



Denotative-nominative classification of English pictonyms

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Summary

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The article is devoted to the study of the denotative-nominative classification of English pictonyms, proper names of paintings. The purpose of this investigation is to explore the denotative-nominative classification of English pictonyms. English ideonyms are the object of the research. The subject is English pictonyms as a subtype of ideonyms. One hundred English pictonyms were selected as the material for this research from the catalogues of the National Gallery (London), the National Gallery of Art (Washington, D.C.), and specialized art websites. Ideonyms are divided into seven subclasses, including artionyms, biblionyms, geortonyms, poetonyms, hemronyms, documentonyms, and chrononyms. A pictonym is a subclass of imageonym, which is a subclass of artionym. During the study, a descriptive method is used for analyzing actual materials, a sampling method is employed to select the material of investigation from art gallery catalogues and websites, and a statistical method – for counting the number of analyzed units.

Introduction

Based on previous research, a great deal of proper names, namely ideonyms, require thorough investigation and detailed classification. Numerous researchers, including O.S. Stryzhak (Stryzhak 1963), P.P. Chuchka (Chuchka 1966; 1983), V.V. Nimchuk (Nimchuk 1966), K.K. Tsiluiko (Tsiluiko 1967), Ye.S. Otin (Otin 1977), M. McKinsey (McKinsey 1978; 2011), P. Hopper (Hopper P. 1990), P.H. Reaney (Reaney 1991), I.M. Zheliezniak (Zheliezniak 2001), M. Tschaepe (Tschaepe 2003), W. Bright (Bright 2003), V.O. Horpynych (Horpynych 2004), G. Bruck (Bruck 2006), Iu.O. Karpenko (Karpenko Iu.O. 2007), W.V. Langendonck (Langendonck 2007), M.M. Torchynskyy (Torchynskyy 2008), E.Th. Weber (Weber 2008), O. Matushansky (Matushansky 2008), R. Coates (Coates 2009), B. Dancygier (Dancygier 2009), V.Yu.

Neklesova (Neklesova 2010; 2019), Ž. Dvořáková (Dvořáková 2012), D.H. Buchko (Buchko D.H. 1992; 2012), O. Felecan (Felecan 2012), G. Leckie (Leckie 2012), G. Puzey (Puzey 2016), V.V. Luchyk (Luchyk 2017), J. Helmbrecht (Helmbrecht J.), O.Yu. Karpenko (Karpenko O.Yu. 2006; 2018), O. Vasilyeva (Vasilyeva 2018), K. Klassen (Klassen 2018), M. Devitt (Devitt 2018), K. Kijania-Placek (Kijania-Placek 2023), and S. Wang (Wang 2024), have studied proper names, their nature, classifications and systematization.

The relevance of this article lies in the fact that while many researchers have studied proper names in certain areas, pictonyms have not received adequate attention yet. A.M. Yanchyshyn studied the peculiarities of proper names functioning in modern cinema (Yanchyshyn 2023). E.Th. Weber determined that proper names change in the same way as persons do. Both persons and proper names are changing, conventional objects (Weber 2008). O.Yu. Karpenko introduced the concept of cognitive onomastics, researched the functions of ideonyms, explored the transformation of onyms in linguistic mentality, and classified proper names in the mental lexicon into nine categories (Karpenko 2006; 2018). Yu.O. Karpenko developed the concepts of the toponymic system and introduced the field of Slavic onomastics — cosmonymics (Karpenko 2007). K.K. Tsiluiko developed the theoretical foundations of onomastics as an independent branch of linguistics and conducted research on toponyms (Tsiluiko 1967). V.Yu. Neklesova explored chrononyms and the onymic landscape as a realization of cultural and sociological artifacts in the information landscape (Neklesova 2010; 2019). D.H. Buchko addressed issues in Ukrainian onomastics, particularly anthroponyms and oikonoms (Buchko 1992; 2012). S.N. Olimat, D.K. Mahadin, K.N. Olimat investigated the meaning of football teams' nicknames significance and fan attitudes and analyzed the nicknames into different categories from a socio-onomastic perspective (Olimat, Mahadin, Olimat 2023). M. McKinsey proved that the semantic properties of proper names depend on the intellectual abilities of the speaker and concluded that proper names do not have specific meanings in the language. His research is interesting because it examines how a word is used as a name and how to determine the referents of names (McKinsey 2011). G. Puzey and L. Kostanski explored international trends in naming, specifically why names are not simply symbols of a place or person but also carry cultural, linguistic, and social heritage (Puzey 2016). O. Vasilyeva studied the denotative-nominative typology of English ideonyms and structural-semantic peculiarities in the functioning of English gemeronyms. (Vasilyeva 2018). V.V. Luchyk explored the emergence of new trends in Ukrainian onomastics at the beginning of the XXI century (Luchyk 2017).

