

Morphological Patterns and Brand Identity Construction in Paragon Brand Names

Auliya Nur Jannah*

English Studies, Faculty of Cultural Sciences, Universitas Padjadjaran, Bandung, Indonesia

*Corresponding Author: auliya24002@mail.unpad.ac.id

Article history:

Received

30-05-2026

Revised

25-06-2026

Accepted

06-07-2026

Keywords:

brand identity; brand name;
morphological analysis;
word formation

Kata kunci:

analisis morfologis;
identitas merek; nama merek; pembentukan kata

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Abstract: The selection of a brand name is a critical strategic decision, as it serves as the primary foundation of the brand identity. In a competitive market, companies often form new words to name their brands in order to create a new, unique, and memorable identity for customers. This study investigates the types of word formation within 14 brand names of PT. Paragon Technology and Innovation through the lens of morphological theory and analyzes their contribution to the overall brand identity. Using a qualitative descriptive method, this research applies the theory of word formation processes as the analytical framework to classify and interpret the morphological structure of the selected brand names. The findings reveal six word formation processes, with borrowing as the most frequently used method, followed by affixation and compounding. The findings indicate that the formation processes are not only an additional mechanism but a meaningful linguistic technique to construct brand persona.

Abstrak: Pemilihan nama merek merupakan sebuah strategi karena nama merek berfungsi sebagai fondasi utama identitas merek. Di tengah persaingan pasar yang kompetitif, beberapa perusahaan sering kali menciptakan kata baru untuk membuat merek baru yang unik dan diingat oleh pelanggan. Studi ini mengkaji jenis-jenis pembentukan kata pada 14 nama merek PT. Paragon Technology and Innovation melalui kacamata morfologi sekaligus menganalisis kontribusi proses pembentukan kata terhadap identitas merek secara menyeluruh. Dengan menggunakan pendekatan deskriptif kualitatif, penelitian ini menerapkan teori proses pembentukan kata sebagai kerangka untuk mengklasifikasikan dan menafsirkan struktur morfologis dari nama-nama merek yang dipilih. Temuan penelitian ini mengungkapkan enam proses pembentukan kata yang digunakan Paragon, dengan borrowing sebagai metode yang paling sering digunakan, lalu diikuti oleh proses afiksasi dan komposisi. Temuan ini mempertegas bahwa proses pembentukan kata bukan hanya sekadar mekanisme tambahan, melainkan teknik linguistik yang bermakna untuk membangun persona merek.

Citation: Jannah, A. N. (2026). Morphological Patterns and Brand Identity Construction in Paragon Brand Names. *Translation and Linguistics (Transling)*, 6(2), 139-152. <https://doi.org/10.20961/transling.v6i2.120095>

1. INTRODUCTION

Selecting a brand name is a crucial step in establishing a business, as it serves as the key indicator of identity (Popp & Woratschek, 2017). A brand name is often the very first point of contact between a company and its customers, making it an important and powerful tool for shaping first impressions. By having full control in creating their name, a company is on responsibility in shaping their desired identity and image, which must then be communicated effectively to their target audiences (Srivastava, 2011). Without a solid brand name, a company might struggle to establish a recognizable brand identity and gain traction in competitive markets. This strategic importance of brand names becomes clearer when examined within broader framework of brand identity.

Brand identity refers to the unique set of brand associations that reflect the strategist's vision of the brand. According to Mindrut et al. (2015), the consistency of brand identity is created by unifying its elements, including culture, vision, personality, positioning, relationships, and shared beliefs that ultimately will produce logo, signage, marketing collateral, products, and packaging. As a communication tool, brand identity provides information about what the brand provides, and the uniqueness offered by the brand to distinguish the brand from other competitors (Acar et al., 2024).

Creating a new brand name is challenging as it must be likeable, catchy, and effective in capturing consumer attention (Arora et al., 2015). Arora et al.'s (2015) analysis of 500 top brand names revealed that 53% of the names were invented words. This process of creating new words is known as word formation and is an important mechanism to expand language's lexicon, either by inventing new words or modifying the existing ones (Shahid et al., 2025). Thus, word formation choice contributes to the construction of brand identity. The study of word formation extends to examining word formation of a brand, and one of the trending fields to be discussed is the beauty industry.

