DEANTHROPONYMIC ADJECTIVES WITH THE SUFFIX -*OVSKÝ* IN THE CONTEXT OF COGNITIVE LINGUISTICS

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Abstract: The subject of the research is deanthroponymic adjectives with the suffix -*ovský* (*baťovský* 'Baťa-esque') in Slovak journalistic texts. The research material is a subcorpus of journalistic texts prim-10.0-public-inf with a size of almost 932 million words. The study presents the following research results: (a) the distribution of deanthroponymic adjectives depending on the sphere of action of the person whose name is the motivating unit of the adjective, (b) semantic specifications of deanthroponymic adjectives. The socio-cultural meanings of adjectives are interpreted in the categories of cognitive linguistics (conceptual metaphor and metonymy, categorization, similation, conceptual integration, anthropocentrism, contextual competence).

Keywords: deanthroponymic adjectives, anthroponymic motivating unit, textual function, journalistic text, cognitive operations, Slovak language.

Highlights:
- The subject of the research is deanthroponymic adjectives ending with the suffix -*ovský* in Slovak journalistic texts.
- The research material is the prim-10.0-public-inf subcorpus of journalistic texts.
- The result is the understanding of (a) the spheres from which the personal motivating units of the adjectives come preferentially, (b) the socio-cultural meanings of the studied adjectives.
- Complex meanings of adjectives are interpreted as the result of the interaction of several cognitive operations.

1. INTRODUCTION

The study focuses on the research of adjectives, in the words of J. R. Taylor (1992, pp. 1 – 35), a long-term problem of cognitive grammar. The subject of the research is deanthroponymic adjectives ending in -*ovský*, e.g. *Baťa – baťovský* 'Baťa – Baťa-esque'[1]. From the formal point of view, the only restriction on the

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[1] The translation of deanthroponymic adjectives (DAs) with the suffix -*ovský* into English follows these rules. First, the form captured in explanatory dictionaries (*aristotelovský* 'Aristotelian', *byronovský* 'Byronic', *tizianovský* 'Titian-esque', *ježišovský* 'Jesus-like') is respected. If DA is not captured in

formation of adjectives of this type is registered if the motivating proper noun itself has the form of the adjective with the suffix *-ovský*. Suffix reduplication and cacophony may account for the use of the proper name *Majakovský* 'Majakovskian', which breaks out of the range of deanthroponymic adjectives in the following example (*byronovská vzbura* 'Byronic rebellion', *apollinairovské nekonečno* 'Apollinairean infinity', but *Majakovského[2] spor* 'Majakovský's dispute'). From the examples above, it can be concluded that the motivating unit of adjectives is the name of a well-known personality functioning as a cultural code. Through the deanthroponymic adjective, it is repeated in the text, updated and stored in the memory of the readers, while its (de)coding presupposes encyclopaedic knowledge on the part of both the creator and the receiver of the text. Some linguists assume that denominal adjectives have a purely transpositional function; converting a noun into an adjective, in many cases, they are simply adjectival forms of noun concepts. This characteristics corresponds to Gaeta´s formulation (2017, p. 330): "In fact, also denominal adjectives might be viewed as unprototypical as for instance in the case of deanthroponymic adjectives like *Chomskian*, *Dresslerian*, etc., which come close to true genitives."[3] In the understanding of deanthroponymic adjectives, the approach of H. J. Giegerich is more appropriate as he understands denominal adjectives as associative adjectives (2005, p. 579): "It would appear that the morphosyntax provides the basic relationship of 'associated with' in these cases; the specifics – for example, that a musical clock makes music while an electrical clock doesn't make electricity but is powered by it – constitute encyclopaedic knowledge". According to the author of this article, encyclopaedic knowledge[4] in adjectives derived from appellatives is the result of the normal derivation of the unexpressed member from an explicit noun-object conjunction (the *makes* component in the case of *musical clock*, the *powered* component in the case of *electrical clock*).

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dictionaries, the suffix is chosen according to frequency and the form established and preferred in the usage (*corbusierovský* 'Corbusier-esque', *westwoodovský* 'Westwoodian'). DAs that are not captured by dictionaries or not evidenced in usage are translated with the suffix *-esque* (*baťovský* 'Baťa-esque'). This suffix is usually used for new lexical units. It is added to the base form of the possessive with a hyphen (*studenkovský* 'Studenková-esque', *vančurovský* 'Vančura-esque').

[2] The adjective *brunovskovský* '*Brunovský's*' with the motivating proper noun *Brunovský* shows that derivational limits are not absolute even in this case.

[3] An overview of views of this type is given by F. Rainer (2013, pp. 12 – 13), in Slovak linguistics G. Horák (1966, pp. 196 – 232), M. Nábělková (1993, 1999, pp. 43 – 58), within eponyms K. S. Pang (2010, pp. 1321 – 1349), B. Y. Norman – A. M. Plotnikova (2017, pp. 84 – 96), M. Ološtiak (2018).

[4] F. Rainer (2013, p. 15) reflects on conceptual knowledge: "The relational meaning that links the base noun of the adjective and the head noun of the noun phrase is considered as extra-linguistic in nature, intimately linked to the conceptual knowledge associated with the two nominal concepts in long-term memory and, occasionally, to the immediate context of the utterance."

In deanthroponymic adjectives, encyclopaedic knowledge is broader.[5] Connotations, associations, prejudices, stereotypes, as well as factual knowledge associated with the personality name enter the semantics of the adjective. The associative-connotative complex of the anthroponym is not lost in the adjective; on the contrary, it remains present in it and is further modified and specified in the adjective-substantive conjunction. The functioning of adjectives of this type is described by S. Vinogradova (2014, p. 74): "Neither should it be overlooked that the derivational character of the relative adjective enables it to refer back to the original word (and the original concept), to contain a signal, a hint to everything that is connected with the natural environment of this word, its notion, and the underlying reality." There is no doubt that the production and understanding of phrases such as *kafkovský neobčan* 'Kafka-esque non-citizen', *ionescovský návrh* 'Ionesco-esque proposition', *kunderovská ľahkosť bytia* 'Kundera-esque lightness of being' are determined not only by encyclopaedic knowledge but also by subjective social and cultural experience with a certain sample of the world. This socio-cultural potential of the topic of the study enhances its compatibility with the theoretical framework of the cognitive paradigm as defined by D. Divjak, L. A. Janda and A. Kochańska in the introductory study of the collection *Cognitive Paths into the Slavic Domain* (2007, p. 4): "The theoretical framework of the cognitive paradigm has the potential to move research in the domain of Slavic languages a level up, where precise and detailed descriptions of the conceptual import of multiple linguistic structures can be offered, where numerous and diverse linguistic phenomena can be characterized in terms of a limited number of general well-attested cognitive mechanisms, where the workings of languages can not only be meticulously described, but also seen as motivated by things larger than language itself – by the general human cognitive make-up, by our biological, social, and cultural experience of the world." In addition to socio-culturally[6] contingent meanings, deanthroponymic adjectives provide a good opportunity to investigate such processes as anthropocentrism, conceptual metaphor and metonymy, categorization, conceptual integration, conceptual and imaginative approaches to meaning, including contextual competence. The above approaches intensify the study's connection to the theoretical framework of cognitive linguistics.

