

Names of dishes and establishments of Japanese cuisine in Russian linguistic culture: structural features and pragmatics

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Abstract. The article is dedicated to the study of the structural features and pragmatics names of dishes and establishments of Japanese cuisine in the modern Russian linguoculture. This process of naming is analyzed not only in terms of its structural features, but also in terms of propositional-frame modeling and its perception by ordinary native Russian speakers. When describing the material, special attention is paid to the language game, aimed at creating the right impression about the establishment and the specifics of his cuisine. In particular, public catering establishments, specializing in Japanese cuisine, should justify exotics and national character of its assortment with the stylized names.

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Introduction

Growing strong economic, commercial, tourist, cultural and political ties between the two countries play an important role in the enrichment process of linguocultures with borrowings [1], in particular, with new sources of an economically significant process called “coinage”.

Underlining national specificity in the names of enterprises and products is their leading naming strategy in the products marketing policy [2]. Stylized design of something national distinguishes primarily those groups of objects that are stereotypical associated with the traditions and customs of a particular ethnic group. For example, a stable connection of such realities such as pasta, pizza, trattoria with Italian cuisine and the catering system has spawned a number of names corresponding to the sound of the German-speaking brands available on the market of food products [2: 149]. Such strategy of naming is more expected when market goods and services of those ethnic groups are introduced to the market, whose cultural differences in ways of thinking and acting have an obvious individuality. In this regard, the promotion of goods and services, related to Japanese catering, to the Russian market is almost entirely based on the idea of the uniqueness of land of the rising sun, rooted not only in foreign countries, but also in the minds of the Japanese people themselves [3-5] and became the basis of their external economic positioning. The effectiveness of such positioning is determined, in particular, by the popularity of Japanese cuisine in Russia – the popularity fueled by many Russians being interested in the East, and, according to

L.Geller, for Russians Japan is a part of the Russian East, whether it's real or imagined, geographical, political or artistic [6: 202].

We may explain the sales process for creating names for dishes and Japanese cuisine establishments by attempts to activate mysterious and unique images of Japan, to provoke Russian native speakers to play with them in their minds. Besides, the important criteria for creating researched names are not only informative requirements, but also requirements to be unique, to be able to create specific national image of an object, which is often fulfilled at the expense of simplicity and easier name for memorization. Such situation is somewhat different from the one related to urban infrastructure objects (e.g. bus stops), names of which are more objective and perform their informative -orienting function in their majority [7].

Therefore, the aim of this work is to develop linguistic aspects of the study of economic activity and is associated with the study of naming Japanese cuisine artifacts. In fact, we will attempt to analyze the name in the context of an economic activity, which is connected with promotion and sales of goods and services associated with the traditions of Japanese food in Russia.

The main part**History of Japanese words entering into the Russian language**

First Russian-Japanese cultural and linguistic contacts occurred at the beginning of the XVIII century after Peter I and the Japanese person Denbeya's meeting in 1701. The result of this

meeting was in concluding the decree on trade relations between the countries. Approximately during this period, first borrowings from the Japanese language appeared. They were such words like *sakura* (eng. *cherry*), *vata* (eng. *cotton*), *samurai*. The second wave of borrowings occurred during the Russian-Japanese war of 1904-1905. Russian sailors, after spending a long time in captivity, memorized many Japanese words and on their return to their homeland, actively used them in their speech, spreading them among the population. Currently, a third wave of borrowings from the Japanese is observed.

