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Bachelor's thesis

COLOUR TERMS IN BEAUTY PRODUCE

(based on Modern English)

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ABSTRACT

This Bachelor's thesis explores the linguistic dimensions of colour terminology within the realm of beauty products, aiming to reveal the sophisticated relationship between language, perception, and consumer behaviour. As it is known, from the vibrant hues of nature to the carefully selected tones in marketing, colour impacts how we experience and interpret the world. Through a comprehensive analysis of colour names used in cosmetic items, this paper investigates the underlying semantics and semiotics embedded within these linguistic constructs.

The fundamental division of colour terms into primary and secondary based on the criterion of genetic affinity serves as a framework for the study. Chapter 1 is devoted to defining the colour and classifying colour nominations. It also delves into hypo- and hypernymic relationships between the colours, main methods of formation of colour terms in the beauty sphere, symbolic significance of colour names in marketing and the impact of colour naming strategies on consumer behaviour in this industry. Chapter 2 investigates the grammatical and semantical structures of colour names in the products of famous beauty brands and what connotations they carry. In addition, it analyses the principle of colour naming by reference models, which is extremely popular in the field, and reveals that colour names often transcend their literal meanings, leveraging cultural and emotional connotations to enhance product appeal.

Ultimately, this research contributes to our understanding of how language shapes consumer experiences and contributes to the construction of social meaning within contemporary society. Through its interdisciplinary approach, drawing from linguistics, anthropology, and consumer psychology, the paper offers valuable insights into the complex relationship between language, culture, and consumer behaviour in the domain of beauty products.

Keywords: colour, colour nomination, beauty product, primary colour term, secondary colour term, referent.

АНОТАЦІЯ

Кваліфікаційна робота бакалавра досліджує лінгвістичні виміри кольоронімів у сфері косметичної продукції, маючи на меті продемонструвати складний взаємозв'язок між мовою, сприйняттям та поведінкою споживачів. Як відомо, від яскравих відтінків у природі до ретельно підібраних тонів у маркетингу, колір впливає на те, як ми сприймаємо та інтерпретуємо світ. Шляхом всебічного аналізу назв кольорів, що використовуються в косметичних засобах, ця стаття досліджує семантику та семіотику, закладену в цих лінгвістичних конструкціях, що лежать в їх основі.

Фундаментальний поділ термінів кольору на первинні та вторинні за критерієм генетичної спорідненості слугує основою для дослідження. Розділ 1 присвячено визначенню кольору та класифікації номінацій кольору. У ньому також розглядаються гіпо- та гіперонімічні зв'язки між кольорами, основні способи утворення кольоронімів у сфері краси, символічне значення назв кольорів у маркетингу та вплив стратегій найменування кольорів на поведінку споживачів у цій індустрії. У другому розділі досліджено граматичну та семантичну структуру назв кольорів у продукції відомих б'юті-брендів, а також конотації, які вони несуть у собі. Крім того, у ньому проаналізовано надзвичайно популярний у цій галузі принцип називання кольорів за референтними моделями та виявлено, що назви кольорів часто виходять за межі свого буквального значення, використовуючи культурні та емоційні конотації для посилення привабливості продукту.

Зрештою, це дослідження сприяє нашому розумінню того, як мова формує споживчий досвід і сприяє конструюванню соціального значення в сучасному суспільстві. Завдяки міждисциплінарному підходу, що спирається на лінгвістику, антропологію та споживчу психологію, робота допомагає зрозуміти складний взаємозв'язок між мовою, культурою та споживчою поведінкою у б'юті-сфері.

Ключові слова: колір, номінація кольору, косметичний засіб, первинний кольоронім, вторинний кольоронім, референт.

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INTRODUCTION

Colour, a fundamental aspect of human perception, plays a crucial role in communication, art, design, and branding. It influences emotions, behaviours, and decisions, making it a powerful tool in various fields. In the realm of linguistics, colour terms extend beyond simple descriptions of the visual spectrum; they encompass cultural, psychological, and symbolic meanings. The study of colour in linguistics involves understanding how different languages and cultures categorise and name colours. Basic colour terms like “red,” “blue,” and “green” are common across many languages, but the exact boundaries and significance of these colours can vary.

In the beauty industry, the naming of colour shades for products such as lipsticks, eyeshadows, and nail polishes exemplifies the intricate relationship between colour and language. Brands use imaginative and evocative names to differentiate their products, evoke sensory experiences, and establish emotional connections with consumers. That is why it is important to study this topic from the linguistic point of view. In this paper, we have tried to reveal the sophisticated relationship between language, perception, and consumer choice, highlighting the significance of colour terms as linguistic means in shaping brand identity and consumer experiences.

In our study, we analyse the works of such outstanding scholars as B. Berlin, P. Kay, A. Wierzbicka, A. Krytenko, T. Semashko who have contributed greatly to the research of colour and colour names and laid the groundwork for the further exploration.

The **relevance of the study** lies in the constant change and development of the beauty sphere, and therefore, in the evolution of linguistic means that are used in this sphere, namely colour terms. It is important to conduct research based on Modern English.

The aim of the research is to analyse the linguistic patterns and semantic nuances of colour terms used in beauty products.

The aim of the research determines the following **objectives**:

- to explore different approaches to the study of colour and colour nominations;

- to systemise the classifications of colour terms;
- to analyse the linguistic structures and grammatical features of colour terms in beauty product names;
- to identify how basic colour terms are manifested in the beauty sphere;
- to explore the semantic meanings and connotations associated with specific colour names;
- to examine the symbolic representations of colour terms and their psychological effects on consumers;
- to assess the influence of colour names on consumer preferences, purchasing decisions, and brand perception.

The object of the paper is colour terms in the English language.

The subject of the paper is the means of expressing colour in beauty products.

The paper employs the following research **methods**: analysis of scientific works that provide a theoretical foundation for the study; comparison of different scholarly viewpoints and theories and generalisation of the findings; descriptive method of analysing the data; contextual analysis of the colour terms within the realm of beauty products and their quantitative analysis to provide the statistics on different aspects of colour terms.

The novelty of the research lies in the expanded study of colour terms in the beauty sphere, particularly focusing on the grammatical, semantic and semiotic peculiarities. We have revealed how 11 basic colour terms are manifested through modified primary terms and secondary colour terms. Additionally, our analysis of abstract naming strategies and their impact on consumer perception adds a unique dimension to existing research in this field.

The supporting materials of the paper include the beauty products of 7 brands - Maybelline, NYX, MAC, Clinique, Sephora, Rare Beauty, Kiko; and the online-shop of cosmetic products and fragrances Makeup. 538 colour terms were analysed.

The practical value of the work is that it can be helpful both for scholars and people who are interested in the beauty sphere and would like to delve deeper into the origins of the colour terms used in the shade names of their favourite products. This

knowledge increases our understanding of how linguistic choices shape consumer experiences and contribute to the construction of social meaning. This study can be used for the further research of the colour terms in cosmetic products.

The **structure** of this Bachelor's thesis comprises the following components: an annotation in English and Ukrainian, contents, an introduction, two chapters with conclusions, general conclusions, references, seven appendices and summary.

1. THEORETICAL ASPECT OF COLOUR TERMS IN LINGUISTICS

1.1 The concept of colour in linguistics

Colour has long been a subject of interest for researchers due to its influence on human emotions and its pervasive presence in various aspects of life. This concept has significant meaning in such fields as linguistics, psychology, ethnology, and philosophy. The study of colour terminology has been approached from multiple angles, examining different languages and literary works. Various researchers have explored the psychological effects of colours, their use in areas like advertising and politics, and their historical roles in different societies and nations. The substantial number of works in this area indicates a sustained interest among scholars, with recent studies emphasizing its ongoing relevance in language development (Vyshnytska 2016: 267).

In linguistics, colour has been studied by a large number of scholars such as B. Berlin (1969), P. Kay (1969), A. Inshakov (2013), A. Wierzbicka (1990, 2006, 2015), I. Kovalska (1999), T. Semashko (2008, 2011), O. Kryzhanska (2001) and others. Brent Berlin, along with Paul Kay, for instance, claimed that there are universal constraints on the way languages develop colour terminology. A. Inshakov and I. Kovalska focused on the semantic structure of colour terms. T. Semashko also studied semantic structure as well as categorisation of colour terms. A. Wierzbicka has explored how colour terms are understood and used in different languages, emphasising the cultural contexts that shape these meanings. O. Kryzhanska studied symbolic colour names.

There is no single definition of colour. However, various scientists provide different explanations. Anna Wierzbicka, for instance, states that colour possesses an objective aspect, as it pertains to observable qualities of objects, that is what we see when we look at the object; as well as a subjective aspect, which is influenced by the interpretation of what is observed (Wierzbicka 2015: 310). The verbal expression of colour is also explained by the peculiarities of human cognitive processes. Therefore, L. Shevchenko and D. Derhach claim that colour serves as a representation of sensory experiences of the individual or society, intertwined with complex dynamics of

stability/variability, centrality/peripherality in the perception and reflection of the world (Shevchenko & Derhach 2011: 234).

O. Kryzhanska suggests interpreting colour as an abstracted, conscious, and universal aspect of an object, realised within it but not inherently belonging to it. Colour, deprived of independent existence, is inevitably reflected in the object and can be transferred from one object to another, which manifests its general meaning (Kryzhanska 2001: 23). Moreover, colour and its semantics are also one of the categories of culture that capture information about the colour of the surrounding nature, its uniqueness, historical aspect, ethnic traditions, and the peculiarities of reflecting the artistic world (Zharkynbekova 1992: 25).

Colour vocabulary in particular has always attracted the attention of researchers and has been studied from different aspects, with various approaches. A very interesting and perhaps the most researched aspect of colour is the psychological impact on a person. This approach examines the relationship between colour and human emotions, stating that specific emotions are associated with particular colours, and each colour elicits distinct emotional responses. According to this approach, each colour carries its own significance, triggering specific associations in the human mind, while combinations of certain colours produce unique effects on the human psyche. Studies by the contemporary Ukrainian psychologist B.A. Bazyma are especially notable for their examination of colour symbolism across various cultures, differences in how specific colours are perceived by individuals from different national backgrounds, and the exploration of the cultural significance attributed to each colour (Bazyma 2001: 3). Linguists often intersect with this psychological perspective by exploring how these emotional and cultural associations are embedded in language, affecting the way colour terms are used and understood in different linguistic communities.

Furthermore, one of the first figures to try to understand and explain the psychology of colour in the 18th century was Johann Wolfgang von Goethe in his seminal work "Theory of Colours". He researched the symbolism of colour in the cultures of the world's peoples based on associations. Therefore, he divided colours

into two primary groups: the colours of the positive side, which are yellow, red-yellow (orange) and yellow-red, and evoke a cheerful, lively, active mood; and the colours of the negative side, which include blue, red-blue and blue-red. They evoke feelings of restlessness, softness and boredom (Goethe 1970: 55).

Another approach is based on the Sapir-Whorf hypothesis of linguistic relativity. It proposes that language influences thought, suggesting that the languages we speak shape our cognitive processes and perception of the world. For instance, Edward Sapir wrote that human existence is not confined only to the objective world. Instead, individuals are significantly influenced by the particular language that serves as the medium of expression within their society. It is a misconception to believe that individuals adapt to reality primarily without the help of language, viewing language merely as a tool for communication or reflection on specific issues. In reality, the perception of the "real world" is largely shaped by the unconscious linguistic patterns of a social group. No two languages are alike enough to represent identical social realities. The worlds inhabited by different societies are distinct entities rather than merely variations of the same reality with different labels (Sapir 1966: 69). Hence, this hypothesis should suggest that individuals who speak languages with a limited number of colour terms would have a narrower perception of colours, and simply would see fewer colours.

Representing the universalist view, Brent Berlin and Paul Kay later refuted this hypothesis in their work "Basic Color Terms", arguing that the emergence and evolution of colour schemes across different languages represent a form of linguistic universality. According to the authors, the fundamental component of colour designation is the "basic colour term", the number of which is limited. Colour is distinguished by the following attributes: hue, brightness, and saturation (Berlin & Kay 1969: 5).

In order to be considered a basic colour category, the colour term in each language has to meet such criteria:

- It should be monolexic (e.g. blue).

- Its meaning should differ from every other phrase related to colour (for example, the meaning of *crimson* is a shade of *red*)
- Its use shouldn't be limited to a certain category of items. (for example, the term *blonde* can only be applied to hair, beer and furniture)
- It should be psychologically salient for those who speak the targeted language. Among other characteristics of salience is that it should first come to mind and be most commonly used (Berlin & Kay 1969: 6).

The colour spectrum demonstrates continuity since there is a gradual transition from one colour to another. However, language divides the colour spectrum into abrupt segments such as *black, blue, green, yellow, etc.* Different languages break up this colour spectrum verbally in different ways (Florén 2005: 11). Berlin and Kay claim that there are semantic universals within the realm of colour, suggesting that all languages possess a universal system of basic colour categorisation. They propose that basic colour categories are incorporated into a language in a "constrained, universal order." Furthermore, they identify eleven basic colour terms: *black, white, red, green, yellow, blue, brown, purple, pink, orange and grey* (Berlin & Kay 1969: 2).

Additionally, according to Berlin and Kay, there are seven stages in the evolution of colour terms:

- Stage I is presented by the terms *black* and *white* and their hues.
- Stage II gives rise to the category *red*.
- Stage III includes either *green* or *yellow*.
- Stage IV is represented by whichever *greens* and *yellows* that did not appear at the previous stage.
- Stage V results in full separation of colour green from colour blue. Thus, *blue* emerges.
- Stage VI introduces colour *brown*.
- Stage VII includes *purple, pink, orange* and *gray* (Berlin & Kay 1969: 17).

We believe it is a natural inclination for linguists within the field of cognitive semantics to focus on colour terms. A comprehensive exploration of this aspect is detailed in the research conducted by A. Wierzbicka. She states that there can be no colour universals because the category of 'colour' is not universal. The researcher highlights the capacity of colour imagery to elicit specific associations and to “draw” a prototype within the recipient's mind, which constitutes the semiotic approach to colour terms and, hence, the differentiation between a signifier and signified. To support this statement, the researcher references three colours: blue, green, and red (signifiers). Within the blue segment of the physical spectrum, the prototype is the sky (signified). Vegetation represents the prototype for green, while fire and blood exemplify red, among others. The scientist contends that colour perception correlates with specific "universal elements of human experience," which are conceptualised across various languages. Consequently, A. Wierzbicka underscores the ethno-national individuality evident in the perception, selection, and semantic content of colour adjectives (Wierzbicka 1990: 145).

Additionally, I. Kovalska observes that “the semantic structure of colour terms varies across different functions, ranging from the predominance of denotative meaning to the prominence of connotative components” (Kovalska 1999: 68). As such, it is unsurprising that colour serves as a marker for positive or negative assessments of individuals, phenomena, or events (Shevchenko & Derhach 2011: 236).

Lastly, representatives of the gender approach in colour terms studies believe that distinct differences exist between colour terms used for females and males, suggesting that women's linguistic behaviour is considered inferior to those of men. R. Lakoff posits that this discrepancy arises from the difference in the social status of men and women (Lakoff 1989: 72).

In conclusion, colour is a subject of interest to scholars due to its profound influence on human experience. It permeates various fields, from linguistics to psychology, and its study delves into the intricate relationship between language, perception, and culture. There is a polemic regarding the definition of colour which is caused by its multifaceted nature. Moreover, the fundamental works on colour create

the debate on colour universals – the idea that all languages categorize colours in a similar way. This topic was explained from the relativist and universalist points of view; however, the debate remains open.

1.2 Colour nominations in modern linguistics

In this section of the paper, we would like to dwell on colour nominations in linguistics, specifically their classifications and semantic structure. Colour nominations have been studied by linguists in a variety of ways. The general mechanisms of perception and nomination of colours were studied by A. Wierzbicka (2006, 2015); the level of development of ideas about colour in the cultures of the world at different historical stages was analysed in the works of B. Berlin and P. Kay (1969). The symbolism of colour nominations was considered in the works of O. Topchy (2020) and other researchers. The semantic structure of colour terms was explored by A. Inshakov (2013) and T. Semashko (2008, 2011).

Colour nominations represent a vivid aspect of the language world model within a given nation. The lexical-semantic category of colour terms is distinguished by its ancient origins and frequent utilisation. This is attributed to the capacity of these linguistic entities to denote vitally important concepts. The primary function of colour lexemes in language is the linguistic actualisation of the objective colour characteristic of an object, which is perceived by sight and has some connotations in a particular linguistic culture (Semashko 2011: 352).

Panasenko and Korcová bring forward the following theory: when colours are presented as a semantic field, the relationships between their constituents are hypo- and hypernymic. The term *colour* is at the core, while basic colour terms constitute its periphery. In this context, *colour* functions as a hypernym, while eleven specific colours serve as its hyponyms. However, when considering the various shades and hues of these basic colours, each of the eleven basic colour terms or hyponyms can be viewed as a hypernym itself, encompassing its own set of hyponyms. For instance, hypernym *red* may have such hyponyms as *rusty*, *scarlet*, *crimson*, *dark red*, etc. (Panasenko & Korcová 2011: 129).

The lexical and thematic paradigm of colour lexemes is spectrally rich. It includes lexemes denoting the colour itself and figurative and stylistic units denoting the associative colour feature (Yavorska 1998: 42). Therefore, as we have stated in the previous part, when considering the essence of colour nominations, scientists share different opinions. For example, the linguists B. Berlin and P. Kay in their work “Basic Color Terms” have concluded that 95% of colours are derived from the names of objects and only 5% have no clear etymology (Berlin & Kay 1969: 16).

A. Inshakov claims that the semantic structure of colour names is in flux, complicated by other meanings. Thus, there are a lot of sources of colour terms, among which are polysemy (the use of names of objects or natural phenomena with a certain colour to form new colour nominations); lexical and morphological means, which include compound words or special words for conveying shades; and borrowings (Inshakov 2013: 189). He also states that the lexical-semantic field of colour nominations consists of a nucleus (the primary layer of the lexicon - direct nomination) and a periphery which includes secondary colour nominations or phraseological units (Inshakov 2013: 190).

A significant part of the lexicon relating to colour within a given language is largely shaped by cultural factors (McNeill 1972: 24; Lyons 1999: 55). Hence, the characteristics of one's native language dictate how we perceive, notice and categorise colours. Despite these differences, there are certain culturally universal associations and connotations. This resemblance can result from how easily these associations can be adjusted from other cultures and then develop independently within a particular language. When the members of various ethnic groups interact with one another, it promotes this cross-cultural interchange. Nonetheless, certain cultural associations with particular colours are exclusive (Golda et al. 2022: 41). Since colour has multifaceted roles in language, this cultural influence extends to various aspects of linguistic expression and the meanings attributed to different colours.

O. Topchy states that any colour is characterised by a trinity: it can have communicative, symbolic and expressive meanings. The communicative meaning represents the connection between elements and objects of nature. Colourful

communicative signs are auxiliary operations that help to perceive the main content. The symbolic meaning that colour acquired in the early stages of human development is expressed in the performance of cognitive functions, directly indicates an object, phenomenon or entity and reveals additional information about its essence. With the development of society, and with the establishment of systematicity in the language, there are many colour symbols. For different peoples, colour symbolism has evolved into a system of linguistic character. The main thing in the language of colours is the semantic meaning of colour, which is used only when colour signs are not combined with each other. Colour also has a number of functional characteristics: it performs a naming, distinguishing and highlighting function (Topchy 2020: 65).

It is important to note that such processes as technological advancements, industrial development and economic progress impact the extent and utility of the system of colours in real life as well (Matschi 2004: 57).

