

LOGONYMS AS A PART OF THE LINGUISTIC LANDSCAPE*

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After the revolutionary changes at the end of the 1980s, thanks to which private entrepreneurship was allowed in the former socialist states again, the names of companies, shops, and businesses began attracting the attention of researchers. Slovak onomastics has adopted the term *logonym*¹ to refer to this type of ‘institutionism’ — it was used for the first time by J. Horecký in 1994. However, it has been further elaborated, mainly by M. Imrichová who has spent several years researching Slovak logonyms. Her monograph, entitled “Logonymá v systéme slovenčiny (Logonyms in the System of the Slovak Language)” (2002), represents a synthesis of numerous studies from Slovakia and abroad. At the 11th Polish Onomastic Conference in Bydgoszcz–Pieczęska (1998) dedicated to chrematonyms, several papers dealt with logonyms. The papers presented by B. Afeltowicz, M. Knappová, and A. Siwiec were the first to outline the methodology of logonym research. Among other Polish authors dealing with the issue of logonyms, we should mention H. Górny (2003, 2006), A. Siwiec (2003, 2012), A. Gałkowski (2008), and B. Frankowska-Kozak (2009). In Polish onomastics, several terms referring to the names of companies, shops, and businesses have stabilised over time — *nazwa własna handlowa*, *nazwa handlowa*, *nazwa firmowa*.

The most recent trends in the research focused on the written form of proper names are related to linguistic landscape methodology. Written proper names in the form of billboards, notices, company names, etc. are a part of the world

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¹ The most recent designations for companies and shops includes the term *firmonym* (Odošo, 2019), however it has not (yet) been accepted by the Slovak expert community.

in which we live and we navigate it using our senses, especially sight. The term *linguistic landscape* was coined in 1997, but only penetrated the specialised discourse in 2006. R. Landry and R. Bourhis have defined linguistic landscape as “the language of public road signs, advertising billboards, street names, place names, commercial shop signs, and public signs on government buildings combined to form the linguistic landscape of a given territory, region, or urban agglomeration” (Landry–Bourhis 1997, p. 25). J. Bauko (2019) has also researched proper names in the linguistic landscape, although he uses the term *proprial-semiotic image of the landscape*. He perceives “the proper names (particularly anthroponyms, toponyms, and chrematonyms found on name plates, signs in the public space and other places (e.g. posters, buildings, gravestones, tableaux, graduate photographs)”² (Bauko, 2019, p. 138) as semiotic signs that are supposed to affect the person navigating the linguistic landscape. J. Lauková analyses the linguistic landscape similarly, claiming that the individual images of the linguistic landscape are perceived as “some kind of a continuous field from which we select individual signs that represent something else. These signs are arranged in a specific space during a specific time. Verbal signs occur in the consecutive form and their distinction in the space is given a priori, but the distinction of other signs needs to be revealed. Text reading involves only limited individualisation. However, images convey the meaning instantly and affect the percipient “more urgently than written text” (Lauková, 2020, p. 49). She refers to the images in the linguistic landscape as *visual texts*, which are perceived and deciphered by people. In terms of linguistic landscape research, every text as a basic unit is referred to as a *sign* (not, however, in the 20th century structuralist sense). It means that logonyms also represent signs. P. Jesenská explains that a linguistic sign as the basic unit of linguistic landscape “needs to be perceived through the lens of visual semiotics, which allows the sign to take the form of a word, syntagm, logonym, image (illustration, scheme, painting, photograph, etc.) or text. Its occurrence is also determined by the context and situation and takes place in a specific time and space. However, a sign in the linguistic landscape only carries a meaning if it represents something else and there is someone who realizes the aforementioned relationship and can decode its meaning” (Jesenská, 2021, p. 45). Besides the perception and interpretation of the linguistic sign, the percipient is affected by other extralinguistic signs, which complement and specify the sign to facilitate its interpretation. The linguistic sign accompanied by extralinguistic signs create continuity — “a single visual-semantic complex conveying certain information to the surroundings” (Jesenská, 2021, p. 45).

