FOREIGN CHREMATONYMS IN A GLOBALISED SOCIETY. A CASE STUDY

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Abstract. In the present paper we observe the pragmatic dimensions of the message transmitted through names related to entertainment (restaurants, pubs, music bands etc.) or things in the field of culture and leisure activities.

These names represent a new onymic category and they are labeled as chrematonyms. In the era of globalisation, some of them are used in a culture, but originate and/or relate to another. Moreover, they can influence people to react in a particular way, hence they have a pragmatic value.

The paper presents the link between chrematonyms and multiculturalism, highlighting the concepts of globalisation and glocalisation. It also pinpoints the difference between chrematonyms and brands.

We provide a possible classification for chrematonyms and we carry out a comparative analysis of foreign (mainly English) chrematonyms in Romania, emphasizing the fact that they represent signs of globalisation. We also analyse why foreign chrematonyms have gained an intensive and pervasive meaning in a globalised society.

Keywords: chrematonyms, globalisation, glocalisation, culture, pragmatic dimensions

0. Introduction

This study provides an overview of the onymic category of chrematonyms and puts forward a practical structural classification for them. We focus on foreign chrematonyms which use English or combinations of English and another language because English functions as a lingua franca at a macro-level, being used and spoken worldwide, and also on other foreign chrematonyms encountered in Romania.

The first part defines the category of chrematonyms and illustrates the nexus chrematonyms-multiculturalism. It also exemplifies the importance of the pragmatic dimensions of these types of names.

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In the second part, we present and analyse the concepts of globalisation and glocalisation and their influence in the choice and use of various chrematonyms in Romania. We also draw a clear-cut distinction between chrematonyms and brands because these two terms are sometimes used ad libitum.

In the third part we argue that in Romania there are many foreign chrematonyms and we pinpoint their denotation, sketching their classification. Last but not least, we focus on various types of chrematonyms denoting Romanian bands, pubs and cafés and restaurants.

1. An Overview of Chrematonyms

We argue that chrematonyms constitute an important linguistic category which reflects the nowadays globalised societies' condition characterised by a "mutual transformation of cultures" (Rowe and Schelling, 1991, apud. Lull, 2000: 249), in which transculturation and hybridization are defining elements. In Romania, there are many chrematonyms of foreign origin or of English origin and some of them lack a national belonging mark. Regardless of their status, they are all given an English version or, at least, they contain an English word/expression due to the fact that English still is the global lingua franca.

1.1 Chrematonyms. Conceptualisation

Anthroponyms and toponyms are the first two important onymic categories. Recently, researchers have coined a third major onymic category, that of chrematonyms, which includes proper names or expressions of various formal kinds, ranging from a simple lexical or paralexical element, with neological compounds, to sentences, referring to the material and non-material things created intentionally by man. For instance: product names or trademarks (for e.g. Nutella, Kodak, IKEA), artistic and media objects (the titles of artworks, the Internet names (for e.g. Guernica, Skapa, gmail.com), corporations and social groups (for e.g. names of political parties), actions consisting of an idea inscribed in traditional or occasional facts of human civilization (Easter, World Blood Donor, cHoRéDaNsE and Leisure, EURO 2012) (see Galkowski, the presentation *La nature idiosyncrasique des chrématonymes* held at the XXIV ICOS International Congress of Onomastic Sciences. Names in Daily Life, section 2, 5-9 September, 2011) (authors' translation).

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The onymic category of chrematonyms represents a heterogeneous class which varies significantly from a linguistic and trans-linguistic perspective. Hence, it is difficult to classify them with precision.

In Romania there are many foreign chrematonyms used in various fields and this aspect is the result of globalisation and of crossing borders in a multicultural globalised society.

