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## ENGLISH ANIMATION TERMINOLOGY FORMATION: LINGUISTIC AND COGNITIVE ASPECTS

***O. Chupryna, T. Romanova***

*Moscow City University*

*4 build. 1 Vtoroy Selskokhoziastvenny Proezd, Moscow 129226, Russian Federation*

### **Abstract**

**Aim.** The purpose of this study is to test two hypotheses: a) animators' imaginative perception of their professional activity mostly informed the animation terminology formation, b) continuity between cinematic animation and other arts is reflected in terms and professionalisms incorporated in animation specialized vocabulary.

**Methodology.** The main methods applied are etymological, componential, word-building, and context analysis.

**Results.** The research has proved the hypotheses and it has been found out that a) conceptual mapping as the basis of metaphor assembled a cohesive representation of physical condition, psychological state and production phase in a single word belonging to the professional vocabulary; b) borrowings from standard English, and other arts terminologies such as painting, cinema and theater built the core of English animation professional vocabulary.

**Research implications.** Research results contribute to the theory of terminology and give a wider perspective on its subject. The results provide a solid basis for lexicographical work and compiling a dictionary of English animation terms.

**Keywords:** animation terminology, professionalism, professional slang, nomenclature, blend word, conceptual mapping, conceptual metaphor

## ФОРМИРОВАНИЕ АНГЛИЙСКОЙ ТЕРМИНОЛОГИИ АНИМАЦИИ: ЛИНГВИСТИЧЕСКИЙ И КОГНИТИВНЫЙ АСПЕКТЫ

***Чупрына О. Г., Романова Т. А.***

*Московский городской педагогический университет*

*129226, г. Москва, 2-ой Сельскохозяйственный пр., д. 4, корп. 1, Российская Федерация*

### **Аннотация**

**Цель** работы заключается в проверке двух гипотез: а) на формирование терминологии анимации главным образом влияло креативное восприятие аниматорами своей профессиональной

деятельности; б) преемственность между кинематографической анимацией и другими видами искусства отражается в терминах и профессионализмах, входящих в состав специального словаря анимации.

**Процедуры и методы.** Основными методами исследования послужили этимологический, компонентный, словообразовательный и контекстный анализы.

**Результаты.** Исследование подтвердило гипотезы и установило, что а) концептуальное картирование как основа метафоры создало целостное представление физического, психологического состояний и определённой фазы производства в одной единице профессионального словаря; б) заимствования из стандартного английского языка и терминологий других видов искусства, таких как живопись, кино и театр, составили ядро английского профессионального словаря анимации.

**Теоретическая и практическая значимость.** Результаты исследования способствуют развитию теории терминологии и дают более широкое представление о её предмете. Подготовлена серьёзная основа для лексикографической работы и создания словаря английских анимационных терминов.

**Ключевые слова:** терминология анимации, профессионализм, профессиональный сленг, номенклатурное обозначение, контаминант, концептуальное картирование, концептуальная метафора

## Introduction

Terminology seems to have had an insignificant status during the biggest part of the previous century. Being started by E. Wüster in the 1920s as a necessity, firstly, to name and identify the units of special knowledge and, secondly, to study and standardize technical terms and special lexical units, terminology gradually grew from a practice into a separate field of study. However, the theory of terminology was a subject of debate, and the views on it as a scientific discipline varied considerably: was it a science or a practice? [17, p. 123]. At the end of the 1960s in the USSR linguistic scholar field, a new scientific branch was recognized – *terms study* (*terminovedenie*) [13, p. 13]. It was a very important step because from now on terminology was not simply a subject of study but it had its own theory, principles, and methodology.

Nowadays, terminology is both an area of knowledge (a discipline) and a practice because it is used for communicative purposes in specialized spheres of human activity. Without this discipline, it would not be possible to compile dictionaries and glossaries of special fields. The theory of terminology is mostly based on its close connection with linguistics because it studies terminological units as units of language. In a more specific

sense, terminological units are referred to as “units of special meaning” [1, p. 190]. But in a broader sense, terminological units are also units of knowledge and units of communication. Thus, the theory of terminology is based on the following three dimensions: linguistics, cognitive science, a field of special knowledge where these units are used. Within these three dimensions, the terms study has been developing for many decades being a cross-disciplinary area of knowledge due to its connections with many other disciplines, such as history, culture, sociology, etc., depending on the peculiarities of the field of knowledge and its background factors [14].

