

INNOVATE TO CAPTIVATE: A LINGUISTIC ANALYSIS OF CREATIVITY BEYOND BRAND NAMES

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Abstract

The creation of brand names represents an important domain of language use in the contemporary business environment, with profound implications for consumer perception and brand identity. Nowadays, proper word choice has become even more relevant because of severe competition and the ever-growing supply of goods and services. Therefore, a widely chosen brand name can help businesses improve their visibility in a crowded market and project a favourable image.

This paper examines the linguistic aspects of brand name formation in three different languages: English, Lithuanian and Turkish. It emphasizes the importance of language in determining the effectiveness and value of brand names in contemporary consumer society. The conducted research applied a theoretical framework to examine the most prevalent structures of brand name creation. It also provides the analysis of how linguistic features such as phonetic appeal, semantic connotations and pragmatic considerations influence the distinctiveness and memorability of brand names.

The research findings maybe be relevant to start-ups or any organizations that want to be successful, easily recognizable and associated with trust and credibility.

Keywords: *linguistic dimensions, brand name, ways of brand name creation, consumer society, marketability*

1. INTRODUCTION

Throughout history, language has been a powerful tool while shaping public perceptions ideologies, and attitudes, thereby impacting decision-making processes. From political campaigns to consumer behaviours, words hold immense power over the way people feel, think and subsequently act. In our contemporary fiercely competitive market, with a great deal of various products and services, the importance of a compelling name cannot be overstated. Choosing the right word for a brand is important as it requires critical thinking which is remarkably subtle to observe due to its complex nature and processes, embodying judgement, analysis, synthesis, reflection, self-monitoring (Collins, 2016; Doğan & Başol, 2021; Douglas, 2000; Halpern, 2007; Ryan, 2018; Scriven & Paul, 2008), comparison, classification, sequencing, cause/effect, patterning, webbing, deductive and inductive reasoning, forecasting, planning and critiquing (Johnson & Lamb, 2011 as cited in McBain, 2011). Critical thinking is crucial in creating a distinctive brand name which is relevant to the product, service or the company presented. To help the brand position itself in the best way to resonate with the consumers effectively to reflect the brand's identity, simplicity, clarity and cultural relevance, higher order thinking skills operate across creators evaluate how a brand name translates into different languages and cultures, avoiding unintended meanings or cultural misunderstandings that could harm the reputation of the brand. Thus, through critical thinking a well-crafted brand name is created and it has the potential not only to differentiate a product or service from its competitors but also to influence customers' choices and even justify a higher price in the market which withstands the challenges of the competitive marketplace.

Scholars and practitioners recognize the critical role of brand naming as a cornerstone of marketing strategy. Extensive research (Landler et al., 1991; Kohli et al., 2005; Hillenbrand et al., 2013) underscores the significance of brand naming decisions in shaping overall brand perception and market success. Furthermore, studies by McCarthy and Perault (1990) reveal the advantages of an appropriate naming while highlighting product benefits, contributing to brand identity, simplifying shopping,

implying quality (McNeal and Zerren, 1981), evoking feelings of trust, confidence, security, strength, durability, speed, status and exclusivity (Shimp, 1993). Keller, Heckler, and Houston (1998) emphasize how a carefully chosen brand name can contribute to the development of a positive brand image and enhance brand awareness among target audiences. Carter (2014) suggests that a successful brand name should be memorable, carrying a significant portion of brand recognition independently. It captures a part of customers' mind share. Marketing practice, as well as theoretical and empirical research (Klink, 2001; Kohli and Suri, 2000) claims that meaningful brand names are easier to remember and recall than non-meaningful brand names.

Although there have been numerous research and guidelines regarding the creation of effective brand names (Klink, 2001; Carter, 2014; Wheeler, 2017), most of them have focused on one individual language, usually English. The present paper steps beyond the scope of former research and aims to identify the peculiarities of brand name creation in English, Turkish, and Lithuanian, which are notably different in terms of linguistic structures, phonetics, and cultural contexts. The selection of these languages is deliberate, reflecting a strategic choice to analyse brand naming practices across varying linguistic and cultural domains.

2. MATERIALS AND METHODS

The research presents the theoretical background of the concept of branding in general, its origin and development, the primary functions and the most common patterns of brand name creation based on the classifications provided by Carter (2014) and Wheeler (2017).

