

Onomastics in Contemporary Public Space

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Edited by

Oliviu Felecan and Alina Bugheșiu

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P U B L I S H I N G

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FOREWORD

INTRODUCTORY CONSIDERATIONS

The book *Onomastics in Contemporary Public Space* aims at analysing names and name-giving from an intercultural perspective, within the context of *contemporary public space* (especially in urban society, but also in the rural one).

The concept of *public space*, defined as a common place governed by official laws and regulations, distinct from *private space*—ruled by customs that pertain to familial milieus and individual subjects—, has played a fundamental role throughout history.

The structure of public space is itself worthy of our attention, especially since it affects the configuration of its secondary constituents, such as the use of words, rhetoric in general and the development of names (and of naming implicitly).

Like on other occasions (see *Name and Naming: Synchronic and Diachronic Perspectives*, Newcastle upon Tyne: Cambridge Scholars Publishing, 2012), the *geographical areas* investigated in the studies included in this volume are very diverse, referring not only to European cultural space, but also to American, Asian or African contexts. This book is a collective work that brings together forty-nine specialists from eighteen countries: Australia, Belgium, Finland, France, Germany, Israel, Italy, Japan, Malta, the Netherlands, Poland, Romania, Russia, Singapore, South Africa, Spain, the United Kingdom and the USA.

Theoretically, the volume distinguishes itself by the field that it researches (which is currently of high interest) and by the modern approach of the topics analysed: the chapters delve into issues related to the *development of intercultural naming and communicating abilities*, two of the most valuable skills individuals today need, in the context of a world that is subject to globalisation.

The research starts from the widely acknowledged fact that against the current background, sociocultural changes are almost unmediatedly mirrored by *onomastics*, in the sense that people are free to name people, places or products resulting from their activity.

The originality and topicality of the subject lie in the multidisciplinary viewpoint adopted in the research, in which onomastics merges with adjacent linguistic disciplines, such as sociolinguistics, psycholinguistics and pragmatics, as well as other sciences, like history, literature, anthropology, politics, economy and religion. The stages in the development of one's intercultural competence refer to:

- the perception of "cultural patterns" that are different from one's own, in view of valuing them without imposing any positive or negative hierarchies;
- the extension of the "patterns" of one's cultural behaviour through the flexible use of "cultural rules";
- the selective adoption of norms from other cultures;
- the achievement of rational cultural choices in various given situations;
- the surmounting of "intercultural conflicts."

The topics proposed by this volume are approached from diverse perspectives: references include both fundamental, classic studies on the investigated issues and the latest corresponding bibliography that can be found worldwide.

Thematically, the book is organised so that it may cover all the dimensions of public space, as far as onomastics is concerned. Therefore, the following parts and sections have been delineated:

Part I: Theory of Names

The chapter deals with several (especially theoretical) aspects related to advertising names, classes of proper names within misantonyms, categories of personal names considered to be apt or paradoxical and the semantics of proper names.

Part II: Names of Public Places (Linguistic Landscapes)

Toponyms are classified according to the types of places they designate and the structure of the names used to individualise them. The most relevant socio-geographical toponymic classes that result from the application of the first criterion are illustrated by oikonyms. *Urban toponyms* are conceptually founded on the idea of ornament; as Aristotle said, "The principal ornament to any city lies in the siting, layout, composition and arrangement of its roads, squares and individual works."

Part III: Names of Public, Economic, Cultural, Religious or Sports Institutions

Section One: Names of Business Establishments

The studies included in this large section of the book illustrate best—through the analysed names—the dynamic of the national and international onomasticon that is directly connected to the evolution and structure of contemporary public space.

Anthroponymically, the registration of *names of firms* in legal documents corresponds to the *officialisation of civilian naming*, but social implications are immediate as regards communication and advertising.