Terms are words or expressions with specific meanings, especially ones that are used in concerning particular subjects. Altogether they build up the terminology of a particular subject or a sphere of knowledge. Nowadays some scholars argue that terminology is the main but not the only layer of specialized vocabulary [16] which also comprises nomenclatures, professional words (or *professionalisms* according to Russian linguistic school), and professional jargon or slang words.

Professional words, or professional slang, are defined by some linguistic sources as “a wonderful array of terms, acronyms, and in-

sults that crop up in a variety of professions”<sup>1</sup>. However, the Russian linguistic school studies the layer of professional slang in a more detailed way. There are two groups of professional words:

1. **basic professional words**, i.e. special words formed as a result of metonymic or metaphoric semantic word-building which causes figurativeness and semantic ambiguity. Some researchers argue, that in the field of novel professional words “unexpected metaphors ... suggests that these units should be considered proto-terms experienced as deliberate rhetorical *and* conceptual devices” [8, p. 1].

2. **communicative professional words**, i.e. special words formed as a result of aiming at saving speech efforts within one spoken professional environment. Communicative professional words tend to correlate with terms by virtue of phonetical, grammatical or word-building transformations which are connected with adapting special names for the communication conditions of the given spoken professional environment. Studying professional words as units of language at the intersection of cognition and communication, some linguists point out that these words depend on the psychological, social, cultural and attitudinal traits of a situation of professional communication, and from the standpoint of their functionality professional words briefly, and to the point verbalize information which is meaningful for qualified practitioners [7].

Successful communication among participants of a certain field of activity largely depends on the professional language they use. Professional language is considered as a terminological system with the core made up of terms and non-codified lexical and phraseological units employed in professional interaction. Alongside the broad understanding of specialized professional vocabulary, there exists its narrow interpretation as

words and word combinations which denote objects and phenomena in a special area of knowledge and activity that, as a rule, do not occur in general use. It is true to say that professional words play a part of so-called “coders” because apart from basic meanings, they contain “a special implication” which is clear only to competent representatives of a definite professional group [19].

Nomenclatures are considered as special names of objects within a definite sphere of knowledge. This layer is a particular link between the layers of terms and proper names mostly used for naming brands and trading marks. According to some scientists, there are no nomenclatures in the absence of developed terminology [21]. Still, terms and nomenclatures are different units since terms are related to special concepts and ideas, whereas nomenclatures label the objects of the given sphere of knowledge.

### Problem Statement

Terminology science development has evinced insufficient attention paid to the problem of animation professional language that can be explained by the comparatively young age of cinematic animation itself. For the most part English animation terminology has been studied in terms of the etymology of some individual terms. Knowledge of cognitive and discourse processes influencing the animation terminology formation is scarce and haphazard. The knowledge gap should be filled with the research of how concept generation in a special professional area is embedded in specialised lexical units and what word-building patterns are engaged.

### Research Questions

There are two main questions to be discussed in the paper. The subject of the first issue is the linguistic domain from which new lexical units were borrowed and included in animation vocabulary. The second question is about the interplay of cognitive and semantic aspects in the new specialized meaning formation.

<sup>1</sup> 30 Examples of Incredible Professional Slang. In: *Oxford Royale Academy*. Available at: <https://www.oxford-royale.com/articles/professional-slang> (accessed: 20.01.2021).

### Research Material

The study is based on scholarly essays on the theory of animation, textbooks on animation production, books and articles on the history of animation, personal memoirs about working at the Walt Disney Studio, British and American English dictionaries, dictionaries of terms.

### Research and Discussion

During the 20<sup>th</sup> century animation was not considered an independent form of art and, consequently, was not perceived as a matter worth academic study, unlike cinematography which appeared before animation technically and which was thought of as primary to that. The given state of things does not satisfy some scholars who point out that “animation is more than a technique” and that “to be animated is not necessarily cinema” [4, p. 198]. Other scholars assert that there was “little acknowledgment of the existence, history, achievements and cultural contribution of the practice of animation” [2, p. 10] and develop their animation studies arguing that “we need ... animation theory as such” [Ibid: 5]. In other words, animation needs theorization. The history of animation can explain the long-time absence of animation theory and attitude to it as the lowest form of cinematography. When animation appeared on cinema screens to entertain the public for the first time in 1912 it did not have a recognized single terminological name at least until 1920. According to various scholarly studies, it could be called “animated film”, “animation in film”, “animated cartoon”, “animated photography”, “animated photographs”, “animation film”, “film animation”, “animation of cinema”, “cinema animation” [2; 3; 6; 15]. The one-word name “animation” was not ubiquitous at those times because this kind of screen entertainment existed not by itself but was connected with cinematography or with another recognized graphic art – newspaper cartoon.

