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Bachelor's thesis

**BEAUTY PRODUCT NAMING IN MODERN ENGLISH: STRUCTURAL,
SEMANTIC AND STYLISTIC ASPECTS**



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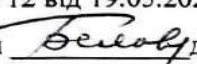
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«Допущено до захисту»

Протокол засідання кафедри англійської філології
та міжкультурної комунікації

Протокол № 12 від 19.05.2026

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

KYIV – 2026

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Анотація

Кваліфікаційна робота досліджує основні лінгвістичні тенденції номінації косметичних засобів у ХХІ столітті. Актуальність цього дослідження зумовлена зростаючим впливом сучасної індустрії краси на культуру споживання. Стратегії номінації посідають вагоме місце в брендовій комунікації, що робить цю тему ґрунтовним матеріалом для комплексного лінгвістичного аналізу.

Перший розділ присвячений ономасіологічним основам найменування косметичних засобів, його основним принципам та методам словотворення, які найчастіше використовуються в назвах косметики. Теоретичний розділ роботи також досліджує особливості б'юті-дискурсу у ХХІ столітті та загальні фундаментальні тенденції в найменуванні брендів і продуктів. Другий розділ ґрунтується на детальному аналізі ономастичних особливостей сучасних б'юті-брендів та продукції, з основним акцентом на їхні граматичні та структурні моделі, а також їх класифікацію за семантичними полями та найпоширеніші стилістичні засоби, задіяні в номенклатурі косметичних продуктів.

Результати дослідження демонструють широке застосування експресивних засобів, оціночної лексики та наявність сильного афективного впливу. У даній роботі розкрито чітке домінування сугестивного та асоціативного типів найменування над описовим. Водночас семантичні поля, пов'язані з красою, чуттєвістю, розкішшю, самореалізацією, природою та молодіжною цифровою культурою, складають основу сучасних тенденцій найменування краси. Крім того, дослідження підтверджує активне використання в назвах косметичних продуктів стилістичних засобів, процесів вторинної номінації та переконливого мовлення, характерного для рекламної комунікації.

Ключові слова: *номінація, косметичні засоби, бренди, ономасіологія, семантичні поля, стилістичні засоби, б'юті-дискурс, словотвір.*

Abstract

This thesis explores the main linguistic tendencies of naming in beauty products in the 21st century. The relevance of this research is grounded in the increasing influence of the modern beauty industry on the consumer culture. Nomination strategies hold a significant position in brand communication, which makes this topic an extensive material for a comprehensive linguistic analysis.

The first chapter is devoted to the onomasiological basis of the naming of beauty products, its main principles, and the word-formation methods most commonly used in cosmetics naming. The theoretical section of the work also explores the peculiarities of the beauty discourse in the 21st century and the general fundamental tendencies in brand and product naming. The second chapter is built on a detailed analysis of the onomastic features of modern beauty brands and products, with the main focus on their grammatical and structural patterns, as well as their classification by semantic fields and the most prevalent stylistic devices employed in the nomenclature of beauty products.

The results of the study exhibit a wide use of expressive devices, evaluative vocabulary, and the presence of a strong affective impact. This thesis reveals a distinct dominance of suggestive and associative types of naming over the descriptive one. At the same time, the semantic fields related to beauty, sensuality, luxury, empowerment, nature, and youth digital culture constitute the core of the modern beauty naming tendencies. Furthermore, the study confirms that stylistic devices, secondary nomination processes, and persuasive language, which is typical of advertising communication, are actively employed in the beauty product names.

Key words: *naming, beauty products, brands, onomasiology, semantic fields, stylistic devices, beauty discourse, word formation.*

INTRODUCTION

Throughout history, language has always been the main instrument in shaping social, cultural, and commercial discourse. Marketing communication remains one of the most influential forms of interaction in the 21st century, while the beauty industry discourse has become a dominant example of an advanced and innovative segment of business communication. Beauty product naming is one of the most dynamic areas in terms of linguistic creativity, which makes it a vast domain for onomasiological research. In addition to this, beauty product naming presents a multifaceted material for studies, as cosmetic names function not only as identifying labels but also serve as meaningful linguistic units that convey emotions, core beliefs, cultural references, and social attitudes. As a result, naming in beauty products can be studied from diverse linguistic perspectives.

The relevance of the study. Firstly, the naming practices in the beauty industry represent an evolving process, which is driven by constantly changing cultural trends and technological advancements. This requires continuous generation of neologisms to differentiate products and create a special and unique image for each brand. In coining new names for their products, companies use a variety of derivational and lexical mechanisms, providing an extensive material for onomasiological study. Secondly, the research of beauty product names is especially significant in the 21st century due to the influence of globalization, digitalization, and social media on the use of modern language. These changes create new tendencies in marketing and beauty discourse that demand deep analysis. Thirdly, naming tendencies reflect the social values and the main implicit narratives that beauty brands project into society with the use of language. Thus, the recent ideological concepts of inclusivity, body positivity, and self-expression are embedded in the naming practices of beauty brands, which help shape collective mindsets. This proves that cosmetic names can be studied not only from the structural point of view, but also from the perspective of the semantic meanings used in them.

The theoretical foundation of this study is based on research works devoted to onomasiology, stylistics, branding and marketing discourse, and communication tendencies in the beauty industry. For the theoretical chapter of the thesis, the works of F. de Saussure, P. Štekauer, G. Lakoff and M. Johnson, L. Bauer, J. Algeo, J. B. Walkowiak, and others were used for the onomasiological basis for the research of naming tendencies. The works of R. Scruton, G. Cook, Kaur et al., and others were used for the analysis of beauty discourse tendencies in the 21st century. The studies of K. L. Keller, O. Panic, R. Meyerson, V. Rao, G. Leech, and others were used for the investigation of the peculiarities of branding, marketing, and beauty industry discourse.

The object of the research is the beauty product names of the 21st century in the English language.

The subject of the research is the grammatical, structural, and semantic peculiarities in contemporary cosmetics naming, as well as the most common stylistic devices used in their nomenclature.

The aim of the study is to conduct a comprehensive linguistic analysis of contemporary English-language beauty product naming in order to identify and examine its grammatical structure, word-formation patterns, semantic meanings, stylistic expressiveness, and communicative-pragmatic functions.

The main objectives of the research are:

1. To study the theoretical foundations of onomasiology in beauty product naming;
2. To identify the core features of beauty discourse and marketing communication in the 21st century;
3. To analyze the grammatical and structural peculiarities of contemporary cosmetics nomenclature;

4. To examine the dominant conceptual meanings and prevailing semantic fields represented in beauty product names;
5. To explore the secondary nomination mechanisms involved in the formation of connotative meanings;
6. To categorize the principal stylistic devices utilized in beauty product names;
7. To evaluate the relationship between naming techniques, the construction of brand identity, and target audience alignment;
8. To determine the communicative and persuasive functions of beauty product naming within the current marketing discourse.

The research methods include theoretical and practical approaches. The theoretical foundation of this thesis relies on onomasiological, stylistic, and semantic studies, as well as on works on advertising discourse and beauty-branding language. The practical methodology of this research includes lexical-semantic, structural, descriptive, classificatory, comparative, and statistical analysis, along with contextual evaluation of their stylistic and communicative functions within beauty discourse.

The research materials include 140 beauty product names and 45 brand names drawn from numerous cosmetic brands, beauty products, and skincare items across different commercial segments, ranging from mass-market options (such as *L'Oréal Paris*, *NYX Professional Makeup*, *La Roche-Posay*, and others) to luxury brands (such as *Chanel*, *Dior*, *Yves Saint Laurent*, etc.) and celebrity-owned beauty labels (*rhode*, *Kylie Cosmetics*, *Florence by Mills*, etc.). The analyzed linguistic data has been selected from the official beauty brand websites and multi-brand beauty retail digital platforms. The mentioned nomenclature units constitute the research corpus used for grammatical, semantic, and stylistic analysis in the Chapter 2.

The practical significance of the research lies in the applicability of its results in future studies within onomastics, advertising discourse, branding, and

communication theory in the beauty industry. The conclusions and the analyzed data of this research are highly relevant for works on lexicology, onomasiology, semantics, stylistics, and marketing linguistics. In addition to this, this research may also serve as a practical framework for developing product naming strategies within the beauty industry.

The structure of the paper: this thesis consists of an introduction, two chapters, two conclusions to each chapter, a general conclusion, a list of references, and a list of illustrative materials. The first chapter provides an overview of the theoretical foundations of beauty product naming, with the main focus on onomastics, naming theory, contemporary beauty discourse, and the morphological and derivational mechanisms utilized in cosmetics nomenclature. The second chapter undertakes a detailed examination of naming in beauty products in the 21st century, investigating its grammatical, structural, and stylistic aspects, along with their categorization based on the dominant semantic fields in the modern beauty industry language.

