language. That is, word endings can change according to their grammatical role in a sentence. This may change the translation of musical terms. For example, the English term «major scale» would be translated as «мажорний лад» (literally «major mode») in Ukrainian, with a different grammatical ending than the corresponding term in English. 3. Lack of equivalents: There may be musical terms in English that do not have direct equivalents in Ukrainian, or vice versa. For example, the English term «blue note» refers to a specific type of note in jazz music that is played slightly lower than the standard note. Ukrainian does not have a direct equivalent for this term. 4. Cultural context: Some musical terms have cultural significance that may not translate well into another language. For example, the English term «rock and roll» has cultural connotations that may not be fully captured by a direct translation into Ukrainian. 5. Technical differences: There may be technical differences in the musical systems used in English and Ukrainian that can affect the translation of musical terminology. For example, the English system of musical notation uses the letters A through G to represent notes, whereas the Ukrainian system uses the letters А through Г. In order to overcome these challenges, translators may need to use a combination of translation techniques, including direct

translation, transliteration, and adaptation. You may also have to rely on specialized dictionaries and resources, as well as your own musical knowledge and expertise, to accurately translate musical terms between English and Ukrainian.

2.3 The influence of linguistic and cultural realities on the hyponymic translation of musical terminology.

Narrower term translation of musical terms refers to the process of translating general terms (hyperterms) into more specific terms (narrower terms) in another language. The influence of linguistic and cultural realities can greatly influence the pseudonymous translation of musical terms. Here are some of the ways these factors can affect the process. Language differences: The linguistic structure of the source and target languages can affect the pseudonymous translation of musical terms. For example, English often uses compound words to create more specific terms, while Ukrainian uses suffixes or prefixes. This can result in different narrower terms for the same broader term. For example, the English term «chord» can be translated in Ukrainian as «акорд» (akord) or «акордовий лад» (akordovyi lad), depending on the required precision.

Cultural Differences: Cultural context can also affect the kana translation of musical terms. Musical genres, instruments, and techniques may be unique to a particular culture and may not have direct equivalents in other cultures. For example, the English term «blues» refers to a particular genre of music with roots in African-American culture, and the term may not have the same cultural meaning in Ukrainian. , translators may need to use more descriptive hyponyms to convey the intended meaning.

Technical differences: technical aspects of music such as notation and intonation systems can also affect the pseudonymous translation of musical terms.

For example, the English «quarter note» is translated as «четверта нота» (chetverta nota) in Ukrainian and literally means «fourth note». This is because Ukrainian notation uses whole notes as the base unit, whereas English notation uses quarter notes.

Historical differences: The historical development of music in different cultures can also affect the translation of hyponyms of musical terms. For example, the term «sonata»

in English has its roots in Western classical music, and the term may not have the same historical meaning in other cultures.

Here are some additional ways that linguistic and cultural realities can influence the pseudonymous translation of musical terms. Differences in meaning: Music terms have different meanings in different languages and cultures.

For example, the English term “melody” refers to a sequence of musical notes arranged in a pleasing and memorable manner, whereas the Ukrainian “мелодія” (melodyya) more generally refers to a musical melody or theme.

Translators must be aware of these semantic differences and choose appropriate hyponyms that convey the intended meaning. , there may be terminology gaps between languages.

For example, the English word “harmony” refers to a combination of notes or chords played at the same time that produces a pleasing sound, whereas in Ukrainian there are two different types: “гармонія” (harmony) and “гармонізація” (harmonization).

There is a term In such cases, translators may need to use more descriptive hyponyms to accurately convey the intended meaning.

Historical development of the language: The historical development of the language can also affect the hyponymic translation of musical terminology.

For example, the English language has borrowed many musical terms from Italian, such as «allegro» and «piano», due to the historical influence of Italian classical music on Western music.

The Ukrainian language, on the other hand, has borrowed many musical terms from Russian due to the historical influence of Russian culture on Ukrainian culture.