1.2 Chrematonyms in the Romanian Globalised Society

In order to gain prestige and draw clients' attention, as part of the marketing and advertisement strategies, Romanian managers, owners, PR representatives coin new words, use language creatively and play with the meanings of the messages transmitted by a particular chrematonym. Moreover, when they create chrematonyms, they resort to different cultural aspects as chrematonyms are used within multicultural spheres of a globalised society influenced to a great extent by other cultures. As such, many Romanian bands use foreign names, instead of Romanian ones. For example:

- *Toulouse Lautrec*: a Romanian Indie rock band. They took the name of a French painter. What is more, they call themselves *Les ToulouseLautrecs*, adding to the proper name the definite article and the plural form. This name allows for self-irony as one can see in the following excerpt which they wrote, describing themselves: *descendants of aristocratic families. They grew up on the green and large lawns of castles, hearing the sound of hunting horns and smelling the perfumes of Countesses with ruddy cheeks. Although predestined to academic research and to high education, life threw them in the mended society strata. Initially influenced by René Pricetau and John Lewis Brown, they have found their way among bohemian rebels. They are nightlife people, passionate about women, absinthe and opium, they spit on microphones […].* (a.t.).

In their presentation, they mention the name *René*. This name isderived from the Latin name *Renatus* and it means reborn or born again. This proper name suggests that *Toulouse Lautrec*, which is an anthroponym (the name of a painter), is used to refer to a band. The person who gave the name to this band has created a homonym which becomes a chrematonym. Thus, when we hear the name Toulouse Lautrec, we initially think about

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the famous painter and our horizon of expectation changes and we realize that the name refers to a band.

- *The Amsterdams*: a Romanian Indie Rock band. They have the name of the Dutch capital, but they add the definite article and the plural form. Furthermore, the person who gave the name to this band has transformed a toponym into a chrematonym.

The members of the group explain the choice of the name as follows: *a name that would convey the idea of free spirit in all its meanings, so Amsterdams came by naturally; and The was used so that people knew that we were those amsterdams… The only ones!* (a.t.)

These examplesare not isolated cases and they are signs of a globalised society. They stand for people's wish of being popular and unique. However, we argue that this kind of strategy would not be efficient unless the Romanian youngsters would not be so interested in foreign cultures.

1.3 The "Languaculture" Pragmatic Dimensions of Chrematonyms

Paraphrasing Tannen, we consider that meanings come not only from the chrematonyms created but also from culturally agreed-upon conventions for how those chrematonyms are used and interpreted as well as from how they have been used in the past within a given culture – anthroponyms or toponyms (cf. Tannen, 2006: 343). Thus, many chrematonyms encountered in Romania were initially anthroponyms or toponyms. They signal the culture from which they were taken and they are used in a new one, but with a different cultural understanding.

Having in mind 'that language and culture are better thought as a single entity: languaculture' (Tannen, 2006: 343) we argue that chrematonyms constitute proofs and highlights of different languacultures. Thus, we witness a prevalence of foreign chrematonyms in Romania (chrematonyms in English, chrematonyms which blend English with words which refer back to the country of origin or chrematonyms in other foreign languages which refer directly to their source). In this respect, we adapt Justyna Walkowiak's classification of brands (2013: 225-226) in order to exhibit the complexity of the foreign chrematonyms encountered in the Romanian context and to apply the terminology to the category of chrematonyms as we consider it necessary in our paper in order to account for the foreign chrematonyms in Romania:

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- Natural chrematonyms – they entail any foreign language (including English when used as a symbol of the quality of being British/American/Irish etc.). They are sometimes accompanied by extra visual clues: cultural symbols, maps, pictures etc. Examples from Romania include the following names of pubs and restaurants in Cluj: *The Londoner* (English pub), *Irish and Music Pub* (Irish pub), *L'Atelier Café* (French), *Capriccio* (Italian Pizzeria), *Camino* (Italian restaurant), *Koffer* (German Café).
- Prestige chrematonyms – they use English (or pseudo-English) as an international language without making claims to being of English origin: *Bistro Vienna*, *Go to Berlin*, *Roma Jewelry and Accessories*, *Amsterdam Shop*, *Running Sushi Wasabi*, *Flying Circus*, *Rush*.
- Hybrid chremtonyms – their spelling may include letters or combinations of letters alien to the native language: *SoupeR*, *Bizzzart*, *the MOOod*, *Wok'n Roll*, *Wine O'Clock*, *Booha*.

As foreign chrematonyms prevail in Romania, especially the prestige chrematonyms, we could say that this is a result of English being the global lingua franca. Hence, 'people transfer into their *lingua franca* the pragmatic and discourse patterns of their own languaculture' (Clyne, 2004: 29).

