

The Ukrainian language cinematic term system and its conceptual organization

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Abstract. The article focuses on the conceptual organization of the cinematic term system in the Ukrainian language. Core, central and peripheral constituents of the Ukrainian language cinematic term system are further described and analyzed. The authors find out that the central terms originated from the core cinematic terms are most widespread in the system. This tendency can be explained by the progress and refinement of the cinematic term system. The lexical and semantic analysis of the Ukrainian language cinematic terms allowed to distinguish 13 thematic groups formed under the influence of the extralinguistic factors, such as the emergence of new cinematic technologies, movements, and new equipment. The identified thematic groups are open and confirm a continuous development of the Ukrainian language cinematic term system.

Keywords: term, cinematic term system, thematic group, core term

1. Introduction

A human being reflects an objective reality, implements his knowledge, as well as the results of culture, science, and technology, in the language. Consequently, the lexical units of the national language donate an enormous quantity of special lexical units or terms, which need ordering and unification. A term is a part of the special lexicon, which is also known as terminology.

A rapid expansion of the cinematography, its integral and global nature triggered the emergence of the cinematic term system, which is verbally and conceptually reflected in the national languages of the countries, which use new developments in the cinematography. Therefore, it is important to study features of origin, formation, and development of the cinematic terms (hereinafter CTs). According to Mamedova [14], “it is impossible to acquire knowledge, propagate the last achievements of science and technology without adequate terminology”.

This article focuses on the analysis and study of the Ukrainian language cinematic term system and its conceptual organization.

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2. Literature review

The main studies in the field of terminology represent the theoretical basis of the given article. These are works of such famous researchers as Danilenko [5], Golovin and Kobrin [6], Kandelaki [8], Leychik [12], Lotte [13], Reformatskiy [18], Shelov [22], Superanskaya, Podol'skaya and Vasil'yeva [26], Vinokur [30]. The main goal of studies in terminology is to manage processes of terms coinage and their use, as well as mediate and rationalize professional communication [9]. Both, terminologies and term systems, represent the subject of study, while a term is both an object and subject of terminology studies [12]. The standardized scientific and technical term is in the center of terminological studies. Such term can be considered as a term if it corresponds with a specific set of features. Thus, the term should be systemic, monosemic, accurate, logical, laconic, neutral, and linguistically and derivatively correct [9, 13, 18, 23, 24, 27, 31].

Systemic nature of a term is its key feature, which underlines that a term exists within the limits of a certain term system not only by itself but also as “a combination of interrelated and interdependent units” [25]. The need for a systematic study of the Ukrainian language cinematic term system (hereinafter ULCTS) and its conceptual sphere (as well as thematic stratification study within its framework) resulted in this research.

3. Methodology of study

The main **goal** of the study is to describe and analyze thematic groups of ULCTS, as well as characterize its core and peripheral constituents. The **object** of the study is ULCTS. The **subject** is thematic features of the Ukrainian CTs. The following **methods** are used: descriptive and analytical method, thematic classification method, component analysis method, and vocabulary definition analysis method. The empirical basis comprises 4947 of the Ukrainian CTs, collected by means of the continuous sampling. The State standards, legislation bulletins and orders of the Ukraine Ministry of Culture, specialized printed editions, lexicographic and terminographical sources, cinematic Internet resources and terminological databases represent the source for the empirical basis of the study.

4. Results

4.1. Ukrainian language cinematic term system and its stratificational structuring

The conceptual organization of the cinematic term system reflects the systemic nature of the language organization, which is basically reflected in the ordering of the set of elements. Thus, terms structuring and classification within one terminological field are determined by two different bases both linguistic and extralinguistic ones [29].

The terms reflect extralinguistic reality organized on the basis of logically formed representations of the essential properties and objectively logical relations between objects. Thus, terms ordering in the form of clearly defined thematic groups (hereinafter referred to as TGs) is appropriate. The researchers underline that the terminological field of a particular term system

is “a hierarchical structure of numerous terminological elements united by a general meaning and reflecting a certain conceptual sphere in the language” [31].

