

MAPPING IDEA & LITERATURE FORMAT | RESEARCH ARTICLE

The Word-Formation Process of Konshugo in Japanese Beauty News Articles

Az Zahra Khoirala Mustafa¹, Elizabeth Ika Hesti Aprilia Nindia Rini²

^{1,2} Japanese Language and Culture, Faculty of Humanities, Universitas Diponegoro, Semarang, Indonesia.
Email: azzahramustofa7@gmail.com¹, elizabethikahesti@lecturer.undip.ac.id²

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ABSTRAK

This research examines the word formation process and meaning of *konshugo* (混種語) in Japanese beauty news articles sourced from the Fashion Press platform for the period January 2025 to April 2026. Japanese recognizes vocabulary classification based on its origins, *goshu* (語種) become *wago*, *kango*, and *gairaigo*, as well as a hybrid form of the three, known as *konshugo*. The rapid evolution of discourse surrounding Japanese beauty has spurred the emergence of lexical innovations known as *konshugo* hybrid compounds which remain largely undocumented in conventional dictionaries and standard teaching materials. This study employs a qualitative descriptive approach, utilizing the non-participatory observation and note-taking techniques for data collection, alongside the distributional method and the immediate constituent analysis technique for data analysis; the study is grounded in Tsujimura's (2014) theory of word formation and Akimoto's (2002) classification of *konshugo* composition. The study identified 50 instances of *konshugo* formed through one (8 instances), two (30 instances), and three (12 instances) word-formation processes including compounding, borrowing, affixation, and clipping that interacted with one another in a stepwise manner. In terms of elemental composition, the combinations of *wago+gairaigo* and *gairaigo+kango* are the most productive patterns. Regarding meaning, the data yielded 30 instances of lexical meaning and 20 instances of contextual meaning. These findings indicate that *konshugo* serves as both a productive word-formation strategy and a branding tool within Japanese beauty discourse, creating terms that are lexically efficient and commercially appealing to readers.

Keywords: *Konshugo*, Word Formation Process, Contextual Meaning, Beauty News, Japanese Language.

I. Introduction

Japanese is a unique and complex language. In addition to its writing system, which employs three types of scripts *kanji* (漢字), *hiragana* (平仮名), and *katakana* (片仮名). Japanese also classifies vocabulary based on its origin, which is known as *goshu* (語種). According to Sudjianto and Dahidi (2014), the Japanese language comprises three types of vocabulary: *wago* (和語) which refers to native Japanese words, *kango* (漢語) which consists of loanwords from Chinese, and *gairaigo* (外来語) which comprises loanwords from languages other than Chinese. However, in addition to these three categories, Japanese includes another type of vocabulary known as *konshugo* (混種語). *Konshugo* is a blend of the three aforementioned vocabulary types: *wago*, *kango*, dan *gairaigo*. *Konshugo* can be formed from a combination of *wago* and *kango*, as in the words *nimotsu* (荷物) meaning 'goods' and *mizushoobai* (水商売) meaning 'business bar', a combination of

kango and *gairaigo*, as in the word *gyaku koosu* (逆コース) which means 'the opposite direction', etc. Both examples are actually quite well known and often used, but not many people are aware of or understand the process of their formation. Along with the development of the times and technology, *konshugo* continues to develop and produce new vocabulary. The formation of *konshugo* does not happen just like that, but through the stages of forming certain words. According to Tsujimura (2014), the process of word formation in Japanese can be divided into five types, namely *affixation*, *compounding*, *reduplication*, *clipping*, and *borrowing*. This process is the basis for how *konshugo* can be created and continues to develop to this day. Consider the example below:

- (1) 「ハトムギ保湿ジェル」の現品とミニ化粧水のセットも。

Hatomugi/hoshitsu/jeru/ no/ genpin/ to/ mini/ keshousui/ no/ setto/ mo.

'A set containing the full-sized 'Hatomugi **Moisturizing Gel**' and a small lotion is also available..'

(<https://www.fashion-press.net/news/145814>)

The word 保湿ジェル (*hoshitsu-jeru*) In example (1) in the sentence above is a compound noun formed through the process of compounding and borrowing. Etymologically, this example is a *konshugo* formed from a combination of *kango* (*hoshitsu*) and *gairaigo* (*jeru*, an absorption from the English *gel*). Interestingly, although the full equivalent of one *goshu* (word type) is available, the writing in beauty news articles deliberately chooses this mixed form to combine the technical-medical impressions of *kango* (Natthira, 2023), with the modernity brought by *gairaigo* (Pramandhani, 2025). Through the process of compounding these two components, it produces a complete lexical meaning, namely a moisturizing gel that functions to maintain skin moisture.

- (2) トーンドロップ 新作は磁気が生み出す模様が楽しめる 軽やかな塗りやすさと、美しいツヤ感に定評があるネイルブランド、トーンドロップ。

To-n doroppu/ shinsaku/ wa/ jiki/ ga/ umidasu/ moyou/ ga/ tanoshimeru./ Karuyaka/ na/ nuriyasusa/ to,/ utsukushii/ tsuya kan/ ni/ teipou/ ga/ aru/ neeru/ burando,/ To-n doroppu.

'Tone Drop: A new product that allows enjoying the patterns created by magnets. The Tone Drop nail brand is known for its ease of application, lightweight, and **beautiful gloss effect**.'

(<https://www.fashion-press.net/>)

The word ツヤ感 (*tsuya-kan*) In example (2) in the sentence above, it is a derivative noun formed through the process of affix. This example shows the combination of *wago* (*tsuya*, lute) with the suffix *kango* (*-kan*, impression) that produces a new meaning, which is not just a physical luster, but an impression of luster that will be aesthetically felt by consumers. From the point of view of grammatical meaning, this word undergoes a shift in meaning through the attachment of the component 感 (*-kan*) which transforms the meaning of physical gloss into a visual effect or nuance. Contextually in this beauty news, the word refers specifically to the final result of healthy, smooth, and shiny nails from the use of Tone Drop brand nail polish products.

