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**Bachelor's thesis**

**NAMING IN BEAUTY PRODUCTS IN THE 21<sup>ST</sup> CENTURY (BASED  
ON MODERN ENGLISH)**

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## АНОТАЦІЯ

**Цигуля Г.О. Номінація косметичних засобів у 21 столітті (на матеріалі сучасної англійської мови).**

Бакалаврську роботу присвячено дослідженню аспекту номінації косметичних засобів у 21 столітті. Бакалаврська робота присвячена дослідженню аспекту номінації косметичних засобів у 21 столітті. Номінація косметичних товарів - це кропіткий та складний стратегічний процес, який повинен відображати сутність бренду. У цій роботі розглядається, як бренди використовують назви для залучення клієнтів, досліджується унікальна термінологія, яку компанії використовують, посилаючись на основну ідею бренду, а також маркетингові та мультимодальні стратегії для охоплення більшої кількості потенційних клієнтів і надання їм повного опису продукту. Перший розділ присвячено основним підходам до лінгвістичного вивчення ономазіології як способу найменування предметів, що нас оточують, процесу номінації косметичних засобів та категорії мультимодальності в рекламі косметики. У другому розділі представлено структурно-семантичний аналіз номінативних брендових та родових складників назв косметичних засобів та продемонстровано результати дослідження номінації комплектів косметичних засобів. Крім того, розділ містить дослідження категорії мультимодальності, що реалізується в рекламі б'юті-брендів знаменитостей, зокрема «g.e.m beauty» Аріани Гранде та «rhode skin by hailey rhode bieber». Дослідження проводилось з використанням описового, статистичного та порівняльного методів для розгляду та узагальнення зібраної інформації. Результати дослідження підтверджують необхідність вивчення лінгвістичних особливостей номінації та реклами продукції, оскільки щодня з'являються нові бренди та їхні назви, і кожен з них використовує різні та унікальні методи для своєї номінації та просування серед споживачів.

**Ключові слова:** косметичні засоби, номінація, бренд, косметична термінологія, мультимодальність, реклама.

## ABSTRACT

**Tsyhulia H.O. Naming in Beauty Products in the 21st Century (based on Modern English).**

The bachelor's thesis is devoted to the research of the aspect of the nomination in beauty products in the 21st century. The naming of beauty products is a careful and strategic process that reflects the essence of a brand. This paper looks at how brands use names to attract consumers and examines the creative ways brands name their products, using unique terminology, references to the main idea of a brand, and marketing and multimodal strategies to engage a larger number of potential customers and provide them with a comprehensive overview of the product. The first chapter focuses on the main approaches to the linguistic study of onomasiology as the way of naming things around us, the nomination process of beauty products, and the category of multimodality in cosmetic advertising. The second chapter presents a structural and semantic analysis of the nominative brand and typological components of beauty products and demonstrates the results of the research on the naming of sets of beauty products. Additionally, the chapter contains research on the category of multimodality being implemented in the advertising of beauty brands of celebrities, in particular “r.e.m beauty” by Ariana Grande and “rhode skin by hailey rhode bieber”. Methodologically, the study involves descriptive, statistical, and comparative methods to examine and summarize the gathered information. The research undertaken confirms the need to study linguistic features of product naming and advertising, as new brands and names appear every day, and each of them uses different and unique methods for their nomination and promotion among people.

**Key words:** *beauty products, nomination, brand, cosmetic terminology, multimodality, advertising.*

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## INTRODUCTION

The study of naming processes in modern English focuses on the importance of giving names to the various items around us. This is necessary to identify things among others, improve communication while talking about them, and ensure that they are easily recognized and understood in different contexts. Trade, one of the oldest human activities, required goods to have appropriate names, leading to the development of linguistic works devoted to product naming. Similarly, makeup products, which have been sold and used for centuries for cultural, religious, and skincare purposes, also needed clear names to make sure they were easily identified and remembered by potential users.

The problem of product nomenclature attracts the attention of many scholars whose subjects of study are naming processes. Research on the linguistic aspect of onomasiology, word formation, and product naming is given quite a lot of attention in the works of many scientists (L. Bauer [18;19], F. Cermak [27], J. Fernández-Domínguez [34;35], T. Payne [53], I. Plag [55], Ye. Halytska [3;4;5;6], etc.). The idea of multimodality has been widely debated by linguists, with many questioning its definition and how it can be implemented. Among those outstanding scholars who were and are involved in the study of multimodality are G. Kress, together with T. van Leeuwen [46; 47; 48; 49], J. Bezemer [21], A. Belova [20], and many others. However, new brands, new products, and new advertising approaches appear very quickly in our ever-changing worlds, which is why in this paper, we would like to investigate naming processes in beauty products in the 21st century and multimodality in modern cosmetic advertising.

**Relevance of the study.** Modern linguistics is characterised by a strong interest in onomasiological research and the category of multimodality. We live in a time of high demand of consumers, which means that there is always a need for something new that will draw the attention of potential customers. The relevance is due to the fact that the beauty industry is constantly evolving, with new products and terms emerging daily, which means that effective naming helps brands stand out in the

marketplace by attracting and resonating with different consumers. Multimodal advertising, using a combination of visuals, text and interactive media, engages the audience better by capturing their attention on different online platforms and intensifying the brand's message.

**The object of the research** is nomenclature that represents various perfumes and cosmetic products, as well as the advertisements associated with these goods.

**The subject of the research** is the components of naming in beauty products which may be identified within the naming complexes.

**The purpose of the study** is to examine the structural and semantic features of the names of beauty products in the 21st century and analyse the implementation of multimodality in cosmetic packaging and advertising.

The purpose outlined requires the following research **objectives**:

- establish the features of naming in beauty products;
- to determine the structural and semantic features of the components of naming process in beauty products;
- to investigate the naming processes of sets of beauty products;
- to analyse the types of nomination of sets of beauty products;
- to examine ways of multimodality implementation in advertisements of cosmetic brands of celebrities.

**The theoretical and methodological basis of the research** is the works of such scholars as L. Bauer, I. Plag, G. Kress, T. van Leeuwen, Ye. Halytska, etc.

**The material of the study** includes 135 names of brands, 55 pieces of terminology used in the beauty industry, 20 names of sets of beauty products, and advertisements of cosmetic brands of celebrities, mostly taken from the web-sites of such major beauty products retailers as Sephora and Ulta.

**Scientific research methods** include analysis, which helps break down the information studied into units and examine the separate parts of the elements, and classification, using which information is distributed through comparison of lexical units. Descriptive, statistical, and comparative methods were used for investigating and summarising the collected facts and data.

**The scientific novelty of this study** is characterized by the first examination of the naming processes associated with the sets of beauty products, as well as an analysis of the most recent materials that have appeared in the fields of cosmetic products and beauty advertising in the 2020s.

**The theoretical importance of this paper** lies in expanding the understanding of general nominative processes and nominative processes of beauty products and enriching the theoretical knowledge about the implementation of multimodality in advertising discourse.

**The practical significance of the obtained results** is reflected in their possible application in various academic and professional fields. In particular, these findings can be integrated into courses on onomasiology theory and lexicology, thereby enriching the curriculum and providing students with a deeper understanding of these fields by looking at examples related to products they use on a daily basis. In addition, the research findings can be useful for marketing and advertising students since they offer insights into how strategic and holistic approaches in advertising work.

**The structure of the paper** is the following: an introduction, two chapters, eight subchapters, conclusions to each chapter, general conclusions, and the list of references. The total number of pages is 98.

# 1. THEORETICAL BASIS OF THE STUDY OF COSMETIC NAMING IN THE 21ST CENTURY

## 1.1 Nomination processes and components of the nomination process

Language, our primary tool for human interaction and knowledge exchange, relies on effective and clear communication. To convey our ideas clearly and effectively, we have to name objects properly. That is why we need nomination, which is frequently referred to in the academic world as onomasiology [34, p.3].

The study of onomasiology emerged in the twentieth century when a lot of linguists started involving themselves in examining the origin and structure of lexical units [28, p.49-50]. For instance, such German linguists as H. Schuchardt, and R. Mehringer responded to the traditional way of researching vocabulary. Meanwhile, Schuchardt and Mehringer claimed that a word's etymology has to be examined alongside the nature of a concept or an object that the word represents, other scholars looked at only the origin and the history of a certain vocabulary unit [35, p.2]. In addition, Miloš Dokulil claimed that an image of any item undergoes processing in the brain of an individual with help of the naming processes common to a specific language. While these processes vary by language, the conceptual underlying of naming is language-neutral [59, p.2].

The act of nomination involves a number of cognitive processes that are fundamental to naming objects. The first step in this process is object identification, which requires a person to determine its place in his cognitive system [40, p.171-194]. Once an object is identified, it is assigned a specific category, and the process of analysing it and comparing it with other similar objects begins [64, p.20]. This is a critical aspect of naming because each name is associated with a set of qualities that define an object. It also involves the action of categorization followed by a more precise internal classification known as subcategorization. The last step in the nomination process is the acceptance of the word by a majority of native speakers.

Once accepted, the word is added to the language's lexicon, and native speakers acquire the communicative and pragmatic competence to use it appropriately [8, p.1].

Nomination can be categorised into two types: primary and secondary. Primary nomination, also known as internal nomination according to F. Cermak is a phenomenon that is not commonly observed in languages with a long development history [27, p.237]. This type of naming involves using native words to denote objects. On the other hand, secondary nomination, also referred to as “external nomination”, is more prevalent. It involves taking an existing word in the language as the foundation for creating a new term. The phenomenon of secondary nomination can be attributed to the associative nature of human cognition. Words serve as a reflection of our observations of the environment, as well as our ongoing reconsideration and reinterpretation of established terms and notions [7, p.69].

Secondary nomination encompasses the word-formation process that serves as an active source of the process of naming and creating new vocabulary. This involves analysing the structure of derivative words, the means by which they are formed, and the meanings they express. A fundamental concept to consider in this context is that of morpheme, which represents the smallest unit of language that carries meaning and can be used to construct words [23, p.33-34].

Morphemes are classified into two types, which are bound and free. Free morphemes are able to function and convey certain meanings independently, unlike bound morphemes that only exist when they are connected to other morphemes. Bound ones are attached either before the core component of the word, which is the root, or come right after the root [24, p.2-4].

Among the various methods of word formation, affixation, compounding, conversion, and shortening are the most productive. Affixation involves adding one or more affixes to a word to create a new word, while compounding refers to the process of combining two or more stems or words to form a new one [30, p.207]. Conversion means changing the category of a word without adding any means of derivation [52, p.213-214]. Shortening or contraction refers to the process of forming a new word by taking the initial elements of a word combination. Shortening can be further classified into four categories: clipping, blending, alphabetism, and back-formation. Clipping is about removing a part of a word, while blending combines two

words to form a new one. Alphabetism refers to creating abbreviations, and back-formation involves deriving shorter words from longer ones by removing imagined affixes [1, p.199-200].

Affixation is a method of word-formation that can be considered as the most fertile one. It is important to note that there are various types of suffixes that can be observed in this process. The first one is the nominal suffix, which is utilised to form mostly nouns with an abstract meaning by being attached to a verb or an adjective, e.g. *-age* (*to cover - coverage*), *-ant* (*to exfoliate - exfoliant*). We can also argue that each nominal suffix may convey more than one meaning. For example, “*-er*” may refer to a person performing an action, e.g. “*hairdresser*”, as well as to a thing that is supposed to have a certain effect indicated by the root, e.g. “*toner*” [63, p.16].

The next is verbal suffix, which includes “*-ate*,” “*-ify*,” “*-ize*,” and “*-en*.” These suffixes serve as word-forming particles that form new verbs from adjectives and nouns. Adjectival suffixes are morphemes added to the root of the word to create adjectives, e.g. “*-able*,” “*-ful*,” “*-ish*”, meanwhile adverbial suffixes modify verbs, adjectives, or other adverbs, providing information about an action or state's manner, degree, frequency, time, or place, e.g. “*-wise*,” “*-ly*” [55, p.116-123]. It is crucial to include the concept of infixation when discussing affixation. While some scholars dispute the existence of infixes in English, others state that it is possible to create new words by inserting, for example, expletives in the middle of existing ones. As for the definition of this phenomenon, according to Thomas E. Payne, “infixes are bound morphemes that occur within stems”. For instance, the infix “*blooming*” is added to the root word “*absolutely*” to form the word “*abso-blooming-lutely*” [53, p.29-30].

Then, compound words are formed by combining two or more words to function as a single word. They consist of two or more root morphemes. The morphological approach is commonly used to categorize compound words in English, particularly for classifications based on parts of speech [51, p. 107-108]. However, a different strategy can be implemented for classifying compounds which is based on the presence of core component of the compounds. In such a way, endocentric and exocentric compounds are two categories we are looking at. Endocentric compounds

have the central component, which has the main meaning and the meaning of the compound is influenced by it. Oftentimes, they belong to the same part of speech. On the other hand, compounds with no core component are referred to as exocentric compounds. The distinction between these two types of compounds is not always obvious and is the matter of interpretation. Additionally, there are co-ordinate or appositional compounds, where both words are considered to identically share those core-like features [42, p. 166].

A widespread assumption among scholars is that blending is a peripheral method of word formation. Laurie Bauer believes that there is almost no solution on how to make two- or three syllable blends and in most cases this process is unpredictable, however, if both words sound or are spelled in the same way, then their blending will be more regulated. Sometimes blends may exhibit features of other word-formation processes, such as neoclassical compounding. This refers to words that have more than one component, with these components coming from languages such as Greek and Latin. In such cases, people who accidentally create such blends may not initially recognize them as such, which leads to certain parts of the blends ending up as affixes. The definition of the blends category can be viewed as an ambiguous one since it often overlaps with affixation, compounding, and clipping. However, if we are to define it, we could say that blending involves making a new word by combining elements from at least two original words, with at least one word being shortened in the process, or when the original words share similarities in orthography or pronunciation [18, p. 235-236].

The notion of conversion was first introduced by D. Lee, an English scholar, in his book titled "Functional Changes in Early English". Although other terms like root formation, functional change and zero derivative have been used by various researchers, conversion has become the widely accepted term to describe this phenomenon. This method of word-formation is also a very productive one. The reason behind it is the fact that in the English language the root, base, and grammatical form of a word may match in form, sound, and writing, and only such indicators as the article, for example, help determine the meaning and function of

words in a sentence [13, p.287]. It should be noted that there are two most common types of conversion, which are verbalisation and substantivation. Verbalisation involves turning a noun or adjective into a verb, while substantivization involves turning a verb into a noun [10, p.68].

There is still a lot of debate on how to define clipping since a lot of scholars view it from different point of view. Clipping, according to Bauer, is the process of shortening a lexeme, yet preserving its meaning and form class and causing the shift on the level of style [18, p. 233]. Francis Katamba, one more prominent British scholar, looks at clipping from the phonological point of view. He states that this is a process of removing a section of a lexical unit that transforms this unit into mono- or disyllabic one, still with the same meaning as the original one [43, p.180]. However, D. Boris does not agree with these statements due to the fact that a semantic change is still observed, especially in neologisms and in the case when a clipped word comes from a coinage. In the same way, trisyllabic unit are still possible to see after the process of clipping [25, p.3].

We can address the grammatical and syntactic component as well, pointing out that clipped forms are essentially nouns, verbs, and adjectives, and, less frequently, adverbs, prepositions, conjunctions, and interjections. As stated in findings from the research on the clippings by Denis Janet, out of 290 clipped forms, 265 were nominal, 20 were adjectival, and only 2 were adverbial. Janet also states that clipping has nominal natural due to the fact that adjectival clipped forms oftentimes shift to nouns [41, p.17].