Sociolinguistically, names of firms are diagnostic indices of the social structures and interactive processes specific to a community. Psycholinguistically, one can predict the relationship between the structure of the names and the mental processes of the individuals that create them and value them in a given communicative context. Cognition, memory, emotions and temperaments, all play a significant role in the appearance and structure of names of business establishments.

Section Two: Names of Religious Institutions (Places of Worship) and Cultural Associations

This segment of the book deals with the public relevance of religious institutions in contemporary public space, based on a corresponding onomasticon. Names of places of worship are analysed in the context of a multi-confessional space, where Orthodoxy coexists with Catholicism and diverse (neo-)Protestant churches or even Jewish synagogues.

Names of cultural associations “copy” the names of various material creations that are of public interest on a local, national or international level and that have all the qualities that guarantee their becoming social, political or religious landmarks for a given linguistic community.

Section Three: Names in Journals and Magazines

Written by the editor of the only ISI journal on onomastics, this chapter introduces us to the editorial universe of *NAMES: A Journal of Onomastics*, to its editorial board and collaborators, fields of interest, criteria for paper selection and journal rankings.

Part IV: Names of Objects/Entities Resulting from Processes in Public Space

Section One: Names of Foods, Drinks and Food Brands

The studies included in this rich subchapter develop the empirical claim that names given to various food products have an important commercial function, performing as *captatio benevolentiae* for potential customers of eating/drinking houses. The choice of appropriate names for certain types of food is often the key to success in gastronomy. Before seeing and tasting the products served in a restaurant, the menus list numerous names that can be established or novel, foreign or local. Eloquent studies in this section consider food names in French, German, Italian, Romanian and Singaporean/Chinese landscapes.

Names of drinks also have connotations that are worth noting. Studies on this topic regard innovation and creativity in coining new names for South African wine, or a comparison of famous name brand sodas and their private label imitators.

Section Two: Code Names (of Collaborators in Secret Service Organisations)

Through the topics analysed, the present subchapter refers to delicate aspects in our recent history: the period of the Cold War, of the world's division into deeply antagonistic sociopolitical spaces.

At first glance, this subject may seem taboo; however, anthropologically, code names exert a particular attraction, especially if they pertain to the totalitarian-communist age (which most of the studies in this section focus on). As a part of a diabolical mechanism, many people, some willingly, others by force, were drawn into activities of informing intelligence agencies against their fellows. In order to avoid being “demonised” by the society and to stay out of the public eye, they took on “camouflage” names (sometimes even more than one per individual).

Section Three: Names in Literature

The chapters in this section of the volume highlight, by means of subtle onomastic analyses, the fact that literature favours names that would be unlikely to function in the real world, just as the interpretation of these names reveals some of the authors' intentions, which are useful in the

proper reading of a literary text. This onomastic category draws the attention of three researchers relative to the carnivalistic aspect of character names in literature, the esoteric meanings of toponymy in Mircea Eliade's prose and the translation of literary proper names in general.

Section Four: Nicknames/Bynames/Pseudonyms in the World of Politics, High-Life, Art and Sport

This subchapter discusses unconventional anthroponyms in public space: nicknames, bynames and pseudonyms. It includes studies that refer to nicknaming people that belong to different ethnic groups in the context of multicultural areas and to the classification of nicknames of sportspeople, politicians and artists based on age or status. The notion of characterisation is relevant to most names and pertains to a person's salient attributes: physical appearance, psychological peculiarities, behaviour, social status, profession, occupations or other activities.

Section Five: Names in Virtual Space

The subchapter refers to how the dissemination of the Internet as a new medium of public communication has influenced the domain of names and naming, by developing *new onomastic structures and practices*.

In specialised studies, the Internet, called "the fourth form of mass media," is seen as a free, democratic, decentralised, autonomous and interactive space, where *all forms of communication are possible*: interpersonal and mass communication, or combinations of the two, which are difficult to obtain in classic media forms. *Online communication*, or *cyber-communication*, implies the interaction between individuals via the Internet. The forms of interaction can vary from textual, audio and visual signals, to web conferencing.