Results and discussion

Onomastics studies names in all their aspects and is related to all languages; therefore, proper names are common in every language of the world (Encyclopaedia Britannica online). It is a relatively young science that examines the set of proper

names as a system in various aspects, including the structure of onyms, their functional load, principles of classification, types, etc (Yanchura 2021). D. Buchko suggests that as a separate science it develops rapidly, enriching linguistics with new terms that emerge to denote previously unknown concepts, and existing terms may need revision (Buchko 2012). Onomastics is an integral part of lexicology, characterized as a linguistic discipline containing two fields of study: anthroponymy and toponymy (Candida 2018). O.Yu. Karpenko draws attention to the interesting combination of onomastics and cognitive linguistics. The proper name has a semantic specificity characteristic of a cognitive concept, as it belongs uniquely to one speaker. The researcher described the integration of proper names into the individual and collective mental lexicons (Karpenko 2006).

Ideonymics is a new branch of onomastics that has emerged recently. According to M.M. Torchynskyy's definition, an ideonym is a proper name of an object related to the spiritual sphere of human life, and it is opposed to a pragmatonym (Torchynskyy 2008: 203). An ideonym is a type of chrematonym, referring to the proper names of artistic and musical works, scientific and journalistic works, as well as the names of paintings, sculptures, films, plays, and ballets (Buchko 2012). Ideonyms are numerous, given the abundance of printed and electronic publications. Works of art, cinema, music, theater, and paintings can duplicate all existing names in real-time (Torchynskyy 2017). Headings are ideonyms related to the texts of verbal formations. There are many artistic works in which the verbal is combined with the non-verbal, or exists without the use of the language, as in painting, sculpture, and graphics. O.Yu. Karpenko indicates that ideonyms perform six functions: linguistic nominative-identifying-differentiating, speech-emotional-expressive, aesthetic, extralinguistic cultural-historical, prognostic, advertising, and suggestive (Karpenko 2018).

M.M. Torchynskyy states that ideonyms are divided into seven subclasses, including artionyms, biblionyms, geortonoms, poetonyms, hemronyms, documentonyms, and chrononyms:

- 1) artionyms – proper names of works of art (painting, graphics, sculpture, mosaic). An artionym is a type of ideonym, a subtype of chrematonym, which refers to the proper name of an artistic or journalistic work, a work of musical, theatrical, or visual arts, as well as movies, performances, and artistic photographs (Buchko 2012), for example, paintings *The White Horse* by John Constable, *The Golden Bough* by Joseph Mallord William Turner, *Diana Beauclerk, Duchess of St Albans* by Edward Byng; sculptures *Sir Isaac Newton* by William Theed, *A Moment of Peril* by Thomas Brock; graffiti *Shop Until You Drop* by Banksy; *the Orpheus mosaic* at Woodchester Roman Villa (Woodchester, Gloucestershire) by Samuel Lysons, mosaics at Fishbourne Roman Palace, near Chichester in West Sussex, *The Cupid on a Dolphin mosaic* and *Walled City mosaic*;
- 2) biblionyms – proper names of the scientific, reference, technical, and fiction literature texts, for instance, *Bible, Literature and Science* by Matthew Arnold, proper names

of scientific works, for example, *An Introductory Lecture to a Course of Chemistry* by Robert Bourne, *Why We Sleep: Unlocking the Power of Sleep and Dreams* by Matthew Walker, *A Visitor Within: The Science of Pregnancy* by David Bainbridge, *On the Examination of some Slags from Copper-smelting Furnaces* by Frederick Field;

