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Bachelor's thesis

COLOR TERMS IN WESTERN BEAUTY PRODUCE



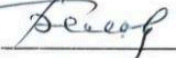
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«Допущено до захисту»

Протокол засідання кафедри англійської філології
та міжкультурної комунікації

Протокол № 12 від 19 травня 2026

Зав. кафедри  д. філол. н., проф. Алла БСЛОВА

KYIV – 2026

ABSTRACT

Tyshchenko N. O. “Color Terms In Western Beauty Produce” – Bachelor's thesis

This bachelor's thesis explores the linguistic dimensions of colour terms in the English-language industry of decorative cosmetics, using lip product names from six major contemporary brands as its material. The relevance of the study lies in the growing scholarly interest in commercial discourse and the need for systematic corpus-based research on colour naming in contemporary beauty branding. In this context, colour terms function as complex semiotic units that extend far beyond chromatic description, encoding affective meanings, cultural references, and brand identity in compact lexical forms.

The object of the research is colour terms in Modern English as a lexical-semantic category, while the subject is their cognitive-semantic, structural, and comparative features in lip product naming. The thesis aims to characterise the principal strategies through which colour terms function in commercial naming and to determine how these strategies reflect brand identity and audience orientation.

To achieve this aim, the study combines cognitive-semantic analysis, the onomasiological approach, morphological analysis, and quantitative methods, which makes it possible to reveal naming patterns and interpret their communicative function beyond direct colour description. The theoretical framework is based on universalist and relativist approaches to colour, as well as conceptual metaphor theory. Chapter 1 outlines the main linguistic perspectives on colour and its communicative role in cosmetics discourse. Chapter 2 presents a corpus-based analysis of 950 shade names and identifies three naming strategies: physical-perceptual, cultural-symbolic, and affective-creative.

The findings show that colour naming in contemporary decorative cosmetics is no longer primarily descriptive. Instead, shade names are used to construct emotional experience, project brand identity, and create culturally marked associations. The novelty of the study lies in its comparative corpus-based analysis of colour terms

across six brands and in the identification of an industry-wide pattern that suggests the conventionalisation of such naming practices in contemporary commercial discourse.

Keywords: colour terms, decorative cosmetics, cognitive-semantic analysis, commercial discourse, brand identity.

АНОТАЦІЯ

Тищенко Н. О. “Назви кольорів у західній індустрії декоративної косметики” – Кваліфікаційна робота бакалавра

Кваліфікаційна робота бакалавра досліджує лінгвістичні виміри колоронімів у сучасній англomовній індустрії декоративної косметики на матеріалі назв продуктів для губ шести провідних брендів. Актуальність дослідження визначається зростаючим інтересом лінгвістики до комерційного дискурсу та потребою в системному корпусному аналізі кольоронайменування в сучасному б'юті-брендингу. Колороніми в цьому контексті функціонують як складні семіотичні одиниці, що виходять далеко за межі хроматичного опису й кодують оцінні значення, культурні референції та ідентичність бренду в компактних лексичних формах.

Об'єктом дослідження є колороніми в сучасній англійській мові як лексико-семантична категорія, а предметом – їхні когнітивно-семантичні, структурні та порівняльні особливості в найменуванні продуктів для губ. Мета роботи полягає в тому, щоб охарактеризувати основні стратегії функціонування колоронімів у комерційному найменуванні та визначити, як ці стратегії відображають ідентичність бренду й орієнтацію на цільову аудиторію.

Для досягнення цієї мети в роботі поєднано когнітивно-семантичний аналіз, ономазіологічний підхід, морфологічний аналіз і кількісні методи, що дає змогу виявити моделі найменування та інтерпретувати їхню комунікативну функцію не лише на рівні значення, а й на рівні структури. Теоретичну основу становлять універсалістський і релятивістський підходи до вивчення кольору, а також теорія концептуальної метафори. Розділ 1 окреслює основні лінгвістичні підходи до кольору та його комунікативну роль у косметичному дискурсі. У розділі 2 подано корпусний аналіз 950 назв відтінків, що дозволив виокремити три стратегії найменування: фізично-перцептивну, культурно-символічну та оцінно-креативну.

Отримані результати показали, що кольоронаймення в сучасній декоративній косметиці вже не виконує передусім дескриптивної функції. Назви відтінків покликані конструювати емоційний досвід, транслювати ідентичність бренду та створювати культурно марковані асоціації. Новизна дослідження полягає у порівняльному корпусному аналізі колоронімів у шести брендах і виявленні загальногалузевої моделі, що свідчить про конвенціоналізацію таких назв у сучасному комерційному дискурсі.

Ключові слова: колоронім, декоративна косметика, когнітивно-семантичний аналіз, комерційний дискурс, ідентичність бренду.

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INTRODUCTION

Colour is one of the most fundamental categories of human perceptual experience, and the language through which it is expressed has attracted sustained scholarly attention across linguistics, cognitive science, anthropology, and psychology. In linguistics, colour terms have been studied primarily as a domain in which the relationship between universal perceptual constraints and culturally specific naming conventions can be examined with unusual precision. From the foundational cross-linguistic research of Berlin and Kay, which established the existence of a constrained evolutionary sequence in the development of basic colour vocabularies, to the relativist perspective of Wierzbicka, who argued that even the most apparently universal colour concepts are mediated by culturally specific conceptualisations, the study of colour language has generated a rich and methodologically diverse body of research.

Within this broader field, colour naming in commercial contexts has received comparatively limited attention. Yet the beauty industry, and the cosmetics sector in particular, constitutes one of the most linguistically productive domains in which colour naming takes place. In the beauty industry, colour names for products such as lipsticks, eyeshadows, and nail polishes are generated in large numbers, renewed seasonally, and carefully calibrated to communicate brand identity, cultural positioning, and emotional resonance. Research on cosmetic colour naming suggests that the choice of colour names may shape consumer evaluations, as more creative and less descriptive names can make a product appear more distinctive than straightforward chromatic labels, even when the visual stimulus remains identical. This finding points to a fundamental characteristic of cosmetic colour naming: its primary function is not to describe but to communicate, not to inform but to position.

The present study examines this phenomenon through the systematic analysis of a corpus of 950 lip product shade names drawn from six major beauty brands operating in the contemporary English-language market. Applying the cognitive-semantic framework of conceptual metaphor theory alongside the

established tools of semantic, morphological, and corpus linguistic analysis, the study identifies the principal naming strategies of the beauty industry, classifies them according to their cognitive and communicative functions, and compares their distribution across brands with different market positions and creative identities.

The scholarly foundation of the study draws on the contributions of B. Berlin, P. Kay, A. Wierzbicka, G. Lakoff, M. Johnson, Z. Kövecses, A. Inshakov, T. Semashko, and a range of more recent researchers whose work on colour language, commercial naming, and cosmetics discourse provides the theoretical context for the practical analysis.

The relevance of the study is determined by the rapid expansion and ongoing transformation of the beauty industry as a global communicative and commercial system, and by the correspondingly dynamic evolution of the linguistic means deployed within it. Colour terms in beauty products constitute a highly productive and continuously renewed lexical domain that is responsive to broader cultural shifts, including the rise of social media, the growth of celebrity branding, and the development of new aesthetic communities and trends. Despite the commercial significance of this domain and the sophistication of the naming practices it encompasses, corpus-based linguistic research on colour naming in the beauty industry remains limited, and no study known to the author has applied a cognitive-semantic classification framework to a comparative corpus of this scale across multiple brands. The present study addresses this gap.

The aim of the research is to characterise the cognitive-semantic, structural, and comparative properties of colour terms in English-language lip product naming across six major contemporary beauty brands, and to establish the principal strategies through which commercial colour naming constructs meaning beyond direct chromatic description.

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

- to review principal theoretical approaches to colour and colour terminology in linguistics, including universalist, relativist, and cognitive-semantic perspectives;

- to systematise the existing classifications of colour terms and establish the analytical framework applicable to commercial naming in the beauty industry;
- to characterise the linguistic features and communicative functions of colour terminology in cosmetics discourse;
- to compile and classify a corpus of 950 lip product colour names from six major beauty brands according to a cognitive-semantic classification framework;
- to analyse the semantic, structural, and figurative properties of physical-perceptual, cultural-symbolic, and affective-creative colour terms in the corpus;
- to conduct a comparative analysis of naming strategies across the six brands and identify the relationships between naming practice, brand identity, and target demographic;
- to assess the morphological structure of colour terms across cognitive-semantic categories and identify the most productive formation patterns.

The object of the research is colour terms in Modern English as a lexical-semantic category characterised by perceptual, cognitive, cultural, and structural dimensions.

The subject of the research is the cognitive-semantic, structural, and comparative properties of colour terms used in lip product naming by six major contemporary beauty brands (MAC, Charlotte Tilbury, NYX Professional Makeup, Fenty Beauty, Kylie Cosmetics, and Maybelline).

The research methods employed in the study are: the descriptive method, used for the compilation and systematic organisation of the corpus; semantic analysis, applied to examine the denotative, connotative, and evaluative dimensions of colour names; cognitive-semantic analysis based on the conceptual metaphor framework of Lakoff and Johnson and Kövecses, used to classify names by source domain and cognitive mechanism; the onomasiological approach, applied to trace the motivational chain from referent to name; structural (morphological) analysis, used to classify names by formation type and identify productive structural templates; and the

quantitative method, applied to establish frequency distributions across categories and brands and to support the qualitative findings with measurable data.

The novelty of the research consists in the application of a three-category cognitive-semantic classification framework to a comparative corpus of English-language lip product colour names drawn from six contemporary beauty brands. The study contributes to existing research on commercial colour naming by documenting the shift from descriptive to performative naming as a defining feature of contemporary beauty industry language and by tracing the relationships between naming strategy, brand identity, and target demographic.

The supporting materials of the study comprise a corpus of 950 lip product colour names collected from the official brand websites and product catalogues of six beauty companies: MAC (179 names), NYX Professional Makeup (251 names), Maybelline (247 names), Fenty Beauty (82 names), Kylie Cosmetics (116 names), and Charlotte Tilbury (75 names). All names were collected from publicly accessible official sources and verified against the current product ranges of each brand at the time of data collection. The full corpus is presented in Appendix A.

The practical value of the work consists in the transferability of the cognitive-semantic classification framework to colour naming corpora from other product categories and cultural markets. The findings and corpus materials may serve as a basis for further research in lexical semantics and the linguistics of commercial discourse, and may be drawn upon in university courses on English lexicology and cognitive linguistics.

The structure of the thesis comprises an abstract in English and Ukrainian, a contents page, an introduction, two chapters with conclusions, general conclusion, a list of references and 12 appendices.

1. THEORETICAL FOUNDATIONS OF COLOUR TERMINOLOGY IN LINGUISTICS

1.1. The concept of colour in linguistics

Colour has long been a subject of significant interest to researchers due to its profound influence on human experience. It permeates various fields, from linguistics and psychology to ethnology, philosophy, and anthropology, and its study delves into the intricate relationship between language, perception, and culture. The substantial number of works devoted to this topic is in itself an indicator of its sustained relevance. In linguistics in particular, the question of how colour categories are formed, named, and transmitted across languages has attracted sustained scholarly attention, generating a body of research that spans disciplines and methodological traditions.

In linguistics, colour has been studied by a considerable number of scholars, among them B. Berlin, P. Kay, A. Wierzbicka, A. Inshakov, T. Semashko, and others. It should be noted that their contributions reflect quite different perspectives on the nature of colour as a linguistic category, and the polemics that have emerged as a result remain of interest to researchers today. The debate is largely centred around two opposing positions: the universalist view, which holds that colour categorisation is grounded in shared features of human biology and perception, and the relativist view, which stresses the role of language and culture in shaping how colours are perceived and named.

A foundational cross-linguistic study of 98 languages demonstrated that, developing through a constrained evolutionary sequence of seven stages, colour vocabularies are not arbitrary but exhibit universal regularities [Berlin & Kay 1969, p. 2-4]. The researchers identified eleven basic colour terms: black, white, red, green, yellow, blue, brown, purple, pink, orange, and grey, that tend to emerge in this sequence across languages. Four criteria must a lexical unit meet to be classified as a basic colour term: it must be monolexemic, its meaning must not be subsumed within that of any other colour term, its application must not be restricted to a narrow class of objects, and it must be psychologically salient for speakers of the language in

question [Berlin & Kay 1969, p. 6]. The groundwork for what became a widely discussed framework in colour linguistics was laid by this model, which also had a significant impact on subsequent research. Crucially, challenging the previously dominant assumption that colour naming was entirely arbitrary, it demonstrated instead that the semantic space of colour is partitioned in constrained and partially predictable ways. Computational models showing that colour categories reflect optimal partitions of perceptual space have further supported this universal tendency [Regier et al. 2007].

The relativist view challenges the assumption that colour categories can be understood independently of language and culture. Wierzbicka argues that colour concepts are anchored in what she calls "universals of human experience" – recurring elements of the natural environment such as the sky, fire, vegetation, and the sun – and that the relationship between colour perception and its linguistic expression is always mediated by conceptualisation [Wierzbicka 1990]. A later study goes further, proposing that even the notion of "colour" itself is not a universal concept, since many languages lack a single superordinate term that encompasses the entire domain [Wierzbicka 2006]. This perspective raises important questions about the limits of cross-linguistic comparison and about what it means to speak of colour "universals" at all. For Wierzbicka, every colour term encodes a culturally specific perspective on the world, and cross-linguistic comparisons that ignore this risk producing misleading generalisations.

It is worth noting in this connection that the debate between these two positions has deeper theoretical roots, traceable to the *Sapir-Whorf hypothesis* of linguistic relativity. This hypothesis proposes that the language a person speaks shapes their cognitive processes and, to some extent, their perception of the world. In this framework, the perception of the "real world" is largely built on the language habits of the group, and no two languages are similar enough to represent the same social reality [Sapir 1963]. Applied to the domain of colour, this would suggest that speakers of languages with fewer colour terms would perceive fewer distinctions. Berlin and Kay's research effectively challenged this claim, yet the question of the

relationship between linguistic categories and perceptual experience has not been fully resolved, as more recent empirical studies demonstrate.

The empirical status of the Sapir-Whorf hypothesis in the domain of colour has been reassessed in a number of recent studies, which collectively support a weak rather than strong form of *linguistic relativity*. A study on colour discrimination in bilingual speakers of Lithuanian and Norwegian found that the language activated during the task significantly affected response times at *linguistic category boundaries*, with this effect present in Lithuanian but not in Norwegian: a finding that points to the modulatory rather than deterministic role of language in colour perception [Sinkeviciute et al. 2024]. Converging evidence from a cross-linguistic perspective shows that colour naming patterns across languages are shaped not only by cultural convention, but also by shared perceptual constraints, suggesting that linguistic and biological factors operate in tandem [Gibson et al. 2017]. The mechanism underlying this interaction has been illuminated by experimental work demonstrating that categorical perception effects in colour discrimination are disrupted by concurrent verbal interference but not by non-verbal tasks, which confirms that it is specifically the online engagement of linguistic categories that modulates perceptual processing [Sun & Zhang 2022]. Finally, it should be noted that this influence of language on colour perception is not uniform across speakers: gender and other demographic variables have been shown to affect how individuals within the same linguistic community name and categorise colours, indicating that the language-perception interface is itself subject to intra-community variation [Mylonas, Paramei & MacDonald 2014].

The relationship between communicative efficiency and colour naming has been explored from a different angle in more recent cross-linguistic research. A large-scale computational study of colour naming across 130 languages showed that, despite considerable variation in the number and organisation of colour terms, all languages demonstrate higher communicative efficiency for warm colours (reds and yellows) than for cool colours (blues and greens) [Twomey et al. 2021]. The authors argue that this asymmetry reflects the differential *communicative need* of speakers:

warm-coloured objects are more salient and behaviourally relevant in the environment, and languages therefore develop more efficient naming systems for them. This finding significantly advances the debate by showing that universalist patterns in colour naming cannot be attributed solely to shared perceptual biology but must also take into account the ecological and communicative context in which colour language is used.

Research on the perceptual constraints that shape colour categorisation provides a complementary perspective. A computational agent-based study demonstrated that the cross-linguistic tendency to form similar basic colour categories, the universal patterns found in the World Colour Survey data, arise primarily from the physical structure of colour stimuli that reflect human perceptual constraints, rather than from socio-cultural transmission alone [Gong et al. 2019]. When agents are exposed to colour stimuli reflecting human perceptual sensitivity, the model showed, the resulting categories closely resemble those found in natural languages; when the stimuli are randomised, the categories diverge substantially. This provides strong computational evidence: perceptual biology plays a deterministic role in shaping colour category boundaries, while also leaving room for cultural and communicative factors to introduce cross-linguistic variation. Despite this variability, experimental evidence suggests that category boundaries in colour perception are not entirely arbitrary but tend to cluster around perceptually stable regions of colour space, indicating partial universality in perceptual organisation [Witzel 2019].

Researchers also point out that the question of colour vocabulary cannot be fully separated from structural and semantic considerations. The productivity of word-formation processes, particularly compounding and modification, plays a central role in the expansion of lexical domains and the creation of new expressive units in specialised discourse [Hamzai 2019]. This view is consistent with morphological approaches to word-formation, which demonstrate that productivity is a central mechanism enabling speakers to generate and interpret new lexical units according to systematic structural patterns, particularly in compounding and derivational processes [Plag 2018]. The semantic structure of colour names is subject

to ongoing change, complicated by processes of *polysemy*, *borrowing*, and *metaphorical extension* [Inshakov 2013]. These observations point to the fact that colour terms are not static units but living elements of language, whose meanings shift in response to both internal linguistic processes and external cultural influences. This dynamic dimension of colour vocabulary is particularly relevant for the present study, since the corpus of beauty product colour names represents a highly productive lexical domain in which new naming strategies emerge continuously and in response to market and cultural pressures.

While the number of basic colour terms employed varies considerably across languages, from as few as two to as many as sixteen, cross-linguistic research shows that consistent patterns in how colour space is segmented persist [Lindsey & Brown 2021]. Accounting for both the biological constraints of human vision and the communicative needs of speakers in different cultural contexts, this integrative position allows researchers to explain cross-linguistic similarities and differences without attributing them exclusively to either biology or culture. The view that certain affective responses to colour appear to be widely shared across cultures is supported by a further line of evidence, suggesting that emotional associations with colour may be partly grounded in common ecological and perceptual mechanisms. Research in this area has shown that colour preferences are shaped by the combined valence of objects associated with a given colour in a speaker's environment [Schloss & Palmer 2017]. The field has moved towards a model in which universal perceptual tendencies provide the foundation for colour categorisation, while linguistic and cultural factors determine the precise contours and naming conventions within each language. Colour vocabularies, from a diachronic perspective, are not static systems but tend to expand progressively, reflecting broader socio-cultural developments, technological innovation, and increasing lexical demand in specialised communicative domains [Biggam 2012].

It is also worth mentioning the gender dimension in colour terminology research, which has attracted the attention of a number of scholars. Representatives of the gender approach hold that there are notable differences between colour terms used

predominantly by women and by men. Such differences have been linked to broader social inequalities, with the claim that women's linguistic behaviour in the domain of colour reflects their distinct social position [Lakoff 1973]. While this perspective has been the subject of considerable debate, it draws attention to the *social embeddedness* of colour language and to the ways in which it intersects with identity and culture. The relevance of this dimension becomes particularly apparent in the context of cosmetics discourse, where colour naming is closely tied to the construction and performance of gender identity.

The semantic dimension of colour terms has also attracted attention from scholars working on the construction of *colour idioms* and figurative language. Research on English colour idioms has shown that colour terms systematically participate in conceptual metaphors that encode emotions, moral judgements, and social categories [Alousque 2011]. The fact that colour terms can simultaneously function as perceptual descriptors and as carriers of figurative meaning illustrates the layered semantic architecture of colour vocabulary and confirms that any adequate account of colour language must address both its denotative and its connotative dimensions.

The concept of colour in linguistics is, then, a complex and multifaceted subject that does not lend itself to a single explanatory framework. The debate over colour universals remains open and has been examined from both relativist and universalist standpoints. What is clear, however, is that colour terms function not merely as labels for visual phenomena but as elements of a broader semantic system through which speakers interpret and communicate about the world. This understanding forms the theoretical basis for the present investigation, which examines how the dimensions of colour language discussed above interact in the specific context of colour naming in beauty products.

The study of colour terms has also been approached from a neurological and psychophysiological perspective, which provides an important grounding for the universalist claims in the field. That emotional evaluation of colours is influenced by ecological valence mechanisms is further suggested by contemporary models of

colour preference: people's preference for a colour is determined by the combined affective valence of all objects and events they associate with it [Palmer & Schloss 2010, p. 8877]. Mediating human colour perception, as research in colour vision science has established, are three types of cone cells in the retina, which are differentially sensitive to short, medium, and long wavelengths of light. Arising from the interaction of these three types of receptors are the opponent colour channels, red/green, blue/yellow, and light/dark, widely regarded as the neurological basis of basic colour categories [Lindsey & Brown 2021]. Neurophysiological studies further suggest that cortical colour processing in the inferior temporal cortex involves higher-level categorisation mechanisms that operate beyond the initial retinal and subcortical stages of colour encoding [Conway 2018]. Why certain colours, those corresponding to the focal points of the opponent channels, tend to be singled out as basic across languages is provided with a principled explanation by this neurological substrate. At the same time, not direct is the mapping from neurological mechanisms to linguistic categories, for cultural, ecological, and communicative factors mediate the relationship between perceptual experience and colour naming, producing the cross-linguistic variation that universalist accounts must explain.

Another dimension of colour term research that has attracted considerable interest is the relationship between colour language and colour memory. Cross-cultural research indicates that associations between colours and emotional states show both shared patterns and culturally specific variation: a large-scale study across 55 countries found that associations between particular colours and emotions were systematically influenced by the physical environment of speakers [Jonauskaite et al. 2019]. Studies have shown that colour terms facilitate the categorical perception and recall of colours: speakers who have a linguistic category for a given colour region are better able to discriminate and remember colours from that region than speakers whose language does not encode it [Hasantash & Afraz 2020]. This finding has implications for the study of colour vocabulary in specialised domains: in the beauty industry, for example, the proliferation of colour names may serve a mnemonic function, helping consumers to remember and request specific shades. The

linguistic category created by a colour name thus has cognitive consequences that extend beyond its communicative function, shaping the consumer's perceptual and memorial engagement with the product.

The sociolinguistic dimension of colour vocabulary has been explored in relation to variation across social groups, registers, and genres. Research has shown that colour naming practices vary systematically with factors such as age, gender, professional background, and exposure to specialised colour discourses. Such as painters, textile workers, or makeup artists, speakers who have extensive experience with a particular colour domain typically command a richer and more differentiated colour vocabulary than naive speakers, and their colour categories may not correspond to those of everyday language users [Schloss 2024]. This finding is directly relevant to the study of cosmetics colour names: the elaborate naming systems developed by beauty brands create a specialised colour vocabulary that may influence the colour perception and categorisation of regular consumers, effectively training them to perceive and name colours in brand-specific ways. The relationship between colour language and colour experience is therefore not unidirectional: just as experience shapes the language, the language shapes the experience.

1.2. Classification and semantics of colour terms

The classification of colour terms constitutes one of the central areas of inquiry within colour linguistics, addressing how languages organise and structure one of the most perceptually grounded lexical domains. The issue is not a straightforward one, since colour vocabulary does not form a uniform or homogeneous system. Rather, it reflects a complex interplay of perceptual, cognitive, structural, and cultural factors, and scholars have accordingly approached the classification of colour terms from several complementary perspectives, each of which highlights a different dimension of the phenomenon.

The foundational framework for the classification of colour terms was proposed by Berlin and Kay, who introduced the distinction between basic and non-basic colour terms that has since become a starting point for most discussions in

the field. Prototype theory further supports this classification by showing that colour categories are organised around cognitively salient focal points rather than strict definitional boundaries [Taylor 2003]. This research demonstrated that colour lexicons tend to develop according to a constrained evolutionary pattern, progressing from a limited set of categories towards more differentiated systems [Berlin & Kay 1969]. As noted in the previous section, a colour term qualifies as basic when it is monolexemic, its meaning is not subsumed within another term, its application is not restricted to particular object classes, and it is psychologically salient for speakers [Berlin & Kay 1969, p. 6]. On this basis, English is said to possess eleven basic colour terms, including *black*, *white*, *red*, *green*, *yellow*, and *blue*, while all other colour expressions are classified as non-basic, typically denoting shades, variations, or contextually restricted meanings. The theoretical significance of this distinction lies in its claim that the eleven terms represent a universal deep structure of colour language, from which all other colour expressions are derived.