In recent years, the beauty industry has emerged as a prominent player in improving Indonesia's economy (Hasrudin & Sagena, 2023). As a pioneering beauty company, PT Paragon Technology and Innovation has focused on developing innovative solutions to create good for society for over 41 years (Ahmed et al., 2024). Founded in 1985, the company specializes in formulating high-quality skincare, cosmetics, and personal care products under fourteen brands, including Wardah, Make Over, Emina, Kahf, Putri, Crystallure, Laboré, Instaperfect, Biodef, Tavi, Wonderly, OMG, Beyondly, and Earth Love Life (Hasibuan et al., 2022). Each brand targets distinct audiences, from halal-conscious customers to premium beauty enthusiasts (Ahmed et al., 2024). PT Paragon Technology and Innovation was chosen for this research due to its diverse brand portfolio, which exemplifies a variety of morphological naming strategies.

Numerous studies of brand name influences have been conducted across various aspects, such as consumer behaviour (Hillenbrand et al., 2013; Ramsøy & Skov, 2014; Wänke et al., 2007), brand mark (Klink & Sellinger, 2003) and brand identity (Kara et al., 2020; Kohli et al., 2005). Similarly, morphological analysis of brand names interests both academicians and marketers. Researchers typically focus their research on a specific type of brand and a geographical area. For instance, (Shahid et al., 2025) investigate types of word formation processes in the naming of feminine brands in Pakistan, while Chan and

Huang (2001) analyse the application of linguistic principles to Chinese brand names of ten product categories, including matches, spirits, shoes, bicycles, toothpastes, cosmetics, soft drinks, washing machines, refrigerators, and tv sets.

While existing studies have either classified word formation processes in brand names without analysing their identity implications or analysed brand name effects on identity without considering morphological structure, no research was found that links specific word formation types with distinct brand identity. Kara et al.'s (2020) research on personified suggestive brand names focused on using Kirmani (2009) categorization of identity-related consumption, which includes the self as hero, and the brand as the hero. On the other hand, (Kohli et al., 2005) concentrated on investigating how consumers evaluate meaningful and non-meaningful brand names through repeated exposure. By adopting a morphological perspective on brand names and brand identity, this research bridges these gaps to uncover the structural linguistic mechanisms that drive consumer-brand connections.

This study aims to classify word formation processes across 14 brands of PT Paragon Technology and Innovation and analyse the relationship between word formation types and each brand identity. Specifically, this paper will analyse how processes such as compounding, blending, derivation, and borrowing are used in brand names and how these linguistic choices construct particular brand identity.

2. METHOD

The data of this study consisted of 14 brand names which were officially listed on the PT Paragon Technology and Innovation website. Although the company featured more than 14 brands, those unlisted brands were excluded because the 14 brands were the most established and had been active in the market for at least 4 years, which ensured the developed brand identities. To gather information about brand identity, internet-based research was conducted across three main sources: Paragon website, each brand's official website (if available), and each brand's Instagram. The researcher conducted deep observation of both visual and textual elements to identify brand identity, including target audience, positioning, and overall brand image.

In analysing the word formation of each brand name, this study applied multiple word formation theories to account for the different processes observed. Lieber (2009) classified English word formation into two categories: three major processes, which are affixation, compounding, and conversion, with other five minor processes, such as coinage, backformation, blending, acronyms, initialism, and clipping. Yule (2010) identified ten word formation processes. Additionally, Petropoulou (2009) summarized the concept of neoclassical compound, which was used to specify compound types and strengthen the analysis of brand names formed through compounding process. Bauer (1983) and Lieber (2009) provided the framework for morphological tree diagrams to illustrate internal word structures for compounds and affixed forms.

Furthermore, the research analysed what the brand implies through name structure using a morphopragmatics framework. In line with Panic (2003), the brand name was treated as linguistic sign that carry significant socio-cultural meaning and resulted in

language creativity. To classify brand names method in creating meaningful name, Klink (2001) and Klink & Sellinger (2000) provided a strategic marketing perspective on how meaningful brand names contribute to recognition, recall, and preference of a customer through semantic embedding or sound symbolism. Together, these theories allowed the research to show how word formation, morphopragmatics, and phonetics contribute to the construction of Paragon's brand identities.