Foreign chrematonyms receive a pragmatic dimension because they are no longer used only to refer to an entity/place etc., but they are used with purposes like: to draw people's attention, to target a particular group of people, to persuade, to be popular, to sound interesting and unique etc.

Last but not least, given the assumption that if we deal with interaction among particles or with interaction among subjects, in both cases we deal with a system of mutual influences or even with a joint action (see Kerbrat-Orecchioni, 2005: 9) (a.t.), we consider that the cultural background of a chrematonym is an essential feature. Thus, the pragmatic dimension is even more powerful.

2. Globalisation versus Glocalisation

Foreign chrematonyms are not just signs of globalisation, but representations of glocalisation. Their use in Romania in order to denote bands, restaurants, pubs etc. is 'a process of adopting specific elements from other cultures without losing the original

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identity, and blending the ideas, brands, and practices from different cultures in such a balanced way that one is not overwhelmed by the other' (He, 2007: 8). For instance:

- *byron*: a Romanian rock band named after the English writer because the singer of the band was reading poems by Byron at the time and he thought it would be a great name for a rock band.

(http://spunesitu.adevarul.ro/Cultura/Interviuri/Interviu-cu-Dan-Byron-%E2%80%9CA-fost-odata-ca-niciodata-un-tanar-rebel-si-talentat----8757, 9th of January, 2014).

On one hand, at a global scale, everyone knows that the anthroponym Byron refers to the English writer. On the other hand, the same name written with a lowercase letter (*byron*) becomes a chrematonym and refers to the Romanian band only for some people.

- *Persona*: a chrematonym denoting a Romanian indie band. The chrematonym comes from another chrematonym denoting a film by Ingmar Bergman.

2.1 Brands versus Chrematonyms

Brands do not have an intrinsic meaning. They acquire one only by adding markers (a name, a trademark logo, a design, a slogan) and by creating a history, namely filling the markers with customer experiences like: advertisements, films, sporting events, magazine and newspaper articles (Cf. Holt, 2004: 3).

Brands are "a sort of virtual real estate" (Schiller, 1999, apud. Arvidsson, 2006: 7); "they occupy a valuable position in the life-world […] of consumers" (Arvidsson, 2006: 7). Thus, brands are an important criterion when choosing a product over another and their role is mainly to promote products and to advertise them.

Even though a brand is marked by a name which is a chrematonym, we argue that the term *brand* is used in the marketing field, while the term *chrematonym* denotes the third onymic category in linguistics and it is an umbrella term which includes the names of brands.

3. Foreign Chrematonyms in Romania. Case Study

In Romania there are many foreign chrematonyms. They denote:

- Institutions: *Centre Culturel Français de Cluj*, *Institut Français de Bucharest*, *British Council*, *Deutsches Kulturzentrum Klausenburg*, *Happy Kids* –

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kindergarden and school in Cluj, *PandaKinderGarden Cluj-Napoca*, *Green and Wild Association*;

