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Compiled name as a type of nomination graphic design terminology vocabulary

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Abstract

This article deals with the analysis of compiled names in the context of graphic design terminology. The descriptive method was employed for theoretical generalization of the results and for graphic design interpretation; whereas the component analysis enabled us to depict graphic design nomenclature and the method of contextual analysis allowed for the identification of structural components in graphic design terminological word-combinations. The induction method was used to analyze discrete components of graphic design terminology sorted by parts of speech, while the method of continuous sampling was employed to single out notions explicating graphic design. The statistical method enabled us to calculate the frequency ratio for terminological word-combinations with a specific number of components. 900 graphic design terms served as the research material. The absolute amount of terms, as sorted by the number of their components is inversely proportional to the number of components they consist of: the largest percentages consist of two- and three-component word combinations – 65.6% and 23.2% respectively. Four-component models account for 7.7% and five-components, with the smallest share – for 3.4%. The emergence of multi-word terminology in graphic design can be attributed to a large number of complex notions, whose attributes cannot be expressed in terms of a single word. We see the potential prospects for further studies in the depiction of graphic design terminology's grammatical peculiarities.

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Keywords: structural components; structural models; dictionary; a linguistic picture of the world; professional lexis

1. Introduction

In modern linguistics, aimed at active coverage of issues related to changes in the national and linguistic picture of the world, one can observe increased attention of scientists to terminological units. Taking into account that terminology is the most mobile part of any new dictionary, which at each stage of its development acquires new perspectives of the studios, it is logical that the concepts of graphic design are rapidly entering and growing in the world linguistic space. In the field of design

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education, graphic design is distinguished from industrial, architectural, landscape, and environmental design and is even taught as an independent discipline in higher educational establishments, for example, OlesHonchar Dnipro National University, Zaporizhia National University, Kyiv Institute of Decorative and Applied Arts, Mykhailo Boichuk, Lutsk State Technical University, Lviv National Academy of Arts, Vasyl Stefanyk Precarpathian University, Ukrainian Academy of Printing, Vasyl Karazin Kharkiv National University, Cherkasy University of Engineering and Technology, etc. Thus, the intensification of design education in the late twentieth century and the design of some other educational fields is a sign of the times, and this trend undoubtedly continues in the XXI century. Design and design education is changing, but this area of professional activity is still relevant.

Within the framework of our research, we interpret graphic design as an art and design activity that visualizes information with the help of printing, cinema, television, etc. The main marker of graphic design is graphics. Some parameters of graphic design explication have already been separate subjects of researchers' study. In particular, Amy. E. Arntson (2007) shows how graphic design developed both as an art form and as a reflection of society, M. Kulenko (2015) represents the basis and main peculiarities of graphic design, M. Rogal (2016) emphasizes on the need for decolonizing of graphic design. Instead, M. Muir (2015) indicates on the role of criticism in graphic design and describes the background to the field of study, S. Skjulstad and M. Rynning (2015) discuss how the teaching of visual identity in graphic design education may be redeveloped within a speculative design framework, R. Lzicar and S. Zeller (2016) refer to Swiss traditions and visual stereotypes in contemporary graphic design, M. McMullen (2016) emphasizes on moving beyond theoretical approaches and providing a tactical guide for designers to reference in order to more successfully incorporate cultural understanding into their work. The authors of the book "Graphic Design: History and Practice" attempt to represent the graphic design history within Italian design education (Benincasa *et al.*, 2016), K. Macharla (2018) outlines the modern-day issues related to graphic design and their solutions in a historical perspective, D. Dabner, S. Stewart, A. Vickress (2020) investigate the essential introduction to graphic design for the digital era Graphic Design School.

However, despite the great interest in graphic design, there are almost no separate linguistic studies devoted to the study of lexical, word-formation, and grammatical specificity of graphic design in modern linguistics, as there are only separate articles (Hurko, 2019), which determines the relevance of this work. That is why the object of our research is the lexicon of graphic design, and the subject is its structural models. In the proposed article, we want to analyze the name in the context of the terminological lexicon of graphic design and to find out how often the mentioned terminology is used.

