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### CLASSIFICATION OF IMAGEONYMS IN ENGLISH

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.

The wide variety of proper names, particularly ideonyms, requires systematization and classification, which has been attempted by many notable researchers including O.V. Superanskaya [3], N.V. Podolskaya [2], D.G. Buchko [1], and M.M. Torchinsky [4]. 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” [4, 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) **gemonyms** 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 [4, 124].

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 Böcklin at the *Hour of the Angelus* by S. Dalí, *The Fighting Temeraire* by J. Turner 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 even 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 Banksy'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; 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*. 12<sup>th</sup> century frescoes were discovered in the 19<sup>th</sup> 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 12<sup>th</sup> 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, ikebana, such as the works by O'Hara Ikebana School *Autumn Tray*, *Cyprus Woods*, or the

works by the prominent 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 *Quadriple 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*.

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**Ключові слова:** ономастика, ідеонім, артіонім, імажонім, денотатно-номінативна класифікація, власні назви.

**Ключевые слова:** ономастика, идеонимы, артионим, имажоним, денотатно-номинативная классификация, имена собственные.

**Key words:** onomastics, ideonym, artionym, imageonym, denotational nominative classification, proper names.