CHAPTER 1. THEORETICAL FOUNDATIONS OF NAMING IN MODERN LINGUISTICS

1.1 Naming as a linguistic phenomenon

Creating names for beauty products and beauty brands is directly connected with the process of giving names to the objects, which has been typical for human communication ever since the emergence of spoken language. According to Ferdinand de Saussure, language is represented by a system of signs, where each sign is based on the relationship of *the signifier* (a concept) and *the signified* (the sound image), which are linked in the mind of a person by an associative relation [24, p. 67]. In English philology, naming is studied as a complex linguistic phenomenon that lies at the intersection of several linguistic disciplines. Primarily, it belongs to the field of lexicology, as naming is connected with the process of lexical nomination. Within lexicology, particular attention is paid to onomasiology, which examines how linguistic forms are selected to name objects, phenomena, etc.

The term *onomasiology* originates from the Greek word *ónoma*, meaning “name”, and was first introduced by Zauner in 1902 [6, p. 1], which directly focuses on the linguistic approach of the process of naming. In linguistics, onomasiology is the study of how linguistic forms are selected to name objects, phenomena, and concepts of extralinguistic reality [28, p. 34]. Onomasiology investigates the relationship between concepts and their linguistic representation when form derives from meaning. It explains a point that a concept (an entity, a quality, an action, an abstract phenomenon, etc.) occupies a primary position in the process of nominalization, while the linguistic form represents its transformation into a verbal form. In other words, the central question in onomasiology is not “What does this word mean?” but rather “Which linguistic expressions can be used to denote this concept in a language?” The example of a typical onomasiological question can be “What is the phenomenon

characterized by water drops falling from clouds?”, while the answer from the onomasiological perspective would be “*rain*”, “*drizzle*”, “*shower*”, or any other related terms. This example shows that the linguistic focus shifts from the interpretation of a single word to the range of possible naming options that can be derived from one denotation. The contrasting field of linguistics is semasiology, which focuses on how form transforms into meaning. In this case, the typical questions can be “What does *rain/drizzle/shower, etc.* mean?”

In word formation studies, onomasiology includes several basic models that all follow the same principle: they move from an idea to the word that expresses it. These models explore how people create new words and what mental processes are involved in naming things. They show that when the new lexical units are formed, the main focus is put on the way people understand and structure the world in their minds. Therefore, the onomasiological approach to word formation is closely related to cognitive linguistics, because it treats word formation as a result of human thinking and conceptualization, not just as a mechanical combination of linguistic forms [28, p. 34].

This methodological framework is especially relevant for the analysis of naming in beauty products, because this process is closely connected with conceptualization and perception. In the context of beauty discourse, naming does not merely serve a function of identifying an object, but also reflects culturally influenced ideas of attractiveness, quality and what society finds desirable. As a result, the choice of linguistic forms in product names is often motivated by the intention to evoke specific associations and emotional responses in consumers.

A central element of the onomasiological framework is the conceptual level, which serves as a link between extralinguistic reality and its linguistic representation. This level connects real-world objects or phenomena and the linguistic forms used to name them. Horecký explicitly illustrates this relationship through his onomasiological

chain, which includes the following stages: *object – conceptual generalisation – content – form – object* [9].

From a cognitive perspective, naming is not viewed as a purely formal process, but as a reflection of the individuals' understanding of the world. According to George Lakoff and Mark Johnson, “our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” [12, p. 3]. This means that language reflects patterns of thought based on human experience. When new names are created, they are often built on familiar conceptual models and metaphorical associations. In addition, Eleanor Rosch's prototype theory shows that categories are organized around typical examples rather than strict definitions [23, p. 329]. The example of this theory can be clearly seen in commercial naming practices: certain lexical choices evoke prototypical associations or activate central or culturally shared images of beauty, purity, or luxury. Furthermore, Ronald W. Langacker claims that linguistic structures are symbolic in nature and consist of pairings of form and meaning, which are closely connected with human conceptualization [13, p. 25]. Therefore, naming can be seen as a cognitive process in which a particular concept is selected and expressed through language in a way that resonates with shared cultural knowledge.

In morphological theory, word-formation is understood as a systematic process through which new lexical items are created on the basis of existing linguistic material. Laurie Bauer's work *English Word-Formation* (1983) is considered one of the fundamental studies on the topic of word-formation mechanisms; however, he suggests that this linguistic phenomenon cannot be explained within a single definition, arguing that “any theoretical statement about word formation is controversial” [2, p. 1]. Moreover, Jurida states that word-formation is a subject that has been investigated from different scientific perspectives, such as phonological (Halle, 1973), syntactic (Jackendoff, 1975), and semantic (Leech, 1974; Lyons, 1977), which makes it more

ambiguous [7, p. 159]. Despite the challenges in defining the mentioned concept with absolute precision, Bauer describes it in broader terms, characterizing word-formation as “the production of complex forms” [7, p. 159]. These forms are created with the help of specific structural patterns and morphological mechanisms rather than randomly. The major and most productive word-formation processes in English, distinguished by Bauer, are presented below:

1. Affixation

Affixation is the morphological process of forming new words by adding one or more affixes (prefixes, suffixes, infixes, etc.) to a base form (root or stem). An affix is a bound morpheme that cannot stand alone and changes the meaning or word class of the base. For example, the prefix *multi-* in the word *multicultural* indicates that the object described by this adjective relates to several cultures because of the meaning the prefix conveys (*more than one, many*). At the same time, the suffix *-er* in the word *employer* transforms the verb *to employ* into a noun and highlights its semantic role of an agent (i. e. a person or organization that *employs* people) [40].

2. Compounding

Compounding is the process of combining two or more independent words (bases) to form a single lexical item with a new meaning. Each element contributes to the meaning of the compound. Normally, the first item identifies a key feature of the second word. For example, the two bases *back* and *ache* can combine to form the compound noun *backache*, and the two bases *post* and *card* combine to form the compound noun *postcard* [40].

3. Conversion

Conversion represents the change of a lexical item from one grammatical category to another. For instance, the verbs *to email* and *to microwave* represent the process of conversion from the nouns *email* and *microwave*. The comparison of the word usage in two sentences (e. g. “Can you email her?” and “I sent him an email.”) shows the change of the word class [40].

4. Clipping

Clipping (can also be referred to as *shortening*) is a word-formation process characterized by removing certain parts or segments of a base word to produce a more concise lexical form. The resulting word typically preserves the primary meaning of the original lexical item, but appears in a simplified shape. In practice, such shortened forms often acquire full autonomy and function independently in standard everyday language. For example, the word *ad* is formed by shortening *advertisement*, while *lab* originates from *laboratory* [39].

5. Blending

Blending, also known as the formation of *portmanteau words*, is a morphological process in which segments of two or more existing words are fused into a new lexical item. In such formations, both the formal structure and the conceptual meaning of the original lexical items contribute to the resulting term. As a result, the new word usually reflects semantic elements of each source word. A common example is *smog*, which is formed from *smoke* and *fog*, combining both their forms and meanings into a single word [38].

6. Back-formation.

Back-formation is a morphological process in which a new word is created by removing an affix (real or assumed) or segment from an existing word, usually based

on an analogy with similar word pairs. This process often produces a word of a different part of speech from the source [36, p. 48]. For example, the verb *to enthuse* is back-formed from the noun *enthusiasm*.

Bauer also stresses the importance of productivity, describing it as the degree to which a word-formation rule is available for the creation of new forms in contemporary usage. This notion of productivity highlights that certain morphological patterns remain active and expandable in the language system.

Similarly, Hans Marchand approaches word-formation as an organized system of categories defined by both formal structure and semantic function. In *The Categories and Types of Present-Day English Word-Formation* (1960), he argues that “word-formation can only treat of composites which are analysable both formally and semantically” [15, p. 2]. By saying this, he underlines the interaction between morphological construction and meaning. Marchand provides a detailed classification of derivational and compositional types, particularly focusing on affixation and compounding as central mechanisms in English. His analysis demonstrates that newly formed words reflect predictable relationships between base and derivative, where semantic motivation plays a crucial role. Together, Bauer’s and Marchand’s approaches show that word-formation is a phenomenon based on rule and meaning, which combines structural regularity with semantic interpretation, rather than a purely mechanical manipulation of forms.