2. Materials and methods

Modern linguistics uses general and special scientific methods. In the framework of our study, we used a descriptive method for theoretical generalization of results about ways of graphic design formation, systematization of knowledge about the functioning of linguistic works in the field of graphic design, and interpretation of graphic design as a separate science. The implementation of this method was facilitated by the method of component (sets the structure of the meaning of graphic design terms, for example, analysis of vocabulary definitions to illustrate the terminology of graphic design), distributive (provides an analysis of the characteristics of a language unit based on its structure and combination with neighboring units), contextual (establishment of structural components of terminological combinations of graphic design) analysis, and analysis by direct components (decomposition of the syntactic structure of the phrase into components). In the investigated terminology we use the induction method for the analysis of separate components of graphic design terminology, selected on part of speech differentiation's basis.

In our study, we distinguish methods of complete and incomplete induction. Complete induction is the presentation of various structural models of graphic design terms. Incomplete induction occurs when the terms of graphic design are grouped only within the structural components of a particular part of speech. The method of scientific research is also used as a comparison, which allows to study of the names of graphic design separately, to identify features that can compare the terms of different structural structure, as well as to present the similarities and differences of complex words and terms-phrases of graphic design. Given P.D. Ashworth's (2017) belief in the use of the method of continuous sampling, which is needed to better understand our impact on research processes that begin at selection rather than at the stage of data analysis, we consider it necessary to use this method to select concepts, which express graphic design. The statistical method is used, which is the basis of any quantitative indicators, as noted by B. Paltridge and A. Phakiti (2015), who made it possible to determine the frequency of the ratio of terminological combinations of the analyzed lexicon by the number of components. The psycholinguistic method of free-associative experiment provides the necessary results for the establishment of cognitive features of the terms of graphic design. The method of conceptual analysis made it possible to establish the relationship between noun-genitive and noun-adjective terms. The application of such methods and techniques allows a comprehensive study of the structural structure of the nouns of the graphic design and their actualization in the world lingual space.

In addition, we used the method of hypothesis to represent the subject under study in the internal relations of its components and qualities. That is why we first collected factual material (different structural terms of graphic design), generalized it by induction, and represented a hypothesis, which was further clarified by known concepts. The research material consisted of 900 items of the graphic design selected from 65 dictionaries and scientific literature on graphic design (Hurko and Popova, 2009; Kulenko, 2015; Tilfarlioğlu, 2020).

3. Results and discussion

Professional practice shows that any terminology cannot be limited to one-word names. Researchers note that more than 70% of special concepts do not convey individual word-terms, and different word combinations (Kunch et al., 2018). Despite this, there are two opposite tendencies in world linguistics. The first one is the desire for brevity and economy of linguistic means, which leads to the formation of word terms and abbreviations. The second tendency leans towards the semantic regularity, i.e., the reflection of the genus and other relations in the structure of the term, makes possible the formation of terms – complex words and term combinations (Arnzt et al., 2002; Ali Khan, 2016; Göçen, 2019).

Composite terms denote scientific and technical concepts as a result of direct orientation on concepts (subject) and simultaneously correlate the meaning of constituent terms with the structure and composition of the concept of the subject. In scientific literature, terminological phrases are mainly classified by the number of structural components: simple (two-component) and complex (multi-component) ones. That is why in our research based on the topical material we consider it expedient to first quantitatively present the ratio of the term combinations of graphic design (see Table 1).

Table 1. Quantitative ratio of graphic design term combinations by number of components

| 900 | Examples | Number of terms | Percentage, % | Total percentage % |
|--------------------------|---|-----------------|---------------|--------------------|
| Two-component | graphic layout | 591 | 59.1 | 65.6 |
| Three-component | university corporate identity | 209 | 20.9 | 23.2 |
| Four-component | decoration of advertising messages | 69 | 6.9 | 7.7 |
| Five- and more component | <i>preliminary sketch of the advertising message</i> submitted for approval even before the production of a separate illustration or layout | 31 | 3.1 | 3.4 |

Among the terminology of graphic design, the most commonly used models are structural models of two-component compounds:

1. “Adjective + noun” (A + N): *trademark, graphic layout, drawing graphics, graphic model, graphic mark, book graphic, graphic symbol, computer graphics, color harmony, font design, corporate identity, graphical interface, visual communications, printing products, color engraving, vector graphics, project culture, industrial graphics, trademarks, gothic writing, television graphics, graphic information, color scale, souvenirs, iconic sign, high technology, dry needle, graphic interpretation, branded packages, computer design, text drawing, aesthetic activity, composite formation, decorative font, font marks, combined signs, promotional brochures, graphic image, business card, graphic reproduction, line drawings, easel, book sign design, corporate publication, applied graphics, branding, linear drawing, tectonic form, tectonic structure, decoration, color combinatorics, color balance, co color palette, graphic background, typographic graphics, exhibition stand, aerosol art, street graffiti, advertising poster, contour line, illustrative leaflet, small format, accent products, local color, retrospective exhibition, pencil style, dotted style, street style, street style, branch publication, notched thread, etc.*

