

гматические параметры поэзии и доказывает, что единицы топонимного пространства имеют неисчерпаемые ресурсы для решения художественных задач постмодернизма.

Ключевые слова: топоним, хороним, ойконим, прагматика, языковая игра, интертекстуальность, поэтический дискурс, А. Ирванец.

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PRAGMATIC POTENTIAL OF TOPONYMS IN POETIC DISCOURSE OF ALEXANDER IRVANETS

Summary. The most interesting source for the study of onyms pragmatics is postmodern artistic discourse, which is characterized by special connotations; scientists-onymists have only recently begun to select it as a field for their researches. So the relevance of the proposed study is undeniable. The problems of the onyms pragmatics in Irvanets's poetic discourse have not yet found proper coverage in the linguistic literature, thus it explains the **scientific novelty** of our work. Its **purpose** is an analysis of the implementation of the pragmatic potential of toponyms in the poetry of O. Irvanets from the standpoint of literary onomastics. The **object** of the study is the toponymous space of his lyrics, and the **subject** is the means of attracting pragmatic resources of toponyms in the poetic discourse of O. Irvanets. The **material** for analysis is the poetry of the writer-postmodernist put in the collections «Virshi ostannoho desiatylittia 1991–2000» (2001), «Preambulu y teksty» (2005), «Mii khrest» (2010), «Satyrykon-XXI» (2011), «Sanitarochka Raia» (2015); 142 toponyms (208 usages) have been distinguished by means of the method of full sample.

Analyzed poems by O. Irvanets state stratification of toponyms based on the principle of «own – strange», which is not typical for idiostyles of other Ukrainian poets: most of the geographical names used in his texts are originally nominations of objects of non-Ukrainian space. In addition, Oleksandr Irvanets is one of few Ukrainian poets whose poetic speech does not acknowledge any distinct toponym dominants (there are these dominants in some poems), which is fully coincide with the poetics of postmodernism.

To achieve a communicative purpose, the writer uses various methods of language game (phonetic, spelling, semantic, word-building, etc.), which often lies in the intertextual plane. By generating new values of proper names, the author extends

the semantic-pragmatic parameters of poetry and proves that units of the toponymous space have inexhaustible resources for solving the artistic tasks of postmodernism.

Key words: toponym, choronym, oikonym, pragmatics, language game, intertextuality, poetic discourse, O. Irvanets.

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BREXIT AND OTHER EXITS: ONYM PLAY IN CONTEMPORARY POLITICAL NAMING

Summary. This article is devoted to the problem of onym play as a means of political and economic process naming. We analyse word formation and semantics of proper names within texts of a journalistic genre. The processes of Brexit prompted the expansion of two groups of words: a) nonce-words formed according to the Brexit model: from the point of view of origin — formed by means of blending; from the point of view of semantics — those, which mean the departure of some country from an international organization. Other ways, in which these occasionalisms are formed, include phonetic mimicry and graphic means; b) occasionalisms formed only by means of blending, and used to designate diverse notions: from feelings connected to the process of Brexit to people having various attitudes to this process. Numerous Brexit-type onyms are observed in the headlines, where onym play facilitates the creation of catchy headlines due to the use of expressive means and stylistic devices. The **purpose** of this article is to study onym play as a means of political and economic process naming. The **object** of research is contemporary political and economic lexis. The **subject** is neologisms brought to life due to the processes of Brexit. We use general scientific **method** of induction, which permits us to draw conclusions about the nature of onym play. The combination of morphological and contextual analyses allows us to better understand the origins of portmanteaus and their role in forming expressive texts. The **practical value** of the article is the fact that it addresses beginner journalists, who seek to master

the art of creating stylistically graceful headlines. As a result of the investigation, the peculiarities of onym play in contemporary political naming were determined. Onym play was examined on the phonological, morphological, and syntactic levels.

