

Natália Kolenčíková

✉ natalia.kolencikova@juls.savba.sk

🌐 <https://orcid.org/0000-0002-2049-7574>

🏠 Ludovít Štúr Institute of Linguistics
of the Slovak Academy of Sciences

🌍 Bratislava, Slovakia

🌐 <https://doi.org/10.4467/K7478.47/22.23.17749>

Synchronic Models and Modelling in Perfume Names

Abstract

The goal of this paper is to identify and describe the synchronic models found in women's perfumes. Ninety names of women's perfumes and perfumed waters excerpted from the website of the Notino cosmetic shop were analysed. The modelling approach led to the creation of the A1 model, which maps the chrematonymic attributes of social relationships, which are reflected in the basic and the auxiliary functional elements with onymic value. In the sample, the basic functional element, that is, explicit information that the product is perfume or perfumed water, was found only three times. The semantic attribute of *quality* has been identified as the most frequently occurring auxiliary functional element; it is related to figurativeness, symbolism, and metaphors. This semantic attribute was dominant in the most frequent perfumonym model. As a standalone auxiliary functional element, it was identified in almost half of the cases. Further semantic attributes identified include *directedness*, *trademark*, *place affiliation*, *temporal affiliation*, *numerical characteristics*, and *honorification characteristics*.

Keywords

perfumonym, serionym, chrematonym, model, modelling

1. Introduction

Like other means of expression, proper names can be investigated in terms of their potential to reflect the relations found in extralinguistic reality. They acquire this attribute through the unconscious, or even deliberate, activity of their creators, a group of authors, or the entire linguistic community. Although mostly the approaches designed after the pragmatic-communication turn are applied in this field nowadays, traditional systemic linguistics remains useful as well. If the formal and semantic characteristics of a proper name are taken into consideration, the language users' relation to reality can be identified in its structure and translated into substitute signs. This is how models that outline the tendencies in naming certain groups of objects in extralinguistic reality can be designed.

In Czech and Slovak research, modelling has been systematically used mainly to analyse proper names in anthroponomastics and toponomastics. Vincent Blanár (1996) focused on the theory of live name modelling and his theory was further elaborated by Iveta Valentová (2009). Rudolf Šrámek (1972, 1999) dealt with oikonym modelling while Jana Pleskalová (1992) focused on anoikonym modelling. In Slovak toponomastics, modelling was addressed by Milan Majtán (1994, 1996).

As for chrematonym modelling, analyses focused on different chrematonym sets can be found; however, a generally accepted modelling theory has not yet been formulated. Partial analyses of logonyms (Imrichová, 2002), restaurant names (Mitter, 2003), or pragmatonyms in the dairy industry (Garančovská, 2010) have been performed. Pavol Odaloš has been working on the theory of chrematonym modelling for several years (2011, 2014, 2015, 2019). His work initiated the research project under which this paper was created. Using Odaloš' methodology, the following onymic groups have been modelled so far: institutionyms used by the Ministry of Interior of the SR (Gondeková, 2021a), institutionyms used by the Ministry of Culture of the SR (Kolenčíková, 2021a), institutionyms in the area of health care and social affairs (Rožai, 2021a), names of Slovak insurance companies and banks (Chomová, 2020a, 2020b), names of Slovak political parties (Kolenčíková, 2022), proper names of newspapers, magazines, and publishing houses (Gondeková, 2022a), proper names of online media in Slovakia (Gondeková, 2022b), selected firmonyms

(Odaloš, 2022a), selected chrononyms, actionyms, and phaleronyms (Odaloš, 2021a), literaronyms (Odaloš, in press), names of works of art (Odaloš, 2021b), musiconyms (i.e. names of musical works and compositions; Odaloš, 2022b), names of non-alcoholic beverages (Rožai, 2021b), names of alcoholic beverages (Kolenčíková, 2021b), proper names of beer (Odaloš, 2021c), proper names of tea, coffee, and confections (Gondeková, 2021b), names of dietary supplements and over-the-counter medicines in Slovakia (Vrajová, 2022), and proper names of horse and sheep breeds (Rožai, 2021c).