In their structure, the adjectives-components of terminological compounds are generally simple. In the terminology of graphic design, complex adjectives are presented much less frequently: *visual-graphic language, visual-graphic communication, visual-graphic text, light-shadow drawing, black and white areas*. Although, in our view, complex adjectives, due to their structural and semantic capacity, have a great potential in terms of terminology, since they can partly replace the overly complex attributive components in term combinations, which explicate complex in terms of terms (especially conjunctions or prepositions). For example, a three-component non-conjunctive graphic symbol alphabet can be replaced by a two-component graphic symbolic alphabet.

2. The terms “noun + noun” (N + N), namely “noun + noun in G.C. (genitive case)”, occupy the second place among the two-component word phrases. The vast majority of graphic design lexical units are compounds with verb nouns or nouns with a meaningful action as the main word, combined with a dependent component by a form of subordinate-syntactic connection – noun controlling or attaching: *sketching, design of stands*. In these terms, object-attributive relationships are most clearly expressed. However, much of the genitive case collocations embodies attributive relationships, such as *packaging design, book layout, design techniques, information visualization, label design, billboard, project sketches, publication logo, sketching, company logo, stand design, original design, book*

design, product catalog, text format, character varieties, art synthesis, font graphics, cartoon logo, color contrast, color palette, font design, color tone.

In addition, it should be noted that the terms formed by the “noun + noun” model are characterized by different structures, such as non-prepositional and prepositional ones. In the production of such complex terms such prepositions as in (for), with, on are involved: image in design, tectonics in design, engraving on stone, light in design, advertising on the Internet, tab in packaging, painting with burning, drawing from memory, composition in design, advertising on transport, woodcarving. For example: *packaging tab – the promotional material in the product packaging or inside the packaging; intended for advertising of other goods* (Kulenko, 2015), *advertising on transport – messages about goods, service, a brand of the company inside and outside vehicles, at stations and stops* (Kulenko, 2015), *woodcarving – a kind of artistic processing of wood; carving of various items, one of the most common types of decorative and applied art* (Kulenko, 2015).

In the analyzed group of graphic design terms, we observe a competitive relationship between substantive-genitive and substantive-adjective terms. We noted a number of different representations of the same concepts using syntactic synonyms in various design-related sources, for example: *a design of stands – stand design, a palette of colors – color palette, a contrast of colors – color contrast, a symmetry of balance – balanced symmetry, a catalogue of products – product catalogue, a coloring of a mural – mural coloring*. Such syntactic synonymy reflects the general objective property of linguistic units to have several forms for explaining a singular meaning – expressing attributive meaning in different grammatical forms in this particular case. However, in terminology, any synonymy within a single term system is an undesirable phenomenon, so, in our opinion, preference should be given to substantive-adjective formations in regard to the given pairs as those that most consistently and unambiguously implement attributive relationships. In addition, it is necessary to take into account the different degree of the generalization of meaning: the adjective in the function of the dependent component provides a generalized characteristic or a feature, whereas the noun, as A.P. Zagnitko (2001) notes, is not characterized by the potential for denoting generalized features, for example, let us compare: *the font for office – office font, a sketch of a design – design sketch, a format of text – text format, caricature logo – a logo of a caricature, a method of design – design method*.

In the corpus of graphic design terminology, there are single substantive-adverbial combinations that are synonymous with substantive-adjective terms: *an advertisement outdoors – outdoor advertisement, a bulk sale of a product – wholesale*. We believe that the latter should be given priority given the above considerations.

Most two-component terminological phrases are formed from one-word terms by adding explanatory components to them. Quantitative advantage of such formations is caused by hierarchical relations in the graphic design concept system, logical subordination of specialized category of nouns to the generalized ones, which is formally reflected in the specification of the general noun-term by the specification of the adjective (participle, noun), which gives the whole phrase the notion of specificity.