Key words: *appellative, blending, onym play, phonetic mimicry, quasionym, telescoping.*

Introduction. Although language plays belong to the most ancient ways of human entertainment, perhaps, they are most vividly noticeable in the recent century, as the postmodern age imposes elements of game onto each sphere of human activity. Even such a serious aspect as international relations does not avoid a game element, especially as far as its naming tendencies are concerned; and the latter are undergoing transformations bringing them closer to general public. Formed by means of telescoping, the term *Brexit* gave birth to numerous descendants, which serve as evidence of onym play importance in today's naming. The phenomenon of onym play facilitating the expressiveness of journalistic texts, especially in the context of the latest events on the world arena, has not so far received proper attention from linguists, despite some efforts to analyze the term use. The efforts turned out to be politically partial and analyze quite a different facet of the functioning of term *Brexit* (Naydenova and Muradian 2017). Another research devoted to the term *Brexit* from the lexicogrammatical point of view provides a deep insight in the nature of this nomination and its development (Fontaine 2017). Nevertheless, we try to observe a wider range of names produced by means of onym play according to the *Brexit* model.

Thus, **the purpose** of the present article is to study onym play as a means of political and economic process naming. For this task we analyzed linguo-stylistic peculiarities of realization on the textual level and the functional aspect of names formed by means of onym play. The article may be of practical value, especially addressing beginner journalists, who seek to master the art of creating stylistically graceful headlines.

For the **material** of the present research we used 150 lexical units, which emerged as a word-play response towards the processes connected to Brexit. The majority of these units are portmanteaus formed according to the models:

- (1) (name of the country) + (noun or verb expressing the idea of exit)
- (2) Britain + (appellative)

The majority of the analyzed lexical units are pure nonce-words as they are not going to become an established part of the language, and exist only

for onym play's sake. The rest are more or less actively used in journalistic genre, although their place in language remains unstable. The analysis of onyms and frequency of their use in Internet discourse is given below, in *Discussion* section.

Methodology. For the purpose of this research we use general scientific method of induction, which permits us to draw conclusions about the nature of onym play. The combination of morphological and contextual analyses allows us to better understand the origins of portmanteaus and their role in forming expressive texts.

Background and Motivations. The term *onym play* is a multifaceted phenomenon and is a part of language play in general. N. Mudrova (2012, 9) suggests that *onym play* is connected to the destruction of the onomastic stereotype existing in the consciousness of people. Other researchers (Horbach 2014; Krutko 2012) give similar definitions of onym play with regard to such genres as belles-lettres or advertisement slogans.

H. Lukash (2015) in her study on onym play in contemporary nomination regards quasionyms, i.e. appellatives having the form of proper names, as one of the manifestations of onym play. Similar research was done by L. Sapozhnikova (2011), who uses the term *fictitious onyms* to denominate the same phenomenon. Among the means of fictitious onym creation L. Sapozhnikova singles out conversion, onym imposition, onym contamination (blending), and onym paronymy. S. Martos and V. Oleksenko (2008), while studying youth slang, pay attention to the role of word-play in enriching its lexicon. They identify the following ways to realize word-play: blending (telescoping), phonetic mimicry, and phonetic deformations. These means of onym play, as well as word-play in its narrow meaning, are very similar in their character (except conversion), and sometimes differ only in the point of view of their definition. Thus, for example, onym paronymy and phonetic mimicry are the same means. The former is viewed from the point of view of lexis, and the latter — from the point of view of phonetics.

Results and Discussion. We believe that *onym play* should be defined as a witty exploitation of meaning, ambiguities, phonetic and graphic peculiarities of proper names for the purpose of amusement and expressive text creation. In our research we analyze blending, phonetic mimicry. In addition, we consider onym play on syntactical level.

Our research differs from related work, in at least that fact that the term *Brexit*, which provoked an avalanche of onym plays we are trying to deci-

pher, cannot be in any way considered to be an appellative because it is used to denote a *unique* political and economic process. In contrast to the *quasi-onyms* mentioned earlier, it does not evoke any onym perceptions because, being a blend of an onym and an appellative, it has an emphasis given to its appellative part, whereas the onym component remains peripheral. On the other hand, some of the portmanteaus produced according to the model of *Brexit* (*Britain* + *exit*) have a dubious nature. Like any proper name they denote a *unique* political process, but this process remains only a hypothetical course of action.