This theoretical and methodological base was used in the presented research to identify and describe the synchronic models on which the creation of the names of women's perfumes are based, and to extend the model base to allow for drawing further generalisations about synchronic modelling in chrematonymy. Perfume names have already been researched (see Gałkowski, 2008; Siserman, 2012; Šubrtová, 2020; Molnářová, 2021), but this paper represents the first modelling attempt in this area in Slovakia.

2. Theoretical and methodological background

Chrematonyms have been defined in “Základní soustava a terminologie slovanské onomastiky” (“The basic system and terminology of Slavic Onomastics”, Svoboda et al., 1973). Pavol Odaloš (2021a) further elaborated on this concept in terms of the lack of consensus about the scope of this term among Slavic onomasticians. The presented paper draws from the new chrematonym classification, which divides them into abstract and concrete human creations, which are not anchored in nature (Odaloš, 2021a). The research goal of this study requires an analysis of the specific chrematonym group pertaining to human creations not anchored in nature, which exist in reality and can be perceived through senses (Odaloš, 2021a). They can be defined as pragmatonyms functioning as proper names of serially produced items (serionyms) as well as the names of products as such (Majtán, 2011). Therefore, this research focuses on analysing serionyms, that is, names of product types (e.g., Namo soaking agent, Prim watches, Škoda Superb car) (Knapková, 2017). Šubrtová's (2020) term *perfumonym* (*parfumonymum* in Czech)

is hereby used to refer to the perfume names in the description of results. However, in terms of modelling, categorising the material as serionyms is sufficient since the whole research projects aims for generalisation in chrematonym modelling.

Synchronic model analysis was performed on 90 names of women's perfumes and perfumed waters excerpted from the Notino online shop (<https://www.notino.sk/>), which specialises in cosmetics. The aim was to identify general models applicable to the products in the market – not in relation to the products offered by a specific manufacturer or produced in a specific country and named using a single specific language. This approach allowed for a sample with significantly varied name motivation; some products have long traditions, others have only been created recently. The material was analysed in the authentic form as found in the source (i.e. without any corrections).

The model approach was applied to the individual excerpted perfumonyms. Each perfumonym was expressed in the form of an A1 model that maps the chrematonymic attributes pertaining to social relationships, which reflect in the functional elements with onymic value (Odaloš, 2021a). This model can be considered a conceptual equivalent of the content model created by Vincent Blanár¹ and the relation model created by Rudolf Šrámek.² Model A1 captures the basic functional element (represents a semantic attribute signalling the type of chrematonymic relation) and auxiliary functional elements (attributes determined by specific semantic groups), which have been defined in Pavol Odaloš' paper entitled "Modelovanie a modely chrématoným" ('Modelling and chrematonym models', 2015). In this case, the basic functional element is defined as a pragmatonym, specifically a serionym and in the model represented by the symbol "Se". Although the basic functional element is not always explicitly expressed in the name structure, it will be included in the presented model to specify the chrematonymic relation and marked as Se in brackets – "(Se)". Given the specificities of the selected research material, only a limited scale of semantic attributes found in

¹ The content model can be characterised as "onymic value consisting of a set of generic and differential attributes" (Blanár, 1996, p. 60). When combined with the word-formation model it works as a naming model (Blanár, 1996).

² The relation model expressing the content-semantic categories together with the word-formation model create the naming model (Šrámek, 1972).

the auxiliary functional elements identified based on the same methodological approach as applied in the analysis of other chrematonym groups is relevant: *honorification characteristics* (HC), *numerical characteristics* (NC), *trademark* (TM), *temporal affiliation* (TA), *place affiliation* (PA), *quality* (Q), and *directedness* (D).³

The analysis employs the terms onymic model, semantic field and onymic model type. While the onymic model captures the onymic structure of a proper name by expressing its functional elements, the semantic field to which the onym pertains represents a combination of certain semantic attributes expressed by functional elements. For the sake of clarity, the functional elements in the semantic field are hereby listed in alphabetical order – except for the basic element, which is listed first. The onymic model type reflects the semantic field through different combinations of semantic attributes; it takes the form of the most frequently used onymic model with a specific semantic field.⁴

3. Model analysis in perfume names

For each analysed name, the onymic model and onymic model type (underlined), semantic field, and frequency of occurrence were identified as shown in Table 1.