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[5] According to M. Nowakowska (2004, pp. 118 – 122) the construction of the meaning of adjectives motivated by proper nouns (both personal and geographical) involves elements of a pragmatic and, above all, cultural nature, and therefore they can be constantly redefined in discourse; e.g. Polish *hollywoodzki* '(of) Hollywood' could mean 'accessible to the general public', but also 'who doesn´t keep his friendships, who limits his interpersonal relationships to work and profit'.

[6] Within cognitive linguistics, cultural linguistics or cognitive ethnolinguistics is considered (Nebeská – Karlík 2017).

2. RESEARCH OBJECTIVES, RESEARCH SAMPLE AND METHOD

The subject of the research is deanthroponymic adjectives with the suffix *-ovský* in Slovak journalistic texts and focuses on answering these questions:

(1) What is the distribution of deanthroponymic adjectives depending on the sphere of activity of the person whose name is the motivating unit of the adjective?

(2) What are the semantic concretizations of deanthroponymic adjectives[7] and how can the meanings of the studied adjectives be interpreted in the categories of cognitive linguistics?

The research material is a subcorpus of journalistic (informative) texts prim-10.0-public-inf with a size of 931,861,092 words.[8] This subcorpus contains 365,617 adjectival lemmas. There are 9,834 adjectival lemmas with the suffix *-ovský*. Among them, a research sample of deanthroponymic adjectival lemmas with the suffix *-ovský* with the number of 1,866 (after merging orthographic variants into one lemma) were manually selected.[9] Deanthroponymic adjectives with the suffix *-ovský* represent 0.5% of the total number of adjectival lemmas in the studied subcorpus.

To interpret the results, it is necessary to know not only the size but also the structure of the texts studied. Journalistic (informative) texts with adjectives are genre varied and include documentary genres, announcement genres, short epic genres, catchphrase genres, studies, reports, term papers, seminar papers, manuals, analytical genres, news genres, essays, work guides, reviews, articles, monographs, features, fiction genres, reflections, letters, radio transcripts, chronicles, memoirs, biographies, autobiographies, discussion pieces, addresses (political, occasional) and speeches.[10]

The size of the corpus and the genre diversity of the texts minimize the risk of results representing the individual way of using the studied adjectives in the texts of individuals, and maximize the intention to give a picture of the general tendencies of their functioning in journalistic texts in Slovak. Corpus data accommodates the claim that cognitive grammar "describes only phenomena that are attested in language and avoids abstract and purely theoretical structures" (Janda 2017).

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[7] Special attention is paid to deanthroponymic adjectives formed by prefixation, which is a part of confixation, and pure prefixation (3.2.4. Temporal semantics, 3.2.5 Deanthroponymic adjectives with a categorization function).

[8] https://korpus.sk/prim-10-0/

[9] Adjectives with the suffix *-ovský* attested in the subcorpus prim-10.0-public-inf also have non-anthroponymic proper nouns as motivating units: logonyms, toponyms, animal names, names of man-made objects.

[10] The above order of genres corresponds to the descending frequency distribution of adjectives according to relative frequency. The categorization of genres respects the style-genre annotation of the creators of the Slovak National Corpus (Šimková – Gajdošová 2020).

3. DATA ANALYSIS AND INTERPRETATION
3.1. DISTRIBUTION OF DEANTHROPONYMIC ADJECTIVES ACCORDING TO THE SPHERES OF ACTION OF A PERSON

Motivating units of deanthroponymic adjectives[11] are the names of people who represent a certain sphere of action in the present or in the past. The question arises about which spheres of human activity represent a richer source of motivating units of DAs and which spheres are less compatible with them. The frequency distribution of DAs depending on the sphere of a person's activity is given in Graph 1.

Graph 1: Frequency distribution of deantroponymic adjectives depending on the person's sphere of action
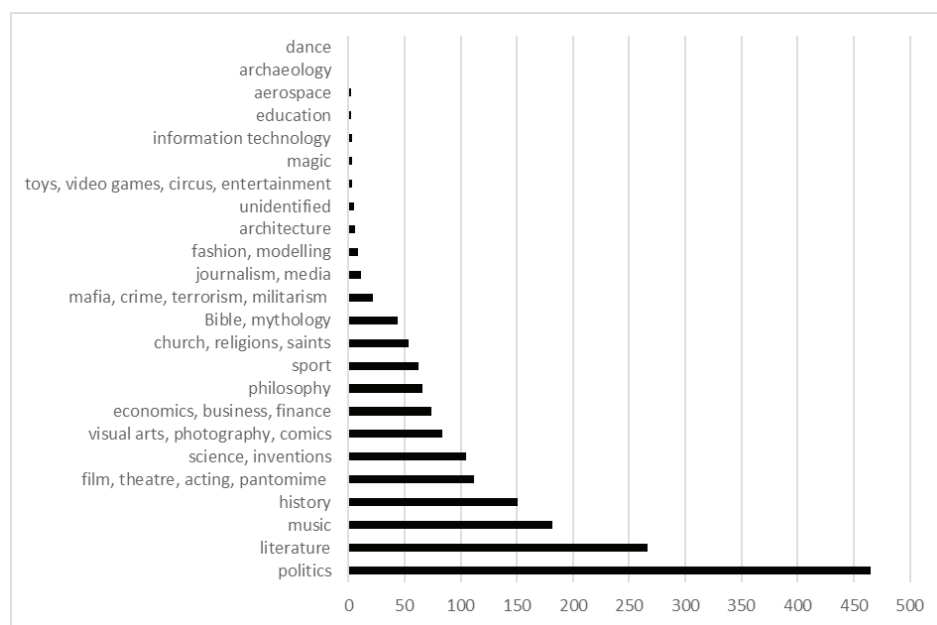
The central source of motivating units for DAs are the spheres of politics, literature, music, history, film – theatre – acting – pantomime, science – inventions. This type of adjectival lemma accounts for 75% of the research sample. Deanthroponymic adjectives from the sphere of politics are dominant, representing individual politicians (*trumpovský* 'Trumpian', *fidelcastrovský* 'Fidel Castro-esque'), relationships between politicians (*ficovsko-orbánovský* 'Fico-Orban-esque',

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[11] Furthermore, the abbreviations DA (*deanthroponymic adjective* in singular) and DAs (*deanthroponymic adjectives* in plural) are used.

mizíkovsko-mazurekovský 'Mizík-Mazurek-esque'), or a person whose life story has been politicized (*hedvigovský* 'Hedviga-esque'[12]).