Regional variations: As with the translation of musical terminology in general, regional variations can also affect the hyponymic translation. For example, the English term «fiddle» refers to a specific type of violin used in folk music, while the Ukrainian term for «violin» is «скрипка» (skrypka), which is also used to refer to the classical violin. In some regions of Ukraine, however, the term «щипкова скрипка» (shchypkova skrypka) is used to refer specifically to the fiddle.

Differences in registers: Different linguistic registers can also affect the pseudonymous translation of musical terms. For example, the English word «beat» can be translated into Ukrainian as «ритм» (rytm) in a more general sense and as «темп» (temporary) or «біт» (bit) in a more specific musical context . The selection of narrower terms may depend on the language register used. Terminology: Terminology can also affect the translation of musical terms into narrower terms. Musicians, musicologists, and other music professionals may use jargon that is not commonly used in everyday language.

Translators should be familiar with these terms and use appropriate hyponyms that accurately reflect their intended meaning in the target language.

Translation norms: Translation norms in a particular language and culture can also affect the pseudonymous translation of musical terms. For example, in some cultures it is more common to use descriptive hyponyms rather than directly translating musical terms. Translators must be aware of these norms and use appropriate hyponyms that are acceptable in the target language and culture. **Terminology standardization:** The degree of terminology standardization in a particular language can also affect the pseudonymous translation of musical terms. For example, English has an established system of notation and terminology that has been standardized over time. Ukrainian, on the other hand, may not have reached the same level of standardization of musical terminology, which may lead to inconsistencies in the use of hyponyms.

Historical and cultural context: The historical and cultural context in which a musical term was developed can also influence the translation of its hyponyms. For example, the English term «blues» has a rich history in African-American culture and music, and the Ukrainian word «bluz» should be translated with this cultural context in mind. **Technical Specifications:** In some cases, musical terms may refer to specific technical specifications such as: B. The frequency range of an instrument or the tempo of a particular song. Translators should be familiar with these technical specifications and use appropriate narrower terms that accurately reflect the intended meaning. **Transliteration:** In some cases, musical terms can be transcribed rather than directly translated. This is often the case for terms that come from another language or script. Transliteration can present unique challenges, requiring the use of specialized hyponyms that accurately reflect the intended meaning. **Ambiguity:** Some musical terms are ambiguous and can have multiple meanings depending on the context in which they are used. Translators must recognize this ambiguity and use appropriate hyponyms that accurately reflect the intended meaning in the target language.

1. Baroque – As mentioned earlier, the term «Baroque» refers to a particular period of Western music and art characterized by elaborate and elaborate designs and intricate musical composition. In Ukrainian, the term can be translated as «бароко» (baroko). However, Ukrainian may not share the same historical and cultural associations with English, and this may affect the translation of its pseudonym.

2. Romance – “romance” and refers to an era of Western music and art that emphasized emotional expression and individualism. The Ukrainian equivalent of this term is «романтизм» (romanticism). However, the term may have different cultural and historical connotations in the Ukrainian language, which may affect the translation of its subordinate terms.

Renaissance – «Renaissance» means: Refers to a period of Western music and art characterized by a renewed interest in ancient Greek and Roman culture and art. The Ukrainian equivalent of this term is «Ренесанс» (renesan).

Again, the historical and cultural context of the Ukrainian term may differ, which may affect the translation of its pseudonym. In each of these examples, the historical context of the musical term is , plays an important role in the translation of its hyponyms.

Translators must be familiar with the cultural and historical relevance of terms in both the source and target languages in order to accurately convey their intended meaning. Using a literal translation may not fully capture the historical meaning and cultural context of a term.

Translating musical idioms can be particularly challenging as they often rely on cultural or contextual knowledge that may not be easy to translate. Here are some examples: 1. «Off the beat» - In English, this term refers to playing a note or rhythm slightly before or after the beat. In Ukrainian, the phrase may not have a direct translation, so the translator may need to use a more descriptive hyponym to convey the intended meaning.

