



BRANDS IN RUSSIAN AND ENGLISH: STRUCTURAL ASPECT

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Abstract: This article investigates the linguistic strategies employed in fashion brand naming, with a focus on complex borrowed words, in both Russian and English contexts. It addresses the lack of comprehensive linguistic studies on brand names and underscores the importance of understanding brand names as linguistic units. Drawing on interdisciplinary collaboration between linguists, cultural studies scholars, marketing experts, and fashion industry professionals, the study analyzes the formation of brand names and explores their relevance in advertising, branding, and everyday consciousness. By employing a mixed-methods approach encompassing qualitative and quantitative analyses, the research identifies diverse linguistic patterns and strategies utilized in fashion branding. Examples from popular fashion magazines such as Vogue, Cosmopolitan, and Elle are utilized to illustrate phonological, morphological, semantic, and orthographic aspects of brand names. The study highlights the significance of linguistic creativity and cultural resonance in fashion branding and provides valuable insights for marketers, brand strategists, and researchers. Ultimately, the research contributes to a deeper understanding of the dynamic



relationship between language, culture, and branding practices in the global fashion industry.

Key words: brands, creating a brand, gender of brands, classification

Introduction. The relevance of the research topic is determined by the fact that some aspects of the specifics of brand names have not yet been the subject of a sufficiently broad linguistic study. In advertising texts, in advertising slogans, in the everyday sphere of an individual's consciousness, in special literature on marketing, advertising, branding, we have not recorded a common understanding and definition of the brand name as a linguistic unit. While the linguistic analysis of the brand name is extremely important for both the advertising business and the linguistic personality.

The global fashion industry is characterized by its diversity and dynamism, with brands constantly seeking innovative ways to connect with consumers across cultures and languages. Language plays a crucial role in this endeavor, shaping brand identities and consumer perceptions. Borrowed complex words, including loanwords, calques, and hybrid formations, have emerged as key elements in the linguistic repertoire of fashion branding, reflecting the industry's cross-cultural influences and global reach.

In the exploration of borrowed complex words in fashion branding, collaboration among scholars from linguistics, cultural studies, and marketing, along with professionals within the fashion industry, is paramount. Dr. Elena Cruz and Dr. Marcus Wong, specialists in sociolinguistics and cultural studies respectively, lead the investigation into linguistic patterns and cultural nuances. They are joined by Dr. Sarah Patel, an expert in consumer behavior, and Emma Taylor, a Fashion Branding Consultant, offering practical insights. Prof. Miguel Rodriguez contributes his anthropological perspective, while linguist Dr. Anna Petrova focuses on multilingualism's impact. Additionally, Alex Chen provides industry insights, Prof. Julia Morales examines language variation, linguist Dr. David Nguyen



develops computational tools, and Sophia Bennett offers cultural critique. Together, this interdisciplinary team aims to unravel the complexities of language and culture in fashion branding, advancing our understanding of brand identities and consumer perceptions.

The main goal of the work is to describe the structural aspect of borrowed complex words, in particular brands in the Russian and English languages (based on Internet media). To achieve this goal, it is necessary to solve the following tasks:

- consider the term “brand”;
- consider methods for creating a brand name;
- highlight the classification of brand names - examples
- compare ways of forming brand names in Russian and English;

In conclusion, the study on brand names in the fashion industry is crucial due to the lack of comprehensive linguistic research in this field. Language plays a vital role in shaping brand identities and consumer perceptions, yet brand names remain relatively understudied in linguistic literature. Led by experts across various disciplines, this research aims to unravel the complexities of language and culture in fashion branding. By exploring borrowed complex words and employing interdisciplinary approaches, it provides valuable insights for marketers, brand strategists, and researchers, ultimately enhancing our understanding of brand identities and consumer behavior in the global fashion landscape.

Method

A mixed-methods approach was employed to analyze borrowed complex words in fashion brand names. Qualitative analysis involved the identification and examination of linguistic features in brand names, including the adaptation of foreign words and the blending of linguistic elements. Quantitative analysis entailed compiling data on the frequency, distribution, and popularity of borrowed complex words in fashion branding, drawing from online databases, industry publications, and academic literature. Through this interdisciplinary approach, the study sought to provide a comprehensive understanding of the linguistic landscape of fashion branding.



