SECTION I
GERMANIC LANGUAGES

DENOTATIVE-NOMINATIVE TYPOLOGY OF ENGLISH IDEONYMS

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Abstract

The article considers denotative nominative classification of English ideonyms. One thousand English ideonyms selected according to the frequency of use in print and electronic media have provided the material for this research. The topical problems of ideonymics incude establishment of denotative nominative systematization of the relevant proprietary units, which involves their grouping according to the type of the named objects. The denotative nominative classification of ideonyms embraces four divisions: **artionyms**, i.e. proper names of works of art, which are further divided into imagionyms, sceneonyms, musiconyms and filmonyms; **biblionyms** that cover proper names of all written and verbal texts as well as their series and collections; **gemeronyms**, i.e. proper names of the media, which are divided into pressonyms and electronyms according to the method of transmitting the information and include both radio and television programs of exclusively informational nature rather than those of entertaining or educational character; **computeronyms**, which absorb all proper names designed to designate different types of computer programs. The poetonymic sphere is understood as a collection of onyms in artistic texts creating a complex and harmonious system existing in any artistic work as a result of their interrelations. This concerns not only literary works but also those in cinematography, computer art, etc., since proper names act in each of them as components of the virtual picture of the world, thus enabling to refer to the existence of not only the poetonymic sphere, but also the virtualonymosphere. Therefore, it can be concluded that ideonyms can be divided into four classes by their correlation with denotate, namely artionyms, biblionyms, gemeronyms and computeronyms, subject to further specification. Separate terms have been created for ideonyms of the first and second specification levels whereas descriptive terminology is applied for further subdivisions. Each of the analyzed divisions has its own specific functioning, both structural and semantic, which makes further intvestigation in this direction relevant.

Keywords
Onomastics, ideonym, artionym, gemeronym, computeronym, denotational nominative classification, poetonymic sphere.

1. Introduction. In the recent decades, onomastic researches have been developing rapidly due to the expansion of the scope of the research object, the introduction of new methods to traditional onomastics and even the emergence of new directions, e.g. cognitive onomastics. The main attention of onomatologists was drawn to anthroponymic and toponymic researches whereas other categories of proper names were investigated only sporadically. This situation is gradually changing, in particular due to the interest of researchers in the nature and peculiarities of the functioning of ideonyms, which proves the **relevance** of this article. Thus, the **purpose** of this investigation is to study the denotative nominative classification of ideonyms, which requires the research into the existing variants and the development of a new classification. The **object** of this research is the linguistic nature of ideonyms, the **subject** being English ideonyms in terms of their denotative nominative division. One thousand English ideonyms selected according to the frequency of their use in print and electronic media has served as the **material** for the research.

2. Results and Discussion. The wide variety of proper names, particularly ideonyms, requires systematization and classification, which has been attempted by many notable researchers including O.V. Superanskaya (Superanskaya 2007), N.V. Podolskaya (Podolskaya 1988), D.G. Buchko (Buchko 2012), and M.M. Torchinsky (Torchinsky 2008; 2010).

V. V. Luchik (Luchik 2010, 135) emphasized this need: "Proper names comprise an indeterminate num-ber in the lexical system of the Ukrainian language; therefore, various aspects of their practical analysis will not be exhausted for a long time to come. In particular, "eternal" are the problems of establishing the etymology of ancient onyms, standardization of new names, cre-ation of diverse nationwide onomastic dictionaries, etc."

Due to the diversity of proper names, justification of the validity of attributing certain classes of names to the object of onomastics still remains an issue to be resolved. Hence is the title of the article by P. Zigo "Will the 'musiconyms' belong to onomastics?", which actually means that the final solusion of the problem of whether proper na mes for musical works – **musiconyms** – should be included in the onymic field remains undetermined for the author (Zigo, 2010).

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Thus, one of the pressing problems of ideonymics is the creation of a denotative nominative systematization of the corresponding proprietary units, which "provides for their grouping by the type of the named objects" (Torchinsky 2010, 90).