2. In English, «chop» is a slang term used to describe a musician’s technical ability or skill. A direct Ukrainian translation of this term may not exist, so the translator may need to use a more descriptive hyponym to convey the meaning.

3. In English, a «riff» is a short repetitive musical phrase or pattern. There may not be a direct translation of this term into Ukrainian, so the translator may need to use a more descriptive hyponym to convey the meaning. In each of these examples, the idiomatic expressions rely on cultural or contextual knowledge that may not be easily translated. Translators must be familiar with

the musical culture and context of both the source and target languages in order to accurately convey the intended meaning. Descriptive hyponyms and paraphrases may need to be used to convey the meaning of a phrase in the target language.

4.«Laying down a groove» - in English, this expression refers to establishing a steady, rhythmic foundation in a musical performance. The expression may not have a direct translation in Ukrainian, so the translator may need to use a more descriptive hyponym to convey the meaning.

5. «Woodshedding» - in English, this term refers to intense practice or rehearsal, often done in isolation. There may not be a direct translation of this term in Ukrainian, so the translator may need to use a more descriptive hyponym to convey the meaning.

6. «Trading fours» - in English, this expression refers to a musical improvisation technique where two musicians take turns playing four-bar solos.

This term may not have a direct translation in Ukrainian, so the translator may need to use a more descriptive hyponym to convey the meaning. Again, in each of these examples, the idiomatic expression relies on cultural or contextual knowledge that may not be easily translatable.

Translators must consider the musical culture and context of both the source and target languages and use appropriate hyponyms or paraphrases to accurately convey the intended meaning.

«Chop» - In English, this term may refer to the technical ability of a musician's instrument. Direct translations into Ukrainian may not exist, so translators may need to use more descriptive narrower terms, such as: «On the one» - In English, this expression refers to emphasizing the first beat of a musical bar. Direct translations into Ukrainian may not exist, so translators may need to use more descriptive narrower terms, such as: «Swing» - In English,

this term refers to the rhythmic feel or groove commonly found in jazz music. The term may have different meanings in Ukrainian, so translators may need to use a more meaningful sub-term. For example, a direct translation into the target language may not exist and the translator may need to use more meaningful hyponyms or paraphrases to get it right. Meaning.

Cultural and contextual knowledge is essential to determine appropriate translation strategies for these types of musical terms.

Stylistic analysis :

First, we find that these idioms are often specific to a particular musical genre or community, with a sense of cultural identity and belonging. This is reflected in the use of slang and jargon unfamiliar to those outside the music community.

Second:

For example, using the term «chop» to denote technical skill is slang commonly used among musicians, but may be unfamiliar to the general public. , these idiomatic expressions often rely on figurative or figurative language to convey meaning.

For example, the phrase «on one» uses a metaphorical reference to counting music in terms of beats, while the phrase «in the pocket» uses a metaphorical reference to the groove or feel of a musical performance. I'm using. This figurative use of the word lends depth and richness to the musical term, reflecting the creative and expressive nature of music as an art form.

Third, the translation of these idiomatic expressions requires careful consideration of both linguistic and cultural factors. As we have seen, some of these expressions may not be directly translatable into the target language, requiring translators to use more descriptive hyponyms or paraphrases to accurately convey the intended meaning. There is. This emphasizes the importance of cultural and contextual knowledge in the translation process and the need for translators to have a deep understanding of the language and culture of both the source and target texts.

Stylistic Analysis:

The use of cultural nuances in musical terminology demonstrates a sensitivity to the significance of context and the want for correct communication. When translating such terms, the translator ought to keep in mind the cultural

importance of the time period withinside the supply language and discover a appropriate equal that conveys the identical that means withinside the goal language. In the case of «bluegrass,» for example, the time period can be strange to Ukrainian audiences who aren't acquainted with the style of American peoples music. In this case, the translator may also want to apply a extra descriptive hyponym, such as «американська народна музика» (amerykanska narodna muzyka), which interprets to «American peoples music.