The study of proper name has a significant meaning in onomasiological studies as well and has special importance for this work. In linguistic theory, the definition of a proper name has long been debated, since scholars have proposed different criteria for distinguishing proper names from common nouns. In the monograph *On Defining the Proper Name* (1973), John Algeo argues that identifying the exact boundaries of this category is difficult because many of the commonly cited features are not

universally applicable [1, p. 3]. According to Algeo, several criteria have traditionally been used to characterize proper names, including orthographic, morphosyntactic, referential, and semantic features [1, p. 12-13]. The orthographic properties represent the tradition of proper names being typically written with a capital letter. Morphosyntactic properties include the fact that proper names do not normally appear in plural forms and are typically used without definite or indefinite articles, as their reference is already uniquely established within the communicative context. In terms of referential properties, proper names are usually employed to denote a particular and unique individual entity. Lastly, from a semantic point of view, the role of proper names is not to describe an object but to indicate which specific entity is being referred to. However, these characteristics are not entirely reliable, since exceptions frequently occur in natural language use. As summarized from Algeo's work, proper names are commonly described as lexical units that are "used to refer to single, particular, or unique individuals – names for classes that have only one member," distinguishing them from common nouns that denote classes of entities [1, p. 42].

Furthermore, Algeo argues that one of the central characteristics of proper names is their referential function. Proper names are primarily used to identify and distinguish unique entities rather than to describe their qualities or attributes. In other words, their main role is to single out a particular object, person, or phenomenon within a specific context instead of providing detailed semantic information about it [1, p. 13]. This referential nature explains why proper names may function grammatically as nouns while simultaneously possessing distinctive discourse and semantic properties.

A similar perspective can be found in the work of Justyna B. Walkowiak, who examines the theoretical and practical aspects of personal names in *Personal Name Policy: From Theory to Practice* (2016). Throughout her work, Walkowiak demonstrates that the classification and interpretation of proper names go beyond

linguistic factors and are closely connected with sociocultural conventions, language policy, naming laws, etc. Discussing Algeo's criteria, she points out that only some of them can be considered relatively reliable indicators of proper names, since "only the morphosyntactic and semantic ones were admitted by Algeo as valid", while orthographic or purely referential criteria may overlap with other types of words [33, p. 50]. This observation illustrates the complexity of defining proper names and demonstrates that their linguistic properties cannot always be determined by a single universal rule.

Subsequently, proper names represent a special category of lexical units whose main function is to identify specific individuals, places, or entities within a given linguistic community. Walkowiak's study highlights the main idea widely used in her work that the study of proper names cannot be defined within strictly linguistic considerations, as the interpretation and regulation of names often involves social practice as well, since naming conventions vary across different cultures [33, p. 134]. Consequently, the study of proper names requires an approach that combines linguistic analysis with insights from sociology, cultural studies, and naming policies.

1.2 Beauty discourse in the 21st century

Beauty discourse is commonly understood as a specialized variety of media and advertising language that focuses on the construction, representation, and promotion of appearance-related ideals, beauty industry practices, cosmetic goods, and self-care routines, and performs persuasive, evaluative, and image-building functions. Beauty discourse is not always recognized as an independent category in traditional taxonomies. However, contemporary researchers increasingly embrace this term to investigate and analyze communication practices within cosmetic and beauty industries. For example, Muam et al. employ the term "beauty discourse" in relation to the topic of construction and transmission of beauty standards through textual and

visual forms of communication in digital promotion of specific beauty brands [18, p. 42]. Subsequently, in the present study, it would be more accurate to identify beauty discourse as a special subtype of advertising and media discourse, which is mostly realized in the field of communication within the beauty sector.

The key agents of beauty discourse include cosmetic enterprises, advertisers, beauty influencers, makeup artists, skincare experts, and consumers. Communicative practices within this framework are aimed at informing audiences about cosmetic innovations and driving consumers' interest in purchasing specific items, as well as promoting particular beauty ideals and establishing emotional connections between corporations and their target audiences.

Although in the 21st century the phenomenon of beauty discourse is studied on the basis of a highly modernized commercial framework, the linguistic and cultural roots of this type of communication originate from a long-standing historical tradition. In general, the topic of female aesthetics has always existed in texts, which has led to its important role in influencing what “attractiveness” actually represents and how the image of a woman is perceived by society. The concept of human beauty has a very changeable nature, since beauty standards have been constantly altered and replaced by new ones. It should also be taken into consideration that the understanding of beauty is very subjective, and, as Roger Scruton introduces in his work *Beauty*, “Since it is in the nature of tastes to differ, how can a standard erected by one person's taste be used to cast judgment on another's?” [25] Scruton points out that perceptions of beauty are often influenced by personal taste and cultural background. As a result, the concept of beauty is shaped by social and cultural discourse, where ideas of attractiveness are constructed, negotiated, and reproduced through language, media, and communication. However, with the influence of collective preferences and stereotypes, certain images of a perfect appearance still exist all over the world, with their similarities and

differences in each country, and as long as they prevail in a society, they are usually promoted in texts, visual media, and other means of communication. In the 21st century, it has become much easier to popularize certain ideologies of the beauty industry with the help of digital media, vast advertising campaigns, and other technologies. Moreover, the beauty discourse has dramatically changed in comparison to the tendencies of previous centuries, with the emergence of new trends such as body positivity, inclusivity, and self-care culture, which are examined in this study.

The main task of beauty discourse over the years has been transmitting certain ideologies into society. These usually include the image of what beauty at a certain period of history or region looks like and the ways of how a person can maintain this image, for example, having the appropriate skincare routine, different makeup techniques, etc. Taking into consideration the main makeup development tendencies in the 20th century, the changes across decades are clearly observable. For instance, the beginning of the century was marked by a particular attention to facial expressiveness, which was emphasized through elements such as dark lipstick and strongly contoured eyes, while during the 1950s and 1960s, a recognizable “female image” was formed and popularized, which began to shape socially accepted ideals of femininity in mass media [19, p. 170]. Though being slightly different, all of these trends are usually used in a way to shape the ideal of beauty, create standards of appearance, and influence people’s self-esteem. As noted by Sumaiya Shabeer et al. (2025), “In the digital era, platforms such as Instagram, TikTok, and Snapchat play a significant role in shaping perceptions of attractiveness through exposure to idealized and filtered images”, which proves the influence of beauty discourse on establishing a dominant understanding of what is considered beautiful within a particular culture. [26, p. 532] The beauty texts actively contribute to the formation of socially accepted ideals of attractiveness and constantly present carefully constructed and often idealized representations of appearance to the audience. Furthermore, researchers emphasize that beauty discourse

does not simply describe appearance but actively establishes standards of physical attractiveness. According to Boucherie et al., beauty standards influence how individuals evaluate themselves through mechanisms of social comparison and objectification [3, p. 2]. Repeated exposure to idealized representations of bodies in media and advertising encourages audiences to associate particular physical features with desirable norms. As a result, beauty discourse contributes to the creation and reinforcement of culturally accepted standards of appearance. Beauty discourse may also influence individuals' psychological well-being and self-perception. Studies of advertising communication demonstrate that exposure to beauty-related images often leads to comparisons between the viewer and the idealized representations shown in advertisements. Trampe, Stapel and Siero suggest that "exposure to beauty-enhancing products in advertisements lowered consumers' self-evaluations" [29]. This proves that beauty discourse can affect how individuals perceive their own attractiveness and may contribute to lower self-esteem or dissatisfaction with personal appearance.

In the 21st century, beauty discourse has undergone significant changes due to the rapid growth of digital media and social networks. Social media platforms such as Instagram and TikTok have become the main environments where new beauty ideas are produced and discussed, often resulting in a considerable influence on the beauty industry as a whole. Leaver et al. described Instagram as a prominent online community that shapes the aesthetic and visual culture of the 21st century. Uti & Marcella-Hood (2025) emphasize the phenomenon of an "Instagram body", which refers to a particular beauty ideal promoted on social media platforms, influencing modern standards of attractiveness and shaping how people perceive beauty today [31, p. 2]. Another key aspect of current beauty discourse is the increasing participation of beauty influencers in digital marketing. Influencers frequently promote cosmetic products by offering personal recommendations, tutorials, and reviews on platforms like Instagram, TikTok, and YouTube. Studies show that beauty influencers have a significant impact on how

consumers view cosmetic products and can motivate their followers to purchase the items they promote [5, p. 77]. According to Hidayat et al., consumers are more likely to encounter brands through advertisements on social media applications than through traditional media [8, p. 83]. As a result, numerous brands now use social media for advertising and promotional purposes, taking advantage of these platforms to communicate directly with customers. Advertising refers to paid messages delivered through mass media with the goal of influencing audiences, while also shaping how brands are perceived. It serves as an effective way to present products to the public, including those in the beauty sector. Another significant development in contemporary beauty discourse is the rise of movements advocating body positivity, inclusivity, and diversity [8, p. 92]. Beauty advertising highlights the representation of diverse body types, skin tones, and cultural backgrounds. Research on beauty advertising on Instagram indicates that brands are progressively adjusting their communication strategies to align with evolving beauty standards and social values.

