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## LEXICAL-SEMANTIC GROUP OF THE ORNAMENT NAMES IN UKRAINIAN DESIGN TERMINOLOGY

**Summary.** The problem of the Ukrainian names of design patterns origin – the part of the design terminology – is examined in this article. It is underlined that the basis of this thematic group is the nominations of Common Slavonic origin. It is no coincidence that linguistic and nonlinguistic factors influenced on the names of Ukrainian design patterns, for instance the environment.

**Key words:** design terminology, design pattern, etymology, method of word-formation.

**The purpose** of this article is to identify the changes that have occurred in the studied terminology, and the analysis of the ornament names, which constitute a separate lexic-semantic group of terms in the Ukrainian terminology of design. **The relevance** of this study is due to the need to trace specific correlations within the terminology field of design.

**Methods of research** are determined by the specifics of the object study and its tasks. The most suitable for describing and analyzing Ukrainian terminology of design is the use of such methods as: general scientific method of induction, descriptive with methods of observation, comparison, generalization and classification of linguistic facts, statistical and structural using the method of component analysis.

**Analysis of recent researches and publications with full justification of the received scientific results.** In the XX<sup>th</sup> century many leading scientists were engaged in the study of such phenomena as “term” and “terminology” (I. Verhratsky, V. Danilenko, A. Superanska, T. Panko, L. Kryzhanivska, L. Symonenko, T. Kyyak, N. Nepiyvoda, T. Pristayko, A. Dyakov, S. Kudelko). The correspondence of the word to the notion and structure of the nominative unit was taken into account by the scientists in describing the term as a special word. The term should carry the “spirit of speech” in itself, be brief and motivated, without the presence of synonyms. In the opinion of researchers, creating a term, one must keep in mind not only science but also education; terminology should be national and must combine elements of national and international ones [10; 1; 6; 7].

**The object** of our research is the Ukrainian terminology of design.

**The subject** of our research is the thematic group of ornament names (9% of the total number), which is included in the terminology of design. Its formation is a complex and long-lasting process; therefore, it is not homogeneous in its origin. It consists of terms derived from general and special, literary and dialectal, personal and borrowed words, with direct and indirect borrowing, tracing.

**Presentation of the main research material with the full justification of the obtained scientific results.** Since the end of the XX<sup>th</sup> century and up today there is a rapid development of design,

as the science in general, and hence its terminology. There is a penetration of widely used terms in the terminology of various fields, making it difficult to refer to a particular term for a specific terminology. Terminology of design, as well as other terminology, cannot do without names that function in various fields of knowledge. Not an exception and the names of ornaments, which are a vivid testimony to the cultural continuity of the people. The brightest flowering of this type of art falls on the first third of the XX<sup>th</sup> century, when the socio-cultural processes that began in the second half of the XIX<sup>th</sup> century considerably intensified in the peasant environment [8, p. 3]. After all, the reasons for the development of the ornament depend on people’s admiration to the bright design of life.

Intra-language and foreign influences contributed to the emergence of new names. In particular, the artistic value of design works, the system of organizing their ornamental-shaped structure to a large extent depend on the nature and technological properties of the materials used. The origin of the ornament is associated with an epic painted cobblestone, terraums with images of the sun, moon, stars, and all the beauty of the heavens [12 p. 2].

Peasant wall paintings, in contrast to the classic, were created in the situation where a customer, artist, author and master executor in most cases was one person. Life expectancy of peasants to nature, the dependence of the nature of their work activity and general lifestyle from annual natural cycles reflected in one of the peculiarities of peasant paintings functioning – their short life, dependance on the temporary, seasonal existence [8, p. 18].

At the basis of paintings figurativeness of a number of Ukrainian districts and areas lays the agrarian-cosmological idea of human life and nature unity, the same idea is embodied in verbal signs. The feeling of unity with nature awakened and acquired the implementation of the ornament names in the “peak” periods of the annual cycle, such as spring awakening, flowering of plants and their fruiting. Names were used to refer to different products that were used during calendar holidays.