³ For example, in terms of modelling, the name *Aqua di Gioia* can be represented as $A1 = Se + Q$, while *Floral* would be represented as $A1 = (Se) + Q$. In the first case, the lexeme *aqua* explicitly expresses a chrematonymic relation represented by the symbol “Se” without the brackets. In the second case, a similar lexeme is missing, i.e. the information that the serial product is a perfume is inferred pragmatically based on the extralinguistic context and recipient’s experience and interpretation competence instead of semantically; therefore the type of chrematonymic relationship is represented by the symbol “Se”.

⁴ For example, the onymic model of the *Jadore Touche de Parfum* is $A1 = Q + Se$; its semantic field is expressed as $Se + Q$ and its onymic model type is $A1 = (Se) + Q$, i.e. the most frequently occurring model in the given semantic field.

Table 1. The model analysis of the women's perfume names

Semantic field	Model	Proof
1. Se + Q (46)	A. $A1 = (Se) + Q$ (44)	Aurum, La Panthère, Enslaved, Danger, Reckless, Gold, Regina Di Peonie, Allure, Enigma, Innuendo, Memoir, La Vie Est Belle, Body, Euphoria, Si, Idole, My Way, Nomade, Libre, Eternity, L'Amour, Angel Nova, Love Story, Alien, My Name, Marry Me!, Obsessed, Olympéa, Scandal, Cloud, Incandescence, Floral, Gorgeous!, Zen, Beauty, Born Original, Voce Viva, Fantasy, Perfect, L'Interdit, Angel, Guilty, Light Blue, Alive
	B. $A1 = Se + Q$ (1)	Aqua di Gioia
	C. $A1 = Q + Se$ (1)	J'adore Touche de Parfum
2. Se + Q1 + Q2 (13)	A. $A1 = (Se) + Q1 + Q2$ (12)	Sensual Orchid, Mystique Shimmer, Crazy Rich, Black Opium, Scandal So Scandal!, Si Fiori, Verveine Cédrat, Roses Musk, Bloom Profumo di Fiori, La Nuit Trésor, Deep Red, Yellow Diamond
	B. $A1 = Q1 + Q2 + Se$ (1)	Nomade Absolu de Parfum
3. Se + D (9)	A. $A1 = (Se) + D$ (9)	Lady, Women, Pour Femme, Donna, Woman, Her, To Be Woman, Good Girl, Mademoiselle
4. Se + D + Q (6)	A. $A1 = (Se) + D + Q$ (4)	Signorina Misteriosa, Signorina Ribelle, Mademoiselle Rochas, Lady Million
	B. $A1 = (Se) + Q + D$ (2)	Original Woman, Provocative Woman
5. Se + TM (3)	A. $A1 = (Se) + TM$ (3)	Chloé, Bottega Veneta, Guess,
6. Se + PA + Q (3)	A. $A1 = (Se) + Q + PA$ (2)	Gelsomini di Capri, J'adore L'Or
	B. $A1 = (Se) + PA + Q$ (1)	Giordani Gold Essenza
7. Se + Q1 + Q2 + Q3 (2)	A. $A1 = (Se) + Q1 + Q2 + Q3$ (2)	Be Delicious Fresh Blossom, Trésor Midnight Rose
8. Se + PA (2)	A. $A1 = (Se) + PA$ (2)	Sel D'Azur, Mon Paris
9. Se + D + TM (1)	A. $A1 = (Se) + TM + D$ (1)	Karl Lagerfeld for Her
10. Se + NC (1)	A. $A1 = (Se) + NC$ (1)	N°5
11. Se + NC + TA + Q (1)	A. $A1 = (Se) + Q + TA + NC$ (1)	Eternity Summer 2020
12. Se + PA + D (1)	A. $A1 = (Se) + PA + D$ (1)	London for Women
13. Se + Q + HC (1)	A. $A1 = (Se) + Q + HC$ (1)	Narcotic V.
14. Se + D + HC (1)	A. $A1 = (Se) + HC + D$ (1)	Eros Pour Femme

Source: compiled by the author.