It should be noted, however, that the basic/non-basic distinction, while structurally important, does not fully account for the complexity of colour classification across languages. Lindsey and Brown, in their review of cross-linguistic colour studies, point out that languages differ considerably in the number of basic colour categories they encode, yet nevertheless exhibit notable regularities in how colour space is divided [Lindsey & Brown 2021, p. 605-607]. Their analysis indicates that colour categorisation reflects both perceptual constraints rooted in human biology and communicative needs that vary across cultural communities, which makes it necessary to consider both dimensions in any comprehensive account of colour vocabulary.

A particularly important development in the cross-linguistic study of colour classification is the emergence of *information-theoretic approaches*. These approaches frame colour naming as a problem of communicative efficiency: the way a language partitions colour space reflects a trade-off between the need for *simplicity* (using few colour terms) and *informativeness* (enabling precise colour communication). Cross-linguistic data show that colour naming systems across

languages tend towards optimal efficiency in this sense, partitioning colour space in ways that maximise communicative value [Twomey et al. 2021]. Computational approaches to colour categorisation suggest that such efficiency patterns can be modelled using information-theoretic principles: colour-naming systems achieve near-optimal compression by optimising the trade-off between lexical complexity and communicative accuracy, producing stable and recurring partitions of colour space across typologically diverse languages [Zaslavsky et al. 2018]. This perspective reframes the universalist/relativist debate: rather than asking whether colour categories are determined by perception or by culture, it asks what communicative pressures shape the organisation of colour vocabulary, and shows that these pressures produce broadly similar systems across languages while allowing for culturally specific variation.

Another important aspect of the classification concerns the **semantic organisation of colour terms within a lexical field**. Colour vocabulary can be analysed in terms of hierarchical relations, in which the general concept "colour" functions as a *hypernym* and individual colour terms act as its *hyponyms* [Panasenکو & Korcova 2011]. Within this structure, basic colour terms such as *red* or *blue* occupy an intermediate level, while more specific designations such as *scarlet*, *crimson*, *navy* function as subordinate categories. This hierarchical view demonstrates that colour terms form a system of interrelated units in which the meaning of each item is determined partly by its position relative to the others within the field. The concept of the semantic field, which groups lexical items sharing a common semantic component, has been widely applied to colour vocabulary and remains one of the most productive analytical frameworks for understanding the internal organisation of colour lexicons.

From a structural perspective, it is also worth distinguishing colour terms according to their **morphological composition**. A productive distinction in the structural analysis of colour terms separates **simple** (monolexemic) and **complex** or **compound** colour terms [Wyler 1992]. Simple terms such as *red* or *green* represent the core of the system, while complex expressions like *dusty rose*, *midnight blue*, or

soft beige emerge through processes of modification and combination. These constructions typically follow Adjective + Noun or Noun + Noun patterns, and the addition of a modifier generally signals a shift from purely denotative to more connotative or evaluative meaning. The structural complexity of compound colour terms is therefore closely related to their semantic richness. In the beauty industry context, this structural productivity is especially significant: the virtually unlimited combinatorial possibilities of compound formation provide brands with a generative mechanism for continuously expanding their colour naming repertoires.

The semantic dimension of colour terminology becomes particularly important when examined from a **cognitive perspective**. Cognitive linguistics further argues that meaning is structured through embodied conceptual systems that extend beyond purely linguistic representation [Evans 2019]. Human conceptualisation is fundamentally structured by metaphor: abstract or difficult-to-perceive domains are understood through mappings from more concrete areas of experience [Lakoff & Johnson 1980, p. 3-5]. Applied to colour naming, colour terms frequently extend beyond direct perceptual reference to incorporate associative or symbolic meanings from domains such as nature, food, or emotion. It has further been demonstrated that *conceptual metaphors* are shaped not only by embodied experience but also by cultural conventions, which accounts for the considerable variation in colour associations observed across languages [Kovecses 2015]. The theoretical framework of conceptual metaphor theory is therefore essential for understanding not only how individual colour terms acquire figurative meanings, but also how entire systems of colour naming are shaped by culturally shared mappings between colour and other domains of experience.

Research on the emotional and symbolic associations of colour terms confirms that these associations are systematic and cross-linguistically partially shared. Studies have shown that warm colours such as *red* and *orange* are reliably associated with arousal and positive valence in many cultural contexts, while cool colours such as *blue* and *grey* tend to evoke calm or melancholy [Schloss 2024]. These associations are not arbitrary but reflect a combination of universal perceptual responses and

culturally learned patterns, and they are actively exploited in commercial naming contexts where the emotional resonance of a colour name can influence consumer perception and purchasing behaviour. The cognitive-semantic approach thus provides a principled account of how colour vocabulary extends beyond its perceptual base into the realm of cultural meaning.

In addition to the approaches described above, some researchers draw a distinction between **primary** and **secondary** colour nominations, emphasising the role of *semantic motivation*. Primary terms are typically regarded as central and historically stable elements of the colour lexicon, whereas secondary terms arise through comparison with objects or phenomena from the surrounding environment. Such formations often rely on *metaphorical* or *metonymic* associations that link colour perception to familiar referents. This distinction is particularly relevant in specialised registers where lexical creativity is prominent, as it explains the mechanisms through which new colour terms are generated and interpreted by speakers. Secondary colour nominations are especially prevalent in product naming, where the need to create large inventories of differentiated shade designations drives intensive lexical creativity.

The mechanisms through which secondary colour nominations are formed have been examined from a *word-formation* perspective. The productivity of colour naming in English relies on a range of morphological processes, including modification, compounding, suffixation, and conversion, which give rise to a highly differentiated system of shade designations [Dziubina et al. 2023]. The study of neologism formation in the fashion and beauty industry has shown that new colour terms typically follow established morphological patterns while exploiting the associative potential of their lexical components, producing novel combinations that are simultaneously transparent in structure and rich in connotative meaning. This morphological productivity is a key feature of colour terminology in commercial contexts, where the constant demand for novelty is met through systematic recombination of existing lexical resources.

Cross-linguistic studies further reinforce the complexity of colour semantics. Comparative analyses have demonstrated that although certain tendencies in colour categorisation are widely shared across languages, the boundaries and connotative meanings of colour terms are often shaped by cultural and linguistic factors that are specific to individual communities. This variability suggests that colour terminology cannot be viewed as a purely perceptual system; it reflects the interaction between sensory experience, conceptual structuring, and the conventions of particular languages and cultures.

The classification of colour terms thus reveals a system organised on multiple intersecting levels. Basic categories establish a structural core, hierarchical relations define the internal architecture of the lexical field, morphological processes expand the expressive possibilities of the system, and cognitive mechanisms account for its metaphorical and associative dimensions. This multilevel understanding makes it possible to approach colour terminology as a dynamic linguistic system, one that is shaped not only by human perception but also by cultural and communicative factors.

The role of cultural symbolism in colour semantics represents yet another layer of complexity in the classification of colour terms. Different cultures assign different symbolic values to the same colour, so that white, for example, functions as a symbol of purity and celebration in many Western contexts, while in a number of East Asian traditions it is associated with mourning. Red conveys danger and prohibition in the domain of traffic signage, romantic love and festivity in other social contexts, and political allegiance in yet others. These symbolic associations are not incidental but are systematically encoded in the connotative structure of colour terms, and they vary across languages in ways that reflect cultural history and social organisation [Wierzbicka 1990]. The study of colour symbolism is therefore not merely a curiosity of cultural anthropology but a central concern for any linguist seeking to understand the full semantic range of colour vocabulary.

The distinction between denotative and connotative meaning is of particular importance in the analysis of colour terms. The denotative meaning of a colour term is its reference to a portion of the visible spectrum or to the perceptual property of an

object; its connotative meaning encompasses the range of associated values, emotions, and cultural ideas that the term evokes. In everyday communication, colour terms typically function primarily at the denotative level: when a speaker says that a car is red, the primary communicative intention is to identify a perceptual property of the vehicle. In specialised commercial discourse, however, the balance between denotation and connotation shifts dramatically: a colour name in a beauty product catalogue rarely functions primarily as a perceptual descriptor. Its primary function is to evoke an emotional or experiential response that positions the product within the consumer's value system [Bressler 2022]. This shift from denotative to connotative primacy is one of the defining features of colour terminology in the beauty industry and explains why the semantic analysis of such terms requires frameworks that go beyond the simple identification of colour referents.

The cross-linguistic study of colour classification has been further enriched by large-scale typological projects that have moved beyond the limitations of individual language surveys. The World Colour Survey, which collected colour naming data from speakers of 110 languages from around the world, provided an empirical foundation for testing the universalist predictions of Berlin and Kay and for identifying the sources of cross-linguistic variation [Twomey et al. 2021]. The survey data have been analysed using a range of quantitative and computational methods, revealing both the extent of cross-linguistic agreement and the dimensions along which languages differ. One of the key findings of this line of research is that colour naming systems show a strong tendency towards communicative efficiency: languages tend to carve up colour space in ways that maximise the informational value of their colour terms relative to the size of their colour vocabularies. This finding provides a functional explanation for the universalist tendencies in colour classification while also accounting for the variation observed across languages.

The way linguists think about colour classification has also been significantly influenced by prototype theory, developed by Eleanor Rosch and subsequently applied to colour categorisation. According to prototype theory, colour categories are not defined by necessary and sufficient conditions but are organised around

prototypical instances, the best examples of a given colour, with less typical instances arranged at varying distances from the prototype [Lakoff 1987]. Applied to colour, this means that focal colours, the best examples of red, blue, green, and so on, are perceptually and cognitively privileged, serving as the anchoring points around which colour categories are organised. Typically referring to regions of colour space that are peripheral or intermediate between basic categories, non-basic colour terms have their meaning defined partly in relation to the focal colours of the categories they border. For understanding how non-basic and compound colour terms in commercial naming acquire their meanings, this prototypical organisation of the colour lexicon has important implications.

1.3. Colour terminology in the cosmetics discourse

The use of colour terms within the beauty industry represents a specific linguistic subsystem where naming practices are shaped not only by descriptive requirements but also by commercial, cultural, and cognitive factors. It should be noted that colour terminology in this domain differs in important ways from the colour vocabulary encountered in everyday communication, where lexical units tend to function primarily as direct references to perceptual reality. In the beauty sphere, colour names frequently operate as symbolic and evaluative constructs rather than straightforward descriptive labels, and this characteristic sets them apart from the basic colour vocabulary discussed in the preceding sections. To understand this specificity, it is necessary to situate colour naming within the broader communicative framework of cosmetics discourse, of which cosmetics discourse constitutes a specialised subtype. In the present study, commercial discourse is understood as a type of goal-oriented institutional communication that encompasses the linguistic and semiotic practices used to promote products, services, or brands, to construct consumer identities, and to influence purchasing behaviour [Cook 2001]. Cosmetics discourse retains these defining features while developing its own conventions and rhetorical strategies centred on beauty, transformation, and identity.

Cosmetics discourse has attracted the attention of researchers across linguistics, semiotics, gender studies, and media analysis, and a number of scholars have contributed to its theoretical definition and description. As a genre, it is most comprehensively treated by Ringrow, whose monograph-length study defines cosmetics advertising discourse as a communicative practice that simultaneously operates at the levels of product promotion, gender construction, and ideological reproduction. Ringrow identifies several defining features of this discourse type: a pervasive orientation towards problem-solution framing, in which the female body is constructed as inherently deficient and in need of correction; an extensive reliance on the language of science and technology to lend authority to product claims; and a systematic deployment of aspiration and fantasy to position the product as a vehicle of transformation. These features are not incidental but structural: they recur across brands, media, and cultural contexts, confirming the status of cosmetics advertising as a recognisable and internally coherent discourse type [Ringrow, 2016]. Nurlanbek Kyzy further characterises cosmetics discourse as inherently multimodal, emphasising that its communicative meaning is always produced through the interaction of verbal, visual, and material semiotic resources rather than through language alone [Nurlanbek Kyzy 2025]. Within this discursive context, colour naming is not a neutral act of labelling but a culturally loaded communicative practice that participates in the broader ideological and persuasive work that cosmetics discourse performs. In contemporary digital marketing, this practice is further intensified by the need to maintain coherent brand identity across multiple online platforms, where colour functions as a strategic signal that shapes consumer perception and influences purchasing decisions [Labrecque, Patrick & Milne 2013].

The concept of cosmetics discourse has also been theorised in terms of its *multimodal* character. Research on the advertising discourse of major cosmetic brands shows that the meaning of a colour name is always constructed in relation to visual, material, and social semiotics that surround the product [Nurlanbek Kyzy 2025]. A colour name such as *coral kiss* or *nude illusion* does not communicate solely through its linguistic form; its meaning emerges from the interaction of the verbal label with

the visual appearance of the product, the design of the packaging, the identity of the brand, and the cultural associations that these elements collectively activate. This multimodal dimension means that the linguistic study of cosmetic colour names must take into account not only the internal semantic structure of the terms but also their position within a broader system of commercial communication.

One of the key observations in recent linguistic research is that colour terms in cosmetic discourse rarely correspond to basic colour vocabulary. Product colour names frequently diverge from their actual visual referents, functioning instead as culturally loaded linguistic units that index social and emotional meanings rather than direct perceptual qualities [Bressler 2022]. This pattern is particularly evident in products with large shade ranges, such as lipstick or nail polish, where the sheer number of items makes the use of basic colour terms both impractical and commercially ineffective. The naming process in the beauty industry is thus guided less by perceptual accuracy and more by the communicative and associative potential of language. A shade of lipstick, for example, will rarely be named simply *dark red*; instead, it will receive a name such as *venetian rose* or *oxblood* that activates a web of cultural and sensory associations.

It is equally important to note that colour designations in cosmetic discourse tend to deviate from direct associations with basic colours, instead adopting *metaphorical* representations aligned with market expectations. This phenomenon can be attributed to the contemporary advertising strategies deployed in the highly competitive makeup market, where products must distinguish themselves in order to capture consumer attention and achieve sales [Zaluzhna & Astakhova 2021, p. 80]. Evocative combinations such as *black honey*, *pearly nude*, *mallow rose*, or *sweet peach* are increasingly prevalent in this sphere because they evoke emotional responses, facilitate recognition, and allow symbolic content to influence the subconscious perception of the product [Gudkova 2016]. The choice of such names reflects a deliberate strategy of semantic enrichment, whereby the colour term is embedded within an experiential framework that amplifies its commercial appeal.

Experimental research on consumer behaviour confirms that this strategy yields measurable results. Experimental results show that unconventional and stylistically marked colour names generate more positive consumer evaluations than basic colour terms, even when the visual stimulus remains identical [Skorinko et al. 2006]. This effect has been confirmed in consumer research demonstrating that colour plays a critical role in marketing by influencing how consumers perceive product quality and brand value, with more evocative colour designations generating stronger positive associations [Labrecque, Patrick & Milne 2013]. A complementary explanation holds that ambiguous or figurative colour names require greater cognitive elaboration, and that this additional processing leads to increased engagement with the product and more favourable quality assessments [Miller & Kahn 2005]. These findings indicate that the linguistic creativity characteristic of cosmetic colour naming is not merely a stylistic preference but a strategically motivated practice operating on the cognitive level. The implication for linguistics is that the study of cosmetic colour names is inseparable from an understanding of the cognitive processes through which consumers interpret and respond to figurative language.

From a functional perspective, the prevalence of non-basic colour terms in the beauty industry can also be explained by the structural logic of the cosmetics market itself. Since many products within a single brand line are physically differentiated only by their shade, colour naming becomes the primary means by which individual items are distinguished. The generative potential of *abstract* and *metaphorical* naming allows brands to maintain lexical variety across large product ranges without resorting to repetition of basic colour categories [Bressler 2022]. Colour names thereby become *semiotic markers* that identify not only shades but also the particular identities and values a brand seeks to project. In this sense, the colour name functions as a micro-text that encodes the brand's identity and communicates it to the consumer at the point of contact with the product.

A corpus-based study of 1,722 lipstick names from 52 national brands identified recurring thematic patterns in cosmetic colour terminology, showing that such names are overwhelmingly drawn from domains associated with food, romance,

sensuality, and nature rather than from direct colour description [Merskin 2007]. Multisensory marketing research shows that product naming integrates linguistic and perceptual cues to enhance emotional engagement and consumer response [Velasco & Spence 2019]. This tendency reflects a broader cultural strategy in which colour naming is used to evoke sensory pleasure and emotional resonance, embedding the product within experiential frameworks that are familiar and appealing to the consumer. The dominance of food and nature references in lipstick names is particularly notable: it suggests that the naming conventions of the cosmetics industry are shaped by deeply rooted cultural metaphors that associate femininity with sweetness, nature, and sensory pleasure.

The role of metaphor in this process is, as researchers point out, central. Metaphor is not merely a stylistic device but a *fundamental cognitive mechanism* through which humans understand one domain of experience in terms of another [Lakoff & Johnson 1980, p. 3-6]. Within cosmetic naming, *metaphorical mapping* enables colour terms to draw on diverse experiential domains such as taste, texture, emotion, or landscape. A name such as midnight plum activates associations with darkness, depth, and luxury, while *dusty rose* evokes delicacy and a slightly aged, understated quality. These associations extend well beyond the colour itself, transforming what is in principle a perceptual label into a condensed conceptual image. The cognitive-linguistic analysis of such names reveals the systematic nature of these mappings and the extent to which they draw on shared cultural knowledge.

Schema-incongruent and creatively constructed colour names significantly increase consumer attention and emotional engagement [Chou et al. 2020]. Names that violate conventional descriptive expectations prompt consumers to search for the intended meaning, and this interpretive process results in more positive product evaluations. Colour terms thus function as part of a broader persuasive mechanism that operates through controlled disruption of semantic expectation. This finding has important implications for the linguistic study of cosmetics discourse: it suggests that the communicative effectiveness of colour names is not primarily a function of their semantic accuracy but of their ability to engage the consumer's cognitive and

emotional resources. From a psychological perspective, this heightened engagement can be linked to the systematic effects of colour on psychological functioning: a comprehensive review of empirical work in this area demonstrates that colour reliably influences affect, motivation, and cognitive performance through both learned and evolutionarily grounded mechanisms [Elliot 2019].

The semiotic formation of colour names in the cosmetics industry has been examined in a particularly detailed way in relation to the South Korean beauty market, where colour names function not to reference colour but as codes that shape socioeconomic and gender-based scalar interpretations [Agha 2025]. Building on these findings, recent research in the field of commercial semiotics conceptualises colour naming as a primary mechanism of cultural innovation and identity construction within global branding systems, in which product names serve as vehicles for the projection of socially valued attributes [Labrecque, Patrick & Milne 2013]. This research highlights the extent to which cosmetic colour terms operate within culturally specific semiotic economies, where the choice of name reflects and reinforces particular social imaginaries. The names deployed in the South Korean cosmetics industry draw on registers associated with youth, femininity, and aspiration, using colour terms to position products within a system of social meanings that extends far beyond the perceptual domain. This semiotic perspective complements the cognitive-linguistic approach by foregrounding the social and ideological dimensions of colour naming.

The connection between colour naming and the construction of social identity has also been pointed out in other strands of the literature. Cosmetic colour terms often encode social meanings beyond the product itself, indexing notions of femininity, empowerment, and cultural affiliation [Bressler 2022, p. 36-38]. The selection of a particular colour name can thus be seen as a kind of performative act, reflecting the consumer's identification with certain values and self-presentations. In this respect, colour names in the beauty industry do not simply describe a product but actively participate in the construction of meaning at a social and cultural level. This dimension of colour naming connects the linguistic study of cosmetics discourse to

broader questions about the relationship between language, identity, and commercial culture.

From the perspective of critical discourse analysis, the linguistic strategies employed in cosmetics advertising have been examined. As research using Feminist Critical Discourse Analysis has demonstrated, the language of beauty advertising systematically constructs the female body as a site of potential improvement, deploying a range of rhetorical devices, including presupposition, idealisation, and the language of science and technology, to position cosmetic products as solutions to perceived inadequacies [Ringrow 2016]. A specific role within this broader discursive framework is played by colour naming: by evoking desirable experiential states (romance, nature, luxury) rather than describing visible properties, colour names contribute to the persuasive structure of the advertisement without making explicit claims that could be factually contested. Operating as a form of soft persuasion, the colour name shapes the consumer's emotional orientation towards the product without the need for explicit argument.

The pragmatic dimension of cosmetic colour names has also been highlighted in research on the speech act properties of product naming. A colour name such as cherry blossom or midnight plum does not simply describe a shade; it performs an act of positioning, placing the product within a particular cultural, emotional, and social space. This performative function of colour naming can be analysed in terms of the speech act theory developed by Austin and Searle, which distinguishes between the locutionary content of an utterance and its illocutionary force. In the context of cosmetics marketing, the illocutionary force of a colour name is primarily expressive and directive: it expresses a set of values associated with the product and invites the consumer to identify with those values. This pragmatic perspective complements the semantic and cognitive analyses discussed above by foregrounding the communicative intentions that drive naming practices in commercial discourse.

The globalisation of the beauty industry has introduced additional complexity into the study of cosmetic colour naming. As major cosmetics brands market their products in multiple linguistic and cultural contexts simultaneously, they must

navigate the challenge of creating colour names that resonate with diverse consumer audiences. This challenge is typically met through two strategies: the use of culturally neutral or internationally recognised lexical items (nature-based references such as coral or sand, for example, tend to be relatively stable across cultural contexts), or the deliberate cultivation of cultural specificity as a marker of premium positioning (names that evoke French fashion culture or Japanese aesthetics, for example, carry connotations of sophistication and expertise that appeal to globally mobile consumers). Research on the linguistic strategies of Western cosmetic brands has shown that the globalisation of naming conventions tends to favour English-language names even in non-Anglophone markets, reflecting the hegemonic status of English in the global beauty industry [Nurlanbek Kyzy 2025].

Colour terminology in the beauty industry thus constitutes a multifunctional linguistic system whose structure is determined by the convergence of semantic creativity, cognitive processing, and commercial motivation. The body of research reviewed in this section provides the theoretical context for the practical analysis that follows, which examines the specific naming strategies employed by contemporary beauty brands and the semantic and structural categories that characterise their colour vocabularies.

1.4. Research methods applied in the study

The analysis of colour terms in beauty products requires a methodological framework that is capable of accounting for their linguistic complexity, since such units operate simultaneously at lexical, semantic, structural, and cognitive levels. The present study draws on five complementary methods, each of which addresses a particular dimension of the material under investigated. It should be noted that these methods are not applied in isolation; rather, they form an integrated analytical procedure in which each stage builds upon the results of the preceding one. The selection of these methods reflects the multidimensional nature of the object of study: colour terms in commercial discourse are at once lexical items with internal semantic structure, morphological constructs with identifiable formation patterns, cognitive

units embedded in systems of conceptual metaphor, and semiotic markers within a broader discourse of commercial persuasion. In contemporary applied contexts, colour representation is increasingly subject to standardisation processes: research has shown that the number of basic colour terms in active use in English is expanding beyond the canonical eleven, as speakers regularly employ a broader range of colour designations in everyday communication [Mylonas & MacDonald 2016, p. 35].

The descriptive method occupies a foundational role in the study, as it provides the basis for the collection and systematisation of linguistic material. Descriptive linguistics proceeds from actual language use, documenting the forms and structures that occur in a given corpus without imposing prescriptive norms or external categories. The identification of linguistic categories in a descriptive framework requires careful attention to *distributional patterns* and the contexts in which units occur [Croft & Cruse 2004, p. 1-3]. In the present research, this method is used to compile a corpus of colour terms drawn from the product catalogues of selected beauty brands, to record their forms and structural types, and to organise them into categories on the basis of observable linguistic criteria. This preliminary stage of the work provides the empirical foundation on which all subsequent analysis rests. The descriptive method is not merely a preliminary procedure but an analytical one in its own right: by systematically cataloguing the forms and distributions of colour terms in the corpus, it establishes the empirical base from which theoretical interpretations can be developed.

Semantic analysis is applied in order to examine the internal structure of meaning within the collected colour terms and to identify the *connotative* and *evaluative* dimensions that extend beyond direct colour reference. Word meaning cannot be reduced to a fixed set of necessary and sufficient conditions but encompasses a wide range of associated, culturally motivated, and contextually variable elements [Geeraerts 2010, p. 222-224]. This understanding, which is central to prototype-based approaches to lexical meaning, is particularly relevant to the analysis of cosmetic colour names, where the same lexical form may simultaneously evoke perceptual, emotional, and social meanings. The application of semantic

analysis makes it possible to trace these layers of meaning and to determine how they contribute to the communicative function of the colour term within the branding context. Semantic analysis in the context of colour naming involves not only the identification of denotative and connotative meanings but also the examination of how meaning is constructed through contrast and opposition within the colour lexicon as a whole.

