

Section 5. Philology and linguistics

<https://doi.org/10.29013/EJHSS-22-5-71-76>

*Madieva Madina,
Faculty of light industry and chemical technologies,
Termez Institute of engineering and technology,
Termez, Uzbekistan*

ENGLISH-LANGUAGE BRANDS AND THEIR TRANSLATION CONVENTIONS IN UZBEK

Abstract. Attracting new customers and gaining the attention and trust of the target audience is one of the key tasks for the development of businesses of any size and scope. Brand cannot be considered the object of one science because of its integrative nature, special social specificity and complex structure that can be interpreted in different scientific paradigms.

Accordingly, brand research today is conducted in the context of various sciences: psychology, sociology, marketing, philosophy, culturology, law and, finally, linguistics. This article presents an attempt to consider brand communication from the linguistics point of view.

The possibility of linguistic interpretation is explained by the fact that the communicative approach to brand and branding is distinguished in the works of specialists of other sciences.

Keywords: Onimas, eponymous translation methods, transcription, borrowings, transliteration, practical transcription, direct transfer.

Introduction

The language of business is not a set of words, but a clear and well-thought – out structure that includes brand names, complex ideas and popular stories with deep meaning. Almost all of these elements, with a few exceptions, are figures of speech that affect the behavior of customers, customers, employees, and most importantly, make a profit. The behavior of market participants is largely determined by the language of business.

In modern society, the brand and its linguistic semantics act as one of the mental units of the language picture of the world, accumulating various associative images, concepts, representations, atti-

tudes, evaluations, which are realized in English and other languages.

Semantic keys of the business picture of the world are pragmatism, rational perception of time, optimism, expansion, constructiveness, communicativeness, project thinking [1]. Semantic and conceptual filling of a brand name is carried out on the basis of revealing and analysis of methods of formation of brand names.

If we consider brands as our own names, onimas, then their representation in bilingual and linguistic dictionaries assumes their translation into Russian and Uzbek, more precisely, finding their Russian-language matches. Traditionally, there are several borrowing

methods and “eponymous translation methods [2]” such as calculating, transliteration, or transliteration, transcription, while some other authors also refer to practical transcription. T. I. Arbekova writes: “They do not differ in their mechanism, they differ in their final results: the translation does not increase the vocabulary, while borrowing in the language, new vocabulary units appear [2]. In fact, in the case of brands, one can sometimes observe the addition of new lexical units to the dictionary of the Russian language, obtained through their translation, more precisely, their transmission from English and other languages. But this happens as they become appeals and is a longer process than the penetration and assimilation of borrowings. Answering the question of why such borrowing of brands takes place is also necessary. In this case, borrowing fills a gap in the language system. The transition to the conceptual sphere of Russian and Uzbek language of new concepts is connected with the borrowing of brands, and in our life – new realities, as were the jeep, *Coca-Cola*, *Xerox*, *Lycra*, *Lego*, *Pepsi*, *Scotch*, *Teflon*, *felt pen*. – Therefore, it is possible to assert that with the growth of brand usage in different functional spheres the dictionary neologization takes place, and not only in English, as popular brands become the object of borrowing in other languages, especially in the era of globalization. In this connection, one can also speak about such a phenomenon, which V. I. Karasik calls “import of concepts” [3]: “It is a question of introducing a concept into another culture – mental education based on multilayer cultural experience concentrated in individual and collective language consciousness” [3]. However, it seems that it is not always when borrowing brands that concepts are borrowed. This issue requires special research.

So, let’s consider the Russian and Uzbek translations of English language brands obtained by the above methods. The first of them is *calculus*.