² The author of the English translation of J. Bauko’s quotation and of all following translations of quotations from non-English works is Marianna Bachledová from the Department of English and American Studies, the Faculty of Arts at Matej Bel University in Banská Bystrica.

“The Language in the City — Documenting the Multimodal Semiosphere of Linguistic Landscapes in Slovakia and in a Comparative Perspective project APVV” project focuses on research of synchronous quantitative and qualitative aspects of the linguistic landscape in selected countries and cities, specifically Munich, Banská Bystrica, Bratislava, Komárno, Banská Štiavnica, and Békéscsaba. The analysed logonyms as a part of the linguistic landscape were collected mainly from the Banská Bystrica environment. The photographs reflect the state of the linguistic landscape before the Covid-19 pandemic, mainly in the years 2018 and 2019.

Logonym research in the context of the linguistic landscape is rather broad: it not only focuses on the motivation, structure, word formation, or semantic value but also visual composition and multiple planes found in the visual aspects of signs carrying the connotations, which affect the perceiver. Many logonyms and their visual forms are significantly influenced by stereotypisation. Stereotypes play a role in the way reality is socially reconstructed — it is a simplified representation of a group of objects based on generalisation of the dominant (common) elements shared by them. The goal of semiotic signs created in this way is to elicit connotations related to a certain product, company, or service, which are supposed to trigger a positive response in the perceiver.

Gastronomic companies strive for uniqueness and want to distinguish themselves from their competition. They often specialise in national cuisines, possibly trying to represent them. They try to evoke the desired connection, e.g. by using lexical elements (appellatives³ or proper names⁴) in the given language, appealing to the relation between an ethnicity and the typical national foods, or using flag colours. For example, the logonym *Bonjour. Palacinky — bagety — káva* (Bonjour. Pancakes — Baguettes — Coffee) located at the Štefan Moyses Square includes the French greeting *bonjour* (“good day!”) to evoke the sense of a French café. The logonym also includes the offered products. However, if the whole sign is analysed from the viewpoint of the linguistic landscape (see Fig. 1) as perceived by a passer-by, two sitting figures drinking and chatting can be seen in the left lower corner. There are small stickers of the foods offered — baguettes,

³ It refers to appellatives typically related to a national cuisine, e.g. baguette relates to France, pizza to Italy, borsch to Russia or Ukraine, etc.

⁴ First names can serve as a stereotyping instrument in ethnic jokes, as pointed out by A. Záborská: “The second subgroup of personal names used in ethnic jokes includes first names and surnames typical for foreign ethnic groups, in Slovak jokes, for example *Dežo* (Roma), *Ivan*, *Voloda* (Russian), *Izák*, *Kohn* (Jew), *László*, *István* (Hungarian)... These proper names formally represent members of different ethnic groups as the bearers of ethnic stereotypes, i.e. they serve as model representations for the respective ethnic groups. According to J. Sipko (2012), by extension, anthroponyms in the ethnic jokes reflect the model behaviour of specific ethnic groups and nations. They acquire the nature of linguoculturemes as formal units reflecting the ethnocultural connotations” (Záborská, 2018, p. 50).

coffee, hot dogs, and pancakes on the right. J. Lauková analyses the sign on several planes as follows: “Primary meaning: The figures are sitting opposite each other and drinking a beverage. Expressional meaning: The figures look content. Secondary meaning: The figures are having a good time, it looks like they are talking. Internal meaning: Satisfaction during a relaxing moment, enjoying a drink. Possible appeal to the recipient: *Come sit here and talk over a coffee*” (Lauková, 2020, p. 52). In terms of language representation, an English translation is located below the Slovak text (crêpes, baguette, coffee). The offer includes hot dogs whose designation has been borrowed from American culture.



Figure 1.