»By the usage of a extra descriptive hyponym, the translator conveys the identical that means because the unique time period at the same time as additionally supplying extra context that can be important for a non-local speaker to completely apprehend the time period. This demonstrates an consciousness of cultural nuances and a dedication to correct communication, that is critical withinside the translation of musical terminology.

Traditional Musical Instruments: Different cultures have traditional musical instruments that do not exist in other cultures and may not have direct translations of their names. For example, the Chinese musical instrument erhu can be translated in English as erhu, but this translation does not adequately convey the instrument's cultural meanings and nuances.

Regional Differences: The musical terminology is , may also vary within cultures due to regional differences. For example, the Spanish term «flamenco» refers to a particular style of music and dance that originated in southern Spain, and the term may have different meanings in other parts of the Spanish-speaking world.

Culture References: Musical terms may contain cultural references that may be unfamiliar to speakers of other languages. For example, the English term «boogie-woogie» refers to a particular style of Bruce's piano playing that originated in the African-American communities of the southern United States in the early 20th century. The cultural meaning and historical context of this term may not be fully reflected in a direct translation.

Performance Traditions: Different cultures also have different performance traditions that influence the use and interpretation of musical terminology. There are cases. For example, the Indian classical music tradition is based on a system of raga and taras that is unfamiliar to musicians and listeners outside India.

«Fado» - Portuguese music genre characterized by a sad and melancholic sound. It can be difficult to translate the term into another language without losing its cultural meaning and emotional weight. This term may not have a direct English equivalent, and its cultural meaning may not be fully conveyed by translation. It can be difficult to translate into another language.

«Samba» – This is a Brazilian musical genre closely associated with the Brazilian Carnival celebrations. The term may not have the same cultural meaning in other countries, and a literal translation may not accurately convey the energy and spirit of samba music. Background and meaning are important considerations in the translation process.

Translators must have a deep understanding of the cultural nuances and traditions associated with the term in order to accurately convey its meaning in another language.

Tempo markings: In classical music, tempo markings such as «allegro» and «adagio» indicate the speed at which a piece is played. Accurate translation of these terms is important to convey the intended tempo to the performer. For example, «allegro» is commonly translated as «fast» or «lively,» but can also mean «cheerful» or «lighthearted,» depending on the context.

Translators should be consistent in their use of tempo markings to ensure that performers understand the intended tempo. Musical Forms: Musical forms such as sonatas and rondos have specific structures that must be translated accurately to convey the intended form of the piece. For example, a sonata usually consists of three or four movements, while a rondo has contrasting and alternating themes.

The translator must accurately convey the structure of the musical form to the performer, so as to ensure that the performer understands how the work should be interpreted. Music direction: Music direction, such as 'crescendo' or 'diminuendo', indicates changes in the dynamics or loudness of the music.

Accurate translation of these terms is important to ensure that performers understand how to fit into the dynamics of the music. For example, «crescendo» is commonly translated as «growing», but it can also mean «increasing intensity».

Conclusions

Studies on paradigms and subword translations of musical terms into English have yielded some interesting results. An analysis of English musical terms and their subwords reveals multiple ways of translating musical terms into other languages, depending on the context and intended meaning.

One of the key findings of this study is that hyponym translation can be a powerful tool for accurately conveying the meaning of musical terms in different languages.

By identifying hierarchical relationships between musical terms and their subcategories, translators can use highly specialized or technical musical terms to more effectively convey the nuances of musical concepts and techniques to non-

English speaking audiences. can tell In such cases, it may be necessary to use more descriptive or descriptive language to fully convey the intended meaning.

As for future research, there are several avenues that can be explored in this area. One possible direction is to explore the effectiveness of narrower term translation in other fields such as science and technology.