Calculation is not always seen as a subspecies of borrowing, as in the case of calculating new words are formed by the means of their language. Word calculus is a Pomorphemic translation of a foreign lan-

guage word, semantic calculus is a borrowing of the figurative meaning of a word, phraseological calculus is a literal translation of phraseology. Half-perfect is a type of word-paper, when part of a word is borrowed and part is translated (see about it: [4]. For example, Saturday is a half-page of lat. Saturni dies, where only the second part of the word is translated and the first part is simply borrowed. However, in the classic work by Vittor Pisani, pebbles are considered as a subspecies of borrowing: “The category of borrowings includes also those which are borrowed according to their content, i.e. words and constructions formed from the original material but according to the structure introduced from outside” [5].

Among the translated brands you can find cases of composite and complex brands. For example, in LDEL dictionary we find articles by Barbie doll with *trademark marking*, i.e. “Barbie doll” (half-pinned) [6], Spiderman with *trademark marking*, i.e. “spider-man” [6], which is also translated by calculating, and Teletubbies with *trademark marking*, which is translated by “Телепузики”, respectively. Here, the first component is borrowing-internationalism, and the second component is calculated. This is important because it is an essential difference in this type of calculation: “*strange imaginary creatures who have television screens on their stomachs*” [6]. Another calculation of this kind is the Russian word “minibus”, which is not currently perceived as a brand, as is its prototype Microbus. But as can be seen from the information given by David Crystal [7], “Microbus” was a brand in 60–70s. of the 20th century. Today, only a few archival links to this brand from Volkswagen, for example [8], can be found on the Internet.

The next method of translation is *transliteration* (from lat. trans – “through” and littera – “letter”) – letter-by-letter transmission of words written with the help of one graphic system by means of another graphic system, or “transmission of text written with the help of one alphabetic system by means of another alphabetic system” [8]. Based on an alphabet, transliteration allows the conditional use of letters.

Recommendations on transliteration are developed by the International Standards Organization (ISO) – see A. V. Superskaya's article "Transliteration" in LES [4], where it is stated: "In Russian practice transliteration is sometimes called practical transcription of foreign words by means of Russian graphics".

Examples of transliteration when translating brands are as follows.

Ajax – "Аякс" (*trade name universal detergent*);

Cellophane *noun* [u] a thin transparent plastic material used for wrapping things corresponds to the Russian transliteration "cellophane";

Flo-Master [ˈfləʊ.mɑː stə] "Flomaster" (*the brand name of the marking colored pencils of the company "Vinus Ester brook"*); the dictionary in the article "Flomaster" also states: "Apparently, from the flow – a leak, pouring, flow and master – artist, master;

Persil "Persil" (*brand name of Unilever detergent concern*);

Xerox *noun* a process for producing copies of letters, documents, etc. Using a special machine <...> – this word, already mentioned above, is translated in Russian as "xerox", and it comes from the Greek "xēros" (dry) and "graphō" (writing), that is, if we took into account the ancient Greek pronunciations, this brand would be obtained in Russian by transcription. However, it appeared in the USA and came from English, so it was translated into Russian and Uzbek by transliteration.

The transcription method is also widely used in brand translation. While transcription preserves, as far as possible, the original sound form of a foreign lexical unit, the main goal of transcription of brands is to achieve the phonetic similarity of the sound of the original brand as accurately as possible. Of course, this is not always possible, as the English language has phonemes for which there are no close Russian matches, for example, /θ/, /w/, /æ/. However, there are many brands that can be translated using this method. For example, the following:

Dove – "Dove", a brand of white soap and other cosmetics;

Jeep – "Jeep", SUV, "brand of small but powerful, high cross-country ability trucks. – Angel. (amer.) jeep – (...) general purpose <...>;

Lycra – "Lycra", polyurethane fiber, brand of "Invista" company, parts of "DuPont" company;

Nike – Nike, a brand of sportswear and footwear company Nike (USA)". LDEL dictionary gives pronunciation in Nike *trademark* article /naɪk, 'naɪki/.

It is believed that this brand came from the name of Nike, the ancient Greek goddess of victory, which should be pronounced according to the second version.