The presence of onym play in term *Brexit* would seem highly disputable if it were not a descendant of another portmanteau — *Grexit*, or even another one — *Graccident*, both of which were coined in 2012. Actually, *Grexit* preceded *Brexit*, but the term did not get that much attention from the linguistic point of view. Both the social importance of political and economic processes of *Brexit* and the linguistic attractiveness of the suggested pattern provoked a huge number of names of potential *exits*. Those appeared mostly on entertainment web-sites and were predominantly formed by means of blending according to the same pattern: *onym (name of the country) + component carrying the idea of (1) exit: leave, out, departure, go, etc; (2) indifference: never mind; (3) denial: nein, nope, abort, etc.* We analyze the ways of their formation below:

- Blending: *Raustria* ← *raus* (German 'out') + *Austria*; *Byegium* ← *bye* + *Belgium*; *Fraurevoir* ← *France* + *au revoir* (French 'good-bye'); *Deutschleave* ← *Deutschland* + *leave*; *Italeave* ← *Italy* + *leave*; *Lat-me-out* ← *Latvia* + *let me out*; *Portugo* ← *Portugal* + *go*; *Departugal* ← *depart* + *Portugal*; *Espacope* ← *Espaca* + *nope*; *Madriddance* ← *Madrid* + *riddance*; *Nethermind* ← *Netherlands* + *never mind*, etc.

The group of names formed by means of blending is the richest one. Attention must be paid to the fact that thus produced portmanteaus can be based on two distinct languages (*Deutschleave* ← *Deutschland* + *leave*) or formed on the basis of the whole phrases (*Nethermind* ← *Netherlands* + *never mind*).

- Phonetic mimicry, or intentional paronymic substitution: *Ditch* ← *Dutch* (ditch as a slangism meaning 'to abandon'); *Hungover* ← *Hungary* + *over* (although the given example seems to be a product of telescoping, the obtained unity 'Hungover' evokes negative perceptions due to its phonetic and graphic similarity to the appellative 'hangover'; thus, the given portmanteau can be regarded as the product of both blending and phonetic mimicry).

- Graphic transformations, in particular, capitalization: *AdiEU* ← *French 'Adieu' + EU* as the abbreviation of European Union; *enDE* ← *German 'Ende' + the use of a recognized domain name of Germany –.de*; graphic mimicry, which, similar to phonetic mimicry, we define as intentional substitution on the graphic level: *Czech-out* ← *Czech (Republic) + out* (cp. *check out*); *Finish* ← *Finnish*; *Pole-Vault* ← *pole vault*.

The list of examples could be endless because the onym play seemed to fascinate Internet users. Popular interest in the use of onym play might have subsided over time if it were not for journalists took a notice of it and the use of onyms-portmanteaus widely spread to the press, as the following examples show:

Catalogne: le « Catalexit », un risque réel pour l'économie du pays. (Le Parisien)

(Catalonia: the «Catalexit», a real risk for the economy of the country).

Calexit or Caleaveformia? Brexit lifts Golden State independence campaign. (The Washington Post)

'Why not Texit?': Texas nationalists look to the Brexit vote for inspiration. (The Guardian)

The latter headline presupposes the use of portmanteau *Texit* as a verb due to its similarity to the structure *verb + it* (e.g. *do it*).