Whatever the history of animation has been, nowadays the term *animation* is widespread, that is why its complex analysis

is the departing point of the research. *Animation* is treated as “the core term” and the name representing the whole industry.

According to Online Etymology Dictionary, the word *animation*, borrowed from Latin, initially meant “action of imparting life”<sup>1</sup>. The root morpheme *anima*, which is a noun in Latin, has the following meanings: 1) air; 2) the origin of life, life; 3) a living being, a creature; 4) soul, spirit<sup>2</sup>. The Latin verb *animare* has similar meanings: 1) breathe in, blow; 2) bring to life, impart life. Regarding Latin sources of the root element *anima*—some scholars interpret its meaning as «the breath of life», «vital principle», «soul» [15, p. 15].

To put it simply, using animation gives life to something originally inanimate by making it move. However, it is important to understand that animation brings no objects to life in the direct sense. The understanding of the process is figurative: animation is the illusion, simulation of life, it is life-like. The concept of the illusion of movement and life is one of the main concepts in producing animated films which is confirmed by definitions in specialized dictionaries: “Animated film. Most commonly a film type in which individual drawings (cels) have been photographed frame by frame. Usually each frame differs slightly from the one that has preceded it, thus giving the illusion of movement when the frames are projected in rapid succession” [2, p. 12]. Some researchers believe that animation is not the art of drawings-that-move, but rather the art of movements-that-are-drawn [20]. Professional animators insist it is more than just a technique or a kind of art: “Most people think the word ‘animation’ means movement but it doesn’t. It comes from ‘animus’ which means ‘life or to live’. Making it move is not animation, but just the mechanics of it” [22, p. 146–147].

Semantic dynamics of *animation* may be represented as a succession of semantic

<sup>1</sup> Online Etymology Dictionary. Available at: <http://www.etymonline.com> (accessed: 20.01.2021).

<sup>2</sup> Dvoretzky I. H. Latin-Russian Dictionary. Moscow, Drofa Publ., 2009, p. 73.

shifts: “imparting life” (archaic casual use) → “life-like illusion of movement” (special use) → “process”, “product” (terminological use).

Thus, we may conclude that the concept of animation is complex. It can be interpreted as “*life*” if we imply the original Latin meaning and place it into the philosophical context which presupposes changing something inanimate into something animate, and it can be understood as a “*process*” and “*product*” if we mean the industry.

It would be remarkable to note that in the Soviet film industry another term was applied instead of *animation*: ***multiplication***. The discrepancy between the two words of Latin origin in one field raised a substantial need to study that difference due to the fact that in the English language the two terms convey dissimilar meanings, or concepts. Being of Latin origin as well, *multiplication* means “duplication; multiplicity, diversity”<sup>1</sup>. It is possible to assume that by having chosen the rational term *multiplication* Soviet film producers took into consideration the technical side of the process because they compared it with one of the elementary mathematical operations. No wonder they used this term because technically animation is a process of creating the illusion of moving objects (shots) which change each other at certain time intervals. The principle of image-by-image shooting can be compared in its own way with the principle of multiplying. Consequently, the more images there are, the longer an animated film is. As a result, in conformity with the Russian rules of word-building another term, with the sense “doer of the respective action”, was formed – a *multiplicator*. The given lexical unit is not typical of the English language vocabulary, not to say that an animator cannot be called *the multiplicator*. The English equivalent for a doer of the activity derived from the verb *multiply* by adding a proper suffix is a *multiplier*. Consulting any English dictionary makes it clear that the *multiplier* has nothing

to do with animated cartoon making as it did in the Soviet film industry. Nowadays there is a tendency in the Russian language to use the “Latin-English” word *animation* and its derivatives.

However, illogical as it may seem, in terms of creating animated cartoons, there is no difference between animation and multiplication because as we can see the same process is meant. It looks like a matter of the mental perception of the business: while non-philosophically-oriented Soviet craftsmen preferred a flat technical term, their overseas colleagues gave their preference to another term, a philosophical and life-affirming one. “Animation can explain whatever the mind of man can conceive”, Walt Disney once stated [22, p. 1].