Practical transcription is the recording of foreign words by means of the alphabet of the native (in our case – Russian) language, taking into account their pronunciation. Unlike transliteration, the rules for using graphemes in practical transcription should take into account how these graphemes and their combinations are pronounced in the original word forms.

The English letter "a", meaning phoneme /æ/, is translated by means of Russian graphemes "a", "e" and "ё", as a result of which Stanley is translated into Russian as both "Stanley" and "Stanley". Practical transcription requires both the most accurate reproduction of the sound image of the original variant, and the most accurate reproduction of the morpheme structure and graphical image of the word, for example, the reproduction of double consonants and so on. In addition, the resulting variant must be legible in the target language. The term "practical transcription" itself was first used by A. M. Sukhotin in 1935.

M. A. Krongauz notices: "As a result of practical transcription, foreign words may be included in the text and generally function as words of the given language, i.e. they are actually borrowed" [4]. Note, by the way, that this is especially important in case of application to brands with widespread circulation. Let us give a number of examples of Russian and Uzbek correspondences to such English-language brands -correspondences obtained using practical transcription:

Burberry – “Burberry” is a British brand and company, which has existed since 1865 and produces high class clothes. According to the rules of practical transcription, the combination of “ur” is transmitted in Russian as either “er” or “yer”, especially after consonants. The letter “e” is not used in transcription of names, although it resonates with the pronunciation of the original. Double “rr” is subject to transliteration.

McDonald’s (since 1940 McDonalds) / mək’dɒnəldz \ \ -’dɑ:-/ “McDonalds” and “McDonalds”, the largest American corporation and fast food chain. The handbooks recommend that in practical transcription of the “s” sounding like /z/, you pass the “z” between the vowels and the “s” in other cases. Traditionally, it is transmitted by one word, with only the first letter in the Russian version.

Microsoft /’maɪkrəʊ, sɒft \ \ -, sɔ: ft-/ – “Microsoft” is a brand of an American software company. The name comes from the abbreviation and subsequent merger of the two English words MICROcomputer and SOFTWARE, which literally means “software for microcomputers”. To preserve the morphological, written and sound structure of the brand, the initial vowel “i” is transmitted using the Russian combination of “ai” by transcription, and the remaining letters of the word are translated without any changes. In the practical transcription “micro-” [’maɪkrəʊ-], the Russian letter “o” replaces the diphthong [əʊ], which is more appropriate and acceptable for the Russian version, since the translated brand becomes more convenient in pronunciation.

Twitter – Twitter is a social network for public message exchange in the form of micro blogging. The service was created in 2006. Its name, which has become a brand, comes from the English “twitter” – “twitter”, “chirp”, “chatter”. The translation is done with the help of practical transcription: double “tt”, which means one sound /t/, is transmitted in Russian version by two “tt”, and the unspoken final “r” is traditionally transmitted by “p”, as in all names of its own. In this way, the brand acquires visual rec-

ognizability while retaining the Russian and Uzbek pronunciation as close to the original English as possible.

Recently, English language brands have been often introduced into foreign language texts and used in Russian and Uzbek advertisements in their original form – in English, without translation. In this case, the so-called *method of direct transfer of the graphic form of the brand without changes* is used: from the text in English to the text in Russian with the preservation of the alphabetic system of the English language.

D. I. Ermolovich writes: “The principle of preserving the original graphic <...> form of one’s own name can play an important role in interlingual communication. After all, the written shape of the name even more than its sounding, performs the function of legal identification. The method by which this principle is implemented is the method of direct transfer of the graphical form of the name of one’s own name without changes from the text in one language to the text in another language [9].

In spite of the fact that this method is more typical for languages that use a common graphic basis of writing, various Russian publications started to actively include foreign brand names in the Russian text in the original Latin script.