The preference for proper names from the political sphere stems from the functions of a journalistic text: to be a link between the representatives of political power and citizens, to inform the addressees about political attitudes, decisions and their consequences, to orient them in the socio-political events and to shape public opinion. These functions stimulate the appearance of names of persons who are political power holders, actors in the political arena or affected by these events. In the art sphere, the adjectives studied are mainly applied in texts about literature (*pišťankovský* 'Pištánek-like', *pratchettovský* 'Pratchett-like'), music (*predmozartovský* 'pre-Mozartian'), *michaelojacksonovský* 'Michael Jackson-esque'), film (*piussiovský* 'Piussi-esque', *woodyallenovský* 'Woody Allen-esque'), theatre and pantomime (*borodáčovský* 'Borodáč-like', *najgoldoniovskejší* 'the most Goldoni-like'), acting (*kronerovský* 'Kroner-esque', *studenkovský* 'Studenková-like'), while in addition to the names of authors of works and artists, the names of characters from works of art are also a motivating unit (*švejkovský* 'Švejk-like', *pinocchiovský* 'Pinocchio-esque'). Although topicality is typical for journalistic texts, the frequency centre also includes adjectives whose motivating units are the names of characters from Slovak and world history (*jánošíkovský* 'Jánošík-like', *bourbonovský* 'Bourbonic'). They are mainly used when a current event is interpreted by reference to a past experience.

The middle part consists of adjectives whose personal motivating units represent the fine arts (*galandovský* 'Galanda-esque', *tizianovský* 'Titian-esque') and sports (*saganovský* 'Sagan-like', *federerovský* 'Federer-like'), the fields of economics, business and finance (*pseudokeynesovský* 'Pseudo-Keynesian', *baťovský* 'Baťa-esque'), as well as philosophy (*aristotelovský* 'Aristotelian', *najschopenhauerovskejší* 'the most Schopenhauerian'), church and religion (*ježišovský* 'Jesus-like', *harekrishnovský* 'Hare Krishna-esque'). The field of creative expressions is supplemented by destructive phenomena such as crime, mafia, terrorism and militarism. The presence of destructiveness can be explained by the reader's interest in negatively acting phenomena (*chapmanovský* 'Chapmanian', *breivikovský* 'Breivikian'). In terms of frequency distribution, mid-band adjectival lemmas account for 22% of the total number of adjectives in the sample.

Peripherally, adjectives whose personal motivating units are related to journalism and the media (*pulitzerovský* 'Pulitzerian'), fashion (*westwoodovský* 'Westwoodian'), architecture (*corbusiérovský* 'Corbusier-esque'), archaeology (*schliemanovský*

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[12] The motivating unit of the adjective *hedvigovský* 'Hedviga-esque' is the first name of Hedviga Malinová, a Slovak citizen of Hungarian nationality who was physically assaulted due to her nationality. This event became part of the media-political discourse through the statements of politicians and the adjective *hedvigovský* refers not only to the event associated with H. Malinová, but also to other events interpreted in a similar way.

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'Schliemannian'), information technology (*sinclairovský* 'Sinclairian'), astronautics (*postarmstrongovský* 'post-Armstrongian'), and games and entertainment (*barbieovský* 'Barbie-like') are all used in journalistic texts. In addition to spheres with a certain degree of exclusivity, the periphery also includes adjectives motivated by the names of persons in the education field. The probability of communicative realization of adjectives from this sphere increases in a journalistic text if a doubt about the legality of a procedure is associated with a personal motivating unit or if a representative from the sphere of education is also realized in the sphere of politics. Finally, part of the periphery includes adjectives whose identification can be disputed. The indeterminacy of identification increases if the motivating surname is frequent, is not specified in the text by a given name or at least its initial, and the noun that the adjective is supposed to specify is vague and evokes subjective connotations. For example, the text on R. Ferianc's exhibition in Venice, presenting books, artworks and various objects related to Venice, speaks of a *Byrne-esque* atmosphere. The bearers of the surname *Byrne* are persons from different spheres, and the text does not provide an orientator by which the addressee could reliably relate the adjective to an individual and specify the syntagm *byrneovská atmosféra* 'Byrne-esque atmosphere'. The vagueness of identification may, of course, also be a consequence of the subjectivity of understanding and lack of encyclopaedic context on the recipient's part. In terms of frequency distribution, the adjectival lemmas of the peripheral band represent approximately 3% of the total number of adjectives in the research sample.

The first part of the study introduced DAs in terms of personal motivating units from different spheres of human activities and created an idea of the socio-cultural nature of the studied data.

3.2. SEMANTICS OF DEANTHROPONYMIC ADJECTIVES WITH THE SUFFIX -*OVSKÝ* IN A COGNITIVE LINGUISTIC FRAMEWORK

The need to further investigate the textual functioning and semantics of DAs with the suffix -*ovský* and to interpret the results in a cognitive linguistic framework arose from the study of the adjective competition relations.

3.2.1. The semantics of typicality

Among the most widespread textual concretizations is the meaning of typicality[13] in the sense of 'characteristic of the person whose name is the motivating unit of the adjective' (1).

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[13] The shift in semantics from pure relational meaning to the meaning of typicality is sometimes indicated by quotation marks. The relation of the adjective to the proper name is so vivid in some authors that they retain capitalization in adjectives (*tradičné Shawovské prednosti* 'traditional Shawian preference'). In the documents the form given in the corpus texts is followed.

(1) *Dan Bárta pridáva spestrenia k svojmu „**danbártovskému**" obrazu.*
'Dan Bárta adds embellishments to his "**Dan Bárta-esque**" image'.

In the semantics of the adjective *danbártovský* 'Dan Bárta-esque' two components can be distinguished:

(a) objective, consisting in the identification of the person whose name is at the basis of the adjective (referring to Dan Bárta, a contemporary Czech singer);

(b) subjective, which is the result of semantic concretization of the adjective due to its association with a noun. The phrase *danbártovský obraz* 'Dan Bárta-esque image', if not specified by the author of the text, may be associated in the addressee's mind with some of the qualities such as singing technique, specific voice, recognizable kinetics and gesticulation, cooperation with other expressive musicians, but also other subjectively preferred qualities, or a combination of them. Meaning specification is individually determined by the extent of the addressee's knowledge and the updating of their encyclopaedic and experiential context, which leads to subjective understanding.[14]

Explicit clues for the actualization of the meaning of 'typical of person X' tend to be the attributes *peculiar*, *traditional*, *typical*, *habitual*, *specific*, *characteristic*, *the same* as in example (2). A different comprehension strategy may result from inference. The utterance (3) is preceded by the context *We have tried to preserve Doyle's style*, so the syntagm *Doyle's world* can be decoded as 'typical of A. C. Doyle's world'. The concrete idea of a Doylean world is already a subjective blend of the reader's associations, knowledge, cultural connotations and imagination.

(2) *[...] je to vlastne tá istá **brezinovská** robustná úprimnosť.*
'[...] it's actually the same **Brezina-like** robust honesty.'
(3) *Hra osloví [...] nostalgiou **doylovského** sveta.*
'The play appeals [...] with the nostalgia of **Doyle-like** world.'