The issue of classification of colour nominations is still under development. Among the scholars who have undertaken the task of categorising colour terms are O. Dzivak (1975), A. Krytenko (1967), O. Kryzhanska (2001), T. Semashko (2008, 2011) and R. Casson (1997).

A. Krytenko, in particular, has conducted research in the field of the etymology of colours, organising them based on the criterion of genetic affinity: primary and secondary. The primary ones comprise the terms of ancient origin, constituting the nucleus of the lexical-semantic group. In addition, such terms have genetic connections across various languages. Conversely, secondary terms, which may be known as “non-compositional non-basic names” (Anishchanka, Speelman & Geeraerts 2014: 330) or “logical terms” (Biggam 2012: 50), denote aspects such as the manifestation of the main hue, its quality, intensity, colour blending, or specific colour features (Krytenko 1967: 98). Most scientists agree with this classification and consider it the main one. We use this classification as a basis for our research.

Similarly, O. Kryzhanska notes that the primary colour nominations include the names of colours that do not correlate with referent nouns and denote abstract colour qualities. The origin and connection of the colours in this group with a specific name

are revealed through etymological analysis. Secondary colour names are the ones that convey a specific colour by colour similarity to objects and phenomena of the surrounding world (Kryzhanska 2001: 23).

The principle of colour naming by reference models is extremely popular. A. Wierzbicka believes that the comparison to an exemplar (X looks like Y) is the main semantic mechanism for describing visual impressions (Wierzbicka 2006: 20). Reference exemplars can be verbalised explicitly in the names of colours (*emerald, ivory, etc.*), or they can have only an implicit connection with the colour. For example, according to A. Wierzbicka, the exemplars for the colour *red* are blood and fire (Wierzbicka 1990: 145).

T. Semashko also claims that colour terms are categorised into primary and secondary. However, she calls secondary terms “peripheral”. She elaborates that the category of primary colour nominations mainly consists of syntactically independent terms representing colours without shades: *white, black, grey, red, yellow, green, blue* and *brown*. Most adjectives denoting colour within the nucleus of the semantic field of colour designations have developed various figurative meanings. Additionally, lexemes in this group possess meanings based on specific associations, occasionally used, which may gradually attain conventional status over time. Peripheral colour terms, on the other hand, contain semes with a shade of the main hue or convey supplementary meanings. These terms are semantically linked to the primary colour nominations and are encompassed within the group of colour-variant lexemes employed by speakers in the language (*orange, pink, purple, etc.*). The outermost periphery comprises words with minimal usage frequency and activity (*e.g., burgundy, crimson, chestnut, etc.*) (Semashko 2008: 10).

According to R. Casson, secondary colour terms can be classified as either simplex or complex lexemes. Simplex lexemes are those whose meanings cannot be deduced from their internal constituents. Examples include *orange, scarlet, puce, indigo, etc.* Moreover, all simplex secondary terms possess hue senses and have been used as nouns to denote objects, in addition to functioning as adjectives to describe colours. And these terms originate from five distinct object domains: plants, animals,

minerals, food, and artefacts. The scholar also highlights transparent and opaque colour terms. The denotative meanings of transparent terms such as *salmon, ivory or pearl* are typically self-evident to English speakers. In contrast, the denotative meanings of opaque terms such as *buff, puce, vermilion or crimson* are generally unfamiliar to English speakers, despite their historical associations with animals or animal-derived elements. Additionally, these secondary terms exhibit polysemous relationships between entities and colours. Transparent terms are synchronically polysemous, encompassing both entity and colour senses concurrently, while opaque terms are presently monosemous since their former entity senses have become obsolete (Casson 1997: 233). On the other hand, complex lexemes are formed through word-formation processes such as modification (Ljung 1990: 123) and compounding (Johannesson 1990: 245), resulting in paraphrastic meanings. Examples of complex lexemes include *light green, yellowish, wine red, etc.* (Casson 1997: 232).

Furthermore, T. Semashko distinguishes abstract and specific colour nominations. Abstract colour lexemes, in contrast to specific ones, provide a more comprehensive representation of colour essence. These terms are not associated with a derivative base, which results in their unrestricted compatibility and stylistic neutrality. Abstract colour names include primary colours of the spectrum, offering a "naive depiction" of the colour world, as opposed to the "scientific depiction" of this phenomenon. These are such lexemes as *white, black, red, yellow, green, blue, brown and grey*. Abstract colour nominations, constituting the majority of primary colour names, serve as stimuli within the human psyche, capable of evoking data from both collective and individual experiences. On the contrary, the peculiarity of specific colour names (*pink, purple, etc.*) is the transparency of semantics and bright internal form (Semashko 2008: 10).

We agree with B. Berlin and P. Kay who, as we have described in the previous section, distinguish eleven basic colour terms: *black, white, red, green, yellow, blue, brown, purple, pink, orange and grey*. We consider these basic colour terms to be primary colour names. As for the secondary terms, we adhere to the opinion of

A. Krytenko and O. Kryzhanska and consider secondary colour terms to be the ones that demonstrate a colour by similarity to some objects or phenomena.

O. Dzivak thoroughly investigates the lexical and semantic structures of colour names, proceeding from the fact that colours existing in nature constitute a three-dimensional system. Each colour can change according to three characteristics: hue, saturation and brightness. For a particular colour, a number of names are potentially possible, each of which focuses on a separate characteristic of one common concept (Dzivak 1975: 30).

The semantics of colours within linguistic units is not static, but rather subject to continual change influenced by both intra- and extra-linguistic factors. It undergoes various transformations, including metonymic and metaphorical reinterpretation, as well as the influence of associative relations. These processes contribute to the enrichment of the semantic structure of colour adjectives with figurative, emotional, and expressive meanings. This enrichment occurs through several mechanisms: 1) symbolic chain generation based on the analogy-driven comparison; 2) incorporation of content from external sources, stemming from extralinguistic reality; and 3) individual author's usage of colour designations with the purpose of creating an attractive name, for instance (Semashko 2008: 11).

Overall, colour nominations in linguistics have a multifaceted nature. The scholarly contributions of various researchers highlight the complexity of this field. The classification of colour terms remains an evolving area of study, with primary vs. secondary (or basic vs. non-basic) being a prominent approach. Furthermore, distinctions between abstract and specific nominations, simplex and complex lexemes, and transparent vs. opaque terms are made based on the main classification mentioned above - into primary and secondary colour terms. Lastly, cultural factors and historical development significantly influence colour nominations within a language.

1.3 Colour terms in the beauty sphere

Whether a customer searches for a beauty product on the website or in the offline shop, the final choice inevitably relies on the text component. Therefore, an important role in presenting a product and encouraging a potential consumer to buy it is played

by the verbal designation of the colour of the advertised product, i.e. colour term. Thus, with the intention of attracting clients and drawing their attention and interest, utilization of comparative and superlative constructions, neologisms, and repetitions serves to uphold and potentially enhance the persuasive impact of the original advertisement (Harutyunyan 2015: 56). It should be noted that overall, neologisms among colour nominations most often appear in the media, in various catalogues of cosmetics, fashionable clothes, in advertising and very often in the works of writers (Vyshnytska 2016: 268).

The research indicates that, driven by significant economic and cultural shifts in the need for new colour terms, numerous colour names have been adopted from French and Latin origins, with many more arising through metonymical extensions of entity senses. Through this process, a wide array of images and concepts (e.g., plants, animals, food, etc.) are employed to denote colours, as we have already stated in the previous part. However, these terms often face limitations, remain unfamiliar to the general populace, and can swiftly fall out of usage (Matschi 2004: 56).

O. Zaluzhna also states that in the realm of cosmetics, colour designations exhibit a notable trend of deviating from direct associations with the basic colours, instead often adopting metaphorical representations aligned with market expectations. This phenomenon can be attributed to contemporary advertising strategies deployed in the fiercely competitive makeup market, where products must distinguish themselves to capture consumer attention and, consequently, achieve sales (Zaluzhna 2021: 162).

The proliferation of colour terminology observed in contemporary English aligns closely with the assertions made by Spanish physicists Ramon Ferrer i Cancho and Ricard V. Solé regarding the evolutionary dynamics of language. They state that speakers tend to choose the most frequent words (easier for them to produce), and listeners are better at understanding these common words (easier for them to interpret). So, languages evolve to be more efficient for both speaker and listener. As a result, the most common words appear much more frequently than the less common ones. This principle is substantiated in Zipf's law (Cancho & Solé 2003: 788).

New colour terms, especially in the beauty sphere, aim primarily to draw the attention of customers to specific colour tones rather than merely name them (Gudkova 2016: 3). This focus on highlighting the tones aligns with the idea of efficient communication. Advertisers aim to grab attention and clearly convey a particular colour impression, potentially using newly coined terms or specific descriptive phrases. This can be seen as an adaptation to a communication environment where catching and holding the attention of a client is crucial.

In the realm of cosmetic and fragrance products, straightforward colour names like *red*, *yellow*, or *white* are seldom utilised. Since primary colour nominations perform only an informative function, i.e. they name the real properties of an object and do not produce any emotional impressions and lack expressive power, particularly within the context of cosmetic and fragrance advertising, where colour serves as a prominent product characteristic. Furthermore, conveying the desired colour tone of beauty items using such basic lexemes is impractical. Hence, attention-grabbing and evocative word combinations such as *black honey*, *pearly nude*, *mallow rose*, *bronze sand*, *sweet peach* (Makeup n.d.) and others are employed to attract potential consumers. Words and phrases of this nature are increasingly prevalent in advertising because they evoke emotional responses, facilitate easy recognition, and allow symbolic content to influence the subconscious mind (Beer 2015: 78). Therefore, as we see, secondary colour terms prevail in the beauty sphere, i.e. those formed on the basis of the metaphorical transposition of colour features of objects. As N. Gudkova pointed out, while the exact meaning of a colour name, particularly the idea of a specific colour tone, can ideally be grasped when the product itself is visually presented (typically in the form of a high-quality graphic image), the effectiveness of such terminology relies on establishing associative connections with colour (Gudkova 2016: 3).

In contemporary times, there has been a significant transformation in the structure and formation of the lexical means employed for colour designation. The primary origins of words and phrases representing colour and its variations stem from the names of objects capable of triggering associations within the consumer's psyche.

These associations are rooted in the symbolism attributed to colours, which in turn vary depending on the national and cultural characteristics of each language. Additionally, the diversity in the range of object names utilised for coining colour terms is influenced by different linguistic perspectives on the world (Gudkova 2016: 3).

Considering the structure of colour nominations in the beauty sphere, it is essential to define the phenomenon of onomasiology. The term onomasiology was first introduced by Zauner in 1902. It is a branch of linguistics that focuses on the process of assigning names to concepts or referents (Zauner 1902: 4). The onomasiological approach focuses on the cognitive semantic aspects of language and the importance of extra-linguistic reality in the naming process (Fernández-Domínguez 2019: 1). The term "onomasiological structure" was introduced into scientific discourse by the Czech linguist M. Dokulil in 1962. He described it as consisting of two components: the onomasiological characteristic (motivator or creative basis) and the onomasiological basis (word-forming formant) (Dokulil 1962: 54).

From the grammatical point of view, in English colour names based on objects are derived as adjectives from nouns via zero derivation. Consequently, *peach* may be used as an object, namely a fruit. In this case, it is a noun. It can also be used as an adjective *peach* when employed as a colour name (Uusküla 2020: 79).

Based on the word formation processes used to create colour names that may be found in beauty products, colour terms can be classified into such groups: 1) simple (mono-lexeme); 2) compound (consisting of two or more bases, often with a hyphen). Moreover, in the structure of compound colour terms, besides the basic or secondary colour name, prepositional phrases, nouns or determiners are common. From the semantic perspective, secondary colour terms may be motivated by colour characteristics of various objects and phenomena, that is they are taken from different semantic fields such as food and drinks, plants, minerals, natural phenomena, animals, etc. Furthermore, the composition of colour terms in beauty products is sometimes conducted from the phonetic-phonological aspect. Therefore, we may meet a lot of colour terms with alliteration or assonance, although alliteration is more common. The

aim is to enhance the appeal of this product by aligning the initial consonant sounds in both components of the compound. (Espinosa-Zaragoza 2023: 72).

T. Stoianova, O. Kotsabenko and O. Kylymnyk distinguish composite colour terms and state that they are divided into the following groups: 1) two-component colour names, which consist of two bases: the first base denotes the colour itself, the second - the intensity of the colour; 2) two-component colour names, which consist of two bases for colour; 3) composite colour names with a combined composition containing a colour component and a component conveying emotional and aesthetic evaluation, for instance, *red-fire*; 4) composite colour names that include a base for colour and at the same time a base with the meaning of naming objects or specific phenomena that implicitly express or do not express the colour meaning (Stoianova, Kotsabenko & Kylymnyk 2021: 512).

In conclusion, colour as a verbal element in the beauty sphere exerts a significant impact on potential buyers, appealing to their senses rather than their logic. Through the deliberate selection of colours and the creation of a distinct colour atmosphere within advertising texts or in the description of a product, it becomes feasible to evoke specific associations in a customer that foster a favourable perception of the product, thereby encouraging the purchase.

Conclusion to Chapter 1

The study of colour nominations within the realm of linguistics reveals their multifaceted nature and significant impact on various aspects of human communication. It is important to note that colour terms serve as a vital component of language, representing a vivid aspect of the linguistic world model within different cultures. Various researchers have contributed to our understanding of the mechanisms of perception, classification, and symbolism of colour terms. Their studies highlight the ancient origins and frequent utilisation of colour lexemes, which play a fundamental role in linguistically actualising the objective colour characteristics of objects.

We have explored the classification of colour names into primary and secondary terms and have concluded that this is the main classification recognised by the scholars.

It suggests that the primary colours include the terms of ancient origin, while secondary terms include shades and variations derived from objects or phenomena in the surrounding world.

Additionally, the onomasiological approach sheds light on the cognitive processes underlying colour designation, emphasising the importance of extra-linguistic reality and semantic motivation in the naming process. From a grammatical perspective, colour names based on objects undergo certain word formation processes, contributing to the rich diversity of colour terminology found in beauty products.

Finally, focusing on colour terms in the beauty sphere, it is worth mentioning that the evolution of colour terminology reflects broader economic and cultural shifts. Neologisms, metaphorical representations, and evocative word combinations are strategically employed to capture consumer attention and foster favourable associations with products. As technological advancements and societal developments influence the utility and perception of colour, brands must adapt their language to remain competitive in the market.

2. PRIMARY AND SECONDARY COLOUR NOMINATIONS IN COSMETICS

2.1 Primary and secondary colour terms

Colour terms are an integral part of the beauty sphere. They are contained in both the names of the products and the list of shades. And shades are mostly found in makeup categories targeting the eyes, eyebrows, lips, and nails, as well as complexion products such as concealers, foundations, powders, bronzers, blushes, and highlighters. Therefore, all these items have an immense variety of colour names.

In the previous part, we have provided different classifications of colour nominations. However, the most famous one is the division into primary and secondary terms. We have later stated that specifically in the beauty sphere, primary colour terms, such as *red*, *white*, *blue*, *yellow*, etc. are not frequently met because they lack expressive power and do not always fulfil the function of attracting potential buyers (see Appendix 1). Conversely, secondary colour names make up the majority of terms for designating colours in cosmetic products (see Appendix 4). These terms provide greater descriptive precision and specificity, which may impact consumer buying behaviour. In this chapter, we will delve into the analysis of different aspects of these colour terms. This section is mostly devoted to primary terms, since they constitute the minority, and further on, we will look into secondary colour terms.

It is important to note that the utilisation of colour terminology extends beyond purely aesthetic considerations. By employing secondary colour terms, brands can subtly communicate the intended benefits or effects of their products.

For example, the elite brand Dior used the term *Rosy Glow Blusher* (Makeup n.d.) in the name of their blush. Perhaps this was done with the purpose of implying that a product is designed to evoke a gentle youthful flush. Also, according to Collins Dictionary, if you say that someone has a rosy face, you mean that they have pink cheeks and look very healthy (Collins Dictionary n.d.). Therefore, the word *rosy* carries connotations of health and vitality, enhancing the product's appeal. Another instance is *Estee Lauder Bronze Goddess Highlighting Powder Gelee* (Makeup n.d.). The combination of the words *bronze* and *highlighting* implies that a product aims to

provide a sun-kissed appearance. At the same time, a person who applies this powder will feel like a *goddess*. Thus, when the colour term is used in the names of the products, the words near the colour designation have a certain impact on the customer as well. This strategic use of language not only improves consumer understanding of the product but also potentially leverages emotional associations and consumer desires.

As for the primary terms, one of the few products where we can meet them is mascara. Brands usually indicate shades of mascara with such basic colours as *black*, *brown*, *blue*, *purple*, *green*, etc. Very often modifiers are added to the colour term to designate shade and add more specificity. For example, *Glossy Black*, *Extra Black*, *Intense Black*, *Burgundy Brown*, *Very Black*, *Ultra Black*, *Pitch Black*, *Cosmic Black*, *Blackest Black*, *Soft Black*, *Brownish Black*, *True Brown*, *Soft Brown*, *Deep Brown*, *Black Brown*, etc. (Makeup n.d.). Since these names have basic colour terms in their basis, we believe it is worth pointing out a separate group of *modified primary colour terms*. We will use this name further on, and we have compiled a list of the terms analysed (see Appendix 2). In separate cases, we may encounter more interesting designations formed based on the transition of the colour characteristics of some objects to the colour of mascara. For instance, the brand Pupa presents such shades: *Chocolate Brown*, *Electric Blue*, *Amethyst Violet*; and Max Factor has *Deep Raven Black* among the shades (Makeup n.d.). We would like to elaborate on the formation of these names and to focus on their structural and semantic analysis.

- *Chocolate Brown* is a compound adjective, since it acts as a single unit describing the colour. It consists of a noun *chocolate* that functions as an attribute here and basic colour term *brown* (N+Adj). Taking into the account Dokulil's interpretation of onomasiological structure (Dokulil 1962: 54), this colour term consists of an onomasiological characteristic or motivator and onomasiological basis. The motivator here is *chocolate*, and the basis is *brown*. From the semantic point of view, *chocolate* is quite a popular referent in order to designate colour brown. This is due to its immediate association with the rich, warm, and deep brown hue characteristic of this food item.

- *Electric Blue* is a compound adjective, containing an adjective *electric* and a basic colour term *blue* (Adj+Adj). *Electric* is the motivator, and *blue* is an onomasiological basis. Furthermore, *electric* refers to the saturation of the blue colour and shows that it is a very bright, vivid, eye-catching shade of blue, since electric energy is associatively thought to be vibrant, striking, powerful, like a bolt of lightning.
- *Amethyst Violet* is a compound adjective as well, which contains the name of a precious stone *amethyst* and a colour term *violet*. The noun *amethyst* is in the function of an attribute that modifies the colour *violet* (N+Adj). Therefore, *amethyst* is the onomasiological motivator, and *violet* is the basis. *Amethyst* is used here because the colour of the stone is purple, which reflects the colour of the mascara. Moreover, the comparison to the gemstone in the name adds connotations of luxury and rarity to the perception of the product.
- *Deep Raven Black* is a compound adjective, too. It consists of an adjective *deep*, a noun *raven* and a colour term *black* (Adj+N+Adj). Similarly to the previous examples, the noun *raven* is used attributively, describing colour black. *Deep raven* is the motivator in this case, and *black* is the basis. As we see, it is possible for the motivator to consist of more than one word. Regarding the choice of the expression *deep raven* to modify colour black, it is interesting that *deep* emphasizes the intensity and richness, suggesting a shade of black that is not simply basic black but goes beyond to a deeper level. As for the *raven*, this noun refers to the bird known for its glossy, black feathers, and thus, is perfect for describing the shade of a black mascara.