It is necessary to take into account the types of clipping: a) back clipping; b) fore clipping; c) middle clipping; d) mixed clipping; and e) compound clipping. In back clipping, the last part of the word is removed, while the first part is saved. Fore clipping involves removing the beginning of the word, while keeping the ending. Middle clipping removes the middle part of the word, preserving the start and end. Mixed clipping involves removing both the beginning and end of the word. In complex clipping, one part of the original compound word usually remains intact

while retaining its meaning, but sometimes, both parts of a compound are shortened [12, p.3].

Apart from word formation, it is essential to mention such naming strategies processes as metaphorisation, metonimisation, generalisation, and specialization, which can be considered part of nomination. In a metaphor, the similarity between two objects or events from different spheres of life serves as the basis for the link between the meanings of the two words. On the contrary, the connection in metonymy relies on contiguity [33, p.34-35]. When it comes to specialisation, the new meaning of a word is a restricted form of the previous meaning, which can be viewed as “a subcase of the former meaning”. Meanwhile, generalisation is about the old meaning being a subcase of a new one [32, p.307]. Coinages are another common naming technique. According to British linguist Laurie Bauer, they are defined as a means of generating new lexical units that have no other source than the language's phonemes or alphabetic letters [19, p.1-2].

In conclusion, the process of nomination is defined as the creation of language units that have a specific purpose, which is to provide a name to the object and is aimed at providing a name that is meaningful and indicative of the object's characteristics. The nominative processes are determined by human thinking's cognitive and classification activity. There are two types of nominations - primary and secondary. The former involves using a native word, while the latter requires creating a new term based on an existing word in the language that gains a secondary meaning. In its turn, secondary nomination includes various word-formation methods such as affixation, conversion, shortening, metaphorisation, metonimisation, specialisation, and generalisation.

## **1.2 Features of naming in beauty products and characteristics of its nominative components**

Beauty has always been important and the use of cosmetics has been around since ancient times, and art of all kinds praises ideal beauty. It has been widely accepted in the social sciences that beauty standards are culturally determined,

meaning that various people from various backgrounds will have different beauty standards based on their individual life experiences [22, p.1-2].

Various methods of altering appearance, such as using different substances to change the color of one's facial features, have emerged in an attempt to conform to societal expectations regarding the ideal of flawless beauty for both men and women. The first record of the use of cosmetic products was discovered in Egypt in 4000 B.C., proving that the cosmetic industry is not an invention of recent times. Nearly all modern cosmetics were available to Egyptians [60, p.501-502].

After the First World War, the increase in the number of chain stores and the growth of the cinema industry in the USA contributed to the popularity of cosmetics. The appearance of women such as Clara Bow on the screens with their makeup captivated the audience. These iconic figures made an even greater impact on the world of cosmetics when color films emerged. Max Factor, the company responsible for makeup for Hollywood actors and actresses, played a major role in revolutionizing colored cosmetics. Their creation of "makeup for the celebrities" with a wide range of cosmetic shades held a special appeal for women worldwide that weren't exposed to such variety of colors in beauty products before. Max Factor's competitor, Gala Cosmetics, was one of the first makeup manufacturers to use unique and creative names for their lipsticks, for example, "*Sea Coral*", which stimulated purchases among young girls. This approach by Gala Cosmetics inspired other companies to do the same, giving impetus to the naming of makeup products [16, p. 143].

Beauty product names can be defined as lexical units that are used to identify and distinguish products from each other in the market. These are complex nominative and semiotic formations that serve as representatives of the product and a medium to convey essential details that can assist a potential consumer in selecting the right product [4,p.244-245]. As the recipient reads through the title, they involve themselves deeper into the text, moving from scanning just the general title to reading through separate components of the title, and ultimately reaching a point where they receive comprehensive information.

The way the product is named is important since it influences the potential customer's perception even before they try the good, and the customer's behavior and their purchasing decision is dependent on the way they primarily view the product [56, p. 25]. Each makeup product's name consists of, first of all, the nominative brand component, which is the name of the brand under which the product is released. Then, the basic nominative component, which is the name of the product itself and is the core nominative component within the scope of the nomination process in beauty products. The nominative typological component is the technical name of the product and is represented by a specific set of nouns belonging to the terminology system of the beauty industry, and the nominative functional-descriptive component, which is the shade of the product, the nature of the action of the substance, its amount, as well as for which part of the body this product is intended [3, p.14-16].

When it comes to naming a product, it's important to think of it as of an iceberg. The visible part of the iceberg represents the nominative brand component, which is the most noticeable aspect. A good brand name has two main functions: it must differentiate the company from similar ones, and it must accurately represent the idea of a brand without any misrepresentations [36, p. 20-21].

Halytska suggests that among such a wide variety of makeup products, this component plays a crucial role as the main attractant, particularly in the social market segment. Consumer perceptions of brand names are often attributed to the perceived quality, pricing, and prestige of the products being offered [5,p.61]. Also, this element initiates the process of providing details about products, establishing the logical flow for subsequent components, and setting the stage for coherent text formation.

As for the basic nominative component, it is important to note that behind each of them there is its own distinct purpose. It can be differentiated between the following categories: (1) products named after their observable sensory features, (2) products named after their connection to a particular time or place, which means that some products are named after characteristics that the recipient can sense, while

others are named based on where the raw materials are sourced or the season when the product is best used [5, p.45]. Also, (3) names associated with the company's founders, and (4) newly coined terms or neologisms [38, p. 1390-1391].

Following the nominative brand component, the nominative typological component serves as a specific identifier within a classification or terminology system and is aimed at informing potential customers about product categories. The information here is related exclusively to the physical and chemical properties of the corresponding product. In addition, this element is the last link in the chain of important and essential information about the product [45, p 31]. Anthropological indicators are used in the nominative typological components, which means that they indicate to the consumer for which part of their bodies this or that cosmetic product is intended. Within this category, both generalised and detailed indicators can be differentiated. Body and skin are distinguished within the general indicators.

However, most of the indicators can be defined as detailed, because they point to separate, rather small areas of the body. At the same time, the nominative typological components of some cosmetic products are influenced by their similarity to physiological processes in the human body. For example, antiperspirants and deodorants are named based on their ability to regulate perspiration and body odour, respectively. In addition, the typological component of the product can also emphasise its function, which may include protecting, repairing, moisturising, or exfoliating the skin [4, p. 252].

The term that must be mentioned here is eponym, which is commonly used to refer to the name of an object, discovery, etc., based on the name of the person who is linked with it [37, p. 384-385]. One of the most prominent examples in the field of beauty is the noun "*chapstick*". The "ChapStick" is lip balm manufacturing company that first emerged in the 1880s. These days, any lipstick that is kept in a tube is referred to by this word [29].

Then, the nominative functional-descriptive component is an element of product names that aims to supplement basic information about the product and provide consumers with additional details regarding its characteristics, content, amount,

technical parameters, place of production and other important aspects. It can be monolexemic or polylexemic, which means that it can consist of several words or even phrases. Gender and age are frequently mentioned in the nominative functional-descriptive component, particularly in the case of makeup products. However, it is vital to figure out what the term “gender” means. “Gender” and “sex” are two terms that have distinct meanings. Nevertheless, there is often a lot of confusion about using them. “The state of being either male or female, or all males or all females viewed as a group” is the definition of “sex”, according to the Cambridge Dictionary. Thus, we can draw a conclusion that “sex” refers to physiological differences between men and women. At the same time, “gender” relates to the differences in a woman's and a man's position in society and their socio-cultural influences. Gender also establishes gender roles, which regulates how both genders' representatives should act, communicate and treat each other. Gender also indicates the distribution of labour that is suited for either men or women. Many studies have shown that men and women speak different versions of the language. These distinctions may be found in every aspect of language, from varied vocabulary and grammar usage to different pronunciation of particular sounds [15, p.19-20]. That is why such distinctions can be also found in descriptions of products for different genders.

According to Aliko Anna Souta's research, in the nominative functional-descriptive component of products for men are concise and to the point. In contrast, the products for women are described using a more extensive and varied vocabulary to convey information about their properties. In the majority of cases, male functional-descriptive component are just stating the function of the products. What is more, in goods for women a more complex terminology can be used, compared to products made for men, where mostly old-fashioned and simple ways of labeling products are used [57, p.13].

As these products are often designed to hide imperfections or change the color of certain body parts, they typically contain functional descriptive components that include color indicator units to identify the appropriate shade to use.

Linguists and academics have always been fascinated by the vocabulary of colour. Goethe's "Theory of Colours" was one of the earliest efforts in the 18th century to understand the psychology of colour. He categorized them into two groups: the negative colors, which include blue, reddish-blue, and purple, which evoke the sensation of dullness, and exhaustion, and the positive colours, which include yellow, orange, and yellowish-red. These colours boost the feelings of happiness, liveliness, and being active. The psychological impact of color and its significance in advertising, psychology, and politics is a captivating subject that has been extensively researched. M. Lüscher, Swiss psychologist and a pioneer in the psychological study of color, dedicated significant attention to the psychological effects of color on individuals. According to this theory, each color exerts a unique influence and evokes specific associations when experienced through the senses. This means that specific combinations of colors or even a single color can elicit particular impressions, emotions, or desires [2, p.268].

The English language has seen the introduction of many new color names, which can be considered neologisms. These new names often replace well-known color terms, and sometimes the words used to describe the color take on a completely different meaning or gain an additional one. Previously, a color might have had one primary name, but now numerous shades have emerged, each with its own unique name. It's not always easy to understand what color or shade is being referred to when encountering these new names. Initially popularized in the world of fashion and women's magazines, these names have now become part of everyday language and are just as commonly used as traditional color names like blue, gray, green, and yellow [2, p.270].

Different structures of colour terms should be noted. Based on this criterion, they can be classified in the following way: simple ("*red*"), compound ("*grey-white*"), and derivative ("*creamy*"). However, nowadays the method of metaphorisation is mostly used to give a name to a shade instead of the proper name of the colour [14, p.87-88].

In marketing, colour is essential since it helps the team make items more appealing to their intended market. It's important to remember that while buying, various genders typically lean toward different colours. Studies indicate that women exhibit more colour consciousness and a broader spectrum of colour preferences in comparison to men. In addition, women are more likely than men to have a favourite colour; they typically choose softer shades, whilst males typically choose brighter ones [57, p.13]

Each individual element in the name of a cosmetic product can be considered either a separate segment or a group of related sections that forms a text. In addition, the combination of these sections provides a comprehensive understanding of the product, giving the recipient a broad understanding of its features and benefits [31, p. 179-180].

The category that appears in any text, in the names of any products, especially beauty ones, is cohesion. It refers to how the elements of the text are logically interconnected. Among the most utilised features in order to make the name of a good cohesive are synonyms and repetitions. In the context of labeling beauty products, repetition should be between two components. To illustrate, the nominative brand component can be fully or partially spotted in the basic nominative component. Or the nominative typological component can be repeated or reiterated in the nominative functional-descriptive component [45, p. 34]

To summarize, in the field of cosmetics, names play a crucial role as complex and semiotic units that represent the product and carry important information about its use and features. These names consist of four nominative components, each of which has a separate purpose of conveying meaning. The first component, which is usually considered the main attractant, is important for attracting the attention of potential consumers. In addition, the second component has a connotative meaning and significantly affects the product packaging. In addition, the third component operates within a strict register of terminology and acts as a classifier, helping to categorize the product. Finally, the fourth component provides additional information and serves to enhance the unique benefits of the product.

### 1.3. Multimodality in cosmetic advertising

Interest in communication modes other than just written and spoken language has risen and is rising as a result of the increased usage of digital technology both in our everyday lives and in the field of brands' touchpoints. There is a term that has been generally accepted in the academic community to define such a phenomenon. It is multimodality.

Given the concept of multimodality in linguistics, it is important to acknowledge that there are numerous aspects that pertain to this concept, especially when it comes to the area of beauty advertising. The concept of multimodality has been the subject of considerable debate among scholars and academics, with many questioning its definition and the scope of its implementation [50, p.35-36].

Even though Gunther Kress and Theo van Leeuwen are considered to be among the first researchers to use the term multimodality in scientific papers, one of the earliest mentions of it can be discovered in one of the most profound works of Charles Bally called "Linguistique générale et linguistique française". Charles Bally was one of the most prominent linguists of the 20th century, and his interpretation of modality was the one that European scientists referred to a lot. He argued that modality is the core of a thought, which in turn has to be developed as a result of the active engagement of a person or subject speaking. Given the involvement of the source of the utterance, only the one that contains at least a couple of expressions of modality can be considered as a credible source of information [17, p.44].

The next scholar, who impacted the study of multimodality, though indirectly, was Michael Halliday. He reoriented the focus of linguistics from sentences as separate units to a text as a whole unit of meanings. This finding led to the conclusion that the grammar of any language is a tool for creating meanings rather than guidelines for making grammatically correct sentences. He also developed the theory of metafunction of the language [39, p.4-5].

Taking this idea as a core concept for their book, Gunther Kress and Theo van Leeuwen, in their work "Reading Images: The Grammar of Visual Design", proved that understanding meaning does not involve the linguistic analysis of a piece of

writing but requires researching additional semiotic resources that contribute to the process of meaning-making. They suggested a framework that is now utilised by many multimodal researchers, especially those who focus on visual forms of communication. They further developed a phenomenon of a three-dimensional visual framework using the concept of metafunction: interactive, compositional, and representational meanings of an image. Therefore, every image not only displays the reality we want it to display (representational meaning), but also participates in an interaction between the producer and the addressee (interactive meaning), and represents a certain kind of text and meaning due to the layout and format of a piece we are looking at [46, p.41-42]. A notion that should be mentioned regarding the topic of “multimodality” is “creolized text”. It is a central concept in multimodal stylistics developed by Kress G. and T. van Leeuwen. They make the point that texts that combine many semantic systems can offer more detailed information [47, p.4].

We should not overlook the fact that multimodal meanings are produced within particular social and cultural settings according to the communication demands of various groups or cultures, which means that multimodal expression is very context-dependent. For instance, a single colour can have several diverse meanings depending on the social, historical, and geographic circumstances; these meanings are then interpreted differently in other cultures and communities [21, p. 12].

One more crucial point to mention on the basics of multimodality is the fact that Gunther Kress and Theo van Leeuwen outline four domains of practice, which they call “strata”, in which meaning is created. They are necessary to understand the way multimodality works, specifically in advertising beauty products. These are the following: discourse, design, production, and distribution. We are only interested in discourse and design since production and distribution are layers that are not semiotic, which means that they do not facilitate the process of meaning-making [47, p. 20-23].

Starting with discourse, it should be noted that this term is difficult to define, and for many years scientists had a lot of debate on what that is [62, p.127-128]. For us, the best way to define it is that discourse refers to the way language is used to

express meaning in a particular context. Every discourse has recurring topics, linguistic norms of either written or spoken communication, and even a certain structure of a text. In addition, every discourse has to meet either informative, persuasive, or instructive functions. We deal with advertising discourse, which is a relatively new type of discourse whose development has skyrocketed during the last couple of decades. It is needless to say that throughout this period of time a lot of strategies for advertising arose, yet there are some common features in this discourse.

According to Begoña Núñez-Perucha's research on advertising discourse, there are two sub-discourses. To make the target audience buy the product or use the service, or at least find more information about them, persuasive discourse is used. The second sub-type is called the discourse of emotional appeal for help, which is a charity commercial that appeals to the audience to donate by purchasing a product or interacting with a service [54, p.300].

Also, talking about advertising discourse, it should be noted that there are three main categories of advertising aimed at women. The first category focuses on the promotion of products that emphasize women's individuality and attractiveness. This type of advertising usually contains informative text and headlines that promote new products from well-known companies that already have a significant market share. In the advertising text, the name of the company is prominently placed, followed by the name of the product. Advertisers focus on the psychological characteristics of the female audience, using vocabulary that depicts a woman who values her appearance and strives for perfection. These texts are rich in words that convey sensuality and emotionality, creating a generalized image of such a woman. The second category advertises products for children with the aim of attracting the interest of their mothers. And finally, the third category is aimed at women who often perform household chores. Among these categories, the first one is the most significant because it emphasizes the benefits of their products to draw attention to the uniqueness or beauty of the female audience [11, p122-124].