The urgency of this research lies in the massive lexical innovations in Japanese beauty news articles such as Fashion Press. The appearance of *konshugo* in beauty news is not just a linguistic variation, but a branding strategy that is deliberately produced to create nuances of specific meaning while manipulating consumer psychology (Birlea, 2019). The vocabulary used in beauty news articles today no longer simply adopts foreign terms in its entirety, but actively blends them with vocabulary of different origins. If these dynamic word-formation dynamics are not immediately examined, there will be misconceptions and comprehension gaps for Japanese language learners who are familiar with the standard textual language in the classroom. Therefore, an in-depth analysis is needed that not only dissects the external structure of words, but also their relationship with contextual meanings regarding changes in meaning, especially the narrowing of meaning.

Therefore, this study aims to examine in depth the process of forming the word and the meaning of *konshugo* in Japanese beauty news articles in order to fill the void of previous studies that have not integrated the analysis of the internal structure of the lexicon with its meaning in depth. In particular, this study seeks to answer two research questions, namely: (1) what is the process of *forming konshugo* in Japanese beauty news articles? and (2) what is the meaning of *konshugo* found in Japanese beauty news articles? Through this approach, this research is expected to contribute to the development of linguistics, especially in the field of morphosemantics, as well as become a scientific reference for future researchers and Japanese language learners in understanding relevant modern vocabulary.

II. Literature Review and Hypothesis Development

Research on the process of forming Japanese words has been studied before, especially on *gairaigo* vocabulary. Yonata (2022) from Hasanuddin University in his thesis entitled "The Formation of *Gairaigo* (外来語) in Japanese Digital Media during the Covid-19 Pandemic (Morphological Study)" examines the formation of *gairaigo* in Japanese digital media, especially the Asahi Shimbun during the Covid-19 pandemic, with an emphasis on the process of word formation in the form of single and compounded words. Overall, this study identifies patterns of absorption understanding formation in the context of global health crises. Although the background mentions the difference in the nuances of meaning between the absorbed word and the original word, this analysis has not explored in depth the shift in meaning. The above research, although it focuses on *gairaigo*, is still relevant as a foothold for this research because *gairaigo* is one of the main elements that form *konshugo*. Understanding the mechanism of absorption, clipping, and borrowing of *gairaigo* is the foundation for understanding how these foreign elements are then compounded with *wago* or *kango* in the process of forming *konshugo*.

The previous research is further contained in Hanifah's thesis (2023) entitled "The Morphological Process of *Konshugo* in Japanese News Articles", which identifies the pattern of *formation of konshugo* morphologically based on the combination of *kango-wago*, *wago-gairaigo*, and *kango-gairaigo*, with a total of 44 data (3 kangaroos-wago, 9 wago-gairaigo, and 32 kago-gairaigo). The results of this study there are several gaps that have not been answered. Among them, the analysis only includes morphological structures without touching the contextual meaning resulting from the fusion of these strata, so that the mechanism of word formation is not associated with its communicative and persuasive function in discourse. The next gap is that the domains of science and technology tend to produce *konshugo* that are formal and technical, so the findings cannot represent the lexical creativity of *konshugo* in a more dynamic domain. Therefore, this research is here to answer this gap by combining morphological and semantic analysis of *konshugo* in Japanese beauty news articles as a domain that consistently and productively produces hybrid lexical innovations.

Another study on *konshugo* was conducted by Lin (2022) in the article *Nihongo Kyokasho ni Okeru Gairaigo Seibun o Fukumu Konshugo no Chosa Bunseki: Nihon, Taiwan, Kankoku no Kyokasho o Chushin ni*. This study analyzes *konshugo* that contains *gairaigo* elements in Japanese textbooks in Japan, Taiwan, and Korea by reviewing the level of emergence based on the level of learning, forming elements, and productivity of *gairaigo elements*. The results of the study show that the pattern of appearance of *konshugo* is different in each country, the *gairaigo* element tends to be in the initial position in the *konshugo*, and there are several *gairaigo elements* that have high productivity in word formation. This research is relevant because it examines the structure of the formation of *konshugo*. However, this study is oriented towards the analysis of vocabulary in Japanese textbooks for the purpose of language learning, so it has not examined the meaning of *konshugo* in the use of authentic language. Therefore, this study complements the study by analyzing the process of forming the word and the meaning of *konshugo* in Japanese beauty news articles.

Furthermore, research on how the process of word formation in beauty discourse has also been researched by Prastika, et al. (2024) in an article entitled "The Use of Foreign Terms (*Gairaigo*) Review Makeup in the Nanako Youtube Channel [Neoki 1-byō]: A Morphological Study" this study examines the adaptation of

foreign languages in beauty digital content. The main focus is *gairaigo* in the context of Japanese cosmetic language through one specific video on the Nanako YouTube channel, focusing on the formation and morphological classification of the word absorption. Overall, the study identified 28 *gairaigo words* and classified them based on the types of borrowing, clipping, and compounding. The research of Prastika et al. (2024) is relevant as a foothold for this research because it examines *gairaigo* in the context closest to this research, namely the Japanese digital beauty discourse. Prastika's findings prove that the beauty domain is a new discourse for lexical productivity based on foreign elements. However, the study only analyzed *gairaigo* as a single unit without exploring the phenomenon that occurs when *gairaigo* interacts with *wago* or *kango* in a single lexeme. It is this cross-strata interaction that produces *konshugo*. Thus, this research is present as a logistical continuation of Prastika, with the expansion of the scope of analysis from *single gairaigo* to *konshugo* as a more productive form of lexical hybridization in Japanese beauty discourse.