The main integral feature of terms combined into a specific TG is their denotative attribution, which is a background for identification of semantic fields. Therefore, the terms are combined in the TG based on the extralinguistic properties of objects and phenomena of reality (similarity or commonality of functions, characteristics, qualities, and features). Most TGs within one terminological field are open and dynamic number of terms that can continuously integrate new elements. The researchers underline such important features of TG as a diversity of linguistic relations between its elements and the heterogeneity of its speech parts [29]. The terms of each TG are characterized by a clear differentiation of its features [2], graded subordination of elements and systemic organization.

CTs of the Ukrainian language vary in their themes. The art of cinematography refers to the process of creativity focused on “creation of fictional works and imaginative self-reflection of an author revealed by cinematic recording” [20]. Cinematography combines both traditional professional and spatial and temporal forms of art, and it becomes a form of technogenic art that won the world. This type of art is “an animated image”, which inherited much from photography art, especially its key concepts (*анастигмат, бленда, десенсибілізація, контрмаска, експозиція*). The literature has enriched cinematography with a variety of genres [28] (*парабола, композиція, епізод, зав’язка, фабула*). From the theatre, cinematography borrowed not only the names of genres but also the names of theatrical characters, systems of decorations for the spatial arrangement of movies, greasepaint, and costumes for creation of characters’ images (*гез, декорація, містерія, комік, ремарка*). Fine art granted cinematic terminology with concepts defining composition, perspective, color and light for the imagery selection of shot (*ательє, павільйон, контраст, панорама, графіка*). A creative alliance of cinema and music enlivened the structure of a movie and dailies making them more expressive [28] (*контрапункт, інтонація, звук, композитор, ритм, темп*). Other fields, such as choreography, journalism, radio, and television have also played an important role in the development of cinematography (*диктор, інформація, кіножурнал, хронометраж, монофільм*). Moreover, the cinematography is a field of industry with an intricate structure, which main goal is to produce, promote and screen movies.

This article highlights the issue of stratification structuring of the ULCTS into core and peripheral terms. It is common knowledge that terminology of any industry has its own core and its periphery [19]. Core constituents are characterized by high frequency, the highest systemic value, stability, and they refer exclusively to the concepts of cinematic terminology and are actually CTs. Precore terms or central terms are located around the core. These are terms originated from core constituents and their synonyms [7]. The terms of the periphery are characterized by low lexical activity, a low derivative potential, and they denote either abstract concepts or are terms of broad semantics. In this case, usually, the close periphery is distinguished within the term system, including basic terms borrowed from other term systems, and the distant periphery, consisting of general scientific and technical terms [21].

The cinematic terminological field in the Ukrainian language covers CTs reflecting the conceptual sphere of cinematography. The dominant selection criterion is the semantic commonality of terms integrated into the field, the commonality of the subject-conceptual sphere (their reference to the sphere of cinematography or filmproduction), as well as the commonality of

the field elements functions.

The core of ULCTS (6.9% of CTs) comprises terms denoting key concepts of cinematography (they have the integral core seme “correlation with the film industry”), as well as specific industry cinematic concepts, which cannot be found in other term systems: *панорамування, дубляж, інтертитр, каше, кінема, мізанкадр*.

Dominating terms of ULCTS are such terms as *кіно* and *фільм*. A term *кіно* is a truncation of a word *кінематограф*. During the first years of cinematography development, this term determined a daily shooting or projector. Further, a shooting device is named with the borrowed term *камера*, and a projector is known as *кінопроектор*. Consequently, the term *кінематограф* due to expanded meaning starts denoting “a film creation and screening system developed by the Lumiere brothers” [17]: *чорно-білий кінематограф, документальний кінематограф*.

The enormous success of the Lumiere brothers’ invention resulted in the development of film studios, organization of film distributions and the implementation of filmmaking related materials and tools. Accordingly, the meaning of the CT *кінематограф* is expanding, and soon it denotes: 1) the art of filmmaking, cinematic techniques; 2) activities related to the sale and commercialization of film products; 3) a set of film productions; 4) a cinema-hall, viewing, projection hall, cinema theatre [4, 17].