Shifting the purely relational meaning of an adjective to the meaning of typicality does not affect the operability of adjectives, specifically the ability to compare and negate. This is a natural consequence of the fact that the attributes of typicality, peculiarity and particularity can also be judged on a scale. On one side of the scale there is negation (*necruisovský Tom Cruise* 'a non-Cruise-like Tom Cruise'),

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[14] H. H. Clark (1983, pp. 301 – 305) considers DAs as one type of contextual expressions. "Adjectives derived from nouns, like *gamey*, *impish*, and *athletic*, from *game*, *imp*, and *athlete*, are common in English. Although most such adjectives are idiomatic and have conventional senses, many of them can be innovative, with meanings dependent on the time, place, and circumstances of the utterance. *Churchillian*, for example, might mean 'with a face like Churchill', 'smoking a cigar like Churchill', 'with a speaking style like Churchill', or any number of other things. In principle, the list is unlimited; in practice, it is limited by what the speaker can assume the addressees know about Churchill and will be able to see that he is alluding to." I thank the reviewer for the link to the study.

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on the other side there is superlative (*najbondovskejší Bond* 'the most Bond-esque Bond') and a specific syntactic construction of the type of *viac goetheovský ako Goethe* 'more Goetheian than Goethe'.

3.2.2. Similarity semantics

The second textual concretization is the semantics of similarity in the sense of 'phenomenon Y is similar to phenomenon X represented by the person whose name is the motivating unit of the adjective'. The essential difference from the previous semantics of typicality is the double relationality of the adjective with the suffix *-ovský*. The first level is the purely relational meaning of the adjective resulting from its relation to the motivating proper noun; the second level is the relational meaning of the adjective to another phenomenon, which is constructed in the utterance as if it were equivalent to the phenomenon referred to by the relational adjective. In statement (4), these two levels are represented by the *Chagall – Fulla* relations. Both the production and the perception of the double relationality is possible based on the knowledge and experience of the creator/receiver of the text and based on the ability to perceive the similarity relations between X and Y phenomena. Adjectives with the suffix *-ovský* direct the interpretation of phenomenon Y in such a way that they actualize knowledge and experience of phenomenon X in the mental equipment of the recipient.

(4) *Fulla napĺňa svoje obrazy **chagallovskou** voľnosťou predmetov.*
    'Fulla fills his paintings with a **Chagall-like** freedom of objects.'

The similarity to some aspect of person X is determined by the sphere the person represents. In the example (5), this means that 'Mercier uses a similar method of representing the world as Eco'. In literature, philosophy, and science, the similarity is 'X thinks in that sense, in that spirit, from that point of view as Y'; in music, 'X creates, interprets a musical work as Y'; in politics, 'X thinks, acts, behaves, speaks, decides as Y'; in physical appearance, 'X looks like Y'; and so on. In a similarity relation, two phenomena belonging to the same sphere, to close spheres, but also to quite different spheres, including the similarity between the real and the fictional sphere, can be in a similarity relation. In example (5), the methods of writing literature are correlated, with the author of the statement explicitly defining the similarity himself after the colon.

(5) *P. Mercier sa teda vydal na „**ecovskú**" cestu:* [...]
    'P. Mercier thus embarked on an "**Eco-like**" journey: [...]'

Exemplification (6) brings two phenomena from close spheres (an art installation and a painting) into a similarity relationship, leaving the perception of similarity to the

percipient.[15] A varied network of similative relations also emerges across different spheres. The authors of statements (7, 8) find similarities between visual art on the one hand and poetry/prose on the other. The similarity relationship is applied reciprocally: in exemplification (7), painting serves as a source domain to clarify the nature of poetry; in exemplification (8), prose is a source domain to characterize the painter's artistic method.

(6) *Inštalácia P. Kalmusa je **malevičovskou** reakciou na priestor.*
'Installation of P. Kalmus is a **Malevič-like** reaction to the space.'

(7) *Uvažovanie o neviditeľnom sa u poetky zbližuje so **cézannovským** zviditeľňovaním svetla.*
'Contemplation of the invisible in the poetry converges with **Cézanne-like** visualisation of light.'

(8) *H. Daumier mal priam **balzacovskú** pozorovaciu schopnosť.*
'H. Daumier had an almost **Balzac-like** power of observation.'

Similarity relations are also realized in the journalistic text between more distant spheres, e.g. literature and sport (*danteovský boj* 'the Dantean struggle' – the fight between Djokovic and Nadal), literature and the state of society (*joyceovské work in progress* 'the Joycean work in progress' – the situation in Slovakia), literature and politics (*proustovské hľadanie strateného času* 'the Proustian search for lost time' – the relationship between politics and culture in Slovakia), as well as between real persons and fictional characters (*fantozziovské postavičky* 'the Fantozzian characters' – the Norwegian police). In the conjunction of a deanthroponymic adjective with the negation of the verb, the similarity meaning is transformed into the meaning of difference. Statements are usually constructed by first rejecting the apparent and primordially expected associations of similarity (by negation of the verb, by using the pronoun *none*, by using the conjunction *nor*) and then explicitly explaining the differences between the two phenomena. In the statement "*The effects of global climate change represent Hell for me*", the author seems to assume that the *Hell* stimulus will prompt a biblical connotation in the percipient. Therefore, he directs the reader's imagination with his commentary (9).

(9) *Nie to biblické, ani **danteovské**, ale brutálne reálne [...]*
'Not the biblical nor the **Dantean**, but the brutally real'[...]

The similarity-dissimilarity contrast between phenomena X and Y is not a complementary but a gradual contrast. To a greater or lesser extent the similarity/

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[15] It could also be added that examples (5) – (6) can be differentiated based on the fact whether the text uses explicitation strategy when using such type of adjective. As can be seen in the examples, in certain cases the author of the texts relies on the knowledge of the addressee, whereas in other cases the examples are explicative. I thank reviewer for this remark.

difference of the phenomena corresponds to a range of expressions from participle to particle (*takmertatarkovská próza* 'almost Tatarka-like prose'), through the verbum *blížiť sa* 'to approach' (*blížil sa k verdiovskému barytónu* 'approaching a Verdian baritone'), axiological adjectives (*pravý verdiovský soprán* 'a true Verdian soprano'), superlative adjectives (*najväčší wagnerovský tenorista* 'the greatest Wagnerian tenor'), composite adjectives with two motivating proper nouns to intensify the evaluation (*chavezovsko-castrovská nenávisť* 'Chavez-Castro-like hatred'), adverbs of degree (*príliš wagnerovská opera* 'too Wagnerian an opera'), axiological nouns (*rossiniovský guru* 'Rossinian guru'). On the other hand, deceptive similarity (*pseudotolkienovský* 'pseudo-Tolkien') and apparent similarity (*kvázidylanovský* 'quasi-Dylan') are implied by prefixes, signalling a negative evaluative attitude towards the phenomenon named by the noun.