Cognitive-semantic analysis provides a more theoretically principled account of the conceptual mechanisms through which colour terms acquire their associative and metaphorical meanings. This approach is grounded in the understanding that meaning is not an abstract property of linguistic forms but is structured through *conceptual categories* that are anchored in embodied human experience [Lakoff 1987, p. 68-70]. It has further been demonstrated that *conceptual metaphors* are shaped not only by universal bodily experience but also by culturally specific knowledge, which accounts for the considerable variation in colour associations observed across languages [Kovecses 2015]. In the present study, cognitive-semantic analysis is used to identify the *source domains* that motivate colour nominations in beauty product names and to classify these nominations according to the type of conceptual relationship they instantiate. The cognitive-semantic framework is particularly well suited to the analysis of secondary colour nominations, which derive their meaning from metaphorical or metonymic mappings between colour and other domains of experience, such as taste, texture, landscape, or emotion. By identifying the source domains that underlie these mappings, the analysis illuminates the cultural logic that guides the naming strategies of beauty brands.

The onomasiological approach is also of particular relevance to the analysis of colour naming in the beauty sphere. The onomasiological structure, as described in word-formation theory, consists of two components: the onomasiological characteristic, or *motivator*, and the onomasiological basis, which functions as the word-forming formant [Dokulil 1962, p. 54]. This approach focuses on the cognitive-semantic aspects of language and the importance of extra-linguistic reality in the naming process, examining how speakers move from a referent or concept

towards the linguistic unit that encodes it. This framework is particularly useful for analysing *secondary colour nominations*, where the choice of referent reveals the conceptual reasoning behind a given name and allows one to trace the associative logic that connects the name to the actual colour of the product. The onomasiological approach is complementary to cognitive-semantic analysis: where the latter examines the conceptual structure of the metaphorical mapping, the former focuses on the naming act itself and on the motivational chain that leads from world to word. Together, these two frameworks provide a comprehensive account of how colour names in commercial discourse are constructed and how they generate meaning.

Structural (morphological) analysis addresses the formal organisation of colour terms and their internal composition. Lexical units vary considerably in their structural complexity, ranging from unanalysable monolexemic forms to *multi-word constructions* built through well-defined word-formation processes [Geeraerts 2010, p. 180-182]. In the context of beauty product naming, this distinction is particularly productive, as the corpus contains both simple colour terms and complex compound designations. Morphological analysis makes it possible to classify colour terms according to their structure, to identify the most productive combinatorial patterns, and to examine the relationship between structural complexity and semantic enrichment. The study of word-formation patterns in commercial colour naming is not merely a formal exercise: it reveals the strategies through which brands exploit the generative capacity of language to create an impression of novelty, luxury, or cultural sophistication. Research on morphological neologism formation in the fashion and beauty industry has shown that English beauty discourse relies heavily on compounding, modification, and metaphorical extension to produce its characteristic naming style [Dziubina et al. 2023, p. 2-4].

Finally, the quantitative method complements the qualitative procedures described above by providing measurable data on the distribution of colour term types across the corpus and across individual brands. Quantitative corpus analysis makes it possible to identify frequency patterns that would not be apparent from the examination of individual examples, and to distinguish between tendencies that are

systematic and those that are incidental [Baker 2010]. In the present study, quantitative procedures are used to count the number of instances belonging to each classificatory category and to compare these distributions across the brands included in the analysis. The resulting figures are presented in tables and used to support the conclusions drawn from the qualitative analysis. The integration of quantitative data into what is primarily a qualitative study reflects the principle of methodological triangulation: by combining evidence from different analytical approaches, the study achieves a more robust and comprehensive account of the object of investigation than any single method could provide.

The descriptive method thus establishes the empirical basis; semantic and cognitive-semantic analysis reveals the meanings and conceptual structures encoded in the material; the onomasiological and morphological approaches examine its formal and motivational properties; and the quantitative method provides distributional data that contextualise the qualitative findings. This combination ensures that the analysis of colour terms in beauty products is conducted on a principled and comprehensive basis.

The methodological framework adopted in this study is also informed by the principles of corpus linguistics, which provides the empirical foundation for the systematic study of language in use [McEnery & Hardie 2012]. Corpus linguistics operates on the premise that authentic language data, rather than intuitive judgements or constructed examples, should serve as the primary evidence for linguistic claims. In this context, corpus-based analysis enables the identification of systematic patterns of language use that emerge from large datasets of authentic texts. Applied to the study of colour naming in beauty products, this means that the analysis is grounded in a systematically collected and representative sample of colour names drawn from actual product catalogues, rather than in a selective or anecdotal set of examples [Baker 2010]. The use of corpus data also enables the quantitative analysis of frequency distributions, which provides an objective basis for assessing the relative productivity of different naming strategies.

The selection of specific beauty brands for the corpus requires methodological justification. The brands included in the analysis have been chosen on the basis of three criteria: market significance (each brand occupies a significant position in the global or regional beauty market), shade range diversity (each brand maintains a large and varied inventory of colour products, providing a rich corpus of colour names), and availability (the complete colour catalogues of each brand are publicly accessible via official brand websites or print media). The combination of these criteria ensures that the corpus is both representative of the contemporary beauty industry and sufficiently large to support the quantitative component of the analysis. The methodological decision to focus on English-language naming practices reflects the dominant role of English in the global cosmetics market, where even brands originating in non-Anglophone countries frequently use English colour names for their international product lines.

An important methodological consideration in the analysis of colour terms in commercial discourse is the question of context. Colour names do not function in isolation but are embedded within a broader material and communicative context that includes the visual design of the product, the packaging, the brand identity, and the overall marketing strategy. While the present study focuses primarily on the linguistic analysis of colour names as lexical units, it is important to acknowledge that their meaning is always partly constituted by this broader context. The analytical framework therefore incorporates an awareness of the contextual dimensions of colour naming without losing the focus on linguistic form and meaning that is central to a linguistically oriented investigation. This contextual awareness is reflected in the decision to include the onomasiological approach among the methods applied, since this approach explicitly addresses the relationship between the linguistic form of the name and the extra-linguistic reality it encodes.

Finally, it is worth noting that the five methods described above are not simply juxtaposed but are theoretically integrated through the common framework of cognitive linguistics. The cognitive-semantic approach, the onomasiological method, and the morphological analysis all share a commitment to the view that linguistic

form and meaning are not arbitrary but are motivated by cognitive and communicative factors. The descriptive method and the quantitative approach provide the empirical grounding for the theoretical interpretations developed using the cognitive and onomasiological frameworks. This theoretical integration ensures that the study does not simply describe the surface features of colour naming in beauty products but provides an explanatory account of the cognitive and communicative mechanisms that generate those features. The coherence of the methodological framework is thus a reflection of the theoretical coherence of the study as a whole.

Conclusions 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. 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, highlighting the ancient origins and frequent utilisation of colour lexemes, which play a fundamental role in linguistically actualising the objective colour characteristics of objects. It has been established that colour vocabulary is shaped by the interaction of biological, cognitive, cultural, and communicative factors, and that its semantic structure is subject to ongoing change through polysemy, borrowing, and metaphorical extension.

The classification of colour names into primary and secondary terms has been identified as one of the main frameworks recognised by scholars. Primary colour terms are those of ancient origin that form the stable nucleus of the colour lexicon, while secondary terms comprise shades and variations derived from objects or phenomena in the surrounding world. The basic/non-basic distinction proposed by Berlin and Kay complements this view by establishing a cross-linguistic hierarchy of colour categories. The hierarchical organisation of colour vocabulary further demonstrates that colour terms do not exist in isolation but form a structured semantic

field in which *hypernymic* and *hyponymic* relations connect general categories to increasingly specific shade designations.

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 structural perspective, colour names based on object referents undergo productive word-formation processes (modification, compounding, and metaphorical extension), contributing to the rich diversity of colour terminology found in beauty products. The cognitive-semantic framework established that this diversity reflects systematic conceptual mappings between colour and a wide range of experiential domains, through which colour terms acquire evaluative, symbolic, and associative meanings that extend well beyond direct perceptual reference [Lakoff & Johnson 1980; Kovecses 2015].

Finally, focusing on colour terms in the beauty sphere, it is worth noting 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 societal developments and market competition influence the utility and perception of colour, brands adapt their language accordingly, producing a dynamic and linguistically rich system that serves as the primary object of analysis in the present study.

The theoretical insights gathered in this chapter inform the analytical framework we apply in our empirical investigation. Colour terms in beauty product naming are not simply descriptive labels but complex semiotic units shaped by perceptual, cognitive, and commercial forces, and it is precisely this complexity that has guided our choice of an integrated methodological approach. By combining semantic, cognitive-semantic, onomasiological, morphological, and quantitative analysis, we aim to capture the full range of naming strategies employed by contemporary beauty brands and to account for the linguistic mechanisms through which these strategies generate meaning.

2. PRACTICAL ANALYSIS OF COLOUR TERMS IN BEAUTY PRODUCTS

2.1. Physical-perceptual colour terms

The practical analysis begins with the category that looks, at first glance, like the simplest one: colour terms that describe what a product actually looks like. A shade name is classified as physical or perceptual in this study when its primary communicative function is to convey chromatic information through a referent whose colour is conventionally known and culturally stable. This covers two types of naming: a direct use of a basic colour term (*red, pink, brown*), and reference to an object whose characteristic hue is so well established that no interpretive effort is required. When a consumer reads the name *Espresso Kiss* (Maybelline) on a lip product, there is no metaphor to decode, no cultural frame to activate. The colour of espresso is unambiguous, and the name simply maps it onto the product.

Physical-perceptual colour terms in beauty product names do more than classify shades. They act as direct signals, helping a buyer quickly and accurately identify the intended colour. A name like *Peach Mango* (Kylie Cosmetics) or *Cocoa Zing* (Maybelline) works as a colour-concept link: it triggers a stored perceptual category and lets the consumer imagine the product's appearance before seeing it. This relies on the cognitive efficiency of prototype-based categories, where a familiar chromatic anchor fits into an existing mental schema with little effort [Taylor 2003; Schloss 2024]. The informative role of such names, then, is not passive but anticipatory: it shapes what the buyer expects to see and cuts down the interpretive work needed at the point of sale.

This kind of navigational clarity matters a great deal in real commercial settings. Beauty lines often offer dozens of visually similar shades, so the ability to tell them apart through language becomes crucial. Transparent, descriptively accurate colour names have been shown to improve consumer attitudes precisely because they align naming with what people actually perceive, reducing confusion and building trust in the product [Chou et al. 2020]. The precise wording of a colour name can also

influence the decision to buy, which means that even within the physical-perceptual category the name's pragmatic effect goes well beyond simple description [Skorinko et al. 2006]. Physical-perceptual terms, in short, do not simply label; they guide the consumer through a visually crowded range, functioning as reliable markers that make colour selection both easier and more confident.

The theoretical grounding for this category lies in the distinction between **primary** and **secondary** colour nominations outlined in the preceding chapter. Primary nominations reproduce one of the eleven basic colour terms identified by Berlin and Kay: terms that are monolexemic, psychologically salient, and widely attested across languages. Secondary nominations establish colour meaning indirectly, by invoking a referent whose chromatic properties are part of shared cultural knowledge. Both types are well represented in the physical-perceptual category of the present corpus, though secondary nominations are considerably more frequent, which is consistent with the commercial logic of the beauty industry: basic colour terms alone provide insufficient differentiation when a brand offers dozens of shades within a single chromatic region.

The present corpus contains **274 colour names** classified as physical-perceptual, constituting **28.8%** of the total corpus of 950 names. That figure may seem low for a category defined by descriptive function, but it reflects the general tendency of beauty brands to invest more in creative and symbolic naming than in chromatic description. Among the six brands examined, Maybelline stands out as the clear leader in perceptual naming, with 108 of its 247 names (43.7%) falling into this category. At the other end of the spectrum, NYX has only 48 perceptual names out of 251 total (19.1%), which aligns with its well-established strategy of building product-line-specific naming concepts around non-chromatic themes. MAC (27.9%), Charlotte Tilbury (26.7%), Fenty Beauty (25.6%) and Kylie Cosmetics (23.3%) cluster in a narrower range, suggesting a degree of convergence in naming practice among premium and celebrity-adjacent brands.

The chromatic distribution within this category is heavily concentrated in warm tonal regions. Shades in the pink and rose range account for 19.3% of perceptual

names (n = 53); brown and warm neutral tones for 13.5% (n = 37); red for 12.8% (n = 35); nude and beige for 11.7% (n = 32). Together, these four regions account for more than half the category. This is not accidental, it reflects the chromatic reality of the lip product market, where warm, skin-adjacent tones have historically dominated sales. Purple, blue and grey shades are underrepresented in the perceptual category not because brands do not offer them, but because cool chromatic regions tend to be named through metaphorical or symbolic registers rather than through direct chromatic description. MAC's *Lunar Violet* or *Cosmic Plum*, for instance, encode a purple shade, but the primary communicative frame is cosmic and mysterious rather than descriptive, which places them in the affective category.

Structural patterns. The morphological analysis of this category reveals that two-word constructions dominate (n = 169, 61.7%), which is the highest proportion of any of the three categories. The most productive structural template is Adjective + Noun, where the adjective specifies a tonal or textural quality and the noun provides the chromatic anchor. Examples collected in the corpus include MAC's *Velvet Teddy*, *Warm Teddy*, *Cool Teddy* (where the adjective shifts the neutral brown in different tonal directions), Charlotte Tilbury's *Blushed Rose*, *Stoned Rose*, *Savage Rose*, *Refresh Rose* (where the adjective differentiates four positions within the rose region), and Maybelline's *Dusty Rose*, *Magnetic Mauve*, *Crisp Magenta*, *Rich Chocolate*, *Frosted Mauve*. The modifier set in these constructions is relatively closed: it includes tonal modifiers such as *warm*, *cool*, *dark*, *deep*, *light*; texture modifiers such as *dusty*, *velvet*, *frosted*, *antique*, *stoned*; and intensity modifiers such as *rich*, *pale*, *soft*, *crisp*, *bold*. The selection of modifier is not arbitrary: each carries chromatic connotations that refine the basic colour reference with precision.

Simple monolexemic perceptual names (n = 65, 23.7%) are found primarily in two contexts. The first is the use of basic colour adjectives or nouns alone. Maybelline's *Pearl*, *Stone*, *Opal*, *Silk*, *Brass*, *Heat* and *Reef* are representative examples of this pattern, constituting the most information-dense form of colour naming: a single word that maps directly onto a recognised chromatic category. The second is the use of conventional colour-denoting nouns that have become culturally

established chromatic references in their own right – MAC's *Chestnut*, *Flamingo*, *Taupe*, *Whirl*, *Mehr*, and Charlotte Tilbury's *Gold*. These monolexemic names have a particularly stable presence in brand catalogues; they tend to persist across product generations and to acquire a degree of brand-iconic recognition that compound names rarely achieve.

Multi-word constructions (n = 40, 14.6%) in this category are concentrated in Maybelline's time-modified series: *Timeless Rose*, *Eternal Cherry*, *Endless Espresso*, *Forever Chestnut*, *Constant Cocoa*, *All Day Cherry*. These names carry two types of information simultaneously: the chromatic reference (rose, cherry, espresso, chestnut, cocoa) and the product's durability claim (timeless, eternal, endless, forever, constant, all-day). The temporal modifier transforms a simple colour name into a product promise, creating a commercially productive double meaning. A consumer reading *Endless Espresso* receives both chromatic information and a performance claim in a single two-word construction. This structural strategy is specific to Maybelline in the corpus and reflects the brand's tendency to use colour names as vehicles for communicating product attributes alongside shade descriptions.

The analysis of **secondary referent domains** reveals that food and drink is by far the most productive source of perceptual colour nominations across all six brands. NYX's Soft Matte Lip Cream line provides some of the clearest examples: *Caramel Drip*, *Cocoa Quench!*, *Espresso Soak*, *Mocha Me Wet*, *Brownie Drip* all establish warm brown shades through food referents whose chromatic properties are unambiguous. Kylie Cosmetics employs a similar strategy in its butter balm range: *vanilla caramel*, *butter cake*, *peach mango*, *toasted marshmallow*, *brown sugar*, *chocolate teddy*. The convergence across brands in their choice of food domains is striking and reflects a shared industry convention. Warm beverages, sweet confectionery and ripe fruits recur across all brands as the dominant referent groups, reliably encoding the warm, skin-adjacent tones that are commercially central to the lip product market.

The botanical domain is the second most productive for perceptual naming. Referents such as *rose*, *petal*, *berry*, *flamingo*, *coral*, *cherry* appear across all six

brands and consistently encode positions in the pink-to-red chromatic range. Charlotte Tilbury's perceptual names draw heavily on this domain: *Blushed Rose*, *Rosy Glow*, *Refresh Rose*, *Peachy Plump*. The botanical referent carries not only chromatic but also textural and sensory associations. The softness of a rose petal and the juiciness of a berry, for instance, extend the perceptual name into a faintly affective register without departing from its primary chromatic function.

Natural material and mineral referents such as Pearl, Opal, Silk, Stone, Brass, Gold and Quartz constitute a third productive domain, concentrated in lighter, neutral, and metallic shades. Maybelline's Lifter Gloss line deploys this domain systematically: *Pearl*, *Stone*, *Reef*, *Silk*, *Topaz*, *Opal*, *Brass* form a coherent series of minimalist monolexemic names that communicate translucency, luminosity, and neutral warmth through conventionalised material referents. Fenty Beauty's *Quartz Candy* similarly places a shade in the sheer, cool pink region by invoking the crystalline translucence of quartz.

The physical-perceptual category ultimately serves a navigational function within the colour naming system of the beauty industry. It provides the consumer with reliable chromatic information that enables initial product selection, and it establishes the chromatic baseline against which the more creative and symbolic names in the other two categories are interpreted. Even the most elaborately named brand ranges tend to maintain a core of descriptive colour names that anchor the consumer's understanding of the brand's colour palette [Zaluzhna and Astakhova, 2021]. The analysis of the present corpus confirms this observation: all six brands, regardless of their overall creative orientation, maintain a perceptual naming presence that serves as the chromatic backbone of their naming system.

It is also worth examining the relationship between perceptual naming and product format more closely. In the present corpus, perceptual names are somewhat more common in gloss and balm products than in matte or long-wear lipstick formats. This tendency makes commercial sense: a sheer lip gloss that only adds a wash of colour needs a name that tells the consumer what that colour actually is, since the effect is subtle enough for the chromatic description to be genuinely useful. By

contrast, a deep matte lip colour delivers such an opaque and transformative effect that the name can afford to be entirely non-descriptive. The colour will make itself visible regardless of what the name says. The format-to-naming-strategy correlation is not rigid, but it is consistent enough across the corpus to suggest that perceptual naming is partly a response to the chromatic transparency of the product rather than purely a brand-level strategic choice.

The lexical stability of perceptual names over time is another feature that distinguishes this category from the affective and cultural categories. Names such as MAC's *Velvet Teddy* and *Ruby Woo*, Charlotte Tilbury's *Pillow Talk* and *Red Carpet Red*, and Maybelline's *Dusty Rose* have been present in their respective brand catalogues for several years and have achieved a degree of recognition that goes beyond individual shade identification. These names have become brand landmarks: they communicate not just a colour but a history and a community of users who have been wearing and recommending the same shade for years. This temporal dimension of perceptual naming confirms the observation of Berlin and Kay that psychologically salient colour terms tend to be stable and resistant to displacement, even in a market driven by seasonal novelty, the perceptual core of a brand's naming system tends to persist [Berlin and Kay, 1969].

Finally, it should be noted that the perceptual function is never entirely pure. Even names classified in this category carry traces of affective and associative meaning that extend beyond the chromatic reference. Maybelline's *Rich Chocolate* communicates depth and luxury alongside a brown shade; Charlotte Tilbury's *Savage Rose* encodes wildness and intensity through its modifier; MAC's *Antique Velvet* evokes heritage and texture alongside a neutral brown. These examples confirm the point established in the theoretical framework of this study: in commercial colour naming, the boundary between the descriptive and the affective is always permeable. The names in the physical-perceptual category are classified here because chromatic description is their dominant function, but it is rarely their only one.

2.2. Cultural-symbolic colour terms

The second category in the cognitive-semantic classification is, in many ways, the most theoretically interesting: it encompasses names that communicate not the colour of the product but its *cultural position*. A shade name is assigned to this category when its primary semantic function is to activate a culturally shared concept, social identity, occasion, place, or symbolic frame that carries its own chromatic and evaluative connotations. The consumer who reads the name *Hepburn Honey* does not receive direct chromatic information; they receive a cultural reference, namely Audrey Hepburn, honey-gold warmth and timeless elegance, that generates the shade association indirectly. This is a fundamentally different communicative act from perceptual naming, and it requires a different analytical framework to understand.

Cultural-symbolic colour terms do not inform so much as position both the product and the consumer. A name like *Hollywood Vixen* (Charlotte Tilbury) or *Dancefloor Princess* (Charlotte Tilbury) does not primarily point to a specific shade. Instead, it calls up a set of culturally shared associations like passion, mystery, and sophistication, and these associations build a desirable identity for the buyer. The mechanism draws on the idea that language is grounded in embodied and cultural experience. Colour terms carry symbolic weight because the associations they trigger are not random but deeply embedded in shared cultural frames, making them instantly understandable to the intended consumer without any need for explanation [Lakoff & Johnson 1980].

In beauty naming, such colour terms can function as indexical icons, detachable signs that connect products to stereotypical qualities of personhood. This creates a semiotic economy of femininity where the name itself becomes a vehicle for identity projection, turning the act of buying into an act of self-identification [Koh 2025]. The consumer is not just picking a shade but aligning with the cultural imagery the name suggests. Colour terms are never semantically neutral; they carry culturally specific connotations that shape how people interpret and emotionally react to colour language, a principle that cosmetics brands exploit systematically when they construct symbolic naming systems [Wierzbicka 1990]. A name like *Hollywood*

Vixen or *Dancefloor Princess* therefore works as an implicit promise, offering a narrative rather than a pigment, a place within an aspirational world rather than a product.

This interpersonal function is reinforced by broader advertising strategies. The language of beauty products consistently frames them as vehicles of aspiration and social distinction, not just material goods [Nurlanbek Kyzy 2025], and the construction of an idealised feminine subject is central to the persuasive logic of cosmetics naming [Ringrow 2016]. Taken together, cultural-symbolic colour terms do not merely describe what a product looks like; they actively help build brand identity and consumer selfhood. They are, as a result, among the most rhetorically sophisticated elements in beauty product language.

In the theoretical terms established earlier in this study, the cognitive mechanism operative in this category is primarily *metonymy* in the sense described by Kovecses (2015): a culturally salient attribute of the referent stands for the product as a whole, and that attribute is transferred to the product through the act of naming. The names in this category are not metaphors (they do not map one conceptual domain onto another) but rather *indexes*: they point to a cultural position and invite the consumer to associate the product with the values, identities, and aspirational images that position entails. This distinction matters for the analysis: understanding cultural-symbolic names requires attention not just to what the name literally means but to the cultural system within which it operates.

The cultural-symbolic category contains **195 names (20.5% of the corpus)**. The distribution across brands is uneven, with Maybelline contributing the largest absolute number ($n = 62$, 25.1% of its corpus) and Charlotte Tilbury the highest proportion (25.3%). NYX shows the lowest proportion of cultural naming (11.2%), which is consistent with the brand's primary investment in the affective-creative domain. The analysis identifies five major domains within this category: social archetypes and identity types, digital and social media culture, celebrity names and brand identity, place names and geographical-cultural heritage, and fashion trend and subculture references.

Social archetypes and female identity types. The single largest domain within the cultural-symbolic category is that of **social archetypes and female identity** (n = 58, 29.7%), which is represented almost exclusively by Maybelline's *Color Sensational Made For All* and *Matte Ink* product lines. The naming strategy in these lines is distinctive and systematic: each shade is assigned a single-word noun from the lexicon of social identity, aspiration, and self-definition. The series includes names such as *Loyalist*, *Dreamer*, *Pioneer*, *Romantic*, *Poet*, *Seductress*, *Ruler*, *Amazonian*, *Renegade*, *Vixen*, *Champion*, *Composer*, *Founder*, *Dancer*, *Inspirer*, *Thrill Seeker*, *Ringleader*, *Entertainer*, *Charmer*, *Hustler*, *Revolutionary*. These names construct a taxonomy of female self-images that is organised around empowerment and individuality rather than romance or beauty. The consumer is invited to select not just a shade but a role: to perform, through the cosmetic product, a particular social identity.

What is striking about this naming series is its linguistic economy: the entire cultural weight is carried by a single noun. There is no modifier, no compound, no figurative extension. The name *Revolutionary* needs no elaboration because the cultural meaning of the word is so established that the consumer's cultural knowledge fills in everything the name leaves unsaid: what a revolutionary looks, acts, and dresses like, what shade of red they might wear, what values they hold. This dependence on shared cultural knowledge is the defining characteristic of symbolic naming and is what distinguishes it clearly from both perceptual and creative naming.

It is also worth noting the ideological dimension of this naming strategy. Ringrow observes that cosmetics advertising has historically constructed the female consumer as a passive recipient of beauty, someone who is transformed or improved by the product. The archetype series inverts this framing: the consumer is not beautified but *identified*. They do not become more attractive; they become a *Founder* (Maybelline) or a *Revolutionary* (Maybelline). This shift from beautification to self-definition represents a significant evolution in the discursive positioning of cosmetics products, and the naming strategy documents it with particular clarity.