It happens due to the globalization process, improvement of cross-cultural communication, increase of external economic and political influence of the land of the rising sun. Due to these circumstances, Japan began to influence culture, art, education of other nations. Japanese words penetrate other linguocultures, gradually assimilating and mutating. The analysis of foreign words dictionaries published for the last 50 years has shown that the number of Japanese borrowings in the Russian language increased from 10 units in 1960 to 60 units in 2010 [8: 12-16]. In some cases, borrowings from the Japanese language come to the language-recipient through the intermediary language. In particular, the word *sushi* came to Russian from the English language, that's why in dictionaries there are two variants of the name of dish – *sushi* and *susi*. The first one predominates in the Russian language, while scientists who study Japanese strongly disapprove its use, since the variant of *susi*, according to the experts, better corresponds to the Japanese phonology. Although the percentage of borrowings from the Japanese is not so big, the naming potential of the Japanese linguoculture for certain sectors of the Russian market is worth mentioning, for example, in public catering, where Japanese cuisine establishments occupy a very special place.

Peculiarities of perception of Japanese words by Russian native speakers and the market

In order to identify peculiarities of sound perception of the unknown language by Russian linguoculture representatives, we proposed to conduct an experiment on aesthetic-emotional evaluation of properties of the speech. Small monologues narrated in Japanese, Chinese and Korean were used as a material. The experiment involved 50 Russian respondents, each of them could listen to the material any number of times.

In the course of the experiment, the following results were obtained 75% of the subjects were able to recognize Japanese. Determining whether a monologue was in Chinese or Korean

language caused difficulty for 30% and 17% of the respondents, respectively. Characteristics of Japanese were the most positive: euphonious (61.5%), melodious (38.4%), and expressive (49%). Chinese seemed as the most euphonious language only for 11.5% of the informants, the majority found it emotional (58%), 19.2% – unpleasant. Korean mainly had been described as melodious (34%), but complex (35%) and unpleasant (26.7%). Some informants were unable to identify languages, but the most liked monologue was in Japanese.

The results of the experiment are valuable in understanding economic aspects of the use of names, in particular, they explain some of the preferences of the Russian-speaking respondents with Japanese words sounding euphonious and probably with some phonetic proximity of the correlated linguocultures (it is known that the Russian language reproduces Japanese words phonetically more accurately, than any other European language).

Structural peculiarities of names of different dishes and establishments of Japanese cuisine in the Russian linguoculture

Based on the research of Wittgenstein L. about language and language-game [9], as well as the works of Lakoff J. [10], we can conclude that in the Russian language foreign words are perceived by means of metaphorical thinking. In addition, the newly acquired concepts are endowed with a new meaning, understandable only by Russian native speakers.

We can distinguish three ways of naming Japanese dishes accepted by the Russian naming tradition:

1. Direct translation of the Japanese names, writing them down in the Russian transcription (transliteration): *kappa maki* – cucumber roll, *chukka* – algae, *sake kunsei* – smoked salmon, *kani sarada* – crab salad / *kani* – crab, *sarada* – Eng. *salad* (in Japanese, there is no sound [l], it is replaced by [r]), *yasai sarada* – vegetable salad, *ebi sarada* – shrimp salad.

2. Unintentional distortion of phonetics and semantics of Japanese words: *kamaboka* – roll with eel, salmon, avocado. Actually, *kamaboko* is a traditional Japanese dish made of mashed fish with white meat in the form of lozenges, which are steamed until solidifying. Russian pronunciation is formed due to such phonetic law as “akanje” (the pronunciation of unstressed *o* as *a*).

3. Focus on the language game. Since the main menu parameter is to focus on the consumer, the names of most dishes menu converge on many criteria with advertising. In this case, the menu texts can be evaluated as a phenomenon of "low text –

high context" [11]. Restaurateurs are interested in creative names, so they often deliberately create a communicative situation where the consumer is included into the language game [12]. Compare:

Roll *Shahmaty* (Eng. chess) with beautiful hats made of black and orange flying fish roe is named so because of the resemblance to the color scheme of the chessboard: alternating orange and black colors.

Philadelphia Chic – improved roll *Philadelphia*; *Greek roll* - original roll with walnuts; *Unagi De Luxe* – improved *Unagi roll* with a touch of French flavor.