The study of the thematic group of ornament names made it possible to distinguish *non-derivative words* of Common Slavonic origin (13%). These include: *zoomorphisms* (60%) – *pavuky* “zoomorphic ornamental motif with a schematic image, reduced to a combination of simple geometric elements” from Church Slavonic \*paokъ “a hook”; *slimack* “plant ornamental motif – the branch with leaves, twisted in the form of a snail” from Church Slavonic \*slimakъ is close to Greek “Snail without shell”; *slimacky* “zoomorphic ornamental motif with a schematic image, reduced to a combination of simple geometric elements” from Church Slavonic \*slimakъ is close to Greek “Snail without shell”; *plantomorphisms* (20%) – *kryny* “ornament in the form of heraldic lilies”

from Church Slavonic кринь “lily flower”; *subjectmorphisms* (20%) – *stovpy* “ornamental motif associated with the image of architectural elements” from Common Slavonic \*stьlbъ close to the “pillar”, “pillars” [3: III: 93; IV: 250; 4: II: 337; III: 218-219, 672, 765; 11: I: 386].

The *derivative words* of the Slavonic origin are suffixed formally (28%) of the name: *plantomorphisms* (36%) – *listechka* “an ornamental motif in the form of elliptical leaves” from Common Slavonic \*listъ “plant leaves”, “sheet of book”, “sheet”, “certificate”; *makivky* “a plant ornamental motif of the decorative painting of the hut in the Podillia at the end of the XIX<sup>th</sup> – beginning of the XX<sup>th</sup> centuries, the rounded completion of which resembles the heads of poppy” \*макъ “poppy”; *perchchika* “vegetative ornamental motif of folk decorative painting of dwelling in the Podillia in the form of pepper” from Common Slavonic \*pъръръгъ; *hmelyk* “decorative wavy ornament” from Common Slavonic \*chъmelje “hops”; *subjectmorphisms* (28%) – *hirka* “figured detail in the form of a thrown pyramid of brick or stone (decoration of the gates, openings)” from Common Slavonic \*gora “mountain”, “attic”, “top-notch”; *horodky* “bricks ornament in the form of a zigzag” from Common Slavonic \*gordъ “fenced place”; *shirinka* “an ornamental motif in the form of interconnected squares and triangles alternately” from the Old Russian shirinka “towel”; *part of the human body* (18%) – *morshinka* “ornamental motif in the form of a broken (wrinkled) at an acute angle of the line” from Old Russian съмърсканъ “wrinkled, wicked”; *cholovichky* “an ornamental motif in the form of generalized images of a person who sometimes independently created a figured pattern or performed in conjunction with plant motifs” from Common Slavonic \*celovekъ “man”; *action* (9%) – *bihunets* “the shape of an ornamental brick masonry in the form of a belt forming on the surface of the wall a number of triangular recesses, facing up and down” sequentially \*beza-ti “escape, escape, avoid”; *a sign* (9%) – *sononka* “a plant ornamental motif, popular in folk paintings of the Podol dwelling in the late XIX<sup>th</sup> – early XX<sup>th</sup> centuries” from Indo-European \*kasnos “gray” [4: II: 241, 659; III: 249, 328, 441, 479, 726; 2: I: 155, 485, 503; II: 345].

The *suffix-prefixal way of forming words*, based on the motivation of which are *the action or the object* (8%): *zavitock* “ornamental motif in the form of a spiral” from Common Slavonic \*viti, 1 unit \*vъjo. Indo-European \*uei-: \*uoi-: \*ui “turn”, “bend”, “curve”; *porizka* “relief ornament on an architectural lump” from Common Slavonic \*uregъ- “tear”, “destroy”; *obruchky* “an ornamental motif in the form of double rings (wedding rings), which is widely used for inlaid wooden artistic products” from Common Slavonic \*obrocъ “a wrist, a bracelet, a ring” [4: III: 108; 2: I: 155; II: 107].

Most of the names (38%) are *non-derivative words of foreign origin*, they include: *subjectmorphisms* (40%) – *busy* “decorative ornamental design of rollers” from Arabic busr: busra “fake pearls, glass beads”; *kraklye* “a network of thin cracks on the surface of the ceramic products. They are created for the decorative effect, using the discrepancy of the coefficients of expansion of the shingles and irrigation during firing” from French craquele “crack”; *labirint* “ornamental motif” from French laburinth < Latin laburintus < Greek “maze”; *lira* “an ornamental motif in the form of a musical instrument” from Old Russian лрпа < Greek “ancient greek string tongue tool”; *monastery* “An ornamental motive of architectural character – a schematic image of a religious building” from Greek monasterium > French monastere “cell of the hermit”; *rockayll* “fragile, thinly dismembered asymmetric shell shape, characteristic rococo ornament” from French rocaille “small stone, crushed stone”; *plantomorphisms* (20%) – *lavr* “ornamental motive” from Polish laur < Latin laurus; *liliya* “is an ornamental motif in the form of a stylized lily flower. Three of her petals are bound by a ribbon, and below end with separate petioles or trilobated leaves” through German Lilie or Polish lilia < Latin lilium < English hrrt < Ilili “lily