Digital and social media culture. The second major domain (n = 20, 10.3%) draws on the vocabulary of digital social life, and it is represented almost entirely by NYX. Names such as *Going Viral*, *Trending Topic*, *Link In My Bio*, *Double Tap*, *Verified*, *Status Update*, *Follow Back*, *Profile Pic*, *DM Me*, *Group Chat*, *Going Live*, *Story or Post*, *Newsfeed*, *Caption This* constitute a coherent lexicon whose intelligibility is entirely dependent on the consumer's familiarity with social media platform conventions. This is culturally specific naming in an unusually transparent sense: unlike archetype names, which draw on broad cultural values that are relatively stable over time, social media names are linked to the conventions of a specific technological moment. *Link In My Bio* encodes a practice specific to the mid-2010s Instagram culture; *Double Tap* encodes the gesture of liking a post on Instagram. As these conventions evolve, these names may lose their cultural currency.

The choice to name shades after social media practices is itself a brand-positioning statement. By naming its products *Going Viral* and *Trending Topic*, NYX aligns itself with the communicative world of its target consumer and signals that the brand understands and participates in that world. The colour of the shade is almost beside the point: what the name communicates is cultural attunement, a shared vocabulary, an in-group recognition. This is naming as brand solidarity rather than naming as chromatic description.

Celebrity names and brand identity. The third domain (n = 20, 10.3%) encompasses shade names that function as references to specific individuals, either the brand's founder or broader cultural icons. Kylie Cosmetics deploys this strategy most extensively, using personal names from the Jenner-Kardashian social circle as shade designations: *dolce k*, *koko k*, *posie k*, *mary jo k*, *kristen*, *victoria*. The use of family and social-circle names creates a sense of intimacy and insider access: the consumer who knows who *koko k* refers to (Khloé Kardashian) is positioned as a member of the brand's cultural community. This is naming as *social contract*: the name works only if the consumer already belongs to the world the brand inhabits.

Charlotte Tilbury's approach is more classical. Rather than referencing living celebrities, the brand invokes culturally iconic women: *Very Victoria* (Victoria

Beckham), *Hepburn Honey* (Audrey Hepburn), *So Marilyn* (Marilyn Monroe). Each of these names transfers the aesthetic identity of a widely recognised cultural figure to the product: the understated chic of Beckham, the luminous golden warmth of Hepburn, the bold sensuality of Monroe. Fenty Beauty uses a single but particularly powerful celebrity reference: *RiRi*, Rihanna's nickname, which appears as a shade name in the *Stunna Lip Paint* line. The founder's name as shade name is the most direct possible statement of brand identity: this shade *is* Rihanna.

Place names and cultural heritage references. Place names and geographical-cultural references constitute a smaller but meaningful domain ($n = 9$) within the cultural-symbolic category. MAC's *Marrakesh-Mere* and Charlotte Tilbury's *Hollywood Honey* are representative examples. *Marrakesh-Mere* invokes the warm, saturated palette of Moroccan architecture and markets: terracotta, ochre, deep brown; encoding a chromatic identity through geographical and cultural association. *Hollywood Honey* activates a complex of associations around Golden Age Hollywood: golden warmth, glamour, aspiration. In both cases, the place name functions as cultural shorthand, compressing a visual and emotional world into a two-word label.

Fashion and trend references. Maybelline's fashion-trend naming strategy contributes a final distinctive domain ($n = 9$). Names such as *Petalcore*, *Soft Era*, *Cool Grunge*, *Baby Tee*, *Kitten Heel*, *Velvet Choker*, *Faux Freckle*, *Tomato Girl*, *Coquettish* encode contemporary aesthetic micro-trends that circulate primarily through social media and fashion journalism. *Soft Era* refers to a pastel, feminine, nostalgic aesthetic; *Tomato Girl* invokes the sun-drenched Mediterranean-inflected trend of summer 2023; *Petalcore* encodes a floral, delicate sensibility. These names are doubly indexical: they refer to a trend and, through that trend, to a set of chromatic and aesthetic values. The consumer who identifies as a *Soft Era* person already knows what palette belongs to that aesthetic and can infer the shade's approximate tone. Across all five domains, the cultural-symbolic category demonstrates the principle identified in the preceding chapter: colour names in commercial beauty discourse are not simply labels but *semiotic events*. They position

the product within a cultural system of meaning that the consumer navigates through their cultural literacy. The naming act becomes an act of cultural address: the brand speaks to a specific cultural community in its own language, and the consumer who recognises the reference is invited to identify with the community the brand represents.

The comparative distribution of cultural domains across brands also raises an important point about the relationship between naming strategy and target demographic. NYX and, to a degree, Kylie Cosmetics show the highest proportions of social media and digital culture references among the six brands, and both are also the most explicitly positioned towards younger, digitally native consumers. This alignment is not incidental: embedding the vocabulary of social media in shade names signals cultural fluency with the daily communicative practices of the target consumer. The shade name becomes a form of brand solidarity, a marker of shared cultural belonging. In contrast, Charlotte Tilbury's cultural references, including Audrey Hepburn, Victoria Beckham and Hollywood, address a consumer who is aspirationally oriented towards a more classical register of femininity and cultural prestige. The cultural domain a brand draws upon for its symbolic naming is, in this sense, a direct expression of its understanding of its consumer.

The gender politics implicit in cultural naming also deserve acknowledgment. Almost all the cultural referents deployed across the six brands are feminine or femininity-adjacent: celebrity women, female archetypes, occasions coded as female experiences (bridal party, date night, girls weekend), and aesthetic trends predominantly associated with female consumers. The naming system of the beauty industry is, in this respect, a highly gendered semiotic field. Ringrow argues that cosmetics advertising constructs specific models of femininity through its language, and the cultural-symbolic naming category is, across the present corpus, one of the primary sites of this construction. The archetypes Maybelline offers its consumers, namely *Loyalist*, *Romantic*, *Seductress*, *Amazonian* and *Revolutionary*, are all definitions of what a woman can be. The celebrity icons Charlotte Tilbury invokes, namely *Hepburn*, *Monroe* and *Beckham*, are all models of how a woman can look.

Even Fenty Beauty's transgressive *H.B.I.C.* operates within a gendered frame, asserting a specifically female form of authority and dominance.

One last observation about the cultural-symbolic category is worth making. It is the category in which the relationship between the name and the actual colour of the product is most completely severed. A consumer who has never seen the shade *Hepburn Honey* cannot infer its colour from the name alone; a consumer who reads *Going Viral* has no chromatic information at all. This complete decoupling of name from chromatic description represents the furthest extension of the trend documented throughout this study: the progressive replacement of descriptive colour naming by communicative colour naming, in which the shade name's primary purpose is not to inform but to position, identify, and connect.

2.3. Affective, metaphorical and creative colour terms

While affect, understood as emotional impact, is the broader communicative goal of all names in this category, we distinguish between three mechanisms that realise it in different ways. Purely affective terms work directly through lexical meaning: words such as *bold*, *fierce*, or *naked* do not describe visual properties but project psychological traits and emotional states onto the product, prompting an immediate emotional response. Metaphorical terms follow a different route. They rely on cognitive transfer, drawing meaning from another domain and attaching it to the product, so the emotional effect emerges indirectly, through association and interpretation. Creative terms, in turn, build effect through wordplay and sound. Names like *Zesty Bestie* or *Rose To Fame* use rhyme, phonetic echo, and idiomatic play to create a small moment of decoding, and that moment itself becomes part of the appeal. The third and largest category in the classification is also the most heterogeneous. The division is analytical rather than absolute: in practice, many names combine more than one mechanism, but the framework still helps us trace how affective force is linguistically constructed across the category.

Affective, metaphorical, and creative colour terms (**481 names, or 50.6% of the corpus**) are defined as names whose primary communicative function is neither

to describe the visible colour of the product nor to activate a specific cultural reference, but to construct an emotional experience, express an attitude, deploy figurative language, or generate creative engagement through wordplay or linguistic innovation.

The most pragmatically complex category is that of affective, metaphorical, and creative colour names. Their main job is not to refer or identify but to produce an emotional response, grab attention, and ultimately drive a purchase. This is colour naming at its furthest removed from the perceptual: the colour of the product may be entirely absent from the name's semantic content. The meaning of a figurative name emerges from the interplay between its linguistic form and the surrounding situational, cultural, and emotional context, a dynamic that cosmetics brands exploit with considerable skill [Lakoff & Johnson 1980; Kövecses 2015]. As will be shown in detail below, such names deliberately avoid straightforward meaning, creating a productive tension that keeps the consumer engaged. This lack of transparency is not a flaw but a deliberate rhetorical move.

Empirical research confirms that unusual, highly imaginative colour names lead to more elaborate cognitive processing and more favourable product evaluations than transparent names. The interpretive effort they demand is experienced as enjoyable, not obstructive, a phenomenon linked to the hedonic value of linguistic play [Miller & Kahn 2005]. The most common naming strategies in lipstick, which draw on food, romance, danger, and transgression, function as a form of commodity fetishism through language, giving the product an aura of desirability that a neutral colour label could never achieve [Merskin 2007]. Attitudinal modifiers such as *bold*, *fierce*, or *naked* do not simply describe a colour, they frame a particular stance or persona, guiding the consumer's feelings before they even see the product.

Colour language in beauty advertising regularly acts as a trigger for unconscious hedonistic associations, working below the level of critical awareness [Gudkova 2016]. Recent work has shown that colour names evoking a vivid consumption scenario boost product evaluation by making it easy and vivid for consumers to mentally inhabit the experience the name suggests [Ku & Su 2024]. A

creatively coined shade name does not label a pigment, it stages a scene. The consumer's imaginative engagement with that scene generates the emotional investment the brand wants. This ability to pack narrative, emotion, and aspiration into two or three words makes affective and creative colour naming one of the most efficient rhetorical tools available to beauty brands. It is small enough to fit on a lipstick case yet large enough to contain an entire world of meaning. A shade name that scripts inner speech does not tell the consumer what the product looks like; it sketches a brief internal script of self-talk, in which buying the product is framed as deserved and emotionally justified.

The theoretical framework of conceptual metaphor provides the most useful analytical lens for this category. Conceptual metaphor theory proposes that humans understand abstract or difficult-to-perceive domains through mappings from more concrete, experientially grounded domains. Applied to colour naming, this framework predicts that colour names will frequently be structured in terms of experiential source domains (food, emotion, social encounter, aspiration) that are cognitively and culturally salient for the consumer. What the analysis of the present corpus adds to this theoretical picture is the observation that the source domains are not randomly distributed: different brands systematically exploit different source domains in ways that reflect their brand identity and target demographic. The affective-creative category is where brand personality is most fully expressed through language.

Creative Wordplay and Idiomatic Modifications. The most numerically significant domain within the affective-creative category is **wordplay and phonological creativity** (n = 104, 21.6%). Fenty Beauty is the most consistent exponent of this strategy, and its naming system constitutes one of the most distinctive brand creative registers in the corpus. The brand deploys apostrophes, dollar signs, and phonetic respelling to create shade names that are simultaneously playful, transgressive, and culturally coded: *Two'Lip Kiss* (tulip/two lips kissing), *Sp'ice Cold* (spice/splice), *High'Biscus* (hibiscus/high), *Black'r Berry* (blackberry/blacker berry), *Pink Limo'scene* (limousine/limonscene/lime obscene), *Fu\$\$y*, *\$weet Mouth*, *Sorta \$elfish*. The dollar sign substitutions create a visual code

that is immediately recognisable as belonging to the cultural register of hip-hop and urban youth aesthetics, where monetary symbols carry connotations of success, desirability, and irreverence. The apostrophes create phonological ambiguity that rewards careful reading and creates a sense of linguistic wit. The small effort required to recognise these twists is part of the appeal: it rewards attentive readers and turns the name into a micro-puzzle rather than a straightforward label.

MAC's punning register is more elaborate and perhaps more demanding of the consumer. Shade names such as *No CoralAtion* (no correlation/coral), *Pigment Of Your Imagination* (figment of your imagination/pigment), *Beam There, Done That* (been there, done that/beam), *Succumb To Plum* (succumb to/plum), *Brickthrough* (breakthrough/brick), and *Pigment Of Your Imagination* require the reader to identify an embedded colour term within a familiar phrase or idiom. The cognitive work involved in decoding the pun, recognising the familiar phrase, identifying the substituted colour term, appreciating the double meaning, creates a moment of playful engagement that rewards attention and generates brand affinity. As Miller and Kahn demonstrate, this type of elaborate colour naming increases consumer engagement and generates more positive product evaluations than straightforward descriptive names.

NYX also deploys wordplay, though in a more accessible and food-oriented register. Its product-line puns include *Losin' Cone-Trol* (losing control/ice cream cone), *Brown of Applause* (round of applause/brown), *Orange Ya Jelly?* (aren't you jealous/orange/jelly), *Mauve Out of My Way* (move out of my way/mauve), *Apri-Caught* (apricot/caught). These puns are structurally simpler than MAC's but no less effective as brand communication: they signal the playful, accessible, and digitally savvy personality that distinguishes NYX from more serious premium brands.

Fenty Beauty's *Zesty Bestie* combines rhyme (zesty/bestie) with a colloquial register of female friendship. Charlotte Tilbury's *Rose To Fame* is an idiomatic pun on the phrase <<rose to fame>> (became famous), where the expected verb is replaced by the colour term rose. Both names require cognitive decoding: recognising the

phonetic pattern or spotting the idiomatic substitution. This interpretive effort is experienced as enjoyable rather than obstructive, turning the act of reading into a small, hedonic linguistic game.

Attitudinal and Affective Modifiers. The second major domain in this category is **attitudinal and affective modification** (n = 74, 15.4%). Names in this domain express a psychological or social stance without reference to any specific experiential source domain. The shade name becomes, in effect, a caption for an attitude rather than a description of a colour. MAC contributes some of the most linguistically varied examples: *I Deserve This*, *Can't Dull My Shine*, *You Wouldn't Get It*, *No Photos*, *Signature Move*, *Uncensored*, *Keep Dreaming*, *Get The Hint?*. Charlotte Tilbury's attitude names tend towards romantic transgression and feminine wit: *Bitch Perfect*, *Hot Gossip*, *Naughty Talk*, *Bad Romance*, *Kiss N Tell*, *Berry Naughty*. Kylie Cosmetics targets a younger, more bravado-oriented consumer: *bad lil thing*, *baddie*, *bite me*, *snatched*, *show off*, *yesss girl*, *daddys girl*, *snatched*, *poppin*. Fenty Beauty's attitude names are the boldest and most confrontational: *H.B.I.C.*, *Wattab! *%#*, *Gimme Space*, *Fu\$\$y*.

What unites these names is their imperative or declarative structure: they make a claim rather than a description, and they invite the consumer to identify with that claim. The consumer who wears *I Deserve This* is not making a chromatic statement; they are making a statement about themselves: about their relationship to self-care, to luxury, to the act of purchase. The shade name functions as a mirror that reflects back a particular self-image. This naming strategy is effective precisely because it bypasses the rational evaluation of the product (does this colour suit me?) and appeals directly to the consumer's emotional and identity-based relationship with the brand.

Prescriptive Narrative Phrases. Within the affective-creative category, a smaller group is formed by short narrative phrases built as fragments of inner speech. Names such as *I Deserve This* simulate the consumer's internal dialogue and present the act of purchase as something earned or justified. The phrase *I Deserve This* does not describe the colour; it scripts a private moment in which the consumer tells herself that the purchase is a reward for hard work, a treat, or an act of self-care. This

turns the shade name into a compact emotional justification that operates below the level of rational evaluation, making the consumer feel entitled to the product before they have even tried it on. Instead of describing the product, they encode a compact scenario of self-reward: the shade name reads like a line the consumer might say to themselves when deciding to buy. In this way, the colour name works not only as a label but also as a ready-made emotional justification that bridges the gap between desire and action.

Empowerment slogans. A closely related but structurally distinct domain is the **empowerment slogan** (n = 46, 9.6%), which appears almost exclusively in Maybelline's *Matte Ink* range. This series includes an extensive collection of imperative empowerment statements: *Lead The Way, Own Your Empire, Break The Ceiling, Drive The Future, Chase Dreams, Run The World, Rise To The Top, Accept A Dare, Speak Your Mind, Be Bold Be You, Stop At Nothing, Settle For More, Hustle In Heels*. These names have no chromatic content whatsoever: they are motivational slogans that have been applied to lip product shade names. The colour of the shade is encoded solely in the visual swatch; the name communicates an aspiration, a call to action, a statement of values.

The alignment between the empowerment slogan and the product's technical claims is notable. Maybelline's *Matte Ink* formula is marketed as a long-wearing, up to 16-hour lipstick. The names' messaging of persistence, determination, and unstoppableness is not incidental to this claim: it narratively reinforces it. A lipstick that is named *Stop At Nothing* and lasts sixteen hours is using its colour name to construct a coherent brand story in which the product's durability becomes an expression of the consumer's determination. This integration of product claim and naming rhetoric illustrates the communicative density that colour names in commercial discourse can achieve.

Food-domain metaphors. A domain that requires careful analytical distinction from the perceptual food names discussed in Section 2.1 is **food-as-experiential-vibe naming** (n = 30, 6.2%). The distinction between the two is a matter of semantic primacy. In perceptual food names, the referent's chromatic properties are the primary

communicative content: *Espresso Kiss* communicates a deep brown. In food-as-vibe names, the referent's *experiential* qualities are primary: sweetness, warmth, indulgence, comfort, and the chromatic information, if present at all, is secondary. NYX's dessert-line names illustrate this clearly: *Angel Food Cake*, *Red Velvet*, *Strawberry Cheesecake*, *Peaches And Cream*, *Rocky Road*, *Blueberry Tart*, *Devils Food Cake*. These names invite the consumer to experience the product as sweet, comforting, and indulgent, in the same way that one experiences a favourite dessert. The conceptual mapping at work is from the source domain (food experience) to the target domain (cosmetic experience), and what is transferred is not chromatic information but sensory and emotional quality.

Charlotte Tilbury's proprietary neologism series. A naming phenomenon worth examining in isolation is Charlotte Tilbury's *Happi-* prefix series: *Happikiss*, *Happipetal*, *Happiberry*, *Happipeach*, *Happicoral*, *Happilove*, *Crystal Happikiss*. This is an example of brand-specific morphological creativity of a kind not found elsewhere in the corpus. The *Happi-* prefix is a phonological modification of the English adjective *happy*, and it is applied to a range of bases that are either colour-denoting (*petal*, *berry*, *peach*, *coral*) or emotion-denoting (*kiss*, *love*). The resulting neologisms are instantly recognisable as Charlotte Tilbury products: they have no existence outside the brand's naming system and could not be confused with any other brand's register. As Dziubina et al. note in their study of morphological neologism formation in the English beauty industry, the productive prefix applied to a closed set of resonant bases is one of the most efficient strategies for generating a coherent family of names that are simultaneously novel and interpretable.

Conceptual metaphors: cosmic, romantic, and emotional domains. The corpus also contains a cluster of names that deploy extended conceptual metaphors mapping colour experience onto the domains of celestial phenomena, fantasy, and intensified emotion. MAC's *Red Halo*, *Lightning Bug*, *Moon Rocket*, *Cosmic Plum*, *Lunar Violet*, *Spaced Out* position shades within a cosmic experiential frame: a shade named *Cosmic Plum* is not merely a deep purple but an experience of cosmic depth and intensity. Charlotte Tilbury's *Enchanting Kiss*, *Romance Kiss*, *Love Trap* and

Kylie Cosmetics' *my moon and stars, like magic, moonstruck* deploy a fantasy-romance frame. In both cases, the source domain (space, fantasy, enchantment) is chosen not for its chromatic properties but for its emotional and aspirational resonance. The consumer who purchases *Moonstruck* is buying not a colour but a feeling, and the colour name is the primary mechanism through which that feeling is communicated.

Morphological structure. The affective-creative category shows the highest proportion of multi-word constructions of the three categories (n = 144, 29.9%), which is consistent with the propositional character of many names in this domain. Empowerment slogans (*Break The Ceiling, Own Your Empire*), attitudinal declarations (*Can't Dull My Shine, You Wouldn't Get It*), and social media references (*Link In My Bio*) all require syntactic elaboration that a two-word construction cannot provide. Two-word constructions remain the modal form (n = 250, 51.9%), and simple monolexemic names account for 18.1% (n = 87). Simple creative names, such as *Baddie, Rebel, Snatched, Uncensored, Thriving*, are distinguished from simple perceptual names by the complete absence of chromatic content: they communicate attitude, not colour.

The analysis of this category confirms, in short, that colour naming in the beauty industry is primarily a *performative* rather than a descriptive practice. The shade name performs an act of identification, of aspiration, of playful engagement, and it is in the performance, rather than in the chromatic description, that the name's commercial value lies. The 481 names in this category are, in the final analysis, not colour names in any traditional linguistic sense: they are *brand communications* that happen to be attached to colour products.

The pressure to continuously generate novel colour names also contributes to the dominance of this category. In a market where brands release new shades seasonally, sometimes dozens at a time, the demand for new colour names is essentially unlimited. Perceptual naming reaches exhaustion relatively quickly within any chromatic region: once a brand has named shades *Dusty Rose, Frosted Rose, Warm Rose, Blushed Rose*, and *Stoned Rose*, the modifier + colour noun template has

limited productive capacity for further differentiation. Creative naming has no such ceiling. Wordplay, attitude statements, conceptual metaphors, and cultural references can be generated indefinitely from the inexhaustible resources of language, culture, and experience. The dominance of the affective-creative category is thus not only an expression of brand personality but a structural response to the commercial conditions of the beauty industry: as product ranges expand, creative naming becomes not a stylistic preference but a practical necessity.

The internal diversity of the affective-creative category also reflects the diversity of the brand personalities represented in the corpus. NYX and Fenty Beauty, despite both showing high creative proportions, deploy very different creative registers: NYX favours food-domain wordplay and social-media references that are accessible, playful, and communal; Fenty favours orthographic creativity and attitudinal boldness that is transgressive, exclusive, and identity-asserting. MAC combines punning wit with brand-specific humour and attitude declarations that speak to a fashion-literate, irony-capable consumer. Charlotte Tilbury constructs a romantic, aspirational register of emotional naming and proprietary neologism. Kylie Cosmetics deploys the casual, self-promotional language of social media celebrity. Maybelline, even in its creative naming, tends towards the motivational and the universally relatable. These differences are not superficial: they reflect genuinely different understandings of what a cosmetic product is for and who it addresses.

2.4. Comparative analysis across brands

The preceding three sections have examined each cognitive-semantic category independently; the present section draws these findings together by comparing the naming strategies of the six brands across categories. The quantitative data are summarised in Table 2.1 and Table 2.2 below. The comparative analysis makes it possible to identify patterns that are not visible within any single category, and to interpret those patterns in relation to the brands' market positioning and communicative identities.

Table 2.1. Distribution of cognitive-semantic categories across brands (n = 950)

Brand	Total	2.1 Physical-Perceptual	2.2 Cultural-Symbolic	2.3 Affective-Creative
MAC	179	50 (27.9%)	38 (21.2%)	91 (50.8%)
Charlotte Tilbury	75	20 (26.7%)	19 (25.3%)	36 (48.0%)
NYX Professional Makeup	251	48 (19.1%)	28 (11.2%)	175 (69.7%)
Fenty Beauty	82	21 (25.6%)	20 (24.4%)	41 (50.0%)
Kylie Cosmetics	116	27 (23.3%)	28 (24.1%)	61 (52.6%)
Maybelline	247	108 (43.7%)	62 (25.1%)	77 (31.2%)
TOTAL	950	274 (28.8%)	195 (20.5%)	481 (50.6%)

The first and most important observation is that the affective-creative category is the dominant naming strategy across all six brands. Even in Maybelline, where this category reaches its lowest proportion (31.2%), it still constitutes the second largest category. Across the other five brands, the affective-creative proportion ranges from 48.0% (Charlotte Tilbury) to 69.7% (NYX). This consistency is itself a finding: it suggests that creative, non-descriptive naming is not a niche strategy adopted by a few innovative brands but an industry-wide convention. The data support the theoretical position advanced in this study (drawing on Merskin and Bressler) that

commercial colour naming in the beauty industry has evolved away from descriptive function and towards performative and expressive function.

The pragmatic load, however, is distributed unevenly across the three categories. Physical-perceptual names, for the most part, serve to facilitate colour identification and reduce the interpretive effort a buyer has to invest. Cultural-symbolic names, by contrast, locate both the product and its user within culturally meaningful frameworks, making the purchase an act of self-positioning rather than a simple selection of a shade. Affective-creative names push this logic furthest: their primary aim is to evoke emotional engagement and to turn the name itself into a trigger for purchase behaviour. What emerges from this layering of functions is a transformation of colour naming from a predominantly descriptive routine into a multifaceted communicative instrument, one that brands calibrate to inform, to position, and to seduce simultaneously.