The mentioned onyms though denote mostly hypothetical 'exits', but as far as *Brexit* is concerned, processes, people involved in these processes, and emotions provoked by *Brexit*, etc. were named accordingly — with the active use of portmanteaus. For example, news agency *Reuters* suggests a few products of telescoping in its 'Brexiticon' of the *UK-EU break-up: Bremonoaner — derogatory term for Brexit critics; Brexiteer — supporter of Brexit* (cp. 'privatizer'); *Brextremist — a supporter of Brexit who wants to leave the EU and all of its works regardless of the consequences*. Other *Brexiticons* analyze names like *Brexxhosis* (double portmanteau coined by Boris Johnson) *Brexiety, Brexthrough, Brexodus, Brino* (Independent). Occasionalisms created by Internet users in certain cases presuppose blending of two compounds. As an example, *bregshit* is the result of blending *Brexit* and *bullshit* (Urban Dictionary). The range of protologisms used to designate certain phenomena of *Brexit* is quite wide, which we observe while studying the functioning of onyms on syntactical level.

We studied the frequency of use of these onyms in Internet discourse by calculating the number of Google search results (Table 1):

Table 1

**Frequency of use of onyms
(as for May17, 2018; time limits of search were not set; first 10 are listed)**

1. Brexit	28200000
2. Grexit	2110000
3. Brexiteer	529000
4. Checz-out	470000
5. Texit	465000
6. Calexit	342000
7. Nexit	237000
8. Italexit	106000
9. Brexodus	82400
10. Bremonoaner	74900

We did not include in the table the onyms, which emerged due to the use of graphic mimicry, in particular capitalization (e.g. *enDE*), for the results would inevitably show the frequency of use of appellatives but not of onym neologisms. The same applies to toponyms, which occasionally match with newly coined lexical units (e.g. *Donemark* — a village in Ireland, *Donemark* ← *done* + *Denmark*), as well as some other proper names (e.g. *Govenia* — a name of a flower, *Govenia* ← *go* + *Slovenia*; *Spalida* — last name, *Spalida* ← *Spain* + *salida* (Spanish: 'exit'); *QuitPain* — a name of a painkiller, *Quitpain* ← *quit* + *Spain*; *Roamania* — computer game, *Roamania* ← *roam* + *Romania*, etc.).

There is a range of names, which are homonymous with onyms used to denote other notions (e.g. *Portugo* means also the fact of going to Portugal as a touristic activity). Therefore, this must be taken into account as well, although it has not substantially influenced the presented results.

The frequency of use of the mentioned onyms in Internet discourse does not only reveal certain linguistic tendencies, but it also serves as a touchstone of tendencies on the political arena.

The mere play of one onym was not sufficient to attract readers' attention. Therefore, with the help of a few phonetically similar words playing with the idea of Brexit, the element of playfulness present in headlines is getting more and more noticeable. One way the mentioned playfulness can be achieved is repetition of different kinds. For example, in *How Britain Could Exit 'Brexit'* (*The New York Times*) the tautology is used to draw readers' attention as well as to emphasize the problem. Another headline *Exit*

Brexit Fixit: How Did We Get into This Mess? How Do We Get Out? (*Huffington Post*) uses the same stylistic device, tautology, which gravitates towards an oxymoron, in which *Exit* and *Brexit* represent poles of meaning, and *Fixit* finalizes the rhyming sequence, being itself a product of compounding (*fix* + *it*), which put roots in the language. The idea of oxymoron is developed by the two opposite in meaning rhetoric questions that follow: *How Did We Get into This Mess? How Do We Get Out?*

After *Brexit*, *Bregret* (*The Economist*) is a combination of two blended units formed according to the same model: *Britain* + *appellative*. This expressive form based on redundancy (repetition of the same stem *Br-*, although in its clipped version) serves the purpose of emphasis as well as draws readers' attention to the unusual headline. The similar effect is achieved by the headline of *The Washington Post*: *Bregret? Regrexit? Don't bet on it*. Both portmanteaus contain component *regret*, which makes them part of a tautological expression, although the presence of tautology is to some extent concealed by the mirror-like structure of the words (*Britain* + *regret*; *Regret* + *exit*).