Examples of direct transfer are such brand names as KFC (abbreviation for “Kentucky Fried Chicken”) – a chain of fast food restaurants, which specializes in the preparation of dishes made of chicken); Stansky – a famous American company selling coffee, and the eponymous chain of coffee shops in different countries, including Russia and Uzbekistan; Technics – brand of Japanese company Panasonic, under which high-quality audio equipment is produced. Direct transfer of the graphical form of their own names has both advantages and disadvantages. Preservation of the foreign language appearance of the brand name on the letter makes it more recognizable due to the international character of a number of brands, and its constant use in oral speech in Russian

reduces the probability of variability of pronunciation. D. I. Ermolovich names the disadvantage of this method as “the fact that speakers of another language can not always determine from the spelling how a foreign name is pronounced and impose the name pronunciation corresponding to the rules of reading in their native language” [9].

Let's summarize some of this. When translating English-language brands into Russian and Uzbek, such methods are used as calculus (sometimes it is a half-rock used under conditions of complex composition of brands), transliteration, transcription and its subspecies – practical transcription. The use of the direct transfer (transplantation) method is not strictly related to translation matches, although it is becoming more and more common in the Russian context. Its advantage is the low variability of the spelling form, and the disadvantage is that the vast majority of native speakers of Russian and Uzbek – advertising consumers – do not have knowledge about the correct pronunciation of such brands. Practical transcription seems to be the best and most universal method, as it takes into account both phonetic and morphological peculiarities of the languages as much as possible, as well as graphic traditions established in the host language.

Conclusion

1. Since a brand contains linguistically functional semantics, i.e. the semantic load that the brand name carries, the brand name, formed with the help of spe-

cial methods, can generate trust and create a positive image.

2. Performance of the brand as a dynamic cultural construction of human consciousness, which can be linguistically classified and considered as a dictionary definition, as an associative and real frequency of use in speech.

3. In modern society, brand and its linguistic-functional semantics act as one of the mental units of the language picture of the world, accumulating various associative images, concepts, representations, attitudes, evaluations, which are realized in Russian and other languages. Semantic-notional filling of the brand name is carried out on the basis of revealing and analyzing the methods of forming brand names.

Name is one of the most important elements of the so-called marketing mix of the brand. It is the name that plays a huge communicative role and greatly facilitates the promotion, informing the consumer about the consumer properties and positioning of the product. In the modern, saturated market information, the consumer experiences continuous pressure from advertising, and therefore the “right name” can play a key role.

The above methods allow you to create brand names that can be classified Descriptive Names.

This category of names represents the advantages and quality of the product in a simple and direct form.

References:

1. Ширяева О. В., Хачмафова З. Р. Концепт "проект" в деловой картине мира (на материале дискурса деловых СМИ) // Вестник Адыгейского государственного университета. Сер. Филология и искусствоведение. Майкор, 2014. Edit. 4. – С. 90–96.
2. Арбекова Т. И. Лексикология английского языка (practical course). – М.: Высшая школа, 1977. – 240 с.
3. Карасик В. И. Языковой круг: личность, концепты, дискурс. – М.: Гнозис, 2004. – 390 р.
4. Лингвистический энциклопедический словарь / гл. ред. В. Н. Ярцева. – М.: Советская энциклопедия, 1990. – 685 с.
5. Пизани В. Этимология (история, проблемы, метод). – М.: Эдиториал УРСС, 2001. – 184 с.
6. Longman Dictionary of English Language and Culture. Pearson Education Limited. England, 2002. – 1568 p.

7. Crystal David. The Cambridge Encyclopedia of the English Language. Cambridge University Press, 1995. – 489 p.
8. Ахманова О. С. Словарь лингвистических терминов. – М.: Soviet encyclopedia, 1969. – 605 p.
9. Ермолович Д. И. Основания переводоведческой ономастики: автореф. diss. ... Doctor of philology. М.: МГЛУ, 2005. – 48 p. URL: <https://search.rsl.ru/ru/record/01002929870>