There is another important term whose semantic dynamics is also worth examining: ***cartoon***. The word itself originated in Greek and was borrowed into other languages: cartoon < It. cartone < Lat. charta < Gr. khartçs “papyrus leaf”. Into the English language, it was borrowed from Italian in the 17<sup>th</sup> century with the meaning “a drawing on strong paper used as a model for another work”. Eventually, it acquired other meanings: 1. a sketch; 2. an amusing drawing in a newspaper or magazine, especially one about politics or events in the news; 3. a cartoon film, animation; 4. graphic art<sup>2</sup>; 5. a ludicrously simplistic, unrealistic, or one-dimensional portrayal or version<sup>3</sup>. The word *cartoon* first entered the painting vocabulary as painters created their sketches on cartoon-like paper. Metonymy creates a new meaning: the material (cartoon) → the work on it (cartoon). The publishing sphere borrowed the term to designate black and white comic drawings which reflected the topic of the day. Early animated films were also black and white and the whole action looked like moving comic

<sup>1</sup> Online Etymology Dictionary. Available at: <http://www.etymonline.com> (accessed: 20.01.2021).

<sup>2</sup> Encyclopedia Britannica. Available at: <https://www.britannica.com/search?query=cartoon> (accessed: 25.01.2021).

<sup>3</sup> Merriam-Webster's Collegiate Dictionary. Available at: <https://www.merriam-webster.com> (accessed: 20.01.2021).

pictures from newspapers, that is why the term *cartoon* happened to be suitable. In the 1920s the word “cartoon” got its terminological meaning “hand-drawn animated film” when animators “began to apply the term to their short character sketches”<sup>1</sup>. In English, the word-combination *animated cartoon* is widely used instead of *cartoon* alone because a separate term may define either a comic set of drawings in the press, or a short animated work “ten to fifteen minutes in length”<sup>2</sup> which is usually “aimed at a young audience”<sup>3</sup>.

Coining appropriate terms at the Walt Disney studio occurred during the production process and was inspired by the specific understanding of various elements of this process. Thus, while working on the feature-length animated film “The Jungle Book” Disney animators adjusted the common word *heavy* to characterize the numerous negative sides of one of the main characters of the story. As a result, the word *heavy* turned from common into a special one with the following meanings: powerful, extremely competent, feared by everyone; sneaky or aggressive, scheming or direct, belligerent, unpredictable, bragging, reserved [22, p. 418]. The word was adapted for specific production circumstances and being used for a particular professional occasion it became a nonce-word.

Some researchers assert, that “with the cognitive shift since the 1990s, metaphorical terms have become a recurrent theme in terminological studies” [9, p. 237]. The cognitive and linguistic potential of animation terminology has been evolving in the framework of the gradual increment of various layers of special words. The leading trend in enlarging animation professional vocabulary has been borrowing from common language.

Among the prominent borrowings from common language are the lexical units *to clean up* and *sweatbox*. The terminological meaning of *to clean up* is a derivative of the common verb sense: “if you clean up a mess or clean up a place where there is a mess, you make things tidy and free of dirt again”<sup>4</sup>. Two semantic components of the phrasal verb used in everyday speech – “mess” and “make free” – caused the borrowing and served as the basis of changing the meaning into a terminological one: “converting rough animation drawings into finely inked, finished artwork” [23, p. 483]. The two definitions being juxtaposed produce a simple average: a rough drawing figuratively considered a mess is made tidy by fine tracing and free of numerous, messy lines. The direct meaning of the common phrasal verb (messy → tidy) was metaphorically interpreted and adjusted to the cognitive needs of the professional communicative environment (messy lines → fine lines). There is something else to add: the messy lines were useful at the stage of rough drawing because they served as guidelines for future work, but at the clean-up stage they disappeared to let a rough drawing turn into a finished artwork. It is possible to conclude that “messy lines” in this context bring about no negative connotation because they are employed as guidelines in composing a drawing. This finding brings us to another latent cognitive transformation: negative → positive. As soon as the animation terminology was enriched by incorporating the verb *to clean up*, the latter joined paradigmatic word-formation and yielded a noun *clean-up* to name the production stage.

*Sweatbox* is another term borrowed from common language into professional animation vocabulary. In everyday usage the noun means 1. “a place in which one is made to sweat”<sup>5</sup>; “a sauna or other encl-

<sup>1</sup> Beaver F. Dictionary of Film Terms: The Aesthetic Companion to Film Art. New York, Peter Lang Publishing, 2015, p. 4.