Three-component phrases, which qualitatively rank second after two-component phrases in terms of graphic design terminology, are predominantly constructed on the basis of different combinations of definable and signifying components, namely: 1) signifying + (signifying + signified): *dynamic illustration material, illustrative computer graphics, information stand table, company business card*; 2) signifying + (signified + signifying): *graphic stand design, company advertisement logo, set typeface, university’s style identity*; 3) signified + (signifying + signified): *alphabet of graphic symbols, composition in graphic design, fashion in graphic design, forms of graphic design, design of visual communications, element of signature style, type of art and design activity, structure of visual*

text, scratching on the specified drawing, design of printing production, advertising appeal, application with a trademark, creation of corporate symbols, models of printed advertising, usage of the advertising tablet, function of the advertising address, structure of the visual text, element of signature style, development of promotional materials. The graphic design terms mentioned above are complex phrases that are based on three full-fledged tokens. A.P. Zagnitko (2001) is convinced that "the basis of complex word combinations is a model of the absolute simple phrase". That is why it is logical, in our opinion, to distinguish three types of complex phrases in modern Ukrainian language: 1) simple phrase + a subordinate word; 2) main word + subordinate phrase; 3) the main word + two non-related dependent such that they do not form a phrase on their own.

The structure of phrases of the first type can be represented by the formula: TC (3) = A + TC (2), where TC (3) is a three-component terminological combination, TC (2) is a simple terminological combination, A is an attributive component, expressed by an adjective, or a participle which is used not as the main word but as a phrase in general (in this case, the attributive component can have not only terminological but also non-terminological origin). Such structural and functional types include, for example: *reproduction printing – engraving printing (TC (2)) reproduction (A)*; *printing of the engraving of the original – printing of the engraving (TC (2)) of the original*; *final sketches of the project, modern symbolism of color, informational poster board, printed artistic images.*

A small number of three-component word combinations of this type is formed on the basis of free simple combinations, which is schematically represented as follows: TC (3) = A + FC (2), where FC (2) is a free simple combination: *branded packaging design – branded (A) packaging design (FC (2))*; likewise: *the right choice of font, new magazine logo.*

In phrases of the second type, the simple terminological phrase works as an explanatory component for the main word expressed by a noun with terminological or non-terminological meaning: TC (3) is a three-component terminological phrase, TC (2) is a two-component terminological combination in the role of an attribute, C – a central component (keyword) represented by a noun: *corporate style development – development (C) + corporate style (TC (2))*; *design of corporate (brand) symbols – design (C) + corporate (brand) symbols (TC (2))*; *layouts of printed advertising – layouts (C) + printed advertising (TC (2))*; *drawings in the style of linocut – drawings (C) + in the style of linocut.*

Among the three-word phrases of this type, a certain number is also formed on the basis of free simple phrases: *packaging design development = development (C) + packaging design (FC (2))*, *unusual cover design = unusual (C) + cover design (FC (2))*. Therefore, most of the three-component TCs are implemented using two-component TPs because of their additional attribute or their function as an attributive part of the keyword. A much smaller proportion of three-component terms are formed on the basis of free two-component TPs of individual terms or words borrowed from other lexical subsystems. The analyzed relationships of sequential derivation between two- and three-component terms of graphic design affirm the systematic structure of graphic design terminology at the structural level.

Terminological word-combinations with four or more components are classified as multicomponent. Their number is insignificant; however, it is necessary to note that the most populated group among multicomponent terms of graphic design is four-component TCs. That is why within the scope of our analysis we distinguish the following basic ways of creating four-component terminological phrases:

1) on the basis of two or three-component TCs by adding adjectives to them – specifiers with the narrowing of the meaning: *method of making clichés – zincographic method of making clichés*, *design of advertising appealing – decoration of advertising appealing*, *elements of corporate style – package with elements of corporate style*;

2) through the expansion of two- and three-component TCs by nouns or adjectives (singular or combined into word combinations) for further specification of the finalized terms: *computer graphics programs – computer graphics programs for printing, trademark – graphic definition of a trademark, selection of illustrations – selection of illustrations for advertising campaigns;*

3) the use of a three-component TC as a function of the signifying part to the signified component: *means of graphic design – organization of graphic design means, development of corporate style – control of corporate style development;*