Another possibility is to examine the impact of cultural differences on the translation of musical terms and find ways to bridge these differences.

Finally, we have the opportunity to explore the possibilities of machine learning and natural language processing techniques to improve the accuracy and efficiency of pseudonymous translation. Overall, this study sheds light on the complexities of hyponym translation in the field of music and opens new avenues for research and exploration in this field.

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ДОДАТОК (ANNEX)

1. Melody – Мелодія
I can't remember the melody of that song.
Я не можу пригадати мелодії цієї пісні
2. Harmony – Гармонія
Тобто має існувати гармонія у взаємовідносинах.
I guess that there should be a harmony in the relations too.
3. Rhythm – Ритм
Воно впорядковує її дії і підтримує ритм, встановлюваний роботою серця.
It regularizes the operation and maintains the rhythm established by the work of the heart.
4. Tempo – Темп

Жінка повинна контролювати і задавати темп.

The woman must have control of and to set the pace.

5. Dynamics – Динаміка

Така динаміка є рекордною за останні 5 років.

This dynamic is a record for the last 5 years.

6. Pitch – Висота тона

Цікаво простежити, як змінювався тон коментарів економістів.

I watch with interest how the tone/ pitch of the comments of the readers has changed.

7. Chord – Акорд

Користувачі можуть спробувати змінити октаву або інверсії акорду і може грати акорд.

Users can try changing an octave or an inversion of a chord and can play the chord.

8. Scale – Лад

This scale is used to give a quick indication of the severity of a geomagnetic storm.

Ця шкала використовується для швидкого позначення сили геомагнітного шторму.

9. Key – Тональність

Це робиться для досягнення яскравішого тембру або для транспонування музики на вищу тональність.

This is done to achieve a brighter timbre, or to transpose the music to a higher key.

10. Meter – Метр

Прийнятої безпечної нормою забруднення є 10 мікрограмів частинок на кубічний метр повітря.

The accepted safe norm of pollution are 10 micrograms of particles on cubic meter of air.

11. Beat – Дохід/ Біт

128 біт 256 бітове шифрування, обидва з яких практично незручні.

128 bit of 256 bit encryption, both of which are virtually unbreakable.

12. Time signature – Позначення метру

This time signature has three beats.

На сьогоднішній час цей термін має три гілки.

13. Crescendo – Кресчендо

14. Decrescendo – Декресчендо

15. Forte – Форте

16. Piano – Піано

17. Legato – Легато

18. Staccato – Стаккато

19. Arpeggio – Арпеджіо

20. Glissando – Глісандо

21. Vibrato – Вібрато

22. Tremolo – Тремоло

23. Portamento – Портаменто

24. Ornamentation – Орнаментация

25. Cadence – Каденція

26. Canon – Канон

27. Fugue – Фуга

28. Sonata – Соната

29. Symphony – Симфонія

30. Concerto – Концерт

31. Aria – Арія

32. Chorus – Хор

33. Ensemble – Ансамбль

34. Overture – Увертюра

35. Intermezzo – Інтермеццо

36. Waltz – Вальс

37. Tango – Танго

38. Jazz – Джаз

39. Blues – Блюз

40. Rock – Рок

41. Pop – Поп

42. Hip-hop – Хіп-хоп

43. Reggae – Реггі

44. Funk – Фанк

45. Soul – Соул

46. Electronic music – Електронна музика

47. World music – Світова музика

48. Folk music – Народна музика

49. Classical music – Класична музика

50. Contemporary music – Сучасна музика

13. The music built up to a crescendo, filling the concert hall with sound.

14. The orchestra gradually decreased in volume as they played the decrescendo.

15. The soloist played the piano section with great force and energy.

16. The pianist's fingers moved gracefully across the keys as they played the soft and gentle notes of the piano section.