Advertisements aimed at men often focus on presenting an attractive and strong male image. On the other hand, perfume advertising tends to portray the image of a

gentleman. The slogans used in such advertisements are usually intended to cause curiosity and provoke thought. Because the men in these advertisements are portrayed as independent, the use of imperative verbs is not very common. Instead, adjectives are basic lexical items that are used more to make the target audience want to feel the same way [9, p.4-5].

Coming back to the strategies brands employ for the promotion of their products, in today's fast-paced business world, people crave emotional connections with others. As a result, many fashion brands have turned to co-branding with celebrity ambassadors to promote their collections. This proved to be an effective marketing strategy. In fact, many brands have gone even further by introducing virtual influencers as a way to reach even larger audiences and harness the power of AI in advertising. The rise of social and mass media influencers can be attributed to the need for emotional communication. Seeing a person using a product, showing real emotions and results after using it, creates a deeper connection and helps the audience have firm reasons why to buy or not to buy a certain product [20, p.16].

In general, from the linguistic point of view, we can set out the main peculiarities in advertising discourse which are (1) the use of the imperative form to persuade the target audience, except for the ones targeted at men; (2) the use of short and laconic sentences to keep the focus of the viewer; (3) the use of numerals as a part of positive statistical data to attract potential customers or as a part of launch date to heat the anticipation of the audience; (4) the use of abbreviations; (5) the use of new spellings to differentiate the product/service from other similar ones; (6) the use of stylistic devices; (7) repetition of words [44, p.63-70].

Moving on to the next stratum, which is design. In "Multimodality. A Social Semiotic Approach to Contemporary Communication" by G. Kress, design in the paradigm of multimodality is defined as the semiotic resources in all semiotic modes and their combinations [48, p.139].

Semiotic resources are means used for meaning-making. For example, any actions, gestures, movements of our facial muscles, or devices we use for writing, such as keyboards and inks, can be considered semiotic resources. So, we can

confidently state that design heavily relies on them because to create a design and convey a message in modern society, one needs a keyboard to write a text, a certain font, and colours that have to be used to communicate the idea of the advertisement, a picture or footage of a person or people having certain facial expressions or doing certain movements to reinforce the main idea even more. All of that will be semiotic resources [48, p.137-141].

Additionally, this stratum is implemented through the design of not only advertisement but also through the design of the packaging, which means both paper boxes and the container where the product is placed. If paper packaging carries verbal information, mentioning the full name, the content of the product and instructions on how to use it, precautions, etc., the design of the container carries non-verbal cues that oftentimes coincide with the actual name of the product, which we refer to as a basic nominative component. To illustrate, if the basic nominative component has the word “rock” in it and the product is tailored to men, most definitely, the design of the container will be rectangular or cube-shaped, with sharp angles and of dark colours. Meanwhile, the basic nominative component has the word “gem” or “jewel” in it, and the product is intended for women, the design of the container will be softly shaped, highlighting elegance and femininity, with no sharp angles and of either soft or bright colours [5, p.176-183].

At this point, the notion of kinesthetic or tactile modality should be pointed out. The kinesthetic mode helps the recipient to learn information through physical movement, tactile sensations, and hands-on experiences [26, p.44]. Different textures of the packaging, ways of accessing the product, and creative types of applicators can boost the perception of the product. Based on a study conducted by M. Topoyan and Z.A. Bulut on the perceived value of packaging in beauty products, it was found that consumers tend to have higher expectations from famous brands and are willing to pay a higher price for better packaging. In addition, customer satisfaction heavily relies on the proper and original container for the makeup product [6, p.187].

Talking about the design, we mention the category of colour a lot. In the field of multimodality, colour is also a semiotic resource. What is more, it falls under the

metafunctional theory of Gunther Kress and Theo van Leeuwen. Colours may represent items in the way that colours on national flags represent certain states. Colour may be a means to facilitate interactions between two individuals or between a person and a group of people. For example, a notice that prohibits some actions in public places will most likely be of a red colour to warn and to show that it is forbidden. Moreover, red lipstick has been considered to be an element that seduces and attracts male attention [49, p.345-346].

The majority of beauty products have a certain smell, which also contributes to the information we get about them. According to Charles Spence's research on multisensory flavour perception, the sense of smell (or olfaction) actually contributes a lot to the information we get about food, for example [58, p.24-25]. The same goes for makeup products. Makeup products contain a variety of ingredients, and each ingredient has a unique scent. Generally, products containing natural elements emit a flower or fruit aroma, while those containing synthetic components have a more chemical smell. By identifying the smell, we can identify the ingredients of the product and explain the components of its name.

So, to summarise, we could argue that multimodality is based on three main pillars: (1) meaning-making is thought to be facilitated by the multimodal connections between the many forms of communication—language, images, gestures, images, and other means that are used in communication; (2) meaning is created by the arrangement and choice of various modes throughout interactions; (3) the creation of multimodal meanings in certain social and cultural contexts is dictated by the communication requirements of various groups or cultures, making multimodal expressions particularly context-specific. Additionally, multimodality plays a significant role in cosmetic advertising and naming since thanks to multimodal approach, they use not only visual elements, but also auditory, tactile and olfactory sensations, intensifying the name of the product and leaving a lasting impression on consumers. This holistic approach allows brands to evoke emotions in customers, influencing purchasing decisions.

## Conclusions to Chapter 1

Today, the world is developing rapidly, and together with it, the vocabulary of the language is developing and expanding. As new things appear, there is a need to assign names to them, which is known as onomasiology or nomination. Human cognition and categorization processes play an important role in all nomination processes, since the name of an object requires its identification and categorization. It is subsequently analyzed and compared with similar objects via subcategorization. In languages with a long history, secondary nomination takes over primary nomination, and it involves different types of semantic change and word-formation processes.

The beauty industry, in particular, heavily relies on the strategic use of product names to communicate with consumers. These names are not just labels. They are complex units designed to convey important information about a product's usage, features, and benefits. A product's name often serves as the first impression for a consumer, significantly influencing their purchasing decision. Typically, a product name comprises four nominative components, each playing a crucial role in conveying distinct aspects of meaning and enriching the overall perception of the makeup product.

The way the beauty industry labels the products is getting more complicated, which shows how consumer behavior and marketing are changing overall. As consumers become more picky and want to get personalized experiences, the language used in product names and advertising must adapt to meet these expectations. This allows beauty companies to use clever names that create a strong impression and make their products more appealing.

As cosmetic advertising continues to evolve, capturing the audience's attention becomes increasingly challenging. Brands use multimodal techniques to create a comprehensive experience, appealing to sight and hearing through advertising, as well as engaging kinesthetic and olfactory sensations through packaging. These strategies reinforce the message conveyed by the beauty product's name.

Overall, multimodality initiates a reconsideration on how language functions and influences individuals. This is because meaning-making tools rarely operate in

isolation; they work together to provide a complete understanding of the conveyed information. By integrating various sensory experiences, multimodal approaches boost the effectiveness of communication and the profoundness of the message received by the audience.

## 2. NOMENCLATURE AND MULTIMODAL ADVERTISING OF COSMETICS

### 2.1 Structural and semantic features in the nominative brand component

Nowadays, with a variety of brands competing for the attention of consumers, beauty businesses are given a lot of options when it comes to naming their brand. From a linguistic perspective, these naming options can be divided into several categories based on the semantic meaning of their sub-component. While analysing the sub-components of these brand names, it is important to understand the message that the brand wants to convey to its target audience, as well as the potential associations that consumers may make with the brand.

**- Proper name sub-component:** The usage of first, middle, and last names is a common phenomenon in the nomination process of beauty brands. We can differentiate two categories here:

(1) Proper name of the brand's founder. This category can be further divided into a) standalone names e.g. "*Beyonce*" (94), "*Christina Aguilera*" (87), and "*Paris Hilton*" (136). Those are names that are firmly embedded into the history of art and entertainment industry that is why no additional explanation is needed. What can be also noticed here is that these are the names of perfume brands that in most cases launched only one or two fragrances; b) proper names at the beginning of the nominative brand component, e.g. "*Paula's Choice Skincare*" (137) "*Burt's bees*" (15), "*Huda Beauty*" (108). For "*Paula's Choice Skincare*" it is clear that the pragmatic meaning behind it is that the founder Paula Begoun sells the products that were formulated and tested by her and that the reason behind her launching the brand is her own struggle with finding the right products. "*Burt's bees*" was created by Burt Shavitz after he started his own beekeeping and manufacturing of lip balms made out of beeswax. "*Huda Beauty*" was opened by a beauty influencer Huda Kattan and was a successful naming strategy since using her unique and already prominent name in the field of beauty industry made her company one of the most

flourishing ones during the past decade; c) proper names at the end of the nominative brand component, e.g. “*by rosie jane*” (founded by Rosie Jane) (85), “*by Terry*” (founded by Terry de Gunzburg) (83), “*MAKEUP BY MARIO*” (founded by Mario Dedivanovic) (125). All the examples provided feature a preposition “*by*” which is used to denote who or what performs or creates something; d) the use of elements of proper names in different positions, e.g. “*rhode skin by hailey rhode bieber*” (Hailey Rhode Bieber is the full name of the founder, and the middle name “*Rhode*” is mentioned twice in the full name of the brand) (145), “*Fenty Beauty by Rihanna*” (Robyn Rihanna Fenty is the entrepreneur who launched the company; last name Fenty and middle name Rihanna after preposition “*by*” are mentioned respectively) (97); e) abbreviated proper names, e.g. “*JVN Hair*” (founded by Jonathan Van Ness) (111); f) proper name as a part of compound, e.g. “*Orebella*” (founded by Bella Hadid, whose last name in Arabic is “*ore*”, which means “*iron*”) (134).

(2) Proper name used to make a cultural or historical reference, e.g. in “*Juliette Has a Gun*” (110) a brand makes reference to Juliet, main character of Shakespearean “*Romeo and Juliette*” and the way she would use her beauty and appeal (“*a gun*”) in modern world. The perfume brand for men, “*Alfa Romeo*” (70), also refers to the hero of “*Romeo and Juliette*” and uses it in the meaning of “*a man who is good at attracting and seducing women*”. The second component of this nominative brand component is “*alfa*”, which generally means “*a dominant animal*” and is frequently used to denote a strong and independent male. “*NYX Cosmetics*” (133) alludes to Nyx, who is the Greek goddess of the night.

In the same way, the proper names of geographical locations (toponyms) are used. They can be divided into the following:

(1) the name of the city or country the products are produced in: “*Kiko Milano*” (114) (brand produces all the products in Italy), “*L.A. GIRL COSMETICS*” (brand is located in California) (116) ;

(2) brands that use toponyms based on the similarity between the function of the product and the location: “*Malibu Sun*” (126) (the UK-based brand that produces sunscreen products, the toponym “*Malibu*” is used to point out that their goods can

be used in locations where it is hot), *“Bondi Sands”* (80) (a company that produces goods for tanning and sun protection, *Bondi Beach* is one of the most famous beaches in Australia).

- **“Beauty” sub-component:** The noun “beauty” is frequently used in the names of makeup brands since it helps such businesses establish and point out the niche of the market they are working in. For instance, *“Chupa Chups Beauty”* (88). “Chupa Chups” is the company that primarily produces lollipops. However, by adding this specific noun, customers can see that this spin-off brand produces makeup products. In the same way, the brand *“Beautyblender”* (77) employs the same method. The initial meaning of the noun “blender” is *“an electric mixing machine used in food preparation for liquidizing, chopping, or pureeing”*, and by adding “beauty”, the company highlights the function of their products, namely to blend different products together. Also, this component highlights that the brand produces decorative cosmetics, not skincare. To this category, we can include the following brands’ names: *“Tower 28 Beauty”* (163), *“Sigma Beauty”* (150), and *“Three Ships Beauty”* (162). Also, the noun “beauty” can be utilised in the meaning of “attractiveness” and “appeal”, e.g. *“Beauty of Joseon”* (76).

- **“Cosmetics” sub-component** is used to indicate that the brand encompasses all the types of beauty products, from makeup to skincare, including appropriate tools for their application: *“Hourglass Cosmetics”* (107), *“Benefit Cosmetics”* (124), and *“Melt Cosmetics”* (131).

- **“Skin” sub-component** refers to a specific category of businesses that are dedicated solely to skincare products or those that are targeted at having certain impact on skin. As an illustration, *“Habit Skin”* (100) is a company that manufactures SPF products that, in today’s world, are considered a must in everybody’s beauty routine. The use of the noun “habit” enhances the meaning of a necessary and regular step in the skin regimen. *“Kempt Skin”* (112) is a line facial hair minimizing and removal products. The adjective “kempt” is defined as *“neatly or tidily kept”* and usually used to talk about hair. However, since facial hair on women is often stigmatized and considered inappropriate by society, the brand's

name implies that its products can help women meet the expected societal standards of having a hairless face. The next one is “*SkinCeuticals*” (151), which is a compound that consists of a noun and a suffix “*ceutical*”, which designates “*an item that is supposed to heal or therapy*”. So, the name of the brand points at the fact that its products repair and treat skin.

**- Wellness and joy related sub-component:** behind every brand's vision lies the goal of improving the lives of its customers and providing them with satisfaction through the products they produce. However, some companies focus on it more and include it in their names. Such an example would be “*Youthforia*” (167), which is a blend of two nouns “*youth*” and “*euphoria*”. “*Euphoria*” denotes “*the feeling of extreme happiness, sometimes more than is reasonable in a particular situation*”. This combination successfully evokes a feeling of carefree joy and thrills, implying that the brand's goods may make customers feel relaxed and youthful. The next example is “*very very zen*” (165), a brand of aroma care cosmetics for body and hair. The nominative brand component here features the repetition of the adverb “*very*” and noun “*zen*” that comes from the way the Chinese word is said in Japanese, and it corresponds roughly to “*meditative state*”. The presence of this noun emphasizes the brand's dedication to products related to relaxation, well-being, and mindfulness. “*Hedonic*” (102) is a makeup brand whose mission is to bring pleasure to their customers with their cosmetics. The name consists of an adjective that has a meaning of “*connected with feelings of pleasure*” and that derives from Greek “*hedone*”, which means “*pleasure*”, and an adjectival suffix “*-ic*”. However, its usage is not common in everyday language, which makes it difficult to remember for the audience that is not familiar with this concept. On the other hand, the nominative brand component is closely related to the main idea of the company.

**- Science-related sub-components:** a lot of businesses that focus on skincare use lexical units or affixes that are related to the scientific terminology. The same goes for the brands that produce decorative makeup using natural materials. The occupations related to medicine and science can be also observed, e.g. in “*Dr Botanicals*” (93) the abbreviated word “*doctor*” is used together with the plural noun

that means “*plants used as medicine*”, which showcases that the products are natural. The usage of “*Dr*” refers to a high level of expertise and the fact that the users of the product can trust the quality of it. One more example is “*Serum Doctor*” (148). This brand’s name is inspired by the only product it manufacturer which is “*Flawless Feet Serum*”. The use of the noun “*doctor*” here is explained by the fact that this product heals and improves the state of feet. The noun “*lab*” can be also spotted in the nominative brand components. To illustrate, the brand “*Cosmetica Labs*” (91) focuses on their own research, innovations, and the creation of new formulae for their makeup goods, that is why the shortened form “*labs*” is explicable. The next case is “*Beautology lab*” (97), the brand whose main purpose is to educate their customers about skincare and provide them with necessary tools for it. This nominative brand component involves double highlight of its main purpose. The compound “*beautology*” consists of the noun “*beauty*” and prefix “*-logy*”, which originated from Greek and means “*the science or study of something*”. So, “*beautology*” is “*the science of beauty*”, and combined together with “*lab*” express the place where one can learn and research about things that benefit the appearance. “*Farmacy*” (95) is one more example of a brand that relies on organic ingredients and its name is a blend of two nouns in singular, which are “*farm*” and “*pharmacy*”. This blend implies a mix of natural component and carefully crafted formulae that are supposed to treat our skin. Phonetic play used in a brand is a good naming strategy that makes brands name stand out among others.