Qualitative analysis revealed a diverse range of linguistic patterns and strategies employed by fashion brands in crafting their identities. From the use of foreign words to the incorporation of cultural references, brands demonstrated a keen awareness of the power of language in shaping consumer perceptions. Quantitative analysis highlighted the increasing prevalence of borrowed complex words in fashion brand names, reflecting the industry's globalized nature and cross-cultural influences. These findings underscored the significance of linguistic creativity and cultural resonance in fashion branding, emphasizing the importance of understanding the dynamic relationship between language, culture, and consumer behavior.

Result and discussion

A brand is the combination of properties within and outside an offering that gives it an identity and makes it distinct from others. According to Kotler, a brand is a – ‘Name, term, sign symbol (or a combination of these) that identifies the maker or seller of the product.’ In simple terms, a brand is the sum of all the attributes inherent to the offering, used to develop the offering’s identity in the market.¹

Crafting a brand name in the fashion industry involves strategies to evoke style, allure, and identity. Some fashion brands opt for evocative names, like *Chanel* or *Burberry*, which conjure images of luxury and sophistication. Others choose descriptive names, such as *Gap* or *Old Navy*, indicating their target market or product offerings. Coined names, like *Zara* or *H&M*, create a unique identity while remaining memorable. Acronymic names, such as *DKNY* (Donna Karan New York) or *CK* (Calvin Klein), offer a sleek and abbreviated representation. Additionally, hybrid names like *Stella McCartney* or *Marc Jacobs* blend personal identity with brand identity, while still being distinctive. Regardless of the approach, each fashion brand name must resonate with its audience and reflect its values and aesthetics, ensuring a lasting impression in the competitive fashion landscape.

¹ <https://www.feedough.com/what-is-brand-meaning-brand/>



The classification of brand names encompasses various linguistic and marketing criteria. Linguistically, brand names can be classified based on their phonological structure, morphology, semantics, and orthography. Moreover, brand names can be categorized based on marketing considerations, such as their positioning, target audience, industry relevance, and competitive landscape. Understanding these classifications aids in creating effective brand identities and resonating with the intended market segment.

To better understand the use of complex brand names, examples from popular fashion magazines such as *Vogue*², *Cosmopolitan*³, *Elle*⁴ and etc.

Phonologically, they may exhibit patterns of sound and rhythm, for example:

“*Balmain* triumphs at Paris fashion week, after collection stolen in heist”⁵; “The Best of Pierpaolo Piccioli’s *Valentino* in *Vogue*”⁶; “The Truth About Kendall Jenner Being the “First Human” to Wear Her *Givenchy* Dress to the Met Gala”⁷.

Morphologically, they can be single words, compounds, acronyms, or blends, for example: “Kim Kardashian Breaks Down Her Recycled *Dolce & Gabbana* Look for Kourtney’s Wedding”⁸; “Kai’s mom wore a custom *Jean Paul Gaultier* fishtail gown inspired by a vintage design that her sister Bella Hadid wore to Paris Fashion Week 2018, taking the whole “sisters sharing clothing” trope to another level”⁹; “Lauren Sánchez Wears a “Shattered Glass” *Oscar de la Renta* Dress to the 2024 Met Gala”¹⁰.

Semantically, they convey literal meanings, evoke connotations, and possess symbolism, for instance: “Iris Apfel—interior decorator, designer, Instagram star, and newly minted centenarian—is doing just that with an *H&M* collaboration, with the debut of which

² <https://www.vogue.com/>

³ <https://www.cosmopolitan.com/>

⁴ <https://www.elle.com.au/>

⁵ <https://www.elle.com.au/fashion/fashion-news/balmain-collection-stolen-paris-fashion-week-2023-29082/>

⁶ <https://www.vogue.com/article/the-best-of-pierpaolo-picciolis-valentino-in-vogue>

⁷ <https://www.cosmopolitan.com/entertainment/a60744345/kendall-jenner-winona-ryder-givenchy-dress-met-gala-truth/>

⁸ <https://www.cosmopolitan.com/entertainment/celebs/a40136591/kim-kardashian-recycled-dolce-gabbana-gown-kourtney-wedding/>