Beauty discourse is primarily expressed through promotional texts, advertisements, media messaging, product descriptions, social media posts, influencer reviews, tutorials, cosmetic packaging, and marketing strategies connected to cosmetic products and services. All of the examples above prove the multimodal nature of beauty discourse as one of its characteristic features. In general, the promotional texts about beauty products combine verbal and visual elements in order to maximize their persuasive effect on the target audience, aiming not just to inform but also to shape consumers' attitudes, beliefs, and behaviors.

At present, the media, advertising, and social networks play a dominant role in defining the ideal of female beauty within a digitalized social and cultural landscape, where their messages achieve an unparalleled reach due to the spread of knowledge by information and communication technologies and their tools. With the use of the power

of these media, and from a commercial standpoint, brands aim to establish an emotional connection or bond with their users, allowing them to go beyond merely promoting attributes and benefits [32, p. 60]. In *Discourse of advertising*, Cook outlines the main qualities of advertising campaigns that include “to tempt, persuade, inform, misinform, warn and amuse people” [4, p. 5]. This observation highlights that advertising discourse serves several communicative purposes, with persuasion at its core. Within beauty discourse, these roles are especially pronounced, as advertisements seek to shape consumers’ views on attractiveness and prompt them to link beauty products with desirable emotional and social effects.

The main goals of advertising in the beauty industry are achieved by the use of appropriate language constructions. The analysis by Kaur, Arumugam & Yunus revealed several most effective strategies used in cosmetics promotion campaigns. One of them is the frequent use of direct address in beauty advertisements, which serves both ideological and practical purposes. Advertisers often employ second-person pronouns such as “you” and “your” in order to create a sense of personal communication with the reader. By addressing individuals directly rather than treating them as part of a broad, anonymous audience, advertisements establish a more intimate connection with consumers. A typical example of this strategy can be seen in the slogan “*Because you’re worth it*” used by L’Oréal [10, p. 63].

In addition to this, advertisements are designed not only to inform or describe a product but also to persuade consumers to purchase it. For this reason, the advertisers frequently employ imperative constructions, which directly encourage the audience to act. Examples of such imperatives found in the analysis by Kaur et al. include expressions like “*Get intense*”, “*Don’t get heavy*”, and “*Let the colour do the talking*” (*Max Factor Lipstick*). These forms create a sense of urgency and involvement, prompting the audience to engage with the product. [10, p. 63]

Advertisements often use questions addressed to the reader. These constructions function to establish a more personal and interactive tone by simulating an informal conversation. Rather than simply presenting the product and sharing its qualities, this strategy encourages reader engagement and involvement. An example from the analysed material is the question “*Want it?*” (*Avon Lipstick*), which directly appeals to the consumer’s desire and curiosity [10, p. 63].

Vocabulary also plays a crucial role in conveying certain ideologies in advertising and influencing the choice of the target audience. In particular, adjectives are essential, as they express evaluative and emotional meanings that shape the reader’s perception of the product, stimulating them to decide whether to buy it or not. Such affective meaning reflects either positive or negative evaluations. The analysed advertisements by Kaur et al. include both types of adjectives. Positive adjectives are typically used to highlight benefits and desirable product qualities and emphasize the effects they create after usage. The common examples are “*anti-ageing*”, “*waterproof*”, “*soft*”, “*natural*”, “*long-lasting*”, etc. In beauty discourse, exaggerations in constructions with adjectives can also be used in order to create a bigger effect on the target audience, which helps the company to persuade the customer to buy the product: “*fabulous*”, “*limitless (length)*”, “*maximum (volume)*”, “*superfine*”, “*unbeatable (thickness)*”, etc. The degrees of comparison are also widely used to create a situation where the customer is able to see the contrast between the product in the advertisement and other products of the same type or between an undesirable initial condition and an improved post-use result, for example, “*curlier*”, “*longer*”, “*softer*”, “*smoother*”, etc. The superlative forms of adjectives are also seen often in commercials, for instance, “*the curliest*”, “*the longest*”, “*the softest*”, “*the smoothest*”, etc.

In contrast, negative adjectives are used to describe problems or undesirable conditions that exist before using the product, such as “*damaged (eyelashes)*”, “*puffy (face)*”, “*dark (circles)*”, or “*sagging (skin)*”. Advertisements create a problem-solution structure, where the product is positioned as the answer to the question of how to dispose of the problem.

1.3 General characteristics in brand naming and product naming

Brand and marketing culture can be called one of the most important phenomena in the contemporary world, where promotion, advertising, and the ability to effectively position a product or service determine market competitiveness. At the same time, brand and product naming are directly connected with influencing customers’ perception of a product or service of a particular brand, triggering certain types of emotions, and explicitly building the target audience’s long-term trust and loyalty. Market leaders and large-scale enterprises often highlight the necessity of appropriate and recognizable brand and product names. This justifies viewing naming as a specialized branch of marketing science, where naming professionals apply linguistic and psychological principles to develop new effective titles.

Taking the commercial concept of a brand as a starting point, it has always been known as a way of identifying and separating the goods of different producers. Kevin Lane Keller explores in detail the origin of the word itself and its background in his work *Strategic Brand Management: Building, Measuring, and Managing Brand Equity* (2013). He points out that the term *brand* itself originates from the Old Norse word *brandr*, meaning “to burn”, which historically referred to marking livestock in order to indicate ownership. In modern usage, a brand is commonly understood, following the definition of the American Marketing Association, as a name, term, symbol, design, or a combination of these elements used to establish a distinct presence and differentiate products or services in the marketplace [11, p. 30].

From a practical perspective, the creation of any new name, symbol, or visual marker for a product can be regarded as the formation of a brand. However, in professional practice, a brand is perceived as more than a simple label. It also usually embodies recognition, reputation, and a certain position within the market. Therefore, in the process of branding, selecting specific elements, such as names, logos, or design features, enables a product to be identified and distinguished from competing offerings. These elements function as key markers of brand identity [11, p. 30].

In this chapter, it is essential to focus on the concepts of the brand name and the product name themselves and their peculiarities in more detail. The definition by Olga Panic represents the brand name as “a name that differentiates the goods or services of a manufacturer or seller from those of competitors” [21, p. 247]. It may refer either to the company itself or to individual commercial units, and its main function is often seen as a central element of brand identity. When legally protected, such names become trademarks, which further reinforces their role in the market. More broadly, brand names serve multiple purposes, including differentiating products, ensuring recognition, and contributing to the establishment of trust between producers and consumers. Ultimately, the act of naming makes a product unique and positions it within both economic and social contexts [21, p. 247].

The study of brand and product names is directly connected with onomasiology, as it involves the naming process where linguistic means are chosen to reflect the properties and values of a particular product. It relies heavily on the mechanisms of language, making linguistic analysis essential for understanding how effective names are created. This also involves various levels of language structure, including morphology, phonology, and semantics. However, it would be more accurate to mention that this notion is rather interdisciplinary, as it involves marketing, psychological, and social aspects as well [21, p. 248].

Brand names themselves can take various forms. Some companies employ a single name across a wide range of products, while others assign distinct names to individual product lines. For example, companies such as *Apple* [50] or *Ikea* [132] rely on their established corporate name to represent all their goods. This approach creates a strong brand umbrella, where the reputation of the company automatically extends to every new product, making it easily recognizable to consumers. In contrast, companies like *Unilever* follow a “house of brands” strategy, where each product line operates under a distinct and independent name. This allows brands like *Dove* [89], *Axe* [55], or *Domestos* [88] to develop their own unique images and target specific groups of consumers without being directly tied to the parent company. In addition, brand names may be derived from personal names, geographical locations, animals, or other sources. For instance, brand names like *Ford* [110] or *Chanel* [73] can be clear examples of anthroponyms, as they directly refer to the founders of these companies, Henry Ford and Coco Chanel. At the same time, brands such as *American Airlines* [46] or *Nokia* [179] represent toponyms, as their names are rooted in specific geographical locations. *American Airlines* indicates its country of origin, while *Nokia* derives its name from the Finnish town where the company was founded, linking the brand’s identity to its local heritage and historical roots. There is also a category of brands that use metaphorical naming based on the names of animals or natural phenomena, such as *Jaguar* [138] and *Red Bull* [196]. These onomastic units are meant to evoke specific associations with the product’s qualities in the minds of consumers. In this way, “*jaguar*” is associated with speed, and this characteristic is primarily highlighted in car marketing, while the phrase “*red bull*” symbolizes power, strength, and endurance – the qualities which a consumer seeks to acquire by choosing this energy drink. Consequently, these examples illustrate the core focus of onomastics, also known as “the system underlying the formation and use of words especially for proper names or of words used in a specialized field” [37]. Certain names carry explicit semantic meaning related to the product, like *General Motors* [115], which indicates the exact type of product offered. The *PayPal* [184]

example belongs to the group of names that suggest particular qualities or benefits. By combining the concepts of “*payment*” and “*friendliness*” (*Pal*), the name reflects the brand’s focus on user-friendly financial solutions. There are also invented names that rely on phonetic or morphological patterns to evoke associations such as technological advancement, naturalness, or prestige, for example, the suffix of Latin origin *-us* in *Lexus* [153] [11, p. 30-31].