In this context, name-giving is a speech act, whose performative nature is salient in the name giver's intention to interfere in linguistic reality by attributing names to extralinguistic realities: *log-in names*, *chatroom names*.

Section Six: Zoonyms

Even if in specialised literature zoonyms are not dealt with as related to public space, we consider that they can be included in this volume. We start from the premise that when animals are owned by people, they are subject to their owners' onomastic preferences and to certain onomastic

trends. The study in this sector of the book analyses especially generic names: names of cat-breeds in Romanian.

Part V: Miscellanea

The last part of the book comprises several studies that round up the universe of onomastics in public space: *Graphemic Puns and Software Making Them Up*; *The Case of Hebrew vs Chinese and Japanese*; *Naming Your Car: Personalised Number Plates in Malta*; *Onomastic Maltreatment as a Symptom of Discrimination*; *Charon's Semantics*; *Naming Weather Systems: Between Scientific Tradition and Media Lore*; and *Names as Commercial Values: Names of Celebrities*. As is the case with the other (sub)chapters of the volume, studies in this part tackle various particular aspects of naming, which were not dealt with in previous sections.

Concluding remarks

Along with *Name and Naming: Synchronic and Diachronic Perspectives* (Cambridge Scholars Publishing, 2012), the book *Onomastics in Contemporary Public Space* offers new approaches to the phenomenon of naming from modern, interdisciplinary perspectives. The common denominator of the chapters is expressed by names in contemporary public space. The contributions of renowned specialists from all continents give the volume a multicultural complexity and openness that provide a well-grounded outlook on onomastics.

Oliviu Felecan

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PART I:
THEORY OF NAMES

FUNCTIONS OF ADVERTISING NAMES IN DIFFERENT TYPES OF RUSSIAN TEXTS

IRINA KRYUKOVA

The concept of “advertising name”

The present chapter is devoted to the problem of the functioning of advertising names in Russia. According to our conception, the category of trademarks is not the only one related to the class of advertising names. Names of plants/factories, organisations, creative collectives, societies and mass media are considered to belong to the same class. For example, names like *BBC*, *Eurovision*, *Bolshoi Theater*, *Intourist* are also advertising names, just like *Coca-Cola*, *Kodak* or *Samsung*, which are known worldwide. Russian onomastic tradition presupposes the use of special terms for such names. The term *ergonym* (from the Greek words *εργον* ‘deed’ and *ονομα* ‘name’) stands for a proper name referring to a group of people organised according to some business interest, such as a union, a society, an enterprise or a sector (Подольская 1988: 178). *Pragmatonym* (from the Greek nouns *πράγμα* ‘thing’ or ‘commodity’ and *ονομα* ‘name’) refers to a proper name denoting a trademark (Подольская 1988: 113). *Hemeronym* (from the Greek words *ἡμέρα* ‘day’ and *ονομα* ‘name’) is used to denote names of printed media including magazines and newspapers (Подольская 1988: 46). The range of the last term can be enlarged to include TV shows and radio broadcasts (Крюкова 2000: 215).

In spite of the variability of their semantic structure and different denotative reference, the aforementioned types of names may be regarded as a single body of onomastic lexis for they have much in common. Firstly, all of them belong to the same conceptual field and denote objects subjected to advertising. Secondly, they are alike in pragmatic orientation—the probable impact on the addressee is taken into account at the stage of invention. Thirdly, they denote an individual object’s symbol, which comprises verbal as well as non-verbal components (Крюкова 2004).

Individualisation, i.e., the main characteristic of onyms, is the basic trait that enables one to refer to advertising names as proper names. However, advertising names portray this characteristic in their own way—

the role of the individualised object is played not by a certain material thing but by some abstract elements, such as the ownership of a commodity, the field in which the enterprise is engaged or the main concept of an advertisement in mass media.