The website *Lexology* devoted mainly to the law issues impresses its users by the headline: *A Brief Brexplanation of Brexit and Brexport*, the expressiveness of which is based on the anaphoric repetition of the initial *Br-* combined with the use of portmanteaus, which serve the mere purpose of creation a catchy headline, as the body of the article does not contain any belletristic expressiveness. Alliterations formed in such a way serve the purpose of enhancing the emotional effect of the headline. Another headline including *Br-* repetition contains a portmanteau of a different kind: *Bromance blossoms as Jeremy Corbyn meets EU's chief Brexit negotiator in Brussels (Independent)*. *Bromance*, being a portmanteau of *brother* (or *bro'*) + *romance* and signifying a close friendship of heterosexual men, does not fit in the *Brexit* paradigm, but it perfectly fits in the headline, which acquires the properties of a tongue twister (*Bromance, blossoms, Brexit, Brussels*).

The steps towards the realization of Britain's exit from the European Union received a name *road to Brexit*: *The 'road to Brexit': did the Tories sales pitch work?* (*The Guardian*); *Theresa May's road to Brexit: FT commentators on the speech* (*Financial Times*). This very expression despite its novelty became a subject of onym play due to the presence of the component *road*: *The road to hell, famously, is paved with good intentions. At the moment, it's unclear if the same is true of Brexit* (*Holyrood*). Another reason for onym play

is a structural and lexical similarity to the biblical idiom *road to Damascus*, which refers to the conversion of Saul of Tarsus, later known as the Apostle Paul, to Christianity while travelling to Damascus to persecute Christians, and means an important point in someone's life where a great change, or reversal, of ideas or beliefs occurs. Thus, *road to Damascus* is compared to *road to Brexit* in articles as well as in political speeches: *The Road to Damascus contained fewer miracles than this Tory Road to Hard Brexit requires (Left Foot Forward)*.

But, perhaps, the most unexpected is the penetration of *Brexit*-type onyms into the body of a literary text and their functioning as metaphors to human relations:

She, too, had recently emerged from a relationship.

'He was a Greek journalist,' she said, 'and ironically he did keep borrowing money from me, and then getting annoyed when I asked him to repay it.'

'So this was one Grexit that was welcome,' I said.

'Yes, and I'm enjoying my independence,' she said. I guessed this was a hint that she wasn't in favor of a Brentrance into her life.

Comparison of human relationships to political processes is quite new for literature, although it is motivated by the main theme of *Merde in Europe* by Stephen Clark, which deals with the possible problems of Brexit and peculiarities of national mentalities. The mentioned by Stephen Clark *Brentrance* is thoroughly analyzed in *Huffington Post* as a matter of international politics under the headline: *Before Brexit: Brentrance*, which, again, is based on antonymy and redundancy.

Thus, on the syntactical level onym play is realized through:

(1) The use of similar compounds of *Brexit* type and / or other lexemes having similar phonetic structure within a headline. Onym play is reinforced by means of synonymy (*Bregret? Regrexit?*) or antonymy (*Brexit — Brentrance*).

The use of idiomatic expressions, in which *Brexit* substitutes another proper or common name.

Onym play connected to the use of the term *Brexit* and its descendants is less evident in press written in languages different from English (French, German, and Spanish), which can be explained by the fact that the neologism *Brexit* was coined within a foreign linguoculture. Some traces of onym play on the syntactical level can be noticed, but they are based on English language: *Ein Lord kämpft für den Exit vom Brexit (Welt)* — (A lord struggles