Following the theory of Panasenکو and Korcová (Panasenکو & Korcová 2011: 129) about hypernyms and hyponyms that we have described in the previous chapter, we would like to analyse in more detail how eleven basic colour terms are manifested in the shades of cosmetic products and whether they can always be substituted by secondary terms. We have conducted the analysis focusing on 4 brands

and their products – Maybelline, Clinique, MAC and NYX. In total, we have analysed 365 names.

Black

Having analysed the products by *Maybelline*, we have found that this brand employs black shades primarily in mascaras, eyeliners and brow products. It is important to note that black is not very often manifested through secondary colour terms. In fact, most brands, Maybelline included, can use just the basic colour term *Black* to indicate the colour. We believe it could be due to the fact that the word “black” itself carries strong connotations of boldness, elegance, mystery and drama. It can be a powerful marketing tool without needing further elaboration. However, as we stated above, adding modifiers is common to specify the shade, emphasise the colour and influence the interest of a customer. For example, we can meet such modified primary terms as *Extra Black*, *Very Black*, *Intense Black*, *Smoky Black*, *Cosmic Black*, *Blackest Black*, *Ultra Black*, *Matte Black*, *Pitch Black*, *Black Drama*, *Midnight Black*, *Soft Black*, *Daring Black*, *Satin Black*, *Brownish Black*, *Meta Black*, *Jet Black*, *Classic Black*, *Velvet Black*, *Platinum Black* (Maybelline New York n.d.). They all give customers a more detailed understanding of what level of black they will receive in the product they purchase.

In the list above, we may observe a common pattern of the onomasiological structure: motivator + basis. However, we should point out the term *Black Drama*, where the structure is reverse – basis + motivator. In addition, while most of the other examples are compound adjectives, this is a noun phrase, consisting of a basic colour term *black* and a noun *drama* (Adj+N). Such an expression could be chosen in order to emphasise that black is a dramatic colour and is capable of creating a bold and impactful look.

Another name that is different in its structure is *Very Black*, since it is not a compound adjective, it contains an adverb of degree *very* and a colour term *black* (Adv+Adj). Additionally, there is also a superlative form used in the name *Blackest Black*, which is done to highlight the ultimate degree of black, the purest black possible.

Interestingly, black is sometimes used in lipsticks as well. For instance, *Pitch Black* designates a lipstick shade by Maybelline. It is a compound adjective that includes a noun *pitch* and a colour term *black* (N+Adj). The noun is used attributively. *Pitch* is a motivator, *black* is the basis. Concerning the origin of this phrase, “pitch” is a sticky black substance that can be found in nature or made by humans. It was used to make ships and roofs waterproof, and to cover cracks in roads (Cambridge Dictionary n.d.). Thus, the colour characteristic of this material was transferred to describe the black colour of a lipstick.

Secondary colour terms are also used. For example, we may meet such expressions in the shades of mascaras and eyeliners:

- *Noir Glamour – Glam Black*. *Noir* is a borrowing from French and means “black”, *glamour* is a noun. Therefore, this is a noun phrase (Adj+N). In this example, we may observe how brands sometimes use the explanation of a shade in the form of the appositive phrase after a dash (*Glam Black*). The usage of the word *noir* adds a sense of sophistication and elegance due to its French origin. And the noun *glamour* is a quality of someone or something that causes excitement and admiration because of its style or attractive appearance (Cambridge Dictionary n.d.). Thus, it denotes an alluring and stylish quality of black, which undoubtedly attracts the attention of customers.
- *Deep Onyx* was used as a shade of Maybelline gel eye pencil. It is a noun phrase, consisting of an adjective *deep* and a noun *onyx* (Adj+N). *Onyx* is a black glossy gemstone; therefore, this reference implies elegance and luxury. *Deep* points at the richness of the black colour.
- *I Am Rebellious* is a full sentence in a form of affirmation. Maybelline uses this type of shade nomination for emphasising individuality and non-conformity, and suggesting a bold, defiant black. In this case, an exact colour can be understood only from looking at the photo, since associatively an adjective *rebellious* can also denote the red colour.

- *Metallic Nights* is a noun phrase that contains an adjective *metallic* and a noun in a plural form *nights* (Adj+N). The referent *night* evokes associations with darkness, hence, the black colour. Additionally, the description *metallic* indicates that black is with a shimmering or shining effect.
- *Night Sky* is a noun phrase. It involves two nouns – *night* and *sky*. However, the noun *night* acts as an attribute to describe the sky (N+N). In its semantic meaning, it is very similar to the previous example of *Metallic Nights* because this phrase also has a night reference and evokes the same associations with darkness. The mention of the sky, particularly, may hint at the vastness and blackness of the night sky (Maybelline New York n.d.).

As for the brand *Clinique*, it also utilises the black colour mostly in eye and brow products. Similarly to Maybelline, it has just the basic colour term *Black* in some shade names. At the same time, the brand uses such modified primary terms: noun phrases *Black Onyx*, *Black Diamond* with references to precious stones, compound adjectives *Extreme Black*, *Blackened Black*, *Intense Black*, adverb of degree + adjective structure *Really Black* (Clinique n.d.). In the phrase *Blackened Black*, “blackened” is a Past Participle used in the function of an adjective to describe black.

Secondary colour terms are met not so frequently. For example, here are two shade names of the black eyeliner: *Intense Charcoal* and *Intense Ebony* (Clinique n.d.). Both of them are noun phrases, that consist of an adjective *intense* and the nouns *charcoal* and *ebony*, respectively. Charcoal is a hard, black substance similar to coal that can be used as fuel or, in the form of sticks, as something to draw with. Ebony, in turn, is a very hard dark wood of a tropical tree, used especially for making furniture (Cambridge Dictionary n.d.). Hence, it is clear that both terms were chosen because of their colour. However, ebony, for instance, is generally often used in the literary meaning instead of just black.

MAC, conversely, uses a wider range of creative strategies to describe black, that is more secondary terms. For instance, *Carbon* (Most intense rich black), *Illuminaughty* (Black) for the eyeshadow, *Caviar* (Black) for the lipstick, *Feline* (Carbon black),

Smolder (Intense Black) for the eyeliner (MAC Cosmetics Makeup n.d.). The phrases in parentheses stand for the explanations of shades, similar to Maybelline. However, they are not put after the dash, but under the list of shades, separately. MAC uses these specifications for all their products. It is interesting that all these examples of secondary names are simplex lexemes, consisting of one word but different parts of speech.

- *Carbon* is a noun, meaning a chemical element that diamonds and coal are made up of (Collins Dictionary n.d.). It is known that carbon is black, hence the reference.
- *Illuminaughty* is a word formed by means of blending. Moreover, it is a nonce word, since it is coined for a temporary use and is not meant for entering the common language. It consists of two words: a verb *illuminate* and an adjective *naughty*. In this context, the whole word functions as an adjective. By blending these two words, the term *Illuminaughty* creates a semantic contrast between the concepts of light and mischief. This juxtaposition suggests a colour that is bold, daring, and attention-grabbing, perhaps with a slight shimmer. It is good that the brand uses the above-mentioned clarifications of the shades because otherwise, it would not be clear what colour the term *Illuminaughty* denotes.
- *Caviar* is a noun, the name of a food item. Although caviar can be of different colours, the most common association is with black. Moreover, it is also associated with a rich and luxurious experience, which encourages to buy this lipstick. However, it is important to note that a black lipstick is always an extremely bold move. Therefore, perhaps the name suggests that few people can afford it, much like the caviar.
- *Feline* is an adjective that means belonging to a cat family or behaving like a cat (Cambridge Dictionary n.d.). Therefore, such a name adds the feeling of grace and sleekness to the perception of the product. In addition, since this is the eyeliner shade, *feline* may imply that people often draw the cat eye. And as the black colour is classic for the eyeliner and cat eye, *feline* might be associated with black. Yet, it does not indicate the colour exactly, since cats are not all

black. To specify this, there is an explanation *Carbon black* in the description of a shade. It is stated under the shade name in a smaller font.

- *Smolder* is usually used as a verb and means to burn slowly with smoke but without flames (Cambridge Dictionary n.d.). But here it may be converted to noun referring to the smoke coming from the dying fire. Using this term for an intense black eyeliner implies a deep, rich, and long-lasting shade.

Modified primary colour names are used as well, for example, *Perm Black*, *Black Black* (MAC Cosmetics Makeup n.d.). These terms are used for the mascara. *Perm Black* is a compound adjective, consisting of a noun *perm*, which refers to a chemical process of hairstyling to curl the hair, and a basic colour term *black* (N+Adj). In this case, the noun functions as an attribute. Such a name emphasises the durability and permanence of mascara. The term *Black Black* contains two basic colour terms (Adj+Adj) and employs repetition to highlight the degree of blackness and its purity.

Finally, having analysed the products by *NYX*, we may state that the pattern is similar to the other brands. Some names are modified primary terms, some are secondary ones. Let us consider some examples. *NYX* uses such primary names as *Pitch Black*, *Black Metal*, *Black Smoke* for eyeliners (*NYX Professional Makeup* n.d.). *Pitch Black* is a compound adjective (N+Adj) with a reference to the black substance “pitch”, as we have analysed before. *Black Metal* and *Black Smoke* are noun phrases, consisting of a colour term *black* and the nouns *metal* and *smoke* respectively (Adj+N). *Metal* may suggest a hard, solid look, while *smoke* implies a hazy, diffused finish.

Among the secondary names there are:

- *Always Onyx* for the eye pencil with a reference to a precious stone that we have already met before.
- *Licorice* for the lip gloss. *Licorice* is a noun denoting the dried black root of a plant used for flavouring food, particularly candy (Cambridge Dictionary n.d.). It has a rather specific taste, which may provoke associations with an unconventional choice of the lip gloss.

- *Evil Genius* for the lip liner. It is a noun phrase, consisting of an adjective *evil* and a noun *genius* (Adj+N). *Evil* hints at the dark cunning colour but at the same time *genius* adds the feature of intelligence.

Overall, there are quite a lot of lexical opportunities to denote colour black. Therefore, we can elicit common thematic groups of referents that are: precious stones, metals, nature-inspired terms, materials and substances, and more rarely food items. All the other terms are formed by means of modification and compounding.

White

Pure white colour is used mostly in eyeliners, eyeshadows and chromagraphic pencils. We can find it more rarely in lipsticks, lip glosses or pencils and powders. Very light shades of concealers or foundations can also be classified as white colour. Taking into account the products of the same four brands, we may state that white is often realised through such referents as:

- basic colour term: *White* (Adj);
- precious stones: *Pearl* (N) for the lip gloss, *White Pearl* (Adj+N) for the eyeliner;
- food and drinks: *Sugar Glass* (N+N), *Coconut Chill* (N+N) for the lip gloss, *Milk* (N), *Cottage Cheese* (N) for the eye pencil;
- natural phenomena: *Snow Stack* (N+N) (Exclusive White Hue) for the mascara, *White Frost* (Adj+N) (Vivid white with icy shimmer) for the eyeshadow; *Ice* (N) for the glitter. Specifications in parentheses is the peculiarity used by MAC, as we have described in the analysis of colour black.
- minerals and materials: *Alabaster* (N). It is an almost transparent, white stone, often used for making decorative objects (Cambridge Dictionary n.d.); *Fair Porcelain* (Adj+N). Both terms are used for the foundation or concealer;
- tissues: *Bone* (N) for the foundation;

- descriptive terms: *Clear* (Adj) for lip balm; *Fascinating* (Adj) (Intense matte white) for eyeliner; *Translucent* (Adj) for a setting powder;
- human-related terms: *Incorruptible* (Adj) meaning morally strong, thus, metaphorically white, without dark intentions; *I Am Unmatched* – a sentence in a form of affirmation to highlight confidence. It is used for the eye pencil; *It's All About Shine* (Silvery white) emphasises the desire for attention. As it is used for the eyeshadow, the word *shine* and the clarification that it is “silvery white” implies shimmery finish.

Modified primary terms are also found: *Polished White*, *Pure White*. Both of them are used to denote the shade of the eyeliner and are compound adjectives, consisting of the adjectives *polished* and *pure* respectively and a basic colour term *white* (Adj+Adj) (Maybelline New York n.d.) (Clinique n.d.) (MAC Cosmetics Makeup n.d.) (NYX Professional Makeup n.d.).

Red

Regarding colour red, it is mostly found in lip products. There are a host of hyponyms to this colour. We can group the referents into such thematic categories:

- food and drinks:
 - lip products: *Divine Wine* (Adj+N), *Everlasting Wine* (Adj+N), *Very Cherry* (Adv+N), *Juicy Apple Pop* (Adj+N+N), *Cherry Pop* (N+N), *Chili Pop* (N+N), *Chunky Cherry* (Adj+N), *Chili* (N) (Warm brick red), *Cherry* (N) (Vivid bright bluish-red), *Cherry Spice* (N+N) (Transparent Red).

As we see, there are mostly noun phrases here. The references are made relying on the colour characteristics of the food items and drinks, since all these products demonstrate shades of red. In some names, there is a word *Pop* at the end. The reason for that is the name of the collection. For example, *Juicy Apple Pop* is from the collection of lip glosses that are called *Clinique Pop Plush Creamy Lip Gloss*. The shades *Cherry Pop* and *Chili Pop* belong to the collection of lipsticks called *Clinique Pop Longwear Lipstick*.

In addition, traditionally, MAC products have clarifications of colour after the name of the shade (e.g. Warm brick red, Vivid bright bluish-red, Transparent Red).

- brow pencil: *Black Cherry* (Adj+N) (Burgundy with rich depth). It is a noun phrase. Although it is called Black Cherry, it refers to the red colour. Black only shows that it is deeper shade of red, as it is shown in the explanation of colour as well - *Burgundy with rich depth*.
- eyeliner: *Habanero Hottie* (N+N). It is a noun phrase as well. Habanero is a type of small, orange, very hot-tasting chilli that is often used in Latin American cooking (Cambridge Dictionary n.d.). Therefore, due to its spicy nature it is associated with red. The slang word *Hottie* points at this spicy taste, at the same time implying that a person who will wear this eyeliner will feel attractive.
- mascara: *Burgundy* (N), *Burgundy Haze* (N+N). Burgundy originally means wine, usually red, that comes from the Burgundy region of eastern central France (Cambridge Dictionary n.d.). Hence the colour reference. With time it became a separate dark reddish-purple colour (Cambridge Dictionary n.d.).

➤ minerals and precious stones:

- eyeliner: *Cinnabar* (N). It is a bright red mineral that is sometimes used to give colour to things (Oxford Dictionary n.d.). Thus, it denotes the red colour of the eyeliner.
- lip products: *Ruby* (N), *More Ruby* (Determiner+N), *Ruby-for-me* (N+Prep+Pron), *Ruby Pop* (N+N), *Ruby Woo* (Vivid blue red). In this case, we have a lot of references to one gemstone – ruby. It is known for its red colouring; therefore, it is quite popular for indicating red.
- human-related terms and abstract notions: *Pioneer* (N), *Heroine* (N), *Individualist* (N), *Royal* (Adj), *Unrivaled* (Adj), *Main*

Character (Adj+N), *Opinionated* (Adj), *Intense Passion* (Adj+N), *D for Danger* (brick red) (Letter+Prep+N), *Gutsy* (Adj) (tomato red), *Lasting Passion* (Adj+N) (Clean bright red), *Rebel in Red* (N+Prep+N), *Rebel Red* (N+Adj), *On A Mission* (Prep+Article+N), *Untamable* (Adj), *On Fuego* (Prep+N), *On Fire Red* (Prep+N+Adj).

For red is known as a rebellious, fiery and brave colour, all the above-mentioned terms reflect its nature. One name that stands out is *On Fuego* because *fuego* is a borrowing from Spanish and means *fire*. In English it is often used as slang for “excellent”. Here it simply means On Fire.

- insects: *Lady Bug* (N) (Tomato red)
- materials: *Brick Red* (N+Adj), *Brick* (N) (Intense golden red). Although brick is usually associated with orange, everything depends on the idea of the creator. In the products analysed, *brick* indicates *red* but perhaps with orange undertones.
- shades of red: *More Scarlet* (Determiner+N), *Crimson Race* (Adj+N), *Merlot Armour* (Adj+N).

Scarlet is the brightest shade of red and *crimson* is deeper, richer red. *Merlot* is a type of red wine, originally made in France, or the type of grape from which this wine is produced (Cambridge Dictionary n.d.). Therefore, it is similar to burgundy.

Green

Colour green is primarily found in eye products (eyeliners, eyeshadows, eye pencils). Among the referents for green we can point out the words from such semantic fields:

- food and drinks: *True Chartreuse* (Adj+N), *All Time Olive* (Determiner+N+N), *Chartreuse* (N), *Watermelon Wealth* (N+N), *Kiwi Kick* (N+N).

It is worth explaining that Chartreuse is a brand name for a type of strong French alcoholic drink that is green or yellow (Cambridge Dictionary n.d.). Thus, it can stand for the green colour.

- precious stones: *Emerald Green* (Adj+Adj), *Emerald Lights* (Adj+N), *Emerald Cut* (Adj+N) (Electric teal), *It's Giving Jade*, *Emerald Empire* (Adj+N), *Emerald City* (Adj+N).

The most common reference is to emerald, of course. However, there is one example of *jade* as a referent, which is a precious stone as well.

- nature-inspired referents (plants, animals, etc.): *Forest Green* (N+Adj), *Intense Ivy* (Adj+N), *Mint* (N), *Landscape Green* (N+Adj) (True grass green), *Intense Teal* (Adj+N), *Moss* (N), *Teal* (N), *Seafoam Green* (N+Adj), *Sage Sparks* (N+N) (Epic Smoke Liner).

It is important to delve into the origin of some terms. For instance, *Intense Teal* is associated with a small wild duck called *teal* (Cambridge Dictionary n.d.). It has green spots on its head and wings. Another instance is *Sage Sparks*. Sage is a plant whose greyish-green leaves are used as a herb to give flavour to some foods (Cambridge Dictionary n.d.). The word *sparks* may simply imply a sparkly finish of the product.

- materials: *True Khaki* (Adj+Adj). Originally, khaki is a strong material of a greenish brown colour, used especially to make uniforms for soldiers (Collins Dictionary n.d.). Nowadays people use it just for naming a shade of green.

Yellow

Yellow is found in eye products, foundation and concealers. Concerning the thematic groups of referents, we may point out the following ones:

- food items: *Honey* (N), *Meringue* (N), *Lemon Meringue* (N+N)
- natural phenomena: *Sun* (N)
- modifying terms: *Primary Yellow* (Adj+Adj) (Bright clean yellow), *Cosmic Yellow* (Adj+Adj)
- metals: *Gold* (N)

In general, yellow has not so many referents in the products of four brands analysed. As we see, they are familiar terms like “Honey”, “Sun” or “Gold” that create an immediate association with the colour yellow. The referents are chosen strategically based on the product type. For example, “Meringue” and “Lemon Meringue” are used for lighter-coloured foundations or concealers, while “Gold” is used for the glitter.

Blue

Similarly to yellow and green, blue is popular mostly in eye products because the eye area is a smaller and more defined space on the face compared to cheeks or lips. This makes it a more suitable place for bolder or brighter colours like blue. And for areas like cheeks and lips, a more natural look with neutral or earthy tones is favoured. Having analysed the beauty products, we may distinguish such thematic groups:

- modifying terms: *Blue Mist* (Adj+N), *Baby Blue* (N+Adj), *Electric Blue* (Adj+Adj), *Satin Blue* (N+Adj);
- metals, minerals, precious stones: *Cobalt Blue* (N+Adj), *Sapphire* (N), *Turquoise* (N), *Aquamarine Dream* (Adj+N) (Aqua).
- As for *cobalt*, it is a chemical element that is a hard silver-white metal, used in metal mixtures and for making materials blue (Cambridge Dictionary n.d.). So, it is not originally blue, but becomes so when mixed with other metals.
- marine terms: *Striking Navy* (Adj+Adj), *Stormwatch* (N) (Intense teal), *Triennial Wave* (Adj+N) (Bright medium blue w/ cool undertone), *Turquoise Storm* (Adj+N);
- shades of blue: *Cyan* (Adj) (Cyan blue). Cyan is a deep greenish-blue colour (Cambridge Dictionary n.d.). This is an example of a shade name that has entered the common usage.
- food items: *Blueberry Tart* (N+N), *Blueberry Mood* (N+N).