**- Sub-components that are related to the natural and organic materials.** For instance, the prefix “*bio-*”, which originates from Greek, means “*life*”, and in modern English refers to organic origin, can be often faced in skincare brands, such as “*Bio-oil*” (79). In this case, “*bio-*” together with the noun “*oil*” highlights the idea that brand produces products for skin with organic oils being the main ingredient. The brand “*Mango People*” (127) claims to use “*plants and herbs used in Ayurvedic medicine*” and that one can literally eat their makeup goods, which is why the use of the name of the fruit “*mango*” is justified. The noun “*people*” is used to denote the community of individuals that are mindful of which makeup they use to

benefit themselves and the planet. “*Macabalm*” (122) is one more example where the plant is mentioned. The name of the brand is compounding that is made up from “*maca*”, which is the first part of the proper noun “*macadamia*”, and the noun “*balm*” which means “*an oily substance rubbed into the skin and used to treat injuries or reduce pain*”. This is the example when the nominative brand component, basic component, and typological component coincide since this product is the only product of the brand.

**- Anthropological sub-component:** even though anthropological indicators are mostly used in the nominative typological components, we can also spot them in the nominative brand components since some of the brands focus only on one segment of the products. For example, “*about-face*” (69) has only decorative cosmetics and products for preparing the skin of the face for makeup. “*LipLoveLine*” (118) is concentrated only on makeup for lips. This nominative brand component is a compounding that contains one noun “*lip*”, which is an anthropological component here, and two verbs in imperative, which are “*love*” and “*line*”, which has the meaning of “*using a lip liner*”. Apart from alliteration that adds to the visual aesthetics of the brand’s name, the similarity the name of a well-known memoir “*Eat, Pray, Love*” by Elizabeth Gilbert is noticeable, which triggers memories and nostalgic emotions in potential buyers. Hair care brands also have very distinctive names, especially highlighting the variety of hair structures, e.g. “*Holy Curls*” (105) is a company that provides goods for curly and wavy hair, and taking advantage of a phrase similar to expletive phrase and its synonyms, such as “*Holy cow!*”, the brand highlights the wow-effect one will get after applying their products onto their hair.

**- Sub-components that are related to complexion:** this category can be distinguished among brands that produce foundations and concealers. To illustrate, “*The BASEics*” (154) is one of such brands and in it is a blend of nouns “*base*” and “*basics*”. The “*base*” part is capitalised to highlight the idea of creating foundations since they are considered to be the main and core step in a makeup routine. Using the definite article “*the*”, which is used to indicate that the thing being referred to is the only one of its kind, or is the most well-known or important one, the brand makes

itself stand out among all the other ones in the niche, implying that they dominate in the field of manufacturing foundation.

The use of article “*the*” can be spotted in some other cases, not only regarding products for complexion. For instance, “*The Ordinary*” (158) is skincare brand that is undoubtedly the most successful and the most desirable one compared to its competitors. The definite article “*the*” is used here for the same reason as in “*The BASEics*”. What is more, the meaning of the word “*ordinary*”, which is “*not different or special or unexpected in any way*” together with the definite article expresses the meaning of products that should become a usual part of skincare routine. One more instance is the company called “*The Body Shop*” (155). The collocation “*body shop*” is polysemantic, however, in this case the meaning is “*a gym, health club, or a place where people may take care of their health*”. By adding “*the*”, the meaning of a specific place where one can purchase the best goods for the good of your body is pointed out.

Coming back to foundation manufacturers, an extra example would be “*BARE.*” (73). The meaning of the adjective “*bare*” in this case is “*with no makeup*”, which has the implication that the foundations produced by this are not visible and look as if it is real skin. The full stop at the end of the nominative brand component gives off the impression of a statement of being authentic and superb and helps reinforce the message behind the name of the brand.

- **Verbs in imperative mood sub-component:** the imperative mood is feature that can be noticed in the nominative brand component since it helps suggest a call to action, indicating that the company wants its clients to do or achieve something by using their products. For example, in “*LIVE TINTED*” (119) the verb “*live*” is used in imperative mood together with an adjective in past participle “*tinted*”, which means “*with colour added*”, to encourage their clients to use a huge variety of colours and shades provided by the brand, and accept the complexion given us by nature. The next name will be “*Ameliorate*” (71), which is a skincare brand. The verb “*ameliorate*” means “*to make a bad or unpleasant situation better*” which emphasizes the main purpose of any skin treatment good, which is to improve its

state and enhances the message of the brand. At the same time, the verb “*ameliorate*” is not a part of everyday vocabulary, which makes it stand out among others in the niche. The example of “*Unleashia*” (164) is an interesting one to take a look at. It consists of the verb “*unleash*”, which has the meaning of “*to let happen or begin something powerful that cannot be controlled*”, and suffix “*-ia*”. However, via hearing we can perceive this phrase as an exclamation “*unleash ya*”, where “*ya*” is colloquial way of saying “*you*”, which leads us to conclusion that the verb is used in imperative mood. Also, the brand originated in Korea and such way of spelling in the nominative brand component alludes to the way Korean speaker would pronounce it.

**- Change in spelling sub-component:** The change in spelling in the names of brands can greatly improve advertising and establish a distinctive brand identity that sets the company apart. Spelling variations can give a brand a contemporary, fashionable tone that appeals to younger consumers and mirrors modern language trends, including online slang and acronyms, giving the brand a more modern and relevant image. For example, “*Madluvv*” (123) is a company that specialises in eyebrow products and features a non-standard spelling of a noun “*love*”. At first glance, this nominative brand component has nothing to do with brows, however, the founder, Maddie Thompson, has been fond of eyebrow makeup and microblading for a long time. “*DedCool*” (92) is a fragrance brand that uses the same method in their naming, in particular the omission of “*a*” in adverb “*dead*”, which denotes “*exactly, very*”. Because of its unusual spelling and the meaning behind this collocation, the brand appears to look trendier and daring, which may appeal to younger audience, and fits well with current trends. The last example we would like to explore here is a brand with the name “*Krave Beauty*” (115), which consist of the verb “*crave*” in its unusual spelling and the noun “*beauty*”. The verbs “*crave*” is defined as “*to have a very strong desire for something*” and by substituting “*c*” with “*k*” the brand makes the name look stylish. What is more, many brands have been founded with “*K*” as the first letter. Ira Schloss, an advertising researcher, was the first to point out the overrepresentation of the letter K. Later, it became known as the “*K-effect*”. In the

21<sup>st</sup> century, this approach is still frequently applied, mainly due to the popularity of brands of socialite from the Kardashians.

To summarise, there are many brands, each with a unique name created to stand out among their competitors. These names are designed to make the potential customers feel specific emotions, to reflect the brand's identity, and to create a lasting impression. Some brands use creative spellings to make their names more memorable, use the proper names of their famous founders or appeal to the pleasure one can get while using their products, while others use field-specific vocabulary and blend words to highlight the benefits of their products. Brands make sure that their names catch the attention and communicate their essence by carefully considering these elements, which help support their marketing and business goals, which helps support their marketing and business goals.

## **2.2. Taxonomy of nominative typological components**

The nominative typological component can be considered as one of the most important components since, while choosing the product, a consumer knows what type of good they are looking for. Of course, due to the competitiveness of the market and the great need for different makeup and skincare products, even the terminology is growing extremely quickly.

At first, we would like to divide the terms into the following categories:

- *those named based on their function*: while analyzing those terms, it is clear that they are derivatives formed by affixation, particularly through the addition of nominal suffixes to the verb that indicates the action that a product must perform. To illustrate, “*cleanser*” is a derivative from the verb “*to cleanse*”, which is defined as “*to clean your skin or a wound*”, and the nominal suffix “*-er*” is used for cleaning one’s skin, especially after applying makeup. In general, the nominal suffixes “*-er*” and “*-or*” are the most productive in forming beauty terminology. Among the examples are “*toner*”, which derives from the verb “*to tone*”, which means “*to make your muscles, skin, etc. tighter and stronger*” and is used to make one’s pores tighter; “*highlighter*” which originated from “*to highlight*” which we use to say “*to*

*emphasize something, especially so that people give it more attention*”, and its goal is to willingly make the certain facial feature more distinct; “*concealer*” which comes from the verb “*to conceal*” whose meaning is “*to hide somebody/something*”, and this product is used to cover the imperfections of one’s skin; “*perfector*” has the verb “*to perfect*” as its root and is used to hone or improve certain aspects of one’s makeup. Another example is “*exfoliator*”. The verb “*to exfoliate*” is directly related to the beauty industry and has the meaning of “*to remove dead cells from the surface of the skin in order to make it smoother*”.

Also, there are other nominal suffixed found in the beauty terminology that refer to the function of beauty goods. These are the “*-ent*” and “*-ant*” suffixes. For instance, “*protectant*” derives from “*to protect*” and is supposed to save a certain part of the body from external damage, or the noun “*treatment*” is often utilised for the good that is made to “*treat*” and “*heal*”.

Compound nouns are a frequent occurrence among those terms that are named based on their function. For instance, “*sunscreen*” is a compound noun that consists of the noun “*sun*” and the verb “*screen*”. “*Screen*” is a polysemantic verb. Among its meanings, there is the following: “*to protect somebody from something dangerous or unpleasant*”. Together with “*sun*”, it creates a term that refers to a product that prevents skin from getting affected by sun in a harmful way.

“*Eyeshadow*” is one more example of a compound noun. The noun “*eye*” and the verb “*to shadow*” are its constituents. “*To shadow*” may have the meaning of “*to cover something*”, which refers to the goal of a good, which is to cover an eyelid with a certain colour. These two examples highlight the fact that the second part of these compounds indicates its function.

As for the other units analysed, we can observe the tendency that some of the nouns that denote the product coincide with the verbs that refer to the effect that the product is supposed to have, which is the process of conversion. To illustrate, the noun “*spray*” corresponds with the verb “*to spray*”, which has the meaning of “*to cover with very small drops of a liquid that are forced out of a container*”. In the same way, the definitions of the nominative typological components “*blush*” and

“*tint*” overlap with the verbs associated with them. Since “*to blush*” means “*to become red in the face*”, and any type of blush is expected to make one’s cheeks reddish; and “*to tint*” refers to “*to add a small amount of colour to something*” which also aligns with the main purpose of this good, which is to make lips and cheeks more coloured for a long period of time.

The next category is *those named based on their form*. Such a way of naming a typological component is convenient for consumers in the first place since there are some forms and states of matter that are more preferable by certain groups of users. It should be noted that one and the same product in terms of its function can have different forms, which influences buying decisions and the way of their application. Some of the units examined in this group can be classified as root words, while others are compounds. For example, such nouns as “*gel*”, “*cream*”, “*oil*”, “*powder*”, and “*pencil*” are root words that are some of the oldest and most regularly used ones. At the same time, “*lipstick*” and “*lipgloss*” are compound nouns that consist of the noun “*lip*”, which is an anthropological component here since it refers to which part of the body this product is applied to, and the nouns that signify their form, which are “*stick*” (solid state of matter), and “*gloss*” (liquid state of matter).

The last category that can be singled out is *the terms named based on a combination of both function and form*. Units such as “*micellar water*”, “*BB/CC cream*”, “*mist*”, etc. fall into this group. Mostly, they are collocations that consist of at least two words. “*Micellar water*” is a collocation that includes a derivative adjective “*micellar*” that derives from the noun “*micelle*” and the adjectival suffix “*-ar*”, which can be oftentimes observed in the adjectives related to science (e.g. “*circular*”, “*molecular*”), and the noun “*water*” that directs to the state of matter of a product. The main idea of this liquid good is the removal of makeup and skin cleansing with the help of micelles. The next are “*BB Cream*” and “*CC Cream*”. These are the collocations that consist of abbreviations that point out the function of given goods and the noun “*cream*” that refers to their form. The abbreviation “*CC*” stands for “*colour correction*”, which clearly points to the function of this cream. “*BB*” abbreviation is a different case since it stands for “*blemish balm*”, where the

noun “*balm*” can be viewed as the form of a product, as well as “*cream*”. “*Balm*” is explained as “*a liquid, cream that is used to make wounds less painful or skin softer*”. Based on this definition, we can conclude that the focus here is not on the form but rather on the properties of the good.

There is also an example of a relatively new term that is related to foundation products. It is a “*cushion*”. The noun “*cushion*” is also a polysemantic word. Here, we are interested in its two meanings, which are (1) “*a cloth bag filled with soft material that is used to make a seat more comfortable*”, (2) “*something that protects you*”. We can draw a conclusion that the product was named based on its visual similarity to the real cushion since it is a foundation put into a round container and is applied by a round puff, and its purpose is to be a layer between skin and products that are further applied onto it. The next example is “*lip and cheek stain*”. It is a complex collocation that consists of three nouns with the conjunction “*and*” in between anthropological components. The noun “*stain*”, which is responsible for both function and form, coincides in meaning with the verb “*to stain*”, which is “*to change the colour of something using a coloured liquid*”. That denotes that the product is in liquid form and is used to colour cheeks and lips.

Depending on the brand’s main idea and mission, specific terminology can be involved that is used purely by this brand. It is done for the sake of standing out among others and creating special and unique associations among their clients. Such units were found in the “*about-face*” brand, e.g. “*highlight fluid*”, “*eye paint*”, “*shadowstick*”, “*smokestick*”, “*lip color*”, and “*blush balm*”.

Compound nouns “*smokestick*” and “*shadowstick*” are composed of the noun “*stick*”, which implies that the product is in the shape of a stick, and the nouns “*smoke*”, which shows that the product is used for creating smokey eye look, and “*shadow*”, which points out that it is good that makes applying eyeshadows easier. “*Highlight fluid*” is a collocation that consists of two nouns, with the first one denoting the purpose and the second showing the form. However, the word “*fluid*” can be viewed as a very generalised term that is rarely used in beauty products, and here it refers that it can be applied to any part of the body, not solely on one’s face.

*“Lip color”* is used instead of the accustomed *“lipstick”* in *“about-face”* products. The problem with the term *“lipstick”* lies in the fact that it started being applied not only to those that are stored in tubes and should be twisted to be applied but also to those forms of lipstick that are stored in small transparent bottles with the doe-foot applicator. To avoid such confusion, the brand uses collocation that features the noun *“color”* since it is neither in the form of a stick nor in the form of balm or gloss.

Oftentimes, just a noun denoting the type of a product does not suffice due to the fact that one and the same good may vary in its nature and properties. That is why the additional description together with the term is used; it is especially applicable to skincare products. It is necessary to mention that the further analysed units are not the constituents of the nominative functional-descriptive component since they are directly related to the function or form of the product, meanwhile the nominative functional-descriptive component consists of the description that are not related to these categories.