The practical analysis is based on more than three hundred randomly collected examples of popular brand names in English, Turkish and Lithuanian. The methods of descriptive comparative linguistic analysis helped to critically assess and highlight the main characteristics of brand name creation across target languages, as well as reveal valuable insights into the interplay between language, culture, and branding strategies in diverse market context.

3. THEORETICAL BACKGROUND

3.1. *The Concept and Development of Brand*

In general terms, a brand represents what a product, service or company stands for, including its identity, values, and promises to consumers. Different sources have proposed various definitions that emphasize different aspects of branding. The most widely accepted one in the literature was given by the American Marketing Association (AMA), which defines a brand as “*a name, term, sign, symbol, or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors.*” Other definitions focus on broader aspects of branding, for instance, involving the emotional appeal and perceptions associated with a brand. As Keller and Lehmann (2006) stated, a brand encompasses not only tangible elements like logos and names but also intangible aspects like reputation and customer expectations. Kapferer (2012) depicts a brand as a strategic asset that represents a promise to consumers and maximizes competitive advantage. According to *Best Global Brands 2023*, a brand involves a set of consumer anticipations, recollections, narratives, and relationships that, taken together, account for a consumer's decision to choose one product or service over another.

Although there are many different definitions of the word ‘brand’, they all represent the same idea: the identification of a product and its differentiation from the competitors. However, the concept of a brand goes beyond mere products or services, embodying a complex entity that includes perceptions, emotions, and experiences. Brands are powerful symbols that convey meaning and set one entity apart from another in this hypercompetitive market. They should also evoke trust, loyalty, as well as connect to the customers and impact their purchasing choices.

The development of brands has undergone significant advancements over the years. Their origin can be traced back to ancient times when craftsmen used distinctive burnt marks to differentiate their products

from others. They also served as a way to emphasize the quality and reputation of the product. With the onset of industrialization and mass production, brands became an important part of advertising and marketing. This period witnessed the development of iconic brands like *Coca-Cola* and *Levi's*, which laid the foundation for modern branding strategies. Throughout the 20th century, branding started targeting specific audiences and focused on the importance of emotional connections with the consumers (Aaker, 1991; Kapferer, 2012). Since the beginning of the new millennium, the concept of brands has developed out of recognition. They have become one of the most valuable company assets, facilitating communication, adding credibility and enhancing visibility. Corporate branding has expanded to include political parties, charities and NGOs, and even personal brands for prominent figures. Brands continue to evolve alongside the advancement of new technologies and new possibilities to engage consumers in more personalized and interactive ways (Kotler et al., 2016). Thus, the development of brands represents an ongoing process of adaptation to technological innovations and changing consumer behaviours.

3.2. *The Functions of Brand*

Brands fulfil diverse functions within the marketplace, playing significant roles in shaping consumer perceptions and driving business success. According to Keller (1993), brands serve as “markers of quality” and “signals of trust” providing consumers with assurance regarding the reliability and consistency of products and services. Moreover, Aaker (1991) underscores the aspirational function of brands while connecting with consumers on an emotional and psychological level by suggesting that brands serve as “symbols of status and identity”, reflecting consumers’ aspirations and self-concept.

The primary functions of brands regarding consumers have been generalized by Haigh (quoted in Wheeler, 2017), who distinguished three main areas:

- Navigation – brands help customers to choose from a bewildering array of choices.
- Reassurance – brands communicate the intrinsic quality of the product or service and reassure customers that they have made the right choice.
- Engagement – brands use distinctive imagery, language and associations to encourage customers to identify with the brand.

Additionally, Kapferer (2012) highlights the broader function of brands in conveying a distinct value proposition and fostering customer loyalty over time and refers to the role of brands as strategic assets, stating that they represent “the company’s promise to deliver a specific set of features, benefits, services and experiences consistently”. All these functions are related to the psychological and functional usefulness of a brand, simplification of purchasing decisions, quality assurance and reduction of risk.

From the owner’s (producer’s, company’s, etc.) perspective, brands help to build a group of loyal buyers, facilitate competition on the market and create added value and helps to position the product.

As theoretical and practical insights into marketing change, so do the concepts and functions of brands, because the focus is shifted from a brand as a mere element of identification to a brand as a symbol, exclusive promise, and value to both the consumer and the producer.