- 3) geotonyms – proper names of holidays, festivals, celebrations, such as *St Patrick's Day, Halloween, Scarecrow Festival, St Georges Day, Edinburgh Fringe Festival, Notting Hill Carnival, Robin Hood Festival, Sidmouth Folk Festival, Thanksgiving*;
- 4) poetonyms – proper names in artistic works that serve nominative, characteristic, stylistic and ideological function as *Hamlet* by William Shakespeare, *Don Juan* by George G. Byron, *Ivanhoe* by Walter Scott, *Robinson Crusoe* by Daniel Defoe, *Moby-Dick* by Herman Melville, *Little Women* by Louisa May Alcott, *The Great Gatsby* by Francis Scott Fitzgerald, *One Art* by Elizabeth Bishop, *The Red Wheelbarrow* by William Carlos Williams;
- 5) hemronyms – proper names of the media (names of various publications such as newspapers, magazines, almanacs, collections, and bulletins can be included), like *Daily Express, Daily Mirror, Time, The New Yorker, Radio Times, National Geographic, Cosmopolitan, The British Almanac* by the Society for the Diffusion of Useful Knowledge;
- 6) documentonyms – proper names of important documents, for example, *Constitution of the United Kingdom, Treaty of London, Jay Treaty, Universal Declaration of Human Rights, Convention on the Rights of the Child, Bill of Rights, Emancipation Proclamation, Social Security Act, Women's Right to Vote*;
- 7) chrononyms – proper names of historically significant periods of time, for instance, *The early Middle Ages, The Dark Ages, Renaissance, World War I, the Modern Era, Industrial Age, Victorian era, Second Elizabethan era, Federation era* (Torchynskyy 2008: 203).

As M.M. Torchynskyy notes, the conducted research reveals that there are more than 930 000 artionyms, more than 513 000 biblionyms, about 630 000 chrononyms, and about 3 650 000 poetonyms in the Ukrainian language (Torchynskyy 2017).

Artionyms are divided into musiconyms, imageonyms, sceneonyms and filmonyms:

- 1) musiconyms – proper names of works of music (songs, musical compositions, operas, musicals, and romances), e.g. *Sweet Creature* by Harry Styles, *Angels* by Robbie Williams, *Silent Noon* by Ralph Vaughan Williams, *The Bohemian Girl* by Michael William Balfe, tune *Thou wast, O God* by Thomas Tallis, *Enigma Variations, the Pomp and Circumstance Marches* by Edward Elgar;
- 2) imageonyms – proper names for objects of fine art, i.e., paintings created in the style of expressionism, futurism, impressionism, abstractionism, realism, surrealism, symbolism: *Preparing for the Hunt* by John Wootton, *The Painter's Daughters Chasing A Butterfly* by Thomas Gainsborough, architecture, e.g. *the Clock Tower* was designed by Augustus Pugin, *the Palace of Westminster*, created by Charles Barry and Augustus Welby Pugin, arts and crafts, e.g. *The Spies* designed by Godfrey Blount;

- 3) sceneonyms – proper names of theatrical works, e.g. *A Midsummer Night's Dream* by Nicholas Hytner, *Love's Labour's Lost and Love's Labour's Won* by Christopher Luscombe, *Player Kings* by Robert Icke, *Romeo & Juliet* by Jamie Lloyd, *Hello Dolly* by Dominic Cooke;
- 4) filmonyms – proper names of films, e.g. *The King's Speech* by Tom Hooper, *The Social Network* by David Fincher, *The Long Good Friday* by John MacKenzie, *The Lodger: A Story of the London Fog* by Alfred Hitchcock, *Night and the City* by Jules Dassin, *An American Werewolf in London* by John Landis (Torchynskyy 2008: 203).