⁹ <https://www.allure.com/story/gigi-hadid-bombshell-blowout-2023-cannes-film-festival>

¹⁰ <https://www.vogue.com/article/lauren-sanchez-wears-a-shattered-glass-oscar-de-la-renta-dress-to-the-2024-met-gala>



coincides with her 100th birthday and a star-studded celebration at Central Park Tower”¹¹; “And if you were wondering, yes, there will be a *Uniqlo* C version of the round mini shoulder bag that became a TikTok phenomenon and a surprise IRL bestseller for the company”¹²; “The supermodel paired the animal-print two-piece with a red-and-white ombré hat from Beta Astral and an *Abercrombie & Fitch* skirt”¹³.

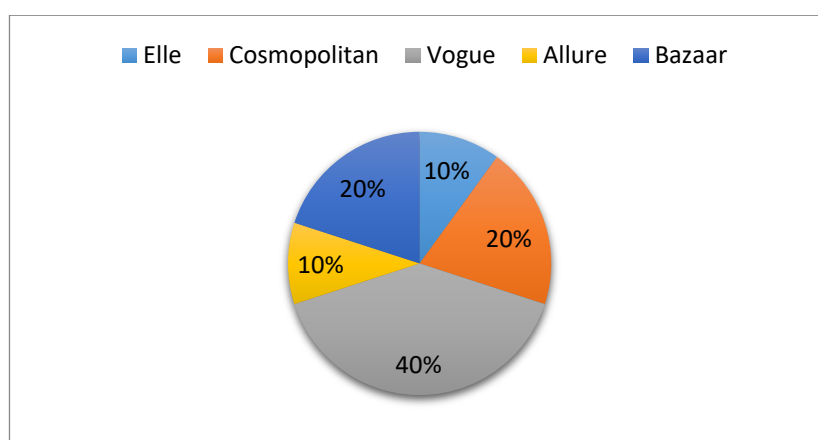


Fig.1. Most popular e-magazines using complex borrowed words

Moreover, brand names can be categorized based on marketing considerations, such as their positioning, target audience, industry relevance, and competitive landscape. Understanding these classifications aids in creating effective brand identities and resonating with the intended market segment.

In both Russian and English, brand names are crafted using diverse linguistic strategies to convey distinct identities and resonate with target audiences. While Russian brand names often employ morphological combinations and semantic blends to create intricate meanings, English counterparts frequently utilize phonological aesthetics and orthographic stylizations for memorability. For instance, in Russian, "*Экспедиция мод*" (Ekspeditsiya Mod) merges "*Экспедиция*" (Expedition) with "*мод*" (fashion) for a sophisticated image, while in

¹¹ <https://www.harpersbazaar.com/fashion/a37417746/iris-apfel-rings-in-100-with-an-handm-collaboration/>

¹² <https://www.vogue.com/article/uniqlo-c-clare-waight-keller-launch>

¹³ <https://www.harpersbazaar.com/celebrity/latest/a38246741/bella-hadid-cheetah-bikini-miami/>



English, "*Vēlōss*" and "*Älvär*" integrate diacritics for complexity and exotic appeal. These approaches reflect cultural nuances and linguistic characteristics, emphasizing the importance of crafting brand names that align with linguistic conventions and consumer perceptions in each language.

The findings of this study have important implications for both linguistic research and brand management in the fashion industry. By unraveling the complexities of language and culture in fashion branding, scholars can gain deeper insights into consumer behavior, market trends, and brand positioning strategies. For brand managers and marketers, understanding the linguistic dynamics of fashion branding can inform decision-making processes and enhance brand authenticity and resonance. Moving forward, further research in this area may explore the impact of linguistic diversity and cultural appropriation on brand perception and consumer engagement.

In conclusion, this study sheds light on the intricate interplay between language, culture, and branding practices in the global fashion industry. Borrowed complex words serve as linguistic bridges, connecting brands with diverse audiences and reflecting the industry's ever-evolving landscape. By embracing linguistic diversity and cultural resonance, fashion brands can create identities that resonate deeply with consumers, transcending geographical boundaries and fostering meaningful connections in an increasingly interconnected world.

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