3.3. *The Ways of Brand Name Creation*

The linguistic characteristics of the brand name also play an important communicative and promotional role. The right name potentially becomes a self-propelling publicity campaign, motivating word of mouth, reputation, recommendations, and press coverage (Reidel, quoted in Wheeler, 2017). According to the same source (Wheeler, 2017), the main qualities of an effective name are as follows:

- *Meaningful*. It should communicate the essence of the brand and support the image that the company wants to convey.
- *Distinctive*. It should be unique and easy to remember, pronounce, and spell. It should stand out from competitors and be easily shareable across social networks.
- *Future-oriented*. It should position the company for growth, change, and success and focus on sustainability.

- *Protectable*. It can be owned and trademarked. A domain is available.
- *Positive*. It should have positive connotations in the target markets.
- *Visual*. It should be suitable for graphic presentation in a logo, text, and brand architecture.

Moreover, Carter (2014) argues that brand naming requires a methodical and creative approach driven by specific objectives rather than being a random or haphazard occurrence. Brand name creation involves several approaches aimed at crafting a memorable, meaningful, and distinctive name that appeals to consumers.

Carter (2014) distinguishes several main ways of coining a brand name, such as 1) giving the founder's or owner's name; 2) using the names of geographical locations; 3) employing personification centred around either a real or mythical person; 4) forming descriptive, evocative, hybrid, derivative names; 5) creating neologisms, acronyms, abbreviations or initials; 6) applying phonetic and stylistic means of alliteration, rhyming, pun, onomatopoeia, intentional misspelling, and 7) using foreign words. Some of the brand names might combine several techniques.

Thus, a well-crafted brand name is expected to be timeless, tireless, easy to say and remember, it should have a strong rhythm, facilitate brand extensions and certainly look great in the text of an email and in the logo (Wheeler, 2017). On the contrary the wrong name for a company, product, or service may impede marketing efforts due to miscommunication, pronunciation difficulties, or because people cannot pronounce it or remember it.

By employing one of above-mentioned brand name creation techniques and considering the specific goals, target audience, and market context, brands can create names that effectively communicate their identity, differentiate them from competitors, and are appealing to consumers.

4. RESULTS

The findings presented in the current paper are based on the joint research initiated by two partnership higher education institutions to analyse the linguistic peculiarities of English, Lithuanian and Turkish brand names.

The choice of these languages as the target ones for the research is deliberate and related to several factors. Firstly, English is considered as a global language for business and communication. Therefore, the analysis of English brand names serves as the basis for international branding strategies. Additionally, English is often used as a *Lingua Franca* in cross-cultural communication facilitating the accessibility of worldwide audiences.

The Lithuanian and Turkish languages were selected due to their distinctive linguistic and cultural characteristics representing unique geographical and socio-cultural contexts within Europe and the broader Eurasian region. The analysis of Lithuanian and Turkish brand names reveals interesting insights for how language and culture might affect branding strategies in specific markets. Moreover, both languages belong to different language families – Lithuanian is Baltic while Turkish is Turkic – highlighting the diversity of linguistic landscapes and variations while creating brand names.

The analysis of the collected brand names in English, Lithuanian and Turkish tries to illustrate linguistic patterns, cultural peculiarities, and strategic considerations that impact brand naming processes across different linguistic and cultural contexts. The applied descriptive comparative method provides a deeper understanding of how language, culture and market dynamic influence branding strategies in contemporary globalized world. The empirical part provides the analysis on the creation of brand names by categorizing them into different types based on their origins and inspirations.

The first group represents the brand names derived from personal names either given after the **founders of the company or prominent historical and political figures**. Some of the corresponding examples are presented in Table 1 below.