Based on the exposure of previous research, there is a common thread that connects these studies with this research, namely the orientation of the study rooted in the morphology of the Japanese language. In general, previous researchers have focused on the mechanism of word formation, the adaptation of words (*gairaigo*), and the incorporation of hybrid lexical elements (*konshugo*). The research of Yonata (2022) and Prastika et al. (2024) provides a conceptual foothold regarding the process of *forming gairaigo* through absorption and clipping mechanisms. The findings became an important foundation because *gairaigo* was one of the main elements that formed *konshugo*. Meanwhile, research by Lin (2022) and Hanifah (2023) directly shows the characteristics of the formation of *konshugo* regarding the combination of cross-lexical strata (*wago*, *kango*, and *gairaigo*) in forming hybrid compound words. Although closely related, this study has fundamental differences from previous studies, both in terms of data domain, the level of lexical interaction, and the depth of analysis. Yonata (2022) and Hanifah (2023) focus on national news mass media with discourse discourses that tend to be formal with more technical linguistic characteristics, such as the global health crisis and science-technology. Lin (2022) is oriented towards pedagogical material in Japanese textbooks so that it does not represent the use of natural and authentic language. On the other hand, although Prastika et al. (2024) have touched on the discourse of digital beauty, the analysis is still limited to *gairaigo* as a single word unit and has not explored the phenomenon of compounding across lexical strata.

Based on the description of previous research, there are still several gaps that are the basis for this research. First, research on *konshugo* in Japanese beauty news articles has not been widely done, even though this discourse is one of the productive media in giving birth to lexical innovation. Second, previous studies have focused more on *gairaigo* as a separate lexical unit or on the morphological structure of *konshugo*, so that the process of interaction between *gairaigo* elements with *wago* and *kango* in the formation of *konshugo* has not been discussed in depth. Third, the analysis carried out is generally still limited to morphological aspects, while the relationship between the process of word formation and the meaning of *konshugo* is still not widely explored. This study uses two theoretical frameworks that are complementary to different levels of analysis. First, Akimoto's theory (2002) is used to dissect the constituent elements contained in a *konshugo*, namely identifying the composition of *wago*, *kango*, and *gairaigo* that make up each data. Second, Tsujimura's theory (2014) is used to classify the morphological process of the formation of *konshugo*, including compounding, borrowing, affixation, and clipping.

This study does not place the concepts of lexical hybridity and language borrowing as separate additional theoretical frameworks. Both aspects have been inherently included in the definition and classification of *konshugo* according to Akimoto (2002), namely as a compound word resulting from a combination of *wago*, *kango*, and *gairaigo* elements. Consequently, every *konshugo* data analyzed in this study has automatically represented the phenomenon of lexical hybridity and cross-strata borrowing. Therefore, the synthesis of the framework of thinking by Akimoto (2002) and Tsujimura (2014) is considered adequate to comprehensively dissect the two phenomena. Thus, the research entitled "The Process of Word Formation *Konshugo* in Japanese Beauty News Articles" is here to fill the empty space. This research is expected to be a logical continuation of the study of single *gairaigo* towards a more complex *konshugo*

analysis , while integrating the morphological approach and the dissection of semantic meaning as a whole in the beauty discourse.

III. Research Methods

This study applies a qualitative descriptive method that focuses on the condition of natural objects with the researcher as a key instrument to explore linguistic phenomena in a meaningful way, Sugiyono (2022). This approach was chosen to explore and explain linguistic phenomena in a meaningful way, especially regarding the process of word formation and the construction of the meaning of *konshugo* without manipulating variables. The main focus of the research was to dissect data in the form of words in Japanese beauty news articles to understand the morphological structure behind them. The data in this study is sourced from the Japanese beauty news platform, namely Fashion Press (<https://www.fashion-press.net/>). The choice of this platform is based on the beauty industry's progressivity in creating lexical innovations that are often not covered in standard Japanese textbooks. The article search was carried out by browsing all articles published on the Fashion Press platform in the period from January 2025 to April 2026, without restrictions on specific keywords or categories. From each month in that period range, the researcher selected 3 to 5 articles based on titles that have the potential to contain the term *konshugo*, for example titles that contain indications of a mixture of *gairaigo* with *wago* to be further listened to and analyzed. If the same *konshugo* term is found in more than one article, the term is counted as a single unique data and the frequency of its occurrence is recorded, to avoid double counting.

Data collection uses purposive sampling techniques, namely articles are deliberately selected based on criteria and not randomly selected. This technique was chosen because the purpose of the research was not to generalize the entire population of Fashion Press articles, but to delve into in detail the patterns of formation and *meaning of konshugo* that appear in the digital beauty discourse. The collected corpus is considered representative of the Japanese beauty news discourse because Fashion Press is one of Japan's digital beauty news platforms with a high frequency of updates and wide product coverage, reflecting the style of contemporary beauty promotion language. Data collection was carried out using a documentation method with basic techniques in the form of listening techniques. Based on Sudaryanto's theory (2026), the technique is carried out by carefully observing the use of language and technical terms in articles. As a follow-up technique, the researcher uses the Free Listening Technique (SBLT), which in this study is adapted for digital written data, because the object of the research is in the form of online articles, the researcher is not directly involved in the speaker's communication process, but only listens and observes the use of terms in the text objectively without interacting with the author of the article. The data that has been listened to is then collected using a recording technique to identify vocabulary that has characteristics as *konshugo*. The process of identifying and verifying the meaning of *konshugo* is assisted by Weblio and Jisho online dictionaries. Data recording and tabulation is carried out using Microsoft Excel, with worksheets that contain *the konshugo data column*, article sources, forming elements, word formation processes, and meaning categories.

After the data is collected, the analysis stage is carried out using the Agih method as the main method to dissect the internal structure of the lexicon, with the Direct Element Sharing (BUL) technique to identify the word-forming elements in each *konshugo data*. The analysis was carried out through two complementary stages: first, the elements that form *konshugo*, namely *wago*, *kango*, and *gairaigo* are identified using the classification of Akimoto (2002); second, the process of *forming konshugo* is classified based on the process of compounding, borrowing, affixation, or clipping according to Tsujimura (2014). In addition to the process of word formation, this study also categorizes the meaning of *konshugo* into lexical meaning and contextual meaning. A data is categorized as having a lexical meaning if its meaning can be understood directly from the sum of the literal meanings of its constituent elements according to the dictionary, without the need for special background knowledge. On the other hand, a data is categorized as having a contextual meaning if its meaning has shifted, expanded, or narrowed from the original meaning of its constituent components due to

its use in the context of beauty promotion, so that it requires an understanding of the context of the discourse to be interpreted appropriately. The data analysis process is carried out through the following stages: (1) identification of *konshugo candidates* from the articles that have been listened to; (2) verification of the status of words as *konshugo* through dictionary checking; (3) classification of constituent elements using the framework of Akimoto (2002); (4) classification of the process of word formation using the theory of Tsujimura (2014); (5) categorization of lexical or contextual meaning based on established operational criteria; and (6) the calculation of the frequency of occurrence of each category.

