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PSEUDONYMICON OF MODERN AMERICAN RAP CULTURE (ON THE MATERIAL OF THE UNITS WITH THE STRUCTURAL ELEMENT "MONEY")

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This article presents the multifaceted typology of American rap pseudonyms with the element "money" in their structure on the basis of the nominative, lexico-semantic, etymological, ontological, and structural features within the English-language pseudonymicon. A rap pseudonym is defined as an anthroponym deliberately created by a rapper for a new identification and unique characterization of their personality in order to emphasize a special status in show business and potentially transform into a successful and famous stage performer. Grammatically, it is characterized by a singular form, based on the referential meaning of the unit, which provides information exclusively about one rap performer. A rap pseudonym functions as a holistic nominative sign with either a morphological (word) or syntactic (phrase or sentence) structure. It was established that such units perform nominative, identificatory, esoteric, representative, communicative, emotive, stylistic, and self-expressive functions. In writing, such rap pseudonyms are capitalized, and the element "money" is fixed lexically and graphically through the dollar symbol "\$". It was revealed that while the hierarchy of proper names, including these rap pseudonyms, appears as (nominative unit)–onym–anthroponym–pseudonym–artist–pseudonym–vocal–pseudonym–rap–pseudonym–rap–pseudonym_{money}, the hierarchy of nominative groupings to which these units belong is represented as language picture of the world–nominative space–onomasticon–anthroponymicon–pseudonymicon–rap–pseudonymicon. By analysing various aspects of the rap–pseudonyms_{money}, we identified and described a series of classifications within the American rap pseudonymicon. These

include structural (according to morphological and syntactic structure), componential (according to the number of constituents), semantic (according to the type of meaning), stylistic (according to stylistic affiliation of units), etymological-componential (according to the origin and onomastic status), ontological (according to the real/fictional and original/modified criteria), and semantic-referential (according to the types of semantic classes of components) classifications.

Keywords: *rap, onym, anthroponym, pseudonym, rap pseudonym, appellative, nominative space, pseudonymicon.*

Борисов О.О., Синяк А.О. Псевдонімікон сучасної американської реп-культури (на матеріалі одиниць зі структурним елементом гроші)

Стаття присвячена різнобічній типологізації американських реп-псевдонімів з елементом гроші в їхній структурі за їхніми номінативними, лексико-семантичними, етимологічними, онтологічними та структурними ознаками в межах англомовного псевдонімікону. Реп-псевдонім визначаємо як антропонім, який навмисно створюється репером для нової ідентифікації та неповторної характеристики своєї особистості з метою підкреслення свого особливого статусу в шоу-бізнесі та можливої трансформації в успішного й відомого сценічного виконавця. Граматично він характеризується формою однини, що ґрунтується на референтному значенні одиниці, яке представляє інформацію виключно про одного виконавця репу. Реп-псевдонім є цілісним номінативним знаком із морфологічною (слово) або синтаксичною (словосполучення або речення) структурою. Було встановлено, що такі одиниці виконують номінативну, ідентифікаційну, езотеричну, репрезентативну, комунікативну, емотивну, стилістичну функції та функцію самовираження. На письмі реп-псевдоніми_{гроші} пишуться з великої літери, а сам елемент гроші фіксується як лексично, так і графічно через символ долара "\$". Виявлено, що якщо ієрархія власних назв, до яких включені такі реп-псевдоніми, має вигляд (номінативна одиниця)–онім–антропонім–псевдонім–арті-псевдонім–вокал-псевдонім–реп-псевдонім–реп-псевдонім_{гроші}, то ієрархія цілих номінативних угруповань, до яких належать зазначені одиниці, має вигляд МКС–НП–ономастикон–антропонімікон–псевдонімікон–реп-псевдонімікон. Аналізуючи різні аспекти реп-псевдонімів_{гроші}, нами було встановлено та описано низку класифікацій онімів у межах американського реперського псевдонімікону англійської мови. Мова йде про структурну (за морфологічною та синтаксичною формою), компонентну (за кількістю складових), семантичну (за типом значення), стилістичну (за стильовою належністю одиниць), етимологічно-компонентну (за походженням та ономастичним статусом), онтологічну (за критеріями реальний/вигаданий та оригінальний/видозмінений) та семантично-референтну (за типами семантичних класів компонентів) класифікації.

Ключові слова: *реп, онім, антропонім, псевдонім, реп-псевдонім, апелятив, номінативний простір, псевдонімікон.*

Introduction.