4) as a result of the merging between two two-component terminological phrases into one structurally-semantic whole: *manual printing of one-color engraving (manual printing + one-color engraving), the main color in the solar spectrum (main color + solar spectrum), graphic reproduction of corporate symbols (graphic reproduction + corporate symbols), graphic design of a trademark (graphic design + trademark).* Within this model, there are TCs formed by the combination of one structural and semantic whole of a two-component TC and a simple free combination: *packaging design decoration - decoration (TC) + packaging design (FC);*

5) due to the extension of the one-component term by the expanded attributive part: *headpieces – headpieces for children's poetry book, sketch – sketch design of a cigarette box.* According to this model, four-component TPs are also formed with the general scientific terms (*methodology, strategy*) as the pivotal word. Such TPs may be distinguished by their expanded signifying part. For example: *methodology of graphic design research, the strategy of making advertising booklets;*

6) a certain part of the four-component vehicles (as well as the five-component ones) are mostly represented as descriptive constructions creating by truncation of definitions: *a horizontal-axis printing font – “a horizontal-axis printing font in which the vertical main lines are drawn with light hatches, while the optional lines (horizontal ones) are drawn with bold hatches” (Kulenko, 2015); the previous sketch of advertisement – “previous sketch of advertisement submitted for approval before making a separate illustration or layout” (Kulenko, 2015); short graphic or text symbol – “a short graphic or text symbol that aims to symbolize a firm, its product” (Kulenko, 2015).*

Among the five-components, we distinguish the following: *new media technology of visual design technology, development of the printed advertising element;* six-component and seven-component terms are represented in several units: *the main classes of computer printing technology users (6-component), presenting a specified aesthetic form for the exterior of the object (7-component).* The appearance of terminological combinations with more than three components is specified, because it serves the essential features of complex concepts as precisely as possible. But in order to standardize such terms it is necessary to analyze the optimality of the relation of accuracy and length of term in each individual case, because the relevant terminology study hasn't used this aspect yet. Based on the analysis of the analytical terms of graphic design, we offer the following possible ways to reduce terminology:

1) the ellipsis of redundant or meaningful components, that are narrow for the field of science, for example: *graphic trademark – trademark, varieties of trademark compositions – varieties of trademarks, graphic features of major font groups – graphic features of font groups, creating your own symbol – creating a symbol.* Removed components are easy to think of in the context of professional broadcasting;

2) the comprehensive analysis of the syntax synonymy capabilities for selecting the simplest possible number of components. Analyzing all the information above, we represent the following ways of optimizing the external form of the term:

- the shortening due to the replacement of the preposition-noun attributive part with a monosyllabic adjective attribute: *sheet for book illustrations – illustrative sheet; ordering using*

a given style – stylish ordering; the main engraving tool – engraving tool; the art of engraving is tightly bound with the art of book – book engraving;

- the replacement of a multi-component preposition-noun attribute with a single-word noun: *an exhibition connected with different design works – an exhibition of design works; color quality, by which colors differ from each other – tone of color;*

3) the restructuring of fixed multicomponent terms formed by the unification into a single structural unit of two independent terminological word combinations, if their conceptual scope is exactly the same as the sum of the conceptual scopes of each individual two-component element, and the definition is a tautology of the term: – “*the latest achievements on the basis of trademark and service mark*” (Kulenko, 2015). In this case, we consider it inappropriate to distinguish a separate terminological unit of a multicomponent prepositional combination, because to understand the complex term there are enough two-component terms: *modern developments* and *trademark* – each of which has its own interpretation, and a combination of them comprise a multi-component term;

4) the omission of coordinated conjunctions in the following way:

a) the classification of word combinations with the coordinated connection into independent components, if it does not cause loss of meaning: *corporate edition and font – corporate edition and corporate font; corporate booklet and poster – corporate booklet and corporate poster; identification and trademarks – identification marks and trademarks; primary and non-primary colors – primary color and non-primary colors;*

b) the substituting of coordinated word combinations with complex words, if they are used to denote a single, indivisible concept: *sketch and drawing – sketch-drawing*, since the term means a single concept “outline”. Analogues are word combinations such as letters and figures – *letters-figures, artist and graphic designer – graphic artist; design and projecting – design-designing; preparation of a drawing for the engraving and its printing – preparation-printing of a drawing for the engraving;*