IV. Results and Discussion

4.1. Results

Based on the results of data analysis collected from Japanese-language beauty news articles published between January 2025 and April 2026, 50 data in the form of *konshugo* were found. The concept of data is formed through one process, namely compounding and consolidation, two processes, namely compounding + restructuring; affixation + compounding; compounding + borrowing; borrowing + compounding; borrowing + affixation, and there are three processes, namely affixation + borrowing + compounding; borrowing + compounding + affixation; compounding + borrowing + clipping; borrowing + clipping + compounding; borrowing + clipping + compounding; borrowing + affixation + compounding; compounding + affixation + borrowing; Affixation + Compounding + Borrowing. In terms of the formation process, 8 data are formed through one process, 30 data through two processes, and 12 data through three processes. Based on the composition of the elements that form *konshugo*, 6 data were found *kango + wago*, 5 data of *wago + kango*, 8 data of *kango + gairaigo*, 11 data of *gairaigo + kango*, 13 data of *wago + gairaigo*, 3 data of *gairaigo + wago*, and 4 data of *wago + kango + gairaigo*. In addition, in terms of meaning, 20 data were found that contained contextual meaning and 30 data contained lexical meaning.

4.2. Discussion

a. The Formation Process and Meaning of Konshugo

The dominance of data formed through two processes (30 out of 50 data) versus one process (8 data) or three processes (12 data) indicates that *konshugo* in beauty discourse tends to be formed through light combinations between components. This suggests that the two-stage process may be complex enough to produce terms that have the potential to seem distinctive or technical, but not as complex as the three-stage process that has the potential to challenge the general reader's understanding of the intent of the product being offered. This interpretation is tentative and requires further study, for example through readability tests on readers, to verify the actual level of comprehension. These trends will be discussed in more detail in each of the following subprocesses.

b. Compounding

Incorporation is one of the processes that exist in the formation of words, which is the process of uniting two or more morphemes. Akimoto (2002) classified the *composition of konshugo* into three, namely (1) *wago + kango*, (2) *wago + gairaigo*, and (3) *kango + gairaigo*. The process of forming *konshugo* can take place through a single stage or several stages. Interestingly, of the five compounding data discussed below, only one data is purely formed through one process (data 1); The other four data involve joining as one of two or three processes in succession. This suggests that incorporation rarely stands alone as the only strategy for the formation of *konshugo* in the data, but rather is the final stage that brings together components that have gone through other processes such as borrowing or affixation. Consider the following data:

1) Data (1) 肌印象 (*hada inshou*) - 'Kesan kulit'

The word 肌印象 (*hada inshou*) is a compound noun formed from a single process, namely fusion. The composition of this *konshugo* consists of *wago* (*hada*) and *kango* (*inshou*). Component 1: 肌 (*hada*) means

人のからだを覆う表皮・皮膚。(Hito no karada wo oou hyouhi · hifu, 'the skin that covers the human body'), while component 2: 印象(*inshou*) means 人間の心に対象が与える直接的な感じ。(Ningen no kokoro ni taishou ga ataeru chokusetsuteki na kanji, 'the direct impression that an object has on human feelings'), thus the word 肌印象(*hada inshou*) was formed. Because the meaning of its constituent components is in accordance with the meaning stated in the dictionary, *this konshugo* contains a lexical meaning that refers to the direct impression caused by the condition of a person's skin.

Alur pembentukan *konshugo*:

- a) 印 + 象 → 印象 (compounding 1)
- b) 肌 + 印象 → 肌印象 (compounding 2)

2) Data (2) 落とし美容 (*otoshi biyou*) - 'Cleaning Process'

The word 落とし美容 (*otoshi biyou*) is a compound noun formed by the process of compounding. The composition of this *konshugo* consists of *wago* (*otoshi*) and *kango* (*biyou*). The first process begins with the formation of component 1: 落とし (*otoshi*) which is formed from the process of nominalization of the verb 落とす (*otosu*) which is *wago*. The verb 落とす (*otosu*) means 上から下へ勢いよく、また急に移動させる。(UE kara shita he ikoioiyoku, mata kyuu ni idou saseru, 'to move something from top to bottom forcefully or suddenly') is then compounded with the 2:美容(*biyou*) component which means 顔やからだつき、肌などを美しく整えること。(Kao ya karadatsuki, hada nado wo utsukushiku totonoeru koto, 'beautifying the face, body shape, skin, and so on to make it beautiful') thus the word 落とし美容 (*otoshi biyou*) was formed.

Because the meaning of the constituent components is not in accordance with the meaning stated in the dictionary, *this konshugo* contains a contextual meaning, namely the concept of skin care that focuses on the cleansing or removing stage.

Formation of the flow path *konshugo*:

- a) 落とす → 落とし (nominalization)
- b) 落とし + 美容 → 落とし美容 (compounding)

3) Data (3) 自宅使い (*jitaku zukai*) - 'Personal Use'

The word 自宅使い (*jitaku zukai*) is a compound noun formed by the compounding process. The composition of this *konshugo* consists of *kango* (*jitaku*) and *wago* (*zukai*). In addition to conjunction, in *this konshugo* there is a *rendaku process* (a change of sound where the initial consonant in the second component becomes vowed). Component 2: 使い (*zukai*) undergoes the process of changing the sound from *tsukai* to *zukai* because it is located at the back of the word *jitaku*. The process of forming *konshugo* occurs by combining component 1: 自宅 (*jitaku*) means 自分の家。(Jibun no ie, 'private house') with 2 components: 使い(*zukai*) meaning 使うこと。また、使い方。(Tsukau Koto. Mata, tsukaikata, 'to use or how to use'), thus the word 自宅使い (*jitaku zukai*) was formed.