English	Lithuanian	Turkish
• Ford • Cadbury • Hewlett-Packard • Colgate • Ben & Jerry's • Tesla	• Narbutas • Vytautas • Traidenis • Birutė • Barbora • Akvilė	• Ülker • Hacı Şakir • Kiğılı • Farabi Hospital

Table 1. Brand names based on family names, historical or political figures

The examples provided in English include iconic brands such as *Ford* (an automotive company), *Hewlett-Packard* (a multinational IT company) and *Colgate* (started as a small soap and candle business, now known as a consumer products company) named after their respective founders – Henry Ford, Bill Hewlett and David Packard, as well as William Colgate. Additionally, *Tesla*, named after the renowned inventor Nikola Tesla, also falls under this category. Turkish examples include *Ülker*, a worldwide brand of the food industry, established by the Ülker brothers and *Kiğılı*, a men's clothing brand, which also derived its name from its founder. Another example *Hacı Şakir*, a renowned soap and shampoo manufacturer in Turkey was named after a historical character from Turkish history. Similarly, *Farabi Hospital* takes inspiration from *Farabi*, a philosopher from Turkish/Persian history. The examples of this type of brand name creation directly refer to the founders and provide a sense of authenticity and heritage to the brand. They also create a sense of familiarity and trust among consumers.

However, in the Lithuanian context, famous brand names focusing on international markets typically avoid using the surnames of the owners due to their lengthy nature, complex linguistic structure, difficult pronunciation and potential gender connotations as Lithuanian surnames are different for men, married and unmarried women. Just a few examples, including *Narbutas*, denoting the surname of the founder of a furniture business can be chosen to illustrate this category. Yet, Lithuanians, possessing a strong sense of national and cultural heritage, tend to choose first names related to their prominent historical figures: for example, *Vytautas* mineral water is commonly associated with *Vytautas the Great*, renowned for his leadership during the country's Golden Age or *Traidenis* (a wastewater treatment plant), also named after the Grand Duke of Lithuania, imply the brand qualities such as strength, resilience, and/or respect, which are attributed to the mentioned historical figures. Furthermore, female names like *Birutė* (mother of *Vytautas the Great*) or *Barbora* (Queen of Poland and Grand Duchess of Lithuania) are used as famous Lithuanian brands in the same manner.

In general, deriving brand names from founders or historical and political leaders serves as a strategic branding approach with several key benefits. Firstly, such names instil brands with authenticity, heritage, and credibility, fostering consumer trust and loyalty. Secondly, they differentiate brands in the marketplace by leveraging unique stories or identities. Additionally, these names evoke emotional connections with consumers, effectively communicating brand values and mission.

Brand names based on **mythological names or invented characters** (see Table 2) often carry connotations of power, aspiration, and uniqueness and allude to the quality of the brand. For instance, *Nike* (athletic footwear and apparel corporation), named after the Greek Goddess of victory, symbolizes triumph and achievement. Similarly, *Amazon* (e-commerce and cloud computing giant) tends to evoke images of vastness and strength, reminiscent of the legendary tribe of warrior women. Other instances include *Mars* (multinational manufacturer of confectionery), inspired by the Roman God of war or *Ajax* (household cleaning products), named after the Greek hero. Fictional characters or personifications, such as *Mr. Clean* and *Dr Pepper* also portray human-like personality characteristics related to trust and efficiency making them memorable and appealing to customers.

English	Lithuanian	Turkish
• Nike • Amazon • Mars • Ajax • Mr Clean • Dr Pepper	• Perkūno namai • Laima • Tichė • Pegasas • Neptūnas • Doktoras desertas	• Tulpar • Kevser • Defne • Zeus • Afrodite Clothes • Yumoş

Table 2. Brand names based on mythological names or invented characters

Brand names in Lithuania also often draw inspiration from mythology and folklore, associating them with rich cultural significance and symbolism. For instance, a hotel-restaurant *Perkūno Namai*, meaning ‘Thunder House’ brings to mind the power of *Perkūnas*, the Baltic God of thunder, symbolizing strength and authority. Similarly, *Laima*, a confectionary company, takes its name from the Baltic Goddess of fate, suggesting sweetness and fortune. *Pegasas*, a bookshop, derives its name from the winged horse in Greek mythology, and suggesting freedom, imagination, and adventure. *Neptūnas*, a natural mineral water brand, alludes to Neptune, the Roman God of waters and seas, implying images of purity, freshness, and vitality. Finally, a dessert and confectionary shop *Doktoras Desertas*, an invented name meaning ‘Doctor Dessert’, playfully combines elements of expertise and indulgence.