One of the key distinctive features of advertising names, setting them apart from other classes of proper names and common lexis, is their rapid adaptation in modern language. They appear in regular speech and are fixed in native speakers' minds just a few months after being invented. This is the result of a special social media control, entailing that an advertised item should be promoted as often as possible (Kryukova 2008: 734).

The task of the present chapter is to survey the semantic modifications and functions of advertising names in contemporary Russian linguoculture. The material for the study was selected from Russian texts from the last ten years. The texts include audio and visual ads, as well as journalistic and fictional texts. The analysis of the material enabled us to distinguish two basic functions of the researched names: advertising and characterising. The former is illustrated with examples taken from contemporary Russian advertising texts. The contexts for illustrating the characters of real persons were found on various websites of all-Russian long-running newspapers. Television and radio broadcasts were also taken into account. The contexts for the characteristics of fictional characters are illustrated with examples taken from contemporary Russian fiction.

The two main functions of advertising names

The advertising function

Frequent repetition of names of goods in an advertising text can be regarded as their introduction to language or—metaphorically put—their “language baptism.” They are the most frequent signs in an advertising text, and they are used in its every part—in taglines, slogans, the body of texts and echo phrases. This supports readers in memorising an advertising name and creates a link between information about a good and its name.

An analysis of several thousand Russian advertising texts showed that many of them are made using a rhetoric model known as NAME. According to this model, the source of the invention of a concept is the reference to a name's inner form or its sound image.

The research below illustrates the most common cases of this model, with examples that have been taken from Russian advertising texts. The

study begins by examining advertising texts in which the plot is based on the semantic potential of a name.

Pragmatonyms have a special semantic potential that is realised through semanticisation and pun. It is noteworthy that the semanticisation of a pragmatonym is possible only when the name has been derived from a significant word of the natural language as a result of appellativisation (e.g., *йогурт* “*Чудо*” ‘Miracle yoghurt’). This is exactly where the pre-onomastic meaning of the name is activated, i.e., the meaning of the words or word collocations that served as a basis for the name itself.

We got used to calling “miracle” everything that goes beyond common life.
 “*Чудо-йогурт*” is the yoghurt for us (*chudo* is Russian for ‘miracle’).

Sometimes, an advertising text is built up in a way in which only one of the senses of a pre-onomastic meaning is activated:

“*Карьера*” (‘career’) magazine. The Career presupposes looking back to the results of your work, of which you could be proud.

Semanticisation also includes the translation of an advertising name or disabbreviation:

“*Newhouse*”—*мебель для нового дома*. (‘**Newhouse**—furniture for a new house.’)
 “*АОС*”—*абсолютно оптимальная система*. (‘**AOS**—absolutely optimal system.’)

Such a reference to the origin or meaning of an advertising name comprises significant advertising information and provides general data regarding a named object within the advertising text.

The pun in an advertising text is usually performed on the basis of the multiple repetitions of an advertising name, as well as its usage with onomastic and pre-onomastic meaning, which contributes to the false-expectancy effect:

Жить хорошо, а с любимым еще лучше. Сок “Любимый.” (‘Life is good. And life with a beloved one is better. **Beloved**, the juice.’)
Миг—и голова не болит. Средство от головной боли “Миг.” (‘It takes a wink to get a relief from headache. **Wink**, a headache remedy.’)

The revival of the pre-onomastic meaning of a pragmatonym also tallies with the usage of cognate words: *Почувствуйте легкость*,

станьте активными с “Активиа.” (‘Feel the lightness and be active with **Activia**.’)

The realisation of the phonetic potential of a name can be observed in pragmatonyms with an ambiguous inner form. They are usually derived from foreign words. The phonetic potential is capitalised through various alliterations, thus creating a kind of sound echo:

“Wella”—вы великолепны. (‘**Wella**. We’ll be excellent.’)