Table 1 shows the nineteen onymic models identified in the research material, which can be divided into four onymic types in fourteen semantic fields. In the semantic fields, the semantic attributes were identified as follows: 80% – *quality*, 19% – *directedness*, 6% – *place affiliation*, 4% – *trademark*, 2% – *numerical characteristics*, 2% – *honorification characteristics*, 1% – *temporal affiliation*. The five most frequent semantic fields include the semantic attributes of *quality* and *directedness*, or their combination. Most onymic models consist of two functional elements (61) followed by those with three functional elements (26), and four functional elements (3). The relatively low number of elements in the models probably results from their metaphorical nature, typical in the naming of perfumes, which will be addressed later on. The most frequently occurring model (A1 = (Se) + Q), identified in more than half of the analysed cases, did not explicitly express the basic functional element and included the semantic attribute of *quality*. The second model (A1 = (Se) + Q1 + Q2) did not express it either, but used two semantic attributes of *quality*. Therefore, it can be stated that in the naming of women's perfumes, the tendency not to express the basic functional element prevailed. It was identified only three times in the sample – *de Parfum* (2×) and *Aqua* (1×). Identifying the semantic attributes in the auxiliary functional elements was not very complicated because they were often explicitly defined in the marketing materials pertaining to the product. This situation is often the case in pragmatonym analysis, because the objects referred to by pragmatonyms are usually supposed to be sold and used or consumed.

The most frequent auxiliary functional element was the semantic attribute of *quality* (identified in 72 out of 90 names analysed), which could be further divided into certain thematic groups. The internal variety of this semantic attribute results from the fact that perfume naming obviously involves figurativeness, symbolism, and metaphors; perfumes are a specific type of consumer product – besides the cosmetic purpose, they aspire to promote or enhance the wearer's identity. Šubrtová (2020) has analysed metaphorical and metonymic motivation in depth and concluded that based on these characteristics, perfumonyms can be perceived as both pragmatonyms and ideonyms. The semantic attribute of *quality* is filled with relatively direct content if it refers (almost exclusively) to a flower ingredient in the perfume (e.g., **Floral**, *Sì Fiori*, *Be Delicious Fresh Blossom*, *Regina Di Peonie*, **Roses Musk**, *Sensual Orchid*, *Verveine Cédrat*, *Trésor Midnight Rose*). More figurativeness can be observed when the semantic attribute relates to colours with certain

connotations: e.g., gold has luxurious connotations (**Gold**, *Giordani Gold Essenza*), red relates to femininity (*Deep Red*), yellow evokes citrus fruit and refers to the Citrus fruit perfume ingredients (**Yellow Diamond**), blue is associated with the sea (**Light Blue**). In this case, the semantic attribute was identified as *quality* instead of *place affiliation*.

The semantic attribute of *quality* often needs to be interpreted in terms of its intended wearer. Wearing a perfume can metaphorically refer to a state, mood, or feeling (e.g., *Danger, Eternity, Libre, Euphoria, Zen, Beauty, Allure, L'Amour, Love Story, Aqua di Gioia*), or the fragrance can be so powerful it irresistibly changes the wearer's behaviour (*Enslaved, Obsessed, Reckless*). However, much more frequently, the perfume is supposed to enhance the wearer's personality (*My Way, My Name, Born Original*) or a specific attribute (*Georgeous!, Perfect*). Sometimes, the perfume appeals to customers who feel different (*Alien, Nomade*). The perfume can make a woman mysterious (*La Nuit Trésor, Enigma, Fantasy*) or turn her into an unconventional rule-breaker (*Scandal, Scandal So Scandal, Innuendo, Signorina Ribelle*). Šubrtová (2020) refers to these types of names as “abstract perfumonyms”.

The second most frequent semantic attribute is *directedness*, which points to the intended consumer. This semantic attribute was found in 18 out of 90 cases and it was interesting to check whether perfumes explicitly directed at women had versions for men. If the semantic attribute of *directedness* was complemented (and by extension, specified) by *quality*, the product did not have a men's version. These perfumes were made not only for common, ordinary, standard women, but for women with specific attributes (*Original Woman, Provocative Woman, Signorina Misteriosa, Signorina Ribelle*) or women of a certain social status (**Lady, Lady Million, Mademoiselle, Mademoiselle Rochas**). However, the semantic attribute of *directedness* can form a name per se, without an explicit basic functional element as well (*Women, Pour Femme, Donna, Her, To Be Woman*).