The analysis of word formation was presented in a table that included of the brand names, word formation types, origin words, and International Phonetic Alphabet of borrowed words. Each brand name was then discussed in a short qualitative description that linked its morphological pattern to the brand's identity, focusing on the target audience, positioning, and brand intention. These descriptions showed how specific processes, such as borrowing, coinage, compounding, and blending, were used to construct different brand identities. Finally, these word formation patterns were summarized to highlight the relationship between morphological choices and Paragon's broader branding strategy, connecting between linguistic choices and brand identity.

3. FINDING AND DISCUSSION

3.1 Word Formation in Paragon Brands' Name

The morphological analysis revealed six types of word formation used in the formation of Paragon's brand names. These processes include compounding, affixation, blending, borrowing, initialism, and coinage. The findings show that borrowing is the most frequent word formation among objects with four brand names formed through this pattern. Compounding and affixation appear as the second most common processes with each occurring in three brand names. Followed by blending as the third commonality with two brand names. Finally, initialism and coinage are the least frequent patterns with only one brand name in each process.

Table 1. Word Formation in Paragon's Brand Name

Data	Brand Name	Word Formation	Origin Word(s)	IPA of Borrowed Words
1.	Make Over	Compounding	Make + Over	-
2.	Earth Love Life	Compounding	Earth + Love + Life	-
3.	Biodef	Neoclassical Compounding	Bio- + def	-
4.	Beyondly	Affixation	Beyond + <i>suffix</i> -ly	-
5.	Wonderly	Affixation	Wonder + <i>suffix</i> -ly	-
6.	Laboré	Affixation	Labor + <i>suffix</i> -é	-
7.	Crystallure	Blending	Cryst(al) + allure	-
8.	Instaperfect	Blending	Insta(nt) + perfect	-
9.	Wardah	Borrowing	وردة	/war.da/
10.	Kahf	Borrowing	كهف	/kahf/
11.	Putri	Borrowing	Putri	/put-ri/
12.	Emina	Borrowing	امينة	/ʔa.mi:.'na/
13.	OMG	Initialism	Oh My Glam	-
14.	Tavi	Coinage	-	-

As shown in Table 1, the compounding process, where two or more morphemes (the smallest meaningful unit) form the word (Lieber, 2009), is illustrated by Make Over, Earth Love Life, and Biodef. To visualize this compounding process and see the internal structure of compound words, linguists commonly use a morphological tree diagram (Lieber, 2009). From the Data 1, the noun Make Over is derived from two morphemes, which are the verb make and the adverb over. The word Make Over itself is a compound noun, which represents the most common type of compound in English (Bauer, 1983). It is formed from a nominalized phrasal verb consisting of the verb make and the adverb over. Following Lieber (2009) classification of compounds, the word Make Over is a root compound, where the two lexemes (in this compound are a verb and a particle) are combined to form a single word.

The number of bases that can form a compound is theoretically unlimited (Lieber, 2009). The brand name that reflects this principle is Earth Love Life with three bases forming this word. Morphologically, the compound noun Earth Love acts as the modifier for the head word life, producing a compound noun Earth Love Life. This example shows that compounding in brand naming can extend beyond two simple words.

Another brand name that formed through compounding in this data is Biodef. Specifically, the Biodef pattern corresponds to neoclassical compounding, a pattern that uses elements derived from Ancient Greek or (Neo-) Latin, known as neoclassical formatives, which can also be combined with words from other language (Bauer, 1983). In this case, the neoclassical formative (NCF) *bio-*, derived from Greek word *bios* 'life', is combined with the clipped form *def*, the shortened form of the English word defense.

Affixation, a derivational process in which a bound morpheme (affix) is attached to a base word to create a new lexical item (Lieber, 2009), occurs in brand names Wonderly, Beyondly, and Laboré. (Lieber, 2009) notes that affixes usually have special requirements for the bases they can attach to. The suffix *-ly* itself is used productively to derive adverbs from adjectives (Protopopescu, 2011). In Wonderly, the suffix *-ly* is attached to the noun/verb base Wonder, reflecting the standard rule: adjective base + suffix *-ly*.

In contrast, the word Beyondly illustrates a non-standard, neologistic pattern in which the suffix *-ly* is added to the preposition/adverb beyond. While this phenomenon can be classified as a derivational neologism, where new words are created by applying productive rules (Szymanek, 2005), it also represents rule-changing creativity, since the word violates the standard formal rule of English morphology (Chomsky, 1964). The brand name Beyondly does not follow the standard rule since the suffix *-ly* typically attaches to an adjectives or nouns, not a preposition or adverb.