Brown

Brown is primarily used in eye products, foundation, concealers and more rarely in lip products. As for the thematic groups, they are the following:

- modifying terms: *True Brown* (Adj+Adj), *Soft Brown* (Adj+Adj), *Ash Brown* (N+Adj), *Deep Brown* (Adj+Adj), *Black Brown* (Adj+Adj), *Medium Brown* (Adj+Adj), *Warm Brown* (Adj+Adj), *Bold Brown* (Adj+Adj);
- shades of brown: *Taupe* (Adj) meaning brownish-grey in colour (Cambridge Dictionary n.d.); *Auburn* (Adj) denoting reddish brown (Collins Dictionary n.d.), *Totally Tawny* (Adv+Adj). *Tawny* means light brown or brownish-orange in colour (Collins Dictionary n.d.).
- food and drinks. Among the terms in this semantic group the names of nuts and coffee drinks prevail. For example, *Smooth Walnut*, *Hazelnut*, *Walnut*, *Nutmeg*, *Almond Hustle*; *Espresso*, *Cocoa*, *Coffee*, *Dark Coffee*, *Cappuccino*, *Mocha*, *Latte*. Some other food items are present as well: *Toffee*, *Truffle*, *Forever Raw Chocolate*, *Rich Chocolate*, *Toasted Wheat*, *Deep Honey*, *Caramel*.
- nature-inspired terms (plants, animals, etc.): *Sand* (N), *More Cedar* (Determiner+N), *Intense Clove* (Adj+N), *Mulch* (N) (Red-brown w/bronze pearl), *Sable* (Adj) (Gold-plum w/bronze pearl), *Oak* (N) (Soft beige brown), *Chestnut* (N).

It is worth defining some of the words to understand the origin of such a colour term. For instance, *clove* is a small, dark brown dried flower of an evergreen tree, used as a spice (Cambridge Dictionary n.d.). *Mulch* is a covering of decaying leaves that is spread over the soil in order to keep water in it or to improve it (Cambridge Dictionary n.d.). Both clove and mulch are of brown colour. That is why they transfer their colour characteristics to the cosmetic products. *Sable* is a small furry animal with valued fur (Collins Dictionary n.d.). This animal has a dark brown fur, hence the reference. In the case analysed, the name *sable* is used as an adjective meaning dark brown in colour.

- metals, materials, precious stones: *Deep Bronze* (Adj+N), *Deep Golden* (Adj+Adj), *Topaz* (N), *Mahogany* (N), *Deep Amber* (Adj+N), *Cork* (N)

(Muted golden brown). *Topaz* and *Amber* may also be considered yellowish or with orange undertones. Therefore, it is up to the brand to decide what tones will prevail in their product – brown, orange or yellow. The use of *Cork* is due to the brown colour of the material.

Purple

Purple colour is encountered mainly in eye and lip products. We can distinguish the following groups of referents:

- precious stones: *Rich Amethyst* (Adj+N);
- food and drinks: *Humdrum Plum* (Adj+N), *Blackest Berry* (Adj+N), *Plum Rule* (N+N), *Rich Wine* (Adj+N), *Plum Passion* (N+N), *Grape* (N), *Intense Plum* (Adj+N), *Fig Pop* (N+N), *Blackberry Pop* (N+N), *Aubergine* (N), *Plum* (N), *Prune* (N), *No Wine-ing*, *Eggplant* (N), *Plum Player* (N+N), *Passion Fruit Snatch* (N+N).

The most frequent reference is to *plum* due to its purple colour. An interesting example of pun is used by NYX in the phrase *No Wine-ing* for the lip liner. It sounds like “no whining” which forbids to complain about something, but at the same time it demonstrates a colour of the product – the deep colour of wine. It may be a way to encourage people to buy this lip liner, to apply it and to forget about the problems in their lives.

- shades of purple: *On The Mauve*, *Smoky Mauve* (Adj+Adj) (Pinkish muted mauve), *Magenta Shock* (Adj+N).

Here we also can observe an example of pun – *On The Mauve* used by Maybelline to describe a lipstick. Although not identical, but the pronunciation of *mauve* resembles that of the verb *move*. And as it is known, there is such a phrase *to be on the move*, which means to be active or to be going somewhere (Cambridge Dictionary n.d.). Similarly to the previous example of *No Wine-ing*, this may suggest that the lipstick will bring energy boost and problem-solving mood.

- plants: *Always Heather* (Adv+N), *Wild Violets* (Adj+N), *Pansy Pop* (N+N), *Pale Lilac* (Adj+N), *Bright Lilac* (Adj+N), *Periwinkle Pop* (N+N), *Frosted Lilac* (Adj+N), *Lavender Shimmer* (N+N), *Lavender* (N).
- modifying terms: *Rich Purple* (Adj+Adj), *Fierce Purple* (Adj+Adj), *Graphic Purple* (Adj+Adj).

Pink

Pink can be observed in eye products, lip products, blush or powder. There are several thematic groups that can be defined:

- modifying terms: *Pink Air* (Adj+N), *Ultra Pink* (Adj+Adj), *Pink Spirit* (Adj+N);
- plants: *Dusty Rose* (Adj+N), *On And On Orchid* (Prep+Conj+Prep+N), *Fuchsia Spark* (N+N), *Peony Pop* (N+N), *Petal* (N), *Heather Pop* (N+N), *Iced Lotus* (Adj+N), *Mighty Mimosa* (Adj+N), *Radiant Rose* (Adj+N) (Light shell pink), *Fuchsia* (N), *Bloom* (N), *Rose* (N), *Flower* (N).
- food and drinks: *Berry Flame* (N+N), *Molten Peach* (Adj+N), *Blissful Berry* (Adj+N), *Very Cranberry* (Adv+N), *Bubblegum* (N), *Strawberry Pop* (N+N), *Art Thera-Peachy* (Soft Peach), *Raspberry Rave* (N+N), *Mixed Berry Shake* (Adj+N+N), *Strawberry Horchata* (N+N).

Although *berry* is not always associated with pink, in cosmetic sphere it is usually used for pink or purple products.

The phrase *Art Thera-Peachy* is a wordplay used by MAC to designate eyeshadow. There is a colour reference hidden, namely *Peachy*. It is noticeable because it is separated with a hyphen. The original phrase would be *Art Therapy*. Perhaps they used it here because firstly, drawing with eyeshadows is an art of its kind, and secondly, for many people doing makeup in general is a therapy.

- human-related terms: *Romantic* (N), *Optimist* (N) (pink glasses), *Girlie* (Adj) (Rosy-pink with subtle shimmer). *Girlie* is an informal term used to describe things that are meant for girls.
- metals, materials: *Couture Copper* (N+N) (Bright copper).

Orange

Orange is not a popular colour in cosmetics, similar to yellow or blue. Still, it may be used in lip products, blushes, eye products or highlighters. We identify such groups:

- nature-inspired terms: *Continuous Coral* (Adj+Adj), *Coral* (Adj) (Bright coral);
- food and drinks: *Peach* (N) (sometimes pink), *Shell Peach* (N+N) (Soft peach), *Peach Lustre* (N+N) (Bronzy Orange), *Orange Zest* (N+N), *Mango Lassi* (N+N), which is a South Asian drink made from yoghurt (Cambridge Dictionary n.d.), *Guava Snap* (N+N), *Apricot* (N) (Terracotta Orange).
- modifying terms: *Genuine Orange* (Adj+Adj) (Bright orange).

Grey

Last but not least, grey can be found in eyeliners, eyeshadows and powders. The variety of referents is not so great. Thus, we can distinguish only two groups:

- metals, materials: *Intense Charcoal* (Adj+N), *Pewter* (N), *Slate* (N), *Greystone* (N), *Print* (N), *Isn't It Iron-ic?* (Gunmetal), *Platinum* (N) (Smooth, high-shine platinum), *Silver Lining* (Adj+N), *Gunmetal Gaze* (N+N), *Silver* (Adj), *Charcoal* (N).

It is useful to define some materials to better grasp the idea of using them as colour terms. *Pewter* is a bluish-grey metal that is a mixture of tin and lead (Cambridge Dictionary n.d.). *Slate* is a dark grey rock that can be easily divided into thin pieces, or a small, thin piece of this used to cover a roof (Cambridge Dictionary n.d.). *Greystone* is a grey igneous rock of volcanic origin (Collins Dictionary n.d.). As we see, all the materials are of grey colour and thus, are easy for analogy.

Another interesting example is the phrase *Isn't It Iron-ic?* It is a leading question with the colour term hidden within it, namely *Iron*. To point it out, the brand MAC separates it from the suffix *-ic* with a hyphen. Such a wordplay shows the creativity of brands in shade-naming. This name

demonstrates the colour of the products with a reference to the metal, while at the same time, it sounds as if the reference is to *irony* - a situation where the outcome is the opposite of what was expected. In this way MAC creates a moment of surprise for the customers.

- modifying terms: *Cozy Grey* (Adj+Adj) (Cool chalky grey), *Evening Grey* (N+Adj) (Steel silver).

In conclusion, while the basic colour terms are not often used in cosmetic sphere, primary terms can be modified with adjectives or nouns to add depth and specificity, making them more engaging for consumers like in the examples *Extra Black* or *Cosmic Black*. As a result, there are a lot of compound adjectives and noun phrases among the terms. The prevalent structure for the formation of modified primary terms is Adj+Adj (compound adjectives) (see Appendix 5). As for the secondary colour terms, it is a noun phrase, namely patterns Adj+N and N+N (see Appendix 6). By strategically selecting and naming shades, brands not only communicate the visual appeal of their products but also leverage emotional and associative language to resonate with consumers' desires and imaginations. Therefore, there are shade names with human-related terms as referents (*Gutsy*, *Unrivaled*, *Individualist*, etc.). Overall, brands take the referents from different semantic fields, for example, food, nature, materials, emotions and feelings (see Appendix 3).

2.2 Colour terms with natural referents

Nature around us can be a source of inspiration for a variety of things, including the colour names in cosmetic products. These names not only convey the hue but also evoke associations and mental imagery related to the referenced natural objects. In addition, the group of colour terms with natural referents is one of the biggest ones (see Appendix 7). But at the same time, we believe it is not studied enough. Therefore, such colour terms are worth examining and analysing. This section will focus on such natural elements as precious stones, metals, minerals, materials, plants and weather phenomena.

The first category under analysis is *precious stones, metals and minerals*. In the previous section we have considered such examples of gemstones as Emerald, Onyx,

Jade, Ruby, Amethyst, Sapphire, Turquoise, Topaz and Amber; and metals – Iron, Cobalt, Copper, Silver, Gold and Platinum. Their use is motivated by the similarity in colour characteristics of the beauty product and the natural object. We would like to provide some more examples.

The brand Topface uses such shade names as *Diamond*, *Golden Crown* and *Rozzy Bronze* for the highlighter stick (Makeup n.d.).

- *Diamond* belongs to the precious stones. According to the Cambridge Dictionary, it is a transparent, extremely hard precious stone that is used in jewellery, and in industry for cutting hard things (Cambridge Dictionary n.d.). From the grammatical point of view, it is a noun. When used to identify the colour, it evokes the idea of pure whiteness or colourlessness with a prismatic sparkle and reflective quality. It is a suitable colour name for a highlighter since it should be sparkly as well.
- *Golden Crown* is a noun phrase that consists of an adjective *golden* and a noun *crown* (Adj+N). The metal gold is used as a referent here and brings up the associations with luxury and opulence as well as glow. The word *crown* is a regal symbol which implies the concepts of royalty, power and wealth. Additionally, gold hints at the yellow colour, although speaking about the highlighter, it is not pure yellow, but the mixture of light brown and yellow undertones with a sparkly finish.
- *Rozzy Bronze* is a noun phrase, containing an adjective *rozy* and a noun *bronze* (Adj+N). It is important to note that there is no such word as *rozy* in the standard English language. It is likely a playful variation of the more commonly used *rosy*, possibly intended to create a unique and memorable name. Furthermore, Collins Dictionary gives such a definition of *rosy*: if you say that someone has a rosy face, you mean that they have pink cheeks and look very healthy (Collins Dictionary, n.d.). Thus, it influences the customers in a way that they will choose this highlighter to make their face look more beautiful and healthy. *Bronze* as a natural referent is a

metal of brown-orange colour. Therefore, it signifies that the highlighter of this shade has a darker hue.

Another example is Sephora. It produces its own collection of cosmetic products called Sephora Collection. There are some curious instances of colour terms, too, namely: *Fool's Gold*, *Silverstorm - grey silver shimmer* for the eyeshadows, *Rose Quartz - cool rose tone*, *Iced Pearl - golden champagne tone* for the powder highlighter and *Brass Shimmer* for the eyeliner (Sephora n.d.).

- *Fool's Gold* is a mineral that is found in rocks and looks like gold but is not valuable (Cambridge Dictionary n.d.). This expression is a noun phrase consisting of a noun *fool* used in the possessive case and a noun *gold* (N+N). In the context of eyeshadow, it refers to a golden shade with brassy undertones and a sparkly finish that imitates the appearance of real gold.
- *Silverstorm - grey silver shimmer*. *Silverstorm* is a compound noun consisting of two nouns *silver* and *storm*. In this case, the noun *silver* describes the noun *storm*. Semantically, they are from the two realms – *silver* is a metal and *storm* is a weather phenomenon. At first glance, *silverstorm* seems like an oxymoron, combining the tranquility of silver with the fury of a storm. As we are analysing the shade of the eyeshadow, such a combination may manifest itself through the elegance of the silver colour and the chaotic nature of sparkles that make up the shimmery finish. Our assumption is confirmed by the appositive phrase *grey silver shimmer* used after a dash in the name of the shade. Such a strategy is quite popular among different brands, as we have described in the previous subchapter.
- *Rose Quartz - cool rose tone*. Quartz is a mineral in the form of a hard, shiny crystal (Collins Dictionary n.d.). This expression is a noun phrase (Adj+N). The adjective *rose* directly references the soft pink colour of the product. Moreover, the appositive phrase *cool rose tone* is also present here and explains the hue peculiarities of the highlighter.

- *Iced Pearl - golden champagne tone*. This is a noun phrase (Adj+N), containing the name of a gemstone pearl. It usually has white and cream colours with yellowish or brownish undertones. In the case analysed, the brand explains that the highlighter has a golden tone with champagne sparkles.

The second category includes *materials and rocks*. The most popular materials that can be encountered in the beauty sphere are *Ivory, Porcelain, Mahogany, Ebony*. They all are used to designate the shades of foundations or concealers and do so by transferring the colour characteristics from the referent to the beauty product as well. Similarly to the previous category, brands try to include the descriptions of shades after a dash or using a smaller font under the name of the shade. For example, Too Faced positions its shades in the following way:

Ivory - very fair with golden undertones

Porcelain - fair with neutral undertones

Mahogany - very deep with golden undertones (Sephora n.d.).

Sometimes these shades are used with modifiers, for instance, *Fair Ivory, True Ivory, Soft Ivory, Natural Ivory, Classic Ivory, Light Porcelain, Fair Porcelain, Rich Mahogany, Deep Mahogany*, etc. (Makeup n.d.).

At the same time NYX uses the second variant of description (a smaller font):

Deep Ebony

Deepest deep espresso with neutral undertone (NYX Professional Makeup n.d.).

As for the rocks, they are not so widely used. Among the examples are *Granite, Volcanic Lava* (Sephora n.d.) and *Anthracite* (Makeup n.d.). Due to their colour characteristics, *Granite* and *Anthracite* are nouns that represent the black colour in the eye and brow pencils. *Volcanic Lava* (Adj+N) is a noun phrase and stands for the red colour of the lipstick.

The third category contains *plants*. It is worth mentioning that the names of flowers are used more than trees. Colour terms involving flowers, bushes or climbing plants usually consist of two words and form noun phrases. For example, *Bridgerton Opulent Aura Lip Balm* by Kiko comprises the following shades: *Lady Lilac, Iridescent*

Ivy, *Dazzling Dahlia* (Kiko Milano n.d.). Avon provides such examples of lip gloss shades as *Peony Blush*, *Wisteria Glow* (Makeup n.d.); the brand Artdeco uses *Cornflower Blue* as the eyeliner shade (Makeup n.d.); Clinique names the pink shade of blush *Iced Lotus* (Clinique n.d.). Most of them represent the shades similar to their colours: lilac – purple, ivy – green, peony – pink, cornflower – blue, lotus – light pink. Dahlia, however, occurs in different colours but is mostly associated with pink palette – from light to dark. Therefore, it represents the dark pink lip balm. One more example of the plant is *Chicory* used by MAC as a shade name for the lip pencil (MAC Cosmetics Makeup n.d.). Chicory is a European plant with blue flowers, whose leaves, flowers, and root can be used in cooking (Cambridge Dictionary n.d.). Although it has blue flowers, the brand most likely decided to take its root as a referent, which is light brown, and therefore transfers it to the beauty product. Also, the chicory coffee is made from this root and is brown as well.

Unlike flowers, which offer a wider variety of vibrant hues, trees tend to inspire a more limited colour range within cosmetics. Here, colour descriptions are achieved not always by directly translating the tree's bark or leaf colour to a specific shade on the colour spectrum, but rather by evoking associations with the overall tones of the tree or their fruits and referencing the rich, earthy hues related to these trees. For instance, the brand Too Faced uses a shade name *Maple* for the foundation (Sephora n.d.). There is also an appositive phrase after a dash which explains that it is a *deep with neutral undertones* shade. Maybelline used *More Cedar* as a colour term for their lipstick (Maybelline New York n.d.). This term could evoke a cool, slightly reddish-brown colour, reminiscent of the reddish bark of cedarwood. Another example is how MAC gives such names as *Oak* and *Chestnut* to the shades of their lip pencil (MAC Cosmetics Makeup n.d.). Traditionally for MAC, they explain the hues: *Oak* (Soft beige brown) and *Chestnut* (Intense brown). As we see, tree colour terms mostly contain only one word and are nouns. However, there are such cases as *More Cedar*, too, which consists of the determiner and a noun.

The fourth category includes *weather phenomena*. Some brands like to use the word *cloud* in their shades. For example, Too Faced uses *Cloud* to designate the tone

of foundation (Sephora n.d.). The brand states that it is *fairest with neutral to rosy undertones*. Additionally, we may encounter this phenomenon in the shades of blush by Too Faced. It is clear that they use it because cloud is associated with something light and airy. The examples of these colour terms are *Candy Clouds* - cool soft pink; *Head In The Clouds* - dusty muted pink (Sephora n.d.). Both of them are noun phrases but the second term is also an idiom, which means to be thinking about something that is not connected with what you are doing (Oxford Dictionary n.d.). It evokes a sense of dreaminess, haziness, or a soft, ethereal quality. It also might imply a less vibrant pink compared to *Candy Clouds*, which is stated by the brand as well – “muted pink”. The term *Candy Clouds*, on the contrary, suggests a cool-toned pink that is both light and slightly sweet. The reference to *candy* adds a touch of playfulness and brings up associations with childhood and fun.