flower”; *palmata* “ornamental motif in the form of a stylized fan-like sheet” from French palmette “decoration in the form of palm leaves”; *toponyms* (13%) – *meander* “geometric ornament of ancient origin in the form of broken at a straight line of the line” from Greek maiandros > Latin maeander > German Maander, French meander “the old name of the Meandre River in Asia Minor”; *ovyi* “this is an ornamental motif in the form of egg-shaped bulges, framed by rollers, on the capitals and the cornices” from Latin ovum – the name of the ancient Greek region Ionia – “egg”; *part of the human body* (13%) – *bucklya* “decoration in the form of a series of rings with a socket in the center” from French buccula < Latin buccula “curl of hair”; *kolye* “Astragalus with stucco pearls” from French collier < Latin collare < collum “neck”; the *action* (13%) – *shmuhy* “motive of the geometric ornament in the form of the stripes” from Slovenian semigati \*sъmīg “move swinging, sculpt”; *tse-sura* “interval in the ornament” from Latin caesura “autopsy” [3: I: 293; II: 527; III: 93, 174, 177, 261, 265, 426; IV: 250; 14; 4: I: 240, 252, 443; II: 337, 445, 497, 500, 649; III: 218-219, 672, 765; 11: I: 386, 427, 456, 554; 9; 14: 108, 319, 346, 394, 423, 441, 697; 5: 261, 969].

Assimilation of words of foreign origin led to the creation of *derivative names* (13%). The suffixal way (10%) consists of the following words: *the sign* (50%) – *ohirochky* “an ornamental motif in the form of horizontally stretched diamonds, connected with each other by sharp angles” from Greek ‘ayoupos “cucumber” < Greek ‘awpog “immature”; *slivochky* “vegetative ornamental decorative motif of paintings of people’s homes in the Podolia” from Latin \*livos “bluish”, liveo, ere “have a bluish color”; the *part of the human body* (25%) – *lalechky* “ornamental motif in the form of generalized image of people’s figures” from Polish lala, lalka “shameful man”; *plantomorphisms* (25%) – *rozetka* “ornamental motif in the form of a round flower with identical petals. As the ornament was used since ancient times, in Gothic form the “window round rose” from French rosette “rosette”, with the help of prefixal way (3%) there is the word *napiv-rozetky* “ornament in the form of half opened flower” from German Rosette or French rosette “rose” < rose [4: II: 120, 632; III: 495, 670 2: I: 592; 14].

**Conclusions.** Terminology of design as an integral part of the lexical system of the language belong to open, constantly evolving. Within it there are such processes as the use of outdated terms in a new meaning, introduction of new terms, the elimination of parallel forms. Design development is directly related to the expansion and improvement of design terminology. In the Ukrainian names of ornaments there are elements of the Proto-Slavic and foreign-language origin, formed by various ways of word formation. Consequently, the names of ornaments, forming a separate lexicosemantic group, indirectly embodied the idea of the unity of human life and nature. In the words that denote an ornamental painting, we observe the reflected part of the picture of the surrounding world.

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**Мар'янюк Я. Г., Зайцева О. Ю. Лексико-семантична група назв орнаментів в українській термінології дизайну**

**Анотація.** У представленій статті розглядається проблема походження українських назв орнаментів, які входять до складу термінології дизайну. Підкреслюється, що основу цієї тематичної групи становлять номінації праслов'янського походження. Невипадково, що на назви орнаментів в українській мові впливали лінгвістичні й позалінгвістичні чинники, зокрема навколишнє середовище.

**Ключові слова:** термінологія дизайну, орнамент, етимологія, спосіб словотворення.

**Мар'янюк Я. Г., Зайцева О. Ю. Лексико-семантична група названий орнаментов в української термінології дизайну**

**Анотація.** В представленій статті розглядається проблема походження українських названий орнаментов, которые входят в состав терминологии дизайна. Подчеркивается, что основу этой тематической группы составляют номинации праславянского происхождения. Неслучайно, что на названия орнаментов в украинском языке влияли лингвистические и внелингвистические факторы, в частности, окружающая среда.

**Ключевые слова:** терминология дизайна, орнамент, этимология, способ словообразования.