Because the meaning of the constituent components is in accordance with the meaning stated in the dictionary, *this konshugo* contains a lexical meaning that refers to the purpose of the product intended for personal use. The appearance of the *rendaku* in this word is also not just a phonological adjustment, but also marks the word 自宅使い as a new lexical unit that is closer than just two words side by side, so it can be interpreted as an indication that this phrase has the potential to lead to the status of a standard term in the discourse of beauty products, although this claim requires further verification through the frequency of occurrence data in the corpus that is more extensive.

Konshugo formation flow:

- a) 使い : つかい → づかい (*rendaku* or change of sound)
- b) 自宅 + 使い → 自宅使い (compounding)

4) Data (4) スイートアーモンドオイル配合 (*suiito aamondo oiru haigou*) - 'Compounded with sweet almond oil.'

The word スイートアーモンドオイル配合 (*suiito aamondo oiru haigou*) is a multi-tiered compound noun formed through two processes, namely borrowing and consolidation. The composition of *this konshugo* consists of *gairaigo* (*suiito aamondo oiru*) and *kango* (*haigou*). The formation of *gairaigo* began with the borrowing of the words *sweet*, *almond*, and *oil* from the English language, which were absorbed into スイート, アーモンド, and オイル, respectively. The initial borrowing process is to adjust the phonology by inserting vowels (e.g. /o/ and /u/ in each word ending), then replacing sounds that are not present in Japanese with the nearest sound (e.g. /we/ in sweet words changed to /i/), and finally adjusting the vowel length with

the addition of a pitch *accent* pattern according to the rules of Japanese accents, as seen in the ー sign in スイート and アーモンド. After the borrowing process, component 1: スイート is compounded with component 2: アーモンド to form the word スイートアーモンド, which is then recombined with component 3: オイル until the word スイートアーモンドオイル is formed. This word means 'clear to pale yellow fatty oil obtained by squeezing sweet almond seeds, used in the manufacture of perfume and confectionery'. Furthermore, スイートアーモンドオイル is compounded with 4 components: 配合 (*haigou*) which means 2 種以上のものを組み合わせること。混ぜ合わせること。 ('*Nishu ijo no mono o kumawaseru koto. Mazeawaseru koto*-combines two or more types of ingredients; mixing or blending), thus forming the word スイートアーモンドオイル配合 (*suiito aamondo oiru haigou*).

Because the meaning of its constituent components is in accordance with the meaning listed in the dictionary, *this konshugo* contains a lexical meaning, which refers to the content of the product in which there is an ingredient in the form of sweet almond oil compounded with other ingredients.

konshugo formation flow:

- | | | | |
|----|----------------------------------|--------------------|-----------------|
| a) | Sweet, almond, dan oil (English) | → スイート; アーモンド; オイル | (borrowing) |
| b) | スイート + アーモンド | → スイートアーモンド | (compounding 1) |
| c) | スイートアーモンド + オイル | → スイートアーモンドオイル | (compounding 2) |
| d) | スイートアーモンドオイル + 配合 | → スイートアーモンドオイル配合 | (compounding 3) |

5) Data (5) カバー力 (*kaba ryoku*)-'The Power of Covering'

The word カバー力 (*kaba ryoku*) is a compound noun formed from the process of borrowing and compounding. The composition of this *konshugo* consists of *gairaigo* (*kabaa*) and *kango* (*ryoku*). The process of forming it begins by borrowing component 1: カバー (*kabaa*) from English, which is 'cover' which means placing something on top of or in front of something to hide, protect, or decorate it. Furthermore, component 1 is compounded with component 2: 力 (*ryoku*) which means その物に備わる働きや勢い。 (*Sono mono ni sonawaru hataraki ya ikioi*, 'the power or energy or power that the object naturally possesses') thus the word カバー力 (*kaba ryoku*) was formed. Because the meaning of its constituent components is in accordance with the meaning listed in the dictionary, *this konshugo* contains a lexical meaning, which refers to the effect of using products that can cover acne scars or other blemishes.

konshugo formation flow:

- | | | | |
|----|-----------------|--------|---------------|
| a) | Cover (English) | → カバー | (borrowing) |
| b) | カバー + 力 | → カバー力 | (compounding) |

c. Borrowing

In addition to consolidation, lending is also the most productive process in data. Tsujimura (2014) explained borrowing as the process of word formation when a language absorbs words from another language and adopts them as part of its original vocabulary, with adjustments to the phonological and grammatical systems of the receiving language, namely vowel insertion, replacement of foreign sounds with nearby sounds, and adjustment of vowel length accompanied by high-low accent patterns. In the data discussed below, borrowing almost never stands alone as the only formation process, but is always compounded with compounding and, in some cases, compounded with restructuring. This shows that *gairaigo* in beauty *konshugo* generally functions as a complementary element that enriches the existing meaning of *kango* or *wago*, rather than as a stand-alone word.