Besides Wonderly and Beyondly, Laboré also belongs to the affixation pattern. Morphologically, the affixed word Laboré consists of the base labor and the suffix *-é*. The brand name Laboré follows the requirement of affixation, where a suffix attaches to a base word, with the suffix *-é* attaching to labor as the base morpheme. However, while the word labor is derived from English, the suffix *-é* is a French suffix and does not found in English grammar. Hence, according to Daulton (2019) this adoption of a French suffix in an English word can be viewed as lexical borrowing. In French, the suffix *-é* is often

used to form a noun from a noun (Morvan, n.d.), which corresponds to the Laboré internal structure.

As presented in Table 1, Crystallure and Instaperfect are formed through a blending process. According to (Yule, 2010), blending involves the combination of two words with one word or both words partially clipped, taking only the beginning or end of the word. In Crystallure, the word is formed by fusing the initial segment *cryst(al)* with the word *allure*. Similarly, Instaperfect blends the segment *insta(nt)* from the word *instant* with the word *perfect*.

The borrowing pattern is represented by Data 9 (Wardah), Data 10 (Kahf), Data 11 (Putri), and Data 12 (Emina). Borrowing, also known as lexical borrowing, takes lexical items (individual words or sets of words) from other languages to be adapted to the recipient language (Daulton, 2019; Durkin, 2020). In this context, Wardah, Kahf, and Emina originate from Arabic words, whereas Putri is borrowed from Indonesian.

In Arabic, Wardah (وردة) means 'rose' (Wehr & Cowan, 1976), and the name is borrowed into Indonesian with only script adaptation from the Arabic alphabet to the Latin alphabet (Bueasa, 2015). Similarly, Kahf (كهف) is taken from the Qur'anic term *al-Kahf*, which means 'the cave' (Wehr & Cowan, 1976), and is borrowed into Indonesian not only with script adaptation but also its cultural association. Emina adapts the Arabic feminine name *Amina* (امينة), which is then transcribed into the Latin alphabet as Emina. The feminine quality of this word contributes to the construction of the brand's identity. Putri is borrowed from Indonesian, where it means 'young woman', and its meaning directly supports the construction of feminine brand image. The reflection of the cultural association of Kahf, the feminine quality of Emina, and the feminine brand image of Putri will be discussed in the brand identity section.

One of the least used word formations among the data is initialism, which happened in the brand name OMG. In morphology, an initialism creates a word by taking the first letter of a phrase and pronouncing it as a sequence of individual letters rather than a single word, distinguishing it from an acronym, where the initials are pronounced as a unified (Lieber, 2009). In this case, OMG is derived from the phrase *Oh My Glam*, taking the initial letter of each word and pronouncing it as /,ou.em'dʒi:/.

Lastly, the coinage process emerges in the formation of the brand name Tavi (Data 14). Coinage refers to the creation of entirely new words or lexical items that are not directly derived from existing words through regular morphological processes such as compounding, affixation, blending, or borrowing (Yule, 2010). While the acronym TAVI exists and is used in medical English (Transcatheter Aortic Valve Implantation) (Cahill et al., 2018), these external uses do not have a connection to the Paragon brand names. Therefore, Tavi is treated as a coinage where the value of this name is primarily established through its contextual and marketing uses.

3.2 Morphology and Brand Meaning in Paragon Brands

The choice of word-formation pattern in each Paragon brand name is not neutral since it actively contributes to the construction of specific brand identities, target audience, and brand positioning. Each morphological process shows distinct stylistic, semantic, and

pragmatic connotations that shape customers' perceptions. Some word formation processes provide clear semantic cues, while others are semantically opaque. The analysis below will provide information about how some word formation characteristics influence brand identity strongly, while other processes do not.

Compound brand names, resulting from joining two or more full bases, typically provide clear descriptive labelling, which results in a meaningful name (Shahid et al., 2025). According to Klink (2001) method to create meaningful names, compounding primarily uses semantic names, which involve embedding whole real words to convey relevant information about the product features or benefits directly within the brand names. This could be seen from three brands in Paragon that use compounding process, which are Make Over, Earth Love Life, and Biodef. All three compounds qualify as semantic names, which influence the brand positioning and image. The brand name Make Over draws on the widely understood concept of transformation and improvement, adapting this positive idea to create brand persona. Furthermore, the brand Make Over uses unexpected names (McCune, 2011) as the word "make over" is a common word used in an unexpected context. This choice has a strategic advantage as the brand name is already familiar to the customers, creating a familiar yet remarkable brand. In addition, the semantic names construct the brand's identity as an empowering brand that promotes self-confidence in its customers to express themselves. This inclusive approach reflects diverse target market, which includes women of various ages, skin types, and style preferences.