Ris kamikadze (eng. rice kamikaze). Kamikaze in Japanese means "divine wind" that helped to save Japan in 1281 from the Mongol-Chinese armada. Associations that arise when encountering the dish called "Ris Kamikadze" are: this rice gives strength, bravery, courage.

Jazz roll – elevates mood like jazz-music.

Fudzi (Eng. *Fuji*) roll – brand roll, which is produced only in the restaurant "Fudzi".

Thus, the language game used in the names of these dishes is of particular interest for the study. Words related to this group are full of many hidden meanings; they are often difficult for understanding because of not knowing the facts of reality behind lexical items. For example, *Caesar Roll*, inspired by the eponymous salad, implies the knowledge of its ingredients, *Chiki-Chiki* – the name of the roll with chicken, referring to the English *chicken*. Therefore, to understand the language game you need to be proficient in English.

Kura-san – it is another chicken dish. Here the language game is in combining the Russian word *kura* (Eng. chicken) with the Japanese noun suffix *san*, which is used to emphasize the high social status and respect. In this case, the suffix indicates the extraordinary taste of the dish.

In the name of the roll *Asisay* there is a reference to the known performance of the artist Vyacheslav Polunin, the language game is based on the phonetic similarity of words with lexical units of Japanese.

The name of the roll *Geisha* is associated with tenderness, causing sexual attraction.

During the detailed examination of the names of oriental dishes, we may notice that the most productive means for the realization of language games are derivational means.

Comic effect is achieved with the use of Japanese elements perceived by Russian linguistic mind as "import" suffixes merging with Russian roots. Compare: *Crab-uki*, *Tants-uki* (*tantsy* is dancing in Eng.), *Kura-san*.

The language game is also implemented by creating new words by re-comprehension of nouns, using "echo structures" and compounding, which is common in Russian. Compare: *U-maki* (*unagi maki*), *Chiki-Chiki*, *Gourmet*.

In addition to describing names of Japanese dishes, it is possible to identify patterns of naming specialized catering establishments. In the course of the study, we noted that the concept of such establishments is unique and aimed at different segments of the population. We may allocate three common nominative groups:

1. Naming occurs based on borrowings from the English language and is represented by the Latin alphabet. Sometimes a name contains elements of graphic compounding, allowing updating new semantics and improving the motivational transparency of derivative models: *Graf-In* (Eng. In "inside, in, during"), *Pro-Sushi* (in Russian transcription "pro sushi").

2. Names, based on metonymic *onimizatsiya* - transition of a common noun to a proper noun without changing the form (*Daikon*, *Netske*, *Takao*), and *transonimizatsiya* – transition of a proper name from one category to another (*Okinawa*, *Fudzi* (Eng. *Fuji*), *Kyoto*, *Tokyo*), are always depicted using the Cyrillic alphabet.

3. Names, in which the language game is implemented based on Cyrillic letters. This group is of particular interest. The language game allows you to "revive" the inner form of usual words, contributes to the associative potential in occasional derivative, thereby attracting the recipient's attention by surprising interpretation of meaningful and/or formal transformations of the linguistic sign [13].

One of the common methods of attracting attention is a graphic game based on:

1) graphic contrast:

- font allocation – a non-standard use of capital letters to emphasize one of the segments in the word (*SUSHI Em – delivery restaurant*);

- colour highlighting (the colour game) significantly increases the impact of the name on a recipient (*Sushi vesla – Sushi bar*);

2) graphic hybridization – combination of Latin and Cyrillic graphics elements (*PROcyuu*);

3) graphic borrowing – presenting the foreign word without translation and graphic adaptation as a characteristic of "elitism" (*Jaapani mama*).

Means of expressing emotions, evaluations is the generation of new words (neologisms, nonce words) by contamination (crossing of parts of several different linguistic units), which reflects one of the striking features of modern speech – its diffuseness. In naming activities, various kinds of contamination

are widely used, including:

1) inter-word contamination: formation of new words from parts of the other two words according to a particular sample or association: *Ukushuka* (writing in Latin of the Russian the verb *ukushu-ka* in the future tense).