There is no doubt that, on the one hand, by the first quarter of the 21st century, both domestic and foreign linguistics have made significant progress in describing various thematic areas of national language pictures of the world. On the other hand, this process of cataloguing and interpreting linguistic realia is far from complete. Such research remains ongoing, since language facts are constantly

being enriched by speech facts, reflecting the fluidity of the surrounding world and documenting the objective situation in which language continually fails to keep pace with the dynamics of speech development.

For example, one of these nominative fragments in American linguistic culture is the arsenal of *self-designations* used by rap artists. According to the *Dictionary of the Ukrainian Language*, a *pseudonym* is "a chosen name, surname or copyright sign used by a writer, journalist, actor, etc. instead of his or her own surname" (SUM, 2025). Pseudonyms are proper names (PN), or *onyms*, the essence of which is to individualise and distinguish an object or subject from a class of similar ones (Kravchenko, 2014, p. 5). PN have a referential meaning, as they denote specific individual objects and do not form categories as classes of objects based on common features (Levockhina, 2018, p. 23–37), unlike common names or *appellatives*, which are characterised by denotative and signifying meanings. We agree with S. V. Levockhina that the referential meaning of an onym includes a categorical hyperseme associated with the class of objects to which the referent belongs (Levockhina, 2018, p. 36). In our case, this means that within PN, stage pseudonyms belong to the semantic class of *anthroponyms* – nominations of people. Our attention focuses on naming, or more precisely, on rapper self-naming, which contains the *money* element in its structure and reflects the value perceptions, attitudes, and stereotypes of American linguistic culture.

Theoretical Background.

The *topicality* of the research is explained by its implementation at the intersection of modern theories of nomination, semantics and onomastics. Linguists continue to actively identify, study, and systematise units of national language pictures of the world (LPW) in the form of nominative spaces (NS), lexico-semantic fields, thematic groups, pseudonymicons, etc. (Borysov et al., 2024; Levockhina, 2018; Mizin, 2024; Stark & Formilan, 2021a; Stark & Formilan, 2021b; Syniak, 2007; Vasylieva & Borysov, 2004). However, as noted by N. M. Pavlykivska, there are still unresolved problems regarding the construction of a complete thematic classification of the pseudonymicon, which takes into account the dynamics of modern sociocultural communication in comparison with the development of self-naming in different periods of national language history (Pavlykivska, 2010, p. 6). It should be noted that few studies have been devoted to the investigation of fragments of the pseudonymicon of the artistic circle, in particular the Ukrainian cultural and artistic sphere (Pavlykivska, 2010;

Soprykina, 2021; Soprykina & Malenko, 2021), which consists of *artist pseudonyms*, that is, the names of artists (Torchynskyi, 2008, p. 143). At present, the topic of studying stage pseudonyms (*vocal pseudonyms* – names of singers (Torchynskyi, 2008, p. 144)) of American rappers is generally little known in foreign linguistics. Only a few researchers have dealt with the origin and symbolism of rap pseudonyms (Alim, 2006; Armstrong, 2004; Weiner, 2014). No similar works have been found in domestic linguistics; all of this highlights the *novelty* of this work.

Methodological notes.

The *purpose* of the article – which may become part of a series devoted to the study of rappers' self-names with the *money* element in their structure (58 units) – is a comprehensive typology of such onyms according to their nominative, lexico-semantic, etymological, ontological and structural features within the English language NS "rapper". The specificity of the research object determined the use of a number of linguistic methods: observation; the method of selecting lexical material; the method of analysing dictionary definitions; descriptive (for collecting and recording linguistic data about rapper pseudonyms); interpretative (for explaining the meaning, structure and functions of a particular onym); classificatory (for systematising and structurally organising the NS of onyms); sociolinguistic (for identifying sociocultural factors and aspects of the formation of pseudonyms of such a separate and significant social group of the American ethnos as rappers), and quantitative analysis (for calculating the percentage distribution of the selected onyms within a particular grouping of units in the studied NS).

Results and Discussion.