At the beginning of the twentieth century, the German language donates into the Russian language a truncated variant of a term *кинематограф – кино: Kinematographie – Kientopp – Kino – кино*. This truncated version of the term soon comes into the Ukrainian language, – *кіно*. By analogy with the words of French origin in the Russian language, and further in Ukrainian, the stress is shifted to the last syllable [15].

Gradually, cinematography conquers the world and turns into a sound form of art, the leisure industry and a component of media culture. ULCTS is rapidly developing and the term *кінематограф* is not used very often anymore. One could find it, for example, in the specialized technical literature, where it meant a cinematic apparatus or cinema theatre (an obsolete meaning) [4].

In its turn, the term *кіно* turns into a polysemantic lexical unit, and the number of its meanings is growing. It accumulates in its semantic structure the meaning of the term *кінематограф* and denotes such conceptual spheres as: 1) filmmaking production process; 2) screening of films; 3) technical methods, cinematic techniques; 4) cinema theatre; 5) cinematography as a specific type of art; 6) film.

The dominating term *фільм* is the English-language lexical unit, which, in the literary language had a meaning “covering layer, tape, membrane”, and starting from 1889 this term denoted a celluloid perforated tape used in a kinoscope of T. Edison. In ULCTS a term *фільм* was used after 1910. This term penetrates into the Ukrainian language by means of the Russian language. At the same time, similar to the Russian language, during a certain period of time, this lexical unit existed in two forms: *фільм* and *фільма*, by analogy with nouns *плівка, стрічка, картина* [11], but in the course of time, taking into account the internationalization of a lexeme *фільм*, the CT *фільм* forces out a feminine noun from the use.

With the course of time, the CT *фільм* obtains the meaning “a unique work of cinematography” [17], which is developing in the result of metonymy. It is relevant to mention that in the ULCTS the term *фільм* creates the most numerous terminological nests with nearly 149 of derivatives: *ігровий короткометражний фільм, фільм фактів, романтичний фільм, сержантський*

фільм.

Besides the terms *кіно* and *фільм* the basic core components in the ULCTS are such terms as *кінорежисер*, *кадр*, *кіноекран*, *кінокамера*, *кінопроектор*, *кіноплівка*, *сценарій*, which denote the meaningful concepts in the sphere of cinematography. These terms are frequently used and are easily combined with other CTs and become the basis for coinage of derivative terms: *сценарій – телесценарій – сценарист – сценарний план – робочий сценарій*.

The units of a core also comprise CTs, which denote apparatuses and devices used in film industry (*стедікам*, *трюкмашина*, *цейтлуна*), types and components of cinematic art (*трейлер*, *сток-шот*, *план*), film industry processes (*кінознімання*, *кінопроба*, *кінопрокат*), and also terms denoting technical concepts and their characteristics (*панорамність*, *кіногенічність*).

It should be mentioned that the most of the core terms consist of borrowed CTs (315 terms out of 341), and they are represented either by the international lexemes, which denote key cinematic concepts or by the anglicisms, which name specific field concepts, which are not used anywhere beyond the terms of the cinematic term system: *кінограма*, *рирекран*, *серіал*, *екшн*, *промоушн*, *рапід*, *синефіл*, *римейк*.

A pre-core zone in the ULCTS comprises central terms (77.9%), represented by derivative mono- and polylexemic terms: *діафрагмувати*, *режисер-монтажер*, *двосерійність*, *поліцейський бойовик*, *операторський візок*, *кадрове вікно*.

The central terms coined from the core terms reflect specific or aspect notions and are hyponyms for the core CTs.