Pizzerias as linguistic signs related to Italy and Italian gastronomy have a specific position in the linguistic landscape. As already mentioned, the semiotic image of the logonym can be created through allusions to Italy — particularly the Italian tricolour flag (green, white, red) but also Italian anthroponyms, emblems (or photographs of the offered food) pizza, mafioso-like figures, typical Italian meals — salad, pasta etc. The oldest pizzeria in Banská Bystrica was Alba (Fig. 2) established in the 1980s during the communist period, but it no longer exists. Its name draws on the Italian appellative *alba* meaning “dawn”; it was supposed to express hope that better times (for private entrepreneurship) were ahead. Currently, the oldest pizzeria is EVIJO (Fig. 3) established in 1996. However, its name was not

inspired by Italian — instead, it is a combination of the names Evi (hypocoristic form of Eva) and Jozef.

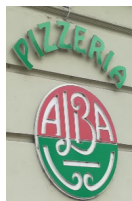


Figure 2.



Figure 3.

Other pizzerias in the Banská Bystrica downtown are *Da Luigi Pizza* (*Pizza at Luigi's*, Fig. 4) and *Pizzalino* (Fig. 5). All these pizzerias share one visual element — the Italian tricolour and the presentation of pizza as the menu staple (pizza-shaped circle — Alba, bottom part of the logo — Pizzalino, pizza photographs — Da Luigi Pizza, writing on the window — EVIJO).



Figure 4.



Figure 5.

In terms of presentation, the newly opened *Bonanno* pizzeria (Fig. 6) is an exception. The name may be inspired by one of the five famous Mafia families in New York. The visual image comprises the Bonnano company name on the upper front facade and a male figure dressed in a suit and hat on the left, which evokes an Italian mafioso holding a pizza box in one hand and a piece of pizza in the other. The whole visual image is black and white, which is in opposition to the traditional green-white-red tricolour commonly used by pizzerias. In the second plan, it evokes the atmosphere of the prohibition era in the USA (1920–1933) during which the Mafia, especially Al Capone's group, was particularly active.



Figure 6.

Although a logonym or visual representation of an Indian restaurant cannot be found in Banská Bystrica, an example is located in Nitra. The name of the restaurant SWAGATAM (Fig. 7) means “welcome” in Hindu. The restaurant’s focus on Indian cuisine is emphasized by the sign Swagatam located on the upper front facade and it uses the Indian flag tricolour: saffron, white, and green. Left of the logonym, an advertisement for the Zlatý Bažant beer is located along with a more specific repetition of the logo — SWAGATAM INDICKÁ REŠTAURÁCIA (SWAGATAM INDIAN RESTAURANT). On the left, below the main logonym, there is the English sign *restaurant*, the Indian state flag (a tricolour with a blue circle in the middle representing a chakra), the name of the restaurant in Hindu and a Slovak sign *indická reštaurácia* (“Indian restaurant”).



Figure 7.

Connotations with Mexico can include, e.g. sombrero — the typical broad brimmed hat commonly worn in South America and Mexico, cacti, chilli — spicy peppers and the spice made of them, burrito, tacos, etc. All these symbols of Mexico and Mexican restaurants are used for advertising by the *Chikiti* restaurant (Fig. 8). The logonym was motivated by the misspelled Spanish term *chiquiti* (correctly *chiquita* in Spanish), which means little girl. However, the semi-otic image of the linguistic landscape comprises more impulses as perceived by

a passer-by — below the name of the restaurant, there is an inscription *mexicanos* meaning *Mexicans*, and there are photographs of meals including ingredients of the beef used in them on the wall (Fig. 9). In front of the restaurant, there is a small ladder painted orange with a cactus emblem, photographed meals advertising the offer, and an invitation *pod' ochutnat'* (“come in and taste it”) (Fig. 10).



Figure 8.



Figure 9.



Figure 10.

The Panda Chinese restaurant, which no longer exists, used a mountain panda symbol to represent China and Oriental cuisine. It is a furry South Asian animal from the *Ailuridae* family (related to the *Procyonidae* family), which feeds on bamboo shoots. This appellative motivated the restaurant logo (Fig. 11). Its relation to China is emphasized by the Chinese inscription meaning “Chinese restaurant” (without the panda logonym). The vertical advertising sign includes a drawing of a panda with a fork and spoon for eyes. The same picture attracts attention on the menu placed on the restaurant wall (Fig. 12). Next to the picture, there is an English inscription: *all you can eat* and the menu. In terms of language, the information offered by the restaurant is designated for people who can read Slovak, Chinese, and English.