Over the past fifteen years, rap has become mainstream in contemporary music space and show business. This trend began in the 2000s, when such well-known artists as Eminem, 50 Cent, Jay-Z, Kanye West, Lil Wayne, T.I., Ludacris, Snoop Dogg, Nelly, The Game, Missy Elliott, Ja Rule, DMX, Fat Joe, Busta Rhymes, Flo Rida, T-Pain and Akon brought the genre global recognition with their charisma and innovative style of performances. This status was further consolidated and established by the emergence of numerous streaming platforms (Spotify, Apple Music, Amazon Music, Deezer, YouTube Music, Pandora, Tidal, etc.). Over the past fifteen years, the work of such rappers as Drake, Eminem, Kanye West, Post Malone, Travis Scott, Kendrick Lamar, Juice WRLD,

XXXTENTACION, Lil Wayne, Nicki Minaj, Future, Wiz Khalifa, J. Cole, 21 Savage, Lil Baby, A\$AP Rocky, Swae Lee, Jay-Z, Snoop Dogg, 50 Cent, Lil Uzi Vert, Doja Cat, Cardi B, Megan Thee Stallion, Gunna, Young Thug, DaBaby, French Montana, Tyga, Gucci Mane, 2 Chainz, Big Sean, Tory Lanez, Roddy Ricch, Jack Harlow contributed to the displacement of pop and rock genres from the musical Olympus and consolidated rap's status as the dominant force in mass culture (Light & Tate, 2025).

A **rapper** (in vocal arts) is a singer in the style of rap (EVVUE, 2025), although it can be argued that a rapper is not a singer, since rap emphasizes rhythm and poetic speech rather than melodic singing, cf. 'rap is a type of popular music with a fast strong rhythm and words that are spoken fast, not sung' (OLD, 2025). Nevertheless, another authoritative lexicographical source gives the following definition: 'rapper – someone who speaks the words of a rap song' (LDCE, 2025). In a narrow sense, we will separate these concepts: a rapper is a performer of rap music, when the words are spoken (rapped) to a certain rhythmic musical accompaniment (beat). In a broad sense, we will combine them: such an artist performs vocally. It should also be noted that in some compositions, rappers do sing in the traditional sense of the word (some vocal parts or the entire song) or may use autotune.

Most rappers are young people, often from low-income backgrounds, who strive to succeed in life. In American society, success is primarily defined by possessing wealth and material resources visible to others. That is why owning and flaunting expensive mansions, yachts, large amounts of money, gold and platinum chains, diamond jewellery, grills, and other symbols of a luxurious lifestyle in hip-hop culture are perceived by many rap artists as indispensable symbols of status, wealth, and success (Diep, 2013; Hagan, 2014).

Within this social environment, it becomes clear that performers' names are unsuitable for emphasizing their special status in show business. There is a need to use a stage name that is brilliant and catchy, in particular, one that would clearly indicate money. In our opinion, the use of lexical items in an artist's stage name that are directly or indirectly associated with money (such as "cash" (Ca\$his, Kash Doll, KA\$HDAMI, Lil E Cash Boi, Ray Cash), "cent" (50 Cent), "currency" (Curren\$y), "bank" (Robb Bank\$), "broke" (YoungBoy Never Broke Again (NBA YoungBoy)), "dollar" (Dolla, Hot Dollar, Trick Daddy (Trick Daddy Dollars), Ty Dolla \$ign), "million" (Half a Mill, Traxamillion), "millionaire" (Chamillionaire), "money" (Baby Money, Fat Money, JT Money, Kent M\$ney, LunchMoney Lewis,

Sauce Money, \$ilkMoney, Tay Money), "moneybag" (Moneybagg Yo), "peso" (Peso Peso (King Pe\$)), "rich" (Rich Homie Quan, Roddy Ricch), including slangisms "bag" (Moneybagg Yo), "band" (Katie Got Bandz), "dinero" (Flipp Dinero), "doe" (Doe Boy, Doechi), "guap" (Guapdad 4000), "stack" (Stack Bundles) and a special symbol – the dollar sign "\$" (A\$AP TyY, A\$AP Yams, Ca\$h Out, Joey Bada\$\$, Kent M\$ney, \$hyfromdatre, \$ilkMoney, Ty Dolla \$ign, Vinny Cha\$e) (Diep, 2013; DiMura, 2018; Hagan, 2014; Robehmed, 2014; Passion, 2016; Powell, 2025; UD, 2025)) aims to catalyze the transformation of young artists from poor and unknown to wealthy, popular, and successful, who should "remain on the eternal mission of coin collectors" (Starling, 2016).