2) verbal and graphic contamination (graphic derivation) - crossing of words and different graphic ways of their transferring, different graphics systems: *SushiLka*.

Occasional words carry a significant evaluation, they are often unexpected, easy to memorize, therefore used as an effective means of attracting attention and influencing the consumer's mind.

Propositional-frame modeling of names of Japanese dishes and experimental evaluation of their effectiveness

Today it is relevant for linguists to study language material in terms of frame analysis [14]. This approach gives the key to discovering mechanisms of conceptualization of verbalized concepts and phenomena of reality [15, 16].

Experience and knowledge of native speakers are arranged in frames, the activation of which guarantees success of an economically meaningful name and of its three main functions, corresponding to:

1) frame "sending/receiving new information about the named object" which accumulates propositions about the existence of the signified and its properties;

2) frame "influencing potential consumer" containing such representations, which make the signified attractive for a recipient;

3) frame "creating the image of the advertised subject to increase sales," realized by the propositions, which seal a positive image of the signified in the mind of the recipient.

Each of these frames forms one or several propositions, i.e. objective-subjective content behind the name. Identifying propositions allows determining the most effective means of influencing the human mind.

Taking into account the above-mentioned settings, the psycholinguistic experiment was conducted with respondents being between 15 to 50 years old (50 people total). The purpose of the experiment was to determine the impact of the language game used in the names of Japanese dishes on the people's mind, to establish the most effective means of influencing, to detect links between a name of a dish and associations caused by this name, as well as to identify propositional structures within the frame.

According to the research, the most effective names were: (1) those disclosing ingredients of the dish (*Tomato maki, Avocado maki, Sake maki*); (2) those causing the association with Japan and the Japanese national traditions (*Hokkaido, Sato maki, Ichiban, Okinawa, Banzai maki, Sakura*); (3) those referring a recipient to the place of creating dishes or ingredients (*Philadelphia, California, Alaska, Tokyo*).

The least effective expressive techniques, used in the names of the dishes, were: compounding (*Ebitu* – shrimp roll, *Ebi* – shrimp, *tu* – two (Eng. two), U-maki – roll with scrambled eggs and eel, *u-unagi* – eel); echo structure (*Chiki Chiki*); parody (*Asisay, Kura-san*).

The names of dishes were unsuccessful, usually due to the complexity of their perception. The recipient often does not understand the language game, because they do not possess the requisite knowledge and, therefore, can not reveal the hidden proposition. Simple, but affecting names are the most effective (*Gourmet, Philadelphia chic, Krabuki*).

It should be noted that the reactions of the respondents on names differed depending on gender, age and social status. Thus, middle-aged people are less judgemental to the unsuccessful names and prefer informative names of dishes. Young people with higher education were more demanding to names, and wished to see the language game in names, causing unexpected, but plain and simple analog ies.

Conclusion

The conducted analysis of the linguistic material – names of dishes and establishments of Japanese cuisine existing in the Russian linguoculture, allows concluding the following:

(1) despite the fact that the percentage of borrowings from the Japanese language is not so big, the Japanese linguoculture has a certain naming perspective in certain sectors of the Russian market;

(2) probably, the basis for adapting of the words of the Japanese language is their apparent euphony and some phonetic similarity to the language-recipient;

(3) structural characteristics of names of dishes and establishments of Japanese cuisine are not only connected with the embodiment of the informative function of a name, but also perform the connotative, the load impact, involving the recipient into the world of Eastern exotics and language game;

(4) However, evaluation of names of dishes, taking into account the degree of expressiveness of the proposition, indicates that, regardless of gender, age and education of the recipient, informative and transparent full names are assessed positively, and

the game moment in naming performs a secondary function.

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