At the same time, a single brand may offer a wide range of products. In some cases, all these products retain the original brand name, which means that no significant distinction is made at the level of individual product naming. However, there are also other examples in which each separate product is assigned its own name. This approach allows companies to highlight the diversity of their product lines and to present key characteristics of each item to the target audience in a concise and accessible way.

In general, a number of differences can be observed between brand names and product names. As mentioned above, the primary function of a brand name is to establish a clear position in the market and to distinguish the company from its competitors. In addition, brand names play an important role in shaping the first impression and influencing consumer perception. According to Motoki et al., brand names frequently serve as the initial point of interaction between customers and a brand, contributing to the formation of early expectations and a conceptual image of it [17, p. 2].

Furthermore, brand names tend to prioritise uniqueness and memorability, while also constructing a particular image depending on how the brand positions itself (for example, as luxury, mass-market, or budget-friendly). In contrast, product names perform a different function: they are generally designed to provide a concise description of the product, create associations, or evoke specific emotional responses. As noted by Siddiq et al., effective product names have a strong impact on consumer

preferences, with names that are imaginative, emotionally engaging, and easy to understand being especially appealing [27, p. 79].

This explains why product naming often relies on descriptive or suggestive strategies. Descriptive names clearly communicate essential information about the product, allowing consumers to immediately understand its purpose or main characteristics. As Lu et al. point out, such names provide valuable information, as they directly reflect the nature of the product [14, p. 3]. A clear example of this can be seen in the name *Fairy Active Foam* [103], where the elements “*Active*” and “*Foam*” explicitly indicate both the function and the form of the product, making its purpose immediately recognizable to the consumer.

Suggestive names, on the other hand, do not describe the product directly but instead imply certain qualities or benefits, requiring a higher level of interpretation. Usually, such names tend to be more memorable and meaningful, as they evoke associations rather than provide explicit information [27, p. 81]. Examples include *Nike Air Force* [176] and *Samsung Galaxy* [210]. In the first case, the word “*Air*” may suggest lightness, comfort, or advanced technology, which persuades the target audience that this type of footwear is suitable for everyday use, while “*Force*” conveys strength and power, which may suggest suitability for active or high-performance use. Similarly, in the second example, the name “*Galaxy*” evokes ideas of vastness, innovation, and high technological sophistication, rather than describing the product in literal terms.

It is also important to note that product names are often used in combination with brand names. This tendency is particularly evident in the beauty industry, where the brand name is typically retained as a core identifier, while the product name specifies the individual item. For instance, in “*Maybelline New York Fit Me Matte + Poreless Foundation Makeup*” [106], the brand name “*Maybelline New York*” ensures

recognition and trust, whereas “*Fit Me Matte + Poreless Foundation Makeup*” functions as the product name, suggesting personalization and suitability for different skin types.

In general, there are two fundamental principles underlying brand and product name formation. These are linguistic economy and creativity. Brand and product names tend to be concise and efficient, reflecting the principle of economy. In addition to this, they are often designed in a creative manner, combining linguistic elements in innovative ways. This proves that effective brand and product names typically exhibit a balance between structural simplicity and expressive richness. They are constructed to produce favourable phonetic impressions and to evoke multiple associative meanings, which enhance memorability and contribute to their communicative effectiveness [21, p. 247].

The effectiveness of a brand or a product name can also be analysed through three main dimensions: strategic, creative, and technical. From a strategic perspective, a name should be closely aligned with the overall brand and business strategy. This involves ensuring that the name communicates a particular idea, conveys appropriate associations, and resonates with the intended audience. In this sense, a successful brand or product name is typically meaningful, adaptable, and distinctive. It should express relevant concepts, remain flexible in response to potential changes in the brand, and stand out clearly in comparison with competing names.

In addition to strategic considerations, the creative qualities of a name also play an important role. Although creativity is often subjective, certain features contribute to the effectiveness of a name. A well-designed name tends to be memorable, attracting attention and remaining in the consumer’s mind due to its structure, brevity or emotional impact. Phonetic features such as alliteration, rhythm or sound repetition may enhance this memorability. For instance, alliteration (a linguistic device that

consists of the repetition of the initial consonants, usually covering two or more closely positioned words or stressed syllables [35]) is effectively used in brands like *Coca-Cola* [81] or *Dunkin' Donuts* [93], where it creates a melodic and catchy effect. Similarly, rhythm and rhyme play a crucial role in names like *Fitbit* [107] or *7-Eleven* [42], making them easier for the consumer to pronounce and store in long-term memory. Furthermore, the aesthetic aspect of a name is also significant: it should be pleasant both in pronunciation and visual representation.

Finally, technical factors must be taken into account in the naming process. A suitable brand or product name should be legally available and should not create conflicts with existing trademarks. It also needs to be linguistically appropriate, avoiding negative connotations or pronunciation difficulties across different languages and cultures. In addition, simplicity in spelling and clarity in pronunciation are essential, as they contribute to ease of use and reduce the risk of misunderstanding [16, p. 8-10].

Conclusions to Chapter 1

In conclusion, naming can be viewed as a complex linguistic phenomenon that involves cognitive, semantic, and morphological aspects of language. As shown in linguistic research, the process of naming is closely connected with onomasiology, which studies how concepts are transformed into linguistic expressions. From this perspective, naming reflects the way individuals conceptualize and interpret reality through language.

Word-formation mechanisms also play an important role in the creation of new names, as various morphological processes such as affixation, compounding, conversion, clipping, blending, and back-formation provide structural patterns for forming new lexical units. In addition, the study of proper names demonstrates that such units primarily serve the function of identification rather than description and

possess specific morphosyntactic, referential, and semantic features. Therefore, the theoretical approaches discussed in this section form the linguistic basis for analysing naming practices in different communicative contexts, including the creation of commercial and beauty product names.

Beauty discourse in the 21st century represents a complex and dynamic phenomenon shaped by cultural, social, and technological factors. It not only reflects changing ideals of beauty but also actively promotes them through media, advertising, and digital technologies. Contemporary beauty discourse plays a significant role in establishing standards of appearance, influencing self-perception, and shaping consumer behaviour. The rapid development of social media and the popularity of influencer culture have intensified its impact, allowing beauty-related messages to reach wider audiences and adapt to new trends such as inclusivity and body positivity.

At the same time, as a subtype of advertising discourse, beauty discourse relies on a range of linguistic and communicative strategies, including persuasive language, direct address, and evaluative vocabulary. These language constructions are used in order to influence consumers and create desirable product images. Therefore, the study of beauty discourse provides important insights into how language and communication contribute to the construction of meaning in the beauty industry.

Within this framework, brand and product naming can be understood as a key instrument through which these meanings are constructed and communicated. While brand names primarily function to establish identity, ensure differentiation, and create long-term recognition, product names tend to focus on conveying specific features, benefits, or associations in a more immediate and accessible way. This distinction highlights their different communicative roles within market interaction.

From a linguistic perspective, both brand and product names rely on principles such as economy, creativity, and semantic expressiveness, as well as on phonological and morphological structures that enhance memorability and aesthetic appeal. Their effectiveness is further determined by strategic, creative, and technical factors, including alignment with brand positioning, emotional resonance, and legal and cross-cultural viability.

Thus, naming should not be regarded as a purely formal element, but as a significant communicative tool that shapes consumer perception and contributes to the construction of meaning in the beauty industry, providing a foundation for further analysis of naming practices in this field.

CHAPTER 2. LINGUISTIC FEATURES OF BEAUTY PRODUCT NAMES

2.1 Common features of brand naming in the beauty industry

In the beauty industry, brand naming is fundamental to identity formation. It plays a crucial role in shaping the brand's overall image, as it often indicates how it portrays itself on the market among competitors, how it is perceived by consumers, and can even demonstrate the brand's ideological foundations. The brand name enables customers to instantly assess the brand's status, from mass-market to high-end, while also identifying its core values and aesthetic direction. From the perspective of onomasiological studies, these naming strategies can be classified according to different criteria, including origin, structure, and semantic motivation.