<sup>2</sup> Beaver F. Dictionary of Film Terms: The Aesthetic Companion to Film Art. New York, Peter Lang Publishing, 2015, p. 42.

<sup>3</sup> Kuhn A., Westwell G. Oxford Dictionary of Film Studies. Oxford, Oxford University Press, 2012, p. 11.

<sup>4</sup> Collins English Dictionary. Available at: <https://www.collinsdictionary.com/> (accessed: 10.01.2021).

<sup>5</sup> Merriam-Webster's Collegiate Dictionary. Available at: <https://www.merriam-webster.com> (accessed: 20.01.2021).

sure for sweating”<sup>1</sup>; 2. “a device for sweating something, such as hides in tanning or dried figs”<sup>2</sup>. Walt Disney wanted to see the animation at the pencil stage when it was possible to edit and improve something. The question is why the word *sweatbox* was used instead of the synonymous *pencil test* [22, p. 82]. There is no unanimous agreement on the source domain of the term because “some attribute the term to the fact that the screenings took place in a small, crowded screening room where it got hot; others believe that the animators would actually sweat in anticipation of how Disney might react to their work” [24, p. 240]. Motivation can be revealed in a broad professional context found at the Walt Disney Studio where the pencil stage developed as a sweatbox session: “A sweatbox session could determine a man’s fate in the organization; a good session could lead to fame and fortune, a bad one to the other side of the main gate. Consequently, as the session progressed, the air became hot, then steamy, and even gamy as a result of all the perspiration, carbon monoxide, and shattered hopes floating about on the gloom” [5, p. 190–191]. The cognitive aspect of the term formation can be represented as a shift from the perception of a place where one is made to sweat to the perception of a specified hot place (hot working place) via the perception of uncomfortable psychological state caused by strain experience in a stuffy working place to understanding *sweatbox* as the production stage “when a shot is prepared by editorial to be reviewed jointly by the director and other core team members ... During sweatbox, the director evaluates how the shot works in terms of acting, composition, and camera movements in continuity with other shots” [24, p. 233]. According to G. Lakoff, in this case ‘the inference pattern’ about physical condition (sweltering heat) was mapped

onto the inference pattern about psychological state and “a combination of simpler conceptual metaphors” formed a complex one [12, p. 251]. The term *sweatbox* did not disappear as useless and the context “didn’t change even when the sweatbox was relocated from its alcove under the stairwell to an air-conditioned projection room” [5, p. 191]. The course of production is almost the same as it was during Walt Disney’s lifetime with the single meaningful difference – nobody has to sweat for the fear of getting the boot.

The term *sweatbox* turned out to be widespread in communication at the Walt Disney Studio and brought about an array of professional colloquialisms: *to watch a sweatbox*, *to sweatbox roughs*, *to be in the sweatbox*, *criticism that goes with sweatboxing*, *Walt sweatboxing with Bill Tytla*, *the director wants the reels for his sweatboxing*. According to the top animators of the Walt Disney Studio, in 1943 one could hear animators asking and saying: “Have your scenes been sweatboxed yet?”, “I better not have a beer for lunch, they’re sweatboxing my stuff today” [22, p. 83].

Researches have revealed that metaphor serves as a salient cognitive mechanism in the field of common and specialized vocabulary [18, p. 50]. Metaphor is not only an expressive trope used for powerful description in literature and poetry but an instrument of world perception and thinking. In specialized languages metaphor is used to “mark” objects and ideas. In the sphere of animation terminology two kinds of metaphor can be found – conceptual metaphor and an image metaphor. The term *rubber hose* embodies the former, while the latter is revealed in the term *dead – alive*. **Rubber Hose** is an animation technique used in the 1930s when the limbs of cartoon characters looked like rubber hoses because animators were not aware of anatomy. It is based on image metaphor due to the similarity of the terminological concept to the original visually presented object which is a rubber hose. **Dead – alive** is a complex set composed of antonyms which is used to say whether this or that part of a character is animated properly and cor-

<sup>1</sup> Sweatbox. In: *WordReference Dictionary of English*. Available at: <http://www.wordreference.com/definition/sweatbox> (accessed: 01.02.2021).