Along with Make Over, the brand Earth Love Life is also a semantic name formed through a compounding process, where the brand names provide information of its products (Klink, 2001). The brand positions itself as a natural brand, which is directly reflected in its brand name. The brand name signals that its products are inspired by nature and intended for customers who consider themselves earth lovers, functioning as a cultural signifier which adapt environmental connotations of its target market (Danesi, 2011). Align with Panic (2003), the brand name Earth Love Life functions as a linguistic sign that carries socio-cultural meaning aligned with environmental awareness and sustainability.

Reflecting its brand name, Biodef is a compound derived from the word bio- and def(ense). According to (Klink, 2001), Biodef uses semantic names, as it embeds the word bio-, which suggests life, and def from the word "defense", which expresses the action of protecting. From the long-term strategic view (Klink, 2001), this meaningful name helps the brand gain immediate recognition, longer recall, and is generally preferred by the customer. As hinted by the brand name, antiseptic products as natural protection. This morphological choice constructs the brand's identity as a hygiene brand with natural protection, with families as Biodef's primary target market. Following Panic (2003), the compound Biodef functions as a linguistic sign carrying scientific and protective connotations, aligning with the brand's promise of natural yet effective protection.

The word formation of affixation occurs in three brands within the object of analysis, which are Wonderly, Beyondly, and Laboré. Like compound names, affixation operates primarily through semantic embedding, as a suffix attaches to the base word to create a

neologism (Arora et al., 2015; Klink, 2001). However, the contribution of affixation to brand identity in Paragon appears weaker than compounding. The brand name Wonderly consists of the base word wonder, which signals magic and amusement, attached by the adverbial-forming suffix *-ly*. Similarly, the brand name Beyondly was also formed through this formulation, with beyond as its base and suffix *-ly*. In Laboré, the use of the French suffix *-é* plays a role in constructing the brand's identity. While the base word labor is English, the usage of the French suffix elevates the brand name from plain to an elegant name. Although these creations of names represent semantic invented name through affixation, the brand identity derives not from the meaning of the base word itself but rather from another brand identity building. The affixation process in Wonderly, Beyondly, and Laboré functions as morphological creativity rather than as a branding strategy that aligns with Klink's semantic embedding framework.

Crystallure and Instaperfect are two brands with blended word formation. This specific process frequently creates meaningful non-words, meaning that the word that is formed through blending does not exist in a standard dictionary but is still recognizable to its hearer (Hillenbrand et al., 2013). Additionally, Arora et al. (2015) argue that companies use blending to project additional information into the name. However, unlike compounding and affixation, which only use one of Klink's (2001) theories. Blending utilizes both semantic and sound symbolism as meaningful creation methods. Klink (2001) argues that the usage of semantics and sound symbolism together is more effective than using one method alone. Following this pattern, Crystallure is a meaningful non-word and semantic name formed through the combination of the word crystal (suggesting elegance) and (al)lure (suggesting attraction and charm). Following (Panic, 2003), this blending pattern functions as a linguistic sign that communicates premium quality and charm. This positions the brand as a luxury skincare brand that offers premium ingredients in its anti-aging products. In sound symbolism views, the usage of front vowel /ɪ/ (in Crys-), voiceless stop /t/ (in -tal-), and voiceless fricative /s/ (in Crys-) perceives the brand with femininity and signals a prettier brand personality (Klink & Sellinger, 2000). Additionally, Crystallure's website reflects this analysis, employing a simple yet elegant and feminine design with gold and white colors that symbolize a premium brand identity.