The contrast between NYX and Maybelline represents the two poles of the naming spectrum in the corpus, and understanding this contrast illuminates the relationship between naming strategy and brand identity. NYX's 69.7% creative proportion is the result of a very specific strategy: the construction of product-line-level thematic naming universes. The jelly gloss line (*Just Jelly, Jelly Frost, Orange Ya Jelly?, Cherry Jelly, Jelly Filled*), the dessert lip cream line (*Angel Food Cake, Red Velvet, Tiramisu, Praline, Madeleine*), the social media lip line (*Going Viral, Double Tap, Status Update, DM Me*), and the wealth-themed gloss line (*Pay Me In Gold, Big Spender, She Got Money, Dripped Out*) each constitute a self-contained naming system. Within each system, individual names are generated by applying a small number of templates to a fixed domain. This is creative naming that is, paradoxically, highly systematic: it achieves lexical variety through thematic coherence rather than through individual creative invention.

Maybelline's strategy is the inverse: high perceptual proportion (43.7%), achieved through multiple systematically organised series. The single-word mineral series (*Pearl, Stone, Silk, Opal, Brass, Reef, Topaz*), the durability-modified series (*Timeless Rose, Eternal Cherry, Endless Espresso*), and the shade-family series

(*Mauve For Me, Pink For Me, Red For Me, Plum For Me*) each provide a different structural template for generating large numbers of perceptual names efficiently. The result is a naming corpus that is internally consistent, chromatically transparent, and accessible to a wide consumer base.

MAC and Charlotte Tilbury show broadly similar distributions, with creative names at approximately 48-51%, perceptual names at 26-28%, and cultural names at 21-25%. This convergence is consistent with their shared market position as premium, heritage-conscious brands that balance creative naming with chromatic clarity. Both brands deploy creative wordplay and emotional naming, but both also maintain a stable core of perceptual names that serve as the chromatic anchors of their ranges. The key difference between the two lies in the *type* of creative naming they favour: MAC tends towards wordplay, punning, and attitudinal declarations (*Make It Fashun!, No CoralAtion, I Deserve This*), while Charlotte Tilbury tends towards romantic emotion, proprietary neologisms, and lifestyle aspiration (*Romance Kiss, Enchanting Kiss, Pillow Talk, Happikiss*).

Fenty Beauty and Kylie Cosmetics show notably high proportions of cultural-symbolic naming (24.4% and 24.1% respectively), which is consistent with their identity as celebrity-founded brands whose cultural capital is rooted in the personal brand of their founders. For both brands, the naming system is partly an extension of the founder's identity: Kylie Cosmetics names shades after the founder's social circle, and Fenty uses the founder's nickname as a shade name. The cultural naming strategy is, in this sense, not a separate communicative decision but an expression of the brand's fundamental identity.

Table 2.2. Morphological structure of colour terms by cognitive-semantic category

Category	Simple (1 word)	Two-word	Multi-word (3+)
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2.1 Physical-Perceptual (n=274)	65 (23.7%)	169 (61.7%)	40 (14.6%)
2.2 Cultural-Symbolic (n=195)	98 (50.3%)	71 (36.4%)	26 (13.3%)
2.3 Affective-Creative (n=481)	87 (18.1%)	250 (51.9%)	144 (29.9%)
TOTAL (n=950)	250 (26.3%)	490 (51.6%)	210 (22.1%)

The morphological data in Table 2.2 reinforce the semantic findings and add a structural dimension to the comparative picture. Two-word constructions dominate overall (51.6%), confirming the centrality of the Adjective + Noun and Noun + Noun templates identified in Section 1.2 as the most productive structural patterns in commercial colour naming. The distribution across categories is, however, meaningfully differentiated. The physical-perceptual category shows the highest proportion of two-word forms (61.7%), which reflects the efficiency of the modifier + colour noun template for communicating chromatic information. The cultural-symbolic category shows the highest proportion of simple monolexemic forms (50.3%), driven by the Maybelline archetype series and the celebrity name shades. The affective-creative category shows the highest proportion of multi-word forms (29.9%), consistent with the propositional structure of slogan-type names.

A finding that cuts across both tables is the correlation between brand creative orientation and morphological complexity. The two most creatively oriented brands in the corpus (NYX and Fenty) show above-average proportions of multi-word names within their affective-creative categories, driven by the social-media naming

conventions (*Link In My Bio, In the Drafts, Story or Post*) in NYX and the extended creative constructions (*Shimmering C U In Maui, Shimmering Flamingo Fling*) in Fenty. Conversely, Maybelline's perceptual orientation is morphologically reflected in the dominance of two-word constructions within its corpus. Morphological complexity is, in this sense, a structural signature of naming strategy: it can be read as an indicator of the brand's communicative philosophy and market positioning.

The findings of the comparative analysis confirm that the cognitive-semantic classification applied in this study successfully captures the principal dimensions of variation in commercial colour naming across the six brands examined. The classification reveals systematic patterns that correspond to identifiable differences in brand identity, target demographic, and market positioning, and it makes it possible to describe those patterns in theoretically grounded terms. The three-category framework is not an arbitrary imposition on the data but a reflection of the actual cognitive and communicative diversity of the naming system of the contemporary beauty industry.

The relationship between corpus size and naming diversity is worth examining more closely. The two largest corpora in the study, which are NYX ($n = 251$) and Maybelline ($n = 247$), adopt diametrically opposed naming strategies despite their comparable sizes. NYX achieves lexical diversity through thematic creativity: by constructing multiple distinct naming universes, each internally systematic, it produces a large corpus that is varied at the macro level but rule-governed at the micro level. Maybelline achieves diversity through systematic perceptual variation: by deploying structural templates across dozens of chromatic positions, it produces a large corpus that is internally consistent and chromatically transparent. These two strategies represent genuinely different commercial philosophies about what a colour name is for, and the fact that both can generate corpora of comparable size from entirely different starting points confirms that there is no single correct approach to the naming of colour in the beauty industry.

It is also instructive to compare the findings of the present study with those reported by Merskin, whose corpus of 1,722 lipstick names identified food, romance,

sensuality, and nature as the dominant naming domains. The present corpus confirms that food and romance remain productive: food-based naming is represented across all six brands in both the perceptual and creative categories, and romantic and emotional naming is well represented in the affective-creative category. However, the present corpus also reveals naming domains that Merskin's earlier data did not capture: digital culture, empowerment discourse, brand-specific wordplay, and celebrity identity. These new domains are not incidental additions but structural shifts driven by the emergence of social media as the primary channel through which beauty brands communicate with consumers. The corpus examined here documents a beauty industry that has moved significantly further from descriptive colour naming and significantly closer to brand communication than was the case even fifteen years ago.

The findings of the comparative analysis ultimately confirm a principle that holds across the entire corpus: the naming strategy of a beauty brand is not a collection of individual creative decisions but a coherent system that expresses the brand's identity, addresses its target consumer, and positions its products within the cultural and commercial landscape of the beauty industry. The cognitive-semantic classification applied in this study provides the analytical framework needed to read that system with precision and to describe its variation across brands in theoretically grounded terms.

Conclusions to Chapter 2

The practical analysis of 950 lip product colour names from six major beauty brands has demonstrated that colour naming in the contemporary beauty industry is a systematically organised, multi-layered linguistic practice. The cognitive-semantic classification applied in the study (dividing the corpus into physical-perceptual, cultural-symbolic, and affective-creative categories based on the frameworks of Lakoff and Johnson (1980) and Kovecses (2015) has proved effective as an analytical instrument, making it possible to reveal naming patterns that correspond to identifiable differences in brand positioning and communicative philosophy.

The physical-perceptual category (28.8%) has been shown to rely primarily on secondary colour nominations in which the chromatic reference is established through food, botanical, and material referents whose conventional hues are culturally shared. Two-word Adjective + Noun constructions are the dominant structural form, and the category is most extensively represented in Maybelline's corpus, consistent with the brand's mass-market positioning and emphasis on chromatic clarity. The perceptual category plays a navigational function within the broader naming ecology of each brand: it provides the chromatic baseline against which more creative names are interpreted.

The cultural-symbolic category (20.5%) reveals that beauty brands systematically exploit shared cultural knowledge (social archetypes, celebrity identities, digital culture, fashion subcultures, place names) to position their products within culturally resonant experiential frames. The metonymic transfer of culturally valued attributes to the cosmetic product is the defining cognitive mechanism of this category. The finding that cultural naming is concentrated in specific domains that differ markedly across brands, archetype naming in Maybelline, social media naming in NYX, celebrity naming in Kylie and Fenty, confirms that the cultural domain a brand draws upon is an expression of its fundamental identity rather than an incidental naming decision.

Finally, the affective-creative category (50.6%), the dominant naming strategy across five of the six brands, establishes that contemporary beauty industry colour naming is primarily a performative, expressive, and figurative practice. Wordplay, empowerment slogans, conceptual metaphors, attitude declarations, and creative orthographic strategies are the principal mechanisms through which brands generate consumer engagement and construct brand identity through colour language. The comparative analysis shows that the balance of these strategies varies systematically with brand identity and target demographic, and that the distribution of categories within a brand's naming repertoire is itself a meaningful signal of that brand's communicative philosophy. The practical findings thus confirm and extend the theoretical framework developed in the theoretical part of this study, demonstrating

that the beauty industry has developed a sophisticated, culturally saturated system of colour language that warrants serious linguistic analysis.

CONCLUSION

In the present study, colour terms in lip product naming were explored and analysed across a corpus of 950 shade names drawn from six major contemporary beauty brands: MAC, Charlotte Tilbury, NYX Professional Makeup, Fenty Beauty, Kylie Cosmetics, and Maybelline. Applying a cognitive-semantic classification framework informed by the theories of Lakoff and Johnson (1980) and Kövecses (2015), we have described the semantic, structural, and comparative dimensions of commercial colour naming and established the principal strategies through which shade names construct meaning beyond direct chromatic description.

The theoretical investigation has established that colour terms constitute a complex and multi-layered lexical category shaped by the interaction of perceptual, cognitive, cultural, and communicative factors. We have reviewed the universalist framework of Berlin and Kay (1969), which identifies eleven basic colour terms as a cross-linguistic foundation, alongside the relativist perspective of Wierzbicka (1990, 2006), who argues that even the most apparently universal colour concepts are mediated by culturally specific conceptualisations. More recent computational and cognitive research supports a synthesis of these positions: universal perceptual constraints provide the structural foundation for colour categorisation, while linguistic and cultural factors determine the specific conventions of colour naming within individual discourse communities. Applied to the beauty industry, this synthesis explains why colour names in cosmetics catalogues consistently deviate from basic colour vocabulary: the communicative needs of commercial discourse require a far richer and more culturally nuanced lexical system than direct chromatic description can provide.

We have also reviewed the classification of colour terms into primary and secondary nominations, which provides the structural framework for understanding this lexical enrichment. Primary nominations draw on the basic colour lexicon, while secondary nominations derive their chromatic meaning from referents whose characteristic hue forms part of shared cultural knowledge. The productivity of word-formation processes (modification, compounding, and metaphorical extension)

enables the continuous generation of new secondary nominations from a small set of structural templates. The cognitive-semantic analysis of these formations, grounded in conceptual metaphor theory, reveals that colour naming in commercial discourse is fundamentally a metaphorical practice: shade names map chromatic experience onto source domains drawn from food, nature, emotion, social identity, and cultural reference, exploiting the associative richness of these domains to communicate meanings that far exceed the chromatic information conveyed by basic colour terms.

Having classified all 950 corpus names, we have identified three cognitive-semantic categories. The physical-perceptual category ($n = 274$, 28.8%) encompasses names whose primary function is chromatic description through referents with conventionally shared hues. Food and drink referents constitute the most productive source domain across brands, with warm beverage and confectionery terms consistently used to encode skin-adjacent brown, pink, and nude tones. The dominant morphological structure within this category is the two-word Adjective + Noun or Noun + Noun construction (61.7%), which efficiently combines chromatic information with product differentiation. We have confirmed that Maybelline accounts for the highest proportional share of perceptual names (43.7%), consistent with its mass-market positioning and emphasis on chromatic accessibility. The perceptual category plays a navigational function within each brand's naming system, providing the chromatic baseline against which the more creative and symbolic names in the other categories are interpreted.

We have further revealed that the cultural-symbolic category ($n = 195$, 20.5%) encompasses names whose primary function is to position the product within a culturally shared frame of reference: social archetypes, celebrity identities, digital culture, geographical-cultural heritage, and fashion trends; rather than to describe its visible colour. The defining cognitive mechanism of this category is metonymy: a culturally valued attribute of the referent is transferred to the product through the act of naming, creating an indexical relationship between the shade and the cultural value system it invokes. The most productive domain we have identified is that of social archetypes and female identity types ($n = 58$, 29.7% of the category), represented

primarily by Maybelline's empowerment naming strategy. We have also established that the cultural-symbolic category shows the highest proportion of simple monolexemic forms (50.3%), reflecting the sufficiency of a single culturally charged noun to activate the entire associative framework the name is designed to exploit.

The affective-creative category (n = 481, 50.6%) is the dominant naming strategy across five of the six brands and the most heterogeneous of the three categories. It encompasses wordplay and punning, empowerment slogans, conceptual metaphors structured around source domains of aspiration and lifestyle, attitude declarations, proprietary morphological neologisms, and creative orthographic strategies. We have established that the defining characteristic of this category is the replacement of chromatic description by performative and expressive function: a name such as I Deserve This or Pay Me In Gold communicates not a colour but a feeling and a social positioning. We have found that NYX shows the highest creative proportion (69.7%), achieved through the construction of product-line-level thematic naming universes: each internally systematic and domain-specific; while Charlotte Tilbury's creative register is characterised by romantic aspiration, proprietary neologism, and lifestyle invocation.

Having conducted a comparative analysis across all six brands, we have revealed that naming strategy is not a collection of individual creative decisions but a coherent system that expresses each brand's identity and communicative philosophy. The two structurally opposed poles of the corpus (NYX's thematic creative naming and Maybelline's systematic perceptual naming) represent two genuinely different answers to the question of what a shade name is for. We have also established that MAC favours wit and attitudinal punning, Charlotte Tilbury favours romantic aspiration and neologism, Fenty Beauty favours orthographic transgression and identity assertion, and Kylie Cosmetics favours the casual self-promotional language of social media celebrity. The morphological analysis confirms these findings at the structural level, demonstrating that morphological complexity functions as a structural signature of naming strategy and brand identity.

Overall, our study of colour terms in the beauty sphere contributes to a deeper understanding of how the linguistic, cognitive, and cultural dimensions of colour naming intersect in commercial discourse. We have confirmed that colour naming in the contemporary beauty industry has shifted decisively from descriptive to performative function: shade names do not primarily inform the consumer about the visible colour of the product but construct emotional experiences, communicate brand identity, and position products within culturally specific value systems. This shift is documented across all six brands and all three cognitive-semantic categories, confirming its status as an industry-wide convention. The cognitive-semantic classification we have proposed is transferable to colour naming corpora from other product categories, languages, and cultural contexts, and the findings provide a basis for further comparative and diachronic research into the linguistics of commercial naming.

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APPENDICES

Appendix A. Classified Corpus of Lip Product Colour Names (n = 950)

The following tables present all colour names collected from the official websites of six beauty brands, classified according to the cognitive-semantic framework. Category codes: P = Physical-Perceptual; C = Cultural-Symbolic; A = Affective-Creative.

Appendix 1. MAC Cosmetics (n = 179)

N o.	Shade Name	Product Type	Cat.	Structural Type
1	Velvet Teddy	M·A·Cximal Silky Matte Lipstick	P	Adj+N
2	Ruby Woo	M·A·Cximal Silky Matte Lipstick	P	N+N
3	Chestnut	Powder Kiss Hazy Matte Lipstick	P	N
4	Taupe	M·A·Cximal Silky Matte Lipstick	P	N
5	Flamingo	M·A·Cximal Silky Matte Lipstick	P	N
6	Mehr	M·A·Cximal Silky Matte Lipstick	P	N
7	Cool Teddy	M·A·Cximal Silky Matte Lipstick	P	Adj+N
8	Warm Teddy	M·A·Cximal Silky Matte Lipstick	P	Adj+N
9	Whirl	M·A·Cximal Silky Matte Lipstick	P	N
10	Dubonnet	M·A·Cximal Sleek Satin Lipstick / Mini M·A·C	P	N
11	Lady Danger	M·A·Cximal Silky Matte Lipstick	P	N+N
12	Chili	M·A·Cximal Silky Matte Lipstick	P	N
13	Diva	M·A·Cximal Silky Matte Lipstick	P	N
14	Sin	M·A·Cximal Silky Matte Lipstick	P	N
15	D For Danger	M·A·Cximal Silky Matte Lipstick	P	Abbr+N
16	Smoked Purple	M·A·Cximal Silky Matte Lipstick	P	Adj+N
17	Antique Velvet	M·A·Cximal Silky Matte Lipstick	P	Adj+N
18	Honeylove	M·A·Cximal Silky Matte Lipstick	P	N+N
19	Soar	M·A·Cximal Silky Matte Lipstick	P	V conv.
20	Cafe Mocha	M·A·Cximal Silky Matte Lipstick	P	N+N
21	Red Rock	M·A·Cximal Silky Matte Lipstick	P	N+N
22	Avant Garnet	M·A·Cximal Silky Matte Lipstick	P	Adj+N
23	Candy Yum Yum	M·A·Cximal Silky Matte Lipstick	P	N+Adj+N
24	Paramount	M·A·Cximal Sleek Satin Lipstick / Mini M·A·C	P	N/Adj
25	Burnt Spice	Retro Matte Liquid Lipcolour	P	Adj+N
26	Caviar	M·A·Cximal Silky Matte Lipstick	P	N

N o.	Shade Name	Product Type	Cat.	Structural Type
27	Fresh Moroccan	Frost Lipstick	P	Adj+N
28	See Sheer	Lustreglass Sheer-Shine Lipstick	P	V+Adj
29	Plum Dandy	Frost Lipstick	P	N+Adj
30	Mauve Matter	Dazzlelips Crayon	P	N+N
31	Lunar Violet	Dazzlelips Crayon	P	Adj+N
32	Cosmic Plum	Dazzlelips Crayon	P	Adj+N
33	Hot Girl Pink	M·A·Cximal Silky Matte Lipstick	P	N+N+N
34	Grapeful	Dazzlelips Crayon	P	N blend
35	Sweet Deal	M·A·Cximal Silky Matte Lipstick	P	Adj+N
36	Bronze Shimmer	Frost Lipstick	P	N+N
37	Twig Twist	M·A·Cximal Silky Matte Lipstick	P	N+N
38	Folio	M·A·Cximal Silky Matte Lipstick	P	N
39	Mandarin-O	Powder Kiss Hazy Matte Lipstick	P	N+suffix
40	Creamsicle	Powder Kiss Lip + Cheek Mousse	P	N blend
41	Barefoot	M·A·Cximal Matte Lipstick / Metamorphosis Collection	P	N
42	Ruby New	Powder Kiss Hazy Matte Lipstick	P	N+Adj
43	Bare MACximal	Matte Lip Kit	P	Adj+brand
44	Marrakesh	M·A·Cximal Silky Matte Lipstick	P	N proper
45	Creme In Your Coffee	Frost Lipstick	P	N phrase
46	Feline	Lustreglass Sheer-Shine Lipstick	P	Adj/N
47	Twig	M·A·Cximal Silky Matte Lipstick	P	N
48	Creme d Nude	Lustreglass Sheer-Shine Lipstick	P	N phrase Fr.
49	Fanfare	Lustreglass Sheer-Shine Lipstick	P	N
50	Carbon	Frost Lipstick	P	N
51	Fashion Emergency	Powder Kiss Lip + Cheek Mousse	C	N+N
52	Date Night	Powder Kiss Lip + Cheek Mousse	C	N+N
53	Marrakesh-Mere	Powder Kiss Hazy Matte Lipstick	C	N+N
54	Resort Season	Powder Kiss Lip + Cheek Mousse	C	N+N
55	Sultriness	Powder Kiss Hazy Matte Lipstick	C	N abstract
56	Big Promotion	Powder Kiss Hazy Matte Lipstick	C	Adj+N
57	Twenty-Fun	Powder Kiss Hazy Matte Lipstick	C	N+blend
58	Be My Bridesmaid	Powder Kiss Hazy Matte Lipstick	C	V phrase
59	Girls Weekend	Powder Kiss Hazy Matte Lipstick	C	N+N
60	Ready To Mingle	Powder Kiss Hazy Matte Lipstick	C	Adj+V

N o.	Shade Name	Product Type	Cat.	Structural Type
61	Chandelier	Dazzlelips Crayon	C	N
62	Crown Jewel	Dazzlelips Crayon	C	N+N
63	Local Celeb	Lustreglass Sheer-Shine Lipstick	C	Adj+N
64	Lady Bug	Lustreglass Sheer-Shine Lipstick	C	N+N
65	Cockney	Lustreglass Sheer-Shine Lipstick	C	N
66	Business Casual	Lustreglass Sheer-Shine Lipstick	C	N+Adj
67	MISCHIEF	M·A·C Locked Kiss 24hr Lipstick	C	N
68	POSH	M·A·C Locked Kiss 24hr Lipstick	C	Adj
69	GUTSY	M·A·C Locked Kiss 24hr Lipstick	C	Adj
70	VICIOUS	M·A·C Locked Kiss 24hr Lipstick	C	Adj
71	TABOO	M·A·C Locked Kiss 24hr Lipstick	C	Adj/N
72	RUBY TRUE	M·A·C Locked Kiss 24hr Lipstick	C	N+Adj
73	COY	M·A·C Locked Kiss 24hr Lipstick	C	Adj
74	Angel	Frost Lipstick	C	N
75	Bombshell	Frost Lipstick	C	N
76	New York Apple	Frost Lipstick	C	N+N
77	CB 96	Frost Lipstick	C	Abbr+N
78	Centre Of Attention	M·A·Cximal Sleek Satin Lipstick / Mini M·A·C	C	N phrase
79	Rebel	M·A·Cximal Sleek Satin Lipstick / Mini M·A·C	C	N
80	High Drama	Retro Matte Liquid Lipcolour	C	Adj+N
81	Dance with Me	Retro Matte Liquid Lipcolour	C	V phrase
82	Fashion Legacy	Retro Matte Liquid Lipcolour	C	N+N
83	LadyBeGood	Retro Matte Liquid Lipcolour	C	N+V+Adj
84	Yash	M·A·Cximal Silky Matte Lipstick	C	N proper
85	Kinda Sexy	M·A·Cximal Silky Matte Lipstick	C	Adv+Adj
86	Go Retro	M·A·Cximal Silky Matte Lipstick	C	V+Adj
87	Russian Red	M·A·Cximal Silky Matte Lipstick	C	Adj+N
88	Star Violet	Frost Lipstick	C	N+N
89	Taken	Powder Kiss Hazy Matte Lipstick	A	V past part.
90	Mull It Over	Powder Kiss Hazy Matte Lipstick	A	V phrase
91	Burning Love	Frost Lipstick	A	Adj+N
92	Ruby Boo	Powder Kiss Lip + Cheek Mousse	A	N+N
93	Make It Fashun!	Powder Kiss Lip + Cheek Mousse	A	V phrase + respelling
94	Something Borrowed	Powder Kiss Lip + Cheek Mousse	A	Pron+V
95	Rekindled	Powder Kiss Lip + Cheek Mousse	A	V past part.