5) the omission of a generic group-specific term that is easy to think of with a help of definitions: *reviewing the history of a composition, reviewing the history of a font, reviewing the creating of a mark, reviewing the development of a trademark* can be reduced to three components by removing the word “*reviewing*”, which is the first in each of the given terms: *the history of the development of a composition is an overview of the historical development of a composition in the fine arts* (Kulenko, 2015). Similarly: *the history of font development, the creating of a font mark, the development of a trademark;*

6) at the level of functioning, it is possible to use the full form of the term simultaneously with its truncated forms during reuse, for example: “*The service mark has been in use since 1939. For the first time such sign was registered in 1947 in the USA. Later, this innovation was approved by the Lisbon edition of the Manufacturers Convention*”. Further: *This mark refers to services in the fields of transport, catering, communication, media, advertising, tourism, etc.* (Kulenko, 2015).

4. Conclusions

Thus, an analysis of the complex terms of graphic design has shown that analytical derivation is one of the most productive ways of updating Ukrainian graphic design terminology. The structural hierarchy of graphic design terms reflects the meaningful consistency of the graphic design term system: the construction of complex terms tends to create multi-lingual word-forming terminological paradigms due to the sequential, step-by-step concretization of the source term with generic meaning by means of attributive components. The method of formation of derivatives of two-component terms-combinations through the definition of the source monosyllabic terms is continued in the next stages

of termination – during the creating of three-component word combinations on the basis of two-component ones due to their re-definition. Similarly, a considerable number of multicomponent terminological combinations were formed on the basis of two- and three-component terms. The quantitative advantage of such formations is specified by hierarchical relations in the system of concepts of graphic design, logical subordination of species categories to generic ones.

Mostly the creating of terminological combinations in the graphic design terminology is realized through the tendency of the ration “accuracy” – “briefness” optimization. The specific number of terms, characterized by the number of components, is inversely proportional to the number of components in the term: the largest part is form with two-component (65.6%) and three-component (23.2%) terms, four-component models (7.7%), and the smallest one is formed with five or more components elements (3.4%).

The appearance of multiple-word terms in a graphic design terminology is specified with a large number of complex concepts, the characteristics of which cannot be placed in a single-word definition. However, the standardization of such terms should be conducted carefully, thoroughly analyzing all possibilities for their shortening without losing the essence of the definition. The prospect for new studios is considered to be in the representation of the grammatical specificity of the terminology of graphic design.

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Grafiktasarım terim bilimsözlüğünde bir adaylık türü olarak oluşturulmuş isimler

Özet

Makale, derlenen isimleri grafik tasarım terim bilim kelime dağarcığı bağlamında analiz edildi. Grafik tasarımın sonuçlarının teorik olarak genelleştirilmesi ve yorumlanması için betimsel yöntem kullanıldı; Bileşen analizi, sözlük tanımlarının sunulmasını mümkün kıldı ve bağlam analizi yöntemi, grafik tasarım terim bilim kombinasyonlarının yapısal bileşenlerini belirlemeyi mümkün kıldı. Tümevarım yöntemi, konuşma kısmına ait olarak seçilen grafik tasarım terminoleksisinin tek bileşenlerini analiz etmek için kullanılmış ve grafik tasarımı açıklayan kavramları vurgulamak için sürekli örnekleme yöntemi kullanılmıştır. İstatistiksel yöntem, analiz edilen kelime dağarcığının terim bilim kombinasyonlarının oranının bileşen sayısına göre sıklığını belirlemeyi mümkün kıldı. Araştırma malzemesi olarak 900 grafik tasarım kullanıldı. Bileşenlerin sayısı ile karakterize edilen belirli terim sayısı, terimin bileşimindeki bileşenlerin sayısı ile ters orantılıdır: en büyük pay iki (% 65,6) ve üç bileşenli (% 23,2) terimlerdir, dört- bileşen modelleri (% 7,7) ve en küçüğü - beş veya daha fazla bileşenden (% 3,4) oluşan modeller. Grafik tasarım terim bilim sistemindeki kelime terimlerin ortaya çıkışı, işaretleri tek kelime bir atama çerçevesinde barındıramayan çok sayıda karmaşık kavramdan

kaynaklanmaktadır. Grafik tasarım terimbiliminin gramer özelliklerinin temsilinde yeni bir araştırma beklentisi görüyoruz.

Anahtar sözcükler: terminoleksi; grafik tasarımı; derlenen isimleri; yapısal bileşenler; yapısal modeller.

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