For example, a cleanser can be *“foaming”*, which means that the cleansing liquid turns into the foam after its application, meanwhile *“melting”* signifies that primarily the cleanser is solid and, while using it, it melts into liquid material; these units are responsible for extra information about the form of a product. A cleanser can be also *“purifying”*, *“exfoliating”*, *“calming”*, *“pH balancing”*, *“refining”*, and *“whitening”*, which adds to the function of the good. *“Purifying”* points to the fact that it is used for deep cleaning since the verb *“to purify”* is defined as *“to make something pure by removing substances that are dirty, harmful or not wanted”*, *“exfoliating”* refers to the process of getting rid of dead skin cells. *“Calming”* points to the soothing qualities of a product, while *“refining”* suggests that the cleanser contains elements that improve skin texture. *“Whitening”* derives from the verb *“to whiten”* and refers to the property of a product to make the shade of skin lighter. At the same time, *“pH balancing”* is a complex collocation that combines the abbreviated phrase *“power of hydrogen”* and the present participle *“balancing”*, and directs to the ability of a product to support the natural pH of one’s skin.

Serums can be “*hydrating*”, “*anti-ageing*”, “*brightening*”, “*balancing*”, and “*wrinkle-correcting*”. To analyse further, “*anti-ageing*” is a compound adjective consisting of the prefix “*anti-*”, which has the meaning of “*against*” and the present participle “*ageing*” and functions as a descriptor of the term that shows the quality of reversing visual senescence of individual’s skin. Additionally, “*wrinkle-correcting*” is a compound adjective that includes an anthropological component “*wrinkle*” and the present participle “*correcting*” and it refers to something that corrects or enhances the appearance of wrinkles.

Descriptive adjectives and present participles that are used to describe sunscreens are the following: “*watery*”, “*brightening*”, “*refreshing*”, “*breathable*”, “*weightless*”, “*scentless*”, and “*tinted*”. “*Watery*” is an adjective that is derivative from the noun “*water*” and the adjectival suffix “*-y*” and is used in the meaning of “*like water*” and underlines the texture of the sunscreen. “*Breathable*” and “*weightless*” have similar connotations, even though these are different adjectives. The first example is a derivative from the verb “*to breathe*” with the adjectival suffix “*-able*”, which adds the meaning of “*to be capable of*” or “*to facilitate a certain process*”, and it is defined as “*something the lets the air to go through it*”. The second one is also a derivative adjective that consists of the noun “*weight*” and adjectival suffix “*-less*” that denotes the absence of the quality related to the root noun. In the case of sunscreen, this adjective suggests that the product is easy to apply and light to wear. “*Tinted*” is the past participle of the verb “*to tint*” and refers to “*a sunscreen that has a little bit of a colour to even the skin tone*”.

The term “*shampoo*” is also always accompanied by a descriptive units since there are many various types and textures of hair that need a certain haircare product. Among them, there are “*clarifying*”, “*hydrating*”, “*volumizing*”, “*colour-protective*”, “*vitalising*”, “*restorative*”, “*detangling*”, “*strengthening*”, “*anti-hairfall*”, “*anti-dandruff*”, “*nourishing*”, “*restructurising*”, and “*scalp purifying*”. “*Volumizing*” is the present participle of the verb “*to volumise*”, which is specifically connected to haircare and means “*to make hair look thicker*”. “*Vitalising*” is an interesting example. It refers to a type of shampoo that is designed

to revive the hair and is the present participle of the verb “*to vitalise*”, which means “*to give life and energy to something*”. “*Nourishing*” is one more example of the present participle being used together with the main constituent of the nominative typological component. It comes from the verb “*to nourish*”, which signifies “*to keep a person, an animal or a plant alive and healthy with food*”. In the case of shampoo, it means that it is supposed to provide hair with nutrients and improve it. “*Anti-hairfall*” is a compound hyphenated adjective that involves the prefix “anti-”, which denotes prevention, and the compound noun that consists of two nouns “*hair*” and “*fall*”, where the second component coincides with the meaning of the respective verb, and denotes the process of extensive hair loss. “*Restructurising*” is the derivative adjective that comes from the noun “*structure*” with the help of the prefix “*re-*”, which has the meaning of an action being done one more time, and the verbal suffix “*-ize*”, which signifies that the feature of a base word is applied to something else, and ending “*-ing*”. The meaning behind this noun, together with the term “*shampoo*”, is that it helps improve the way porous hair looks. “*Scalp purifying*” is the last example we would like to examine. It is a collocation consisting of a noun, which is an anthropological component that means “*the skin that covers the part of the head where the hair grows*”, and the present participle of the verb “*to purify*”, and is used to describe shampoos created to cleanse the scalp, remove dirt, and excess build-ups.

Exfoliators feature a lot of scientific vocabulary since the majority of them are chemical, which means that it should be mentioned in the name to prevent buyers from unfortunate situations with their derma. The most widely used types of exfoliators are “*AHA*”, “*BHA*”, and “*PHA*” ones. These abbreviations stand for the nature of these exfoliants. “*AHA*” means “*Alpha Hydroxy Acid*”, “*BHA*” is defined as “*Beta Hydroxy Acid*”, meanwhile “*PHAs*” are “*Polyhydroxy Acids*”. AHA exfoliants are acids that are soluble in water and work to exfoliate the skin's surface. On the other hand, BHA exfoliants are acids that are soluble in oil and can penetrate and exfoliate within pores. Lastly, PHA exfoliants are acids with larger molecular structures that exfoliate gently, making them suitable for sensitive skin. There are

also “*enzyme exfoliants*”. The adjective “*enzyme*” coincides with the according noun, which means “*a substance that is produced by all living things and that helps a chemical change happen or happen more quickly*”, which leads us to the conclusion that the process of exfoliation happens quicker. These are complex scientific names, and if an individual is not an informed user, the purpose and function of such a product won’t be understood.

Apart from skincare and haircare, the nominative typological component of some makeup products should contain descriptive adjectives. One such example is “*powder*”. It can be “*loose*”, “*pressed*”, “*setting*”, “*brightening*”, and “*baking*”. “*Loose*” is the adjective that gives extra information about the form of the powder, highlighting that it is not tightly packed and not solid since this meaning is a direct one of this adjective. At the same time, “*pressed*” is the past participle of the verb “*to press*”, which is defined as “*to push something closely against something*”. The direct definition of this constituent of the nominal typological component “*pressed powder*” suggests that the material has been squeezed into the way that turned it into the solid form. “*Setting*” is the present participle of the polysemantic verb “*to set*”. In this case, we are interested in the meaning of “*to fix something*” since such a type of powder is used to fix makeup in place. “*Brightening powder*” consists of a present participle of the verb “*to brighten*”, which signifies “*to become or make something lighter or brighter in colour*” and modifies the term. It is used to describe a powder that enhances the glow of the skin. The last and the most interesting instance is “*baking powder*”. The direct meaning of the verb “*to bake*” is “*to cook food in an oven*”. However, in the beauty industry, “*to bake*” means “*to leave powder on the skin to set the foundation or concealer specifically*”.

In conclusion, the nominative typological component plays a crucial role in identifying products in the competitive makeup and skincare market, which is why some brands don’t use the established set of terminology and come up with their own ones. Terms can be categorized based on their function, form, or a combination of both. Function-based terms often come from verbs, while form-based terms are the root or compound nouns. Additionally, descriptive adjectives are frequently utilised

to specify variations in the form and properties of the goods, especially for skincare products.

### 2.3. The formation of the nominative components of cosmetic set's names

The point that hasn't been covered by those who studied the naming of beauty products is that a lot of them are sold in sets, meaning that there are several related products that can be bought together. The naming process here differs from that established one because there is no nominal typological component. It happens due to the fact that we cannot differentiate one piece of terminology that will be applied to two or more products. That is why it would be reasonable to distinguish a separate component in the naming of beauty products, which is the "*nominative set descriptor*". The naming process for sets will look in the following way then: the nominative brand component + the basic nominative component of the set + the nominative set descriptor. The nominative set descriptor can be further divided into the **general nominative set descriptor** and **quantitative nominative set descriptor**. The quantitative nominative set descriptors are the nouns that point at the specific number of items in a set. Among the most widespread ones are "*duo*", "*trio*", and "*quad*". The main difference between quantitative and general nominative set descriptors lies in the fact that the former suggests that the products are the same, but the shades or sizes are different, unlike the general ones. The only exception is the unit "*duo*" since, in most cases, the functions of products in this type of set complement each other.

(1) "*Duo*" is mostly used to talk about two people involved in the same activity together. The noun is mostly used in the field of music. However, in the beauty industry, it is utilised to talk about products that are of the same nature but of different sizes or colours, or those that should be used together. For example, "*Kayali The Juicy Apple Duo*" (157) is a set of two items originally titled "*Kayali Eden Juicy Apple | 01*" in two different sizes, the bottle of 50 ml and the travel size version of 10 ml. Here, we observe the naming structure we set up before because "*Kayali*" stands for the nominative brand component, "*The Juicy Apple*" is the nominative basic

component that summarises the names of both goods, and “*Duo*” serves as the nominative set descriptor. The next instance is “*Huda Beauty 90s Brown Lip Duo*” (68), which consists of two lip products, namely “*Huda Beauty FAUX FILLER Extra Shine Lip Gloss*” and “*Huda Beauty Lip Contour 2.0 in Warm Brown*”. As we can observe here, the set includes two products that originally have their own basic nominative component, so it is important to examine the way the basic nominative component of the set is formed. The way the naming of this set happens here is generalisation since the part “*90s Brown Lip*” generalises the trend of brown glossy lips being popular during that time. We do not observe any reference to the name of the lip gloss that features the basic nominative component “*FAUX FILLER Extra Shine*”, which is a complex collocation that refers to the plumping effect the gloss causes. The adjective “*faux*” means “*artificial, but intended to look realistic*”, and the noun “*filler*” suggest the material used for lip augmentation procedure; while “*extra shine*” is the collocation of an adjective that has the meaning of “*additional*” together with the noun suggests that it provides more glow compared to the average lip gloss. Another example is “*Kylie Cosmetics High Gloss and Liner Duo*” (103), which contains two items: “*Kylie Cosmetics High Gloss in Warm Pink Nude*” and “*Kylie Cosmetics Iced Latte Lip Liner in Warm Brown*”. Here, to make up the basic nominative component of the set, the enumeration of the nominative typological components of both goods is implemented.

(2) “*Trio*” is similar to “*duo*”, but the difference lies in the fact that it is about three people or, in our case, items. For instance, the constituents of “*NYX Cosmetics Brightening Liquid Eyeshadow Trio*” (81) are three “*NYX Cosmetics Ultimate Glow Shots Liquid Eyeshadow*” of three different shades. In this case, the naming strategy for the set involves generalisation since the use of “*brightening*” is the generalised version of “*Ultimate Glow Shots*”. It reflects the essence of making the eyelids shine but without the specific basic nominative component and detailed meaning that “*Ultimate Glow Shots*” has.

(3) “*Quad*” differs from previous units since it is an informal way of saying “*quadrangle*,” which in geometry means “*a shape with four straight sides.*” Thus,

the set called in this way will contain four items, e.g. “*Huda Beauty Pretty Grunge Liquid Matte Lip Quad*” (141) includes four shades of “*Huda Beauty Liquid Matte Lipstick*”. “*Pretty Grunge*” is metaphorical as it combines the adjective “*pretty*”, which signifies beauty and attractiveness, with the term “*grunge*”, a term associated with a style of fashion characterised by a shabby look. It metaphorically describes the intended appearance that can be achieved with the use of lipsticks. Then, “*Kylie Cosmetics Kendall Blush and Highlighter Cheek Quad*” (113) involves two highlighter and blush shades, and here we again observe the enumeration of the nominative typological components of the products used in the set.

Into the category of the general nominative set descriptors fall such nouns as “*kit*”, “*bundle*”, “*essentials*”, “*minis*”, and the noun “*set*” itself. At first, they may have the same or similar meaning. However, having analysed the contents of these sets, we can conclude that:

(1) The term “*set*” refers to several products packaged together. This general term does not imply a certain number of products and can vary from a simple duo to a full range of products. Also, “*set*” may be perceived as one that should be logically compiled, meaning that all the products have to complement each other. For example, the “*r.e.m. beauty cooling makeup prep set*” (90) consists of “*r.e.m. beauty lunar magic blurring primer*” and “*r.e.m. beauty full night's sleep cooling blurring undereye balm*”. Here, the method of generalisation is used since the properties of both products are generalised and put in one name. The clipped noun “*prep*” coincides with the term “*primer*”, which is the product used for preparing the skin before applying makeup; the present participle “*cooling*” aligns with the quality of the second item on the set. The next example is “*r.e.m. beauty splash of color glossy balm set*” (153). Here, the process of metaphorisation is involved since this set includes six lip balms of different vibrant colours and the use of “*splash of color*” is the metaphorical way of expressing the idea of adding colour. One more instance is “*Florence by Mills Happy Days Skincare Set*” (89). It consists of “*Florence by Mills Clean Magic Face Wash*”, “*Florence by Mills Dreamy Dew Moisturizer*”, “*Florence by Mills Look Alive Brightening Eye Cream*”, and “*Florence by Mills Oh Whale! Lip*

*Balm*". Here, the method of generalisation is used since all the basic nominative components of items on the set feature positive vocabulary, which leads us to the basic nominative component of the set, and all the goods are supposed to be used as skincare. The last example we would like to examine is "*The Ordinary The Power of Peptides Set*" (160). "*The Ordinary Multi-Peptide + HA Serum*", "*The Ordinary Multi-Peptide Eye Serum*", and "*The Ordinary Multi-Peptide Lash and Brow Serum*" are the constituents of the set. In this case, the method of metaphorisation is used since the use of the noun "*power*" together with the name of the main ingredient of each product on set, which is "*peptides*" highlights that they have a very substantial effect or even magical and miraculous since the noun "*power*" has the meaning of "*a particular ability of the body or mind*".

(2) A "*bundle*" typically refers to a couple of products offered together at a lower price. Bundles may include additional products or different elements aimed at encouraging consumers to buy several products at the same time. To illustrate, "*SKKN by Kim The Starter Bundle*" (161) includes "*SKKN by Kim Face Cream*", "*SKKN by Kim Cleanser*", and "*SKKN by Kim Vanity Bag*". If an individual buys all of those products separately, the total would be \$198. However, in the bundle, it costs \$168. The basic nominative component of this particular set is created through the process of generalisation since "*cleanser*" and "*face cream*" are the basic skincare products that every beginner in using cosmetics starts with. Then, "*NYX Cosmetics The Loud Lover Bundle*" (132) consists of "*NYX Cosmetics The Loud Lover Bundle*". "*NYX Cosmetics Shine Loud High Shine Lip Color in Stay Stuntin*" and "*NYX Cosmetics Line Loud Vegan Longwear Lip Liner in Rebel Red*" are in the set, whose price is \$16 instead of \$20. The basic nominative name is also created through metaphorisation since both products are of red colour, which is frequently associated with love. The "*about-face Matte Fluid Eye Paint: The Pastels Bundle*" (129) is made up of three "*about-face Matte Fluid Eye Paint*" of soft colours. The total of these three products purchased apart would be \$48, and the bundle costs \$43. The basic nominative component of this set features the basic nominative component of

each product with the general noun “*pastels*”, which suggests that the products are of soft pigments.