One of the most prominent tendencies in the naming of beauty brands is the extensive use of anthroponymic names. This strategy is not unique to the beauty industry and can also be observed in other sectors, such as fashion or the automotive industry. However, in the context of cosmetics and skincare, anthroponyms acquire a particularly strong symbolic and communicative function, as they are directly associated with identity, aesthetics, and personal expertise.

Anthroponymic brand names can be subdivided into several types. A rather distinctive category is based on the full names, including the first and last name of the founder or key figure of the brand, as in the case of *Estée Lauder* [96], *Bobbi Brown* [64], *Charlotte Tilbury* [74], *Pat McGrath Labs* [182], *Jo Malone London* [139], *Yves Rocher* [246], etc. Such names function as direct markers of authorship and authenticity, linking the product to a specific individual and their professional reputation. Another variation includes surnames only, as seen in *Chanel* [73], *Dior* [87], *Givenchy* [117], *Guerlain* [123], *Garnier* [114], and *Bourjois* [67]. These names tend to emphasize heritage and tradition, often associated with long-established European

luxury brands. Less frequently, brands employ first names only, such as *rhode* [202], which creates a more informal, intimate, and contemporary brand image.

A separate subtype is represented by hybrid anthroponymic names, where a personal name is combined with a descriptive or functional component indicating the product category or industry (*Kylie Cosmetics* [143], *Huda Beauty* [126], *Eveline Cosmetics* [97], etc.). This structure allows brands to retain the personal element while simultaneously ensuring clarity and recognizability for consumers. This naming strategy is frequently employed by celebrities and influencers to differentiate their personal brand from their commercial ventures, ensuring that the beauty line functions as an autonomous entity rather than a mere extension of their status in the entertainment or fashion industry.

The use of anthroponyms in the beauty industry can be explained by several key functions. One of the central aspects of this naming strategy is that it contributes to the construction of a personal brand, where the founder's identity becomes inseparable from the product itself. In this sense, the brand name represents not only a commercial entity but also an individual aesthetic vision and set of values. In addition to this, anthroponymic names enhance consumer trust. When a product carries the name of a real person, especially a public figure or recognized expert, it creates an implicit perception of accountability and authenticity. This mechanism is closely related to the concept of source credibility, according to which perceived expertise and trustworthiness significantly influence persuasion. Finally, these names contribute to the perception of expertise. In an industry where consumers often seek guidance and inspiration from famous individuals, the association with an influencer signals competence and reinforces the uniqueness of the brand.

Another highly significant category of brand naming in the beauty industry consists of invented or made-up names. These are neologisms created artificially

through various word-formation processes discussed in paragraph 1.1, including compounding, blending, and affixation. Examples include *Lanolips* [151] (*lanolin* and *lips*), *Illamasqua* [133] (often interpreted as a blend of *illusion* and *masque*), *Glossier* [120] (with the suffix *-ier*), and *Maybelline New York* [165] (*Maybel* (name of the founder's sister) and *Vaseline*). Such names often lack direct lexical meaning but are designed to produce strong phonetic and associative effects.

In this context, phonetic design plays a crucial role in shaping consumer perception. The selection of specific sounds and sound patterns, a phenomenon widely discussed in phonosemantics and sound symbolism studies, can evoke particular associations. For instance, the soft consonants [n] and [v] and vowels in *Nivea* [177] contribute to perceptions of smoothness and gentleness, while the fluid and sonorous structure of *L'Oréal Paris* [146] evokes elegance and refinement, often associated with luxury branding. The appeal of invented names is also strongly connected to legal considerations: their uniqueness significantly increases the likelihood of successful trademark registration and reduces the risk of duplication in the marketplace.

Toponymic naming represents another important tendency, where brand names are derived from geographical locations or evoke specific places. Examples include *Avon* [54] (named after the River Avon in England), *La Roche-Posay* [147] (named after the town of La Roche-Posay in the Vienne department, France), *Moroccanoil* [173], *Bali Body* [56], etc. A prominent subtype of toponymic names is the category of hybrid toponymic names, for instance *KIKO Milano* [141], *Maybelline New York* [165], and *L'Oréal Paris* [146] as well. Such names function as markers of origin, authenticity, or exoticism, depending on the context. In many cases, geographical references are used not literally but symbolically, allowing brands to evoke desirable cultural associations.

A particularly influential variation of this strategy is the use of French-oriented naming, often referred to as French positioning. This type of naming is clearly seen in brands like *L'Oréal Paris* [146], *Patricia Ledo* [183], *Glossier* [120], *Lancôme* [150], *L'Occitane* [144], etc. These examples involve the incorporation of Gallicisms, French phonetic patterns, and orthographic markers such as diacritics (e.g., *ô* in *Lancôme* [150], *é* in *L'Oréal Paris* [146]). By utilizing French-sounding suffixes such as “-ier” (as seen in the hybrid name *Glossier* [120]) or articles like “*La*”, “*Le*” or “*L'*” (as in *L'Oréal Paris* [146]), brands transcend their literal meaning to evoke secondary meanings of elegance, scientific authority, and luxury. Linguistically, such naming operates on a connotative level: rather than conveying direct meaning, it evokes associations with France as a historical centre of perfumery, luxury, and aesthetic refinement. As a result, even non-French brands may adopt French-like elements in order to increase perceived prestige and align themselves with high-end market positioning.

A related phenomenon is the use of Latin roots and Latin-like constructions in brand naming. For example, *Aveeno* [52] derives from the Latin word *avena* (“oat”), while *Nivea* [177] originates from *niveus* (“snow-white”). The use of Latin serves several purposes: it creates an impression of scientific authority, universality, and credibility, which is particularly important for skincare and dermatological products. In addition, Latin-based names often sound neutral and internationally acceptable, making them suitable for global markets.

Another well-represented category is suggestive or associative naming. Unlike descriptive names, which directly indicate product features, suggestive names rely on indirect meaning and evoke certain associations or emotions. For instance, *Milk Makeup* [170] suggests simplicity and purity; *Urban Decay* [241] creates a contrastive and rebellious image; *Benefit Cosmetics* [60] implies positive results and advantages; and *Pupa Milano* [193] (with “*pupa*” meaning “doll” in Italian) evokes youthfulness

and playfulness. The effectiveness of such names lies in their ability to engage consumers on an emotional and cognitive level, activating associative meaning rather than explicit semantic content.

Within this category, several thematic subtypes can be identified. Nature-inspired names, such as *Herbivore Botanicals* [124], *Dove* [89], and *Lush* [160], evoke associations with natural ingredients, sustainability, and purity, which are especially relevant in the context of “clean beauty” trends. Mythological naming, as seen in *NYX Professional Makeup* [180], utilizes ancient narratives and classical symbolism, suggesting timeless beauty, power, or mystery. In this case specifically, the brand draws its name from Nyx, the Greek goddess of the night, which evokes semantic associations of darkness and beauty.

It is important to mention a contrasting category of names compared to the previous one. It is known as descriptive naming, as it directly communicates the function or key characteristics of a product or brand (*First Aid Beauty* [105], *BareMinerals* [57], etc.). Such names prioritize clarity and informativeness, allowing consumers to immediately understand what the brand offers.

Additional naming strategies include acronyms and phrasal names. Acronyms, such as *MAC Cosmetics* [162] (*Make-up Art Cosmetics*) and *LAMEL* [149] (*Look At Me Lately*), combine brevity with memorability.

Some brands are represented by phrasal names, usually consisting of two or more words (*Too Faced* [230], *Drunk Elephant* [91], *IT Cosmetics* [137], *Youth To The People* [245], etc.), which create a conversational and expressive tone. This type of naming often appeals to younger audiences and emphasizes open-mindedness and individuality.

The investigation of brand naming in the beauty industry reveals clear correlations between naming strategies and market positioning. Within the analyzed material, luxury brands tend to favour anthroponymic and French-inspired names, which emphasize heritage and elite status by appealing to consumers' perceptions of French culture as the standard of aesthetic excellence. Mass-market brands more frequently employ invented or descriptive names to ensure they are easily understood. These strategies focus on memorability and simple pronunciation, helping the brand appeal to a broad range of consumers. In contrast, brands associated with clean beauty tend to rely on nature-inspired naming. By incorporating botanical lexemes, these brands establish a semantic link to purity and safety, emphasizing that the products are eco-friendly and non-toxic. At the same time, dermatological brands prefer scientifically oriented or Latin-based names, which serve as linguistic markers of medical expertise. This creates a sense of reliability and professional authority, signalling to the consumer that the brand's efficacy is grounded in scientific research. Finally, brands targeting younger audiences, particularly Generation Z, tend to adopt abstract, playful, or minimalist naming strategies, reflecting contemporary communication styles and cultural trends.