<sup>2</sup> Merriam-Webster’s Collegiate Dictionary. Available at: <https://www.merriam-webster.com> (accessed: 20.01.2021).

responds to its personality, or not. Conceptual metaphor is a more complex cognitive mechanism unlike image metaphor which is “conceptually simple” [18, p. 66].

Animation vocabulary is distinguished by the incorporation of stylistically marked units used in professional communication. The layer of professional slang in animation terminology is not so voluminous as that of terms which is correct because terms should prevail over other layers. Linguistic creativity at the Walt Disney Studio was reflected in the substitution of the components of a codified term for informal or slang elements. This kind of substitution affected the term *exposure sheet* in which the first component was switched for the informal *dope*. An *exposure sheet* is a complicated means of telling the animator what to do and where. Using them the animator is able to keep track of all the drawings that are to be animated, the timing of each drawing, the order they go in when shooting, etc.

The word *dope* belongs to the informal style of speech in common language. It was borrowed into animation vocabulary with the meaning “any information, esp. as used for prediction”<sup>1</sup>. There is no explanation why *exposure* was replaced by *dope*. It is fair to suggest that Disney workers needed more detailed information than a traditional *exposure sheet* contained. Another suggestion that seems not implausible is that the word *dope* is semantically ambiguous – its key meanings registered in dictionaries are “a stupid person” and “an illicit drug (such as heroin or cocaine) used for its intoxicating or euphoric effects”<sup>2</sup>. Ambiguity and implicit associations could allow for a humorous interpretation of the job routine imposed by the *exposure sheet*.

Another example of professional slang is the word combination *put the juice in* which means “give life to the action” [22, p. 241]. The word *juice* is used in the following meanings:

1. a motivating, inspiring, or enabling force or factor; 2. strength, vigor, vitality<sup>3</sup>; 3. essence or fundamental nature<sup>4</sup>. Juice is compared to life because juice itself is a kind of “blood” for fruit or a vegetable, so it is used here metaphorically from the point of view of semantics and as an example of professional slang due to its figurativeness and informal use.

Communicative professional words played their role in the professional interaction among the workers at the Walt Disney Studio who tried to save their speech efforts. Mostly, such words are represented by clipped forms of the relevant terms: *cel* < *celluloid*, *temp tracks* < *temporary tracks*, *re-re* < *re-recording*, *sync* < *synchronous sound*, *X-sheets* < *exposure sheets*. The given clipped forms are examples of apocopic abbreviation where the last part of a word is dropped. Originally, these clippings were used in oral professional speech but despite this, they are included into dictionaries of terms along with terms and they are used in textbooks on producing animation [23].

Nomenclatures are represented by several blend words (or portmanteau words) with complex meanings. Among the most conspicuous are the terms audio-animatronics, autopia, plutopia fantasound, circarama. **Audio-Animatronics** appeared as a result of joining **audio** + **animation** + **electron-ics**. The word-building component *audio-* is added via a hyphen to the word *animatronics* which is formed by the clipped forms of *animation* and *electronics*. According to Merriam-Webster Dictionary, the combination of words *audio* and *animatronics* is dated 1963 and has the following definition: “being or consisting of a lifelike electromechanical figure of a person or animal that has synchronized movement and sound”<sup>5</sup>. The semantics

<sup>1</sup> Collins English Dictionary. Available at: <https://www.collinsdictionary.com/> (accessed: 10.01.2021).

<sup>2</sup> Merriam-Webster’s Collegiate Dictionary. Available at: <https://www.merriam-webster.com> (accessed: 20.01.2021).

<sup>3</sup> Merriam-Webster’s Collegiate Dictionary. Available at: <https://www.merriam-webster.com> (accessed: 20.01.2021).

<sup>4</sup> Collins English Dictionary. Available at: <https://www.collinsdictionary.com/> (accessed: 10.01.2021).

<sup>5</sup> Merriam-Webster’s Collegiate Dictionary. Available at: <https://www.merriam-webster.com> (accessed: 20.01.2021).



of the root component *anima-* in the blend word *animatronics* is also about “giving life”, but this time not to a graphical object but an electromechanical object. This conclusion is based not only on the above-mentioned definition but on the morphemic similarity with the word *electronics* where the element *elec-* was substituted for *anima-*.