(3) “*Kit*” suggests a group of selected products that synergize together well, and is more structured compared to “*set*” or “*bundle*”. Kits are also packed in specifically designed containers to fully provide customers with a sense of completeness. To illustrate, “*Farmacy Farm To Face Bestsellers Kit*” (95) includes “*Farmacy Green Clean makeup removing cleansing balm*”, “*Farmacy Honey Halo ultra-hydrating ceramide moisturizer*”, “*Farmacy Wake Up Honey eye cream*”, and “*Farmacy Apple Peptide Lip Smoothie*”. Here, we observe the synergy of metaphorisation and generalisation. The brand's nominative component along with the basic nominative component “*Farm To Face*”, which is a metaphorical phrase that is parallel to “*farm to table*” or “*farm to fork*”, which implies fresh products grown on a farm, suggests that skin care products are made from fresh, natural ingredients. Also, the basic nominative component of this kit overlaps with the basic nominative components of each product that contain an adjective “*green*”, nouns “*honey*” and “*apple*”, which are associated with farming. The plural noun “*bestsellers*” generalises the products in the kit since they are the brand's most popular goods. Also, the products are packed in the box that is specifically designed for them, featuring the images of products’ ingredients. (See Figure 2.1)



Figure 2.1

The next instance, “*Huda Beauty Icy & Spicy Lip Plumping Silk Balm Kit*” (109). Its constituents are “*Huda Beauty Silk Balm Icy Cryo-Plumping Lip Balm*” and “*Huda Beauty Silk Balm Spicy Thermo Plumping Lip Balm*”. In the case of this kit, the method of generalisation is applied for the formation of the set’s name since

two names are combined to form the general one. What is interesting about this kit is the presence of the repetition in the basic nominative component and the nominative typological component. The adjective “icy” and prefix “cryo-”, which is derived from the Greek “kruos” and means “cold”, are used together to emphasise the cooling properties of the lip balm. The same happens in the name of the second lip balm, where the adjective “spicy” and prefix “thermo-”, which also comes from the Greek and has the meaning of “hot”. By utilising bit of them, brand highlights the stimulating function of the product that is supposed to make lips bigger. This repetition highlights the effectiveness of products and creates a stronger impression. Also, these lip balms are packed in the transparent pouch that conceptually aligns with the idea of lip balm since it is always clear. (See Figure 2.2)



Figure 2.2

The last example is the “Huda Beauty Matte Obsessions Eye Kit”(130), which consists of three items: “Mini Legit Mascara”, “Creamy Kohl Very Vanta”, and “Matte Obsessions Eye Shadow Palette”. The set's basic nominative component highlights the matte structure, which is a key feature of the eyeshadow palette included in the set. It is also packed in a special case that is designed in the same way as the palette. (See Figure 2.3)



Figure 2.3

(4) “*Minis*” is the plural noun converted from the combining form “*mini-*”, which means “*small*”. This nominative set descriptor is used to describe the smaller versions of several products. They are offered either as samples, for travel purposes, or in case the product is not for everyday use, e.g. “*Farmacy Melt + Moisturize Minis*” (96) consists of “*Farmacy Green Clean Makeup Melting Cleansing Balm*” and “*Farmacy Honey Halo Ultra-hydrating Ceramide Moisturizer*”. Here, specialisation is involved since “*melt*” points to the primary function and form of the cleansing balm, which is to melt in order to cleanse makeup, and “*moisturize*” also suggests the function of the moisturizer, which is to hydrate. The size of the cleansing balm in this set is 20 ml instead of the usual 100 ml, and the moisturiser is 15 ml instead of 50 ml. One more example is “*Benefit Cosmetics Major Mascara Minis*” (124) which is formed from “*Benefit Cosmetics They’re Real Mascara in Jet Black*”, “*Benefit Cosmetics BADgal Bang! Bigger, Badder Volumizing Mascara*”, and “*Benefit Cosmetics Roller Lash Super-curling & Lifting Mascara in Black*”. The basic nominative component of the set “*Major Mascara*” emphasizes the popularity of the mascaras included in the set.

(5) “*Essentials*” is the plural noun that is converted from the adjective “*essential*”, which has the meaning of “*necessary or very important*” and is utilised to talk about a set of important and basic beauty products that are considered to be a must in everyday usage. These products are chosen based on their necessity and frequency of usage. To illustrate, “*Gisou Honey Glow Essentials*” (98) includes the most basic haircare “*Gisou Honey Infused Hair Wash*”, “*Gisou Honey Infused Hair Conditioner*”, and “*Gisou Honey Infused Hair Oil*”. In this case, the noun “*honey*”

directs to the key ingredient in all products, while the noun “*glow*” suggests the result of using products, implying shiny hair. The next example will be “*Revolution Man Ultimate Skincare Essentials*” (144) which consists of “*Revolution Man Pore Clearing Gel Cleanser*”, “*Revolution Man Hydrating Moisturiser*”, and “*Revolution Man Anti-Fatigue Under Eye Serum*”. The set is named in such a way to show that it includes the basic, important products for men's skincare. “*Ultimate*” means these items offer complete and high-quality care for such problems as clearing pores, hydrating, and getting rid of tired-looking eyes.

Beauty products are often sold in sets, which creates a need for a unique naming process with a “nominative set descriptor” instead of the typical nominative typological component. This descriptor can be quantitative, indicating the number of items (“*duo*”, “*trio*”, “*quad*”), or general, referring to various groupings (“*kit*”, “*bundle*”, “*essentials*”, “*minis*”, and “*set*”). Quantitative descriptors usually imply similar products in different variants, while general descriptors denote collections with a specific purpose. The naming strategies for sets often involve generalization, metaphorisation, and highlighting key functions and features of the products included.

#### **2.4. Multimodality in the advertising of “r.e.m. beauty” products**

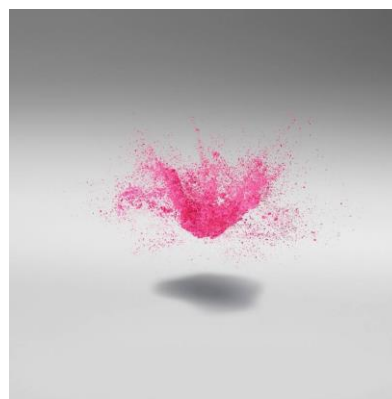
Celebrities have always been fashion icons and trendsetters for a wide audience, and launching their own beauty brand allows them to offer products that reflect the lifestyle of a celebrity and help their followers have the same or similar style. Since 2020 celebrities have been actively setting up cosmetic businesses that surpass such iconic brands as Maybelline, L’Oreal, NYX Cosmetics, etc.

It is drastic to mention that we will not look at cosmetic advertising in the form of magazine or TV advertisements due to its limited relevance compared to the early 2000s. We will deal with advertising on brands’ websites and social media where they post promotional posts for their beauty products.

The first celebrity beauty brand we will take a look at is “*r.e.m. beauty*”. It was launched by singer Ariana Grande and is called in the same way as one of her songs

“R.E.M” from her studio album “Sweetener”. The performer's appearance has been characterized by her signature high ponytail and eyeliner for a long time. This made her a fashion role model among the youngsters, many of whom expressed a desire to follow her beauty routine. The launch of her own cosmetics brand can be interpreted as a means of directly interacting with her fans and audience, offering them specific products that can contribute to the creation of this look. So, let’s see how the category of multimodality is implemented in the brand’s concept, names of beauty products, and advertising posts on social media.

The majority of products heavily feature a space and science-related theme. One of the characteristics that proves it is the fact that there are terms used in the names of the products. The meaning of all the terminology implemented on the official website or Instagram is explained in the following way: a term, transcription, part of speech, and definition. To illustrate, in a promo post of their new blush called “*hypernova*”, “*r.e.m beauty*” applied this particular method of describing the name of the product: “*hypernova* /('haɪpə, nəʊvə)/ *noun. an exploding star that produces even more energy and light than a supernova, 40 times more massive than the sun*”. The same happens to the name of the brand. When we go to the “about us” part of the official website, we can observe the following: “*r.e.m. \ rem \ noun. the phase of sleep during which your most creative, limitless and vivid dreams occur*”. (See Figure 2.4)



Уподобали: arianagrande та інші люди  
 r.e.m.beauty hypernova /('haɪpə,nəʊvə)/ noun.  
 an exploding star that produces even more  
 energy and light than a supernova, 40 times  
 more massive than the sun

sign up for early access at the link in our bio

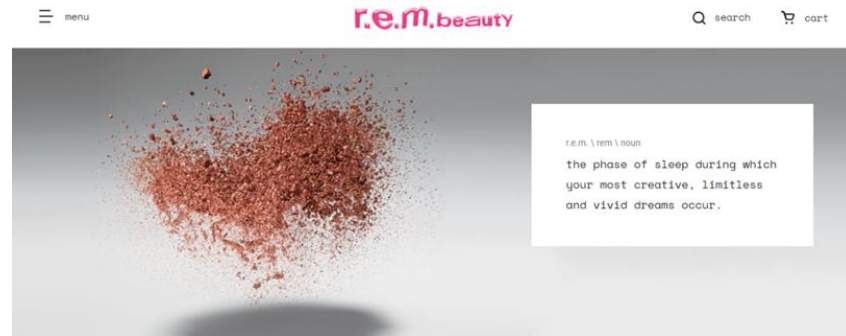


Figure 2.4.

The explanation of the brand’s name gives us an idea that all the beauty items were produced for being artistic and innovative with one’s glam. To put it another way, while using “*r.e.m beauty*” products one “*spaces out*”, manifesting their creativity into their makeup look.

One of the brand's main attributes is simplicity. The name of the brand is spelled with the lowercase letters “*r.e.m. beauty*”. In the same way, all the publications on social media and the descriptions of all the products on the website begin with lowercase letters. (See Figure 2.5)

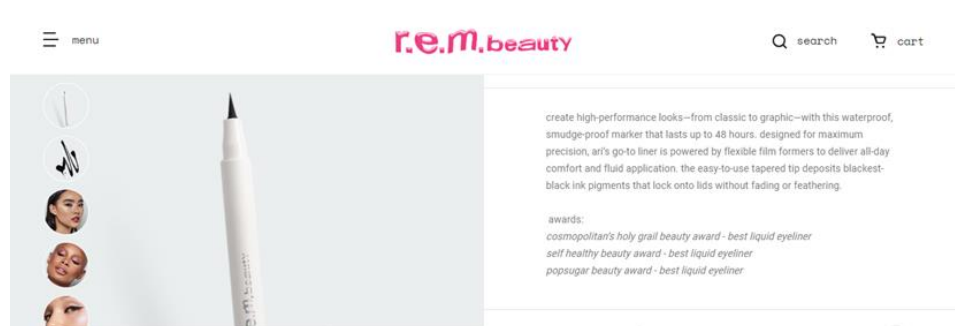


Figure 2.5

In addition, the packaging of the product is produced in a minimalistic way, all of the containers are of metallic grey colour, which is associated with spaceship and science. The paper packaging features a font of the text similar to the one that is seen on the astronauts' monitors and is of a grey colour as well. (See Figure 2.6)



Figure 2.6

One of the very first products that the brand launched was the “*on your collar matte lipstick*”. The packaging heavily reminds the spacesuit of an astronaut, meanwhile, in the promotion photoshoot the singer is holding a space gun in the shape of this lipstick, wearing boots and a skirt of the metallic grey colour mentioned before. (See Figure 2.7)

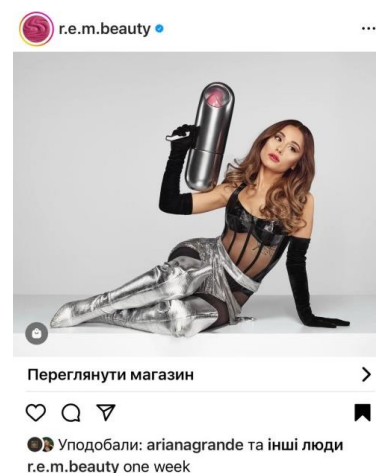


Figure 2.7.

In one of the Instagram posts promoting this product, we can see in the background a dark starry sky and a rocky landscape that looks like the uninhabited territory. The photo reminds of the landing astronauts on an unexplored planet. (See Figure 2.8) The second part of this publication is the video, which is the kineikonic mode, that features the same dark colours, however, the product in the video is

rotating, at the same time, making a sound that is peculiar for items used on the spacecraft.



Figure 2.8

Moving on to next product, which is “*hypernova satin matte blush*” (147). The texture of the blush showcases a cosmic theme as well. It looks like sandy surface of a planet. It fits well with the cosmic theme of the brand, reminding me of outer space landscapes.

As it was previously stated, colour can be viewed as a semiotic resource, which means that colour can intensify the meaning of the name of the product. In the case of this blush, the colours of the products intensify the nominative functional-descriptive component. To illustrate, the phenomenon called “*nebula*”, which is an intragalactic cloud of gases and dust, is associated with bright colours, specifically red, blue, and magenta. The product “*r.e.m. beauty hypernova satin matte blush in strawberry nebula*” is of a bright magenta colour. Meanwhile, “*r.e.m. beauty hypernova satin matte blush in jupiter moon*” is of a brownish colour because the colours associated with Jupiter are brown, orange, and red. Also, the packaging of the blush looks like an UFO or any other type spacecraft due to its round, metallic design with a central window. The paper packaging features the pictorial element of a planet following its orbit. (See Figure 2.9)



Figure 2.9

The products “*midnight shadows lustrous liquid eyeshadow*” (120) and “*galactic eyes lustrous liquid eyeshadow*” (121) have basic nominative components that contain the adjectives “*midnight*” and “*galactic*”, which brings us back to the space theme. Both items have the same nominative functional-descriptive components, which include science-related vocabulary, e.g. “*lab coat*”, “*nerd*”, “*comet*”, “*ufo*”, “*asteroid*”, “*experiment*”, “*telescope*”, “*fembot*” (which means “*female humanoid robot*”), and “*milky way*”. Since the nominative typological component contains the word “*lustrous*”, which means “*shiny*”, all the shades of the product are glittery.

The “*midnight shadows lustrous liquid eyeshadow in lab coat*” is of a glittery white colour because lab coats are mainly white. At the same time, the “*midnight shadows lustrous liquid eyeshadow in shade milky way*” is of a navy blue or deep teal colour due to the way Milky Way looks in reality. (See Figure 2.10)



Figure 2.10

Moving on to the “*interstellar highlighter topper*” (104), whose basic nominative component has the adjective “*interstellar*”, which originates from Latin and is defined as “*between the stars*”. Again, depending on the shade, the nominative functional-descriptive component will differ, however, there is a feature that unites all of them. 8 out of 10 nominative functional-descriptive components have the following pattern “*miss + the name of the planet*”, e.g. “*miss mercury*”, “*miss neptune*”, “*miss venus*”, “*miss mars*”, “*miss uranus*”, “*miss jupiter*”, “*miss saturn*”, and “*miss pluto*”. The 2 remaining ones are “*thee sun*”, the use of the definite article “*the*” may refer to the fact that the Sun is the central star and is unique; and “*mama earth*”, in which the use of the word “*mama*” refers to the fact that the planet Earth is often view in terms of its symbolic meaning as a fertile and life-giving mother. The colours of “*interstellar highlighter topper in shade thee sun*” and “*interstellar highlighter topper in shade mama earth*” are golden and mint respectively, which again intensifies the meaning of the nominative functional-descriptive components. The texture of this product is similar to the one that the blush has, however, here it intensifies the meaning of the basic nominative component better since it contains the names of planets and has the texture that resembles surface of a planet. (See Figure 2.11)



Figure 2.11

Now, we would like to focus more on the promotional posts on “*r.e.m. beauty*” social media, specifically on Instagram, because the brand uses this platform as the main one for advertising their products and keeping in touch with their followers. A key point regarding every announcement of a new product is that the brand uses the verb “*to land*” instead of “*to appear*” or the commonly used phrase “*to be out now*”. In this case, the use of this specific verb again refers to the way a spaceship or any other aircraft lands, which adds to the general concept and the perception of the brand by its users. To demonstrate, in the sentence “*our new hypernova collection has landed*” (143) the verb “*to land*” is used in Present Perfect tense form to signify that it is already possible to purchase the product. In the same publication, we observe the visual representation of the products floating or falling, which together with the verb “*to land*” intensifies the meaning of the launch of the product. (See Figure 2.12)



Figure 2.12

The brand's users are called “*flight crew*” in the posts. Such a name does not only refer to the cosmic theme but also to the occupation of the company’s founder since all the singers have their fandoms and each has its unique name. As an illustration, in the video that announces that “*r.e.m. beauty*” are about to appear in Sephora shops, we can observe the rocket with the logo of the brand, inside of which there are spaceship controllers in the form of “*r.e.m. beauty interstellar highlighter topper*”, and screens that look similarly to the mirror from the “*r.e.m. beauty*

*midnight shadows eyeshadow palette*". The aircraft full of beauty products is landing at the planet "*Sephora*" (142). The colours of the planet are black and white, and it is striped, which coincides with the logo of Sephora. The general setting of the video features dark colours and rocks that are the part of the planet's landscape, and those that are floating. After the makeup products land on the planet, we observe the "*r.e.m. beauty eclipse blush & lip stick*", whose packaging also looks like an astronaut suit and the flag with "*r.e.m. beauty*" inscription planted on the planet, which is associated with the first landing. Space-themed music and sound effects, especially electronic signals, enhance the atmosphere intended in the video. The hashtag *#remflightcrew* is used in the description of the video together with the pictorial element in the form of emoji of UFO and telescope. So, we can summarise that this post effectively implements such multimodal elements as visual, auditory, and textual ones to create a comprehensive and catching narrative about the launch of the products in the new place.