Furthermore, snow is also found as a referent. For instance, *Snow - very fair with neutral to rosy undertones* is the foundation shade by Too Faced; and *Let it snow - snow white matte* is the eyeshadow shade by Sephora (Sephora n.d.). In the first case, *snow* does not transfer its colour characteristics directly because foundations or concealers are rarely of pure white colour. They have to be cream. Therefore, it simply demonstrates that the shade is very fair for light complexion. In the second example, as stated by the brand itself, the shade is white as the snow.

The fifth group comprises *water-related terms*. It is interesting how sometimes brands use the same theme for the whole collection. For example, Holika Holika has a lip tint collection called *Water Vibe Tint*. It includes such shades as *Waterdrop*, *Gulp*, *Splat*, *Puddle* and *Dipped* (Makeup n.d.). All the names are nouns except for *Dipped*, which is a verb in the Past Participle form. But in this context, it is used as an adjective to describe a state or quality.

It is important to mention that these names do not correspond with the colours of the tints, since all the products are of pink and red shades. Instead, they evoke vivid imagery and sensory experiences associated with water. For instance, *Waterdrop* suggests a fresh and dewy sensation, *Gulp* implies a refreshing swallow of water, *Splat* could resemble the playful splash of water, and *Puddle* may conjure images of a calm

and serene water body. To dip means to put something into a liquid for a short time (Cambridge Dictionary n.d.). As a result, *Dipped* may refer to the imagery of lips being dipped in tint, since tint has a watery texture.

Within the group of water-related terms we may distinguish a smaller one, involving coastal elements. This subgroup includes referents connected with coast and sea. The brand Too Faced uses the following colour terms for the foundation:

Seashell - fair with rosy undertones

Sand - medium with golden undertones

Warm Sand - Tan with golden undertones (Sephora n.d.).

The first two are nouns, the third one is a noun phrase. *Seashell* evokes a light and natural base colour, similar to the pale hues of seashells. The “fair with rosy undertones” further clarifies that it is a light shade with a subtle pink cast. *Sand* refers to a natural, medium-toned colour similar to the light brown or beige shades of sand. The “golden undertones” specify that the brown has a yellowish tint. *Warm Sand* builds upon the concept of *Sand* but emphasizes the warmth by adding the adjective *warm* and reiterating the presence of “golden undertones.” This suggests a light to medium brown shade with a distinct yellow or gold cast, likely darker than *Sand* but lighter than a deep tan.

Last but not least, the sixth category includes *temporal natural elements*, like time of the day. The examples of this group are the shade names used by Too Faced for its blush: *Golden Hour - satin peach pink*, *Tequila Sunset - muted peach* (Sephora n.d.); and the term by Pupa used for the mascara: *Deep Night* (Makeup n.d.).

All of these expressions are noun phrases. *Golden hour* refers to the period of the day just before the sun sets or after it rises, when the light is redder and softer than usual so that photographs taken in it have a pleasing quality (Cambridge Dictionary n.d.). As a shade, *Golden Hour* evokes a warm, golden-toned colour. “Satin peach pink” clarifies that it is more of a pink shade with a hint of peachy orange and a satin finish. *Tequila Sunset* elicits a colour palette similar to a sunset, suggesting a blend of orange and pink hues. “Muted peach” specifies that it is a more subdued and less vibrant version of a peach colour. *Deep Night* suggests a dark and intense colour within

the blue, almost close to black spectrum due to the association with the darkness of night.

In conclusion, colour terms with natural referents make up the biggest group. Therefore, we have analysed the significant categories of such colour terms — precious stones, metals, minerals, materials, plants, weather phenomena, water-related terms, and temporal natural elements. It is important to note that sometimes when naming the shade, some brands try to include the descriptions of shades after a dash or using a smaller font under the name of the shade to specify the hue.

2.3 Abstract symbolic naming in cosmetic colour terms

As we have analysed in the previous parts, most colour terms are created by brands by transferring their colour characteristics to the beauty products. Such terms immediately bring associations to the minds of customers. However, as we have noticed on several examples, sometimes shades are named regardless of the colour they should represent. These abstract names are used to convey a particular mood or theme or appeal to consumers' imaginations and emotions. We would like to provide the examples of such colour terms, classifying them into several categories where abstract naming is the most popular.

The first group includes **geographical names**. In particular, the brand NYX has a whole collection of lipsticks with the city names as referents: *Tokyo, Istanbul, Milan, Prague, Sao Paulo, Copenhagen, Budapest, Madrid, Monte Carlo, Amsterdam, Cairo, Athens, Zurich, Stockholm, London, Abu Dhabi, Cannes, Rome, Berlin* (NYX Professional Makeup n.d.). These names are all proper nouns. Each name may carry connotations or associations related to the city it represents, such as cultural significance, historical landmarks, or even the mood or atmosphere associated with that location.

The name *Tokyo* might suggest innovation and trendiness, while *Prague* conjures images of historic architecture, cobblestone streets, and a rich cultural heritage. In fact, the actual colour of the lipstick under the name *Tokyo* is soft pink, and under the shade *Prague* – crimson. *Sao Paulo* is closely associated with vibrant street art, noisy city life and cultural diversity. A lipstick shade named after this Brazilian

metropolis may evoke the energy and dynamism of urban living. The name could attract consumers who embrace bold styles and seek to make a statement with their makeup choices. The colour of the lipstick under this shade is peachy. The capital of the United Arab Emirates, *Abu Dhabi* represents opulence, modernity, and luxury. A lipstick shade bearing this name inspires images of desert landscapes and gleaming skyscrapers. The name may appeal to customers who seek a touch of exoticism and luxury in their beauty routine. The real colour is medium beige with orange undertones. One more example to consider is *Cannes* - a city on the French Riviera (south-east coast), where a famous film festival is held every year (Cambridge Dictionary n.d.). A lipstick shade named after this coastal city may picture sunny beaches, azure waters and red-carpet glamour in one's mind. The name may appeal to consumers who crave a touch of Hollywood life and sophistication. In fact, the colour is nude with pink undertones.

The second group involves **human-related terms**. These are personality traits as well as qualities, titles or even professions. The use of them as shades highlights the symbolic nature of colour nominations in the beauty industry. Examining a few selected examples from the Sephora Collection *Glossed Lip Gloss* (Sephora n.d.) and Maybelline *SuperStay Matte Ink Liquid Lipstick* (Maybelline New York n.d.) lines reveals interesting correlations between shade names and their actual colours, shedding light on how brands leverage these names to create associations.

From the Sephora lip gloss collection, the shade *CEO* is a deep red, which we find out because of the appositive phrase used after a dash, traditionally. The term *CEO* suggests authority, power and leadership, which are qualities typically associated with confidence and assertiveness. The deep red colour aligns with these traits, evoking a sense of strength and command. Similarly, the shade *Dangerous* is a black cherry colour, as stated by the brand. The word *dangerous* means able or likely to cause harm or unpleasant problems (Cambridge Dictionary n.d.). Hence, this meaning can be reinforced by the bold black cherry hue. These names and their corresponding colours work together to create a strong image in the consumer's mind, appealing to their desire to embody these characteristics.

In the Maybelline lipstick line, the instances of such alignment between the shade name and the colour may be the following: the shade *Pioneer* should be a bold and impactful shade, since it reflects the notion of a person who is one of the first people to do something (Cambridge Dictionary n.d.). And it is indeed a bold dark red shade. This colour choice resonates with the idea of making a statement, aligning with the adventurous and forward-thinking connotations of the word *Pioneer*. Similarly, the shade *Poet* should presumably be characterized by a gentle colour, which mirrors the sensitivity and creativity often associated with poets. And this association manifests itself through the soft nude hue of the lipstick.

On the other hand, the appositives or any clarifications of the colour are not stated in the Maybelline collection. As a result, similar to the geographical names, the associations with the shade name and the actual colour may not always correlate. However, these names will attract customers simply with the meanings and connotations they carry. For example, *Seductress* is a shade that has strong connotations of allure, charm, and sensuality. However, the actual colour of *Seductress* in the Maybelline collection is a rather soft nude. Thus, the shade name *Seductress* appeals more to consumers' desires to feel attractive. Another instance is the shade *Believer*, which evokes a sense of faith, conviction, and steadfastness. Interestingly, the actual colour of *Believer* is a deep plum, which might not be the immediate colour one associates with belief or faith.

The third group includes **action-based terms** that use imperative as if giving instructions to customers. Such names consist of only one word – a verb. In the Rare Beauty highlighter collection, the term *Enlighten - cool champagne* aligns well with the product's function as a highlighter. It suggests bringing light to the face, which is consistent with the cool champagne shade meant to brighten the skin. Similarly, *Flaunt - true gold* suggests confidence and showing off one's glow, since to flaunt means to show or make obvious something you are proud of in order to get admiration (Cambridge Dictionary n.d.). It perfectly matches the true gold shade. Incidentally, Rare Beauty brand also uses appositive phrases after a dash to explain the shade more precisely. However, other terms in the collection do not align as directly with the

colours they represent. For instance, *Reveal - warm copper* suggests a sense of showing something that is surprising or that was previously secret (Cambridge Dictionary n.d.), which does not directly correlate with the warm copper shade. The term emphasizes the action or result of using the highlighter rather than the colour itself (Rare Beauty n.d.).

In the Sephora Collection of lip glosses, the name *Fly - shimmering peachy nude* suggests freedom and excitement (Sephora n.d.). While the shimmering peachy nude shade does not directly correlate with the action of flying, the term's connotations of lightness and adventure enhance its appeal without describing the colour explicitly.

In the Rare Beauty blush line, *Believe - true mauve* suggests trust and confidence (Rare Beauty n.d.). The deep, rich mauve colour could imply a sense of conviction and self-assurance, yet the term *Believe* focuses more on the emotional state it evokes rather than the colour itself.

Last but not least is the fourth group of **media-referential terms**. This category mostly includes the terms that convey the aesthetic of the TV series or films. They make references to the peculiar objects, people or events in the film that the fans will definitely understand and get associations. We would like to consider some collaborations between brands and media, namely Kiko & Bridgerton, NYX & La Casa de Papel. Such collaborations inevitably influence the naming strategy.

Starting with the Bridgerton collection, terms like *Ballgown Blush* and *Gilded Apricot* align well with the colours they represent. *Ballgown Blush* conjures images of elegance and with the word *ballgown* gives a glimpse of the TV series aesthetic, namely the 19th century. The associations with this term resonate with the soft pink hue of the lipstick. Similarly, *Gilded Apricot* suggests a luxurious, golden apricot shade, since *gilded* means covered with a thin layer of gold or a substance that looks like gold (Cambridge Dictionary n.d.). Thus, it accurately reflects the actual eyeshadow colour. Some other examples are *The Duke's Kiss* and *Lover's Whisper* which represent the colours red and crimson respectively. While *The Duke's Kiss* evokes passion and aristocracy, *Lover's Whisper* suggests intimacy and secrecy. Consequently, the

associations with the shade nominations and actual colours correlate (Kiko Milano n.d.).

In contrast, the term *Timeless Love* from the Bridgerton collection does not align as directly with the hue it represents, since the colour of the lipstick is nude with pink undertones, and *Love* is usually associated with red. Instead, it evokes the abstract notion of enduring romance, conveying the themes of the series. Similarly, *Lady Whistledown's Whisper* emphasises narrative references rather than colour depiction (Kiko Milano n.d.). Lady Whistledown is one of the characters of the series. Thus, those who buy this eyeshadow will have the opportunity to feel her presence or even to feel themselves in her role. But the term does not really correspond with the rose-gold colour of the eyeshadow.

Shifting focus to the NYX La Casa de Papel collaboration palette, terms like *The Vault* and *Red Jumpsuit* fully align with the actual colours of the eyeshadows. *The Vault* immediately suggests a golden hue due to the association with gold that is kept in the vault. It reflects the palette's golden colour accurately. Likewise, *Red Jumpsuit* straightforwardly describes the red shade.

Conversely, terms like *Denver*, *Tokio*, *Nairobi*, *Rio*, *Helsinki*, *Lisboa* and *Berlin* (NYX Professional Makeup n.d.), which are the names of the main characters do not align with specific colours. These names add thematic depth and appeal but do not directly correspond to individual shades in the palette.

In summary, in the case of abstract symbolic naming in colour terms, the concept is important, not the colour. Surely, customers choose the products so that the shade suits them personally. However, they undoubtedly pay attention to the shade names and are influenced by them. With carefully chosen shade names for various products, brands convey the atmosphere of the shows and in this way, attract the fans to make a purchase.

Conclusion to Chapter 2

In this chapter, based on the differentiation between primary and secondary colour terms in the beauty industry we have shown how brands use them strategically in product marketing. Primary colour terms, while occasionally used in products like

mascara, often lack the expressive power needed to attract consumers. As a result, we have identified the group of modified primary terms that are used more frequently and suggest a more detailed description of the shade. Surely, secondary colour names are prevalent, offering favourable connotations that enhance consumer appeal.

Furthermore, the naming conventions for cosmetic products reflect a diverse array of themes that align with the characteristics and associations of each colour. Across different shades, brands draw inspiration from a variety of sources such as food, nature, human beings, materials, minerals and abstract concepts. It is interesting how sometimes brands use wordplay and puns in their colour terms (e.g. *On The Mauve, No Wine-ing*). These thematic categories and tricks highlight the creativity and strategic choices behind product names with the purpose of attracting clients.

Due to the fact that colour terms with natural referents are one of the biggest and most interesting groups (see Appendix 7), we have categorised them into several subgroups: precious stones, metals and minerals; materials and rocks; plants; weather phenomena; water-related terms and temporal natural elements (time of the day). We have noticed that not all colour terms provide direct association with the referent. Therefore, we have explored the terms with the abstract symbolic colour names. They evoke specific associations, emotions and themes rather than merely describing the product's colour. We have classified these terms into several groups: geographical names, human-related terms, action-based terms, media-referential terms. This strategy underscores the importance of naming in the beauty industry, where the appeal of a product extends beyond its physical attributes to encompass the imaginative and emotional realms.

CONCLUSION

In this paper, colour terms in the realm of beauty products were explored and analysed. The concept of colour intersects various fields, such as linguistics and psychology, and its study examines the intricate connections between language, perception, and culture. The debate over the definition of colour stems from its complex nature. Foundational studies have also initiated discussions on colour universals, the notion that all languages categorise colours in a similar manner. This topic has been explored from both relativist and universalist viewpoints, yet the debate continues. The classification of colour terms is an evolving field of study, with the distinction between primary (or basic) and secondary (or non-basic) colour terms being a key approach. In the beauty sphere, colour name is very important for attracting customers. Therefore, the brands use the strategy of colour naming by reference models, that is they draw the referents for the names from different semantic fields such as food and drinks, plants, minerals, natural phenomena, animals, etc.

Having analysed 538 primary and secondary colour terms, we have confirmed that secondary terms prevail in the cosmetic products. These terms provide a more precise description of the shade and evoke associations that encourage the customers to make a purchase. In the second Chapter we have stated that basic colour terms are rarely used in the beauty products. However, we can often encounter the shades where the modifier is added to the primary colour term (e.g. *Very Black*, *Ultra Black*). Therefore, we proposed a separate group of primary terms called modified primary colour terms. Having explored 87 modified primary colour names, we can conclude that the prevalent grammatical structure used in these terms is Adj+Adj (compound adjectives) (see Appendix 5).

During the study, we have revealed that although secondary colour terms prevail in general, they may be used not so frequently in the substitution of certain basic colour terms. For instance, *black* is mostly manifested through modified primary colour terms or stands on its own. We assume that it is because the word *black* itself is rather strong in its influence because it carries the connotations of elegance, mystery and does not need embellishments. The rest of the basic colours are more often replaced with

secondary colour terms based on the transference of the colour characteristics of some objects onto the beauty product. The main groups of possible referents that we have elicited are nature-inspired terms, human-related terms, food and drinks, metals, minerals, precious stones, materials, shades of basic colours the names of which have entered the common usage.

Due to the fact that natural referents comprise the biggest group, we have suggested a classification of its components, namely precious stones, metals and minerals; materials and rocks; plants; weather phenomena; water-related terms and temporal natural elements (time of the day). In the process of analysis, we have noticed that some brands use appositive phrases to specify the shade (e.g. *Porcelain - fair with neutral undertones*). Sometimes it is stated after a dash, and sometimes under the name of the shade in a smaller font.

Last but not least, we have discovered that some colour terms do not provide a direct association with the colour, or the colour they may be associated with does not correlate with the actual colour of the product. Therefore, we have separated them into a separate group of terms called *abstract symbolic colour terms*. These abstract names are used to convey a particular mood or theme rather than designate a colour. Some of them align with the hue of the products, some of them do not. Within this category, we have identified the following groups: geographical names (e.g. Tokyo, Istanbul, London, etc.); human-related terms which include personality traits, qualities, titles or professions (e.g. CEO, Poet, Brave, etc.); action-based terms (e.g. Enlighten, Believe, Fly, etc.); media-referential terms which represent the aesthetic of the TV series or a movie (e.g. The Duke's Kiss, Lady Whistledown's Whisper, Red Jumpsuit, etc). It is important to mention that the main grammatical patterns for the formation of secondary colour terms are Adj+N and N+N, that is noun phrases (see Appendix 6).

Overall, our study of colour terms in the beauty sphere contributes to a deeper understanding of the linguistic, cultural, and psychological dimensions of consumer behaviour. By examining the semantic meanings, symbolic representations, and psychological effects of colour names in beauty products, we clarify their impact on consumer preferences and brand perception.