Before classifying the studied self-names, let us outline the meaning of the terms and our understanding of the relationship between them. In this study, *pseudonyms* are anthroponyms intentionally created by a person from a specific socio-professional group for a new identification and unique characterisation of his/her personality. In the process of such linguistic creative activity, a person is "reborn" in a specific historical, social and ethno-cultural context(s). In turn, *vocal pseudonyms* are types of self-names produced specifically by musical performers (singers (in the conventional sense) or rappers). We propose referring to rapper self-names as *rap pseudonyms* to emphasize the distinction. A name created in this way is an integral part of an artist's stage image, "a part of one's artistic identity" (Stark & Formilan, 2021a), and serves as a calling card in the world of show business. These types of pseudonyms are part of a larger group – *artist pseudonyms* – which, along with music pseudonyms, stage pseudonyms, image pseudonyms, show pseudonyms and other units (Torchynskyi, 2008, p. 143–144), record self-names in the cultural and artistic environment of society. Thus, the hierarchy of such names can be represented as follows: (*nominative unit*)–onym–anthroponym–pseudonym–artist-pseudonym–vocal-pseudonym–rap-pseudonym–rap-pseudonym_{money}.

In light of the preceding discussion, the following can be stated regarding rap pseudonyms. As nouns, they do not have a grammatical plural form. Such an onym has only a referential meaning, which fixes information about one person, a stage performer of rap songs. In writing, it has distinctive graphic features. Firstly, like all onyms, such nominative units are capitalised, regardless of the number of components in their composition. Secondly, rap pseudonyms with the *money* element in their structure can convey this information lexically (Money-B, Ty Money, Half a Mill, etc.) or graphically, through the dollar symbol "\$" (A\$AP Ant,

A\$AP Ferg, Ca\$his, Curren\$y, Era\$mo G, \$kinny, \$ofaygo, Too \$hort, etc.). The symbol replaces the letter s/S and does not interfere with the general understanding of the stage name. The "\$" symbol is associated with success, status, luxury, and a bohemian lifestyle, serving as a tool of social identification, branding, marketing, and self-expression (Diep, 2013; DiMura, 2018; Hagan, 2014; Robehmed, 2014; Starling, 2016).

From a functional point of view, rap-pseudonyms_{money} fulfil several functions. They are:

- nominative* (serving as the name of an individual, specifically a self-name);
- esoteric* (creating distance from the person's real and non-branded "first name + patronymic" and potentially concealing it);
- identificatory* (distinguishing and thus separating oneself from other individuals);
- representative* (conveying limited individual or sociocultural information about the rapper);
- communicative* (facilitating quick memorisation and ease of use in speech situations);
- emotive* (evoking certain emotions in the audience);
- stylistic* (constructing an image and establishing rapport with the potential audience of a specific social group, in particular through colloquial elements of the onym);
- self-expressive* (reflecting linguistic and cognitive creativity).

Onyms are a part of the NS of the national linguistic picture of the world. The NS is an area of the language system that manifests a certain sphere of reference. Depending on the approach, it can be constructed from nominative units of different parts of speech or a single part of speech (Borysov & Mai, 2022; Borysov & Vasilieva, 2012). The NS "rapper" has as its separate fragment a grouping of noun rap pseudonyms or, in other words, a noun rap pseudonymicon, the names of which are united by the concept of *RAPPER*. It is clear that these units inherently belong to the anthroponymic onomasticon. Thus, the following taxonomy can be traced schematically here: *LPW–NS–onomasticon–anthroponymicon–pseudonymicon–rap-pseudonymicon*. It should be added that the information recorded in the form of NS represents not only the conceptual aspect of the concept, but also the pragmatic, cultural, emotional, and linguistic aspects (Borisov & Vasilieva, 2012, p. 72). Hence, the research has been realized in different

directions of interpretation of nominative and semantic features of rap pseudonyms.

Rap pseudonyms can logically be classified starting with their *structure*. Rap-pseudonyms_{money} can be classified into *simple* (28%) and *complex* (72%). Simple names consist of single lexical items, e.g., Ke\$ha, Ma\$e, Mi\$tro, Curren\$y, KA\$HDAMI, Dolla, Ca\$h Out. The complex ones are represented by phrases, e.g., A\$AP Nast, A\$AP Rocky, Trinidad Jame\$, Nipsey Hu\$\$le, and sentences, e.g., Robb Bank\$, YoungBoy Never Broke Again, Katie Got Bandz; these syntactic structures, however, have the status of nominative units. Thus, a rap pseudonym, as a result of a rapper's self-naming process, is a holistic nominative sign with either a morphological (word) or syntactic (phrase or sentence) structure.