The functioning of adjectives, which bring two phenomena X and Y into a similarity relation, can be interpreted from the perspective of cognitive linguistics from several points of view. In the first place, a proper noun enters the semantics of the DA, which is transposed from the identifier of a self-existing individual in the adjective to the naming of a relation with a wide extension and poor intentionality (*chagallovský* 'concerning Chagall'). In an attributive syntagm with a noun, the semantics of the adjective narrows down to one of the potential concretizations of the semantics. Reciprocally, the semantics of the noun in the head noun position is also enriched by the meanings supplied by the adjective. Finally, the semantics of the attributive syntagm is nested within the cognitive context of the utterance and the meaning of the text. This aspect of the functioning of DAs can be described through the theory of conceptual integration (the terms integration of concepts or blending are also used). G. Fauconnier and M. Turner in their study *Conceptual Integration Networks* (1998, pp. 133 – 187) present conceptual integration as one of the basic cognitive operations. Creating new meaning is an active and creative process of establishing different relationships between mental spaces in which different aspects of information are integrated. The theory of conceptual integration is further elaborated by R. W. Langacker (2008, p. 331), also in connection with the relationship between adjective and noun: "Even seemingly straightforward cases, like the direct, restrictive modification of a noun by an adjective, prove subtle and varied when examined in detail. A lot of this hidden complexity pertains to conceptual integration. We can profit by looking more closely at the basic generalization that the noun's profile corresponds to the adjective's trajectory. While this is perfectly valid as a coarse-grained description, however, there is much to learn from the fine-grained details of particular examples." The purpose of the study is to enrich cognitive linguistic knowledge with details of the functioning of a defined type of adjectives in Slovak language.

In the textual functioning of DAs, conceptual integration is applied at a higher level than just the adjective-substantive relation. Let us give an example of a similative relation from the review of a concert by the Polish pianist K. Kobyliński, who presented himself in Slovakia for the first time as a new performer, probably unknown to most of the addressees. The review states that his playing ranges between *chopinovským romantizmom* a *jarrettovskou improvizáciou* 'Chopinian romanticism and Jarrettian improvisation'. The use of adjectives derived from the proper names of well-known musicians has the potential to create in the listener an idea of an unknown performer that is a mixture of information as well as previous musical experience. The conceptual integration is the combination of two attributive syntagms and their relation to the denoted, so far unknown person. At this point, a Lakoffian-Johnsonian interpretation of the conceptual metaphor is offered in the sense that the new and unknown entity is clarified in categories more accessible from previous sensory perception. Syntagms with DAs with the suffix -*ovský* update the previous sensory experience and represent the source domain, which is transferred to the target domain to reach an understanding of the new entity. K. Kobyliński's piano concerto is partly structured, perceived, understood and grasped in speech like *Chopinian romanticism* and *Jarrettian improvisation*. In other words, one kind of thing is understood and experienced in the category of another kind of thing.[16] This is made possible by updating the similarity properties between entities. The inclusion of entity X with Y and Z is only fictional, imaginary, subjective, connected with metaphorization, not determined by the objective structure of the world. If the writer of the review placed Kobyliński's music in the same category with the romanticism of Chopin and the improvisation of Jarrett, he did so based on the fiction that the entities in question are in a relationship of equivalence. In the light of J. Dolník's theory (1999, pp. 45 – 77), this cognitive operation can be understood as a fictional equivalence. This is because the choice of source and target domains does not reflect the real order and objective relations of things in the world. It is a way of seeing the world and understanding the relations between entities by humans. Cognitive linguistics highlights the role of humans imposing their priorities on the world through language. The choice of priorities is clarified by the principle of perceptual or conceptual saliency. "Saliency is not a result of the world's primacy over the human conceptualiser, but rather reflects the human conceptualiser´s primacy over the world. It is the human perceiver or conceptualiser that imposes his gestalt-based priorities on the world" (Dirven 1999, p. 63). Cognitive salience is also considered in the context of describing the ways in which the mind acquires, processes, and

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[16] This is the reference to the explanation of the nature of metaphor in G. Lakoff and M. Johnson (1980, p. 5): "The essence of metaphor is understanding and experiencing one kind of thing in terms of another."

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organizes information. This term belongs to the theory of pathways of mental access (Langacker 2008, p. 501), which refers to the mental processes that enable a person to access knowledge, concepts, and memory traces: "If you think of the letter A, you are likely to think of B. This facilitates the activation of C, which in turn leads to D, and so on. One conception can lead to another due to an established connection between them, as with the alphabet, or just by virtue of creating the conditions for its emergence." Analogically, in our material the adjective *chagallovský* 'Chagall-like' is associated with Ľ. Fulla, *malevičovský* 'Malevič-like' with P. Kalmus, *trumpovský* 'Trumpian' with A. Babiš etc.

On the cognitive path, according to R. W. Langacker (2008, p. 502), there are metonymic reference points with varying degrees of cognitive salience. A series of conceptions where each leads readily to the next is called a natural path: speaker > hearer > other; human > animate > inanimate; concrete > abstract; actual > virtual; given > new.[17] Deanthroponymic adjectives are related to motivating units with the properties other, human, concrete, predominantly actual and given, thus representing reference points with a high degree of cognitive salience. Z. Kövecses and G. Radden (1998, p. 65), on the relation concrete > abstract, state that "[A]t a more general level, the CONCRETE OVER ABSTRACT principle also accounts for the ontological metonymy FORM FOR CONCEPT, in which the concrete visual or acoustic shape of a sign stands for the abstract concept denoted by the form". Evidence is also provided by the research material. For example, the abstract notion of 'contemplating the invisible' in M. Haugová's poetry (7) is represented by the sensuous visual form 'Cézanne's visualization of light'. Regarding the relation actual > virtual, anthroponymic motifs representing persons from history (i.e., with the attribute of non-actuality) account for 8% of the research sample. More broadly, anthroponomic motifs with the virtual attribute to be the names of characters from works of art, legends and mythology can be also considered (*prométheovský* 'Promethean', *robinhoodovský* 'Robin Hoodian', *poseidonovský* 'Poseidonian', *spidermanovský* 'Spidermanian'). Together they do not represent even a tenth of the sample of adjectives studied. Let us add to the given > new relation that anthroponymic motivating units represent persons who are generally known and present in the cultural memory of language users as established cultural codes given by the knowledge and experience of the members of a linguistic-cultural society.

They function as precedent names on which a sum of connotations is superimposed. The adjective *napoleonovský* 'Napoleonic' evokes ideas of military genius, ambition, power, defeat, or a low-stature complex; the adjectives *holmesovský* 'Holmesian' or *sherlockovský* 'Sherlockian' evoke ideas of detective skills and logical thinking. The

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[17] > sign for the relationship: the preceding member of the series is cognitively more expressive than the following member of the series.

proper nouns as motivating units of DAs are ideal, typical or stereotypical representations of categories (in our case, a general and a detective). Thus, they function not only by themselves but become representatives of the whole category. The relation MEMBER OF A CATEGORY FOR THE CATEGORY is a typical metonymic relation, namely the relation of the part and the whole. In summary, DAs represent metonymic reference points with a high degree of cognitive salience. Their frequency in journalistic texts is not high (0.5% of the total number of adjectival lemmas in the subcorpus of journalistic texts). Cognitive saliency is associated with a high degree of mental burden for the addressee of the text. Excessive concentration of the above adjectives could cause the means of understanding to become a means of obscuring meaning, a mannerism of the author or a redundant hyperbole as in example (10).