A detailed denotative nominative classification of ideonyms was developed by M. M. Torchinsky who divided them into the following classes:

1) **artionyms** – proper names of works of art,

2) **biblionyms** – proper names of the texts,

3) **gemeronyms** – proper names of the media,

4) **poetonyms** – proper names of artistic speech,

5) **artifragmentonyms** – proper names mentioned in works of art,

6) **chrononyms** – proper names of time intervals (Torchinsky 2010, 124).

This classification provides further subdevision of the above mentioned divisions. The term **chrononym** and its volume should be primarily dwelled upon; this term generally denotes the onyms to indicate events and intervals of time. In actuality, chronomyms comprise a separate category of proper names, which generally do not relate to human spiritual works (Neklesova 2010) and, therefore, it appears expedient to remove them from the circle of ideonyms.

Secondly, **poetonyms** or literary proper names may denote any literary denotate – places, characters, time, etc., i.e. in essence, they may be either anthroponyms or toponyms or they may represent other categories of onyms. Thirdly, the reservations similar to those concerning poetonyms arise with regard to **artifragmentonyms**. Therefore, it appears appropriate to modify this classification to a certain extent. Onyms exist and function in two worlds: real and virtual and they do not normally coincide, i.e. *Harry Potter* or *Middle-earth* exist only in the virtual world of literary works by J. Rowling or J. R. R. Tolkien and their adap-tations whereas *Odessa* or *Big Ben* are fragments of the real world. In fact, a certain contrast is presumed in terms of incompatibility of real and virtual proper names with their further subdivision by category into anthroponyms, toponyms, etc. being identical.

The use of real proper names in a virtual world, however, like *Odessa* in the stories by I. Babel or *Big Ben* in the novel by D. Jayer *"The Witch of Lime Street: Séance, Seduction, and Houdini in the Spirit World",* can be witnessed in numerous instances. There arises a question concerning the degree of reality of such onyms used in fiction, movies or computer games, i.e. their functioning in virtual reality. The stages of the reality of ideonyms can vary considerably depending on their existence and creation, the example of which is the proper name *The Bible* when used as a collection of books of the Holy Scriptures or as a key to solving the mystery in the novel by D. Brown *"Inferno"* where an absolutely real ideo-nym turns into a virtual one in the virtual world of the artistic work. On the other hand, it can be compared

to another proper name – *Necronomicon,* which is also an ideonym for designating a book. This onym was created by H. P. Lovecraft and used in a number of his works to nominate a completely fantastic Book of the Dead.

Exploring the real onimy of artistic prose, T. M. Vintonov (Vintonov 2008, 184, 187) provides the substantiated conclusion that "all the proper names that function in a work of art are poetonyms" since "the filling of the semantics of onyms with poetic content changes the object of representation". This is due to the appearance of connotations of poetic character, the transfer of the author's attitude to onym and its denotate, accompanied by "various descrip-tions, onomastic periphrases, and appellatives, which play an important role in the poetonymic sphere of the works". The **poetonymic sphere** is understood as a collection of onyms in artistic texts, which, due to their interrelations, create a complex and harmonious system existing in any artistic work (Bouevskaya 2012, 14). This concerns not only literary works but also those in cinematography, computer art, etc., since proper names act in each of them as components of the virtual picture of the world, thus enabling to refer to the existence of not only the poetonymic sphere, but also, more generally, of the **virtualonymosphere** in each of the given works.

The distinction between the poetonymic sphere and the onymic field has been clearly formulated by V. V. Serebryakova (Serebryakova 2016, 13): "the onymic field is a **structured set** of proper names whereas the poetonemic sphere is a **systematic set** of proper names".