The periphery of the ULCTS consists of terms related to cinematography and its differentiating semes (15.1%). These are terms used not only in the studied term system but also in other fields of knowledge. The zone of close periphery comprises basic terms borrowed from the term systems of photography, theatre, literature, fine art, optics, acoustics, chemistry, and mechanics. The given terms are used both in cinematic term system and in indicated term systems without a serious change of a meaning, and they are the basis for further development of concepts in the ULCTS: *базис*, *актор*, *грим*, *діалог*, *лібрето*, *натура*, *апертура*, *оптика*, *текст*, *фіксаж*, *драма*, *реквізит*.

A zone of the remote periphery includes general scientific and technical concepts, and also terms of broad semantics: *апарат*, *блок*, *інтервал*, *метод*, *ефект*, *коефіцієнт*, *період*, *пристрій*, *система*, *техніка*. Terms of broad semantics comprise generally used lexemes, which change their meaning depending on the term system of their use thus preserving only general non-terminological meaning: *група*, *заявка*, *ділянка*, *зміна*, *пакет*, *склад*, *стійка*.

Thus, the word *маска* has the general meaning of “a blindfold with cutouts for the eyes, which covers the upper part of the face” [4]. In the ULCTS, this word acquires the following terminological meaning associated with the acting: “a conventional character with a certain type of specific appearance” [20]. Referring to the work of an camera operator, this term names the technique, which during shooting allows him to partially fix the subject and to cover it with special screeners thus resulting in the required image quality on the screen [20].

According to the abovementioned statistical data, the central terms dominate in the ULCTS. This indicates that, firstly, the cinematic term system is a constantly developing field of human activity, which is constantly improving its techniques and this causes the emergence of new concepts and, more often, clarification of the existing ones. A large number of derivatives in the Ukrainian language indicates the unlimited derivational potential of this language, since,

the Ukrainian language uses the whole arsenal of term-coinage tools in the process of creating derivatives of CTs.

Peripheral terms occupy the second place, and their number is lower than the number of the central CTs and two times higher than the number of the core CTs. The peripheral terms, which can function with a similar meaning in many term systems, are mono-lexical, because, being a part of the cinematic term system, they specify their meaning, acquire clarification components, become derivatives, and, therefore, can move to the center.

The core terms are represented by the smallest number of the CTs, while the number of specific concepts is limited and they correlate with the occurrence of new denotations. Thus, a new cinematic phenomenon occurs and it results in a term for its nomination.

4.2. Thematic groups of the Ukrainian language cinematic term system

A complex structure of the cinematography and film production with their relevant specifics and uniqueness create a conceptual sphere of the ULCTS. Due to diverse cinematic activity, it is possible to divide CTs denoting cinematic concepts into certain TGs, where terms are grouped based on the denotating feature, which preconditions unification of terms belonging to different speech parts into one TG depending on their common semantic feature. In the process of terms classification into TGs, we focused on the ideographic dictionaries of Baranov [3], Morkovkin [16]; thematic cinematic dictionaries [17, 20]; thematic classifications of CTs by Alatorseva [1], Klyuyeva [10], Lebedeva [11].

The literature review showed that the authors group the terms into various TGs on the basis of the subject commonality of words. We made an attempt to summarize the available empirical material. The analysis of the conceptual sphere of the ULCTS revealed the following TGs and their subgroups:

1. TG of apparatuses, mechanisms, devices used in the film industry, and their components (parts and tools of film production equipment). This TG covers 6 subgroups, which include the names of film-making, film-projecting, film editing, film copying, lighting, sound recording and sound-reproducing equipment, as well as details of the abovementioned devices: *контрольний екран, секційний операторський кран, мультверстат, кінопроекційний звукомонтажний стіл*.
2. TG of filmmaking processes combines 7 subgroups for nominating the preparatory stage, shooting process, assembling and toning stage, sounding, duplication, film exhibition: *розкадрування, кастинг, паралельний монтаж, павільйонне фільмування, кінопрокат*.
3. TG of cinematic creativity types and the components of the artistic and technical decisions of the screen product covers 2 subgroups: the specific and genre structure of cinematography, as well as the components of the artistic decision of the screen work and its plot-imagery conception. The first sub-group is divided into even smaller subgroups, which name movie genres: fiction film; documentary film; popular science film; animated film: *кінороман, фільм-казка, хоррор, еротичний фільм, салонна драма, кінохроніка, пластилінова мультиплікація, цезура*.
4. TG of technical concepts related to the film making industry, their features and properties. This group comprises the names of abstract technical concepts, which character-