O. Vasilyeva identified the specificity of imageonyms concerning their motivational types: qualitative onyms (frequently used), substantive ideonyms (most common among artionyms), locative proper names (constituting a small portion), temporal onyms (less common), patronymic onyms (the smallest portion), possessive onyms excluding numerical ones, memorial proper names (rare), ideological onyms found only in the names of artistic pictures, apotropaic (constituting a small portion), nominal proper names (unique), symbolic (rare), and associative onyms, which are quite widespread (Vasilyeva 2019). Imageonyms are accordingly divided into pictonyms, graphiconyms, engravionyms, sculpturonyms, icononyms, photoonyms, bouquetonyms:

- 1) pictonyms – proper names of paintings, for example, *The Cornfield* by John Constable, *Snow Storm: Hannibal and his Army Crossing the Alps* by Joseph Mallord William Turner, *Joshua Commanding the Sun to Stand Still upon Gibeon* by John Martin, *Fame as an Allegory* by Thomas Stothard, *Lady Caroline Lamb* by Thomas Lawrence, *The Anglers' Repast* by George Morland, *Princess Charlotte of Wales* by George Dawe, *The Straits of Gibraltar* by John Varley, *Strawberries in a porcelain bowl, with pineapples, melons, peaches and figs, before a tropical landscape* by George William Sartorius, *Sea, Clouds and Beach* by William Tillyer, *Portrait of an Artist's Model* by Peter Edwards;
- 2) graphiconyms – proper names of graphic images, for instance, *Barbara Bodichon portrait* by Samuel Laurenceby, *William Blake* by John Flaxman, *A Beggar*, *Lady Macartney's Villa at Chiswick*, *Study for Dinner in Mote Park*, *Maidstone after the Royal Review of the Kentish Volunteers on 1st August 1799*, *A Young Chinese Scholar* by William Alexander;
- 3) engravionyms – proper names of engravings, e.g. *Portsmouth from Spithed* by James Charles Allen, *Death of St. Joseph* by Alexander Bannerman, *Richard Grosvenor, 1st Earl Grosvenor*, engraving by William Dickinson, *The Grand Procession of the Scald Miserable Masons* by Anthony Benoist, frontispiece of *A Treatise on Fruit-trees* by Ralph Austen, engraving by John Goddard;
- 4) sculpturonyms – proper names of sculptures, e.g. *The Artist's Mother*, *Mrs Maud Aitken* by Pauline Aitken, *For Wollstonecraft* by Maggi Hambling, *William Hogarth* by Roubiliac, *Robert Burns* by Flaxman, *Equestrian statue of Elizabeth II* by Philip Jackson, *Don't Cry For Me* by Andrew French, *Angel of the North*, *Three Ways: Mould, Hole and Passage* by Antony Gormley;

- 5) icononyms – proper names of icons, e.g. *Saint Edmund the Martyr* in Bury St. Edmunds, *Saint Aidan* in the North East of England, *Saint George* commonly found in the United Kingdom;
- 6) photoonyms – proper names of photographs, mainly of an artistic nature, e.g. *Children in Bradford* by Don McCullin, *Beach Huts of Paignton #1* by Kim Aldis, *From Youth Unemployment* by Tish Murtha, *V-J Day in Times Square* by Alfred Eisenstaedt;
- 7) bouquetonyms – proper names of bouquets, flower arrangements, e.g. *If the Mona Lisa Were Made of Flower*, *An Arty Summer Bouquet* by floral designer Lindsey Taylor, *Blomsterskuret* (meaning “flower shed” in Danish) by Martin Reinicke) (Torchynskyy 2008: 204).

According to the results of the research among imageonyms the largest proportion is accounted for by pictonyms (33%), then sculpturonyms (10%), graphiconyms (7%), engravionyms (5%), and photoonyms (3%), while icononyms and bouquetonyms each constitute 3% of the total.

Conclusions

The denotative-nominative classification of English proper names is understood as a division of ideonyms into seven subclasses, one of which is artionyms, which in turn is divided into four subclasses, one of which is imageonyms. Pictonyms, a subclass of imageonyms, are the focus of our study in the context of the English language. In general, an artionym is a proper name for any work of art. A pictonym is used to indicate a proper name of a picture. It was established that pictonyms constitute the largest category among imageonyms. Proper names vary significantly in their structure, functions, information content, and properties. The study may encompass proper names from any language, although this particular study focuses on English proper names, namely pictonyms. Future research opportunities are related to the structural classification of pictonyms.

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Biogram

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