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APPENDICES

Appendix 1. Primary colour terms in Maybelline, Clinique, MAC and NYX

№	Colour term	Number of uses				Products
		Maybelline	Clinique	MAC	NYX	
1.	Black	12	6	3	18	mascara, eyeliner, eyebrow products
2.	White	1	0	4	3	mascara, eyeliner, foundation
3.	Red	3	0	2	2	eyeliner, lip products
4.	Green	0	0	0	2	concealer
5.	Yellow	0	0	0	3	concealer, eyeliner
6.	Blue	1	0	0	2	eyebrow product, glitter
7.	Brown	3	1	1	4	eyebrow products, eyeliner, mascara
8.	Purple	0	0	0	1	eye pencil
9.	Pink	1	0	0	1	concealer, blush
10.	Orange	0	0	0	0	
11	Grey	0	0	0	1	eyebrow pencil

Appendix 2. Modified primary colour terms

№	Colour term	Structure, formation	Referent (if present)	Brand, product
1.	Glossy Black	Adj+Adj, compound adjective		Lancôme, mascara

2.	Extra Black	Adj+Adj, compound adjective		Maybelline, mascara
3.	Intense Black	Adj+Adj, compound adjective		Maybelline, Clinique; mascara
4.	Burgundy Brown	N+Adj, compound adjective	drink	Maybelline, mascara
5.	Very Black	Adv+Adj		Maybelline, mascara
6.	Ultra Black	Adj+Adj, compound adjective		Maybelline, mascara
7.	Pitch Black	N+Adj, compound adjective	material (substance)	Maybelline, lipstick; NYX, eyeliner
8.	Cosmic Black	Adj+Adj, compound adjective		Maybelline, mascara
9.	Blackest Black	Adj+Adj, compound adjective		Avon, mascara
10.	Soft Black	Adj+Adj, compound adjective		Maybelline, mascara
11.	Brownish Black	Adj+Adj, compound adjective		NYX, mascara

12.	True Brown	Adj+Adj, compound adjective		Maybelline, mascara
13.	Soft Brown	Adj+Adj, compound adjective		Maybelline, brow pen
14.	Deep Brown	Adj+Adj, compound adjective		Maybelline, brow pen
15.	Black Brown	Adj+Adj, compound adjective		Maybelline, brow pen
16.	Chocolate Brown	N+Adj, compound adjective	food	Pupa, mascara
17.	Electric Blue	Adj+Adj, compound adjective		Pupa, NYX; mascara
18.	Deep Raven Black	Adj+N+Adj, compound adjective	bird	Max Factor, mascara
19.	Smoky Black	Adj+Adj, compound adjective		Maybelline, mascara
20.	Matte Black	Adj+Adj, compound adjective		Clinique, mascara
21.	Black Drama	Adj+N, noun phrase		Maybelline, mascara

22.	Midnight Black	N+Adj, compound adjective		Maybelline, mascara
23.	Meta Black	Adj+Adj, compound adjective		Maybelline, mascara
24.	Daring Black	Adj+Adj, compound adjective		Maybelline, mascara
25.	Satin Black	N+Adj, compound adjective	material	Maybelline, mascara
26.	Jet Black	N+Adj, compound adjective	precious stone	Maybelline, eyeliner
27.	Classic Black	Adj+Adj, compound adjective		MAC, mascara
28.	Velvet Black	Adj+Adj, compound adjective	material	MAC, mascara
29.	Platinum Black	N+Adj, compound adjective	metal	Maybelline, mascara
30.	Black Onyx	Adj+N, noun phrase	precious stone	Clinique, mascara
31.	Black Diamond	Adj+N, noun phrase	precious stone	Clinique, eye pencil
32.	Extreme Black	Adj+Adj, compound adjective		Clinique, mascara
33.	Blackened Black	Past Participle+Adj,		Clinique, eye pencil

		compound adjective		
34.	Really Black	Adv+Adj		Clinique, eyeliner
35.	Perm Black	N+Adj, compound adjective		MAC, mascara
36.	Black Black	Adj+Adj, compound adjective		MAC, mascara
37.	Black Metal	Adj+N, noun phrase		NYX, eyeliner
38.	Black Smoke	Adj+N, noun phrase		NYX, eyeliner
39.	White Pearl	Adj+N, noun phrase	precious stone	NYX, eyeliner
40.	White Frost (Vivid white with icy shimmer)	Adj+N, noun phrase	natural phenomena	MAC, eyeshadow
41.	Polished White	Adj+Adj, compound adjective		Maybelline, eyeliner
42.	Pure White	Adj+Adj, compound adjective		MAC, chromagraphic pencil; NYX, eyeliner
43.	White Smoke	Adj+N, noun phrase		NYX, eyeliner
44.	Red-Hot	Adj+Adj, compound adjective		Maybelline, lipstick

45.	Red Revolution	Adj+N, noun phrase		Maybelline, lipstick
46.	Red Revival	Adj+N, noun phrase		Maybelline, lipstick
47.	On Fire Red	Prep+N+Adj	natural phenomenon	Maybelline, lipstick
48.	Brick Red	N+Adj, compound adjective	material	Maybelline, lip liner
49.	Red Alert	Adj+N, noun phrase		Clinique, lipstick
50.	Red Rock (Classic clean red)	Adj+N, noun phrase		MAC, lipstick
51.	Red Velvet	Adj+N, noun phrase	material	NYX, lip gloss
52.	Rebel in Red	N+Prep+Adj	human-related term	NYX, lip gloss
53.	Rebel Red	N+Adj, compound adjective	human-related term	NYX, lip liner
54.	Black Cherry (Burgundy with rich depth)	Adj+N, noun phrase	food	NYX, eyebrow pencil
55.	Emerald Green	Adj+Adj, compound adjective	precious stone	Maybelline, eyeliner
56.	Hunter Green	N+Adj, compound adjective	human-related term	Maybelline, eyeliner
57.	Forest Green	N+Adj, compound adjective	nature-inspired term	Maybelline, eyeliner
58.	Landscape Green (True grass green)	N+Adj, compound adjective	nature-inspired term	MAC, paintstick

59.	Seafoam Green	N+Adj, compound adjective	natural phenomenon	NYX, eyeliner
60.	Primary Yellow (Bright clean yellow)	Adj+Adj, compound adjective		MAC, chromagraphic pencil
61.	Cosmic Yellow	Adj+Adj, compound adjective		NYX, eyeliner
62.	Blue Mist	Adj+N, noun phrase		Maybelline, mascara
63.	Cobalt Blue	N+Adj, compound adjective	metal	Maybelline, eyeliner
64.	Blue Trip	Adj+N, noun phrase		NYX, eyeliner
65.	Chill Blue	N+Adj, compound adjective		NYX, eyeliner
66.	Baby Blue	N+Adj, compound adjective		NYX, eyeliner
67.	Satin Blue	N+Adj, compound adjective	material	NYX, eyeliner
68.	Ash Brown	N+Adj, compound adjective		Maybelline, brow pen
69.	Medium Brown	Adj+Adj, compound adjective		Maybelline, brow pen
70.	Warm Brown	Adj+Adj, compound adjective		Maybelline, brow pen

71.	Bold Brown	Adj+Adj, compound adjective		Maybelline, brow pen
72.	Smoky Brown	Adj+Adj, compound adjective		Clinique, eyeliner
73.	Rich Purple	Adj+Adj, compound adjective		MAC, gel liner
74.	Fierce Purple	Adj+Adj, compound adjective		NYX, eyeliner
75.	Graphic Purple	Adj+Adj, compound adjective		NYX, eyeliner
76.	Pink Air	Adj+N, noun phrase		Maybelline, mascara
77.	Ultra Pink	Adj+Adj, compound adjective		Maybelline, eyeliner
78.	Pink Scorch	Adj+N, noun phrase		Maybelline, blush
79.	Pink Sand	Adj+N, noun phrase		Maybelline, lipstick
80.	Pink Sting	Adj+N, noun phrase		Maybelline, lip gloss
81.	Pink Wink	Adj+N, noun phrase		Maybelline, lipstick

82.	Pink Spirit	Adj+N, noun phrase		NYX, eyeliner
83.	Genuine Orange (Bright orange)	Adj+Adj, compound adjective		MAC, chromagraphic pencil
84.	Orange County	Adj+N, noun phrase		NYX, lip liner
85.	Cozy Grey (Cool chalky grey)	Adj+Adj, compound adjective		MAC, eyeshadow
86.	Evening Grey (Steel silver)	N+Adj, compound adjective	time of the day	MAC, eyeshadow
87.	Black Honey Pop	Adj+N+N, noun phrase	food	Clinique, blush

Appendix 3. Secondary colour terms

N ^o	Colour term	Structure, formation	Referent (if present)	Brand, product
1.	Amethyst Violet	N+Adj, compound adjective	precious stone	Pupa, mascara
2.	Deep Onyx	Adj+N, noun phrase	precious stone	Maybelline, gel eye pencil
3.	Metallic Nights	Adj+N, noun phrase	time of the day	Maybelline,
4.	I Am Rebellious	Pron+V+Adj	human-related term	Maybelline,
5.	Night Sky	N+N, noun phrase	time of the day	Maybelline,
6.	Noir Glamour	Adj+N, noun phrase	French word for “black”	Maybelline, mascara
7.	Intense Charcoal	Adj+N, noun phrase	material	Clinique, eye pencil

8.	Intense Ebony	Adj+N, noun phrase	material	Clinique, eyeliner
9.	Carbon	N	nonmetal	MAC, eyeshadow
10.	Illuminaughty	Adj, blending	human-related term	MAC, eyeshadow
11.	Caviar	N	food	MAC, lipstick
12.	Feline	Adj	animal	MAC, eyeliner
13.	Smolder	N	nature-inspired term	MAC, eyeliner
14.	Always Onyx	Adv+N	precious stone	NYX, eye pencil
15.	Licorice	N	plant	NYX, lip gloss
16.	Evil Genius	Adj+N, noun phrase	human-related term	NYX, lip liner
17.	Pearl	N	precious stone	Maybelline, lip gloss
18.	Sugar Glass	N+N, noun phrase	food	NYX, lip gloss
19.	Coconut Chill	N+N, noun phrase	food	NYX, lip gloss
20.	Milk	N	drink	NYX, eye pencil
21.	Cottage Cheese	N	food	NYX, eye pencil
22.	Snow Stack	N+N	natural phenomena	MAC, mascara
23.	Ice	N	natural phenomena	NYX, glitter
24.	Clear	Adj		Maybelline, lip liner; MAC, lip balm
25.	Ivory	N	material	Maybelline, Clinique, concealer/ foundation

26.	Cool Ivory	Adj+N, noun phrase	material	Maybelline, concealer/ foundation
27.	Fair Porcelain	Adj+N, noun phrase	material	Maybelline, concealer/ foundation
28.	I Am Unmatched	Pron+V+Adj	human-related term	Maybelline, eye pencil
29.	Shell	N	nature-inspired term	Clinique, foundation
30.	Custard	N	food	Clinique, foundation
31.	Bone	N	tissue	Clinique, foundation
32.	Alabaster	N	mineral	Clinique, foundation
33.	Flax	N	plant	Clinique, foundation
34.	Sugar Cane	N+N, noun phrase	plant	Clinique, eyeshadow
35.	Halo At Me (Unshaded with pearl)	V+Prep+Pron	natural phenomenon	MAC, lip balm
36.	Incorruptible (White)	Adj	human-related term	MAC, eyeliner
37.	Fascinating (Intense matte white)	Adj		MAC, eyeliner
38.	Vanilla (Soft ivory white)	N	plant	MAC, pigment powder

39.	Coquito Shake	N+N	drink	NYX, lip gloss
40.	Main Character - Clear with pink pearl	Adj+N, noun phrase	human-related term	NYX, lip balm
41.	Translucent	Adj		NYX, powder
42.	Vanilla Ice Cream	Adj+N, noun phrase	food	NYX, highlighter
43.	Loyalist	N	human-related term	Maybelline, lipstick
44.	Dreamer	N	human-related term	Maybelline, lipstick
45.	Lover	N	human-related term	Maybelline, lipstick
46.	Pioneer	N	human-related term	Maybelline, lipstick
47.	Heroine	N	human-related term	Maybelline, lipstick
48.	Romantic	N	human-related term	Maybelline, lipstick
49.	Voyager	N	human-related term	Maybelline, lipstick
50.	Poet	N	human-related term	Maybelline, lipstick
51.	Seductress	N	human-related term	Maybelline, lipstick
52.	Amazonian	N	human-related term	Maybelline, lipstick
53.	Ruler	N	human-related term	Maybelline, lipstick

54.	Founder	N	human-related term	Maybelline, lipstick
55.	Dancer	N	human-related term	Maybelline, lipstick
56.	Artist	N	human-related term	Maybelline, lipstick
57.	Inspirer	N	human-related term	Maybelline, lipstick
58.	Self-Starter	N	human-related term	Maybelline, lipstick
59.	Globetrotter	N	human-related term	Maybelline, lipstick
60.	Pathfinder	N	human-related term	Maybelline, lipstick
61.	Savant	N	human-related term	Maybelline, lipstick
62.	Successful	Adj	human-related term	Maybelline, lipstick
63.	Initiator	N	human-related term	Maybelline, lipstick
64.	Ringleader	N	human-related term	Maybelline, lipstick
65.	Revolutionary	Adj	human-related term	Maybelline, lipstick
66.	Individualist	N	human-related term	Maybelline, lipstick
67.	Hustler	N	human-related term	Maybelline, lipstick

68.	Know Limits	No	V+Adj+N	human-related term	Maybelline, lipstick
69.	More Ruby		Determiner+N	precious stone	Maybelline, lipstick
70.	More Scarlet		Determiner+N	shade of red	Maybelline, lipstick
71.	Ruby-for-me		N+Prep+Pron	precious stone	Maybelline, lipstick
72.	Divine Wine		Adj+N, noun phrase	drink	Maybelline, lipstick
73.	Unrivaled		Adj	human-related term	Maybelline, lipstick
74.	Royal		Adj	human-related term	Maybelline, lipstick
75.	Lippy		Adj	human-related term	Maybelline, lipstick
76.	Wicked		Adj	human-related term	Maybelline, lipstick
77.	Crimson Race		Adj+N, noun phrase	shade of red	Maybelline, lipstick
78.	Everlasting Wine		Adj+N, noun phrase	drink	Maybelline, lipstick
79.	Merlot Armour		Adj+N, noun phrase	shade of red	Maybelline, lipstick
80.	Rust		N	nature-inspired term	Maybelline, lip gloss
81.	Classic		Adj		Maybelline, lip gloss

82.	Burgundy	N	drink	Maybelline, mascara
83.	Burgundy Haze	Adj+N, noun phrase	drink	Maybelline, mascara
84.	Main Character	Adj+N, noun phrase	human-related term	Maybelline, lip liner
85.	Very Cherry	Adv+N	food	Maybelline, lip liner
86.	Cinnabar	N	mineral	Maybelline, eyeliner
87.	Juicy Apple Pop	Adj+N+N, noun phrase	food	Clinique, lip gloss
88.	Chunky Cherry	Adj+N, noun phrase	food	Clinique, lip balm
89.	Cherry Pop	N+N, noun phrase	food	Clinique, lipstick
90.	Ruby Pop	N+N, noun phrase	precious stone	Clinique, lipstick
91.	Chili Pop	N+N, noun phrase	food	Clinique, lipstick
92.	Intense Passion	Adj+N, noun phrase	abstract term	Clinique, lip liner
93.	Ruby Woo (Vivid blue red)	N+N, noun phrase	precious stone	MAC, lipstick
94.	Gutsy (tomato red)	Adj	human-related term	MAC, lipstick
95.	Ruby True (Classic Blue Red)	N+Adj, compound adjective	precious stone	MAC, lipstick
96.	Ruby New (Vivid blue-red)	N+Adj, compound adjective	precious stone	MAC, lipstick
97.	Lasting Passion (Clean bright red)	Adj+N, noun phrase	abstract term	MAC, lipstick
98.	Lady Bug (Tomato red)	N	insect	MAC, lipstick

99.	Feels so Grand (Deep true red)	V+Adv+Adj		MAC, lipstick
100.	Fashion Legacy (Intense fire truck red)	N+N, noun phrase		MAC, lipstick
101.	Cherry (Vivid bright bluish-red)	N	food	MAC, lip pencil
102.	Brick (Intense golden red)	N	material	MAC, lip pencil
103.	Haute Sauce (Intense brick red)	Adj+N, noun phrase	food	MAC, eyeshadow
104.	D for Danger (brick red)	Letter+Prep+N	abstract term	MAC, lipstick
105.	Chili (Warm brick red)	N	food	MAC, lipstick
106.	Cherry Spice (Transparent Red)	N+N, noun phrase	food	NYX, lip gloss
107.	It's All About Shine (Silvery white)	declarative sentence	human-related term	MAC, eyeshadow
108.	Untamable	Adj	human-related term	NYX, lipstick
109.	On Fuego	Prep+N, prepositional phrase	human-related term	NYX, lipstick
110.	The Best	Adj	human-related term	NYX, lipstick
111.	Opinionated	Adj	human-related term	NYX, lipstick
112.	On A Mission	Prep+Article+N, prepositional phrase	human-related term	NYX, lip liner
113.	Spicy	Adj	food	NYX, lip liner

114.	Ruby	N	precious stone	NYX, lip liner
115.	Habanero Hottie	N+N, noun phrase	food	NYX, eyeliner
116.	Emerald Lights	Adj+N, noun phrase	precious stone	Maybelline, eyeliner
117.	True Khaki	Adj+Adj, compound adjective	material	Clinique, eyeliner
118.	Intense Ivy	Adj+N, noun phrase	plant	Clinique, eyeliner
119.	Mint Condition (Minty pale green)	N+N, noun phrase	plant	MAC, eyeshadow
120.	Emerald Cut (Electric teal)	Adj+N, noun phrase	precious stone	MAC, eyeshadow
121.	Minted (Vibrant mint green with pearl)	Adj	plant	MAC, eyeliner
122.	True Chartreuse	Adj+N, noun phrase	drink	MAC, paintstick
123.	It's Giving Jade		precious stone	NYX, eye pencil
124.	Emerald Empire	Adj+N, noun phrase	precious stone	NYX, eye pencil
125.	All Time Olive	Determiner+N+N	food	NYX, eyeliner
126.	Chartreuse	N	drink	NYX, eyeliner
127.	Emerald City	Adj+N, noun phrase	precious stone	NYX, eyeliner
128.	Moss	N	plant	NYX, eyeliner
129.	Intense Teal	Adj+N, noun phrase	bird	NYX, eyeliner
130.	Teal	N	bird	NYX, eyeliner
131.	Honey	N	food	Maybelline, concealer

132.	Sage Sparks (Epic Smoke Liner)	N+N, noun phrase	plant	NYX, eyeliner
133.	Kiwi Killa	N+N, noun phrase	food	NYX, eyeshadow
134.	Watermelon Wealth	N+N, noun phrase	food	NYX, eyeshadow
135.	Mint	N	plant	NYX, brow pencil
136.	Kiwi Kick	N+N, noun phrase	food	NYX, lip gloss
137.	Sun	N	nature-inspired term	Maybelline, lip gloss
138.	Meringue	N	food	Clinique, foundation
139.	Amber Stunner (Gold)	N+N, noun phrase	precious stone	NYX, eye pencil
140.	Gold	N	metal	NYX, glitter
141.	Lemon Meringue	N+N, noun phrase	food	NYX, highlighter
142.	Striking Navy	Adj+Adj, compound adjective	nature-inspired term	Maybelline, eyeliner
143.	Arctic Skies	Adj+N, noun phrase	nature-inspired term	Maybelline, eyeliner
144.	Galactic Cobalt	Adj+N, noun phrase	metal	Maybelline, eyeliner
145.	Sapphire	N	precious stone	Maybelline, NYX, eyeliner
146.	Sapphire Siren	N+N, noun phrase	precious stone	Maybelline, lipstick
147.	Intense Midnight	Adj+N, noun phrase	time of the day	Clinique, eyeliner

148.	Stormwatch (Intense teal)	N	nature-inspired term	MAC, eyeshadow
149.	Cobalt (Bright cobalt blue)	N	metal	MAC, eyeshadow
150.	Triennial Wave (Bright medium blue w/ cool undertone)	Adj+N, noun phrase	nature-inspired term	MAC, eyeshadow
151.	Stay The Night (Deep Navy Blue)	V+N	time of the day	MAC, eyeliner
152.	Good Jeans (Muted slate blue grey)	Adj+N, noun phrase	material	MAC, eyeshadow
153.	Cyan (Cyan blue)	Adj	shade of blue	MAC, paintstick
154.	Sapphire Bling (navy)	N+N, noun phrase	precious stone	NYX, eye pencil
155.	Aquamarine Dream (Aqua)	Adj+N, noun phrase	precious stone	NYX, eye pencil
156.	Turquoise Storm	Adj+N, noun phrase	precious stone	NYX, eyeliner
157.	Blueberry Pop	N+N, noun phrase	food	NYX, eyeliner
158.	Blueberry Bank	N+N, noun phrase	food	NYX, eyeshadow
159.	Blueberry Tart	N+N, noun phrase	food	NYX, lip gloss
160.	Blueberry Mood	N+N, noun phrase	food	NYX, lip gloss
161.	Little Denim Dress	Adj+N+N, noun phrase	material	NYX, lip liner
162.	Blonde	Adj	shade of yellow/brown	Maybelline, brow pen

163.	Taupe	Adj	shade of brown	Maybelline, brow pen
164.	Auburn	Adj	shade of brown	Maybelline, brow pen
165.	Smooth Walnut	Adj+N, noun phrase	food	Maybelline, brow pen
166.	Made for Mocha	Past Participle+Prep+N	drink	Maybelline, eyeshadow
167.	Espresso	N	drink	Maybelline, eyeliner; Clinique, foundation
168.	Deep	Adj		Maybelline, foundation/ concealer
169.	Coffee	N	drink	Maybelline, foundation/ concealer
170.	Dark Coffee	Adj+N, noun phrase	drink	Maybelline, foundation/ concealer
171.	Toffee	N	food	Maybelline, foundation/ concealer
172.	Truffle	N	food	Maybelline, Clinique; foundation/ concealer