“Rowenta”—радость в вашем доме. (‘**Rowenta**—a row of luxury technics in your house.’)

Sometimes a pragmatonym is put in a strong position in advertising rhymes. It is noteworthy that when it comes to the translation of slogans, usualising agents tend to keep their rhymed and rhythmic structure: *“Жилет”*—лучше для мужчины нет. (‘**Gillette**—the best a man can get.’)

There is one more stylistic device that is worth mentioning and that is close to popular etymology, due to its tendency to underline the “understandable in what is misunderstood.” For instance, the protagonists of some TV-ads for *Orbit* chewing gum are extra-terrestrials observing the Earth from its orbit.

The stylistic potential is activated with the use of an advertising name as a figurative means, the name acting as a part of a trope or a figure of speech. For example, the link between a pragmatonym and the qualities of a good is depicted with the use of metaphors:

“Мотилиум”—мотор для вашего желудка (‘**Motilium** is the motor for your stomach.’)

“Shell”—в сердце твоей машины. (‘**Shell** is in the heart of your car.’)

A similar process is achieved through the personification of names:

“Арсенальное”—пиво с мужским характером. (‘**Arsenalnoye** is a masculine beer with character.’)

“Памперс” знает, что малыш желает. (‘**Pampers** knows what a baby wants.’)

In such cases, a name acquires some auxiliary evaluative meanings, which significantly contribute to its being remembered. Moreover, a special class of personified pragmatonyms can be delineated, based on the transonymised references of the names to the people who act as the

characters of an advertisement: чай “*Принцесса Канди*” (‘the princess of **Kandy**’), шоколад “*Аленка*” (‘the girl named **Alyonka**’).

Advertising texts created with the use of figurative analogy often include proper names. For instance, sometimes pragmatonyms that are vaguely known to a Russian native speaker collide with a well-known anthroponym: *Земля вертится—доказано Галилеем. Надежная техника существует—доказано “Zanussi”* (‘Galileo: And yet it moves. **Zanussi**: And yet reliable household appliances exist’).

Advertising texts—such as those previously quoted—served as the first contexts for the names in question to appear. This stage in the life of advertising names can be regarded as “artificial usualisation.” It presupposes some systematic, purposeful actions, aimed at fixing brand names in speech (Kryukova 2004).

All in all, the semantics of advertising names is getting better, so to speak. New lexical connotations that can underlie word formation appear in name structures. Exceeding the bounds of advertising texts, advertising names acquire the properties of an audio-visual phenomenon. They cross the borders of their original context and start to function as language units. In several months, such names “run” the distance that other words take decades to cover. They may act as a signal, arousing a wide complex of associative meanings.

The characterising function

Having conducted a thorough study, the author of the present chapter can state that the characterising function of advertising names is achieved owing to their ability to deliver objective information about people and their habitats, along with a certain emotional evaluation of some depicted events, in a relatively short text fragment. The analysis revealed that advertising names can fulfil a characterising function directly (pointing at an object) and figuratively (hinting at qualities belonging to a well-known object).

In what follows, the chapter proposes an illustration and direct explanation of this function of advertising names. Three extracts were picked from popular media releases about Russian politicians, their tastes, habits and lifestyle. Ergonyms and pragmatonyms are used as key-words:

(1) Former vice Prime Minister Alexander Livshits prefers the *Krasnaya Ploschad*, 1 restaurant. It is near the Kremlin. Vladimir Rushaylo likes to visit the *Sirena* fish restaurant. The Minister of Economy Herman Gref is fond of bohemian *Bulvar*. Famous bankers often dine out at *Grand*

Opera—it is all about that White Guard style, perhaps, which makes dishes more exquisite (*Komsomolskaja Pravda*, January 30, 2003).