2.2 Common features of product naming in the beauty industry

Product naming in the beauty industry represents an extensive and exceptionally multidimensional field that deserves a separate, detailed linguistic analysis. Since beauty discourse, advertising discourse, consumer communication, and strategies of branding are closely connected, cosmetic product names operate not merely as nominative units; instead, they function as complex linguistic systems that combine several types of meanings, such as informative, stylistic, pragmatic, and symbolic. With the gradual development, the beauty industry has developed various tendencies and patterns in naming that can be represented by different examples in product categories and market segments. The most important features in beauty product naming

concerning grammatical and structural features, semantic characteristics, and the use of stylistic devices are studied thoroughly in the next paragraphs. In contrast, this section is dedicated to the general basic naming strategies in the discourse of the cosmetics industry, their pragmatic orientation, their role in brand identity formation, and how they affect consumers' perception.

First and foremost, naming in beauty products possesses informational and persuasive functions, which help it operate as a strategic marketing instrument. Each cosmetic name has a purpose of describing the product and differentiating its main peculiarities, ingredients, or the promised effect. In addition to this, it simultaneously elicits customers' profound emotional and sensory associations. This proves the fact that naming in beauty products functions not only as a nominative unit, but as an advertising tool as well.

The beauty industry follows the universal naming rules shared by other commercial domains, which are described in paragraph 1.3. This leads to the fact that cosmetic naming can also be classified according to the semantic typology of product nomenclature, which means that these names can be divided into descriptive and suggestive.

A descriptive product name is the type of name that directly conveys the product's type, ingredients, features, or the outcome achieved through its application. It is fundamental in skincare products or professional dermatologist-developed cosmetics, where the primary focus is on the product's core actions and evidence of its effectiveness, rather than on attracting consumers' attention and creating a certain image, as often seen in mass-market beauty advertising discourse. For example, the name "*CeraVe Moisturizing Cream*" [172] is a simple and concise lexical construction, which represents a clear indication of the specific product with its underlying function. Meanwhile, "*The Ordinary Hyaluronic Acid 2% + B5*" [127] is targeted towards the indication of the product's ingredients. Names such as "*CeraVe Foaming Facial*"

Cleanser” [109], “*CeraVe Hydrating Facial Cleanser*” [128], “*The Ordinary Niacinamide 10% + Zinc 1% Oil Control Serum*” [175], and “*The Ordinary Salicylic Acid 2% Solution*” [209] also serve as a perfect representation of descriptive beauty product names.

At the same time, the beauty industry heavily relies on suggestive naming. Companies apply suggestive names with the intention to attract customers with easily recalled and aesthetically pleasing names, simultaneously following the function of projecting the desired result or effect through associations. For instance, “*NYX Professional Makeup The Marshmallow Smoothing Primer*” [226] evokes semantic associations with softness and airiness. Though not stated explicitly, these characteristics are suggested through metaphorical reference to the marshmallow texture. Examples of this type also include “*Urban Decay All Nighter Waterproof Makeup Setting Spray*” [45], “*Lancôme Juicy Tubes Lip Gloss*” [140], “*L’Oréal Paris Revitalift Filler Glass Skin Liquid Cream*” [200], “*Glossier Cloud Paint Gel Cream Blush*” [78], “*Too Faced Chocolate Soleil Matte Blurring Bronzer*” [75], and others.

Numerals also form an essential component of beauty product names in order to indicate the product’s durability, include certain statistical facts, or specify the percentage of particular components in the ingredients of a product. These usually include time indicators “*24H*” or “*48H*” (as in “*Bobbi Brown 24-Hour Kajal Eyeliner Waterproof*” [41], “*L’oréal Paris Infallible 24H More Than Concealer*” [135], etc.), efficacy index of ultraviolet protection (such as “*SPF 50+*” in “*La Roche Posay Anthelios UVMune 400 Invisible Fluid SPF 50+ Sun Cream For Sensitive Skin*” [47]) or indicators of ingredient concentration values (as “*10%*” and “*1%*” in “*The Ordinary Niacinamide 10% + Zinc 1% Oil Control Serum*” [175]).

Beauty product names can be considered a central tool in forming brand identity and a recognizable communicative and advertising image. In contemporary beauty

discourse, companies use product names as an instrument of marketing strategies, through which a specific aesthetic and emotional connection with the consumer is established. Consequently, beauty brands develop established recognizable naming patterns, which are characterized by similar lexical and structural elements, thematic consistency, and stable semantic orientation. Repeated naming components serve as a contribution to semantic cohesion within a product brand or line, which strengthens the brand's conceptual identity. For example, in the case of beauty collections, product names are united by an identical thematic concept stated directly in each individual item. For example, the "*Say Yes Collection*" by *GlamBee* [211] is represented by the products such as "*Say Yes To Lovely Lips Lip Glow Balm*" [213], "*Say Yes to Trends Cheek Mousse*" [214], "*Say Yes to Creative Make Up Eyeshadow Palette 5 in 1*" [212], etc., where the repeated imperative construction "*say yes*" creates structural unity and highlights belonging to the same brand.

A fundamental phenomenon that deserves profound exploration is the creation of the individual discourse identity and the brand philosophy with the use of particular naming mechanisms. For example, the brand *NARS* addresses topics of seduction, sexuality, and emotional intensity by the choice of provocative and sensual vocabulary ("*NARS The Orgasm Collection*" [227], "*NARS Afterglow Sensual Shine Lipstick*" [44], "*NARS Total Seduction Eyeshadow Stick*" [231], etc.). In contrast, with the use of dermatological terminology and chemical nomenclature, *The Ordinary* constructs a clinical and scientific image of the brand ("*The Ordinary Niacinamide 10% + Zinc 1% Oil Control Serum*" [175], "*The Ordinary Salicylic Acid 2% Solution*" [209]). At the same time, *NYX Professional Makeup*'s image is built on the Internet culture, digital slang, colloquial speech, and expressive conversational constructions ("*NYX Professional Makeup Can't Stop Won't Stop Foundation*" [72], "*NYX Professional Makeup Duck Plump Plumping Lip Liner*" [92], "*NYX Professional Makeup Born to Glow Foundation*" [66], "*NYX Professional Makeup Make 'Em Wonder Soft Matte*

Buildable Foundation” [164], etc.), which transforms it into a modern, youth-oriented brand. In addition to this, *Beauty Bakerie* serves as a renowned example of a conceptually organized naming system. Its names are built around the semantic field of baking and desserts (“*Beauty Bakerie Oat (Translucent) Pressed Flour Setting Powder*” [181], “*Beauty Bakerie Cookie Jar Vegan Eyelash Collection*” [83], “*Beauty Bakerie Lollipop Liner*” [158]), which strengthens memorability in the beauty market industry.

The choice of naming strategies for creating a certain brand image is closely connected with its communicative expectations of a target audience. For instance, based on the analyzed corpus material, the employment of French lexical units, Gallicisms, and vocabulary associated with haute couture and exclusivity is central to luxury brands, as their main target is the creation of a high social status image. In contrast, youth-oriented brands integrate slang expressions, colloquial vocabulary, digital discourse markers, and references to popular culture to establish an emotional connection with younger consumers by imitating social media communication. Clinical skincare brands employ names based on scientific terminology and pharmaceutical vocabulary, as well as ingredient-based naming and structurally descriptive constructions, since their target audience relies on rationality and professional authority instead of emotional expressiveness.

The analysis above proves the fact that beauty product naming is intertwined with advertising discourse principles. In many cases, the use of naming constructions depends on the target audience and its needs, which later influences the choice of particular lexical and structural constructions applied by various brands.

2.3 Grammatical and structural features of beauty product names

Beauty product names hold a particular significance for linguistic analysis, especially from the perspective of grammatical and structural organization. As in other

domains of commercial discourse, naming practices in the cosmetics industry demonstrate certain common rules and established patterns that most of the companies follow for both communicative and marketing efficiency. The analysis of such names can be approached through three interrelated dimensions: overall structural organization, syntactic aspect, and morphological (word-formation) mechanisms.

As can be seen from the collected data, product names typically follow the pattern “brand name + product descriptor” at the structural level. This model reflects the principle of hierarchical nomination, in which the brand (the identifying component) precedes the product name itself (the specifying component). This structure ensures immediate recognition while simultaneously providing information about the product’s function or category.