- ize film material: *кольороочутливість, гнучкість кіноплівки, стійкість зображення, контрастність освітлення, оптична щільність.*
5. TG of materials and substances used in the filmmaking process. This group includes 2 subgroups: one of them unites the names of chemical agents, solutions and substances required for the filmmaking process. The second subgroup includes the names of audio and visual information records and their components (film, negatives, positives, film copies, optical discs): *противуальна речовина, позитивна кіноплівка, ракорд, негатив фонограми перезапису.*
 6. TG of professions, occupations of individuals involved in the processes of cinematography or related to this sphere of activities. This group comprises terms denoting of the main creative team members, senior executives, film distribution employees, film-studio pavillions employees, specialists in the field of cinematography, specialists involved in production and processing of film: *кінооператор-постановник, кіносценарист, дублер, адміністратор знімальної групи, учасник масових і групових сцен, кіноінженер, монтажер, кінокритик.*
 7. TG of means, methods and ways of filmmaking process distribution includes the names of cinematic technologies and their various types: *прихована камера, блукаюча маска, ефект запаморочення, підміна, флешбек, наплив, стоп-кадр, флешфорвард.*
 8. TG of special values and units of measurement used in the filmmaking process and cinematography: *люкс, ніт, футаж, експозиційне число, частота кінознімання, баланс світлочутливості, глибина різко зображуваного простору.*
 9. TG of buildings, special structures, their parts and the whole enterprises includes 5 subgroups, which unite the names of buildings designed for filmmaking and processing, film and optical discs processing, film printing buildings, film distribution and exhibition buildings, film restoration and film materials storage buildings: *звуковий павільйон, кіномісто, кіноотека, натурний майданчик, багатозальний кінотеатр, склад фільмокопій, фільморемонтна майстерня.*
 10. TG of professional film unions, organizations, institutions, movements: *кінокомітет, кінокомпанія, догма, кінокорпорація, некрореалізм, кінотехнікум, Міжнародна Федерація Кіноархівів.*
 11. TG of documents used in the filmmaking process: *експозиційний список, прокатне посвідчення, літературний сценарій, кіноскрипт, монтажний аркуш.*
 12. TG of acting technique and actors' characters: *міміка, типажність, вамп, пластика, артистичність, ампула, антигерой, пластичний грим, трагик.*
 13. TG of disciplines, sciences, branches related to film business: *соціологія кіно, семіотика кіно, кінематографічна антропологія, фільмознавство.*

It should be noted that the represented classification is still open, since the terminological apparatus of the cinematic term system is constantly updated and dynamically integrating new lexical units.

The statistical analysis of the TG functioning in the ULCTS shows that the dominant TG is the one naming devices, mechanisms, devices used in film production and their elements (22.7%). This can be explained by the time-consuming process of filmmaking and the use of

a large number of equipment and techniques at each stage to reach the highest quality film-making product. Thus, only for the naming of the modifications of the filming equipment in terms of its format and purpose, 62 CTs are used: *цифровий кінознімальний апарат, високошвидкісний кінознімальний апарат, багатооб'єктивний кінознімальний апарат*. To denote film projection devices 34 terms are used: *широкоекранний кінопроектор, цифровий кінопроектор, кінопроектор для панорамних фільмів, голографічний кінопроектор*.

Moreover, a big number of terms are used to identify the basic elements of filmmaking equipment and some of these terms are used to name their parts: *лічильник кадрів, універсальний видошукач, оптичний візир, конусний обтюратор, візирна луна*.