Further, according to the *composition*, rap-pseudonyms_{money} can be identified as *one-component* (25.9%), e.g., \$hyfromdatre, Traxamillion; *two-component* (62%), e.g., A\$AP Twelvyy, Travi\$ Scott; *three-component* (8.6%), e.g., Trick Daddy Dollars, Ty Dolla \$ign, and *four-component* (3.5%), e.g., YoungBoy Never Broke Again. The classification thus reflects the division into *simple* (consisting of a single component) and *complex* (built up by several elements) units.

By the *type of meaning*, we distinguish pseudonyms with *direct* (8.3%), e.g., Vinny Cha\$e, Ke\$ha, Ma\$e, and *transferred* (66.7%) meaning – metonymic, e.g., \$kinny, Flipp Dinero, Stack Bundles, Too \$hort, or a *mix* (11.1%) of direct and figurative meaning, e.g., Miss Bank\$, Rich Homie Quan, JT Money, LunchMoney Lewis. We also distinguish *hybrids* (13.9%) of metaphor and metonymy, or metaphonymies, e.g., \$ilkMoney, Moneybagg Yo, Sauce Money, 50 Cent, Lil E Cash Boi, which can activate various associative relations of the concept of *RAPPER* with other mental structures of knowledge, e.g., Hot Dollar – a connection with the criminal world (metonymy) or a successful, sought-after person (metaphor); Nipsey Hu\$\$le – comparison with the famous, successful, and charismatic American comedian, TV personality Nipsey Russell (metaphor); Hu\$\$le – making efforts to earn money (metonymy).

In any case, all the names are metonymic because they are a part (the name) of the whole (the rapper). The transferred meanings are motivated, functioning alongside unmotivated onyms (the history of their origin is unknown to the general public), e.g., Era\$mo G, Mi\$tro.

According to the *stylistic* component, we distinguish pseudonyms with *slang elements* (14%), e.g., Guapdad 4000, Stack Bundles, Rich Homie Quan; *colloquial units* (40%), e.g., Chamillionaire, Traxamillion, and those onyms consisting of

neutral vocabulary (46%), e.g., JT Money, Ke\$ha, Curren\$y (although it can be argued that examples of the use of units with the dollar symbol (\$) are a manifestation of informal graphic thinking, but this is only in writing). In this context, it is worth noting that right now there is a tendency to abandon the use of the "\$" symbol, which may also be related to the artist's gaining wider popularity, maturity, or a desire to adjust their image and positioning in show business (Janson, 2013). Examples of dropping the "\$" are: Travi\$ Scott – Travis Scott, Ke\$ha – Kesha, \$ofaygo – SoFaygo.

We identify the following classification of rap pseudonyms_{money} as an *etymological-component* one, since it considers the ways of their origin and the type of nominative components (or their onomastic status). We divide the studied onyms into:

1. purely *anthroponyms* (7%) (names and/or surnames that have been pseudonymised), e.g., Ma\$e, Vinny Cha\$e, Ke\$ha;
2. *onymized appellatives* (53.5%), e.g., Doecheii, Doe Boy, Chamillionaire, Ca\$h Out, Kash Doll;
3. *hybrid onyms* (39.5%), e.g., ensemblonym+appellative: A\$AP (*A\$AP Mob* rapper collective) Ant; appellative+gastronym: \$ofaygo (*so...Faygo* (a communicative expression of the understanding that a rapper, while under the influence, suddenly saw a bottle of a stylish and sweet carbonated drink known in the USA in front of him)); appellative+film anthroponym: KA\$HDAMI (*cash* and Dami (from *Damian* from the film *The Omen*)); productonym+appellative(s): Katie Got Bandz ((doll) *American Girl Doll* and has* got bandz ("bundles of money" (UD, 2025))).

Considering this classification from the perspective of the oppositions *real :: fictional* and *original :: modified*, it is possible to categorise them as follows:

1. *fictional onymized appellative/appellatives* (53.5%): 50 Cent, Ca\$his, Half a Mill, Money Man, Stack Bundles, Traxamillion, etc.;
2. *onymized modified (in writing) appellative + (borrowed) real modified name* (1.7%): KA\$HDAMI;
3. *onymized appellative + real modified name* (1.7%): Rich Homie Quan;
4. *onymized appellative + real surname* (1.7%): LunchMoney Lewis;
5. *onymized appellative + real modified (in writing) surname* (1.7%): Miss Bank\$;
6. *onymized modified (in writing) appellative (in a broad sense) + real gastronym* (1.7%): \$ofaygo;