It should be noted that the division of onymics into real and virtual types is not exhaustive. Thus, O. Yu. Karpenko (Serebryarova 2016, 51, 100-103) additionally separates sacred onyms that can not be definitely attributed to either absolutely real or abso-lutely virtual ones since the viewpoint depends upon the particular individual's outlook and beliefs: where a person belongs to Christianity, Jesus Christ is then a fragment of the real world for him/her – hence, this onym belongs to the real ones; but where a person does not confess this religion, this onym, for such a person, belongs to the virtual realm. Therefore, such a triple division into real, virtual and sacred proper names seems expedient.

Denotative nominative classification of ideonyms embraces the following divisions:

1) The first division of ideonyms is the **artionyms**, i.e., proper names of works of art, which are further divided into **imageonyms, sceneonyms, musiconyms** and **filmonyms:**

• **imageonyms** are proper names for objects of fine arts, which have further specifications encompassing, among other things, different kinds of painting, of which five types are generally mentioned, namely easel painting existing independently of

the place of creation, although it normally occurs on the easel; monumental painting, which is performed directly on the parts of buildings (ceilings, walls); decorative painting covering mainly ornamental compositions in architectural buildings and applied arts; theatrical-decorative painting, used for creation of theatrical scenery; and miniature painting indicating the size of artistic work. Decorative and theatrical-decorative paintings do not normally have proper names and miniatures can be represented by paintings, graphic images, sculptures and, therefore, it seems reasonable to analyze only the first two types of painting from the onomastic standpoint:

– proper names of paintings, e.g. *The True Picture of the Isle of the Dead by Arnold Bocklin at the Hour of the Angelus* by S. Dali, *The Fighting Temeraire* by J. Terner or *Newton* by W. Blake;

– proper names of graphic images, which, in their traditional variant, are easel monochrome (in some cases polychrome) works; the most famous of them is *The Vitruvian Man* by Da Vinci; other examples may include *Elisha in the Chamber on the Wall* by W. Blake or another work by him that has three names: the official one is *The Night of Enitharmon's Joy*; however, it is frequently referred to as *The Triple Hecate*, or simply *Hecate*. Interestingly, there has appeared a new specific type of art in the modern world; it is even exhibited in reputable museums such as Brooklyn Museum or Grand Palais; it is graffiti, which has become popular recently, although it has been known since the times of Ancient Rome. This type of art should more precisely be referred to as **mural painting**, which is executed by paints directly on the wall without changing the relief, but the term **graffiti** has become more common. The names of well-known Bansky's graffiti *Balloon Girl* and *Flower Thrower*, or *The Giant of Boston* by Os Gemeos and *Crack is Wack* by Kate Hering may serve a suitable example;

– proper names of engravings, graphic representations made by printing the relief surface, e.g. G. Ligon's *Folks and Places Abroad*; *A Harlot's Progress* by W. Hogarth or *My Bonnie Lies Over the Ocean* by D. Hockney;

– proper names of icons – **iconyms** according to the terminology proposed by I. V. Bugaeva (2006); this is relevant for Orthodox and Catholic churches rather than for Protestant churches and, therefore, examples of such English onyms are not numerous. They include icons in Orthodox churches located in Canada: *The Montreal Myrrh-Streaming Iveron Icon, Kursk Root Icon of the Mother of God* and *The Omen* in Vancouver;

– proper names of frescoes, the authorship of which and the original names are usually lost. These denotations are generally conveyed by appellative description, for example, *medieval wall painting in St. Mary the Virgin Church, Sheering, Essex*. Where frescoes have proper names they present a description of one or a number of images as is the case in *St Botolph's Church, Hardham*. 12th century frescoes were discovered in the 19th century there and they were named according to the scenes as follows: *Agnus Dei or Lamb of God, Infancy of Christ, Baptism of Christ, Dives and Lazarus, St. George, Labor of the Months, Hell Scenes, Adam and Eve, Passion and Resurrection, Apostles, Elders of the Apocalypse, Christ in Majesty.* Naturally, these names were given following the discovery of the frescoes although they can hardly coincide with those that were introduced in the 12th century;