N o.	Shade Name	Product Type	Cat.	Structural Type
96	MACSmash	MACSmash Lipstick	A	Brand+N
97	Billion \$ Smile	Powder Kiss Lip + Cheek Mousse	A	N phrase
98	I Deserve This	Lustreglass Sheer-Shine Lipstick	A	Sentence
99	Cant Dull My Shine	Lustreglass Sheer-Shine Lipstick	A	Sentence
100	Over The Taupe	Powder Kiss Lip + Cheek Mousse	A	Prep phrase pun
101	No CoralAtion	M·A·Cximal Silky Matte Lipstick	A	N pun
102	Succumb To Plum	Lustreglass Sheer-Shine Lipstick	A	V phrase pun
103	Brickthrough	Powder Kiss Hazy Matte Lipstick	A	N blend
104	Pigment Of Your Imagination	Lustreglass Sheer-Shine Lipstick	A	N phrase pun
105	Beam There Done That	Lustreglass Sheer-Shine Lipstick	A	V phrase pun
106	Thanks It's M·A·C!	Lustreglass Sheer-Shine Lipstick	A	Sentence
107	You Wouldnt Get It	M·A·Cximal Silky Matte Lipstick	A	Sentence
108	Get The Hint?	M·A·Cximal Silky Matte Lipstick	A	Sentence
109	Keep Dreaming	M·A·Cximal Silky Matte Lipstick	A	V phrase
110	Ring The Alarm	M·A·Cximal Silky Matte Lipstick	A	V phrase
111	Red Halo	Dazzlelips Crayon	A	Adj+N
112	Lightning Bug	Dazzlelips Crayon	A	N+N
113	Moon Rocket	Dazzlelips Crayon	A	N+N
114	Spaced Out	Dazzlelips Crayon	A	Adj phrase
115	Signature Move	Lustreglass Sheer-Shine Lipstick	A	Adj+N
116	Uncensored	Lustreglass Sheer-Shine Lipstick	A	Adj past part.
117	Warm Hug	Powder Kiss Lip + Cheek Mousse	A	Adj+N
118	Date-Maker	Powder Kiss Lip + Cheek Mousse	A	N+N

N o.	Shade Name	Product Type	Cat.	Structural Type
119	Hug Me	Lustreglass Sheer-Shine Lipstick	A	V phrase
120	PDA	Lustreglass Sheer-Shine Lipstick	A	Abbr
121	Teddy 2.0	Powder Kiss Hazy Matte Lipstick	A	N+numeral
122	My Best Life	Powder Kiss Hazy Matte Lipstick	A	N phrase
123	Moving On Up	Powder Kiss Hazy Matte Lipstick	A	V phrase
124	Gem Stone	Dazzlelips Crayon	A	N+N
125	Chili Popper	Lustreglass Sheer-Shine Lipstick	A	N+N
126	Alone Time	Lustreglass Sheer-Shine Lipstick	A	N+N
127	Sellout	Lustreglass Sheer-Shine Lipstick	A	N dollar-sign
128	Verve Swerve	M·A·Cximal Silky Matte Lipstick	A	N+N rhyme
129	Sugar Dada	M·A·Cximal Silky Matte Lipstick	A	N+N
130	Unbothered	M·A·Cximal Silky Matte Lipstick	A	Adj
131	Lipstick Snob	M·A·Cximal Silky Matte Lipstick	A	N+N
132	Captive Audience	M·A·Cximal Silky Matte Lipstick	A	Adj+N
133	Forever Curious	M·A·Cximal Silky Matte Lipstick	A	Adv+Adj
134	Overstatement	M·A·Cximal Silky Matte Lipstick	A	N
135	Everybodys Heroine	M·A·Cximal Silky Matte Lipstick	A	N phrase
136	Keep It Fun	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
137	Dare Me	M·A·Cximal Silky Matte Lipstick	A	V phrase
138	Iconic Photo	M·A·Cximal Silky Matte Lipstick	A	Adj+N
139	Acting Natural	M·A·Cximal Silky Matte Lipstick	A	V phrase
140	Topped With Brandy	Retro Matte Liquid Lipcolour	A	V phrase

N o.	Shade Name	Product Type	Cat.	Structural Type
141	In Sync	Lustreglass Sheer-Shine Lipstick	A	Prep phrase
142	Juiced Raspberry	M·A·C ximal Matte Lipstick / Metamorphosis Collection	A	Adj+N
143	TN Teaser	Lustreglass Sheer-Shine Lipstick	A	Abbr+N
144	Good For You	Powder Kiss Hazy Matte Lipstick	A	Adj phrase
145	Stay Curious	Powder Kiss Hazy Matte Lipstick	A	V phrase
146	Turn To The Left	Powder Kiss Hazy Matte Lipstick	A	V phrase
147	Off The Market	Powder Kiss Hazy Matte Lipstick	A	Prep phrase
148	On My Mind	Powder Kiss Hazy Matte Lipstick	A	Prep phrase
149	Quite the Standout	Retro Matte Liquid Lipcolour	A	Adj phrase
150	Sweet Crime	High Gloss	A	Adj+N
151	Mull It To The Max	M·A·C ximal Silky Matte Lipstick	A	V phrase
152	REIN	M·A·C Locked Kiss 24hr Lipstick	A	V/N
153	SOPHISTRY	M·A·C Locked Kiss 24hr Lipstick	A	N
154	CONNOISSEUR	M·A·C Locked Kiss 24hr Lipstick	A	N
155	TEASER	M·A·C Locked Kiss 24hr Lipstick	A	N
156	Fabby	Frost Lipstick	A	Adj slang
157	Brickola	M·A·C ximal Sleek Satin Lipstick / Mini M·A·C	A	N nonce
158	Ruby Phew	Retro Matte Liquid Lipcolour	A	N+interjection
159	Feels So Grand	Retro Matte Liquid Lipcolour	A	Sentence
160	Its Personal	Powder Kiss Lip + Cheek Mousse	A	Sentence
161	Buffiest	Powder Kiss Lip + Cheek Mousse	A	Adj superlative
162	A Little Tamed	Powder Kiss Hazy Matte Lipstick	A	Adj phrase

N o.	Shade Name	Product Type	Cat.	Structural Type
163	Devoted To Chili	Powder Kiss Hazy Matte Lipstick	A	Adj phrase
164	Habit	Powder Kiss Lip + Cheek Mousse	A	N
165	More The Mehr-ier	Powder Kiss Lip + Cheek Mousse	A	Pron phrase pun
166	Pretty Pleats	Powder Kiss Lip + Cheek Mousse	A	Adj+N
167	Gel	Frost Lipstick	A	N
168	O	Frost Lipstick	A	N letter
169	Turn On	Lip Lingerie XXL Matte Liquid Lipstick	A	V phrase
170	No Photos	Lustreglass Sheer-Shine Lipstick	A	N phrase
171	Dubonnet Buzz	Powder Kiss Hazy Matte Lipstick	A	N+N
172	Power Move	Frost Lipstick	A	N+N
173	VIXEN	M·A·C Locked Kiss 24hr Lipstick	A	N
174	METICULOUS	M·A·C Locked Kiss 24hr Lipstick	A	Adj
175	PONCY	M·A·C Locked Kiss 24hr Lipstick	A	Adj slang
176	Syrup	Lustreglass Sheer-Shine Lipstick	A	N
177	In The Clear	M·A·C ximal Sleek Satin Lipstick In The Clear	A	Prep phrase
178	MULL IT OVER AND OVER	Powder Kiss Hazy Matte Lipstick	A	V phrase
179	RENEGADE	M·A·C Locked Kiss 24hr Lipstick	A	N

Appendix 2. Charlotte Tilbury (n = 75)

N o.	Shade Name	Product Type	Cat.	Structural Type
1	Blushed Rose	Pillow Talk Blush Balm Lip Tint	P	Adj+N
2	Blushed Jam	Pillow Talk Blush Balm Lip Tint	P	Adj+N
3	Refresh Rose	Pillow Talk Collagen Lip Bath / Collagen Lip Bath	P	Adj+N

N o.	Shade Name	Product Type	Cat.	Structural Type
4	Rosy Glow	Pillow Talk Collagen Lip Bath / Collagen Lip Bath	P	Adj+N
5	Peachy Plump	Pillow Talk Collagen Lip Bath / Collagen Lip Bath	P	Adj+Adj
6	Gold	Pillow Talk Collagen Lip Bath / Collagen Lip Bath	P	N
7	Red Carpet Red	Lip Cheat	P	N+N+N
8	Penelope Pink	K.I.S.S.I.N.G	P	N+N
9	Nude Kate	K.I.S.S.I.N.G	P	Adj+N
10	Stoned Rose	K.I.S.S.I.N.G	P	Adj+N
11	Night Crimson	K.I.S.S.I.N.G	P	N+N
12	Coachella Coral	K.I.S.S.I.N.G	P	N+N
13	Red Carpet Pink	K.I.S.S.I.N.G	P	N+N+N
14	90s Pink	Lip Cheat	P	Adj+N
15	Pink Venus	Lip Cheat	P	N+N
16	Iconic Nude	Lip Cheat	P	Adj+N
17	Foxy Brown	Lip Cheat	P	Adj+N
18	Savage Rose	Lip Cheat	P	Adj+N
19	Pillow Talk	Lip Cheat	C	N+N
20	Walk of No Shame	Pillow Talk Collagen Lip Bath / Collagen Lip Bath	C	N phrase
21	Very Victoria	Matte Revolution	C	Adv+N proper
22	Hepburn Honey	K.I.S.S.I.N.G	C	N+N
23	So Marilyn	K.I.S.S.I.N.G	C	Adv+N proper
24	Love Bite	K.I.S.S.I.N.G	C	N+N
25	Candy Chic	K.I.S.S.I.N.G	C	N+Adj
26	Velvet Underground	K.I.S.S.I.N.G	C	Adj+N
27	Hollywood Honey	Lip Cheat	C	N+N
28	Crazy In Love	Lip Cheat	C	Adj+Prep phrase
29	MI Kiss	Lustreglass Sheer-Shine Lipstick	C	Abbr+N
30	Walk of Shame	Lip Cheat	C	N phrase
31	Bond Girl	Lip Cheat	C	N+N
32	Supersize Me	Lip Cheat	C	V phrase
33	Bad Romance	Lip Cheat	C	Adj+N
34	Hall of Fame	Lip Gloss & Mini Lipstick Duo	C	N phrase
35	Happipetal	Hyaluronic Happikiss	A	Prefix+N
36	Happipeach	Hyaluronic Happikiss	A	Prefix+N
37	Happiberry	Hyaluronic Happikiss	A	Prefix+N
38	Crystal Happikiss	Hyaluronic Happikiss	A	Adj+neologism

N o.	Shade Name	Product Type	Cat.	Structural Type
39	Enchanting Kiss	Hyaluronic Happikiss	A	Adj+N
40	Romance Kiss	Hyaluronic Happikiss	A	N+N
41	Passion Kiss	Hyaluronic Happikiss	A	N+N
42	Happilove	Hyaluronic Happikiss	A	Prefix+N
43	Happicoral	Hyaluronic Happikiss	A	Prefix+N
44	Pillow Talk Medium	Lip Cheat	A	N+N+Adj
45	Cherry Talk	Pillow Talk Blush Balm Lip Tint	A	N+N
46	90s Kiss	Pillow Talk Blush Balm Lip Tint	A	Adj+N
47	Pillow Talk Fair	Lip Cheat	A	N+N+Adj
48	Pillow Talk Deep	Pillow Talk Collagen Lip Bath / Collagen Lip Bath	A	N+N+Adj
49	KISSING Kiss Talk	M·A·Cximal Silky Matte Lipstick	A	Abbr+N
50	Matte Revolution Dream Talk	Pillow Talk Love Effect Lipstick	A	Adj+N N+N
51	KISSING Naughty Talk	M·A·Cximal Silky Matte Lipstick	A	Abbr+N
52	Matte Revolution Love Talk	Pillow Talk Love Effect Lipstick	A	Adj+N N+N
53	Nudegasm Diamonds	Big Lip Plumpgasm	A	N blend+N
54	First Dance	Matte Revolution	A	Adj+N
55	Runway Royalty	K.I.S.S.I.N.G	A	N+N
56	Icon Baby	Lip Gloss & Mini Lipstick Duo	A	N+N
57	Bitch Perfect	K.I.S.S.I.N.G	A	N+Adj
58	Rose To Fame	K.I.S.S.I.N.G	A	V phrase pun
59	Naughty Talk	K.I.S.S.I.N.G	A	Adj+N
60	Hot Gossip	Lip Cheat	A	Adj+N
61	Love Trap	Lip Cheat	A	N+N
62	Mark of a Kiss	Lip Cheat	A	N phrase
63	Kiss N Tell	Lip Cheat	A	V+Conj+V
64	Berry Naughty	Lip Cheat	A	Adj+Adj pun
65	Happikiss	Hyaluronic Happikiss	A	Prefix+N
66	Hollywood Vixen	Matte Revolution	C	N+N
67	Kim K.W.	Hot Lips	C	N+N
68	Nude Romance	K.I.S.S.I.N.G	A	Adj+N
69	Dancefloor Princess	Hot Lips 2	C	N+N

N o.	Shade Name	Product Type	Cat.	Structural Type
70	Cinematic Red	Matte Revolution	A	Adj+N
71	Fame Flame	Matte Revolution	A	N+N
72	Wedding Belles	Matte Revolution	C	N+N
73	Pillow Talk Blur	Airbrush Flawless Lip Blur	A	N+N+N
74	Rose Blur	Airbrush Flawless Lip Blur	P	N+N
75	Pizzazz	Matte Revolution	A	Simple

Appendix 3. NYX Professional Makeup (n = 251) - Part 1 (1-130)

N o.	Shade Name	Product Type	Cat.	Structural Type
1	Just Jelly	Jelly Job Full-Bodied High Shine Gloss	P	Adv+N
2	Jelly Frost	Jelly Job Full-Bodied High Shine Gloss	P	N+N
3	Juicy Jelly	Jelly Job Full-Bodied High Shine Gloss	P	Adj+N
4	Jelly Icing	Jelly Job Full-Bodied High Shine Gloss	P	N+N
5	Orange Ya Jelly	Jelly Job Full-Bodied High Shine Gloss	P	Pun phrase
6	Cherry Jelly	Jelly Job Full-Bodied High Shine Gloss	P	N+N
7	Jellybean	Jelly Job Full-Bodied High Shine Gloss	P	N compound
8	Caramel Drip	Lip I.V. Hydrating Lip Gloss Stain	P	N+N
9	Splash N Spice	Lip I.V. Hydrating Lip Gloss Stain	P	N+Conj+N
10	Cocoa Quench	Lip I.V. Hydrating Lip Gloss Stain	P	N+N
11	Mocha Me Wet	Lip I.V. Hydrating Lip Gloss Stain	P	N+Pron+Adj
12	Espresso Soak	Lip I.V. Hydrating Lip Gloss Stain	P	N+N
13	Bubblegum Burst	Lip I.V. Hydrating Lip Gloss Stain	P	N+N
14	Blush Rush	Lip I.V. Hydrating Lip Gloss Stain	P	N+N
15	Berry Thirsty	Lip I.V. Hydrating Lip Gloss Stain	P	Adj+Adj
16	Red-y.Set.Wet	Lip I.V. Hydrating Lip Gloss Stain	P	Adj phrase pun
17	Burst That Tang	Lip I.V. Hydrating Lip Gloss Stain	P	V phrase
18	Cranberry Splash	Lip I.V. Hydrating Lip Gloss Stain	P	N+N
19	Mauve N Moist	Lip I.V. Hydrating Lip Gloss Stain	P	N+Conj+Adj
20	Grape Gushin	Lip I.V. Hydrating Lip Gloss Stain	P	N+Adj
21	Petal Pourin	Lip I.V. Hydrating Lip Gloss Stain	P	N+Adj
22	Drippin Nude	Lip I.V. Hydrating Lip Gloss Stain	P	Adj+N
23	Magenta Mist	Lip I.V. Hydrating Lip Gloss Stain	P	N+N
24	Cherry Drenched	Lip I.V. Hydrating Lip Gloss Stain	P	N+V past part.
25	Eclair	Butter Gloss Non-Sticky Lip Gloss	P	N

26	Merengue	Butter Gloss Non-Sticky Lip Gloss	P	N
27	Creme Brulee	Butter Gloss Non-Sticky Lip Gloss	P	N
28	Tiramisu	Butter Gloss Non-Sticky Lip Gloss	P	N
29	Vanilla Crème Pie	Butter Gloss Non-Sticky Lip Gloss	P	N+N
30	Praline	Butter Gloss Non-Sticky Lip Gloss	P	N
31	Ginger Snap	Butter Gloss Non-Sticky Lip Gloss	P	N+N
32	Sorbet	Butter Gloss Non-Sticky Lip Gloss	P	N
33	Orangesicle	Butter Gloss Non-Sticky Lip Gloss	P	N blend
34	Marshmallow	Butter Gloss Non-Sticky Lip Gloss	P	N
35	Sugar High	Butter Gloss Non-Sticky Lip Gloss	P	N+N
36	Butterscotch	Butter Gloss Non-Sticky Lip Gloss	P	N
37	Cinnamon Roll	Butter Gloss Non-Sticky Lip Gloss	P	N+N
38	Brownie Drip	Butter Gloss Non-Sticky Lip Gloss	P	N+N
39	Lava Cake	Butter Gloss Non-Sticky Lip Gloss	P	N+N
40	Licorice	Butter Gloss Non-Sticky Lip Gloss	P	N
41	Bangin Bare	Duck Plump High Pigment Plumping Lip Gloss	P	Adj+N
42	Nude Swings	Duck Plump High Pigment Plumping Lip Gloss	P	N+N
43	Apri-Caught	Duck Plump High Pigment Plumping Lip Gloss	P	N pun
44	Brown of Applause	Duck Plump High Pigment Plumping Lip Gloss	P	N phrase pun
45	Brick of Time	Duck Plump High Pigment Plumping Lip Gloss	P	N phrase pun
46	Mocha Me Crazy	Duck Plump High Pigment Plumping Lip Gloss	P	N phrase
47	Mauve Out of My Way	Duck Plump High Pigment Plumping Lip Gloss	P	V phrase pun
48	Strike a Rose	Duck Plump High Pigment Plumping Lip Gloss	P	V phrase pun
49	My Main	Fat Oil Lip Drip	C	Pron+N
50	Missed Call	Fat Oil Lip Drip	C	Adj+N
51	Supermodel	Fat Oil Lip Drip	C	N
52	Thats Chic	Fat Oil Lip Drip	C	Pron+Adj
53	Newsfeed	Fat Oil Lip Drip	C	N compound
54	Follow Back	Fat Oil Lip Drip	C	V+Adv
55	Scrollin	Fat Oil Lip Drip	C	V gerund
56	Status Update	Fat Oil Lip Drip	C	N+N
57	Chillin Like a Villain	Fat Oil Lip Drip	C	V phrase rhyme
58	Suga Baddie	Fat Oil Lip Drip	C	N+N
59	Main Character	Lifter Liner Creamy Moisturizing Lip Liner	C	Adj+N
60	Clout	Fat Oil Slick Click	C	N
61	No Filter Needed	Fat Oil Slick Click	C	N+V phrase

62	Going Viral	Fat Oil Slick Click	C	V phrase
63	Link In My Bio	Fat Oil Slick Click	C	N phrase
64	Hits Different	Fat Oil Slick Click	C	V+Adv
65	DM Me	Fat Oil Slick Click	C	Abbr+V
66	Thats Major	Fat Oil Slick Click	C	Pron+Adj
67	Double Tap	Fat Oil Slick Click	C	Adj+N
68	Trending Topic	Fat Oil Slick Click	C	V part.+N
69	Going Live	Fat Oil Slick Click	C	V phrase
70	Group Chat	Fat Oil Slick Click	C	N+N
71	Story or Post	Fat Oil Slick Click	C	N+Conj+N
72	Verified	Fat Oil Slick Click	C	V past part.
73	Feedworthy	Fat Oil Slick Click	C	Adj neologism
74	Profile Pic	Fat Oil Slick Click	C	N+N
75	Caption This	Fat Oil Slick Click	C	V+Pron
76	In the Drafts	Fat Oil Slick Click	C	Prep phrase
77	Istanbul	Soft Matte Lip Cream	C	N proper
78	Milan	Soft Matte Lip Cream	C	N proper
79	Prague	Soft Matte Lip Cream	C	N proper
80	Sao Paulo	Soft Matte Lip Cream	C	N proper
81	Copenhagen	Soft Matte Lip Cream	C	N proper
82	Budapest	Soft Matte Lip Cream	C	N proper
83	Madrid	Soft Matte Lip Cream	C	N proper
84	Monte Carlo	Soft Matte Lip Cream	C	N proper
85	Amsterdam	Soft Matte Lip Cream	C	N proper
86	Cairo	Soft Matte Lip Cream	C	N proper
87	Athens	Soft Matte Lip Cream	C	N proper
88	Zurich	Soft Matte Lip Cream	C	N proper
89	Stockholm	Soft Matte Lip Cream	C	N proper
90	London	Soft Matte Lip Cream	C	N proper
91	Abu Dhabi	Soft Matte Lip Cream	C	N proper
92	Cannes	Soft Matte Lip Cream	C	N proper
93	Rome	Soft Matte Lip Cream	C	N proper
94	Berlin	Soft Matte Lip Cream	C	N proper
95	Glow Job	Jelly Job Full-Bodied High Shine Gloss	A	N+N
96	Toast N Jelly	Jelly Job Full-Bodied High Shine Gloss	A	N+Conj+N
97	Honey Its Jelly	Jelly Job Full-Bodied High Shine Gloss	A	N phrase
98	Jelly Filled	Jelly Job Full-Bodied High Shine Gloss	A	N+V past part.
99	Jelly Blushin	Jelly Job Full-Bodied High Shine Gloss	A	N+V pres. part.
100	Jelly Kissed	Jelly Job Full-Bodied High Shine Gloss	A	N+V past part.

10 1	Jelly Jammin	Jelly Job Full-Bodied High Shine Gloss	A	N+V pres. part.
10 2	Jelly Squeeze	Jelly Job Full-Bodied High Shine Gloss	A	N+N
10 3	Bling Me Jelly	Jelly Job Full-Bodied High Shine Gloss	A	V phrase
10 4	Sugar Smush	Smushy Matte Lip Balm	A	N+N
10 5	Swipe Sesh	Smushy Matte Lip Balm	A	N+N
10 6	Sweet Smack	Smushy Matte Lip Balm	A	Adj+N
10 7	Shes Serving	Smushy Matte Lip Balm	A	Sentence
10 8	Snuggle Szn	Smushy Matte Lip Balm	A	N+N abbr.
10 9	Soft Smile	Smushy Matte Lip Balm	A	Adj+N
11 0	Swipe 2 Smooth	Smushy Matte Lip Balm	A	V+numeral+Adj
11 1	Smudge Fudge	Smushy Matte Lip Balm	A	N+N rhyme
11 2	Soft Sorbet	Smushy Matte Lip Balm	A	Adj+N
11 3	Sassy Stuff	Smushy Matte Lip Balm	A	Adj+N
11 4	Squeeze N Sizzle	Smushy Matte Lip Balm	A	V+Conj+V
11 5	Silly Sippin	Smushy Matte Lip Balm	A	Adj+V pres. part.
11 6	Hydra-Honey	Lip I.V. Hydrating Lip Gloss Stain	A	N+N
11 7	Drippin In Rose	Lip I.V. Hydrating Lip Gloss Stain	A	V phrase
11 8	Water Bout Wine	Lip I.V. Hydrating Lip Gloss Stain	A	V phrase pun
11 9	Splash of Cream	Fat Oil Lip Drip	A	N phrase
12 0	Livin the Cream	Fat Oil Lip Drip	A	V phrase
12 1	Sprinkle Sprinkle	Fat Oil Lip Drip	A	V+V reduplication
12 2	Losin Cone-Trol	Fat Oil Lip Drip	A	V phrase pun
12 3	Inside Scoop	Fat Oil Lip Drip	A	N phrase

12 4	Citrus Chiller	Fat Oil Lip Drip	A	N+N
12 5	Strawberry Slush	Fat Oil Lip Drip	A	N+N
12 6	Polar Peppermint	Fat Oil Lip Drip	A	Adj+N
12 7	Kiwi Freezie	Fat Oil Lip Drip	A	N+N
12 8	Juicy Boo	Fat Oil Lip Drip	A	Adj+N
12 9	Coconut Cutie	Fat Oil Lip Drip	A	N+N
13 0	Caramelt Mami	Fat Oil Lip Drip	A	N blend+N

Appendix 4. NYX Professional Makeup (n = 251) - Part 2 (131-251)

N o.	Shade Name	Product Type	Cat.	Structural Type
1	Thriving	Fat Oil Slick Click	A	V pres. part.
2	In a Mood	Fat Oil Slick Click	A	Prep phrase
3	Peaches And Cream	Butter Gloss Non-Sticky Lip Gloss	A	N+Conj+N
4	Fortune Cookie	Butter Gloss Non-Sticky Lip Gloss	A	N+N
5	Madeleine	Butter Gloss Non-Sticky Lip Gloss	A	N proper
6	Angel Food Cake	Butter Gloss Non-Sticky Lip Gloss	A	N+N+N
7	Devils Food Cake	Butter Gloss Non-Sticky Lip Gloss	A	N+N+N
8	Red Velvet	Butter Gloss Non-Sticky Lip Gloss	A	Adj+N
9	Strawberry Cheesecake	Butter Gloss Non-Sticky Lip Gloss	A	N+N
10	Bit of Honey	Butter Gloss Non-Sticky Lip Gloss	A	N phrase
11	Summer Fruit	Butter Gloss Non-Sticky Lip Gloss	A	N+N
12	Rocky Road	Butter Gloss Non-Sticky Lip Gloss	A	Adj+N
13	Apple Crisp	Butter Gloss Non-Sticky Lip Gloss	A	N+N
14	Cranberry Pie	Butter Gloss Non-Sticky Lip Gloss	A	N+N
15	Blueberry Tart	Butter Gloss Non-Sticky Lip Gloss	A	N+N
16	Spiked Toffee	Butter Gloss Non-Sticky Lip Gloss	A	Adj+N
17	Fudge Me	Butter Gloss Non-Sticky Lip Gloss	A	V phrase
18	Caramelt	Butter Gloss Non-Sticky Lip Gloss	A	N blend
19	Sugar Glass	Butter Gloss Non-Sticky Lip Gloss	A	N+N
20	Bring the Bling	Butter Gloss Non-Sticky Lip Gloss	A	V phrase rhyme