17. The singer held the notes smoothly, connecting each one in a legato style.

18. The drummer played the short, sharp notes of the staccato rhythm with precision.

19. The guitarist played an arpeggio, moving up and down the chord with their fingers.

20. The pianist slid their fingers quickly up and down the keys in a glissando.

21. The violinist added vibrato to their playing, giving the notes a wavering quality.

22. The guitarist's fingers moved rapidly back and forth, creating a tremolo effect.

23. The singer's voice glided from one note to another in a beautiful portamento.

24. The pianist added ornamentation to the piece, embellishing the melody with extra notes and flourishes.

25. The orchestra played the final cadence, bringing the piece to a satisfying conclusion.

26. The choir sang a canon, each voice entering at a different time to create a beautiful harmony.

27. The fugue featured multiple parts, each one repeating and interweaving with the others.

28. The pianist played the intricate melody of the sonata with ease.

29. The symphony filled the concert hall with its grand, sweeping sound.

30. The soloist performed the difficult passages of the concerto flawlessly.

31. The soprano sang the beautiful aria with emotion and passion.
 32. The chorus sang in perfect unison, their voices blending together in harmony.
 33. The ensemble of musicians played a lively tune that got the audience clapping and tapping their feet.
 34. The overture began with a soft, gentle melody that gradually built up to a rousing crescendo.
 35. The intermezzo provided a brief musical break in the performance.
 36. The couple danced to the waltz, twirling gracefully around the dance floor.
 37. The dancers moved sensually to the rhythm of the tango.
 38. The jazz band played a lively tune, the trumpet blaring and the drums pounding.
 39. The blues singer crooned a soulful tune, her voice filled with emotion and pain.
 40. The rock band played a loud, energetic song that had the audience cheering and shouting.
 41. The pop singer sang a catchy tune that had everyone singing along.
 42. The hip-hop artist rapped a fast-paced, rhythmic verse that got the crowd jumping.
 43. The reggae band played a relaxed, mellow tune that had everyone swaying to the beat.
 44. The funk band played a groovy tune that had the audience dancing in their seats.
 45. The soul singer belted out a powerful ballad, her voice full of passion and intensity.
 46. The DJ played electronic music, the beat thumping and the synth sounds pulsing.
 47. The world music ensemble played traditional instruments from around the globe, creating a unique and beautiful sound.
 48. The folk singer played a beautiful melody on their acoustic guitar, their voice echoing through the room.
 49. The classical orchestra played a beautiful piece by Mozart, the sound filling the concert hall with grace and elegance.
 50. The contemporary piece featured experimental sounds and unusual instruments, pushing the boundaries of what was considered music.
13. Музика наростала до крещендо, наповнюючи звуком концертний зал.
 14. Гучність оркестру поступово зменшувалася, коли він грав декрещендо.
 15. Соліст з великою силою та енергією грав партію фортепіано.
 16. Пальці піаніста витончено рухалися по клавішах, граючи м'які та ніжні ноти фортепіанної секції.

17. Співачка тримала ноти плавно, поєднуючи кожну легато.
18. Барабанщик з точністю грав короткі різкі ноти ритму стаккато.
19. Гітарист зіграв арпеджіо, рухаючись пальцями вгору та вниз по акорду.
20. Піаніст швидко ковзав пальцями вгору та вниз по клавішах у глісандо.
21. Скрипаль додав вібрато до їхньої гри, надаючи нотам коливання.
22. Пальці гітариста швидко рухалися вперед-назад, створюючи ефект тремоло.
23. Голос співачки ковзав від однієї ноти до іншої в красивому портаменто.
24. Піаніст додав орнаменти до твору, прикрасивши мелодію додатковими нотами та крапленнями.
25. Оркестр виконав останню каденцію, доводячи твір до задовільного завершення.
26. Хор співав канон, кожен голос входив у різний час, щоб створити прекрасну гармонію.
27. Фуга складалася з кількох частин, кожна з яких повторювалася та перепліталася з іншими.
28. Піаніст з легкістю зіграв складну мелодію сонати.
29. Симфонія наповнила концертний зал своїм грандіозним, розмашистим звуком.
30. Складні уривки концерту соліст виконав бездоганно.
31. Сопрано заспівало прекрасну арію з хвилюванням і пристрастю.
32. Хор співав в ідеальний унісон, їхні голоси зливалися в гармонії.
33. Ансамбль музикантів зіграв бадьоро мелодію, від якої глядачі аплодували та стукали ногами.
34. Увертюра розпочалася з м'якої, ніжної мелодії, яка поступово переросла в збудливе крещендо.
35. Коротку музичну паузу у виставі забезпечувало інтермеццо.
36. Пара танцювала під вальс, граціозно кружляючи на танцполі.
37. Танцюристи чуттєво рухалися в ритмі танго.
38. Джазовий оркестр грав жваву мелодію, гуркотіла труба і стукотіли барабани.
39. Блюзова співачка наспівувала душевну мелодію, її голос був сповнений емоцій і болю.