(10) ***Da vinciovská*** *kresba ľudských tiel,* ***munchovské*** *kričiace ústa,* ***brunov-skovský*** *dramatický grafický detail obklopí diváka v galérii v Topoľčanoch.*
'**Da Vinci-like** drawing of human bodies, **Munch-like** screaming mouths, **Brunovský-like** dramatic graphic detail surrounds the viewer in the gallery in Topoľčany.'

It can be concluded that, on the one hand, DAs represent a source domain for understanding the phenomenon that is the target domain, and thus function on the basis of conceptual metaphor. On the other hand, the transfer of the source domain to the target domain is possible not only as being based on similarity, but also on the basis of substantive relations such as MEMBER OF A CATEGORY FOR THE CATEGORY, FORM FOR CONCEPT, PART FOR WHOLE, CONCRETE FOR ABSTRACT, which are metonymic relations. The functioning of the adjectives studied is not based on either metaphor or metonymy, but on their interplay. This conclusion is not unique. It has long been assumed in cognitive linguistics, "[...] that many metaphors have a metonymic basis. [...] Metaphor does cognitive work that metonymy does not (such as providing rich knowledge about the target), but it seems that metonymic relationships often make conceptual metaphors possible" (Kövecses – Radden 1998, pp. 61 – 62).[18]

Thus, it means that the conceptual integration of the meanings of DAs with the contextual environment also requires the interplay of metaphorical-metonymic cognitive mechanisms.

3.2.3. Semantics of quantity
The corpus data document that DAs with the suffix *-ovský* are also compatible with the semantics of quantity[19] expressed grammatically or lexically. In the case of

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[18] One type of metaphorical-metonymic constructions in Slovak was pointed out by M. Ivanová (2022, pp. 3 – 18).
[19] M. Nábělková (1993, p. 106) observes the opposition of singularity/plurality of the subject in deappellative adjectives.

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the grammatical expression of quantity, the compatibility of the studied adjectives with the plural of nouns in the head noun position is at issue. Plurality tends to be intensified by repetition in the coordinative syntagm (*dvořákovské unikáty, listy, podobizne a prvé nahrávky* 'Dvořák-esque uniqueness(es), letters, likenesses and first recordings') or by lexemes with quantitative semantics in the contextual surroundings (*prílev povestných zemanovských hlášok* 'the influx of Zeman-esque proverbial catchphrases'). If the head noun position contains an expression with the semantic component of plurality, complexity, structure, longevity, extensiveness, or repetition, DAs are also compatible with singular nouns. The claim is derived from corpus evidence of adjective compatibility and the following meanings:

    a) plurality: *wagnerovský klan* 'the Wagnerian clan';
    b) structure: *lennonovský komplet* 'the Lennonian set';
    c) extensiveness: *potterovská sága* 'the Potter-like saga';
    d) longevity: *wagnerovský maratón* 'the Wagnerian marathon';
    e) repetition: *tolkienovský maliar* 'the Tolkienian painter'.[20]

Repetition also takes the specific form of precedent statements of real persons or fictional characters in works of art. The DA implies the author of the statement, which by repetition has become known and comprehensible to a certain linguistic-cultural society. In Slovak journalistic texts, statements from the Czech political scene and culture are mainly used as literal quotations: *vančurovské „Tenhle způsob léta zdá se mi poněkud nešťastným"* 'Vančura-esque This kind of summer I find a bit unfortunate'; *nezvalovské „Sbohem a šáteček"* 'Nezval-esque Goodbye and a little scarf'; *krylovské „Bratříčku nevzlykej"* 'Kryl-esque Don´t cry, little brother'. In journalistic texts, the examined adjectives are used as a means loaded with associations from the original context in which the utterance originated to, clarify a new, current situation.

A well-known quote set in a new context intensifies the ironic effect (*nerudovské kam s ním* 'Neruda-esque where do I put it' in the article about the use of electronic waste; *zemanovské kde máme popelníček, pane řediteli* 'Zeman-esque where are our ashtrays, Mr. Director' in an article about the inappropriate placement of garbage bins in public space). Knowledge of the older quoted statements provides a framework for understanding a new situation that shows a similarity or factual connection to the familiar situation referred to by the quote. Understanding adjectives requires contextual reading and activation of metaphorical-metonymic cognitive mechanisms.

3.2.4. Temporal semantics

In the confixal derivatives, the semantics of the adjectives under study are modified to the meaning of a temporal landmark, with prefixes being the bearers of

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[20] *Tolkienian painter* 'a painter who illustrates Tolkien´s books repeatedly'.

the temporal meanings. Some personalities represent such a significant value, cognitive, cultural or even civilizational change that adjectives with a proper noun as a motivating unit segment the development in a given area into a "before" and an "after" era not according to a temporal landmark, but by reference to a significant personality. The segmentation of time by temporal derivatives of adjectives with the prefix elements *before-*, *pre-*, *post-*, *after-* is more illustrative and accessible than an indication of a year or a century. The temporal landmark also represents a qualitative landmark, the beginning of a new era concerning society (*preddarwinovská* a *podarwinovská éra* 'the pre-Darwinian and post-Darwinian era'), but also the life and work of the individual (*ponobelovská básnická zbierka S. J. Heaneyho* 'the post-Nobel poetry collection of S. J. Heaney' instead *zbierka vydaná po roku 1995* 'the collection published after 1995'). The dominant spheres of occurrence of adjectives with temporal semantics are the sphere of politics (*predmečiarovský/postmečiarovský* 'pre-Mečiarian/post-Mečiarian'), the sphere of science, discoveries (*predkolumbovský/postkolumbovský* 'pre-Columbian/post-Columbian') and philosophy (*predsokratovský/postsokratovský* 'pre-Socratic/post-Socratic'). The adjectives with the prefix of the previous era (*pre-/before-*) and the following era (*post-/after-*) are present in the journalistic text with a ratio of 20% : 80%. This may be a consequence of the pressure on the topicality of the journalistic text. Topicality as "journalistic urgency to comment on the currently lived world" (Slančová et al. 2022, p. 173) is naturally compatible with temporal succession.