– proper names of artistic photographs, which are works of photographic art due to the fact that they reflect the creative vision of the reality by the photographer as an artist. Here are examples of the proper names of the artworks by the most famous authors, namely: A. Adams's *Moon and Clouds*, S. McCarry's *Afghan Girl*, D. Lang's *Migrant Mother*, and F. Holsman's *Dali Atomicus*;

– proper names of artistic floral arrangements, bouquets, ikebanas, such as the works by O'Hara Ikebana School *Autumn Tray, Cyprus Woods*, or the works by the propminent ikebana craftsman Toshiro Kavase *Moon over the Fields; Flowers Infused with Autumn Moonlight;*

– proper names of sculptures, which are three-dimensional pieces of fine art that can be subdivided into circular objects (statues, busts, statuettes and groups) and reliefs (bas-reliefs, high reliefs and counter-reliefs), which can be illustrated by the names of sculptures by H. Moore *Half-Figure, Reclining Figures,* A.Caro *Early One Morning*, and B. Hepworth *Single Form*;

• proper names denoting installations such as the works by E. Olafur *Quadrible light ventilator mobile* or the installation *360 degree Room for For All Colours,* which was also created by him; other examples include L. Bourgeois's *Maman, I Do, I Undo, I Redo* and *Shibboleth* exhibited at the *Tate Modern* London Museum. The latter unusual exhibit was created by Colombian sculptor Doris Salcedo, who, with the help of a large slit in the floor (length 167 m, 25 cm wide, and depth of about one meter), attempted to demonstrate racial hatred. Incidentally, this exposition was the cause of injury for approximately 15 visitors of the museum. In addition, installations can be executed as separate objects, and need not be a part of the interior. The examples are the objects created by D. Hirst *The Physical Impossibility of Death in the Mind of Someone Living; For the Love of God; Mother and Child Divided*, or exhibits by T. Emin *Everyone I Have Ever Slept With* 1963-1995 or *You Forgot to Kiss my Soul*.

• **sceneonyms** are proper names of theatrical works, which include onyms to designate various performances, namely:

– proper names of operas, e.g. B. Britten's opera *Peter Grimes* or C. Floyd's *Susannah*;

– operetta's proper names, which can be illustrated by the following examples: operetta by E. Solomon *On the March*, A.S. Sullivan's *Cox and Box*, and J. G. Monder's *The Superior Sex*;

– proper names of the musicals, which represent the youngest genre of musical performance characterized by the synthetic combination of musical accompaniment, singing and dancing, such as: *The Sound of Music, Chicago, and The Phantom of the Opera*;

– proper names of drama performances, e.g. *Hamlet, The Importance of Being Earnest, A Streetcar Named Desire;*

– proper names of shows, i.e. entertainment events embracing theatrical shows, such as *Dreamgirls, The Lion King, Hamilton, Wicked*; ice shows including *Ice Adventures, Bolero, Smuckers Stars on Ice, Magic Lantern Festival, Enchanted Christmas, Eden Project*; aviation performances, such as *The Royal International Air Tattoo, Duxford Battle, Shuttleworth Family Airshow;* automobile shows, for example, *Isle of Man TT, Motorcycle Live, London Motor Show*;

– proper names of ballets, which can be illustrated by the following onyms: *A Month in the Country, Romeo and Juliet, Checkmate*;

– proper names of concerts, for example, *Cream Farewell Tour, The Jimi Hendrix Experience Worldwide Tour, The Best British Rock Concert of all Time;*

– proper names of circus performances, e.g. *Aladdin 2018, Mooky and Mr Boo, Humans, Backbone;*

• **musiconyms** are proper names of musical compositions, which include onyms to designate the following works:

– proper names of songs, e.g. *Let It Be* by the Beatles, Queen's *We Will Rock You* or *God Save the Queen*;