(2) Sergey Yastrzhemsky likes classic *Valentino* ties, he buys them at a rather inexpensive price, for the people from his circle—\$99 each. His shorts are made at the Italian factory *Carl*, their prices start at €150. These shorts are not worse than *Brioni* (*Komsomolskaja Pravda*, June 29, 2005).

(3) Grigory Yavlinsky is a good mix of a patriot and westerner. He drinks both *Stolichnaya* and *Johnny Walker* (*Novyje izvestija*, March 14, 2008).

These examples show that Russian and world-renowned brand names can concisely characterise celebrities equally well.

Apart from conveying information, advertising names can express some of the feelings of the author of an advertising text, while they can also inspire the formation of an emotional attitude towards the depicted object. In other words, they function at an emotional level.

However, advertising names might be re-evaluated as social and economic circumstances change. This peculiarity is observed in contemporary Russian fiction, especially in books whose plots unfold in modern cities. In these cases, advertising names are used to characterise fictional characters. As an example, there are some Russian pragmatonyms and hemeronyms that were created in the Soviet period and that are now subjected to re-evaluation:

(4) Mr. Pumpkin had probably lived in Russia for too long and adopted so many Russian traditions that he even smoked *Belomorkanal* cigarettes (Б. Акунин, *Алтын-Толобас*).

(5) He visited banya once a week; once a month, he queued up for pension welfare; he used a *Rekord* TV-set and repaired shoes as a side job (М. Веллер, *Байки скорой помощи*).

(6) In exile, Glazov kept being an oppositionist. He wore out a pair of *Skorokhod* shoes and regularly prolonged the subscription to *Sovetskiye Profsoyuzy* paper (С. Довлатов, *Филиал*).

(7) I have often heard generals say this about the Army. Those generals consider *Krasnaya Zvezda* mostly civic-minded (В. Шендерович, *Здесь было НТВ*).

If characters in modern Russian books wear *Skorokhod* boots, smoke *Belomorkanal* cigarettes, watch a *Rekord* TV-set and prefer *Sovetskiye profsoyuzy* or *Krasnaya Zvezda* to the other newspapers, they are characterised by means of these pragmatonyms and hemeronyms as a conservative, retrograde or poor person. It is clear that, years ago, when the names were invented, there was no intention of creating such an image.

New connotations block the use of old ones (prestigiousness, progressive nature).

Names from the Soviet period show that in the mind of a native speaker functional and semantic images of an advertising name can be altered successively after relatively short periods of time. However, the functional potential is not limited to this. If the semantic structure of an advertising name includes information about the properties of a commodity, its usage with a special stylistic charge becomes possible. Such names can be a part of stylistic devices—for instance, simile (all the examples were taken from *Komsomolskaya Pravda*):

(8) In Baltic countries, they paint houses as if they were built with *Lego* bricks (December 30, 2002).

(9) The old woman rushed out of the room as if someone had put an *Energizer* battery inside her (October 25, 2006).

(10) The system allowing students to enter colleges by giving bribes to the officials is as fault-free as a *Singer* sewing machine (July 4, 2010).

Thus, the given examples activate semes like “tidiness,” “energetic work” and “reliability,” which are potentially included in the semantic structure of the analysed advertising names.

These names show partial appellativisation, which means that they can be equally used as an onym and an appellative. Moreover, in the latter case, the name is used as a vivid figurative means. This ability has been analysed by many researchers in various countries (Van Langendonck 2007; Гудков 1999). However, it was mostly anthroponyms that were taken as a material for analysis. For example, in recent Russian works, the object of study is mainly found in names that were firmly fixed in national linguocultural consciousness a long time ago. Their meaning is usually undoubted by the majority of natives: *Einstein*—genius, *Othello*—jealousy, *Plyushkin*—stinginess, and so on. The development of the appellative meanings of these names can barely be examined, because this process takes decades to complete, if not centuries.