1) Data (6) 生炭酸 シャンプー (*name tansan shanpu*)-'Sampo Karbonasi Segar'

The word 生炭酸 シャンプー (*name tansan shanpu*) is a multi-tiered compound noun formed from the process of compounding and borrowing. The composition of this *konshugo* consists of *wago* (*name*), *kango* (*tansan*), and *gairaigo* (*shanpuu*). The compounding process begins by combining component 1: 生 (*name*) which means 加熱・殺菌などの処理をしていないこと。 ('*Kanetsu sakkin nado no shori o shite inai koto*' which means has not undergone a process such as heating or sterilization) with the component 2: 炭酸 (*tansan*) which means 二酸化炭素が水に溶けて生じる弱い酸。水溶液としてのみ存在。 ('*Nisankatanso ga mizu ni tokete shojiru yowai san. Suiyoki to shite nomi sonzal*' (meaning 'weak acids formed by carbon dioxide dissolving in water; only manifest as a water solution) thus forming the first level of *konsungu*, which is 生炭酸 (*the name of tansan*). Subsequently, the *konshugo* 生炭酸 was recombined with *gairaigo* シャンプー which is component 3, thus forming the second level of *konsungu*, which is 生炭酸 シャンプー. The

borrowing process occurs in the シャンプー (*shampoo*) component which is an English vocabulary that is 'shampoo' which means liquid soap used to wash hair. Because the meaning of its constituent components corresponds to the meaning listed in the dictionary, *this konshugo* contains a lexical meaning, which refers to a shampoo that produces carbonation (which will be formed directly when used) for washing hair.

konshugo formation flow:

- a) 生 + 炭酸 → 生炭酸 (compounding 1)
- b) Shampoo (English) → シャンプー (borrowing)
- c) 生炭酸 + シャンプー → 生炭酸シャンプー (compounding 2)

2) Data (7) 青のり風ラメ (*aonori fuu rame*) - 'Sparkling Seaweed Blue'

The word 青のり風ラメ (*aonori fuu rame*) is a multi-layered compound noun formed through three formation processes, namely compounding, affix (suffix), and borrowing. The composition of *this konshugo* consists of *wago* (*aonori*), *kango* (*fuu*), and *gairaigo* (*rame*). The compounding process begins by combining component 1: 青 (*ao*) which means 色の名 ('*iro no na*' which means the name of a color, which is blue) with component 2: のり (*nori*) which means ウシケノリ科アマノリ属の紅藻の総称。 (*ushikenori-ka amanori-zoku no kousou no souchou*, 'a general term for red algae of the genus Porphyra (family Bangiaceae)') thus forming *koshugo* 青のり (*aonori*). Furthermore, the *aonori* component is given the suffix 風 (*fuu*) which means そういう様式である、そういう外見である、その傾向がある。 (*Sou iu youshiki de aru, sou iu gaiken de aru, sono keikou ga aru*, 'have such a style or shade, have such an outward appearance or appearance, or have such a tendency') that forms the second *stage of konshugo* i.e. 青のり風 (*aonori fuu*). After being given a suffix, the next process combines the ラメ (*rame*) component with *the previous konshugo* to form the third *stage of konsungo*, 青のり風ラメ (*aonori fuu rame*). The borrowing process occurs in a component ラメ (*rame*) borrowed from the French '*lamé*' which means a type of fabric that is woven or knitted using yarn consisting of metal fibers wrapped in natural or synthetic fibers—such as silk, nylon, or spandex—to add strength and flexibility. Because the meaning of the constituent components is not in accordance with the meaning stated in the dictionary, *this konshugo* contains a contextual meaning, namely to describe the final result given by the product after being applied in the form of a seaweed blue luster effect.

konshugo formation flow:

- a) 青 + のり → 青のり (compounding)
- b) 青のり + 風 → 青のり風 (affixing)
- c) Lamé (France) → ラメ (borrowing)
- d) 青のり風 + ラメ → 青のり風ラメ (compounding)

d. Affixation

The next formation process found in the data is affixing, which is the process of producing derivative words through the attachment of affixes — prefixes or suffixes — to a basic form. Unlike compound words which are formed from two elements that can each stand alone as a free word, affixing involves at least one element in the form of a bound form that cannot stand alone lexically, but is only meaningful and grammatically functional when attached to a certain basic form (Akimoto, 2002). In both of the following data, the affixes that appear (状 and 系) both serve as markers of classification or similarity, rather than just ordinary grammatical markers. Based on both data, the affixes seem to indicate a tendency to simplify the mention of the texture or color categories of the product that are actually complex, although this generalization is still limited to the two data found and requires more comparative data to confirm.

1) Data (8) オイル状 (*oiru joo*) - 'Textured like Oil'

The word オイル状 (*oiru joo*) is a derivative noun formed through the process of borrowing and affixation. The composition of *this konshugo* consists of *gairaigo* (*oiru*) and *kango* (*joo*). The borrowing process occurs in component 1: オイル (*oiru*) which comes from English, which is 'oil' which means oil used for fuel, consumption (food), machinery, and so on. The next formation process is to give the suffix 状 (*joo*) which means ---- [接尾]名詞に付いて、...のような形である、...に似たようすである、などの意を表す。 (*Setsubi*) *meishi ni tsuite, ... If you don't want to be a katachi, ... ni nita yousu de aru, nado no i o arawasu*, '[Suffix] Attaches to a noun to express meanings such as: has a form like..., has a similar state/appearance to..., and so on') on the word *oiru* thus forming the word オイル状 (*oiru joo*).

Because the meaning of the constituent components is in accordance with the meaning stated in the dictionary, *this konshugo* contains a lexical meaning that explains that the product offered has an oil-like texture.

konshugo formation flow:

1. Oil(English) → オイル (compounding)
2. オイル + 状 → オイル状 (affixation)

Data (9) モーヴレッド系 (*moovu reddo kei*) - 'Colors That Belong To The Range Of Mauve And Red Unity

The word モーヴレッド系 (*moovu reddo kei*) is a derivative noun formed through the process of borrowing, compounding, and resolving. The composition of this *konshugo* consists of *gairaigo* (*moovu reddo*) and *kango* (*kei*). The borrowing process occurs in component 1: モーヴ (*moovu*) and component 2: レッド (*reddo*) which are of English origin, namely 'mauve' and 'red'. The *moovu* component means the base color is purplish-red, and the *reddo* component means red. After borrowing モーヴ (*moovu*) is compounded with レッド (*reddo*), thus forming the word モーヴレッド (*moovu reddo*). The word *moovu reddo* is then compounded with 3 components: 系 (*kei*) which means 名詞に付いて、一つのまとまりのある関係にあることを表す語。 (*Meishi ni suite, hitotsu no Matomari no aru kankei ni aru koto o arawasu go*, 'a word attached to a noun to state that (the things) are in one unified unitary relationship') which is a suffix that aims to explain the classification of colors. So that from the result of the compounding of these three components, the word モーヴレッド系 (*moovu reddo kei*) was formed.

