

SUMMARY

Master's thesis subject: Research of musicological terminology in German, English and Italian

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Urgency of the research: Comparison of musical term systems of German, English and Italian appears to be relevant, since there is a lack of this terminology area. To date, a small number of linguistic studies (especially terminological) have been conducted in the field of art. The influence of the development of musical art on the language, the emergence and formation of new terms, the processes of borrowing from other languages and their adaptation have not been studied from a linguistic point of view and are not described in the scientific literature.

Master's thesis structure: The thesis includes an Introduction, 3 chapters, a Conclusion, and a list of references. Each chapter contains conclusions. The Introduction contains problem statement based on the preliminary study, determination of the relevance and the scientific novelty of the research, formulation of the purpose and objectives, target, subject and methods of research, and definition of theoretical and practical relevance of the thesis. The key provisions to be touched upon in the course of defense of the thesis are also set forth in the Introduction. The first Chapter "Theoretical studies of terminology" is devoted to the definition of the term and terminology, the role and function of the term in the language system. In the second Chapter, "Studying the term in the field of musical terminology", an etymological analysis of musical terminology is carried out, and the features of the terminology of musical art are revealed on the basis of the General theory of the term. The third Chapter "Comparative analysis of terms in musical terminology" provides a comparative analysis of the corpus of selected material in German, English and Italian.

Research target: corpus of specialized musical vocabulary of three languages: German, Italian and English.

Research subject is the formation and semantic evolution of the terminological system of musical art in Italian, German and English.

Purpose of the research is to study the ways of formation and development of the terminological system of musical art in Italian, German and English, as well as comparative linguistic analysis of the specifics of musical terms in three languages, in order to identify their similarities and differences.

Objectives of the thesis:

1. Determine the place of the term in linguistics;
2. Consider the stages of formation of the terminology system;
3. Study the history of musical terminology;
4. Identify the features of musical art terminology based on the General theory of the term;
5. Consider the features of German, English and Italian musical terms;
6. conduct a comparative analysis of musical terms.

Research methods are based on comparison, classification, scientific description and generalization of the identified features and specifics of musical terminology. General scientific methods such as observation, analysis, synthesis, comparison, and elements of etymological statistical calculation are also used.

The theoretical and practical significance of the research lies in the fact that this work complements traditional developments in the field of terminology and, at the same time, defines a new, little-studied at the present historical stage.

The scientific novelty of the work consists in the fact that for the first time a complex representation of the musical term system of the German, English and Italian languages is given in a comparative aspect. Using comparative analysis, it was possible to identify the characteristic differences in the musical term system of each language, as well as to determine their similarities, based on grammatical and lexical criteria.

Research result:

In this work, for the first time, a comparative study of the music terminologies of German, English and Italian languages is conducted. The comparative method allows us to reveal more deeply the features of the compared languages, to identify their universal and specific features.

It is the comparison of languages that helps the researcher to present a linguistic picture of the world, which is the objectification of the conceptual world of a person using language forms.

The German language is most fully revealed in the grammatical sphere, demonstrating various ways of forming new words by merging existing lexemes, as well as by joining various means of affixation, thereby acquiring a rich vocabulary in the professional sphere. As for the sphere of borrowing, the German language has also shown openness to accepting and enriching its vocabulary with new lexical units. It follows that the musical terminology of the German language is more aimed at enriching the vocabulary by already existing lexemes of its own language, as well as using foreign languages, taking existing foreign lexemes into its own lexical composition.

The Italian language has revealed the richness of its lexical composition due to synonymy. However, as for enriching your own language by word formation or borrowing words from other languages, it turned out that the Italian language is not very open in the musical sphere. These facts indicate the internal richness of the language, which has a large number of lexemes of different spectrum. It is important to note that this language in the professional sphere tends to give away the knowledge accumulated over centuries about art and does not accept other changes in its own lexical composition.

As for the English language, the study showed that this language is the most open to accepting foreign lexemes of musical art. The suffixal method of word formation, unlike other methods, has taken root in this language very well, which indicates the desire of the language to reveal its richness by changing existing lexemes.