The analysis of Turkish examples of this category reveals a distinct blend of Turkish mythology and historical references, particularly rooted in ancient Anatolian civilizations and the influence of Greek mythology. For example, the brand name *Tulpar* (manufacturer of engineering products) represents the colourful and winged horse in Turkish mythology, similar to Pegasus or *Umay*, named after the fertility Goddess in ancient Turkey. Additionally, *Kevser* (confectionery producer), referencing the river in heaven in Islam, conveys a sense of credibility with the brand as well as with the divine taste of its manufactured goods. Other instances of brand names of this category involve the use of the characters from the Greek mythology, for instance *Defne* (soap brand) comes from mythical female nymph associated with fountains, wells, springs other bodies of freshwater, Zeus (energy company) represents the King of the Gods, Afrodite Clothes – the Greek goddess of love and beauty, etc. *Yumoş* was the only example of a made-up brand name represented by a light brown teddy bear mascot implying softness derived from Turkish adjective *yumuşak* and the purity of the detergent safe enough to use for kids’ clothes.

Another, large group of analysed brand names involves **real words** (Table 3), which are either related to the object they denote or have been chosen most probably because of the favourable sound form or concept underlying them. Brand names representing real objects often employ straightforward and tangible imagery, allowing consumers to easily associate the brand with its products or services. For example, *Apple*, a well-known technology company, evokes images of the fruit, symbolizing simplicity, creativity, and innovation. Similarly, *Caterpillar*, a manufacturer of heavy equipment, conjures images of the sturdy and industrious insect, reflecting qualities of strength, durability, multiplicity and reliability. Lastly, the choice of *Staples* as the brand name for the American office supply retail company is a strategic and witty decision to conveying reliability and significance within the sector of stationery goods.

English	Lithuanian	Turkish
• Apple	• Ežys	• Şahin
• Caterpillar	• Bitė	• Mavi
• Penguin	• Švyturys	• Vatan
• Shell	• Karūna	• İnci
• Staples	• Perlas	• Çilek

Table 3. Brand names based on real objects

Lithuanian brand names often integrate elements of nature and cultural symbols, reflecting the brand identity and its values. *Ežys*, a pay-as-you-go service provider, means a ‘hedgehog’, *Bitė*, a telecommunications company, draws inspiration from the ‘bee’, *Švyturys*, a famous Lithuanian Brewery, takes its name from the ‘lighthouse’. The brand name *Karūna* for a confectionary company, represents the real object – the ‘crown’ standing for excellence, prestige, and royalty, thereby implying a superior quality and luxurious experience associated with the products offered. These brand names effectively communicate their unique attributes and evoke imagery that resonates with consumers, fostering a sense of connection and authenticity.

Turkish brand names similarly draw inspiration from natural environment, culture, and symbolism, creating immediate associations. For instance, *Şahin*, a Turkish car brand, represents the hawk and implies speed, agility, and power, i.e., the qualities of a reliable vehicle. *Mavi*, a popular Turkish jeans brand, is directly translated as ‘blue’ and refers to the colour of denim fabric. *Vatan*, a famous brand in the electronics market, meaning ‘country’, suggests a commitment to serve the needs of the entire Turkish market. Lastly, *İnci*, a shoe brand, derives its name from the ‘pearl’, symbolizing elegance, sophistication, and beauty. With the brand names that resemble real objects consumers can easily recognize and relate to its tangible items or concepts.

The fourth group is focused on **derivatives – compounding, affixation, abbreviation, truncated words and neologisms** (Table 4). Brand names coined by various morphological and semantic means from existing words or concepts often stand out for their innovation, uniqueness, and distinctiveness. For example, *Spotify*, a popular music streaming service, combines ‘spot’ and ‘identify’, suggesting the service that is able to spot and identify music preferences. *Microsoft*, a technology giant, blends ‘microcomputer’ and ‘software’, reflecting its focus on software development for personal computers, *Facebook*, a phenomenal social media platform, combines ‘face’ and ‘book’, indicating the connection with individuals and the sharing of personal stories and updates. Similarly, *eBay*, an online marketplace, blends ‘electronic’ and ‘bay’, representing the virtual marketplace. A well-known yoghurt brand name *Activia* was developed by professionals following extensive research on probiotics. The name needed to convey a sense of vitality and energy, which was achieved by using the combination of the morpheme ‘via’ an active lifestyle. Furthermore, the brand name *Activia* begins and ends with the letter ‘A’, which tends to be more memorable and recognizable than the other letters.