- Festivals:*Transilvania International Guitar Festival, Transilvania Gathering,BestFest,Stufstock, Anim'Est, Electric Castle, Clours of Cluj, ClujShorts, Comedy Cluj, Transilvania International Film Festival*;
- Campaigns: *Let's Do It, Romania!, Dreamcatchers*, *Little People*;
- Sports Competitions: *Rocks'n Roots Dh Race* – Baia Mare,*On Top of the World-Uphill*-Sinaia, *Romanian Experience* – Braşov, *Emmedue Coup* – Ploieşti, *Teamxpert Spring* – Comana;
- TV Shows: *Super Nanny*, *Happy Hour*, *Land of Jokes*, *Next Top Model*, *Biziday*, *Teo Show, KIDSing Romania,*
- Radio stations: *Guerrilla*, *Kiss FM*, *Vibe FM*, *Magic FM*, *Radiofly*; *Student Sound, Radio Impulse*;
- Slogans (TV and radio): *We Love to Entertain You, Think positive!*, *Music positive*, *Spread the MOOod, We make IT happen*;
- Restaurants: *Bricks*, *Chicago's, City Fusion*, *Tonight*, *Lunch Break*, *International Ballroom*, *Sofia Events*, *Imperial Ballroom, Time and Sports Bar & Grill, Melody Central, Small, Fair Play*, *Marty*;
- Pubs and clubs: *Flying Circus*, *The Jack Pub*, *Art Club, Gold Club*, *Griff Jazz and Blues*, *Medieval Pub*, *Republic Pub*, *Broadway, Wish Club, London Pub, Londoner, Zink Club*;
- Bars and Cafés: *Art Café*, *Café*, *Mozart Café*, *Café Bulgakov*, *Café River*, *GodFather's Café Bar*, *Obama Café*;
- Fast Foods: *Speed*, *El Greco*, *Snack Corner, Buffalo Express*, *Rosa*, *Jaco Fresh Toasts*, *Sergiones, Running Sushi Wasabi*;
- Magazines: *24Fun*, *Joy*, *Glamour*;
- Fitness Centers: *Oxygen*, *Fobis – Women Fitness Studio*, *Energy – BodyBuilding&Fitness*, *Energy Plus – Fitness Studio*, *Kangoo Jumps*, *Miki's Gym*, *Olympus Wellness Centre*, *Power Point Gym*;
- Shops: *Windy City*, *Sophia*, *City Chic*, *Alessa Jewellery Shop*, *Los Pogos Design*, *Amsterdam Shop*, *Roma Jewellery & Accessorizes*, *Di Alissea*, *Alabala Kid*, *Bella*;

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- Florists': *Flower Bunch*, *Unique Landscaping SRL*, *Present Flowers*, *Stil Beau Jardin*, *Eden Land*, *Rose Flowers & Design*, *Passion Flower Shop*;
- Travel Agencies: *Smiley Travel*, *Still-Tour*, *Happy Tour*, *Transilvania Journey Holiday Ticket*, *Air Transilvania*, *AirExpress*, *Student Travel Romania*, *Trans Europa Agency*;
- Hotels: *Melody*, *Picolla Italia*, *Tulip Inn Sunny Hill*, *Royal Classic*, *Pax*, *Seven*, *Akantus*, *Onyx Hotel*, *Grand Hotel Napoca*;
- Beauty Saloons: *Esthetics Skin&Body*, *Atelier de coiffure*, *Yakuza Tattoo & Piercing*, *Crazy Studio*, *Nail Design*, *Hair Studio*, *Fan Art Tattoo*, *Look*, *Aphrodite*, *Pink Diamond*, *Rush Studio*, *Sunkiss Solarium*, *Bizzzart Tattoo&Piercing*, *Jeunesse*, *Chique*.

Our purpose is not to provide an exhaustive list of foreign chrematonyms in Romania; we only aimed at highlighting the fact that they are used in a wide range of fields. Their popularity is a clear sign of globalisation in Romania. Moreover, we mention that this phenomenon has been thriving in the last few years.

3.1 Classification

In what follows we provide a classification of chrematonyms bearing in mind their main linguistic components:

- Deriving from anthroponyms: Institutions: *Montessori* School; Rooms at the Faculty of Letters: *Shakespeare*, *Kisch*, *Lenau*, *Balzac*, *Auger*; Bands: *Toulouse Lautrec*, *byron*, *Hot Cassandra*, *Robin and The Backsatbbers*; Cafés and pubs: *Café Bulgakov*, *Obama Café*, *Mozart Café*, *Janis*, *Jay's*, *Ludwig Bavarian Bierhaus*, *Edith Piaf*, *Gambrinus*; Restaurants and pizzerias: *Don Giovanni*, *Michelangelo*, *Hermes*, *Fortuna*, *Ares*, *Ali Baba*;
- Deriving from toponyms: Bands: *The Amsterdams*, *Go to Berlin*; Shops: *Amsterdam Shop*, *Roma*, *Roma Jewellery & Accessorizes*;Cafés and pubs: *Chicago's*, *Broadway*, *Amsterdam Café*; Restaurants and pizzerias: *Athena*, *Napoli Centrale*, *San Remo*, *Lugano*, *Beijing*, *Shanghai*, *Tokyo*;
- Deriving from common nouns: Institutions: *Bridge Language Study House*, *Happy Kids*; Bands: *The Mono Jacks*, *Lazy Cats*, *Butterflies in my Stomach*, *Sophisticated Lemons*, *Les Elephants Bizzare*, *Kumm* (*sand* in Tatar