It should be mentioned that the use of emojis depicting planets, UFOs, moon, stars, and clouds is peculiar for "*r.e.m. beauty*" posts. In this case, emoji is a visual mode that complements verbal mode for a better understanding of the message conveyed in the captions. Let's take a look at some examples: "*destination: out of this world color* 🪐💖" (the use of ringed-planet emoji that complements the "*out of this world*" collocation), "*duo of your dreams* 🌙☁️" (the use of a moon and cloud emojis that are associated with sleeping and night, and add to the meaning of the caption), "*the #holiglitch galactic frost eye set is sold out on our site but still available in-store and online at @ultabeauty while supplies last* 🪐❄️" (the use of UFO and snowflake emojis, where the former highlights the meaning of "*galactic*", and the later – the meaning of "*frost eye set*").

One more post we would like to discuss is the promotion of the "*r.e.m. beauty on your collar plumping lip gloss*". In this image, the makeup product looks like a liquid floating in zero gravity, probably in the aircraft. The purple color and shiny pieces resemble stars in a purple space. (See Figure 2.13)



Figure 2.13

So, “*r.e.m. beauty*” launched by Ariana Grande, features a space theme across all of its product lines and marketing strategies. The brand uses scientific and space terms in its product names and to describe them on its website and social media. The minimalistic packaging, often painted in metallic gray, reminds of space elements such as spaceships. Advertising messages on social media use space-themed visuals and language, such as using the verb “*land*” to launch new products and referring to customers as “*flight crew*”. Emoji depicting planets and stars emphasize the space theme even more.

## 2.5. Multimodal approaches in advertising of “rhode skin by hailey rhode bieber”

One more beauty brand we would like to analyse is “*rhode skin by hailey rhode bieber*” by Hailey Rhode Bieber, a model and influencer who is famous for her healthy and shiny skin. Once, the celebrity mentioned that the key aspect of her skincare routine is that she prefers “*looking like a glazed donut*” before she goes to bed, which signifies the amount of cosmetics she applies in the evening. This quotation gave the impetus to the debut of the brand.

We can clearly see that the brand's strategy is to take advantage of the model's popularity and influence, which is why they use the word “*glazing*” in the basic nominative component of two products: “*glazing milk the essential prep layer*” (99) and “*peptide glazing fluid the dewy hydration layer*” (138). By seeing this specific

component in the name of the product, the attention of the audience will be increased due to the phrase that the founder uttered before.

Since the brand's priority is skincare products, the stylistic devices in the basic nominative components are absent. Instead, we can observe the frequent use of the sub-components denoting the main ingredient, e.g. "*peptide lip treatment*"(139), "*pineapple refresh*" (140), and the product's function, e.g. "*barrier restore cream*" (74).

The nominative functional-descriptive components here will also differ from the makeup brand we discussed before because, in the case of "*rhode skin*", this component serves as the guidance for a user on what are the benefits of certain products and which specific one is needed to achieve healthy-looking skin. For example, "*the essential prep layer*" indicates that this item is used to prepare the epidermis for the next procedures. Meanwhile, "*the rich recovery layer*" suggests that this product is supposed to enrich and heal the skin.

One of the most prevalent features in the packaging and advertising of cosmetics is simplicity since it has to showcase the properties of the product and the expected results after using it. Examining "*rhode skin*" products, we can note that the containers are laconic and of grey colour with the full name of the product with no additional markings or images. Also, the paper packaging for "*pineapple refresh*" is of yellow colour, which points to the colour of the main ingredient. (See Figure 2.14)

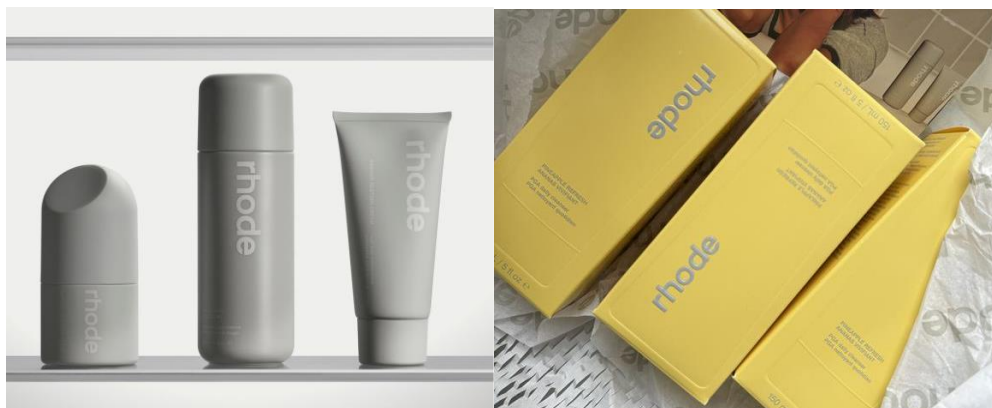


Figure 2.14

The colour of the cleanser "*pineapple refresh*" is also yellow. This colour is frequently featured in the posts about this good due to its connection with the

pineapple, which is naturally yellow. Yellow also provokes feelings of freshness and energy, which goes well with the intended effects of the product. Moreover, using the same colors in ads helps make the product easy to recognize and strengthens the brand's and product's association of the audience. (See Figure 2.15)



Figure 2.15

On the official website, we can see that the brand continues to take advantage of the founder's influence and there are both visual and kineikonic modes of Hailey Rhode Bieber using the products on her healthy and bare skin. In the promotional posts on social media, the visual mode in the form of images of bare and glowy skin and bodies can be observed. (See Figure 2.16)

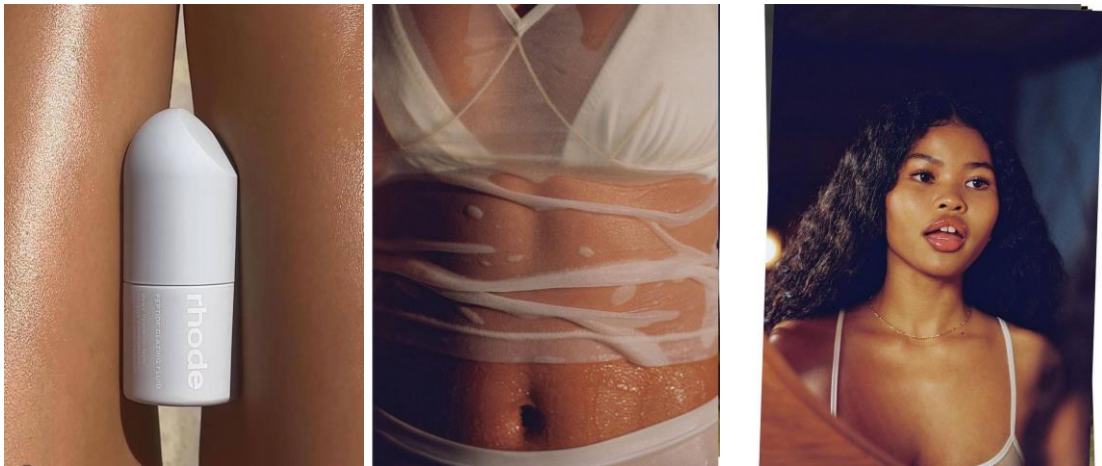


Figure 2.16

Furthermore, if the product is supposed to hydrate, the image of water will be present, meanwhile if with its help the user has to cleanse their face, the image of foam will be added to the picture. (See Figure 2.17)



Figure 2.17

In the same way, the portrayal of the product “*glazing milk the essential prep layer*” is used in one of the promotional posts. In the picture, the founder is holding a big container of “*glazing milk*” and is pouring it onto herself as the real milk. In this case, the symbolic meaning of milk is used since, throughout history, it was oftentimes utilised as a product for beauty purposes, such as anti-aging and moisturizing. (See Figure 2.18)



Figure 2.18

Also, we would like to take a closer look at the way the category of multimodality is implemented in packaging and advertising of the “*the peptide lip tints*” that are presented in four shades “*Ribbon*”, which is of sheer pink colour and named based on the similarity with ballet pointe shoes, “*Raspberry Jelly*”, which is of dark magenta colour and is named based on the similarity with crushed barriers,

“*Toast*” is of rose taupe color, which looks like the colour of hot toast, and “*Espresso*” is of rich brown colour, which is similar to the colour of espresso. The colour of the packaging of all four glosses coincides with their shades, as well as the paper packaging, which makes it easy for customers to understand which colour they would like to purchase. (See Figure 2.19)



Figure 2.19

In the following Instagram post, we can see the image that clearly shows a cup of espresso together with a lip gloss in shade “*espresso*”. The implementation of visual mode together with the small pictorial element of a coffee emoji in the caption of the photo helps intensify the product’s functional-descriptive component. (See Figure 2.20)



Figure 2.20

The same applies to the post about the same product in the shade “*raspberry jelly*”. The image shows the lip gloss in jelly. This visual directly links the product to

its name. The glossy texture of the jelly and lip gloss packaging suggests that the lip gloss has a similar glossy finish. (See Figure 2.21)



Figure 2.21

To sum up, “*rhode skin by hailey rhode beiber*” uses the model's popularity and her famous skin care to promote its products. The product names indicate the main ingredients and their functions, and the packaging is simple and color-coordinated to reflect the ingredients. The advertising techniques include visual and multimodal elements, in particular, images of Hailey Bieber using the products, and thematic images such as water or foam to highlight the product's form, function and color.

### Conclusions to Chapter 2

The process of naming cosmetic brands involves various strategies to capture consumer attention and convey brand identity. Proper names are often used, often using the founder's fame or the names of cultural significance, and geographical names indicate the origin of the product or an abstract belonging to a place. Nouns like “*beauty*”, “*cosmetics*”, and “*skin*” suggest the specific field the company works in, while imperative verbs highlight the effect the brand’s products will have. Creative spellings and scientific references in the nominative brand component can make brands more memorable. At the same time, references to natural ingredients in the brand's name appeal to eco-conscious consumers.

The nominative typological component is important in the beauty industry, helping consumers identify products based on their function and form. A lot of terms derive from verbs with suffixes like “-er” and “-or”, and compound nouns and the naming process in this case is based on the function of the product. Form-based terms describe physical states, and they can be root and compound nouns, such as “gel” or “lipstick”. Some nominative typological components combine function and form together. Also, brands often create unique terminology to distinguish their products. The important fact that should be mentioned is that descriptive adjectives and participles as part of the nominative typological component add specificity, especially in skincare and haircare products.

The naming process of a set of beauty products happens in the following way: the nominative brand component + the basic nominative component of the set + the nominative set descriptor and can be categorized into the general nominative set descriptors (“kit”, “bundle”), and quantitative nominative set descriptors (“duo”, “trio”).

Multimodal advertising strategies are crucial for beauty brands to effectively communicate their products’ benefits and engage with consumers. For example, “r.e.m. beauty” by Ariana Grande uses space-themed elements in product names, packaging, and promotional content to create a logical and imaginative brand identity. The minimalist, metallic packaging and the consistent use of lowercase letters in branding intensifies this perception of the brand. Similarly, “rhode skin by hailey rhode bieber” utilizes the founder’s influence and her famous skincare routine. Packaging and advertising emphasize simplicity and functionality, with colour reflecting product ingredients. Visual modes, such as images of Hailey Bieber using the products and thematic images, strengthen the brand’s message and appeal of customers.

## GENERAL CONCLUSION

The study of naming processes in modern English plays a critical role in assigning names to the various items around us to distinguish them better and to enhance communication about them. It has always been required for goods to have appropriate names, which led to the development of linguistic studies focused on product naming. Likewise, makeup products also needed clear names for easy identification. The issue of product nomenclature has attracted the attention of numerous scholars who study naming processes. Research on the linguistic aspect of onomasiology, word formation, and product naming is extensively covered in the works of many scientists, including L. Bauer, T. Payne, and I. Plag. Also, the concept of multimodality has been widely debated among linguists, such as T. van Leeuwen, G. Kress, J. Bezemer, and many others.

On the basis of acquired knowledge, we theoretically represented the features of naming in beauty products; determined and classified the structural and semantic features of nominative brand components. We used the examples of brands present on websites of such major beauty products retailers as Sephora and Ulta. After analysing them, we can conclude that, based on the main sub-component, the majority of names of beauty brands' contain the names of their founders, either in the full or shortened version. At the same time, the names that have cultural significance and toponyms can be utilised as means of naming a brand. Such nouns as "*beauty*", "*cosmetics*", "*skin*" are frequent occurrence since their usage helps distinguish the niche in which brand specializes. Science and nature related component can be observed in the brand nominative component as well in cases when the company focuses on skincare, whose formulae are based on highly technological approach or organic components. Anthropological and complexion sub-components can be noticed in the nominative brand components that produce products solely for one certain part of the body and complexion related products, such as foundation and concealers, respectively. Wellness and joy related sub-component is less utilised, but still can be found in some brands' name due to the fact that the brand main essence is to bring positive emotions and feelings by their products. The use of verbs in

imperative mood and the change in spelling can be considered as a creative way of keeping in touch with current marketing trends of engaging potential buyers.

The nominative typological components were examined and classified according their structural-semantic features into three groups, which are “*those named based on their function*”, “*those named based on their form*”, and “*those named based on the combination of their function and form*”. Thus, the first group consists of the pieces terminology that are either derivatives formed by the nominative suffixes, compound or converted nouns. The next category includes root nouns that have been in frequent use for a long time in beauty industry, and compound noun too. Into the last category falls the variety of different nouns and complex collocation that point to both the reason why the products should be used and its state of matter. The adjectives and present participles that are the constituents of the nominative typological components were also analysed to establish the meaning they are used in together with the respective term.

The formation of the nominative components of cosmetic set’s names were studies and classified according to their qualitative and numerical features. The groups that were distinguished are the “*general nominative set component*” and the “*quantitate nominative set descriptor*”. Also, the way the basic nominative set component is named was examined on the examples of the names of set sold by both skincare and makeup brands. Among the most frequently used approaches that are employed for naming such set are metaphorisation, generalization, and simple enumeration of the product in the set.

The category of multimodality, which encompasses the use of various modes to create and convey certain meanings, was also researched on the basis of promotional social media publication of celebrity brands, such as “*r.e.m. beauty*” by a singer Ariana Grande and “*rhode skin by hailey rhode bieber*” by a famous model Hailey Bieber. The first company incorporates space-themed elements in both in promotional content, such as space-related images, sounds, and pictorial elements emojis, and the minimalistic metallic packaging, space-inspired basic nominative components and nominative functional-descriptive components to enhance the

overall perception of the brand. “*rhode skin by hailey rhode beiber*” mainly utilises the packaging and advertising that emphasise simplicity and functionality. Visuals and packaging reflect the naming of the products as well.