It is believed that the word *animatronics* was coined by Bill Cottrell who worked at the Walt Disney Studio and another worker, Dick Irwin [5, p. 579]. They added the component *audio-*, because the new technology combined not only bringing inanimate objects to life via electronics but sound effects as well [22, p. 307]. In 1964 Walt Disney himself explained the meaning of *Audio-Animatronics* on a TV program: “We created a new type of animation, ... we had to invent a new name for it ... Audio-Animatronics!”<sup>1</sup>. Speaking about a new type of animation Walt Disney used the term *animation* because he implied animating something inanimate, but in this case, the whole process was transferred from paper to an electromechanical object. It is important to understand that animation and animatronics technically have nothing in common but from the standpoint of terminology and the semantics of the root element *anima-* they are interrelated.

It is worth mentioning that lexicographical sources including dictionaries of terms usually define the word *animatronics* without the prepositional component *audio-*<sup>2</sup>. In 1967 “Audio-Animatronics” was trademarked that is why some dictionaries define it as «a trademark»<sup>3</sup>. As a nomenclature word *animatronics* can be defined as a technical name if we mean a technical invention, or as a trademark as mentioned above.

Another two examples of nomenclatures formed by means of blending contain one common element. The blend word *autopia* < *auto* + *utopia* includes two words that have a common combination of letters – *-uto-*. It is logical to suppose that the whole word refers to “auto(mobile) utopia” but the whole word combination is too long and not quite appealing for the name of an attraction in an amusement park, that is why the two words were telescoped into one: *auto(mobile) utopia* → *autoutopia* → *autopia*.

The nomenclature *autopia* was coined to name an attraction opened at Disneyland in 1955 which gave children a chance to drive a car on a freeway<sup>4</sup>. It is curious to find out that already in 1956 President Eisenhower “personally pushed through the 1956 Federal Aid Highway Act, which began the construction of the US Interstate Highway System”<sup>5</sup>. If *autopia* means “a place of ideal perfection”<sup>6</sup>, or in other words, something imaginary and unreal, the history showed that what the inventors of the attraction thought of as utopic turned out to be real within a short period of time.

**Plutopia: Pluto + Utopia.** In this example of a nomenclature there is also the common element *-uto-*, and the whole blend word is formed of the personal name “Pluto” who is a cartoon character dreaming he is in Utopia<sup>7</sup>.

There is one more example where two words were blended to make a creative name for a technical invention. **Fantasound: fantasy + sound.** The two root morphemes telescope into each other employing the common letter *s*. It was possible to make a simple word combination, *fantasy sound*, but then it

<sup>1</sup> Disneyland Goes to the World's Fair. In: *Matterhorn Matt: YouTube channel*. Available at: [https://www.youtube.com/watch?v=oxBZaH3XVjU&ab\\_channel=MatterhornMatt](https://www.youtube.com/watch?v=oxBZaH3XVjU&ab_channel=MatterhornMatt) (accessed: 25.01.2021).

<sup>2</sup> Beaver F. Dictionary of Film Terms: The Aesthetic Companion to Film Art. New York, Peter Lang Publishing, 2015, p. 14.

<sup>3</sup> Merriam-Webster's Collegiate Dictionary. Available at: <https://www.merriam-webster.com> (accessed: 20.01.2021).

<sup>4</sup> Smith D. Disney A to Z: The Updated Official Encyclopedia. New York, Disney Editions, 1998, p. 38.

<sup>5</sup> Graham B. Eat Lights: Become Lights: autopia. Review. In: *The Quietus*. Available at: <https://thequietus.com/articles/06034-eat-lights-become-lights-autopia-review-2> (accessed: 10.01.2021).

<sup>6</sup> Merriam-Webster's Collegiate Dictionary. Available at: <https://www.merriam-webster.com> (accessed: 20.01.2021).

<sup>7</sup> Smith D. Disney A to Z: The Updated Official Encyclopedia. New York, Disney Editions, 1998, p. 443.

would have been too plain and not mesmerizing at all. The Fantasound system was invented in 1941 to transmit astounding sound in cinemas during the screening of the animated feature film "Fantasia". It was the first sound system that demonstrated dimensional sound with speakers that were placed in different parts of the movie hall. Needless to say that the public was supposed to be mesmerized with such a gimmick.

Blend words can have several meanings depending on how the combined parts are segmented. **Circarama: circle + panorama.** This blend word was formed by clipping the word *circle* and the word-building element *-rama*<sup>1</sup> which triggers a subconscious association with *panorama*. Uniting the clipped forms with their meanings can be represented as follows: "circle panorama" → "circarama". The first Circarama theater was opened at Disneyland in 1955 to demonstrate 360-degree films<sup>2</sup>.