Similarly, Instaperfect is also a meaningful non-word and semantic invented name consisting of insta(nt) and perfect, signaling the idea of an immediate result of perfection. Like Crystallure, Instaperfect's pattern signals the intended meaning of "instant perfection" and can be easily sensed by the audience. Blends are considered clever, trendy, and playful new words (Lehrer, 2003). From the lens of sound symbolism, the front vowel /ɪ/ (in Insta-), voiceless fricative /s/ and /f/, and voiceless stop /p/ and /t/ signal a faster, softer, and feminine image (Klink & Sellinger, 2000), which is in accordance with Instaperfect's feminine identity. However, unlike Crystallure, Instaperfect does not use the blending process to construct its brand identity. While Crystallure's luxury identity is constructed from crystal and allure, Instaperfect's brand identity is not derived from instant or perfect. The blending process functions only as a catchy name without contributing significantly to the brand's positioning.

Borrowing is represented as the most frequent process, appearing in Wardah, Kahf, Emina, and Putri. Based on McCune's (2011) classification, the semantic embedding of borrowed names in Paragon's four brand names is cultural rather than lexical as the brand identity derives from the cultural, religious, or social connotations from its source language rather than using the semantic meaning. Borrowing patterns allow brands to construct brand identities by adding cultural heritage to attract target audiences (Shahid et al., 2025). This religious connotation is reflected by the Arabic borrowed brand names (Wardah and Kahf), which are explicitly marketed as halal-oriented brands. Specifically, Wardah and Kahf can be considered as inbound Islamic brands based on Alserhan's (2010) classification of Islamic brands since they are Halal brands targeting Muslim customers from a non-Islamic country. For instance, Wardah is built upon a philosophy called "HALAL GREEN BEAUTY", which consists of five principles: Halal, Natural, Alcohol Free, Local & Global Expert, and Cruelty Free (Sukesi & Hidayat, 2019). Furthermore, Wardah has announced its new global brand ambassador, Amna Al-Qubaisi, a Muslim United Arab Emirates racing driver, reflecting the brand's focus on Islamic brand identity.

Similarly, the Arabic and cultural aspect of the Kahf brand name reflects explicitly on its marketing and target audience. Despite not explicitly labeling its brand as a halal-driven brand, Kahf's activities consistently demonstrate this orientation. As exemplified by their Ramadan campaign series: Reimagine IQRO's project, Surah Zine, and IQRO learning session (Siagian & Nurhanifah, 2025). It creates a series of events that contribute to the preservation of the Quran's learning tradition in Indonesia. Furthermore, the word Kahf is borrowed from the Qur'anic term al-Kahf, which tells the story about Ashabul Kahf (the Companions of the Cave), young men who sleep in a cave for nearly 300 years. Because the story revolves around men, the borrowed name "Kahf" carries a masculine connotation. Following Panic (2003), the borrowing of "Kahf" from the Qur'an functions as a linguistically creative sign carrying socio-cultural meaning, where the masculine narrative embedded in the word pragmatically communicates faith to Muslim male consumers.

Unlike Wardah and Kahf, even though Emina is also an Arabic borrowed word, the origin of the word does not directly influence its branding. Instead, Emina uses a sound symbolism method (Klink, 2001) to create a feminine youth identity by using the front vowel /e/ and /ɪ/, which are recognized as softer, smaller, lighter, friendlier, and more feminine features, reflecting the brand's target market which is young girls. Visually, this brand positioning is reflected in its usage of bright and colorful packaging, its simply formulated skincare, and its positioning as a first friend in terms of skin care, constructing its empowering feminine youth brand identity (Martinjak, 2024). Additionally, it also follows current trends and collaborate with other brands that are trendy among girlhood, such as Bostanten, Itisyourss, and Boost. Thus, Emina positions itself as a feminine, youth-oriented brand rather than a religious or cultural authority. Following this pattern, the Indonesian borrowed word Putri (meaning princess or daughter) and also constructed their brand as a hair care product with women as its primary target market. By using (Klink & Sellinger, 2000) sound symbolism framework, the brand name Puteri uses sound symbolism to also create an empowering feminine brand name by using front vowel /ɪ/

and voiceless stops /p/ and /t/ which portray the brand's feminine and pretty image, and also the back vowel /u/, which suggests strength. The borrowed Indonesian word reflects the authenticity of the brand and the cultural identity. Furthermore, the word Putri carries a native cultural connotation of femininity, which aligns with the brand's positioning as a hair care solution for Indonesian women.