7. *real ensemblonym + real modified name* (1.7%): A\$AP TyY;
8. *real ensemblonym + fictional name* (8.7%): A\$AP Ant, A\$AP Nast, A\$AP Rocky, A\$AP Twelvyy, A\$AP Yams;
9. *real ensemblonym + real modified surname* (1.7%): A\$AP Ferg;
10. *real sovereignonym + (borrowed) real modified (in writing) name* (1.7%): Trinidad Jame\$;
11. *real name + real modified (in writing) surname* (1.7%): Vinny Cha\$e;
12. *real name + onymized modified (in writing) appellative(s)* (1.7%): Kent M\$ney;
13. *real modified (in writing) name* (3.5%): Ke\$ha, Ma\$e;
14. *real modified (in writing) name + oikonym* (1.7%): \$hyfromdatre;
15. *real modified name + onymized appellative* (1.7%): Tay Money;
16. *real modified name + real modified surname + onymized appellative* (1.7%): JT Money;
17. *real modified middle name + onymized appellative* (1.7%): Ray Cash;
18. *(borrowed) real modified (in writing) name + (borrowed) real surname* (1.7%): Travi\$ Scott;
19. *(borrowed) real (modified) name + onymized modified (in writing) appellative(s)* (7.1%): Joey Bada\$\$, Katie Got Bandz, Roddy Ricch, Ty Dolla \$ign;
20. *fictional name + modified (in writing) onymized appellative* (1.7%): Nipsey Hu\$\$le.

Accordingly, this division is carried out based on the *ontological status* of the components of rap pseudonyms.

According to the types of *semantic components*, it can also be stated that a number of rap pseudonyms are formed due to reference to two semantic classes of words, e.g., sovereignonym+anthroponym: Trinidad Jame\$; ensemblonym+anthroponym (surname): A\$AP Ferg; ensemblonym+anthroponym (nickname): A\$AP Rocky, A\$AP Nast, A\$AP Yams; ensemblonym+anthroponym (name): A\$AP TyY, ensemblonym+districtonym: A\$AP Twelvyy; anthroponym (name)+appellative+oikonym: \$hyfromdatre (*Shy* (Shinesha)); *tre* (Tre-Fo) – colloquially Winston-Salem (a city in North Carolina)). This view of pseudonyms is *semantic-referential*.

Conclusions and perspectives.

Rap is an outstanding cultural phenomenon in the modern world of music. As a significant musical genre, a specific youth subculture and, in general, an

influential global trend in show business, this phenomenon cannot but receive comprehensive representation through the English language. The object of this study was the pseudonymicon, which consists of proper names representing the stage names of performers in the rap genre (rap pseudonyms) with the element of *money* within the NS "rapper". A rap pseudonym is an anthroponym deliberately created by a rapper for a new identification and unique characterisation of his or her personality to emphasize special status in show business and to transform into a successful, famous, and wealthy music performer. As nouns, these onyms do not have a grammatical plural form and are characterised by an exclusively referential meaning that captures information about only one rap singer. Such units perform nominative, identificatory, esoteric, representative, communicative, emotive, stylistic, and self-expressive functions. In writing, rap-pseudonyms_{money} are capitalised, and the element of *money* itself is fixed both lexically and graphically through the dollar symbol "\$". If the hierarchy of proper names, which include such rap pseudonyms, has the form (*nominative unit*)–*onym*–*anthroponym*–*pseudonym*–*artist-pseudonym*–*vocal-pseudonym*–*rap-pseudonym*–*rap-pseudonym*_{money}, then the hierarchy of the entire nominative groupings to which these units belong is constructed as follows (schematically): *language picture of the world*–*nominative space*–*onomasticon*–*anthroponymicon*–*pseudonymicon*–*rap-pseudonymicon*. Depending on the aspect of the consideration of rap pseudonyms, we have constructed several classifications of the division of rap-pseudonyms_{money}, namely by the structure (*simple, complex*); by the composition (*one-component, two-component, three-component and four-component*); by the type of meaning (*direct, transferred, mixed, hybrids*); by the stylistic component (*slang, neutral vocabulary, colloquial elements*); by the origin of the constituent units and their onomastic status (*anthroponyms, onymized appellatives, hybrid onyms*); by the ontological status of the components (twenty types according to the semantic oppositions *real :: fictional, original :: modified*); by the types of semantic components (reference and combination of different *semantic classes* of units).

The *prospect for further research* lies in the study of the ways and means of word formation that contributed to the emergence of particular rap-pseudonyms_{money}.

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