Contemporary Russian media texts enable researchers to see how new figurative meanings emerge in a very short time. This process can be illustrated by the McDonald’s chain of restaurants, a well-known name in any part of the world. In the early 1990s, McDonald’s opened several restaurants, and its name was instantly adopted by the Russian language mostly because it occurred frequently in the media. It was more often used in transcription—*Макдоналдс* (also *Макдональдс*, *coll.*), and therefore declined, creating a plural form, and was clustered with a class of alike objects. The cognitive and emotional values of the name resulted from its

usage with several figurative meanings that demonstrated both a positive and a negative evaluation of the qualities related to the named object, based on initial characteristics of the direct meaning:

(1) An effective and profitable enterprise: “In a short time, *Russkoye Bistro* has become a remunerative business and a real Russian McDonald’s” (*Ogonyok*, April 1996).

(2) A large enterprise network with branches in many countries, e.g., an article in *Expert* magazine about the expansion of the *Sela* clothing chain in the Russian market was called “*Clothing McDonald’s*.”

(3) A large and stable organisation: “The volunteer military should be regarded as a regular business, which is practically no different from a factory of fast-food chain like McDonald’s” (*Nezavisimaya Gazeta*, 29 июля 2003).

(4) Any canteen or restaurant with low-grade food: “The food they serve is not good, mostly American and Italian, and mostly low grade, like McDonald’s stuff” (forevergubin.narod.ru).

(5) Unwholesome food: “If your stomach is capable of digesting sticks and stones, and broken bones, and other stuff by Russian mcdonaldses, if you are not afraid of cholecystitis, gastritis or cirrhosis—everything is okay then. So far, so good.” (*Russky Predprinimatel*, September 9, 2008).

The plural form and a lowercase initial letter in (4) and (5) express native speakers’ intuitive notion of the name’s status change.

Finally, McDonald’s starts to act as a sign of globalisation. For example, anti-globalists use it as a metaphor for their extreme emotional attitude to implanting American cultural values into national mentality: “This gigantic wave of globalisation is a real threat, it will take us in in hours, and there is no historical time left. This wave will demolish everything that we consider national, everything we have built as a nation. There will be nothing Ukrainian and nothing Russian. There will be only one big McDonald’s” (*Radonezh*, June 19, 2006). Compare this to the usage of other well-known advertising names: “Nationalists of the world hate this pop-culture, which is harsh-coloured, motley and rotten. It turns any national shrine into celluloid-painted Disneyland” (*Zavtra*, January 29, 2009).

In every new meaning, one can see imagery intensification as well as a stress on emotive evaluative components in semantic structure. The last type of meaning is notable for a more consistent establishment of notional attributes.

Conclusion

Taking all the aforesaid into consideration, it is worth noting that the proper names that one generally calls “advertising names” are clustered according to the criteria of common usage. For these names, advertising texts serve as the first type of contexts. Such texts make advertising names fulfil their phonetic, semantic and stylistic potential. As a result of their use in this kind of texts, the names are enriched semantically. Their central meaning is enhanced by means of new connotations.

This determines the specifics of their further usage, which presupposes that the advertising name becomes a means of direct or figurative characterisation in contemporary journalistic or literary texts. As it becomes a usualised unit, it starts to be used frequently in different communication spheres, forming different stylistic means, helping to create comic effect, and serving the needs of typification and stylisation. These words can hardly be regarded as simple tags or labels of no importance.

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CLASSES OF PROPER NAMES WITHIN MISANTONYMS

EPHRAIM NISSAN

Introduction

I introduced the term misantonym for a “false contrary” in Nissan (1999). This concept captures a device of neologisation based on mock-literal opposition between components of the pair of terms (which is sometimes a pair of compounds), where the neologism is patterned after the extant term. Oftentimes, but not always, the coinages are proper names. An example of misantonymous common name is *meteowrongs* in “Pyrites, Meteorites and Meteorwrongs from Ancient Iran” (the subtitle of the paper by Overlaet 2008). The present chapter provides an illustration of various classes of proper names which were coined misantonymously.