173.	Cocoa	N	drink	Maybelline, foundation/ concealer
174.	Walnut	N	food	Maybelline, NYX; foundation/ concealer
175.	Hazelnut	N	food	Maybelline, foundation/ concealer
176.	Tan	N	human-related term	Maybelline, foundation/ concealer
177.	Caramel	N	food	Maybelline, foundation/ concealer
178.	Sand	N	nature-inspired term	Maybelline, Clinique; foundation/ concealer
179.	Cappuccino	N	drink	Maybelline, NYX; foundation/ concealer
180.	Mocha	N	drink	Maybelline, foundation/ concealer
181.	Deep Bronze	Adj+N, noun phrase	metal	Maybelline, foundation/ concealer

182.	Deep Golden	Adj+Adj, compound adjective	metal	Maybelline, foundation/ concealer
183.	Latte	N	drink	Maybelline, Clinique; foundation/ concealer
184.	Nutmeg	N	food	Maybelline, NYX; foundation/ concealer
185.	More Cedar	Determiner+N	plant	Maybelline, lipstick
186.	More Mocha	Determiner+N	drink	Maybelline, lipstick
187.	More Taupe	Determiner+Adj	shade of brown	Maybelline, lipstick
188.	Raging Raisin	Adj+N, noun phrase	food	Maybelline, lipstick
189.	Almond Hustle	N+N, noun phrase	food	Maybelline, lipstick
190.	Forever Chestnut	Adv+N	plant	Maybelline, lipstick
191.	Topaz	N	precious stone	Maybelline, lip gloss
192.	Raw Chocolate	Adj+N, noun phrase	food	Maybelline, lip liner
193.	Rich Chocolate	Adj+N, noun phrase	food	Maybelline, lip liner

194.	Toasted Wheat	Past Participle+N, noun phrase	plant	Clinique, foundation
195.	Chai	N	drink	Clinique, foundation
196.	Cream Caramel	Adj+N, noun phrase	food	Clinique, foundation
197.	Deep Honey	Adj+N, noun phrase	food	Clinique, foundation
198.	Chestnut	N	plant	Clinique, foundation
199.	Mahogany	N	material	Clinique, foundation
200.	Deep Amber	Adj+N, noun phrase	precious stone	Clinique, foundation
201.	Sunkissed	Adj	human-related term	Clinique, powder
202.	Totally Tawny	Adv+Adj	shade of brown	Clinique, blush
203.	Roast Coffee	Adj+N, noun phrase	drink	Clinique, eyeliner
204.	Dark Chocolate	Adj+N, noun phrase	food	Clinique, eyeliner
205.	Intense Clove	Adj+N, noun phrase	plant	Clinique, eyeliner
206.	Intense Chocolate	Adj+N, noun phrase	food	Clinique, eyeliner
207.	French Roast	Adj+N, noun phrase	food	Clinique, eyeshadow
208.	Sandy Blonde	Adj+Adj, compound adjective	nature-inspired term	Clinique, eyebrow pencil
209.	Soft Chestnut	Adj+N, noun phrase	plant	Clinique, eyebrow pencil
210.	Cola Pop	N+N, noun phrase	drink	Clinique, lipstick

211.	Amber Lights (Peachy-brown with shimmer)	N+N, noun phrase	precious stone	MAC, eyeshadow
212.	Satin Taupe (Taupe with silver shimmer)	N+Adj, compound adjective	material	MAC, eyeshadow
213.	Mulch (Red-brown w/bronze pearl)	N	nature-inspired term	MAC, eyeshadow
214.	Sable (Gold-plum w/bronze pearl)	N	animal	MAC, eyeshadow
215.	Swiss Chocolate (Muted reddish brown)	Adj+N, noun phrase	food	MAC, eyeshadow
216.	Incinerated (Brown with red pearl)	Adj		MAC, eyeshadow
217.	Cork (Muted golden brown)	N	material	MAC, eyeshadow
218.	Oak (Soft beige brown)	N	plant	MAC, lip pencil
219.	Smoking Topaz	Adj+N, noun phrase	precious stone	NYX, eye pencil
220.	Iced Mocha	Adj+N, noun phrase	drink	NYX, eye pencil
221.	Iced Latte	Adj+N, noun phrase	drink	NYX, eye pencil
222.	Sun Goddess	N+N, noun phrase	nature-inspired term	NYX, highlighter
223.	Golden	Adj	metal	NYX, highlighter
224.	Sand	N	nature-inspired term	NYX, highlighter

225.	Camel	N	animal	NYX, highlighter
226.	Deep	Adj		NYX, highlighter
227.	Rich	Adj		NYX, highlighter
228.	Rich Amethyst	Adj+N, noun phrase	precious stone	Maybelline, eyeliner
229.	Humdrum Plum	Adj+N, noun phrase	food	Maybelline, eyeshadow
230.	Euphoric	Adj		Maybelline, lipstick
231.	Blackest Berry	Adj+N, noun phrase	food	Maybelline, lipstick
232.	Plum Rule	N+N, noun phrase	food	Maybelline, lipstick
233.	On The Mauve	Prep+Article+N, prepositional phrase	shade of purple	Maybelline, lipstick
234.	Always Heather	Adv+N	plant	Maybelline, lipstick
235.	Rich Wine	Adj+N, noun phrase	drink	Maybelline, lip liner
236.	Wild Violets	Adj+N, noun phrase	plant	Maybelline, lip liner
237.	Plum Passion	N+N, noun phrase	food	Maybelline, lip liner
238.	Intense Plum	Adj+N, noun phrase	food	Clinique, eyeliner
239.	Velour Pop	N+N, noun phrase	material	Clinique, lip gloss
240.	Crushed Berry	Past Participle+N, noun phrase	food	Clinique, lip liner
241.	Blackberry Pop	N+N, noun phrase	food	Clinique, lipstick

242.	Bold Pop	Adj+N, noun phrase	human-related term	Clinique, lipstick
243.	Fig Pop	N+N, noun phrase	food	Clinique, lipstick
244.	Grape	N	food	Clinique, eyeliner
245.	Plum Pop	N+N, noun phrase	food	Clinique, lipstick
246.	Pansy Pop	N+N, noun phrase	plant	Clinique, blush
247.	Smoky Mauve (Pinkish muted mauve)	Adj+Adj, compound adjective	shade of purple	MAC, eyeshadow
248.	Pale Lilac	Adj+N, noun phrase	plant	MAC, eyeshadow
249.	Aubergine	N	food	MAC, eyeliner
250.	Bright Lilac	Adj+N, noun phrase	plant	MAC, eyeliner
251.	Prune	N	food	NYX, lip liner
252.	No Wine-ing	Determiner+Gerund	drink	NYX, lip liner
253.	Berry Goth	N+N, noun phrase	food	NYX, eyeliner
254.	Magenta Shock	Adj+N, noun phrase	shade of purple	NYX, eyeliner
255.	Periwinkle Pop	N+N, noun phrase	plant	NYX, eyeliner
256.	Frosted Lilac	Adj+N, noun phrase	plant	NYX, eyeliner
257.	Eggplant	N	food	NYX, eyeliner
258.	Lavender Shimmer	N+N, noun phrase	plant	NYX, eyeliner
259.	Plum Player	N+N, noun phrase	food	NYX, eyeshadow
260.	Passion Fruit Snatch	N+N, noun phrase	food	NYX, lip gloss
261.	Lavender	N	plant	NYX, concealer
262.	Dusty Rose	Adj+N, noun phrase	plant	Maybelline, eyeshadow
263.	Rose Flush	N+N, noun phrase	plant	Maybelline, blush

264.	Coy	Adj	human-related term	Maybelline, lipstick
265.	More Berry	Determiner+N	food	Maybelline, lipstick
266.	More Blush	Determiner+N	human-related term	Maybelline, lipstick
267.	Romantic	Adj	human-related term	Maybelline, lipstick
268.	Optimist (pink glasses)	N	human-related term	Maybelline, lipstick
269.	Copper Rose	N+N, noun phrase	metal	Maybelline, lipstick
270.	Berry Flame	N+N, noun phrase	food	Maybelline, blush
271.	Fuchsia Spark	N+N, noun phrase	plant	Maybelline, blush
272.	Molten Peach	Adj+N, noun phrase	food	Maybelline, highlighter
273.	Flush Punch	N+N, noun phrase	human-related term	Maybelline, lipstick
274.	Very Cranberry	Adv+Adj, compound adjective	food	Maybelline, lipstick
275.	On And On Orchid	Prep+Conj+Prep +N	plant	Maybelline, lipstick
276.	Romantic Rose	Adj+N, noun phrase	plant	Maybelline, lipstick
277.	Blissful Berry	Adj+N, noun phrase	food	Maybelline, lipstick
278.	Blush Blaze	N+N, noun phrase	human-related term	Maybelline, lip gloss

279.	Mauve Bite	Adj+N, noun phrase	shade of purple	Maybelline, gloss	lip
280.	Peach Fever	N+N, noun phrase	food	Maybelline, gloss	lip
281.	Petal	N	plant	Maybelline, gloss	lip
282.	Taffy	N	food	Maybelline, gloss	lip
283.	Bubblegum	N	food	Maybelline, gloss	lip
284.	Bisque	N	food	Clinique, foundation	
285.	Peach Pop	N+N, noun phrase	food	Clinique, blush	
286.	Iced Lotus	Adj+N, noun phrase	plant	Clinique, blush	
287.	Robust Rhubarb	Adj+N, noun phrase	plant	Clinique, blush	
288.	Plumped Up Peony	Past Participle+N, noun phrase	plant	Clinique, blush	
289.	Heather Pop	N+N, noun phrase	plant	Clinique, blush	
290.	Peony Pop	N+N, noun phrase	plant	Clinique, lipstick	
291.	Cute Pop	Adj+N, noun phrase		Clinique, lipstick	
292.	Airkiss Pop	N+N, noun phrase	nature-inspired term	Clinique, lip gloss	
293.	Bubblegum Pop	N+N, noun phrase	food	Clinique, lip gloss	
294.	Sugarplum Pop	N+N, noun phrase	food	Clinique, lip gloss	
295.	Strawberry Pop	N+N, noun phrase	food	Clinique, lip gloss	
296.	Mighty Mimosa	Adj+N, noun phrase	plant	Clinique, lip balm	

297.	Girlie (Rosy-pink with subtle shimmer)	Adj	human-related term	Clinique, eyeshadow
298.	Art Thera-Peachy (Soft Peach)	N+Adj, compound adjective	food	Clinique, eyeshadow
299.	Couture Copper (Bright copper)	N+N, noun phrase	metal	Clinique, eyeshadow
300.	Rose (Rose w/ copper sparkle)	N	plant	MAC, powder
301.	Process Magenta (Matte magenta)	N+Adj, compound adjective	shade of purple	MAC, chromagraphic pencil
302.	Radiant Rose (Light shell pink)	Adj+N, noun phrase	plant	MAC, highlighter
303.	Raspberry Rave	N+N, noun phrase	food	NYX, eyeshadow
304.	Flower	N	plant	NYX, lip liner
305.	Mixed Berry Shake	Adj+N+N, noun phrase	drink	NYX, lip gloss
306.	Strawberry Horchata	N+N, noun phrase	drink	NYX, lip gloss
307.	Bloom	N	plant	NYX, lip liner
308.	Fuchsia	N	plant	NYX, lip liner
309.	Strawberry Stacked	N+Adj, compound adjective	food	NYX, eyeshadow
310.	Continuous Coral	Adj+N, noun phrase	nature-inspired term	Maybelline, lipstick
311.	Peach	N	food	Maybelline, lipstick
312.	Melon Pop	N+N, noun phrase	food	Maybelline, blush

313.	Flame Pop	N+N, noun phrase	nature-inspired term	Maybelline, lipstick
314.	Coral (Bright coral)	Adj	nature-inspired term	MAC, eyeshadow
315.	Shell Peach (Soft peach)	N+N, noun phrase	food	MAC, eyeshadow
316.	Peach Lustre (Bronzy Orange)	N+N, noun phrase	food	MAC, highlighter
317.	Orange Zest	N+N, noun phrase	food	NYX, eyeliner
318.	Mango Lassi	N+N, noun phrase	drink	NYX, lip gloss
319.	Guava Snap	N+N, noun phrase	food	NYX, lip gloss
320.	Apricot (Terracotta Orange)	N	food	NYX, concealer
321.	Pewter	N	metal (alloy)	Maybelline, eyeliner
322.	Slate	N	material	Clinique, eyeliner
323.	Greystone (Cool midtone grey)	N	rock	MAC, eyeshadow
324.	Print (Muted grey with shimmer)	N	material	MAC, eyeshadow
325.	Discotheque (Silver)	N	human-related term	MAC, eyeshadow
326.	Isn't It Iron-ic? (Gunmetal)	V+Pron+Adj	metal	MAC, eyeliner
327.	Platinum (Smooth, high-shine platinum)	N	metal	MAC, powder
328.	Silver Lining	Adj+N, noun phrase	metal	NYX, eyeliner

329.	Gunmetal Gaze	N+N, noun phrase	metal	NYX, eyeliner
330.	Silver	Adj	metal	NYX, eyeliner
331.	Charcoal	N	material	NYX, eyeliner
332.	Brass Shimmer	N+N, noun phrase	metal (alloy)	Sephora Collection, eyeliner
333.	Anthracite	N	rock	Artdeco, eye pencil
334.	CEO - deep red	N	human-related term	Sephora Collection, lip gloss
335.	Strut - clear w/ gold holo pearls	N	human-related term	Sephora Collection, lip gloss
336.	Lover - clear w/ pink pearls	N	human-related term	Sephora Collection, lip gloss
337.	Wild - clear w/ blue-violet duochrome pearls	Adj	human-related term	Sephora Collection, lip gloss
338.	Brave - shimmering nude rose	Adj	human-related term	Sephora Collection, lip gloss
339.	Witty - shimmering mauve	Adj	human-related term	Sephora Collection, lip gloss
340.	Sleek - shimmering baby pink	Adj	human-related term	Sephora Collection, lip gloss

341.	Busy - dusty pink	Adj	human-related term	Sephora Collection, lip gloss
342.	Blessed - pink taupe	Adj	human-related term	Sephora Collection, lip gloss
343.	Money - gold- pink duochrome	N	human-related term	Sephora Collection, lip gloss
344.	Regal - electric purple metallic	Adj	human-related term	Sephora Collection, lip gloss
345.	Dangerous - black cherry	Adj	human-related term	Sephora Collection, lip gloss
346.	Fierce - bordeaux w/ gold pearl	Adj	human-related term	Sephora Collection, lip gloss
347.	Supreme - cherry chocolate	Adj	human-related term	Sephora Collection, lip gloss
348.	Unbothered - bronze	Adj	human-related term	Sephora Collection, lip gloss
349.	Boss - clear	N	human-related term	Sephora Collection, lip gloss

350.	Slay - clear w/ lavender pearls	V	action-based term	Sephora Collection, lip gloss
351.	Enlighten – cool champagne	V	action-based term	Rare Beauty, highlighter
352.	Exhilarate – champagne gold	V	action-based term	Rare Beauty, highlighter
353.	Flaunt – true gold	V	action-based term	Rare Beauty, highlighter
354.	Mesmerize – rose bronze	V	action-based term	Rare Beauty, highlighter
355.	Reveal - warm copper	V	action-based term	Rare Beauty, highlighter
356.	Reflect - deep bronze	V	action-based term	Rare Beauty, highlighter
357.	Fly - shimmering peachy nude	V	action-based term	Sephora Collection, lip gloss
358.	Encourage – soft neutral pink (dewy)	V	action-based term	Rare Beauty, blush
359.	Believe – true mauve (dewy)	V	action-based term	Rare Beauty, blush
360.	Ballgown Blush	N+N, noun phrase	media- referential term	Kiko & Bridgerton, lipstick
361.	Timeless Love	Adj+N, noun phrase	media- referential term	Kiko & Bridgerton, lipstick
362.	The Duke's Kiss	N+N, noun phrase	media- referential term	Kiko & Bridgerton, lipstick

363.	Lover's Whisper	N+N, noun phrase	media- referential term	Kiko & Bridgerton, lipstick
364.	Lady Whistledown's Whisper	N+N, noun phrase	media- referential term	Kiko & Bridgerton, eyeshadow
365.	Gilded Apricot	Adj+N, noun phrase	media- referential term	Kiko & Bridgerton, eyeshadow
366.	Whimsical Wildflower	Adj+N, noun phrase	media- referential term	Kiko & Bridgerton, eyeshadow
367.	Aikido	N	media- referential term	NYX & La Casa de Papel, eyeshadow
368.	Buy Time	V+N	media- referential term	NYX & La Casa de Papel, eyeshadow
369.	Salva	N	media- referential term	NYX & La Casa de Papel, eyeshadow
370.	Rule #1	N	media- referential term	NYX & La Casa de Papel, eyeshadow
371.	Sergio	N	media- referential term	NYX & La Casa de Papel, eyeshadow
372.	Mastermind	N	media- referential term	NYX & La Casa de Papel, eyeshadow
373.	Ciao Ciao Ciao	Exclamation	media- referential term	NYX & La Casa de Papel, eyeshadow
374.	Cider	N	media- referential term	NYX & La Casa de Papel, eyeshadow
375.	Perfect Plan	Adj+N, noun phrase	media- referential term	NYX & La Casa de Papel, eyeshadow
376.	Denver	N	media- referential term	NYX & La Casa de Papel, eyeshadow

377.	Rio	N	media-referential term	NYX & La Casa de Papel, eyeshadow
378.	Helsinki	N	media-referential term	NYX & La Casa de Papel, eyeshadow
379.	Lisboa	N	media-referential term	NYX & La Casa de Papel, eyeshadow
380.	Heist	N	media-referential term	NYX & La Casa de Papel, eyeshadow
381.	The Vault	N	media-referential term	NYX & La Casa de Papel, eyeshadow
382.	Red Jumpsuit	Adj+N, noun phrase	media-referential term	NYX & La Casa de Papel, eyeshadow
383.	Nairobi	N	media-referential term	NYX & La Casa de Papel, eyeshadow
384.	Tokio	N	media-referential term	NYX & La Casa de Papel, eyeshadow
385.	Berlin	N	media-referential term	NYX & La Casa de Papel, eyeshadow
386.	Code Word	N	media-referential term	NYX & La Casa de Papel, eyeshadow
387.	Royal Mint	Adj+N, noun phrase	media-referential term	NYX & La Casa de Papel, eyeshadow
388.	Diamond	N	precious stone	Topface, highlighter
389.	Golden Crown	Adj+N, noun phrase	metal	Topface, highlighter
390.	Rozzy Bronze	Adj+N, noun phrase	metal	Topface, highlighter