Because the meaning of the constituent components is in accordance with the meaning stated in the dictionary, *this konshugo* contains a lexical meaning that explains the colors that are classified in the range of mauve and red combinations.

konshugo formation flow:

1. Mauve, red (English) → モーヴ, レッド (borrowing)
2. モーヴ + レッド → モーヴレッド (compounding)
3. モーヴレッド + 系 → モーヴレッド系 (affixation)

e. Clipping

Tsujimura (2014) explains clipping as the process of forming a word by shortening or removing some elements of the original word without changing its basic meaning. This process in Japanese is not random, but is subject to a word length *requirement* based on the unit of mora; Especially for compound words, the prevailing pattern is to take the first two moras of each of its constituent elements, resulting in a shorter word but still retaining the phonological identity of the original word. The following two clipping data both involve long *gairaigo* (*kosumetikku*, *koraboreeshon*) shortened to a more pronounced form, indicating that clipping in this data may serve for articulation efficiency, which is potentially relevant in the context of titles or marketing sentences that tend to be concise, although the exact function requires further study of the position of the occurrence of the word in structure of the article.

1) Data (10) 冷んやりコスメ (*hinyari kosume*) - 'Beauty Products with a Cold Sensation'

The word 冷んやりコスメ (*kosume hinyari*) is a compound noun that combines adverbs with nouns. *Konshugo* is formed from three processes, namely compounding, borrowing, and clipping. The composition of *this konshugo* consists of *wago* (*hinyari*) and *gairaigo* (*kosume*). The formation process begins with the formation of component 1: ひんやり which is a form of mimesis in Japanese formed from the root word 冷える or 冷ゆ (*hieru* or *hiyu*) which means 温度が下がってあたたかさが失われる。つめたくなる。 (*Not to be outdone, but not to be outdone. Tsumetaku naru*, 'the temperature drops so that the warmth is gone; it gets cold'). From the root 冷える, a variation of the form of mimesis is formed that experiences vowel lengthening as a marker of intensity emphasis, namely ひいやり (*hiiyari*), which then undergoes a change in sound in the form of replacing long vowels with a nasty ん sound, thus forming ひんやり (*hinyari*). Next, the ひんやり (*hinyari*) component is compounded with component 2: コスメ (*kosume*) which is a borrowed word from the English language, namely 'cosmetics' which means an ingredient that is applied to the face or body to make it look more attractive. Interestingly, not only borrowing, but this component also undergoes a clipping process by clipping コスメティック (*kosumetik*) to コスメ (*kosume*). From the combination of these two components, the word 冷んやりコスメ (*kosume hinyari*) was formed. Because the meaning of the constituent components is in accordance with the meaning stated in the dictionary, *this konshugo* contains a lexical meaning that describes the product that has a cold sensation when used.

konshugo formation flow:

- a) 冷える → ひいやり → ひんやり (mimetic process)
- b) 冷んやり + コスメ → 冷んやり コスメ (compounding)
- c) *Cosmetics* (English) → コスメティク (borrowing)
- d) コスメティク → コスメ (clipping)

2) Data (11) 初コラボ (*hatsu korabu*)-'First Collaboration'

The word 初コラボ (*hatsu korabu*) is a derivative noun formed from the process of prefixing, borrowing, and clipping. The composition of this *konshugo* consists of *kango* (*hatsu*) and *gairaigo* (*korabu*). The process of its formation begins with attaching a prefix in the form of component 1: 初 (*hatsu*) to component 2: コラボ (*korabu*). The component 初 (*hatsu*) means 名詞の上に付けて接頭語的に用い、初めての、新しい、などの意を表す。 (*Meishi no ue ni Tsukete settougo-teki ni moyoi, hajimete no, atarashii, nado no i o arawasu*, 'placed before the noun and used like a prefix to express meanings such as: the first, the new, and so on'). Then the component 初 (*hatsu*) is compounded with the component コラボ (*korabu*) which is a borrowed word from the English language, which is '*collaboration*' which means the act of working together with another person or a group of people to create or produce something. Furthermore, the word コラボレーション (*koraboreeshon*) was Affixed to コラボ (*korabu*) with the aim of making it easier to pronounce, thus forming the word 初コラボ (*hatsu korabu*). Because the meaning of the constituent components is in accordance with the meaning stated in the dictionary, this *konshugo* contains a lexical meaning that emphasizes the novelty of the collaboration with the emphasis that this is an unprecedented collaboration, so that it has the potential to give a special or limited impression that can support the commercial appeal of the product, although this interpretation is tentative and requires further study of the marketing context to ensure the effect.

konshugo formation flow:

- a) 初 + コラボ → 初コラボ (compounding)
- b) Collaboration (English) → コラボレーション (borrowing)
- c) コラボレーション → コラボ (clipping)

To provide a comprehensive overview of the tendencies of the formation process, the composition of the elements, and the type of meaning of all 50 *konshugo data* analyzed, the recapitulation of these data is summarized in the following table:

Table 1. *Konshugo* recapitulation based on word formation process

Based on the Word Formation Process	
1 Process	Compounding: 7
	Affixation: 1
2 Proses	Compounding + Affixation: 1
	Affixation + Compounding: 1
	Compounding + Borrowing: 17
	Borrowing + Compounding: 10
	Borrowing + Affixation: 1
3 Proses	Affixation + Borrowing + Compounding: 3
	Borrowing + Compounding + Affixation: 1
	Compounding + Borrowing + Clipping: 3
	Borrowing + Clipping + Compounding: 1
	Borrowing + Affixation + Compounding: 1
	Compounding+ Affixation + Borrowing: 1
	Affixation + Compounding+ Borrowing: 2

Tabel 2. *Konshugo* recapitulation based on the composition of the constituent components