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language), *The Egocentrics, Theory of Mind, Moonlight Breakfast*; Shops: *Windy City, City Chic, Los Pogos Design*; Cafés and pubs: *Flying Circus, Shadows, Flowers Tea House, Puzzle, Living Pub, Paint, Bamboo, Euphoria Music Hall, My Way, Music Box, Hard Rock, Diesel, BarrelsPub, BoilerClub, Obsession, L'Atelier, La Gazette, Le Général*; Restaurants and pizzerias: *Golden House, Golden Tulip, Lunch Break, Pizza Party, The PeachTree, Boutique Voyage, Royal Gala, Entire Events, Sun*;

- Deriving from adjectives/adverbs: Shops: *Bella*; Cafés and pubs: *Funky*; Restaurants and pizzerias: *Fast and Furious, More, Tonight*; Radio stations: *Magic FM*;
- Deriving from other chrematonyms: Bands: *Odyssey* (from Homer's epic poem), *Persona* (Ingmar Bergman's movie), *The Others* (from the movie *The Others*), *GodFather's Café Bar* (from the movie *The Godfather*);
- Spelling Deviations: *Will Doo, The MOOod, Booha, Cafenoar, Bizzzart Tattoo&Piercing,YummyYang, Grimus* (anagram of the Persian word *Simurgh* -http://flipflop.ro/home/2011/09/29/egretta-vs-grimus-%E2%80%93-ca-de-la-pasare-la-pasare/, 16th of October 2013).

According to the definition provided for chrematonyms in 1.1 Chrematonyms. Conceptualisation**,** in the above classificationsome chrematonyms are lexical elements, paralexical elements (*Yummy Yang, Bizzzart Tattoo&Piercing*), phrases (*Sophisticated Lemons*) or sentences (*Think positive*!, *Let's Do It, Romania!*).

3.2 Prestige Chrematonyms versus Natural Chrematonyms

In this subchapter we narrow down our focus by providing a list of prestige and natural chrematonyms denoting Romanian bands, pubs and cafés and restaurants. The names of Romanian pubs and cafés and restaurants are examples taken only from Cluj-Napoca, Transylvania. We underline the fact that the vast majority of them are foreign chrematonyms, only very few of them are Romanian.

The choice of these chrematonyms influence young adults when they choose their free time activities: the bands they listen to, the concerts attended, the pubs, cafes they go to, etc. Thus, as people have different preferences, these chrematonyms establish marketing target groups. For example, the nightlife in Cluj-Napoca offers many different opportunities for people: *Nest of Angels (NOA)* – chrematonym denoting a place for those

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who like clubbing and dancing; *Flying Circus* – chrematonym denoting a pub for those who enjoy live music and listen to rock music; *Diesel* – chrematonym denoting a fancy place mainly for adults.

Prestige chrematonyms prevail in almost all fields (shopping, institutions, bands, pubs, travel agencies etc.). For instance:

- Romanian Bands:

Prestige Chrematonyms	Natural Chrematonyms
Grimus, *The Mono Jacks*, *Night Losers*, *The Amsterdams*, Will *Doo*, *Phoenix*, *Fly Project*, *Relative*, *Mute*, *Toy Machines*, *Bloodprint*, *Black Beers*, *Son of Nothing*, *Odyssey*, *Keep Away*, *Chilli Famillі*, *The Egocentrics*, *Methadone Skies*, *Silent Strike*, *Persona*, *Voices of Silence*, *The MOOod*, *Go to Berlin*, *The Others*, *Lazy Cat*, *Butterflies in my Stomach*, *Sophisticated Lemons*, *The Guillotines*, *The Division of Joy*, *WeSinging Colors*, *Hot Cassandra*, *Trouble Is*, *Robin and The Backstabbers* etc.	*byron*, *Kumm*, *Les Elephants Bizzares*, *Toulouse Lautrec*, *Travka* etc.