N o.	Shade Name	Product Type	Cat.	Structural Type
21	Dripped Out	Butter Gloss Non-Sticky Lip Gloss	A	V phrase
22	Pricey	Butter Gloss Non-Sticky Lip Gloss	A	Adj
23	Pay Me In Gold	Butter Gloss Non-Sticky Lip Gloss	A	V phrase
24	She Got Money	Butter Gloss Non-Sticky Lip Gloss	A	Sentence
25	Shimmer Down	Butter Gloss Non-Sticky Lip Gloss	A	V phrase pun
26	Big Spender	Butter Gloss Non-Sticky Lip Gloss	A	Adj+N
27	Hustla	Butter Gloss Non-Sticky Lip Gloss	A	N respelling
28	Clearly Spicy	Duck Plump High Pigment Pumping Lip Gloss	A	Adv+Adj
29	Lilac on Lock	Duck Plump High Pigment Pumping Lip Gloss	A	Prep phrase
30	Pick Me Pink	Duck Plump High Pigment Pumping Lip Gloss	A	N+N
31	Bubblegum Bae	Duck Plump High Pigment Pumping Lip Gloss	A	N+N
32	Peach Out	Duck Plump High Pigment Pumping Lip Gloss	A	N+Adv pun
33	Hall of Flame	Duck Plump High Pigment Pumping Lip Gloss	A	N phrase pun
34	Twice the Spice	Duck Plump High Pigment Pumping Lip Gloss	A	N phrase
35	Wine Not	Duck Plump High Pigment Pumping Lip Gloss	A	N+Adv pun
36	Pure Plump	Duck Plump High Pigment Pumping Lip Gloss	A	Adj+N
37	Cherry Spice	Duck Plump High Pigment Pumping Lip Gloss	A	N+N
38	Quazy Silver	Duck Plump High Pigment Pumping Lip Gloss	A	Adj+N pun
39	Onyx-Pected	Duck Plump High Pigment Pumping Lip Gloss	A	Adj pun
40	Flippin Slime	Duck Plump High Pigment Pumping Lip Gloss	A	Adj+N
41	Undressd	Lip Lingerie XXL Matte Liquid Lipstick	A	V past part. respelling
42	Turn On	Lip Lingerie XXL Matte Liquid Lipstick	A	V phrase
43	Xxpose M	Lip Lingerie XXL Matte Liquid Lipstick	A	V respelling+abbr.
44	Flaunt It	Lip Lingerie XXL Matte Liquid Lipstick	A	V phrase
45	Stripd Down	Lip Lingerie XXL Matte Liquid Lipstick	A	Adj respelling
46	Warm Up	Lip Lingerie XXL Matte Liquid Lipstick	A	V phrase
47	Straps Off	Lip Lingerie XXL Matte Liquid Lipstick	A	N phrase
48	Deep Mesh	Lip Lingerie XXL Matte Liquid Lipstick	A	Adj+N
49	Low Cut	Lip Lingerie XXL Matte Liquid Lipstick	A	Adj+N
50	Maxx Out	Lip Lingerie XXL Matte Liquid Lipstick	A	V phrase respelling
51	Peek Show	Lip Lingerie XXL Matte Liquid Lipstick	A	N+N pun
52	Bust Ed	Lip Lingerie XXL Matte Liquid Lipstick	A	Adj+N word-split
53	Pushd Up	Lip Lingerie XXL Matte Liquid Lipstick	A	V past part. respelling
54	Unlaced	Lip Lingerie XXL Matte Liquid Lipstick	A	Adj past part.
55	Pink Hit	Lip Lingerie XXL Matte Liquid Lipstick	A	N+N

N o.	Shade Name	Product Type	Cat.	Structural Type
56	Knockout	Lip Lingerie XXL Matte Liquid Lipstick	A	N compound
57	Stamina	Lip Lingerie XXL Matte Liquid Lipstick	A	N
58	Sizzlin	Lip Lingerie XXL Matte Liquid Lipstick	A	V pres. part.
59	Its Hotter	Lip Lingerie XXL Matte Liquid Lipstick	A	Sentence
60	Strip N Tease	Lip Lingerie XXL Matte Liquid Lipstick	A	V+Conj+V
61	Candela Babe	Lip Lingerie XXL Matte Liquid Lipstick	A	N+N
62	On Fuego	Lip Lingerie XXL Matte Liquid Lipstick	A	Prep+N Sp.
63	Untamable	Lip Lingerie XXL Matte Liquid Lipstick	A	Adj neologism
64	Hot Carmelo	Lip Lingerie XXL Matte Liquid Lipstick	A	Adj+N proper
65	Goin Desnuda	Lip Lingerie XXL Matte Liquid Lipstick	A	V+Adj Sp.
66	Naughty Noir	Lip Lingerie XXL Matte Liquid Lipstick	A	Adj+N Fr.
67	Born To Hustle	Shine Loud High Shine Lip Color	A	V phrase
68	Goal Crusher	Shine Loud High Shine Lip Color	A	N+N
69	Ambition Statement	Shine Loud High Shine Lip Color	A	N+N
70	Life Goals	Shine Loud High Shine Lip Color	A	N+N
71	Magic Maker	Shine Loud High Shine Lip Color	A	N+N
72	Boundary Pusher	Shine Loud High Shine Lip Color	A	N+N
73	Global Citizen	Shine Loud High Shine Lip Color	A	Adj+N
74	Overnight Hero	Shine Loud High Shine Lip Color	A	Adj+N
75	Make It Work	Maybelline Moisturizing Serum Lipstick	A	V phrase
76	Trophy Life	Shine Loud High Shine Lip Color	A	N+N
77	Cash Flow	Shine Loud High Shine Lip Color	A	N+N
78	Movin Up	Shine Loud High Shine Lip Color	A	V phrase
79	Another Level	Shine Loud High Shine Lip Color	A	Adj+N
80	Lead Everything	Shine Loud High Shine Lip Color	A	V+N
81	World Shaper	Shine Loud High Shine Lip Color	A	N+N
82	Goal Getter	Shine Loud High Shine Lip Color	A	N+N
83	Rebel In Red	Shine Loud High Shine Lip Color	A	N+Prep+N
84	On A Mission	Shine Loud High Shine Lip Color	A	Prep phrase
85	Never Basic	Shine Loud High Shine Lip Color	A	Adv+Adj
86	In Charge	Shine Loud High Shine Lip Color	A	Prep phrase
87	Next-Gen Thinking	Shine Loud High Shine Lip Color	A	Adj+N
88	Shake Things Up	Shine Loud High Shine Lip Color	A	V phrase
89	Disrupter	Shine Loud High Shine Lip Color	A	N agent
90	Self-Taught Millionaire	Shine Loud High Shine Lip Color	A	Adj+N

N o.	Shade Name	Product Type	Cat.	Structural Type
91	Daring Damsel	Shine Loud High Shine Lip Color	A	Adj+N
92	Fierce Flirt	Shine Loud High Shine Lip Color	A	Adj+N
93	Hottie Hijacker	Shine Loud High Shine Lip Color	A	N+N
94	Stay Stuntin	Shine Loud High Shine Lip Color	A	V phrase
95	Movie Maker	Shine Loud High Shine Lip Color	A	N+N
96	Total Baller	Shine Loud High Shine Lip Color	A	Adj+N
97	Smarty Pink	Simpson Smushy Matte Lip Balm	A	N+N pun
98	Rebel Red	Simpson Smushy Matte Lip Balm	A	N+N
99	Peekaboo Blue	Simpson Smushy Matte Lip Balm	A	N+N
100	Peony Passion Cupids Secret	Bridgerton Royal Treasures 2-Piece Lip Kit	A	N+N compound
101	Amethyst Amour Talk of the Ton	Bridgerton Royal Treasures 2-Piece Lip Kit	A	N+N compound
102	Summer Fruit Rumour Has It	Bridgerton Royal Treasures 2-Piece Lip Kit	A	N+N compound
103	Rogue Romance Flirt Alert	Bridgerton Royal Treasures 2-Piece Lip Kit	A	N+N compound
104	Cherry Courtship Berry of the Ball	Bridgerton Royal Treasures 2-Piece Lip Kit	A	N+N compound
105	Pout and About Toffee Temptation	Bridgerton Royal Treasures 2-Piece Lip Kit	A	N+N compound
106	Cherry Milkshake	This is Milky Gloss Milkshakes	A	N+N
107	Mango Lassi	This is Milky Gloss Milkshakes	A	N+N
108	Mint Choc Chip Shake	This is Milky Gloss Milkshakes	A	N+N+N
109	Salted Caramel Shake	This is Milky Gloss Milkshakes	A	Adj+N+N
110	Tease U Later	Lip Lingerie Lip Liner Stain	A	V phrase respelling
111	Naughty Nude	Lip Lingerie Lip Liner Stain	A	Adj+N
112	Barely There	Lip Lingerie Lip Liner Stain	A	Adv+Adj
113	Steamy Spice	Lip Lingerie Lip Liner Stain	A	Adj+N
114	Lip Lock	Lip Lingerie Lip Liner Stain	A	N+N
115	Up to No Good	Lip Lingerie Lip Liner Stain	A	Prep phrase

N o.	Shade Name	Product Type	Cat.	Structural Type
116	Cuff Me	Lip Lingerie Lip Liner Stain	A	V phrase
117	After Hours	Lip Lingerie Lip Liner Stain	A	Prep phrase
118	Send Nudes	Lip Lingerie Lip Liner Stain	A	V phrase
119	Up All Night	Lip Lingerie Lip Liner Stain	A	Prep phrase
120	Hot And Heavy	Frost Lipstick	A	Adj+Conj+Adj
121	Wild Side	Lip Lingerie Lip Liner Stain	A	Adj+N

Appendix 5. Fenty Beauty (n = 73)

N o.	Shade Name	Product Type	Cat.	Structural Type
1	Fenty Glow	Gloss Bomb Universal Lip Luminizer	P	N+N
2	Hot Chocolit	Gloss Bomb Universal Lip Luminizer	P	Adj+N
3	Rose Amber	Gloss Bomb Universal Lip Luminizer	P	N+N
4	Berry Banger	Poutsicle Hydrating Lip Stain	P	N+N
5	Strawberry Sangria	Poutsicle Hydrating Lip Stain	P	N+N
6	Fuchsia Wife	Poutsicle Hydrating Lip Stain	P	N+N
7	Strawberry Pop	Match Stix Color Adaptive Cheek + Lip Stick	P	N+N
8	Quartz Candy	Slip Shine Sheer Shiny Lipstick	P	N+N
9	Glazed	Slip Shine Sheer Shiny Lipstick	P	V past part.
10	Bubble Rum	Slip Shine Sheer Shiny Lipstick	P	N+N
11	Retro Rose	Slip Shine Sheer Shiny Lipstick	P	Adj+N
12	Goji Gang	Slip Shine Sheer Shiny Lipstick	P	N+N
13	Mango Margz	Gloss Bomb Universal Lip Luminizer	P	N+N
14	Grape Splash	Gloss Bomb Universal Lip Luminizer	P	N+N
15	Glass Slipper	Gloss Bomb Universal Lip Luminizer	P	N+N
16	Fuchsia Flex	Gloss Bomb Universal Lip Luminizer	P	N+N
17	Diamond Milk	Gloss Bomb Universal Lip Luminizer	P	N+N
18	Brownd Out	Lip Gloss Stick + Lip Liner Bundle / Trace'd Out Lip Pencil Liner	P	Adj pun
19	RiRi	Lip Gloss Stick + Lip Liner Bundle / Trace'd Out Lip Pencil Liner	C	N proper reduplicated
20	The MVP	Lip Gloss Stick + Lip Liner Bundle / Trace'd Out Lip Pencil Liner	C	Abbr phrase
21	HBIC	Gloss Bomb Stix High-Shine Gloss Stick	C	Abbr

N o.	Shade Name	Product Type	Cat.	Structural Type
22	C Suite-Heart	C'Suite-Heart Gloss Bomb	C	N pun
23	Uncensored	Lustreglass Sheer-Shine Lipstick	C	Adj past part.
24	Unveil	Stunna Lip Paint Longwear Fluid Lip Color	C	V
25	Uncuffed	Stunna Lip Paint Longwear Fluid Lip Color	C	Adj past part.
26	Unbutton	Stunna Lip Paint Longwear Fluid Lip Color	C	V
27	Unlocked	Stunna Lip Paint Longwear Fluid Lip Color	C	Adj past part.
28	Unattached	Stunna Lip Paint Longwear Fluid Lip Color	C	Adj past part.
29	Underdawg	Stunna Lip Paint Longwear Fluid Lip Color	C	N respelling
30	Uninterested	Stunna Lip Paint Longwear Fluid Lip Color	C	Adj
31	Unlawful	Stunna Lip Paint Longwear Fluid Lip Color	C	Adj
32	Vamps Who Brunch	Slip Shine Sheer Shiny Lipstick	C	N phrase
33	TwoLip Kiss	Gloss Bomb Stix High-Shine Gloss Stick	A	N pun
34	Sorta Selfish	Frost Lipstick	A	Adv+Adj
35	Blazd Donut	Gloss Bomb Stix High-Shine Gloss Stick	A	Adj+N
36	Spice Cold	Gloss Bomb Stix High-Shine Gloss Stick	A	Adj pun
37	Highbiscus	Gloss Bomb Stix High-Shine Gloss Stick	A	N pun
38	Is It Fu\$\$y	Gloss Bomb Stix High-Shine Gloss Stick	A	Sentence pun
39	Blackr Berry	Gloss Bomb Stix High-Shine Gloss Stick	A	Adj+N pun
40	Shimmering Fussy	Gloss Bomb Stix High-Shine Gloss Stick	A	Adj+N
41	Shimmering Fenty Glow	Gloss Bomb Stix High-Shine Gloss Stick	A	Adj+N+N
42	Shimmering C U In Maui	Gloss Bomb Stix High-Shine Gloss Stick	A	Adj+sentence
43	Shimmering Hot Chocolit	Gloss Bomb Stix High-Shine Gloss Stick	A	Adj+N+N
44	Shimmering Flamingo Fling	Gloss Bomb Stix High-Shine Gloss Stick	A	Adj+N+N
45	Shimmering Icy Amethy\$t	Gloss Bomb Stix High-Shine Gloss Stick	A	Adj+Adj+N
46	How Many Carats	Gloss Bomb Stix High-Shine Gloss Stick	A	Sentence
47	Bread Winnr	Fenty Icon Velvet Matte Liquid Lipstick	A	N respelling
48	Pink Limoscene	Fenty Icon Velvet Matte Liquid Lipstick	A	N pun
49	Power Thirsty	Frost Lipstick	A	N pun
50	Noodz And Dudez	Frost Lipstick	A	N+Conj+N respelling
51	Fiyaproof	Fenty Icon Velvet Matte Liquid Lipstick	A	N respelling
52	Truth Fairy	Fenty Icon Velvet Matte Liquid Lipstick	A	N+N pun
53	SmurvMelon	Frost Lipstick	A	N blend pun

N o.	Shade Name	Product Type	Cat.	Structural Type
54	Wicked Whine	Fenty Icon Velvet Matte Liquid Lipstick	A	Adj+N pun
55	Zesty Bestie	Poutsicle Hydrating Lip Stain	A	Adj+N rhyme
56	Mai Type	Poutsicle Hydrating Lip Stain	A	Pron+N respelling
57	Gem and I	Poutsicle Hydrating Lip Stain	A	N phrase pun
58	Makeout Break	Slip Shine Sheer Shiny Lipstick	A	N+N
59	Cookies And Cocoa	Frost Lipstick	A	N+Conj+N
60	Wattabrat	Gloss Bomb Universal Lip Luminizer	A	N blend
61	Wattab	Gloss Bomb Universal Lip Luminizer	A	Sentence blend
62	Fussy	Gloss Bomb Stix High-Shine Gloss Stick	A	Adj dollar-sign
63	Gimme Space	Gloss Bomb Universal Lip Luminizer	A	V phrase
64	Sweet Mouth	Gloss Bomb Universal Lip Luminizer	A	Adj+N dollar-sign
65	CLF Candy Soda	Gloss Bomb Universal Lip Luminizer	A	Abbr+N+N
66	Champ Stamp Fantasy	Gloss Bomb Universal Lip Luminizer	A	N+N+N
67	Coal Blooded	Lip Gloss Stick + Lip Liner Bundle / Trace'd Out Lip Pencil Liner	A	Adj pun
68	Extra Thigh	Lip Gloss Stick + Lip Liner Bundle / Trace'd Out Lip Pencil Liner	A	Adj+N
69	Rubbabandz	Lip Gloss Stick + Lip Liner Bundle / Trace'd Out Lip Pencil Liner	A	N respelling
70	I Woodnt	Lip Gloss Stick + Lip Liner Bundle / Trace'd Out Lip Pencil Liner	A	Sentence pun
71	Pnut Butta	Lip Gloss Stick + Lip Liner Bundle / Trace'd Out Lip Pencil Liner	A	N respelling
72	Satin Panty	Lip Gloss Stick + Lip Liner Bundle / Trace'd Out Lip Pencil Liner	A	N+N
73	Thugz Blush Too	Lip Gloss Stick + Lip Liner Bundle / Trace'd Out Lip Pencil Liner	A	N phrase

Appendix 6. Kylie Cosmetics (n = 116)

N o.	Shade Name	Product Type	Cat.	Structural Type
1	vanilla caramel	Lip Butter	P	N+N
2	butter cake	Lip Butter	P	N+N
3	peach mango	Lip Butter	P	N+N
4	pomegranate	Lip Butter	P	N
5	toasted marshmallow	Lip Butter	P	Adj+N
6	bare	Matte Lip Kit	P	Adj/N

N o.	Shade Name	Product Type	Cat.	Structural Type
7	exposed	Matte Lip Kit	P	V past part.
8	autumn	Matte Lip Kit	P	N
9	angel	Matte Lip Kit	P	N
10	dirty peach	Matte Lip Kit	P	Adj+N
11	brown sugar	Matte Lip Kit	P	N+N
12	clove	Matte Lip Kit	P	N
13	true brown k	Matte Lip Kit	P	Adj+N+Letter
14	ginger	Matte Lip Kit	P	N
15	coconut 2.0	Glossy Lip Kit	P	N+numeral
16	candy pink	Glossy Lip Kit	P	N+N
17	chocolate teddy	Plumping Powder Matte Lip	P	N+N
18	craving cherry	Plumping Powder Matte Lip	P	Adj+N
19	pink ice	Supple Kiss Lip Glaze	P	N+N
20	sunburst	Supple Kiss Lip Glaze	P	N compound
21	nude kiss	Supple Kiss Lip Glaze	P	N+N
22	rose bloom	Supple Kiss Lip Glaze	P	N+N
23	rosy ray	Supple Kiss Lip Glaze	P	Adj+N
24	Angel Cake	Tinted Butter Balm	P	N+N
25	Honey	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
26	Mocha Kiss	Tinted Butter Balm	P	N+N
27	Spiced	Tinted Butter Balm	P	V past part.
28	dolce k	High Gloss	C	Adj+Letter Ital.
29	kylie	High Gloss	C	N proper
30	snow way bae	Matte Lip Kit	C	N phrase pun
31	koko k	High Gloss	C	N proper+Letter
32	posie k	High Gloss	C	N proper+Letter
33	queen	Matte Lip Kit	C	N
34	kristen	Matte Lip Kit	C	N proper
35	twenty	Matte Lip Kit	C	Numeral
36	mary jo k	High Gloss	C	N proper+Letter
37	boss	Matte Lip Kit	C	N
38	victoria	Matte Lip Kit	C	N proper
39	maliboo	Matte Lip Kit	C	N pun
40	22	Matte Lip Kit	C	Numeral
41	leo	Matte Lip Kit	C	N proper
42	Kylie Friday	Matte Lip Kit	C	N+N

N o.	Shade Name	Product Type	Cat.	Structural Type
43	diva	High Gloss	C	N
44	partner in crime	High Gloss	C	N phrase
45	cupid	High Gloss	C	N proper
46	glitz	High Gloss	C	N
47	glamour	High Gloss	C	N
48	23	High Gloss	C	Numeral
49	one wish	Matte Lip Kit	A	Numeral+N
50	candy k	High Gloss	A	N+Letter
51	sweater weather	Matte Lip Kit	A	N+N
52	better not pout	Matte Lip Kit	A	Adj phrase
53	extraordinary	Matte Lip Kit	A	Adj
54	bad lil thing	Matte Lip Kit	A	Adj+Adj+N
55	bite me	Matte Lip Kit	A	V phrase
56	hollyberry	Matte Lip Kit	A	N blend
57	valentine	Matte Lip Kit	A	N
58	head over heels	Matte Lip Kit	A	Prep phrase idiom
59	tipsy	Matte Lip Kit	A	Adj
60	show off	Matte Lip Kit	A	V phrase
61	no sleep	Matte Lip Kit	A	Adv+N
62	baddie	Matte Lip Kit	A	N
63	comes naturally	Glossy Lip Kit	A	V phrase
64	espresso	Glossy Lip Kit	A	N
65	always shining	High Gloss	A	Adv+V pres. part.
66	klear	High Gloss	A	Adj respelling
67	lost angel	High Gloss	A	Adj+N
68	oh you fancy	High Gloss	A	Sentence
69	daddys girl	High Gloss	A	N phrase
70	damn gina	High Gloss	A	Interjection+N
71	crystal	High Gloss	A	N
72	slept on	High Gloss	A	V phrase
73	snatched	High Gloss	A	V past part.
74	so cute	High Gloss	A	Adv+Adj
75	mauve mode	High Gloss	A	N+N
76	gorgeous girls	High Gloss	A	Adj+N
77	one in a billion	High Gloss	A	Numeral phrase
78	my moon and stars	High Gloss	A	N phrase

N o.	Shade Name	Product Type	Cat.	Structural Type
79	you are the sun	High Gloss	A	Sentence
80	been about u	High Gloss	A	V phrase respelling
81	yesss girl	High Gloss	A	Interjection+N
82	like	King Kylie Supple Kiss Lip Glaze	A	V/Particle
83	literally	King Kylie Supple Kiss Lip Glaze	A	Adv
84	sugar plum	High Gloss	A	N+N
85	im the catch	High Gloss	A	Sentence
86	poppin	High Gloss	A	V pres. part.
87	story of us	High Gloss	A	N phrase
88	sweet	High Gloss	A	Adj
89	nude mood	Plumping Powder Matte Lip	A	N+N rhyme
90	special energy	Plumping Powder Matte Lip	A	Adj+N
91	girls girl	Plumping Powder Matte Lip	A	N+N
92	sweet talk	Plumping Powder Matte Lip	A	N+N
93	unexpected	Plumping Powder Matte Lip	A	Adj
94	love letter	Plumping Powder Matte Lip	A	N+N
95	moonstruck	Supple Kiss Lip Glaze	A	Adj
96	like magic	Supple Kiss Lip Glaze	A	Prep phrase
97	all yours	Supple Kiss Lip Glaze	A	Pron phrase
98	lover girl	Supple Kiss Lip Glaze	A	N+N
99	lovable	Supple Kiss Lip Glaze	A	Adj
100	Pink Me Up At 8	Tinted Butter Balm	A	V phrase
101	Love That 4 U	Tinted Butter Balm	A	Sentence respelling
102	Shes Lovely	Tinted Butter Balm	A	Sentence
103	Thats Tea	Tinted Butter Balm	A	Sentence
104	Moving On	Tinted Butter Balm	A	V phrase
105	shes back	King Kylie Supple Kiss Lip Glaze	A	Sentence
106	Obsessed	Frost Lipstick	A	V past part.
107	Main Squeeze	Kylie Lip Gloss	A	N+N idiom
108	Pretty Please	Kylie Lip Gloss	A	Adv+V
109	Vixen Baby	Holiday Matte Liquid Lipstick	A	N+N

N o.	Shade Name	Product Type	Cat.	Structural Type
110	Sleigh Bells Ring	Holiday Matte Liquid Lipstick	A	N+N+V
111	Fawn 4 U	Holiday Matte Liquid Lipstick	A	N+Prep+Pron
112	Bad Lil Reindeer	Holiday Matte Liquid Lipstick	A	Adj+Adj+N
113	Say No More	Velvet Lip Kit	A	V+Adv+Adj
114	Harmony	Velvet Lip Kit	A	Simple
115	Party Girl	Velvet Lip Kit	C	N+N
116	Charm	Velvet Liquid Lipstick	A	Simple

Appendix 7 Maybelline (n = 242) - Part 1 (1-130)