The second place (15.8%) is occupied by the TG denoting varieties, fragments and parameters of cinematography as a creative process: *снаф, маргінальне кіно, наукова фантастика, кінодилогія, кінематографічна виразність, зображальний ряд фільму*. This TG includes 2 subgroups, classified according to the following directions: specific and genre structure of cinematography (*кримінальний серіал, телероман, історична драма, музичний детектив, навіжена комедія, сиквел*), as well as elements of an artistic decision of the film product, its plot and imagery concept (*саспенс, великий епіс, саундтрек, поцілунок у діафрагму, американський план*).

The TG of filmmaking processes occupies the third place in the ULCTS in terms of grouped terms (13%). As it was mentioned earlier, this TG includes subgroups, which give the details of all filmmaking stages: from the idea to duplication and distribution: *пічинг, підбір локацій, сканування кіноплівки, перемонтування, анімаційне моделювання*.

The least numerous TG in the ULCTS is occupied by terms denoting acting techniques and characters (0.9%) and the TG of disciplines, sciences, and branches related to filmmaking (0.9%). Basically, film experts are interested in the problems of theory and history of filmmaking, its expressive means and forms, the issues of film sociology, film semiotics, relations between cinema and theater, cinema and television and so on: *кінодекораційне мистецтво, теорія кінопрактики Ноеля Берча, кінодокументалістика, кіносеміотика*. Also, the range of actors' parts is limited due to the inner potential of the actors and their appearance: *резонер, травесті, шериф, субретка, інженю, супермен*.

In the process of terms unification into certain TGs, it was noted that the ULCTS is characterized with the phenomenon of synonymy: first, almost all CTs in the Ukrainian language were borrowed and in the course of time, their national analog was coined: *батальний фільм – воєнний фільм, андеграунд – підпільне кіно, ситком – комедія станів*.

The formation of the ULCTS is caused by both the external and internal linguistic factors, which cause the development of the studied term system and integration of unique terms and foreign origin terms. It means that the lexical content of the cinematic term system is diverse. In the Ukrainian language, terms of foreign origin dominate over the unique ones and this fact confirms that not a single national language is able to fulfill the nomination process needs by only its own, national language material. Thus, languages need borrowings.

This type of thematic distribution of CTs may further create the basis for the compilation of ideographic type dictionary (ideological or thematic one). In the ideographic dictionary, the terms are distributed according to TGs (or logical-conceptual fields) based on thematic elements and their common nature despite their linguistic relationships and connections. The conceptual content of classified lexical units is organized and systematized on a logical basis, and the main

unit of such type of vocabulary is a semantic field or lexical and semantic group. The main advantage of the ideographic dictionary is that it enables an individual to quickly navigate a huge mass of lexical units [16]. The need for this type of dictionary is evident, when it is necessary to conduct a comparative study of lexical units from different languages, while each language has its own system for semantic distribution of a general lexical continuum, and to trace the specifics of such distribution principles in lexical content of different languages is an important task of comparative linguistics [16, p. 8]. In this study, the selected TGs reflect the results of the semantic classification of the given ULCTS, and a more detailed study of their semantic content in different languages will clarify the nomination nature of one or another term. The universal principles of cinematography and a high pace of its development suppose that similar TGs can be identified in other languages too, but the main difference can be found in the expression of different cinematic phenomena in other languages with their specific linguistic means.

5. Conclusions

Thus, in the cinematic terminological field of the Ukrainian language, it is possible to identify core, central, and peripheral terms with dominating central terms. The latter terms originate from the core cinematic terms, which can be explained by the progress and advancement of the cinematic term system. The lexical and semantic analysis of the Ukrainian-language cinematic terms resulted in the identification of 13 thematic groups based on common semantic features of terms and subject- logical relations between denotations. The development of thematic groups is caused by extralinguistic factors, such as, for example, the emergence of new cinematic technologies, movements, and the cinema equipment. The identified thematic groups are open, and this fact indicates the constant development and improvement of the Ukrainian language cinematic term system. The relations uniting the terms into thematic groups are of the extralinguistic nature and represent open blocks of cinematic terms.

The prospect of this study is the compilation of a cinematic thematic dictionary of the Ukrainian language that will combine the most commonly used CTs useful both for specialists in the field of cinematography and linguists.

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