Figure 11.



Figure 12.

The wordplay combining English *hell* and appellative *Eldorado* — the South American fairy tale land full of gold symbolising joy, fun, and fulfilled desires

form the logonym of the *HELLDORADO PUB* (Fig. 13). The name of the restaurant is complemented by the information: “čertovský dobrá domácka kuchyňa” (literally “devilishly good home-made cuisine”). Again, it relates to the logonym motivation (hell), but the adverb *čertovsky* also means “very much”, and it is supposed to persuade the customer that the facility represents a gastronomic Eldorado. The main sign also includes the English words *beer* and *bar*, and the Slovak word *klasik*.⁵ The information is obviously targeted at foreign visitors, but it is unclear what the word *klasik* refers to.



Figure 13.

A local shop offering traditional natural medicine is called *Bábuška* (Fig. 14), which draws on the Russian appellative *бабушка* meaning “old lady, grandma”. Semantically, the appellative relates to a female herbalist, and the Slovakised Russian word *bábuška* is supposed to evoke traditional natural Russian herbalism without added chemicals. The logonym and information sign are not very elaborate when it comes to visual elements; the owner opted for clear information about the shop’s offer and allows the customer to complement and interpret the offered linguistic sign.



Figure 14.

⁵ It is difficult to evaluate whether the words are Anglicisms in Slovak or Slovakisms of English origin. In this case, we evaluate the word *bar* as an Anglicism because it follows the English word *beer*, but we evaluate the word *klasik* as Slovak, because the English form would have been *classic*.

The last logonym analysed in this paper is *Davaj Het* (Fig. 15) — the name of a fast food stall. The company combines contemporary gastronomy adapted for modern lifestyles and traditional Slovak cuisine, which is presented by using the Banská Bystrica dialect (see Krško, 2020).



Figure 15.

In the middle of the circular emblem of the main advertising sign, there is a picture of burger and a cone of fries with eyes, which can be read as personification. The burger and fries semantically refer to fast food. Below the picture is the name of the company — *Davaj Het*. The company philosophy and name motivation has been explained in their newspaper: “*Davaj Het* is based around the idea of providing the customers with an authentic experience combining the traditional and contemporary gastronomy in the form of fresh quality food, which the customers deserve. Our kitchen is small but hearty and tasty. *Davaj* = get the meal quickly. *Het* = take it anywhere you want.” In the top left part of the circle, there is a writing saying *POCTIVIE FAJNOTKE A PRIEŠMAČKE* (HONEST FANCY DELICACIES in the Banská Bystrica dialect) and in the middle there is an English text — *STREET FOOD*. The dialect increases the expressiveness of the message while the English text addresses younger and foreign recipients to inform them about the nature of the cuisine offered.

This study aimed to indicate how the analysis of traditional logonyms in terms of the linguistic landscape can be performed. The complexity of interpretation has been emphasized: besides the traditional perception and interpretation of linguistic signs, the percipient also uses information gained from other extralinguistic signs which complement and specify the primary sign (logonym), thus

facilitating its interpretation. The logonyms and linguistic landscape analysed in this paper mostly pertain to gastronomic companies specialising in a variety of national cuisines. The goal was to emphasize the important semiotic signs of the linguistic landscape as they are perceived and interpreted by the percipient.

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SUMMARY

LOGONYMS AS A PART OF THE LINGUISTIC LANDSCAPE

The paper deals with research into the linguistic landscape in the city of Banská Bystrica. The author focuses on logonyms as a part of the linguistic landscape; they are analysed in terms of formal aspects and the number of languages used. The existing onomastic research focused on logonymy in Polish onomastics in Slovakia abroad is also addressed in terms of the shift brought by the linguistic landscape research. The research of logonymy is more complex from the point of view of the linguistic landscape than from the point of view of onomastics, because the analysis of logonyms not only takes into account its onymic side, but also analyzes logonyms from the point of view of visual semiotics, pragmatics, semantic connotations acting on the recipient, etc.