As for other semantic attributes, they were identified in very few cases. The semantic attribute of *place affiliation* identified in the sample used two frameworks of reference: origin of a perfume ingredient (*Gelsomini di Capri*) or an attempt to evoke the essence of a place (*Sel D'Azur, London for Women, Mon Paris, J'adore L'Or*).

The semantic attribute of *trademark* can be found mainly in brands primarily focused on producing other types of luxury products (usually clothing). For such brands, it is often sufficient to use the brand name without

combining it with another semantic attribute (*Chloé, Bottega Veneta, Guess*). In some cases, the semantic attribute of *directedness* specifying the gender of the intended consumer is used (*Karl Lagerfeld for Her*). It can be concluded that the semantic attribute of brand results from its popularity, tradition, and reputation, which are efficiently used to achieve the marketing goals.

The semantic attribute of *numerical characteristics* was found in only two cases; in the case of the legendary °5 (Chanel), it referred to the order of the perfume design – number five was Coco Chanel's lucky number (see Šubrtová, 2020), in the other case the numerical characteristic was the year the perfume was released (*Eternity Summer 2020*). The last name also represents an isolated case in which the semantic attribute of *temporal affiliation* was expressed by the component *Summer* as the season in which the fresh citrus perfume should be used.

The last semantic attribute, also identified in two cases, was the *honorification characteristics* referring to Venus, ancient Greek goddess of spring and beauty (*Narcotic V.*), or to the mythological figure associated with love (*Eros Pour Femme*).

4. Conclusion

As already stated, perfumes are a specific type of product which have not only cosmetic, but also identification purposes. This fact influences the nomination process and marketing activities, often using figurativeness, symbolism, and metaphors, which can also be seen in the significant proportion of abstract perfumonyms. In terms of the model approach, these characteristics are closely related to the semantic attribute of *quality*, which becomes so dominant that it was not combined with other semantic attributes in almost half of the analysed cases. In some cases, the double presence of this semantic attribute in the name was identified, but one quality usually specified the other (e.g., Crazy Rich, Black Opium, Deep Red). Quite often, these product names were explicitly directed at women while the other quality specified them. On the other hand, the semantic attribute of *directedness* in the perfume name can stand alone and still work.

Despite very few models without the semantic attribute of *quality* being found, due to the metaphorical nature of perfume names typical for abstract perfumonyms, there is a broad thematic variety – perfume ingredients (e.g., **Floral**, *Be Delicious Fresh Blossom*, **Gelsomini di Capri**), the wearer's social relationships or values (e.g. *Provocative Woman*, *Lady*, **Mademoiselle Rochas**), state, mood, or feeling (e.g., *Danger*, *Zen*, *Aqua di Gioia*), etc. Names of women's perfumes sometimes refer to an established brand or place with a specific atmosphere, and rarely include a specific number, temporal or *honorification characteristics*.

This paper aimed to describe the tendencies observable in the way ladies' perfumes as a specific type of luxurious product are named. Further research should involve a comparison of the results with research of other pragmatonym groups, which would allow for a higher level of abstraction and contribute to pragmatonym modelling in general. That is the goal of the research project under which this paper has been created.

Acknowledgements

The paper has been created within the VEGA No. 1/0040/19 Synchronous modelling and chrematonym models grant project.

References

- Blanár, V. (1996). *Teória vlastného mena (Status, organizácia a fungovanie v spoločenskej komunikácii)*. Bratislava: Veda.
- Chomová, A. (2020a). Motivácia a modelovanie chrématóným so skratkou (na materiáli názvov slovenských poisťovní a bánk). *Jazyk a kultúra*, 11(41–42), 32–45.
- Chomová, A. (2020b). Synchronne modely a modelovanie poisťných a bankových produktov. *Nová filologická revue*, 12(2), 139–155.
- Gałkowski, A. (2008). *Chrematonimy w funkcji kulturowo-użytkowej. Onomastyczne studium porównawcze na materiale polskim, włoskim, francuskim*. Łódź: Wydawnictwo Uniwersytetu Łódzkiego.
- Garančovská, L. (2010). *Analýza pragmatóným mliekarenského priemyslu na Slovensku* [Unpublished doctoral dissertation]. Univerzita Mateja Bela v Banskej Bystrici.