Deanthroponymic adjectives in the function of a temporal landmark are a manifestation of anthropocentrism and one of the proofs that language represents the world as a human sees it, i.e. the world structured from a human perspective. According to the principle of saliency (Dirven 1999, p. 65), humans perceive the world hierarchically: agent before experiencer, both roles before object and instrument, and all these roles before time. The hierarchy in saliency is depicted by Dirven's formula: Agent < Experiencer < Object < Instrument < Area < Goal < Source < Essive < Location < Time.[21]

The formula shows that time is the least salient component in the hierarchy. The low saliency may explain that, in addition to direct temporal markers, texts use more "human" means to represent time than numerical data. Deanthroponymic adjectives are motivated by the name of the agent, which makes the least salient component (time) move to the most salient component – the agent. And, moreover, to the agents whose civilizational traces, or changes in the paradigm of thought, are fixed in the cultural memory of society.

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[21] Here the < indicates that the element on the left has a higher saliency and is perceived as more salient than the element on the right.

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3.2.5. Deanthroponymic adjectives with a categorization function

Deanthroponymic adjectives not only have a temporal classificatory capacity, but also a broader categorization capacity. The categorization function is realized by two types of adjectives:

a) adjectives that categorize according to the author's approach (*kantovská etika/ aristotelovská etika* 'Kantian ethics/Aristotelian ethics', *nerudovský fejtón/ kritický fejtón* 'Neruda-like feuilleton/critical feuilleton', *christieovská detektívka/ ecovská detektívka* 'Christie-like detective story/Eco-like detective story');

b) adjectives that provide a frame orientation in a certain fragment of the world by classifying a given phenomenon into binary categories. This leads to a contradictory or even polarizing view of the world. The categorization function is performed by adjectival derivatives with prefixes/prefixoids[22] *anti-/proti-* 'counter-', *pro-* 'pro-', *ne-* 'non-' and compounds beginning with *novo-/neo-* 'neo-', *svät-* 'saint-'.

The quantitative dominance of the journalistic text consists of derivatives with prefixes *anti-/proti-* 'counter-', *pro-* 'pro-'. The categorization function is realized through the studied adjectives as a binary schematic categorization according to the criterion 'against versus in favour of the one whose name is the motivating unit of the adjective'. This type of adjective is mainly associated with persons representing the sphere of politics. Substantives in the collocational paradigm denote:

(b1) the individual, group, and institution that opposes/supports the one whose name is the motivating unit of the adjective (*protiputinovský + aktivista, opozícia, médiá* 'anti-Putin + activist, opposition, media'; *proficovský + krídlo, denník, prezident, loby* 'pro-Fico + wing, newspaper, president, lobby');

(b2) activities, symbols, and spiritual expressions that oppose/support the one whose name is the motivating unit of the adjective (*protiputinovský + boj, ťaženie, vystúpenie, odpor, protest, happening* 'anti-Putin + struggle, campaign, speech, resistance, protest, happening'; *proputinovský + modlitby, heslá, piesne* 'pro-Putin + prayers, slogans, songs');

(b3) a mental and emotional disposition opposing/supporting the one whose name is the motivating unit of the adjective (*antibabišovský hundroš* 'anti-Babiš grouchy', *proradičovský nadšenec* 'pro-Radičová enthusiast', *prochirakovská show* 'pro-Chirac show').

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[22] For adjectives like *antiputinovský* 'anti-Putin', *proputinovský* 'pro-Putin' the question arises whether this is a prefixal motivation or a confixation. If one starts from the word-forming paraphrase 'directed against/for the benefit of the one whose name is the motivant of DA', one can think of a confixation in Slovak, e.g. *anti-putin-ovský*, *pro-putin-ovský*. The word-form paraphrase 'contradicting/ supporting that which is named DA' can't be entirely ruled out. The binary opposition comes to the fore, e.g. *putinovská rétorika* 'Putin-like rhetoric' versus *proti-putinovská rétorika* 'anti-Putin rhetoric', *anti-putinovský aktivista* 'anti-Putin activist' versus *pro-putinovský aktivista* 'pro-Putin activist'. In this case, it is more of a prefixal motivation.

In the sphere of science, adjectives with the prefix *ne-* 'non-' are applied. The meaning of adjectives is actualized in the sense of "a fundamentally different perspective of cognition compared to that represented by a personality with a name as a motivating unit (*neeuklidovská geometria* 'non-Euclidean geometry', *nekeynesovský program* 'non-Keynesian program'). This type of adjectives reinforces the perception of oppositions in cognitive approaches (non-Euclidean geometry is defined in opposition to Euclidean geometry[23]).

The reference to the sacred sphere is represented by adjectives with the component *svät-* 'saint-'. In the journalistic text, they mainly fulfil a condensing function, which is in line with the pressure on the economy of expression (*svätourbanovské vinohradnícke hody* 'Saint Urban's vineyard feast'). It functions in congruence with both plural semantics (*svätotarzíciovské preukazy* 'Saint Tarsicius passes') and similarity (*svätopatrikovská edícia futbalových dresov* 'Saint Patrick's edition football jerseys'[24]). The categorization function consists in segmenting the named phenomena in terms of the criteria of sacredness (*Saint Urban*) and profaneness (*Urban*).

Categorization ranks among the key cognitive operations within cognitive linguistics. Deanthroponymic adjectives in a journalistic text represent the world both in the categories defined by the author´s approach and according to the binary oppositions of antipathy/sympathy, identity/difference, novelty/tradition, sacredness/profaneness. The categorization criterion in all types is the relation to the person whose name is the motivating unit of the adjective. This points to anthropocentrism in categorization.

3.2.6. Deanthroponymic adjectives with lexicalized semantics

Some multiword names with DAs became established as technical terms (*villonovská balada* 'Villonian ballad', *kantovský kategorický imperatív* 'Kantian categorical imperative'), publicisms (*albrightovská čierna diera* 'Albright-esque black hole', *hamletovská dilema* 'Hamletian dilemma'), or as names of precedent phenomena characterizing a certain stage in the development of society (*foglarovský bobrík mlčania* 'Foglarian beaver of silence'[25]). Stability of meaning can lead to lexicalization, to the gradual attenuation of the original purely relational meaning of the adjective and to the emergence of a new autonomous meaning that is also intelligible contextually and not directly derivable from the adjective's word-

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[23] However, the semantics of non-typicality (*nemadonnovský album* 'non-Madonna-like album'), pointed out in section 3.2.1, needs to be distinguished from the classification function. In this case, it is more of a prefixal motivation.

[24] The source domain from the sacral sphere is transposed to the target domain sport (in the example above, the similarity is in the colour green).

[25] The beaver of silence is one of the rewards in Scouting for being able to not speak for 24 hours. The Czech writer Jaroslav Foglar worked on the issue of scouting in literature for young people.

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formation structure (*gargantuovský + klientelizmus*, *lož*, *korupcia*, *mocenský apetít* 'gargantuan + clientelism, lie, corruption, power appetite' [phenomena of gigantic proportions], *danteovské peklo v utečeneckých táboroch* 'Dantean hell in refugee camps' [bringing suffering], *dickensovský + detské domovy*, *kapitalizmus* 'Dickensian + orphanages, capitalism' [related to scarcity, humiliation, injustice], *kopernikovský obrat* 'Copernican turn' [subversive change].