N o.	Shade Name	Product Type	Cat.	Structural Type
1	Scuse Me	Maybelline Moisturizing Serum Lipstick	P	V phrase
2	Out Til 4	Maybelline Moisturizing Serum Lipstick	P	Prep phrase
3	Acai Glaze	Lifter Glaze Tinted Lip Balm	P	N+N
4	Berry Haze	Lifter Glaze Tinted Lip Balm	P	N+N
5	Caramel Glow	Lifter Glaze Tinted Lip Balm	P	N+N
6	Cherry Swirl	Lifter Glaze Tinted Lip Balm	P	N+N
7	Espresso Kiss	Lifter Glaze Tinted Lip Balm	P	N+N
8	Latte Crush	Lifter Glaze Tinted Lip Balm	P	N+N
9	Peach Quench	Lifter Glaze Tinted Lip Balm	P	N+N
10	Pink Drip	Lifter Glaze Tinted Lip Balm	P	N+N
11	Rose Bite	Lifter Glaze Tinted Lip Balm	P	N+N
12	Pearl	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
13	Ice	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
14	Reef	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
15	Silk	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
16	Moon	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
17	Stone	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
18	Petal	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
19	Topaz	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
20	Brass	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
21	Opal	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N

N o.	Shade Name	Product Type	Cat.	Structural Type
22	Heat	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
23	Gummy Bear	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N+N
24	Sweetheart	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N compound
25	Bubblegum	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N compound
26	Taffy	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
27	Honey	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
28	Caramel	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
29	Maple	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
30	Toast	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
31	Toffee	Lifter Gloss Lip Gloss with Hyaluronic Acid	P	N
32	Exhilarator	Super Stay Matte Ink Liquid Lipstick	P	N agent
33	Blush Blaze	Lifter Plump Lip Plumping Gloss with Chili Pepper	P	N+N
34	Mauve Bite	Lifter Plump Lip Plumping Gloss with Chili Pepper	P	N+N
35	Pink Sting	Lifter Plump Lip Plumping Gloss with Chili Pepper	P	N+N
36	Peach Fever	Lifter Plump Lip Plumping Gloss with Chili Pepper	P	N+N
37	Hot Chili	Lifter Plump Lip Plumping Gloss with Chili Pepper	P	Adj+N
38	Cocoa Zing	Lifter Plump Lip Plumping Gloss with Chili Pepper	P	N+N
39	Hot Honey	Lifter Plump Lip Plumping Gloss with Chili Pepper	P	Adj+N
40	Brooklyn Blush	Super Stay Ink Crayon Matte Longwear Lipstick	P	N+N
41	Everlasting Wine	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adj+N
42	All Day Cherry	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adv+N
43	Continuous Coral	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adj+N
44	Keep Up The Flame	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	V phrase
45	Keep It Red	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	V phrase
46	Perpetual Plum	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adj+N
47	Infinite Petal	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adj+N
48	Timeless Rose	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adj+N
49	Very Cranberry	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adv+N
50	Blush On	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	N+Adv
51	So Pearly Pink	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adv+Adj+N
52	Forever Chestnut	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adv+N

N o.	Shade Name	Product Type	Cat.	Structural Type
53	Constant Toast	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adj+N
54	Constant Cocoa	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adj+N
55	Timeless Toffee	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adj+N
56	Eternal Cherry	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adj+N
57	24/7 Fuschia	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Abbr+N
58	All Night Apricot	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adv+N
59	Endless Espresso	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adj+N
60	Frosted Mauve	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adj+N
61	Crisp Magenta	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	P	Adj+N
62	Pink Sand	Color Sensational The Creams Cream Finish Lipstick	P	N+N
63	Born With It	Color Sensational The Creams Cream Finish Lipstick	P	V phrase
64	Pink and Proper	Color Sensational The Creams Cream Finish Lipstick	P	Adj+Conj+Adj
65	Pink Wink	Color Sensational Creamy Shaping Lip Liner	P	N+N rhyme
66	Copper Charge	Color Sensational The Creams Cream Finish Lipstick	P	N+N
67	Nearly There	Color Sensational The Creams Cream Finish Lipstick	P	Adv+Adv
68	Warm Me Up	Color Sensational The Creams Cream Finish Lipstick	P	V phrase
69	Pink Score	Color Sensational The Creams Cream Finish Lipstick	P	N+N
70	Rum Riche	Color Sensational The Creams Cream Finish Lipstick	P	N+N
71	Berry Go	Color Sensational The Creams Cream Finish Lipstick	P	N+V
72	Blissful Berry	Color Sensational The Creams Cream Finish Lipstick	P	Adj+N
73	Plum Rule	Color Sensational The Creams Cream Finish Lipstick	P	N+N
74	Plum Paradise	Color Sensational The Creams Cream Finish Lipstick	P	N+N
75	Plum Perfect	Color Sensational The Creams Cream Finish Lipstick	P	N+Adj
76	On The Mauve	Color Sensational The Creams Cream Finish Lipstick	P	Prep phrase pun
77	Romantic Rose	Color Sensational The Creams Cream Finish Lipstick	P	Adj+N
78	Red Revolution	Color Sensational The Creams Cream Finish Lipstick	P	N+N
79	Red Revival	Color Sensational The Creams Cream Finish Lipstick	P	N+N
80	On Fire Red	Color Sensational The Creams Cream Finish Lipstick	P	Adj+N
81	Nude Lust	Color Sensational The Creams Cream Finish Lipstick	P	N+N
82	Touchable Taupe	Color Sensational The Creams Cream Finish Lipstick	P	Adj+N
83	Spice For Me	Color Sensational Made For All Lipstick	P	N phrase
84	Mauve For Me	Color Sensational Made For All Lipstick	P	N phrase

N o.	Shade Name	Product Type	Cat.	Structural Type
85	Pink For Me	Color Sensational Made For All Lipstick	P	N phrase
86	Red For Me	Color Sensational Made For All Lipstick	P	N phrase
87	Ruby For Me	Color Sensational Made For All Lipstick	P	N phrase
88	Plum For Me	Color Sensational Made For All Lipstick	P	N phrase
89	Maybe Its	Lifter Liner Creamy Moisturizing Lip Liner	P	Sentence fragment
90	Beige Babe	Color Sensational Creamy Shaping Lip Liner	P	N+N
91	Gone Griege	Color Sensational Creamy Shaping Lip Liner	P	Adj+N pun
92	Nude Whisper	Color Sensational Creamy Shaping Lip Liner	P	N+N
93	Purely Nude	Color Sensational Creamy Shaping Lip Liner	P	Adv+Adj
94	Totally Toffee	Color Sensational Creamy Shaping Lip Liner	P	Adv+N
95	Raw Chocolate	Color Sensational Creamy Shaping Lip Liner	P	Adj+N
96	Rich Chocolate	Color Sensational Creamy Shaping Lip Liner	P	Adj+N
97	Magnetic Mauve	Color Sensational Creamy Shaping Lip Liner	P	Adj+N
98	Dusty Rose	Color Sensational Creamy Shaping Lip Liner	P	Adj+N
99	Almond Rose	Color Sensational Creamy Shaping Lip Liner	P	N+N
100	Palest Pink	Color Sensational Creamy Shaping Lip Liner	P	Adj superlative+N
101	Pink Coral	Color Sensational Creamy Shaping Lip Liner	P	N+N
102	Very Cherry	Color Sensational Creamy Shaping Lip Liner	P	Adv+N
103	Brick Red	Color Sensational Creamy Shaping Lip Liner	P	N+N
104	Divine Wine	Color Sensational Creamy Shaping Lip Liner	P	Adj+N rhyme
105	Wild Violets	Color Sensational Creamy Shaping Lip Liner	P	Adj+N
106	Rich Wine	Color Sensational Creamy Shaping Lip Liner	P	Adj+N
107	Plum Passion	Color Sensational Creamy Shaping Lip Liner	P	N+N
108	Crop Top	Lifter Liner Creamy Moisturizing Lip Liner	C	N+N
109	Avenue A	Maybelline Moisturizing Serum Lipstick	C	N proper
110	Upstate	Lifter Liner Creamy Moisturizing Lip Liner	C	Adv/N
111	Baby Tee	Super Stay Teddy Tint Blurred Matte Lip Tint	C	N+N
112	Petalcore	Super Stay Teddy Tint Blurred Matte Lip Tint	C	N suffix

N o.	Shade Name	Product Type	Cat.	Structural Type
113	Cool Grunge	Super Stay Teddy Tint Blurred Matte Lip Tint	C	Adj+N
114	Soft Era	Super Stay Teddy Tint Blurred Matte Lip Tint	C	Adj+N
115	Kitten Heel	Super Stay Teddy Tint Blurred Matte Lip Tint	C	N+N
116	Velvet Choker	Super Stay Teddy Tint Blurred Matte Lip Tint	C	N+N
117	Faux Freckle	Super Stay Teddy Tint Blurred Matte Lip Tint	C	Adj+N
118	Tomato Girl	Super Stay Teddy Tint Blurred Matte Lip Tint	C	N+N
119	Loyalist	Super Stay Matte Ink Liquid Lipstick	C	N
120	Dreamer	Super Stay Matte Ink Liquid Lipstick	C	N
121	Lover	Super Stay Matte Ink Liquid Lipstick	C	N
122	Pioneer	Super Stay Matte Ink Liquid Lipstick	C	N
123	Romantic	Super Stay Matte Ink Liquid Lipstick	C	N/Adj
124	Voyager	Super Stay Matte Ink Liquid Lipstick	C	N
125	Poet	Super Stay Matte Ink Liquid Lipstick	C	N
126	Seductress	Super Stay Matte Ink Liquid Lipstick	C	N
127	Amazonian	Super Stay Matte Ink Liquid Lipstick	C	Adj/N
128	Ruler	Super Stay Matte Ink Liquid Lipstick	C	N
129	Composer	Super Stay Matte Ink Liquid Lipstick	C	N
130	Founder	Super Stay Matte Ink Liquid Lipstick	C	N

Appendix 8. Maybelline (n = 242) - Part 2 (131-242)

N o.	Shade Name	Product Type	Cat.	Structural Type
1	Ground-Breaker	Super Stay Matte Ink Liquid Lipstick	C	N compound
2	Dancer	Super Stay Matte Ink Liquid Lipstick	C	N
3	Artist	Super Stay Matte Ink Liquid Lipstick	C	N

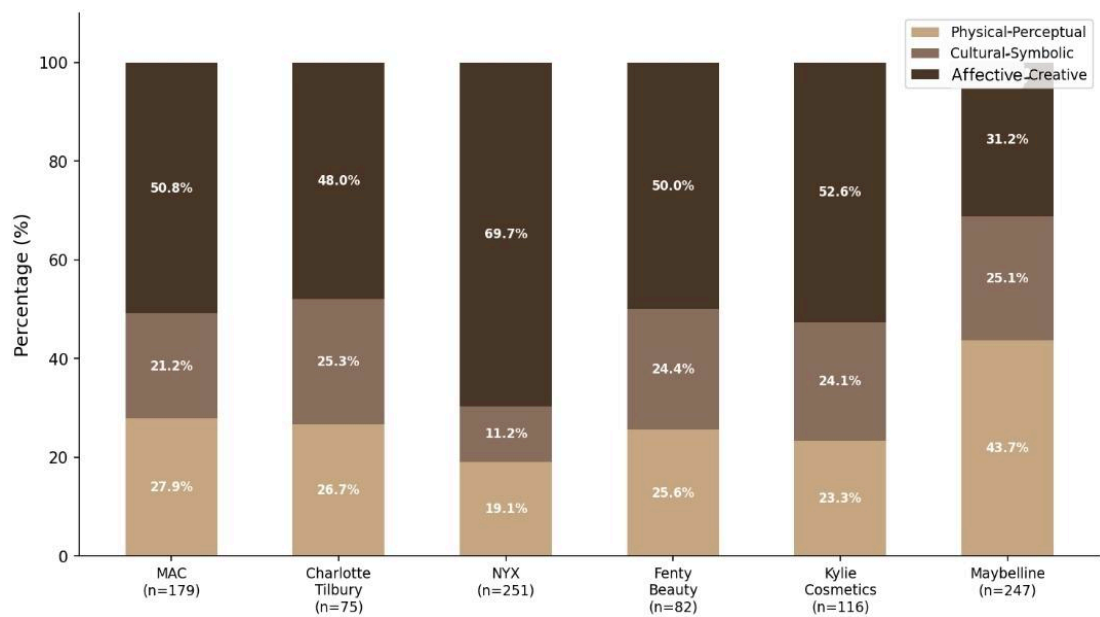
N o.	Shade Name	Product Type	Cat.	Structural Type
4	Inspirer	Super Stay Matte Ink Liquid Lipstick	C	N
5	Self-Starter	Super Stay Matte Ink Liquid Lipstick	C	N compound
6	Savant	Super Stay Matte Ink Liquid Lipstick	C	N
7	Mover	Super Stay Matte Ink Liquid Lipstick	C	N
8	Ringleader	Super Stay Matte Ink Liquid Lipstick	C	N
9	Revolutionary	Super Stay Matte Ink Liquid Lipstick	C	N
10	Thrill Seeker	Super Stay Matte Ink Liquid Lipstick	C	N+N
11	Hustler	Super Stay Matte Ink Liquid Lipstick	C	N
12	Charmer	Super Stay Matte Ink Liquid Lipstick	C	N
13	Champion	Super Stay Matte Ink Liquid Lipstick	C	N
14	Entertainer	Super Stay Matte Ink Liquid Lipstick	C	N
15	Insider	Super Stay Matte Ink Liquid Lipstick	C	N
16	Renegade	Super Stay Matte Ink Liquid Lipstick	C	N
17	Vixen	Super Stay Matte Ink Liquid Lipstick	C	N
18	Lippy	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj/N
19	Peachy	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj
20	Coy	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj
21	Red-Hot	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj compound
22	Unrivaled	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj
23	Cheeky	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj
24	Witty	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj
25	Wicked	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj
26	Royal	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj
27	Captivated	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	V past part.
28	Charmed	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	V past part.
29	Golden	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj
30	Peppy	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj
31	Punchy	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj
32	Fearless	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj
33	Rogue	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	N/Adj
34	Upbeat	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj
35	Sultry	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj
36	Edgy	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj
37	Striking	Super Stay Vinyl Ink Long-Wear Liquid Lipstick	C	Adj
38	Trendy	Kylie Lip Gloss	C	Adj
39	Iconic	Frost Lipstick	C	Adj
40	Daring	Shine Loud High Shine Lip Color	C	Adj
41	Mintini	Lifter Gel Lip Oil-in-Gel	A	N blend

N o.	Shade Name	Product Type	Cat.	Structural Type
42	Passion Juice	Lifter Gel Lip Oil-in-Gel	A	N+N
43	Melon-ade	Lifter Gel Lip Oil-in-Gel	A	N+suffix
44	Berry Twist	Lifter Gel Lip Oil-in-Gel	A	N+N
45	Sugar Spritz	Lifter Gel Lip Oil-in-Gel	A	N+N
46	Blue Boba	Lifter Gel Lip Oil-in-Gel	A	N+N
47	Strawberry Shake	Lifter Gel Lip Oil-in-Gel	A	N+N
48	Vanilla Horchata	Lifter Gel Lip Oil-in-Gel	A	N+N
49	Maybe Its Intense	Maybelline Moisturizing Serum Lipstick	A	Sentence+Adj
50	Open Late	Lifter Liner Creamy Moisturizing Lip Liner	A	Adj+Adv
51	Wild Card	Maybelline Moisturizing Serum Lipstick	A	N+N idiom
52	Take The 1	Maybelline Moisturizing Serum Lipstick	A	V phrase
53	Hold The Door	Maybelline Moisturizing Serum Lipstick	A	V phrase
54	Make It Work	Maybelline Moisturizing Serum Lipstick	A	V phrase
55	Maybe Its Soft	Maybelline Moisturizing Serum Lipstick	A	Sentence+Adj
56	Speed Walk	Maybelline Moisturizing Serum Lipstick	A	N+N
57	Blind Date	Maybelline Moisturizing Serum Lipstick	A	Adj+N
58	Fit Check	Lifter Liner Creamy Moisturizing Lip Liner	A	N+N
59	Current Mood	Super Stay Teddy Tint Blurred Matte Lip Tint	A	Adj+N
60	Skinny Dip	Super Stay Teddy Tint Blurred Matte Lip Tint	A	Adj+N idiom
61	Mascara Tear	Super Stay Teddy Tint Blurred Matte Lip Tint	A	N+N
62	Coquettish	Super Stay Teddy Tint Blurred Matte Lip Tint	A	Adj
63	July Forever	Super Stay Teddy Tint Blurred Matte Lip Tint	A	N+Adv
64	Pinky Promise	Super Stay Teddy Tint Blurred Matte Lip Tint	A	N+N
65	Wild at Heart	Super Stay Teddy Tint Blurred Matte Lip Tint	A	Adj phrase
66	Knee High	Super Stay Teddy Tint Blurred Matte Lip Tint	A	Adj+N
67	Ribbon Tied	Super Stay Teddy Tint Blurred Matte Lip Tint	A	N+V past part.
68	Buffed Out	Super Stay Teddy Tint Blurred Matte Lip Tint	A	V phrase
69	Coffee Date	Super Stay Teddy Tint Blurred Matte Lip Tint	A	N+N
70	Endgame	Super Stay Teddy Tint Blurred Matte Lip Tint	A	N compound
71	Clear Crave	Lifter Glaze Tinted Lip Balm	A	Adj+N
72	Red Flag	Lifter Plump Lip Plumping Gloss with Chili Pepper	A	N+N
73	Live On The Edge	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
74	Trust Your Gut	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
75	Lead The Way	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
76	Enjoy The View	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase

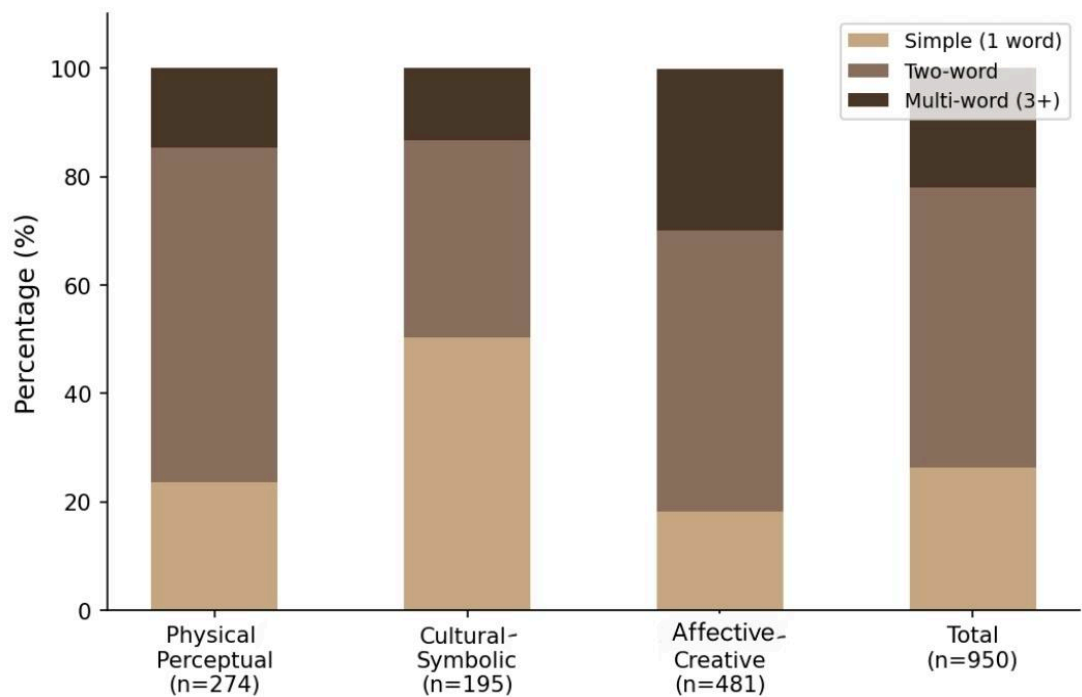
N o.	Shade Name	Product Type	Cat.	Structural Type
77	Stay Exceptional	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
78	Seek Adventure	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
79	Treat Yourself	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
80	Hustle In Heels	Super Stay Ink Crayon Matte Longwear Lipstick	A	N+Prep+N
81	Own Your Empire	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
82	Make It Happen	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
83	Accept A Dare	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
84	Settle For More	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
85	Speak Your Mind	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
86	Run The World	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
87	Change Is Good	Super Stay Ink Crayon Matte Longwear Lipstick	A	Sentence
88	Keep It Fun	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
89	Rise To The Top	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
90	On The Grind	Super Stay Ink Crayon Matte Longwear Lipstick	A	Prep phrase
91	Reach High	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
92	Be Bold Be You	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
93	Check Yourself	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
94	Pave The Road	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
95	Make Moves	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
96	Work For It	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
97	Break The Ceiling	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
98	Chase Dreams	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
99	Achieve It All	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
100	Stop At Nothing	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
101	Drive The Future	Super Stay Ink Crayon Matte Longwear Lipstick	A	V phrase
102	Wear On Wildberry	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	A	V phrase
103	Unlimited Raisin	Super Stay 24 Hour Long-Lasting 2-Step Liquid Lipstick	A	Adj+N
104	Crazy for Coffee	Color Sensational The Creams Cream Finish Lipstick	A	Adj+N
105	Big Lift	Lifter Liner Creamy Moisturizing Lip Liner	A	Adj+N
106	Cross the Line	Lifter Liner Creamy Moisturizing Lip Liner	A	V phrase

N o.	Shade Name	Product Type	Cat.	Structural Type
107	Fine Line	Lifter Liner Creamy Moisturizing Lip Liner	A	Adj+N
108	Lets Bounce	Lifter Liner Creamy Moisturizing Lip Liner	A	V phrase
109	Line Leader	Lifter Liner Creamy Moisturizing Lip Liner	A	N+N
110	Main Character	Lifter Liner Creamy Moisturizing Lip Liner	A	Adj+N
111	On It	Lifter Liner Creamy Moisturizing Lip Liner	A	Prep phrase
112	Out of Line	Lifter Liner Creamy Moisturizing Lip Liner	A	Prep phrase
113	Peaking	Lifter Liner Creamy Moisturizing Lip Liner	A	V pres. part.
114	Player	Lifter Liner Creamy Moisturizing Lip Liner	A	N
115	Power Move	Frost Lipstick	A	N+N
116	Boss Babe	Matte Lip Kit	A	N+N

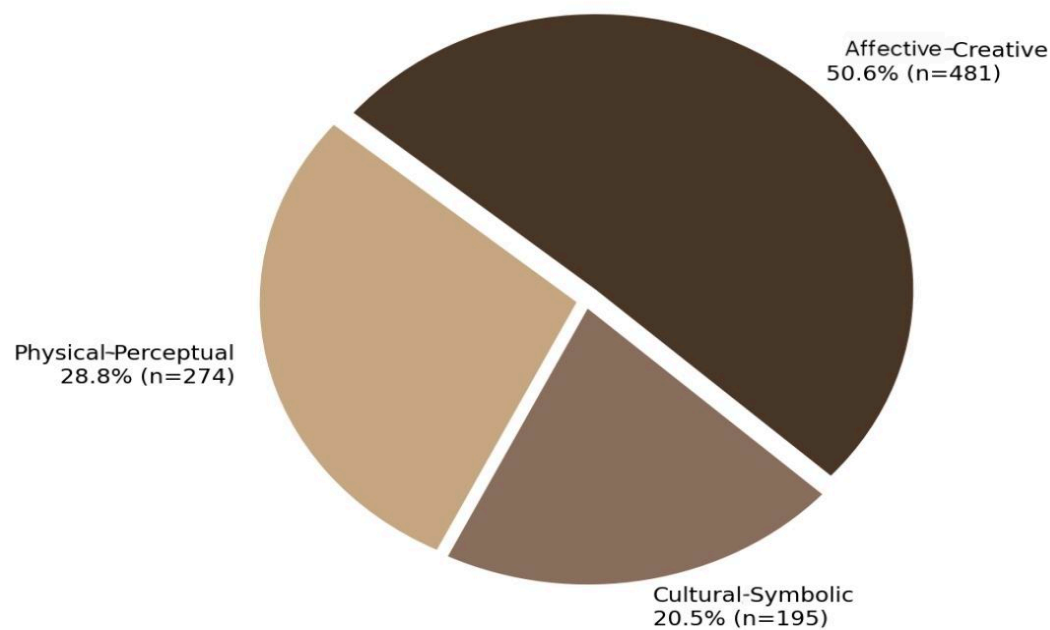
Appendix 9 Distribution of cognitive-semantic categories by brand (%)



Appendix 10 Morphological structure of colour names by category (%)



Appendix 11 Overall distribution of cognitive-semantic categories in the corpus (n = 950)



Appendix 12 Absolute number of colour names by brand and category (n = 950)