English	Lithuanian	Turkish
• Spotify	• Uniqa	• Gittigidiyor
• Onesies	• Drūtsraigtis	• Gürallar
• Microsoft	• Kibincerija	• Türkcell
• Facebook	• Vici	• Gümüşsuyu
• eBay	• Simitri	• Beko
• Activia	• TEO	• OSES

Table 4. Brand names based on derivatives

Local Lithuanian brand names often exhibit creativity and innovation by the means of unconventional derivations and combinations. For example, *Drūtsraigtis*, a brand specializing in fittings for construction and industry, blends two words to create a distinctive and memorable name, yet rather challenging to pronounce, especially to foreigners. *Kibincerija*, a pub, combines ‘kibins’ (a traditional Lithuanian pastry) with ‘pizzeria’, offering a unique blend of culinary experiences. Similarly, *Simitri*, a family shop, is a coined name of the first letters of the founders’ names and the final part ‘tri’ referring to family triplets and emphasizing the family values of their business. International companies also employ the strategy of derivation. For instance, the name of the food manufacturer *Vici* was coined by clipping the original name ‘Vičiūnai’ meaning the location where the food company was established. However, the original name was too long and caused pronunciation difficulties for overseas markets so it was reduced to a shorter form while retaining initial brand awareness among local customers and ensuring accessibility to foreign consumers.

Another similar example is the Lithuanian mineral water brand *Uniqa*, which is linguistically attractive and strategically effective. By combining the words ‘unique’ and ‘aqua’ (water), the brand name conjures up a sense of distinctiveness and purity associated with the product. Phonetically the word ‘*Uniqa*’ is consistent with the Lithuanian language system. However, it also contains international elements. The suffix ‘-qa’ attached to the base of the word resembles a typical Lithuanian word ending, which contributes to the local image of the brand. Additionally, the word ‘unique’ is easily recognizable and adaptive to various languages, making it appealing for international markets.

The collected examples of the Turkish brands names also exhibit creativity whiling employing witty derivations and combinations to convey unique identities and meanings. For instance, *Türkcell*, a famous brand for a mobile company, blends ‘Turk’ with ‘cell’, denoting the connection to Turkish consumers and the mobile technology it provides; *Gittigidiyor*, an online shopping company, creatively combines ‘git’ (meaning ‘go’ in Turkish) with ‘ti’ (past tense suffix) and ‘iyor’ (present tense suffix) in its brand name, suggesting the dynamic nature of shopping experiences on the platform. Similarly, *Gürallar* puts together the surname ‘Güral’ with the Turkish plural suffix ‘lar’, indicating a collective or multi-faceted entity; *Gümüşsuyu*, a carpet brand, combines ‘gümüş’ (meaning – silver) with ‘suyu’ (meaning – water) to evoke the sense of purity and elegance in its products; *Beko*, a home furniture company, merges the abbreviated surnames ‘Bejerano’ and ‘Koç’, signifying a unified and collaborative approach to their offerings; furthermore, *OSSES*, a food company, adopts its name from the initials of the founders: Osman, Sibel, Emine, and Sezer, reflecting a personal and familial connection to the business while also representing its roots and values. These brand names demonstrate the ingenuity and creativity of Turkish branding strategies, effectively communicating their unique attributes and identities to consumers.

Finally, brand names based on the **creative interplay of sounds and words** (Table 5), including linguistic devices such as alliteration, puns, and rhyme can be highly memorable and engaging. Examples such as *Tic Tac* and *Coca-Cola* demonstrate the effectiveness of alliteration, where the repetition of consonant sounds creates a rhythmic and catchy quality. Similarly, brands like *PayPal* and *Wok this Way* employ wordplay and puns to convey messaging that is both memorable and meaningful.

Rhyme, as seen in *TikTok* and *Pickwick*, adds a playful and rhythmic element to brand names, making them more enjoyable and easier to recall. The brand name *Harpo Studios* exemplifies the phenomenon of back formation, where ‘Harpo’ is derived from ‘Oprah’ spelled backward, reflecting the founder’s name, Oprah Winfrey.