- Gondeková, V. (2021a). Synchronné modely a modelovanie inštitucioným v rámci Ministerstva vnútra Slovenskej republiky. In J. Kulwicka-Kamińska & A. Moroz (Eds.), *Tradycja i nowoczesność w badaniach języków słowiańskich* (pp. 231–240). Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika.
- Gondeková, V. (2021b). Synchronné modely a modelovanie vlastných mien čaju, kávy a cukrovíniiek. *Nová filologická revue*, 7(1), 208–222.
- Gondeková, V. (2022a). Modelová analýza vlastných mien novín, časopisov a knižných vydavateľstiev na Slovensku. In T. Bánik & J. Bauko (Eds.), *Vlastné mená v interdisciplinárnom kontexte* (pp. 404–411). Nitra: Univerzita Konštantína Filozofa v Nitre.
- Gondeková, V. (2022b). Modelová analýza vlastných mien internetových médií na Slovensku. In P. Karagozov, A. Stamenova, & V. Gešev (Eds.), *Súčasná slovakistika – súradnice a vektory* (pp. 103–110). Sofia: Universitetsko Izdatelstvo Sv. Kliment Okhridski.
- Imrichová, M. (2002). *Logonymá v systéme slovenčiny*. Prešov: Prešovská univerzita.
- Knappová, M. (2017). Pragmatonymum. In P. Karlík, M. Nekula, & J. Pleskalová (Eds.), *CzechEncy – Nový encyklopedický slovník češtiny*. Brno: Masarykova univerzita. Retrieved June 22, 2023, from <https://www.czechency.org/slovník/PRAGMATONYMUM>
- Kolenčíková, N. (2021a). Synchronné modely a modelovanie názvov inštitúcií v správe Ministerstva kultúry SR. In J. Kulwicka-Kamińska & A. Moroz (Eds.), *Tradycja i nowoczesność w badaniach języków słowiańskich* (pp. 277–292). Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika.
- Kolenčíková, N. (2021b). Synchronné modely a modelovanie názvov vodiek. *Nová filologická revue*, 7(1), 195–207.
- Kolenčíková, N. (2022). Synchronné modely a modelovanie názvov slovenských politických strán. In T. Bánik & J. Bauko (Eds.), *Vlastné mená v interdisciplinárnom kontexte* (pp. 351–360). Nitra: Univerzita Konštantína Filozofa v Nitre.
- Majtán, M. (1994). Motivácia a lexikálna sémantika. In E. Krošláková (Ed.), *Jazyková a mimojazyková stránka vlastných mien* (pp. 15–19). Bratislava–Nitra: Jazykovedný ústav L. Štúra SAV.
- Majtán, M. (1996). *Z lexiky slovenskej toponymie*. Bratislava: Veda.
- Majtán, M. (2011). Pragmatonymá sú vlastné mená. In M. Ološtiak (Ed.), *Jednotlivé a všeobecné v onomastike* (pp. 274–279). Prešov: Filozofická fakulta Prešovskej univerzity v Prešove.
- Mitter, P. (2003). Možnosť aplikácie vzťahových modelů u názvů restaurací. *Acta onomastica*, 44(1), 48–52.
- Molnárová, P. (2021). Podporujú parfums stereotypy? Jazykový obraz muža a ženy v reflexii vlastných mien parfumov. *Jazyk a kultúra*, 12(45–46), 70–79.
- Odaloš, P. (2011). Dynamika chrématonymie ako faktor dynamizácie onymie. In M. Biolik & J. Duma (Eds.), *Chrematonimia jako fenomen współczesności* (pp. 347–356). Olsztyn: Wydawnictwo UWM.