Toponyms: Naming a sea, naming a town

The examples we consider in this section differ in that one concerns the name of a sea in Turkish, whereas the other one concerns the name of a German town. Moreover, the two examples differ importantly in that the example from Turkish is deliberate misantonymy, whereas folk-etymology caused the German toponym to be coined by unwitting misantonymy.

The Turkish name for the Black Sea is *Karadeniz*, from *kara* (‘black’) and *deniz* (‘sea’). This name responds to the Turkish name for the other sea of Turkey, the Mediterranean, which is called *Akdeniz*, i.e., literally ‘the White Sea,’ where arguably ‘white’ is there by mere contrast.

Let us turn to the example from German. The misantonym is *Neufels*. In the debate following an article by Kleiber (1992), originally a talk within a session—at the 18th Congrès International de Linguistique et de Philologie Romanes held in Trier in 1986—about the *Romania submersa* in the German region of the Moselle (where a Romance vernacular still existed during the Middle Ages), on pp. 33-34 there is the following intervention:

M. Jacques Pohl: Je suis en relation avec un collègue qui habite Merzig en Sarre. Il y a deux toponymes, à savoir *Altfels* et *Neufels*, et selon ce collègue qui est [p. 34:] un disciple de Jungandreas, *Altfels* ne serait pas le «vieux rocher», mais *altum*, le «rocher élève». Qu'est-ce que vous pensez de cela?

M. Max Pfister: Pour *Altfels*, l'interprétation «rocher élève» n'est pas exclue. L'opposition *Alt-/Neu-* présente quelquefois des problèmes, p. ex. au Palatinat *Alt-Hornbach/Hornbach*. *Alt-Hornbach* se rapportait probablement à l'habitat des Romains, des *Welsch-/Walch-*, tandis que *Hornbach* se rapportait au nouveau village colonisé par les Francs.

[*Jacques Pohl:* I am in contact with a colleague who lives in Merzig in the Saar. There exist two place names, namely, *Altfels* and *Neufels*, and according to this colleague, who is a pupil of Jungandreas, *Altfels* is not the “old rock,” but rather *altum*, the “high rock.” What do you think about this?

Max Pfister: For *Altfels*, the interpretation “high rock” cannot be ruled out. The opposition *Alt-/Neu-* is sometimes problematic, e.g., in the Palatinate *Alt-Hornbach/Hornbach*. *Alt-Hornbach* probably dates back to the settlement by the Romans, i.e., the *Welsch-/Walch-*, whereas *Hornbach* dates back from the new hamlet colonised by the Frankish.]

On p. 34, lines 1-2, one reads that etymologically, the place name *Altfels* would on the face of it be interpreted as “vieux rocher” (“old rock”), and at any rate this is why, by contrast, *Neufels* came into existence. Nevertheless, *Altfels* may be derived instead from the Latin *altum*, for “rocher élève” (“high rock”). If so, then *Neufels* is a misanonym.

In the following example, from Italy, a town was *renamed* by what is actually is a misanonym. The politically active citizens of the village of Schiavi in southern Italy (in the present-day province of Caserta) decided—shortly after the annexation in 1860 of the Kingdom of the Two Sicilies (with capital in Naples) to the Regno Sardo (with capital in Turin) giving rise to the unified Kingdom of Italy—to rename the place *Liberi* (lit., ‘free men’) because in Italian, *schiavi* denotes ‘slaves.’ However, the original semantic motivation may rather have been from another, obsolete acceptance: ‘Slavs,’ in case there had been there a settlement of Slavs. Villages of Slavs or Albanians are rather found here and there between the Apennines and the Adriatic coast. Bear in mind that as late as the eighteenth century, when the royal palace of Caserta (*la Reggia di Caserta*) was built, there had been in Caserta Muslim slaves captured on the coasts of North Africa; they were employed in the building of the royal