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**APPENDICES**  
**APPENDIX A**

**The nominative brand components divided based on their main subcomponents**

<b>Proper name sub-component</b>	
Alfa Romeo	Proper name used to make a cultural or historical reference
Anastasia Beverly Hills	Proper names at the beginning of the nominative brand component + proper name of geographical locations, the name of the city or country the products are produced in
Beyonce	Proper name of the brand's founder (the use of a stage nickname)
Billie Eilish Fragrances	Proper name of the brand's founder
Boby Brown Cosmetics	Proper name of the brand's founder + the use of "cosmetics" sub-component
Bondi Sands	Proper names of geographical locations based on the similarity between the function of the product and the location
Britney Spears	Proper name of the brand's founder
Brown Girl Jane	Proper names at the end of the nominative brand component
Burt's bees	Proper names at the beginning of the nominative brand component
by rosie jane	Proper names at the end of the nominative brand component
by Terry	Proper names at the end of the nominative brand component
Christina Aguilera	Proper name of the brand's founder

Elizabeth Arden	Proper name of the brand's founder
Ellis Brooklyn	Proper name of the brand's founder
Fenty Beauty by Rihanna	The use of elements of proper names in different positions + the use of "beauty" sub-component
Florence by Mills	Proper names at the end of the nominative brand component
GXVE BY GWEN STEFANI	Proper names at the end of the nominative brand component
Henry Rose	Proper name of the brand's founder
Huda Beauty	Proper names at the beginning of the nominative brand component + the use of "beauty" sub-component
Jennifer Aniston	Proper name of the brand's founder
Jillian Dempsey	Proper name of the brand's founder
JLo Beauty	Proper names at the beginning of the nominative brand component + the use of "beauty" sub-component
Juliette Has a Gun	Proper name used to make a cultural or historical reference
JVN Hair	Abbreviated proper name
Kiko Milano	Proper names of geographical locations, the name of the city or country the products are produced in
KKW Beauty	Abbreviated proper name + the use of "beauty" sub-component
Kylie Baby	Proper names at the beginning of the nominative brand component
Kylie Cosmetics	Proper names at the beginning of the

	nominative brand component founder + the use of “cosmetics” sub-component
Kylie Skin	Proper names at the beginning of the nominative brand component + the use of “skin” sub-component
L.A. GIRL COSMETICS	Proper names of geographical locations, the name of the city or country the products are produced in
MAKEUP BY MARIO	Proper names at the end of the nominative brand component
Malibu Sun	Proper names of geographical locations based on the similarity between the function of the product and the location
MJ Mystery Holdings	Abbreviated proper name
Monika Blunder Beauty	Proper name of the brand’s founder + the use of “beauty” sub-component
NYX Cosmetics	Proper name used to make a cultural or historical reference
Orebella	Proper name as a part of compound
Paris Hilton	Proper name of the brand’s founder
Paula’s Choice Skincare	Proper names at the beginning of the nominative brand component
PDL Cosmetics	Abbreviated proper name + the use of “cosmetics” sub-component
Rachel Zoe	Proper name of the brand’s founder
Ralph Lauren	Proper name of the brand’s founder
rhode skin by hailey rhode beiber	The use of elements of proper names in different positions + the use of “skin” sub-component

Saie Beauty	Proper name of the brand's founder + the use of "beauty" sub-component
SKKN by Kim	Proper names at the end of the nominative brand component
Thalía Sodi	Proper name of the brand's founder
Tira Beauty	Proper name of the brand's founder + the use of "beauty" sub-component
Usher	Proper name of the brand's founder (the use of a stage nickname)
<b>"Beauty" sub-component</b>	
Alpyn Beauty	The use of "beauty" sub-component to establish the niche of the market
Ammu Beauty	The use of "beauty" sub-component to establish the niche of the market
Beauty of Joseon	The use of "beauty" sub-component in the meaning of "attractiveness"
Beautyblender	The use of "beauty" sub-component to establish the niche of the market
Bread Beauty Supply	The use of "beauty" sub-component to establish the niche of the market
Chupa Chups Beauty	The use of "beauty" sub-component to establish the niche of the market
Emboss Beauty	The use of "beauty" sub-component to establish the niche of the market
Gemini Beauty	The use of "beauty" sub-component to establish the niche of the market
ILIA Beauty	The use of "beauty" sub-component to establish the niche of the market
Kindia Beauty	The use of "beauty" sub-component to

	establish the niche of the market
Lunar Beauty	The use of “beauty” sub-component to establish the niche of the market
Rare Beauty By Selena Gomez	The use of “beauty” sub-component to establish the niche of the market + proper name of the brand’s founder
Sigma Beauty	The use of “beauty” sub-component to establish the niche of the market
Testament Beauty	The use of “beauty” sub-component to establish the niche of the market
Three Ships Beauty	The use of “beauty” sub-component to - -establish the niche of the market
Tower 28 Beauty	The use of “beauty” sub-component to establish the niche of the market
<b>“Cosmetics” sub-component</b>	
Benefit Cosmetics	The use of “cosmetics” sub-component to indicate that the brand encompasses all the types of beauty products
Bubble T Cosmetics	The use of “cosmetics” sub-component to indicate that the brand encompasses all the types of beauty products
EM Cosmetics	The use of “cosmetics” sub-component to indicate that the brand encompasses all the types of beauty products
Hourglass Cosmetics	The use of “cosmetics” sub-component to indicate that the brand encompasses all the types of beauty products
Melt Cosmetics	The use of “cosmetics” sub-component to indicate that the brand encompasses

	all the types of beauty products
Royal Cosmetics	The use of “cosmetics” sub-component to indicate that the brand encompasses all the types of beauty products
W7 Cosmetics	The use of “cosmetics” sub-component to indicate that the brand encompasses all the types of beauty products
<b>“Skin” sub-component</b>	
Forgotten skincare	The use of “cosmetics” sub-component to indicate skincare products
Habit Skin	The use of “cosmetics” sub-component to indicate skincare products
Hyper Skin	The use of “cosmetics” sub-component to indicate skincare products
Kempt Skin	The use of “cosmetics” sub-component to indicate skincare products
Relevant Skin	The use of “cosmetics” sub-component to indicate skincare products
República skin	The use of “cosmetics” sub-component to indicate skincare products
Skin Laundry	The use of “cosmetics” sub-component to indicate skincare products
SkinCeuticals	The use of “cosmetics” sub-component to indicate skincare products
Skinfix	The use of “cosmetics” sub-component to indicate skincare products
Sweet July Skin	The use of “cosmetics” sub-component to indicate skincare products
<b>Wellness and joy related sub-component</b>	

Axiology Beauty	The use of wellness and joy related sub-component + the use of “beauty” sub-component
ESPA	The use of wellness and joy related sub-component
Glamnetic	The use of wellness and joy related sub-component
Hedonic	The use of wellness and joy related sub-component
Isle of Paradise	The use of wellness and joy related sub-component
r.e.m. beauty	The use of wellness and joy related sub-component + the use of “beauty” sub-component
Smile Makers	The use of wellness and joy related sub-component The use of wellness and joy related sub-component
very very zen	The use of wellness and joy related sub-component
Virtue	The use of wellness and joy related sub-component
Youthforia	The use of wellness and joy related sub-component
<b>Science-related sub-components</b>	
Barefoot Scientist	The use of science-related sub-components
bareMinerals	The use of science-related sub-components
Beautology lab	The use of science-related sub-

	components
CLINIQUE	The use of science-related sub-components
Cosmetica Labs	The use of science-related sub-components
Dr Botanicals	The use of science-related sub-components
Dr Paw Paw	The use of science-related sub-components
Dr. Barbara Sturm	The use of science-related sub-components + proper name of the brand's founder
Dr. Brandt Skincare	The use of science-related sub-components + proper name of the brand's founder
Dr. Dennis Gross Skincare	The use of science-related sub-components + proper name of the brand's founder + the use of "skin" sub-component
Dr. Idriss	The use of science-related sub-components + proper name of the brand's founder
Dr. Jart+	The use of science-related sub-components
Farmacy	The use of science-related sub-components
First Aid Beauty	The use of science-related sub-components + the use of "beauty" sub-component

Pureology	The use of science-related sub-components
Serum Doctor	The use of science-related sub-components
<b>Sub-components that are related to the natural and organic materials</b>	
Bio-oil	Natural and organic materials
Biossance	Natural and organic materials
China Glaze	Natural and organic materials
Evolved By Nature	Natural and organic materials
fresh	Natural and organic materials
Herbivore	Natural and organic materials
Macabalm	Natural and organic materials
Mango People	Natural and organic materials
Moroccanoil	Natural and organic materials
NATUREAL	Natural and organic materials
Salt & Stone	Natural and organic materials
The Rootist	Natural and organic materials
Anthropological sub-component	
about-face	The use of anthropological sub-component
Bomba Curls	The use of anthropological sub-component
FaceGym	The use of anthropological sub-component
Holy Curls	The use of anthropological sub-component
LipLoveLine	The use of anthropological sub-component
NuFACE	The use of anthropological sub-

	component
Sunnies Face	The use of anthropological sub-component
Too Faced	The use of anthropological sub-component
<b>Sub-components that are related to complexion</b>	
BARE.	The use of sub-component that is related to complexion
The BASEics	The use of sub-component that is related to complexion
<b>Verbs in imperative mood sub-component</b>	
LIVE TINTED	The use of a verb in imperative mood + the use of sub-component that is related to complexion
Purify	The use of a verb in imperative mood
Unleashia	The use of a verb in imperative mood
<b>Change in spelling sub-component</b>	
DedCool	The use of change in spelling sub-component + the use of wellness and joy related sub-component
Krave Beauty	The use of change in spelling sub-component + the use of a verb in imperative mood + the use of “beauty” sub-component
Madlurv	The use of change in spelling sub-component
Pholk Beauty	The use of change in spelling sub-component + the use of “beauty” sub-component

<b>Others</b>	
The Ordinary	The use of the definite article “the”
The Body Shop	The use of the definite article “the”
The Established	The use of the definite article “the”

## APPENDIX B

### The nominative typological components analysed in paper

<b>Products named based on their function</b>	
Blush	Converted noun
Bronzer	Verb + nominal suffix –er
Cleanser	Verb + nominal suffix -er
Colour corrector	Root noun + verb + nominal suffix -or
Concealer	Verb + nominal suffix –er
Concealer	Verb + nominal suffix –er
Conditioner	Verb + nominal suffix –er
Exfoliator	Verb + nominal suffix –er
Eyeliners	Compound noun
Eyeshadow	Compound noun
Foundation	Root noun
Highlighter	Verb + nominal suffix -er
Highlighter	Verb + nominal suffix –er
Highlighter topper	Verb + nominal suffix –er + verb + nominal suffix –er

Kohl	Root noun
Liner	Verb + nominal suffix -er
Mascara	Root noun
Moisturizer	Verb + nominal suffix -er
Nail polish remover	Anthropological component + root noun + verb + nominal suffix -er
Nail strengthener	Anthropological component + verb + nominal suffix -er
Perfector	Verb + nominal suffix -er
Plumper	Verb + nominal suffix -er
Primer	Verb + nominal suffix -er
Protectant	Verb + nominal suffix -ant
Spray	Converted noun
Sunscreen	Compound noun
Tint	Converted noun
Toner	Verb + nominal suffix -er
Treatment	Verb + nominal suffix -ent
Wash	Converted noun
<b>Products named based on their form</b>	
Balm	Root noun
Cream	Root noun

Gel	Root noun
Lipgloss	Compound noun
Lipstick	Compound noun
Mask	Root noun
Oil	Root noun
Pencil	Root noun
Powder	Root noun
Serum	Root noun
<b>Products named based on a combination of both function and form</b>	
BB cream	Collocation (abbreviation + noun)
Blush balm	Collocation (noun + noun)
Body Butter	Collocation (anthropological component + noun)
Brow gel	Collocation (anthropological component + noun)
CC cream	Collocation (abbreviation + noun)
Cushion	Converted noun
Eye paint	Collocation (noun + noun)
Highlight fluid	Collocation (noun + noun)
Lash glue	Collocation (anthropological component + noun)
Lip and cheek stain	Complex collocation (two anthropological components + noun)

Lip Color	Collocation (anthropological component + noun)
Micellar water	Collocation (adjective + noun)
Mist	Converted noun
Shadowstick	Compound noun
Smokestick	Compound noun

## SUMMARY

Кваліфікаційна робота бакалавра присвячена дослідженню процесу номінації косметичних засобів у 21 столітті на матеріалі сучасної англійської мови. Процес неймінгу косметичних засобів є цікавим об'єктом для лінгвістичного дослідження, так як бренди вдаються до цікавих методів неймінгу аби зацікавити потенційних клієнтів, запам'ятатись та створити асоціацію та кореляцію між назвою бренду, продукту, термінологією, яка використовується на позначення продукту, дизайном упаковки та рекламою цього продукту.

Дослідження процесів номінації зібраного матеріалу здійснено за допомогою описового, статистичного та порівняльного методів. Важливо зазначити, що процеси людського мислення та категоризації є одними з ключових, адже для називання об'єкта необхідно його ідентифікувати та класифікувати. Також, такі поняття як первинна та вторинна номінації є основними для розуміння цього процесу. Проте, у мовах з довгою історією первинна номінація поступається місцем вторинній, що включає різні типи семантичних змін та словотворчих процесів. Перший розділ присвячено основним підходам до лінгвістичного вивчення ономасіології як способу найменування предметів, що нас оточують, процесу номінації косметичних засобів та категорії мультимодальності в рекламі косметики. Було розглянуто такі найбільш продуктивні словотворчі процеси, такі як афіксація, основоскладання, конверсія та скорочення, та їх особливості. Також, було теоретично розглянуто складники назв косметичних продуктів, а саме номінативний брендів складник, тобто назви торгової марки, під якою випускається продукт. Потім, номінативний базовий складник, який є назвою самого продукту і є основним номінативним складником в рамках процесу номінації у сфері косметичних засобів. Номінативний родовий складник є термінологічною назвою продукту та номінативний функціонально-описовий

складник, який вказує на відтінок продукту, його кількість і інші додаткові властивості продукту.

У другому розділі проведено структурно-семантичний аналіз номінативних брендів і родових компонентів назв косметичних засобів та представлено результати дослідження номінації комплектів косметичних продуктів. Також у розділі розглянуто категорію мультимодальності, яка проявляється в рекламі б'юті-брендів знаменитостей, таких як «r.e.m beauty» Аріани Гранде та «rhode skin by hailey rhode beiber». Сучасна лінгвістика демонструє значний інтерес до ономазіологічних досліджень та категорії мультимодальності. Ми живемо в час високого попиту споживачів, а це означає, що завжди є потреба в чомусь новому, що приверне увагу потенційних клієнтів. Індустрія краси постійно розвивається, щодня з'являються нові продукти та терміни, а це означає, що ефективний неймінг допомагає брендам виділитися на ринку, залучаючи та резонуючи з різними групами споживачами. Мультимодальна реклама, що використовує поєднання візуальних, текстових та інтерактивних медіа, краще залучає аудиторію, привертаючи її увагу на різних онлайн-платформах та посилюючи повідомлення бренду. Цікаво, що бренд «r.e.m. beauty» від Аріани Гранде інтегрує космічну тематику у назви продуктів, дизайн упаковки та рекламні матеріали, формуючи чітку та запам'ятовувану брендову ідентичність. Так само, дизайн упаковки та рекламні матеріали продуктів «rhode skin by hailey rhode beiber» фокусують увагу на ефективності продуктів, не відволікаючи увагу реципієнтів яскравими кольорами, візуально багатими фотографіями, чи складними метафоричними назвами. Навпаки, прості візуальні елементи підсилюють меседж та основну ідею бренду, а саме ефективний та простий догляд за шкірою.