• proper names of instrumental musical works, of which the following can serve as an example: *Town Fight* by S. Rippi, *Autumn Leaves* by T. Janis, *The Imperial March (Darth Vader's Theme)* by J. Williams*;*

• proper names of collections of songs or instrumental music such as *The Four Seasons* by A. Vivaldi, *A Kind of Magic* by the Queen group, *Something for Everybody* by E. Presley;

• **filmonyms** (proper names of films), which cover feature films and documentaries, television films and cartoons (Torchinsky 2010, 125-127); it seems appropriate to add TV serials, TV programs and shows to this list:

– proper names of films, for example, *Pulp Fiction, The Lord of the Rings: The Return of the King, Inception, The Usual Suspects*;

– proper names of TV films, such as *The Lindbergh Kidnapping Case, Silent Night, Lonely Night, Lincoln;*

– proper names of cartoons, which can be illustrated by the following names: *The Lion King, Mermaid*;

– proper names of serials such as *Star Wars, Tom and Jerry*;

– proper names of television entertainment and talk shows, such as *Top of the Pops, The Ellen DeGeneres Show, Late Night with Jimmy Fallon, The American Idol, Monster Garage;*

– proper names of news programs, for example *60 minutes, Morning Joe, Today;*

– proper names of educational programs, such as *Myth Busters, Man vs. Wild, Bill Nye the Science Guy.*

Biblionyms comprise another subdivision of ideonyms; they cover proper names of all written and verbal texts as well as their series and collections. The texts may belong to any functional style, literary type or genre, therefore, biblionyms can be divided into several subgroups, namely:

– proper names of literary works and collections, for example, *The Great Gatsby* by F. S. Fitzgerald, *Lamb to the Slaughter* by R. Dala, a series of fantasy novels by J. Rowling *Harry Potter*;

– proper names of journalistic works and their collections, the examples of which are the following onyms: essay by O. Wilde *To Read or not to Read* or B. Franklin's *The Whistle*, the speech by M. L. King *I Have a Dream;*

– proper names of newspaper materials such as *UP teacher makes students clean her car, suspended; Trump Will Nominate William Barr as Attorney General; Mattis Erupts Over Niger Inquiry and Army Revisits Who Is to Blame; Three reasons why Brex vote may never happen;*

– proper names of scientific works and their collections, for example, *On Language* by N. Khomsky, G. Lakoff's and M. Johnson's *Metaphors We Live By* and *In the Beginning Was the Name* by W.F.H. Nicolaisen;

– proper names of official documents and their collections: *The Declaration of Independence, the Truman Doctrine, the Charter of the United Nations, California Penal Code.*

The third subdivision of ideonyms is **gemeronyms**, i.e. proper names of the media, which M.M. Torchinsky devides into **pressonyms** (printed media) and **electronyms** (electronic media) according to the method of information transmission (Torchinsky 2010, 131-132); furthermore, the reseascher also refers radio and television programs to this number, although this concerns exclusively informational rather than entertaining or educational programs. It should be noted that such a division is rather arbitrary since, presently, the vast majority of print media have identical electronic versions. In addition, a large number of various texts as well as video and audio materials are stored in electronic form. Thus, the following should be distinguished among the pressonyms:

– proper names of newspapers, for example, *The Times, The Guardian, The Washington Post;*

– proper names of magazines and journals, such as *The Time, National Geographic, The New Yorker, Names;*

– proper names of almanacs, i.e. non-periodical editions, which are united by a particular topic, such as *Whitaker's Almanack, The World Factbook, Literary Almanac: The Best of the Printed Word, 1900 to the Present;*

– proper names of bulletins, meaning periodic informational publications containing reference information, for example, *the Bulletin of the Atomic Scientists, the Bulletin of the World Health Organization, The SCAR Bulletin.*

The following proper names should be distinguished among the electronyms:

– proper names of television channels – *BBC One, ITV4 HD, Kiss, Good Food HD* – may serve as examples of such electronyms;

– proper names of radio channels, e.g. *BBC World Service Radio News, Magic Radio, Whisperings Solo Piano Radio;*

– proper names of sites, such as the *censor.net Internet portal*, the search site *Google.co.in*, the social network *Facebook*, the *Taobao.com* commercial site, and the *Wikipedia* reference site.