English	Lithuanian	Turkish
• Tic tac • Coca Cola • Pay Pal • Tik Tok • Rite aid • Wok this way • Flickr • Pickwick • Harpo studio	• Bitė rite • Čiulba ulba • Barber’AS • Cozzzy • Mikim • Gurkė • Maxima • Dadu • IKI	• Di do • Saat & Saat • Bin bin • Entek Elektrik • Aralık Sonu Ocakbaşı • Yörecell • Otokar • Ucz • Edip pide

Table 5. Brand names based on sounds and words

Turkish brand names often also have the potential to exhibit linguistic creativity and wordplay by the means of puns, cultural references, and phonetic adaptations. For instance, a restaurant *Aralık Sonu Ocakbaşı* cleverly combines the Turkish words for ‘end of December’ and ‘beginning of January’ with ‘ocakbaşı’, which simultaneously means ‘fireplace’. *Yörecell* employs a pun by blending ‘yöre’ (meaning ‘region’ in Turkish) and ‘cell’, suggesting a regional cellular service provider. *Otokar* playfully incorporates ‘otogar’ (‘bus station’ in Turkish) into its name, aligning with its automotive business while evoking notions of transportation and mobility. *Ucz* creatively adapts the Turkish word ‘ucuz’ (meaning ‘cheap’) into a shortened and stylized form, effectively communicating affordability and value to consumers. The name *Edip Pide* exemplifies a back formation in Turkish branding. The combination of the male name ‘Edip’ and the word ‘Pide’ standing for pita bread can be read in both directions, thereby adding playfulness and triggering memorability.

Local Lithuanian brand names often involve linguistic creativity and playfulness to capture local consumer attention. For instance, *Bitė Rite* combines 2 rhyming words ‘bitė’ (meaning ‘bee’ in Lithuanian) with ‘rite’, suggesting a buzzing and vibrant atmosphere. Similarly, *Čiulba Ulba* utilizes repetition and rhyme to create a memorable and rhythmic name. *Barber’AS* cleverly integrates ‘barber’ with the Lithuanian suffix ‘-as’, indicating masculinity and traditional barber services. *Cozzzy* employs phonetic adaptation and stylization to convey comfort and relaxation. A baby bedding brand *Mikim* (translated as ‘let’s fall asleep’) and *Gurkė* (gourmet food store) both use abbreviated and stylized forms, which are deviant from standard Lithuanian to create unique and catchy brand identities. Through these linguistic and creative strategies, Lithuanian brand names effectively communicate their offerings, personality, and values to consumers. However, Lithuanian brands targeting overseas markets are not so creative in their names.

5. CONCLUSIONS

The theoretical analysis of branding reveals its multifaceted and ubiquitous nature, emphasizing its role as a symbol of identification, differentiation, and value in the marketplace. Brands are also universally recognized as encompassing tangible and intangible aspects such as reputation and consumer perceptions. As a dynamic entity, branding has evolved, with historical precedents shaping modern

practices focused on emotional connections and brand identities. The functions of brands encompass navigation, reassurance, engagement, and strategic asset-building, serving both consumers and producers in simplifying purchasing decisions, ensuring quality, and fostering loyalty. The creation of brand names involves a systematic approach, employing various techniques such as founder or location names, personification, descriptive or evocative terms, neologisms, and stylistic elements, aimed at crafting memorable, meaningful, and distinctive names that resonate with consumers and facilitate brand recognition and extension.

The findings of the linguistic comparative analysis revealed that there are numerous ways of brand naming in all three researched languages – English, Turkish and Lithuanian. Brand names derived from personal names or historical figures suggest authenticity and heritage, and are quite common in English and Turkish languages. However, due to linguistic characteristics Lithuanians prefer to choose the sources of mythology or ways of derivation while creating their brand names. The research also reveals that the sound form plays a significant role in the creation of brand names, especially the ones intended for foreign markets. One more noticeable trend in brand naming in Turkish and Lithuanian languages is the adoption of international names, reflecting globalization and the interconnected nature of modern markets. Consequently, critical thinking has been fundamental in all stages of the brand naming process from initial concept development to final selection to effectively transmit the intended message to the target audience while navigating the complexities of the marketplace. The strategic positioning of a brand demands culturally sensitive and inclusive associations or meanings with the power to evoke consumers' emotions to create connections between them and remain relevant and influential even markets evolve and change.

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