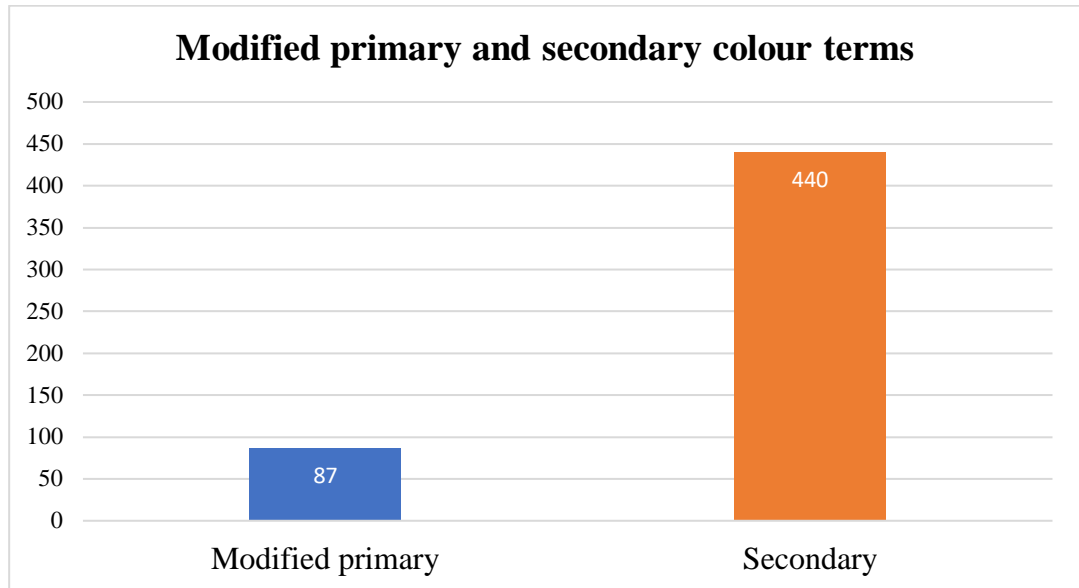
391.	Fool's Gold	N+N, noun phrase	mineral	Sephora Collection, eyeshadow
392.	Silverstorm - grey silver shimmer	N, compound noun	metal	Sephora Collection, eyeshadow
393.	Rose Quartz - cool rose tone	Adj+N, noun phrase	mineral	Sephora Collection, highlighter
394.	Iced Pearl - golden champagne tone	Adj+N, noun phrase	precious stone	Sephora Collection, highlighter
395.	Deep Ebony (Deepest deep espresso with neutral undertone)	Adj+N, noun phrase	material	NYX, foundation
396.	Granite	N	rock	Sephora Collection, eye pencil
397.	Volcanic Lava	Adj+N, noun phrase	rock	Sephora Collection, lipstick
398.	Lady Lilac	N+N, noun phrase	plant	Kiko & Bridgerton, lip balm
399.	Iridescent Ivy	Adj+N, noun phrase	plant	Kiko & Bridgerton, lip balm
400.	Dazzling Dahlia	Adj+N, noun phrase	plant	Kiko & Bridgerton, lip balm
401.	Peony Blush	N+N, noun phrase	plant	Avon, lip gloss
402.	Wisteria Glow	N+N, noun phrase	plant	Avon, lip gloss

403.	Cornflower Blue	N+Adj, compound adjective	plant	Artdeco, eyeliner
404.	Chicory	N	plant	MAC, lip pencil
405.	Maple - deep with neutral undertones	N	plant	Too Faced, foundation
406.	Cloud - fairest with neutral to rosy undertones	N	weather phenomenon	Too Faced, foundation
407.	Candy Clouds - cool soft pink	Adj+N, noun phrase	weather phenomenon	Too Faced, blush
408.	Head In The Clouds - dusty muted pink	N+Prep+Article +N, idiom	weather phenomenon	Too Faced, blush
409.	Snow - very fair with neutral to rosy undertones	N	weather phenomenon	Too Faced, foundation
410.	Let it snow - snow white matte	V+Pron+V	weather phenomenon	Sephora Collection, eyeshadow
411.	Waterdrop	N	Water-related term	Holika Holika, lip tint
412.	Gulp	N	Water-related term	Holika Holika, lip tint
413.	Splat	N	Water-related term	Holika Holika, lip tint
414.	Puddle	N	Water-related term	Holika Holika, lip tint
415.	Dipped	Past Participle	Water-related term	Holika Holika, lip tint

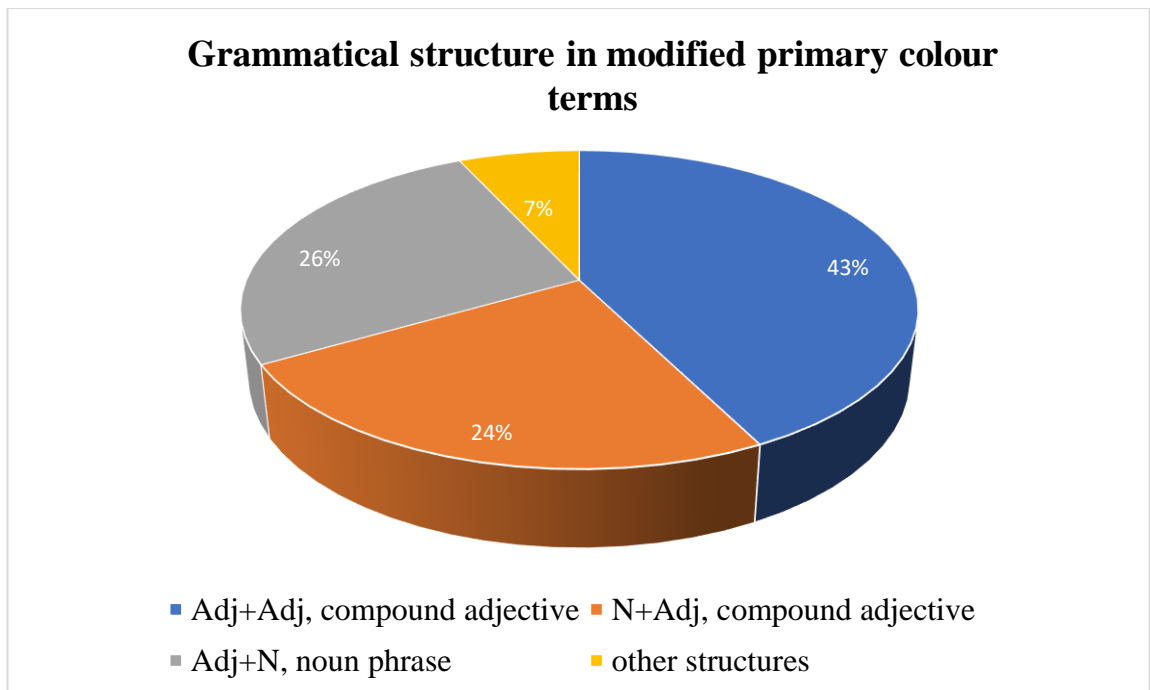
416.	Seashell - fair with rosy undertones	N	nature-inspired term	Too Faced, foundation
417.	Sand - medium with golden undertones	N	nature-inspired term	Too Faced, foundation
418.	Warm Sand - tan with golden undertones	Adj+N, noun phrase	nature-inspired term	Too Faced, foundation
419.	Golden Hour - satin peach pink	Adj+N, noun phrase	time of the day	Too Faced, blush
420.	Tequila Sunset - muted peach	N+N, noun phrase	time of the day	Too Faced, blush
421.	Deep Night	Adj+N, noun phrase	time of the day	Pupa, mascara
422.	Tokyo	N	geographical name	NYX, lipstick
423.	Amsterdam	N	geographical name	NYX, lipstick
424.	Cairo	N	geographical name	NYX, lipstick
425.	Athens	N	geographical name	NYX, lipstick
426.	Zurich	N	geographical name	NYX, lipstick
427.	Stockholm	N	geographical name	NYX, lipstick
428.	London	N	geographical name	NYX, lipstick

429.	Abu Dhabi	N	geographical name	NYX, lipstick
430.	Cannes	N	geographical name	NYX, lipstick
431.	Rome	N	geographical name	NYX, lipstick
432.	Berlin	N	geographical name	NYX, lipstick
433.	Monte Carlo	N	geographical name	NYX, lipstick
434.	Istanbul	N	geographical name	NYX, lipstick
435.	Milan	N	geographical name	NYX, lipstick
436.	Prague	N	geographical name	NYX, lipstick
437.	Sao Paulo	N	geographical name	NYX, lipstick
438.	Copenhagen	N	geographical name	NYX, lipstick
439.	Budapest	N	geographical name	NYX, lipstick
440.	Madrid	N	geographical name	NYX, lipstick

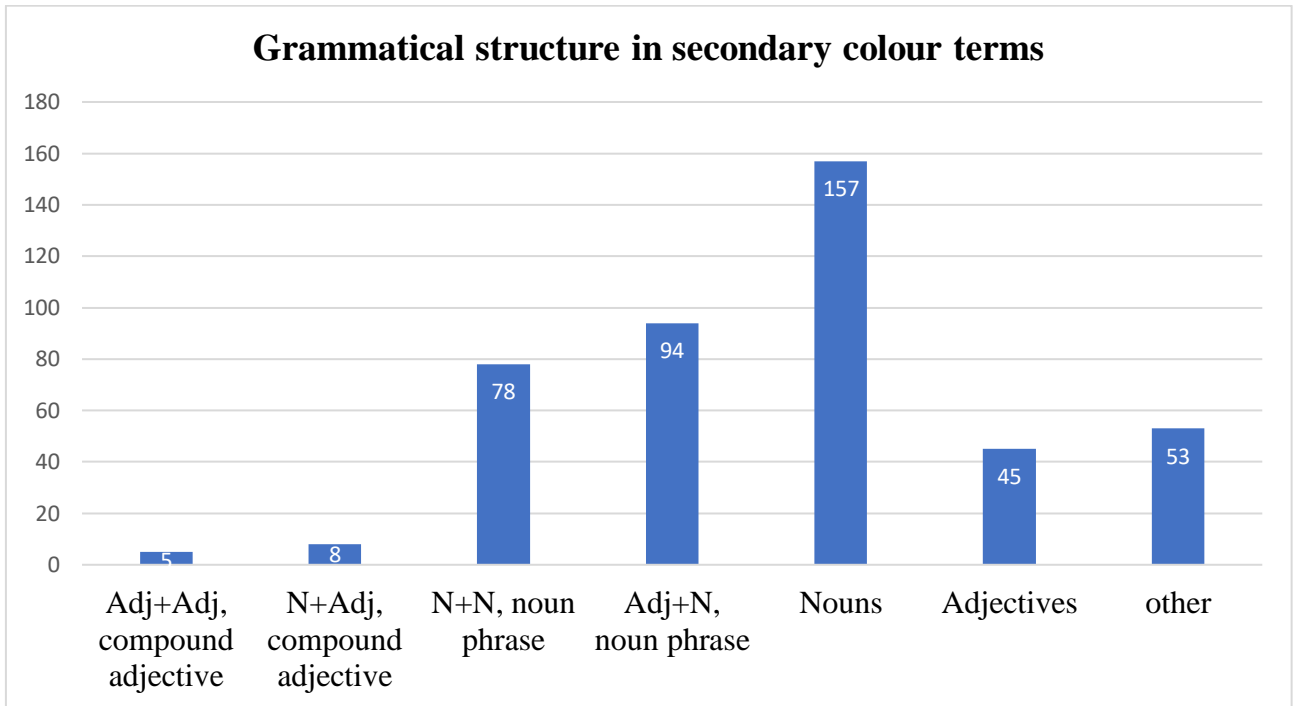
Appendix 4



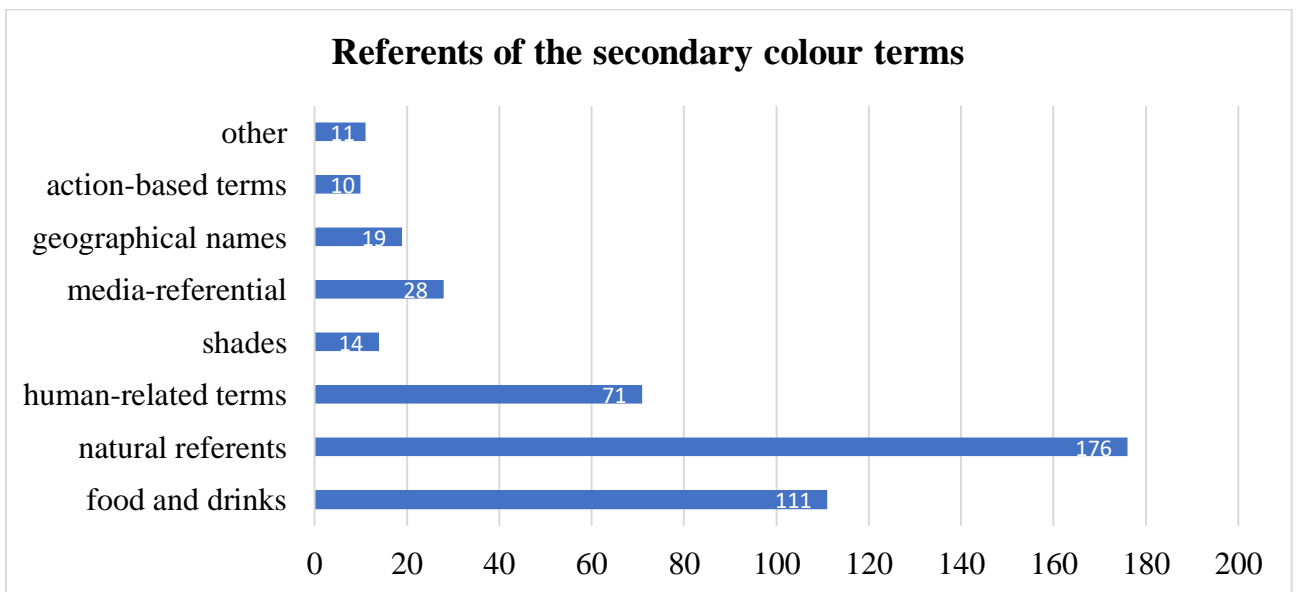
Appendix 5



Appendix 6



Appendix 7



SUMMARY

Кваліфікаційна робота бакалавра спрямована на аналіз лінгвістичних аспектів у використанні кольоронімів у сегменті косметичної промисловості з метою розкриття складного взаємозв'язку між мовними засобами, сприйняттям і реакцією споживачів. Колір, як невід'ємний елемент людського сприйняття, має значний вплив у багатьох сферах, зокрема в комунікації, мистецтві, дизайні та брендингу. Його глибокий вплив на емоції, поведінку та рішення робить його потужним інструментом у різних галузях. У сфері лінгвістики кольороназви виходять за межі простого опису візуального спектру; вони втілюють культурні, психологічні та символічні конотації. А отже, кольороніми є невід'ємним компонентом мови, репрезентуючи яскравий аспект мовної картини світу в різних культурах. Хоча базові терміни на позначення кольору, такі як «червоний», «синій» і «зелений», перегукуються в різних мовах, їхні межі та значення мають безліч нюансів.

В індустрії краси номенклатура відтінків таких продуктів, як помади, тіні для повік і лаки для нігтів, уособлює складний взаємозв'язок між кольором і мовою. Бренди використовують образні та цікаві назви, щоб виокремити свої пропозиції, викликати сенсорні відчуття та встановити емоційний зв'язок зі споживачами. Тому вивчення цього явища з лінгвістичної точки зору є вкрай необхідним. Крім того, динамічність індустрії краси підкреслює актуальність дослідження мовного ландшафту, що розвивається в цій сфері, зокрема щодо термінів на позначення кольору та їхнього вживання. Тому це дослідження проведено на матеріалі сучасної англійської мови.

Розділ 1 містить аналіз наукових праць різних дослідників, що присвячені вивченню механізмів сприйняття, класифікацій та символіки кольоропозначень. Їхні дослідження підкреслюють давнє походження та часте використання лексем на позначення кольору, які відіграють фундаментальну роль у мовній актуалізації об'єктивних колірних характеристик об'єктів. Крім того, дослідження класифікації кольоронімів на первинні та вторинні терміни дозволило нам зробити висновок, що це основна класифікація, визнана

науковцями. Первинні кольори - це терміни, що з'явилися вже давно, а вторинні - відтінки та варіації, що походять від предметів чи явищ навколишнього світу. Ці предмети чи явища називаються референтами. У цьому розділі також розглянуто ономасіологічний підхід, який проливає світло на когнітивні процеси, що лежать в основі позначення кольору, підкреслюючи важливість екстралінгвістичної реальності та семантичної мотивації в процесі найменування. З граматичної точки зору, кольороніми на основі певного референта піддаються специфічним словотвірним процесам, що сприяє багатому розмаїттю колірної термінології, яка зустрічається в косметичних засобах.

На основі аналізу 538 кольоронімів різних брендів косметики, зокрема Maybelline, NYX, MAC, Clinique, Sephora, Rare Beauty та Kiko, у 2 розділі ми розглянули, як бренди стратегічно використовують первинні та вторинні кольороніми в косметичній продукції. Хоча первинні кольороніми іноді з'являються в таких продуктах, як туш для вій, їм часто бракує виразності, необхідної для залучення споживачів. Тому ми виокремили групу модифікованих первинних термінів, які використовуються частіше і пропонують детальніший опис відтінку. Вторинні назви кольорів переважають, пропонуючи сприятливі конотації, які підвищують привабливість продукту. Дослідження у цьому розділі проливає світло на те, як 11 базових термінів кольору виражаються за допомогою модифікованих первинних і вторинних термінів кольору, розкриваючи стратегії називання та їхні наслідки для сприйняття споживачем.

Під час найменування відтінків косметичних продуктів бренди черпають натхнення з таких джерел, як їжа, природа, люди, матеріали, мінерали, абстрактні поняття та ін. При цьому об'єкти з цих сфер (референти) відповідають характеристикам кожного кольору та асоціаціям з ним. Цікаво відзначити, що бренди іноді використовують гру слів та каламбури у своїх колірних термінах (наприклад, On The Mauve, No Wine-ing). Ці тематичні категорії та креативні стратегії підкреслюють винахідливість назв продуктів, спрямовану на залучення клієнтів.

Зважаючи на те, що кольоропозначення з природними референтами становлять одну з найбільших та найцікавіших груп, ми розділили їх на кілька підгруп: дорогоцінне каміння, метали та мінерали, матеріали та гірські породи, рослини, погодні явища, терміни, пов'язані з водою, а також природні референти, що виражають час (час доби). Крім того, під час дослідження було помічено, що не всі терміни на позначення кольору викликають пряму асоціацію з референтом, тому ми виокремили ці терміни та назвали їх абстрактними кольоронімами. Ці терміни скоріше викликають певні асоціації, емоції та почуття, ніж просто описують колір продукту.

Ми класифікували ці абстрактні терміни в кілька груп:

- Географічні назви викликають особисті асоціації з містом чи країною;
- Терміни, пов'язані з людиною, такі як риси характеру або професії.
- Терміни з дієслівним компонентом, часто з використанням імперативів.
- Терміни, що посилаються на медіа, особливо в результаті співпраці з популярними фільмами чи серіалами. Такі кольороніми занурюють споживачів у наративні світи улюблених серіалів чи фільмів, апелюючи до бажання фанатів пов'язати себе з улюбленими історіями.

Важливо також зазначити, що в ході дослідження ми виявили, що основними граматичними моделями для утворення вторинних кольоронімів є Adj+N та N+N, тобто іменникові словосполучення. А модифіковані первинні кольороніми утворюються переважно граматичною структурою Adj+Adj (складні прикметники).

Робота містить анотацію, вступ, два розділи з висновками, загальні висновки, список літератури, список ілюстративних матеріалів, сім додатків.

Практична цінність цієї роботи полягає в тому, що вона може допомогти науковцям у дослідженнях та просто людям, які цікавляться сферою краси прагнуть заглибитися в походження та значення кольоронімів в косметичних продуктах. Адже це поглиблює розуміння того, як вибір лінгвістичних засобів впливає на поведінку споживачів. А також результати цього дослідження можуть слугувати основою для подальшого вивчення кольоронімів в косметичних

продуктах, наприклад, з точки зору того, як кольороніми перетинаються з питанням гендеру або ж як вони відображають ширші соціальні рухи.