In some adjectives the derivation of several meanings with a common meaning component can be observed (*robinsonovský oddych* 'Robinsonian rest'– alone, *robinsonovský typ* 'Robinsonian type' – independent, *robinsonovská pláž* 'Robinsonian beach' – depopulated). In lexicalized adjectives, the original relational meaning is modified into a qualifying one by the usual procedures of derivational polysemy based on a common semantic component of similarity or factual relatedness (cf. *Gargantuan – Robinsonian*). In cognitive linguistics, conceptual derivation is considered in this context "from the concept actualized by the basic noun. In the new concept, the properties that become the basis of metaphorization are made salient, they are profiled based on the new unaccustomed usage" (Vinogradova 2014, pp. 72 – 73). According to the cited author, the emergence of new meanings is the result of the process of metaphorization of the latent properties of the appellative from which the relational adjective arose. In the study, the evidence that conceptual derivation can also be spoken of in adjectives motivated by anthroponyms is provided. In DAs, new meanings are profiled based on unusual use in a context, which in cognitive linguistics is referred to as the cognitive context and which, in addition to the textual environment, also includes encyclopaedic knowledge, associations and connotations on the part of the creator/receiver of the text.

M. Hoey (2005) considers creative thought content to result from language users' resistance to priming through selective overcoming. In the study, the use of DAs in lexicalized compounds and evaluation contexts to be a manifestation of liberation from priming is considered too. The *einsteinovský* 'Einsteinian' attribute has become established to ironize the mental abilities of an individual (*einsteinovské typy v parlamente* 'Einsteinian types in parliament'). The source of the caricature as a botched imitation can be the anthroponymic motivating unit itself (*jamesblondovská celebrita* 'James Blond celebrity'[26]). The evaluative component of meaning is contextually determined.

4. CONCLUSION
The research questions outlined in Section 2 are revisited in the conclusions.
(1) The distribution of DAs is culturally conditioned in two senses.

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[26] The adjective is inspired by the nickname *James Blond* for D. Craig, the first James Bond actor with blond hair. The change in hair colour and nickname is a source of irony for Bond fans.

First, it is determined by cultural realities, i.e. the sphere of action of the person whose name is the motivating unit of the adjective. Not every sphere of human activity is an equally productive source of proper motivating units but the sphere of politics (which is natural in a journalistic text) is one of the most dominant ones. The sphere of art and entertainment (especially literature and music) is much more differentiated and quantitatively richer in terms of the adjectives studied than the sphere of rational and exact representation of the world in the sphere of science, invention or education. Although topicality is expected from a journalistic text, anthroponyms related to history are also among the central motivating units of the adjectives studied. The data show that actors from history and the past experiences associated with them function as reference points with a high degree of cognitive salience and serve as a source of knowledge to which we turn for a deeper understanding of the present. In summary, DAs represent selective cultural codes and they are indicative as to the values perceived preferentially by Slovak users and put in the spotlight through specific linguistic means. Thanks to them, the author of the text imprints their priorities on the world, constructs their way of understanding the world and actualizes it in the minds of the percipients through the text. Through repetition, the selected cultural codes are kept in the memory of the speakers and become a component of their mental and axiological equipment.

Second, the distribution of DAs is also culturally contingent because it requires the actors on both sides of the communicative act to have an encyclopaedic knowledge of the context, the capacity for connotative dispersion, and the ability to decode the broad slice of reality condensed in the adjective. This may explain the modest share of DAs in journalistic texts (0.5% of adjectival lemmas in the subcorpus of journalistic texts). An overabundance of the studied adjectives is associated with the risk of interpretive voluntarism or even resignation to the text on the percipient's part, and with stylistic mannerism on the producer's part.

(2) In addition to the fact that DAs in Slovak journalistic texts function as condensed cultural codes, the relational semantics of adjectives in the text are modified in several ways (typicality, quantity, similitude, temporality, lexicalized semantics, and categorization function). The wide semantic-functional and connotational dispersion naturally requires the interaction of several cognitive mechanisms. Constructing the meaning of a DA is an active and creative process of forming a network of relations and integrating the information resulting from the attributive syntagm, which is embedded in the cognitive context of the utterance, the meaning of the text, and the cultural context. The semantics of typicality is the result of a cognitive mechanism referred to as conceptual integration. Similarity semantics requires an extra cognitive operation – noticing the resemblance existing between two phenomena. A Lakoff-Johnsonian interpretation using conceptual metaphor

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seems adequate. The deanthroponymic adjective actualizes a past experience and functions as a source domain to understand a new (target) domain that is similar in some aspect to the source domain. The choice of source and target domains does not reflect the relationship given by reality. The similative relation is constructed by humans based on the fiction that the source and target domains are equivalent in some respect. Therefore, one can also think in terms of fictional equivalence. A detailed analysis of the corpus documents has shown that the transfer of the source domain to the target domain is possible not only on a syllabic basis, but also based on substantive relations underlying metonymic relations (e.g. MEMBER OF A CATEGORY FOR THE CATEGORY, FORM FOR CONCEPT, PART FOR WHOLE, CONCRETE FOR ABSTRACT). The similatory semantics are thus the result of the interplay of metaphorical-metonymic cognitive mechanisms.

The temporal semantics of the studied adjectives are in turn a good example of anthropocentrism and provide evidence that in the case of abstract categories and categories with low salience, which include time, one reaches for more "human", more sensually accessible means in language. Deanthroponymic adjectives may structure time from the perspective of agent, generally known for its cultural-cognitive contribution, into a period of "before and after agent". The anthropocentric principle is also present in the categorization function of the adjectives studied. The categorization criterion is the relation to the person whose name is the motivating unit of the adjective. Finally, the data show that the studied adjectives can acquire a new autonomous meaning by transforming the originally relational meaning into a qualitative-evaluative one. From the perspective of cognitive linguistics, conceptual derivation is considered in this context.

Two conclusions correspond to two research goals derived from the baseline study (Divjak – Janda – Kochańska 2007, pp. 1 – 18): to see the motivation of DAs from a broader perspective than language itself – in both sociocultural experience with the world and within the cognitive structure of the human being.

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Deantroponymické adjektíva so sufixom *-ovský* v kontexte kognitívnej lingvistiky

Resumé

Štúdia sa zaoberá problematikou deantroponymických adjektív s príponou *-ovský* (*baťovský*) v slovenských žurnalistických textoch. Výskumným materiálom je subkorpus žurnalistických textov prim-10.0-public-inf s veľkosťou takmer 932 miliónov slov. Na základe korpusového materiálu sa pozornosť venuje týmto otázkam: (a) distribúcia deantroponymických adjektív v závislosti od sféry pôsobenia osoby, ktorej meno je motivujúcou jednotkou adjektíva, (b) sémantické špecifikácie deantroponymických adjektív. Sociokultúrne významy adjektív sú interpretované na základe postulátov kognitívnej lingvistiky (konceptuálna metafora a metonymia, kategorizácia, similácia, konceptuálna integrácia, antropocentrizmus, kontextuálna kompetencia).

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