The brand OMG is created through an initialism process, taking each initial in the phrase Oh My Glam. This use of initialism creates a catchy word that is recognizable (Shahid et al., 2025), and the second favorite to be used by brand strategists based on its short form, which makes it easy to memorize (Arora et al., 2015). By using Arora et al.'s (2015) classification, the initialism OMG is a semantically related non-word name. While the initialism "OMG" exists in English, where it stands for "Oh My God", Paragon reinterprets it as Oh My Glam. This creative and strategy approach allows the brand to remain distinctive while still hinting at its glamour philosophy. Following Panic (2003), the initialism functions as a linguistic sign that carries an existing word while attaching a new brand meaning. This new brand meaning leads to linguistic reinterpretation (Panic, 2003) as a strategic lexical innovation, which combines the original phrase wow factors with the brand's glamour philosophy. However, this strategy did not contribute much to the brand's identity but rather functioned as a catchy, memorable name without constructing a distinct identity.

Coinage is described as the least common process of word formation because it involves the invention of totally new terms (Yule, 2010). The brand name Tavi is formed through this process. According to (Lieber, 2009), the rarity of coinage is caused by how coinage words provide no clue to their intended meaning, making them semantically opaque. This applies to Tavi, as the meaning of the word is not detectable from its form alone. Since Tavi's meaning is semantically opaque, the initialism word Tavi only uses sound symbolism (Klink & Sellinger, 2000). The use of front vowel /i/ is associated with femininity, while the voiceless stop /t/ is perceived as faster, and sharper. This phonetic signal reinforces the "science" aspect of the brand's philosophy. In addition, coinage reflects morphological creativity, which forms new words that are often intended to be humorous, playful, or attention-grabbing (Lieber, 2009). By coining a new word, the brand positions itself as an innovator, which reflects Tavi's brand philosophy that combines creativity and science.

4. CONCLUSION

The usage of various morphological processes in the fourteen brands of PT Paragon Technology and Innovation demonstrates that word formation processes in brand naming are not merely a linguistic process but carry distinct characteristics that can be used as a strategic tool for brand to construct their brand identity. Among the six word formations identified, borrowing emerges as the most frequent word formation and the most influential to the brand identity since it allows brands to not only borrow the language but also adapt the cultural, social, and religious connotations, resulting in greater opportunities for brands to create brands with social and cultural backgrounds. Borrowing uniquely empowering Paragon to embed authentic cultural heritage in the

brand as Wardah and Kahf, which borrowed from Arabic and the Qur'an, successfully constructed Islamic brand identities targeting Muslim consumers, while the borrowing word from Indonesian, Putri, establishes cultural authenticity and feminine positioning for local women. However, borrowing also operates through sound symbolism, as Emina and Putri use front vowels and voiceless stops to project feminine, youthful, and pretty brand personalities, proving that borrowing offers potential rather than guaranteed identity formation. In contrast with borrowing cultural adaptability, the compounding and blending process utilizes the brand's meaningful name to construct brand identity through semantic transparency and recognizability. Compounding, which occurs in Make Over, Earth Love Life, and Biodef, often provides clear descriptive labelling by combining bases, resulting in meaningful names that are recognizable to customers and increase their remembrance of the products. The names Make Over, Earth Love Life, and Biodef use each morpheme to communicate and construct their branding. Similarly, blending in the names Crystallure and Instaperfect creates meaningful words by joining clipped bases, allowing brands to create new words and unique identities. Blending uniquely utilizes both semantic meaning and symbolism together, with Crystallure combining crystal with allure and also front vowels and voiceless stops to construct a luxury and feminine image, showing how blending is used as a strategic tool in creating a brand image. However, the blended word Instaperfect does not use this morphological meaning to construct its brand positioning, proving that blending contribution remains optional. The remaining processes show limited influence on brand identity. The affixation process, which appears in Wonderly, Beyondly, and Laboré, serves as a morphologically creative neologism rather than as a branding strategy. Initialism in the brand name OMG, derived from the phrase Oh My Glam, creates a semantically related non-word name that is catchy and creative but lacks contribution to the identity formation. Coinage in the word Tavi relies on sound symbolism, using front vowels and voiceless stops to position itself as an innovator that combines creativity and science. Therefore, borrowing offers the greatest potential for embedding cultural and religious brand identity through lexical adaptation, compounding and blending enable meaningful brand construction through transparent morphemes, while affixation, initialism, and coinage function primarily as morphological creativity without reliably contributing to strategic brand positioning.

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