for the exit from Brexit); *Las empresas mexicanas en Gran Bretaña, sin rexit por el rBrexit (Expansiyn)* — (The Mexican enterprises in Great Britain, without exit from Brexit); *Catalogne : le «Catalexit», un cataclisme ? (France Inter)* — (Catalonia : the «Catalexit», a cataclysm?). The term *Brexit* gets subjected to onym play in French, as the expression *filer a l'anglaise* in this language (its analogue in English is *to take French leave*) presupposes the idea of leaving, and the component *anglaise* refers to Britain on the level of associations: *Alors sur le Brexit, il serait évidemment grotesque de dire que Proust l'avait anticipé, puisqu'il vécu au temps des déchirements européens, mais on peut quand même noter qu'il évoque plusieurs fois l'expression «filer a l'anglaise» ou «se sauver a l'anglaise» (France TVInfo)* (So, speaking about Brexit, it would evidently be ridiculous to say, that Proust anticipated it, because he lived in the epoch of European rifts, but nevertheless, one can notice that he often mentions the expression «to leave English style» or «to escape English style»); *Brexit : ces Britanniques qui se ruent sur les passeports irlandais. Certains Britanniques, inquiets des conséquences du référendum du 23 juin qui a acté la sortie de leur pays de l'UE, semblent vouloir filer... a l'anglaise (Le Point)* (Brexit: these British who rush to get Irish passports. Certain British, anxious of the results of the referendum of June 23, which affirmed the exit of their country from the EU, seem to want to leave English style (or to take French leave)). Thus, onym play involving term *Brexit* is produced on the logical level, as both the term and the phraseological unit in their literal meaning carry a similar idea.

Conclusions.

1. Onym play prompted the expansion of two groups of onyms: a) pure nonce-words formed according to the *Brexit* model: from the point of view of origin — formed by means of blending; from the point of view of semantics — those, which mean a kind of exit of some country from an international organization. Other ways of formation of the mentioned occasionalisms include phonetic mimicry (2,7 % — 4 lexical units) and graphic means (4 % — 6 lexical units); b) occasionalisms formed only by means of blending, and used to designate diverse notions: from feelings connected to the process of Brexit to people having various attitudes to this process.

2. The use of portmanteaus formed according to *Brexit* model is not limited by a certain field. The numerous *Brexit*-type onyms are observed in the headlines, where portmanteaus built according to the model *Britain + appellative* or *country + appellative* are combined with phonetically or / and

morphologically similar words. Onym play facilitates the creation of catchy headlines due to the use of expressive means and stylistic devices: repetition, tautology, anaphora, rhetoric question, oxymoron, etc. Phonetically similar onyms form alliterations, which also serve the purpose of expressiveness.

Prospects of the future research in this direction may involve the study of different kinds of language plays (especially an onym play) in the texts of journalism on a larger scale.

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БРЕКЗИТ ТА ІНШІ ВИХОДИ: ОНІМНА ГРА В СУЧАСНИХ НАЙМЕНУВАННЯХ ПОЛІТИЧНИХ ПРОЦЕСІВ

Анотація. Статтю присвячено проблемі онімної гри як засобу найменування політичних та економічних процесів. Ми аналізуємо словотвір та семантику власних назв у текстах публіцистичного стилю. Процеси Брекзиту спровокували поширення двох груп слів: а) okazionalizmів, утворених за словотвірним зразком слова Брекзит: з погляду походження — утворені шляхом телескопії; з погляду семантики — означають вихід певної країни з міжнародної організації. Інші способи утворення таких okazionalizmів включають фонетичну мімікрію та графічні засоби; б) okazionalizmів, утворених лише шляхом телескопії, що використовуються для позначення цілого спектру понять: від почуттів, пов'язаних із процесами Брекзиту, до людей, які по-різному ставляться до цього процесу. Численні оніми такого типу спостерігаються у заголовках, де онімна гра забезпечує створення привабливого заголовку завдяки використанню експресивних засобів та стилістичних прийомів. **Метою** цієї статті є дослідити онімну гру як засіб номінації політичних та економічних процесів. **Об'єктом** дослідження є сучасна політична та економічна лексика. **Предметом** вивчення є неологізми, що виникли як відповідь на процеси Брекзиту. Ми застосовуємо загальнонауковий **метод** індукції, що дозволяє зробити висновки про природу онімної гри. Поєднання морфологічного і контекстуального аналізів дозволяє краще зрозуміти походження слів-гібридів і їх роль у творенні експресивних текстів. **Практичною цінністю** статті є той факт, що вона може бути використаною журналістами-початківцями, які прагнуть опанувати мистецтво стилістично витонченого заголовка. **Результатом** дослідження є з'ясування особливостей

онімної гри у сучасній політичній номінації. Онімна гра була розглянута на фонологічному, морфологічному та синтаксичному рівнях.