- Odaloš, P. (2014). Modelovosť a registrovosť v onomastike. In M. Ološtiak (Ed.), *Registre jazyka a jazykovedy* (pp. 116–123). Prešov: Filozofická fakulta Prešovskej univerzity v Prešove.
- Odaloš, P. (2015). Modelovanie a modely chrématoným. In I. Valentová (Ed.), *19. slovenská onomastická konferencia* (pp. 464–472). Bratislava: Veda.
- Odaloš, P. (2021a). Modelovanie a modely chrématoným. Chrématonymá abstraktných ľudských výtvorov (choronymum, falernonymum, akciononymum, dokumentonymum). In J. Kulwicka-Kamińska & A. Moroz (Eds.), *Tradycja i nowoczesność w badaniach języków słowiańskich* (pp. 313–332). Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika.
- Odaloš, P. (2021b). Synchronne modely a modelovanie pinakoným z webovej stránky o umení. In M. Kraviarová & E. Peknušiaková (Eds.), *Médiá a text 7 (II. časť)* (pp. 14–22). Prešov: Prešovská univerzita v Prešove.
- Odaloš, P. (2021c). Synchronne modely a modelovanie vlastných mien piva. *Nová filologická revue*, 7(1), 180–194.
- Odaloš, P. (2022a). Synchronne modely a modelovanie inštitucioným a firmoným. In T. Bánik & J. Bauko (Eds.), *Vlastné mená v interdisciplinárnom kontexte* (pp. 339–350). Nitra: Univerzita Konštantína Filozofa v Nitre.
- Odaloš, P. (2022b). Modelovanie a modely muzikoným. In P. Karagozov, A. Stamenova, & V. Gešev (Eds.), *Súčasná slovakistika – súradnice a vektory* (pp. 82–92). Sofia: Universitetsko Izdatelstvo Sv. Kliment Okhridski.
- Odaloš, P. (in press). Synchronne modely a modelovanie literároným. In *Festschrift Diana Stolac*. Rijeka: Sveučilište u Rijeci.
- Odaloš, P. (2019). Paradigmatic Types of Onomastics. *Annales Universitatis Mariae Curie-Skłodowska: Sectio FF. Philologiae*, 37(1), 35–46.
- Pleskalová, J. (1992). *Tvoření pomístních jmen na Moravě a ve Slezsku*. Jinočany: H&H.
- Rožai, G. (2021a). Modelovanie inštitucioným zo zdravotníckej a sociálnej oblasti. In J. Kulwicka-Kamińska & A. Moroz (Eds.), *Tradycja i nowoczesność w badaniach języków słowiańskich* (pp. 333–346). Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika.
- Rožai, G. (2021b). Synchronne modely a modelovanie vlastných mien nealkoholických nápojov. *Nová filologická revue*, 7(1), 166–179.
- Rožai, G. (2021c). Synchronne modely a modelovanie názvov plemien hospodárskych zvierat (koní a oviec). *Mladá veda: medzinárodný vedecký časopis*, 9(4), 140–152.
- Siserman, M. M. (2012). Proper names of perfumes. In O. Felecan (Ed.), *Name and Naming: Synchronic and Diachronic Perspectives* (pp. 413–423). Newcastle upon Tyne: Cambridge Scholars Publishing.
- Šrámek, R. (1972). Toponymické modely a toponymický systém. *Slovo a slovesnost*, 33(4), 304–318.
- Šrámek, R. (1999). *Úvod do obecné onomastiky*. Brno: Masarykova univerzita.

- Šubrťová, M. (2020). Na rozhraní ideonym a pragmatonym: jména parfémů a jejich souvislost s olfaktorickou percepcí. *Acta onomastica*, 15(1), 194–209.
- Svoboda, J., Šmilauer, V., Olivová-Nezbedová, I., Oliva, K., & Witkowski, T. (1973). Základní soustava a terminologie slovanské onomastiky. *Zpravodaj Místopisné komise ČSAV* 14(1), 1–280.
- Valentová, I. (2009). *Živé osobné mená v hornonitrianskej oblasti*. Bratislava: Veda.
- Vrajová, V. (2022). Názvy vybraných výživových doplnkov a voľnopredajných liekov na Slovensku. In *Súčasná slovakistika – súradnice a vektory* (pp. 111–119). Sofia: Universitetsko Izdatelstvo Sv. Kliment Okhridski.