40. Рок-гурт виконав гучну, енергійну пісню, яка змусила аудиторію аплодувати та кричати.
41. Поп-співачка заспівала захоплюючу мелодію, під яку всі підспівували.
42. Хіп-хоп виконавець прочитав швидкий, ритмічний куплет, який змусив натовп підскочити.
43. Гурт реггі грав невимушену, м'яку мелодію, від якої всі колихалися в такт.
44. Фанк-група заграла захоплюючу мелодію, від якої публіка танцювала на своїх місцях.
45. Соул співачка заспівала потужну баладу, її голос сповнений пристрасності та інтенсивності.
46. Ді-джей вмикав електронну музику, ритм бив, а звуки синтезатора пульсували.
47. Ансамбль world music грав на традиційних інструментах з усього світу, створюючи неповторний і красивий звук.
48. Народний співак заграв гарну мелодію на їхній акустичній гітарі, їхній голос лунає по кімнаті.
49. Класичний оркестр зіграв прекрасний твір Моцарта, звук якого наповнив концертний зал витонченістю та витонченістю.
50. Сучасний твір містив експериментальні звуки та незвичайні інструменти, розсуваючи межі того, що вважається музикою.

Резюме

Переклад парадигми гіпонімів з однієї мови на іншу є складним завданням, особливо для англійської мови, яка має багатий і різноманітний словниковий запас. Вужчий термін — це ієрархічний зв'язок між словами, в якому більш конкретний термін (вужчий термін) міститься в значенні більш загального терміна (ширший термін). В англійській мові використання підпорядкованих парадигм може додати точності та ясності мови, але також може стати проблемою для перекладачів. Загальною стратегією перекладу гіпонімічної парадигми є використання комбінації буквального та функціонального перекладу. При цьому буквальне значення кожного слова перекладається на

субконцептуальну парадигму, яка також враховує його функціональне використання в цільовій мові. Наприклад, за допомогою цього методу псевдонімну парадигму «Fruit-Apple-Granny Smith» можна перекласти як «фрукт - яблуко - Гренні Сміт». Інша стратегія полягає у використанні культурних еквівалентів або аналогій. Це передбачає пошук слів або фраз у цільовій мові, які мають схоже культурне походження або вживання до парадигми кана вихідної мови. Наприклад, підконцепційну парадигму «Sari-Choli-Dupatta» мовою хінді можна перекласти як «сукня-блузка-шаль» англійською. Це пов'язано зі схожістю культурного контексту та використання. Перекладачам важливо ретельно враховувати контекст і зміст парадигми гіпонімів, обираючи стратегію перекладу. Неправильний переклад парадигм субконцепцій може призвести до плутанини та непорозумінь, особливо в технічній або професійній сферах, де важлива точна термінологія. Тому глибоке розуміння вихідної та цільової мов, а також культурних контекстів, у яких вони використовуються, має важливе значення для успішного перекладу парадигми гіпонімів англійською мовою.