Ключові слова: апеллятив, телескопія, онімна гра, фонетична мімікрія, квазіонім.

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БРЕКЗИТ И ДРУГИЕ ВЫХОДЫ: ОНИМНАЯ ИГРА В НАИМЕНОВАНИИ СОВРЕМЕННЫХ ПОЛИТИЧЕСКИХ ПРОЦЕССОВ

Аннотация. Статья посвящена проблеме онимной игры как средству наименования политических и экономических процессов. Мы анализируем словообразование и семантику имен собственных в текстах публицистического стиля. Процессы Брексита спровоцировали распространение двух групп слов: а) окказионализмов, образованных по образцу слова Брексит: с точки зрения происхождения — образованные способом телескопии; с точки зрения семантики — означают выход некоторой страны из международной организации. Другие способы образования таких окказионализмов включают фонетическую мимирию и графические средства; б) окказионализмов, образованных только способом телескопии, которые используются для обозначения целого спектра понятий: от чувств, связанных с процессами Брексита, к людям, которые по-разному относятся к этому процессу. Многочисленные онимы такого типа наблюдаются в заголовках, где онимная игра обеспечивает создание привлекательного названия статьи благодаря использованию экспрессивных средств и стилистических приемов. **Цель** этой статьи — исследовать онимную игру как средство номинации политических и экономических процессов. **Объектом** исследования является современная политическая и экономическая лексика. **Предмет** изучения — неологизмы, которые возникли как ответ на процессы Брексита. Мы применяем общенаучный **метод** индукции, который позволяет сделать заключения о природе онимной игры. Сочетание морфологического и контекстуального анализов позволяет лучше понять происхождение слов-гибридов и их роль в создании экспрессивных текстов. **Практической ценностью** статьи является тот факт, что она может быть использована начинающими журналистами, которые стремятся овладеть искусством стилистически изысканного заголовка. **Результат** исследования — выяснение особенностей онимной игры в современной

политической номинации. Онимная игра была рассмотрена на фонологическом, морфологическом и синтаксическом уровнях.

Ключевые слова: апеллятив, телескопия, онимная игра, фонетическая мимирия, квазионим.

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ПОХОДЖЕННЯ ТА СЕМАНТИЧНЕ НАВАНТАЖЕННЯ ТЕРМІНА «ЕРГОНІМ»

Анотація. Стаття присвячена особливостям походження та семантичного наповнення терміна «ергонім». З метою усунення термінологічної амбівалентності в роботі здійснено розмежування терміна **ергонім** та багатьох інших, які повністю або частково дублюють його значення. Також у статті було чітко окреслено та дефіновано базові терміни дослідження: **ергонім** — штучна власна назва об'єднання людей з певною метою; **ергоніміка** — розділ ономастики, який вивчає власні назви об'єднань людей; **ергонімія** — сукупність ергонімів; **ергонімний** — маючий відношення до ергонімів; **ергонімікон** — репертуар власних назв на позначення об'єднань людей певного етносу, періоду. **Мета** цієї статті полягає у здійсненні аналізу еволюції терміна «ергонім», усуненні термінологічних розбіжностей стосовно досліджуваного розряду власних назв, а також у запропонованні уточнення до створення і функціонування ергонімної термінології. **Об'єктом** дослідження є власні назви на позначення груп людей. **Предметом** дослідження послуговували семантика та походження терміна «ергонім». **Джерельною базою** дослідження є 3000 ергонімів (по 1000 на українській, англійській та російській мовах), обраних з інформаційних та рекламних матеріалів друкованих та електронних ЗМІ. **Практична цінність** роботи полягає у з'ясуванні термінологічного апарату дослідження ергонімів.

Ключові слова: когнітивна ономастика, ергонім, ергонімія, ергонімікон, походження терміна «ергонім», власна назва.