However, the nomenclature blend word *Circarama* has something in its structure that arises an issue to think about: there is letter *a*, which we find neither in the word *circle*, nor in the combination of letters *-nor-* in *panorama*. Where does the letter come from? According to Disney historian Jim Korkis, the invention was called so "not only as an allusion to Cinerama, but also because the film was sponsored by American Motors, which used the Disney Studios to produce animated television commercials for its prod-

uct and which also sponsored ... Circarama itself" [11, p. 166]. Now the structure of the blend word can be represented in a different way: **circle + car + panorama.** This example demonstrates that sometimes circumstantial or cultural background is no less important than the pure linguistic knowledge of word formation to trace the language sources of a blend word.

Summing up the research on blend words it should be said that on the one hand, such lexical units exemplify the rich morphological and semantic resources of the English language. Such words are compact and communicatively functional which is important for nomenclatures that "advertise", or "label", the products they name. The more functional and attractive an advertising name is, the more successful it may be in business. Moreover, blend words, as well as clipped professional words, demonstrate another way of saving speech efforts. Why should one articulate a long word combination if it is possible to telescope several words into one without losing the meaning? On the other hand, there is a cognitive aspect of coining blend words anchored in human curiosity. Curiosity is "a basic element of our cognition" and "a motivator for learning, influential in decision-making" [10]. Those who worked at the Walt Disney Studio coined such lexical units to make the public interested in entertainment, to make people curious to know what idea might have been hidden behind the structure of a blend word.

## Conclusion

The research into animation terminology formation has revealed its dominant aspects. The cognitive basis determines the lexical meaning of a word. The same is true about a term and a special lexical unit. The meaning depends on syntagmatic and paradigmatic contexts which build the initial level of the semantic study. The study of special professional vocabulary requires another research level, i.e. the analysis of the broader outside context where the reality and language meet. At this level, it is important to understand

<sup>1</sup> The word-building element - rama is a part of the Greek word *hórāma* meaning "view" (The Concise Oxford Dictionary of English Etymology / ed. T. F. Hoad. New York, Oxford University Press, 2003, p. 2575).

<sup>2</sup> Circarama theater at Disneyland was an allusion of the process of Cinerama "where three large screens were synchronized to present motion pictures" [11, p. 166]. If three screens could be put together Walt Disney wondered whether it was "possible to extend it so there would be screens surrounding the audience" [Ibid]. It must be said here that Walt Disney never capitalized on other people's ideas or inventions, but he always transformed them into something entirely new and unique: "even though an early version of a 360-degree film had debuted decades ago at the 1900 Paris Exposition, the Disney process was so unique that Walt and Iwerks shared a patent on Circarama" which was received in 1960 [Ibid].

that very often practical experience shapes a language and thus a person as the subject of the experience becomes a key figure in the process of linguistic meaning formation. Animation terminology was generated inside the working environment at the Walt Disney Studio through the communication of professionals on various technical and content issues. The English language with its wealth of well-established terminologies and stock of word-building means and patterns was at their disposal from which animation creators chose the relevant and most suitable. Borrowing and semantic transfer have become the key mechanisms of the animation terminology formation and increment: lexical units were borrowed from

standard English and other arts terminologies and further rethought to meet the needs of a young industry. Existing word-building means and patterns were employed to facilitate professional interaction and save speech efforts. Conscious of curiosity being a fundamental cognitive principle, animators coined appealing blend words which exhibited the stylistic aspect of animation specialized vocabulary. It has been found that different names of the industry in different languages, though being Latin by origin, depend on what side of the production process is recognized as the fundamental: the technical facet or a philosophical one.

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#### ИНФОРМАЦИЯ ОБ АВТОРАХ

Чупрына Ольга Геннадьевна – доктор филологических наук, профессор, профессор кафедры английской филологии Московского городского педагогического университета;  
e-mail: chuprinaog@mgpu.ru

Романова Татьяна Александровна – аспирант кафедры английской филологии Московского городского педагогического университета;  
e-mail: Romanova\_ta@mgpu.ru

#### INFORMATION ABOUT THE AUTHORS

Olga G. Chupryna – Dr. Sci (Philology), Prof., Department of English Philology, Moscow City University;  
e-mail: chuprinaog@mgpu.ru

Tatyana A. Romanova – Postgraduate Student, Department of English Philology, Moscow City University;  
e-mail: Romanova\_ta@mgpu.ru

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