Based on Word Composition	
Kango + Wago	6
Wago + Kango	5
Kango + Gairaigo	8

Gairaigo + Kango	11
Wago + Gairaigo	13
Gairaigo +Wago	3
Wago + Kango + Gairaigo	4

Furthermore, the findings of this study show several common points as well as differences with previous research. First, *the dominance of konshugo* formed through two processes (30 out of 50 data or 60%) expands on the findings of Yonata (2022), who only identified the formation of single and compounded words in *gairaigo* without detailing the patterns of cascading combinations. These findings suggest that in the domain of beauty discourse, *konshugo* tends to be formed through a combination of processes that are more complex than those depicted in previous *single gairaigo* studies. Second, the dominance of *gairaigo-based* combinations *was also confirmed in this study, with 39 out of 50 data (78%) involving gairaigo elements in their composition* (*kango+gairaigo*, *gairaigo+kango*, *wago+gairaigo*, and *wago+kango+gairaigo*). This finding is in line with the results of Hanifah (2023) who also found that the dominance of *gairaigo-based* combinations (*wago-gairaigo* and *kango-gairaigo* reached 41 out of 44 data or 93%), as well as confirming the findings of Lin (2022) regarding the high productivity of *gairaigo elements* in the formation of *konshugo*.

Interestingly, in terms of position, the data of this study showed that *gairaigo* was more in the back position as a core element (21 out of 35 two-element data involving *gairaigo*, including *kango+gairaigo* and *wago+gairaigo*) than in the front position as a modifier element (14 data, including *gairaigo+kango* and *gairaigo+wago*). This pattern differs from Lin's (2022) general findings on textbook data, which showed *gairaigo* as a whole was more dominant in the front position as a transformative element (60%, 213 out of 360 words). However, the findings of this study are in line with the specific observation of Lin (2022) that *gairaigo* with high productivity, such as ~ラーメン and ~ロボット tend to be in the back position as the core element of the category. This conformity indicates that *gairaigo* in Japanese beauty discourse tends to serve as a core element of product category formation, a pattern that is in line with the prolific *gairaigo* tendencies in Lin's (2022) study, although it differs from *gairaigo's* general tendency in textbook data as a whole.

Overall, all *konshugo* data in this study were successfully categorized through the process of compounding, borrowing, filling, and clipping as classified by Tsujimura (2014), as well as through the composition of *wago*, *kango*, and *gairaigo* as classified by Akimoto (2002). Thus, no data were found that contradicted the two classification frameworks. However, some of the findings of this study provide additional explanations that enrich the application of the framework to the domain of beauty discourse. First, the dominance of *konshugo* formed through two to three processes at once (42 out of 50 data or 84%) suggests that the processes in Tsujimura's (2014) classification rarely stand alone in practice, but tend to work in stages and sequentially. These findings make it clear that the four processes not only function as stand-alone categories, but can also combine with each other to form a gradual flow of word formation, as illustrated in data such as スイートアーモンドオイル配合 which involves three successive stages of compounding.

Second, the findings regarding the *rendaku* phenomenon in the 自宅使い data (data 3) show that the process of incorporation in the formation of *konshugo* is not only structurally unifying two elements, but can also be accompanied by phonological adjustments that also mark the status of the word as a new lexical unit. This aspect provides additional detail to the incorporation process described by Tsujimura (2014), which generally focuses on the unification of meaning and structure without explicitly emphasizing the role of phonological changes as markers of lexicalization. Third, the dominance of *gairaigo-based* combinations and their position patterns as the core elements of productive *gairaigo* as discussed above in order to strengthen the relevance of Akimoto's (2002) compositional classification which includes *kango-gairaigo* and *wago-gairaigo* as significant categories, as well as showing that in contemporary beauty discourse, *gairaigo* is no longer just plays a complementary role, but also functions as a core element that forms product categories. Thus, this study not only applies the theories of Akimoto (2002) and Tsujimura (2014) descriptively, but also enriches the understanding of the two frameworks through the identification of multi-layered combination

patterns, the role of phonology in lexicalization, and the shift of *gairaigo* functions in the domain digital beauty discourses.

V. Conclusion

Based on the results of the analysis of 50 *konshugo* data found in Japanese-language beauty news articles on the Fashion Press page for the period January 2025–April 2026, the following can be concluded. In terms of the formation process, *the konshugo* in the data is formed through a single process or a combination of several processes gradually, with the dominance of the combination of two processes compared to one or three processes. These findings suggest that the formation of *konshugo* in beauty discourse tends to be complex and gradual, rather than just a simple one-step compounding. In terms of the composition of the forming components, the combination of *wago* + *gairaigo* and *gairaigo* + *kango* is the most dominant pattern, indicating that *gairaigo* has a very productive role in the formation of the term beauty, both as a core element and a limiting element compounded with *wago* and *kango*. As for meaning, the dominance of lexical meaning shows that most of *the konshugo* in the data can be predicted directly from the summation of the dictionary meaning of its constituent elements. However, the significant proportion of contextual meaning shows that beauty article writers also often use terms whose meanings have shifted from the original meaning of their constituent components.

Overall, these findings answer that *konshugo* in Japanese-language beauty news articles is formed through the process of forming words that are gradually compounded and dominated by the element of *gairaigo*, and tend to contain transparent lexical meanings without ruling out more connotative contextual meaning strategies. These findings indicate that *konshugo* has the potential to be one of the productive word-formation strategies in the Japanese beauty news discourse, both as a means of lexical efficiency and as a means of linguistic creativity that can support the development of innovative and modern product images, as seen in data such as 落とし美容 and 青のり風ラム. This research still has limitations that open up space for further research. First, the corpus of this study was limited to one beauty news platform in a given period span, so further research is recommended to use a broader corpus to reinforce the generalization of the findings. Second, further research is suggested to compare the patterns of formation and use of *konshugo* across media and across domains of discourse outside of beauty, in order to see the extent to which the patterns found are specific to the beauty domain. Third, further research is suggested to further examine the pragmatic function of *konshugo*, especially how the choice of formation process and element composition is used as a branding strategy to build a product image in the eyes of consumers.

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