- Romanian pubs and cafés:

Prestige Chrematonyms	Natural Chrematonyms
Flying Circus, *Shadows*, *Janis*, *Flowers Tea House*, *Puzzle*, *Living Pub*, *Paint*, *Bamboo*, *Euphoria Music Hall*, *My Way*, *Music Box*, *After 8*, *Seven*, *Barrels Pub*, *Boiler Club*, *Nest of Angels*, *Club the One*, *Jay's*, *Art Café*, *Amsterdam Café*, *Mozart Café*, *Café Bulgakov*, *Café River*, *Funky*, *Fire*, *Booha Bar*, *GodFather's Café Bar*, *The Jack Pub*, *Art Club*, *Gold Club*, *Griff Jazz*	*Broadway*, *Diesel*, *Gambrinus*, *Hard Rock*, *Ludwig Bavarian Bierhaus*, *Les Anges*, *Londoner*, *IrishMusic Pub*, *Piaf*, *L'Atelier*, *La Gazette*, *Le Général*, *Cafenoar*, *Samsara*, etc.

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and Blues, Medieval Pub, Republic, etc.	

- Romanian restaurants: We have noticed that in the case of Romanian restaurants, natural chrematonyms slightly outnumber prestige chrematonyms. This happens for two reasons. On one hand, this is natural because the restaurants are representative for specific foreign cuisines (Italian, Greek, Spanish, Turkish, Japanese, Chinese, etc.). On the other hand, the target groups are heterogeneous because they involve more variables: age, taste, social status etc. For example:

Prestige Chrematonyms	Natural Chrematonyms
Golden House, Fast and Furious, Golden Tulip, Lunch Break, More, Pizza Party, The Peach Tree, Royal Gala, Coratim Events Hall, Entire Events, Sun, Mint, Off the Wall, etc.	*I Cantoni, A Camponeza, Quatro amici, Capriccio, Chicago's, Dolce Vita, Don Giovanni, Il Milanese, La Piazzeta, Mamma Mia, Michelangelo, Napoli Centrale, San Remo, Amigos Bistro & Pizza, Cortez, Ares, Athena, Hermes, Beijing, Shanghai, Tokyo, Tortuga, Fortuna, Ali Baba, Nobori, El Toro, Kaja Tanya*, etc.

There are also Romanian chrematonyms denoting Romanian bands, pubs and cafés and restaurants, but their number is clearly less significant. In the case of Romanian bands, only the older bands have Romanian names (*Voltaj*, *Vama*, *Holograf*, *Talisman*, *Bere Gratis*, *Sarmalele Reci*, *Compact*, *Direcția 5*, *Iris*, *Luna Amară*, *Urma*, *Pasărea Colibri*, *Taxi*). In what restaurants in Cluj are concerned, out of the most popular 120 restaurants, only 11 have Romanian names (*Livada*, *Zama*, *Vărzărie*, *Casa Ardeleană*, *Hanul Dacilor*, *Sinaia*, *Casa Piraților*, *Crama Haiducilor*, *Casa Vikingilor*, *Maimuța Plângătoare*, *Valahia*). Regarding the pubs and clubs in Cluj, out of the most popular 60, only 4 have a Romanian name (*Apartament 1*, *Biblioteca centrală*, *Buricu' târgului, Ce?*). Last but not least, out of 60 cafés, only 5 have Romanian names (*Drumul ceaiului*, *La Cizmărie*, *La Mărgelatu'*, *La Perne*, *Doamna T*).

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4. Conclusions and Further Research

Chrematonyms are the third major onymic category, they represent a heterogeneous class and it is difficult to classify them. They always have a pragmatic dimension and they constitute not just signs of globalisation, but also representations of glocalisation.

In Romania foreign chrematonyms prevail because using foreign names has become the linguistic trend in a globalised society. Furthermore, in this socio-cultural context there are many foreign students and investors and people are eager to come into contact with other cultures. Moreover, Romanian youngsters have always used English words in their discourse, especially with the advent of the digital medium and this is reflected in the naming process of bands, pubs and cafés and restaurants, but not only.

This paper is part of our ongoing research which aims to provide an in-depth analysis of chrematonyms. It will lead in particular to further research in order to find out how spread the use of foreign chrematonyms in other countries in comparison with Romania is and which other foreign languages are preferred. The sociolinguistic framework will be a proficient tool in investigating the use of chrematonyms in nowadays globalised society.

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