Computer programs, particularly games, which M. M. Torchinsky referred to the gemeronyms, remain open to doubt. They are not actually an integral part of the media by their nature, although they function in the electronic (or virtual) world. Due to their unique nature, the proper names of computer programs cannot be attributed to any of the above said subdivisions of ideonyms, therefore it seems expedient to distinguish them in a separate, fourth, subdivision – **computeronyms,** which, according to our version, absorbs all proper names designating different types of computer programs, which may be further divided into four types:

– proper names of operating systems, such as *Windows 10, Ubuntu Linux;*

– proper names of system programs, such as *Microsoft Word, Windows Explorer, Task Manager;*

– proper names of service propgrams such as *Microsoft Word, Adobe Illustrator;*

– proper names of entertainment programs*,* such as *Devil May Cry, Quake 3, Doom*

3. Conclusions. Thus, there are reasonable grounds to conclude that ideonyms can be subdivided into four classes according to their correlation with denotate: artionyms, biblionyms, gemeronyms and computeronyms (Vasylieva 2016), which are further specified. Following O. Yu. Karpenko's opinion, the classes of ideonyms of the first and second levels of specification (Karpenko 2014, 31) receive separate terms, whereas descriptive terminology is used for further distribu-tion. Each of the analyzed division has its own spe-cific functioning, both structural and semantic, which makes further investigation in this direction relevant.

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Анотація

Статтю присвячено дослідженню денотатно-номінативної класифікації англомовних ідеонімів. Матеріалом дослідження було обрано тисячу англомовних ідеонімів за ступенем частотності використання в друкованих та електронних ЗМІ. Однією з нагальних проблем ідеоніміки є створення денотатно-номінативної систематизації відповідних пропріальних одиниць, яка передбачає їх групування за типом іменованих об'єктів. Денотатно-номінативна класифікація ідеонімів обіймає чотири підрозділи: **артіоніми**, тобто власні назви творів мистецтва, які поділяються на імажоніми, сценоніми, музиконіми й фільмоніми; **бібліоніми**, які обіймають власні назви всіх письмових та усних текстів, а також їхніх серій та збірок; **гемероніми**, тобто власні назви засобів масової інформації, які поділяються на пресоніми та електрононіми за способом передавання інформації, причому до них належать також і радіо- та телепередачі, що має стосуватися не розважальних чи освітніх, а виключно інформаційних новин; **комп'ютеронімів**, які вбирають до себе всі власні назви на позначення різних типів комп'ютерних програм. Поетонімосфера, яка розуміється як сукупність онімів в художньому тексті, що завдяки своїм зв'язкам та відношенням створюють складну та струнку систему, існує в будь-якому творі, не лише літературному, але й кінематографічному, комп'ютерному тощо, бо в кожному з них функціонують власні назви як складові компоненти віртуальної картини світу, тому можемо говорити про існування не лише поетонімосфери, але віртуалонімосфери. Таким чином, можемо висновувати, що ідеоніми за своєю співвіднесеністю з денотатом підрозділяються на чотири класи: артіоніми, бібліоніми, гемероніми та комп'ютероніми, які мають подальшу специфікацію. Окремо термінуємо класи ідеонімів першого та другого рівнів специфікації, а для подальшого розподілу використовуємо дескриптивні термінопозначення. Кожний з аналізованих підрозділів має свою специфіку функціонування – як структурну, так і семантичну, що і робить актуальними подальші розвідки у цьому напрямку.

Ключові слова
Ономастика, ідеонім, артіонім, гемеронім, комп'ютеронім, денотатно-номінативна класифікація, поетонімосфера.