Judging by the material from the corpus, beauty product nomination characteristically relies on the use of noun phrases. Within this naming practice, product names are realized as extended nominal groups consisting of a head noun accompanied by various types of modifiers. These can include adjectives (e.g., *liquid*, *matte*), attributive nouns (e.g., *lip* in *lip balm*, *cream* in *cream cleanser*), numerals (*24h* in *foundation*), and participial adjectives (*moisturizing* in *moisturizing cream*, *illuminating* in *illuminating serum*). The sampled data indicates that nominative style is the underlying principle in beauty product naming. This tendency is characterized by the absence of finite verbs and the prevalence of compact, information-dense constructions. Such structures are particularly typical for descriptive names, where the primary goal is to convey the product’s function, composition, or effect in a direct and unambiguous manner. For example, nominal constructions such as *moisturizing cream* instead of *cream that moisturizes the skin* enhance memorability and accessibility of the product’s main function. In addition to this, they highlight the essence of the result rather than the process, which is necessary in the beauty industry.

In terms of structural complexity, a wide range of examples examined in this work demonstrate that product names consist of multi-word naming units. They can occur in the form of binary or extended constructions. Though two-component structures can be met in the industry, a significant number of full names take the form of longer noun phrases of three or more elements.

In contrast to purely nominal structures, as can be seen in descriptive names, suggestive naming strategies include clausal elements, which leads to the presence of sentence-like constructions. These are typically realized as minor sentences or elliptical clauses. They usually lack a full subject-predicate structure, yet retain communicative completeness. A particularly productive subtype within this category is naming with the use of imperative constructions. This strategy creates the effect of interactive communication with the customer. By using such forms, the brand positions the product as an essential part of the user's individual routine. This phenomenon can be explored in examples such as *"stay naked"* in *"Urban Decay Stay Naked The Fix Powder Foundation"* [218], *"fluff & snatch"* in *"NYX Professional Makeup Fluff & Snatch! Brow Powder Pen"* [108], *"shout loud"* in *"NYX Professional Makeup Shout Loud Satin Lipstick"* [215], *"gimme brow"* in *"Benefit Cosmetics Gimme Brow+ Brow-volumizing fiber gel"* [116]. Another example features the *"Say Yes Collection"* by *GlamBee* [211], in which product names vary according to the item type while maintaining the imperative structure *"say yes"* in each of them: *"Say Yes To Lovely Lips Lip Glow Balm"* [213], *"Say Yes to Trends Cheek Mousse"* [214], *"Say Yes to Creative Make Up Eyeshadow Palette 5 in 1"* [212], etc. Such forms align with broader tendencies in advertising discourse, which are mentioned in paragraph 1.2, where imperative structures function as persuasive devices encouraging consumer action.

The use of expressive speech acts is closely related to this phenomenon. They tend to imitate spontaneous emotional reactions or real-life conversations, contributing

to the more direct engagement and close dialogue with the target audience. These are often realized through exclamatory sentences with the frequent use of interjections (*wow, whoa, damn*, etc.), onomatopoeia (*roar, pop*, etc.), or emphatic markers, such as “*ColourPop Roar! Volumizing Mascara*” [203], “*Benefit Cosmetics They’re Real! lengthening mascara*” [229], “*Too Faced Damn Girl! 24-Hour Mascara*” [85], etc.

A fundamental principle governing the grammatical structure of product names is linguistic economy. In order to maximize informational value while maintaining brevity and memorability, naming strategies employ syntactic ellipsis, which includes the omission of subjects and auxiliary elements. For instance, the construction “*born this way*” in “*Too Faced Born This Way Super Glow Multi-Use Highlighting Skin Enhancer*” [65] represents an elliptical clause in which the subject is omitted and implicitly understood. This reduction does not hinder comprehension, but contributes to stylistic conciseness instead.

Another notable grammatical feature is the use of personal pronouns, particularly in suggestive naming. Forms such as “*Fit Me*” in “*Maybelline New York Fit Me Matte + Poreless Foundation Makeup*” [106] or “*Gimme Brow*” in “*Benefit Cosmetics Gimme Brow+ Brow-volumizing fiber gel*” [116] create an effect of direct address, making the brand feel more personal. From a discourse perspective, this strategy encourages the target audience to identify themselves with the product, creating a sense of closeness and involvement.

From a morphological standpoint, beauty product naming demonstrates a wide range of word-formation processes. A mechanism that requires detailed exploration is prefixation, especially through the use of intensifying prefixes such as *super-*, *mega-*, *ultra-*, and *hyper-*. These prefixes function as degree modifiers, emphasizing intensity or enhanced effect, as seen in the following examples divided into categories:

Super: “Maybelline New York Super Stay Vinyl Ink Longwear Liquid Lipcolor” [222], “IT Cosmetics Superhero Elastic Stretch Volumizing Mascara” [224], “Elemis Superfood Facial Oil” [223], “Too Faced Born This Way Super Glow Multi-Use Highlighting Skin Enhancer” [65], etc.

Mega: “Wet n Wild Mega Glitter Shimmer Liquid Lipstick” [166], “L’Oreal Paris Mega Volume Collagen Mascara” [168], “Wet n Wild Mega Inky Lip Color” [167], etc.

Ultra: “Make Up For Ever Ultra HD Stick Foundation” [240], “Kiehl’s Ultra Facial Cream with Squalane” [239], “ColourPop Ultra Blotted Lip Diffused Matte Lipstick” [238], etc.

Hyper: “MAC Cosmetics Hyper Real Serumizer Skin Balancing Hydration Serum” [130], “Maybelline New York Hyper Easy Liquid Eyeliner, Eye Makeup” [129], “Maybelline New York Hypersharp 36H Extreme Ink Eyeliner” [131], etc.

It is important to note that the examples above often undergo graphical deviation, or intentional violation of spelling norms. According to the established rules of English grammar, the prefixes such as *super-*, *mega-*, *ultra-*, etc. are considered bound morphemes and should be written as one word or hyphenated. However, the separate spelling of such constructions (for example, “*super glow*” instead of “*superglow*” in “*Too Faced Born This Way Super Glow Multi-Use Highlighting Skin Enhancer*” [65]) is a deliberate marketing decision made in order to emphasize the intensifying component and enhance its effect on the customer.

Closely related to this phenomenon is the use of high-degree adjectives, such as *extra*, *extreme*, and *ultimate*, which denote maximal degree and do not imply comparison, for example:

Extra: “MAC Cosmetics Extra Dimension Skinfinish Highlighter” [99], “Bobbi Brown Extra Lip Tinted Balm with Plumping + Peptide Technology” [100], etc.

Extreme: “MAC Cosmetics In Extreme Dimension Lash Mascara” [134], “Tom Ford Extreme Mascara” [102], “INNBEAUTY Project Extreme Cream Firming & Lifting Moisturizer” [101], etc.

Ultimate: “Jeffree Star Cosmetics Ultimate Magic Candy Color Corrector Bundle” [235], “NYX Professional Makeup Ultimate Shadow Palette” [237], “Mary Kay Ultimate Mascara” [236], etc.

Another significant process is compounding, where two or more lexical stems are combined into a single unit. These can be found in examples like “*skinfinish*” in “MAC Cosmetics Extra Dimension Skinfinish Highlighter” [99], “*buttermelt*” in “NYX Professional Makeup Glow Boosting Highlighter Stix” [70], and “*photoready*” in “Revlon PhotoReady Lift & Fill Skin Tint” [186].

In addition, blending is another word-formation method used in beauty product naming. This tendency results in hybrid forms created by merging parts of different words. Examples such as “*revitalift*” (revitalize + lift) in “L’Oréal Paris Revitalift Filler Serum” [201], “*glimmer*” (glitter + shimmer) in “Jeffree Star Cosmetics Glimmer Glass Liquid Face & Body Highlighter” [118], “*benetint*” (benefit + tint) in “Benefit Cosmetics Benetint Limited-Edition Rose Tint” [61], “*lipfinity*” (lip + infinity) in “Max Factor Lipfinity Liquid Lipstick” [157] illustrate how blending contributes to the creation of innovative and distinctive product names, which are effective in the commercial discourse.

A particularly prominent morphological feature in beauty naming is the use of the prefix *anti-*. Its function usually lies in conveying a semantic meaning of prevention or opposition. This prefix is especially frequent in skincare products targeting specific skin concerns, such as products that prevent the appearance of wrinkles, redness, blemishes, etc. For instance, constructions like *anti-wrinkle*, *anti-aging*, *anti-redness*, or *anti-blemish* can be found in the following names: “Nivea Q10 Anti-Wrinkle Power

Extra Firming Day Care” [194], *“L’Oréal Paris Revitalift Anti-Wrinkle + Firming Moisturizer”* [199], *“Kiehl’s Super Multi-Corrective Anti-Aging Cream”* [221], *“Neostrata Restore Redness Neutralizing Anti-Aging Serum”* [198], *“Dalton Redness Control Anti-Aging Couperose Serum”* [197], *“Babor Anti-Redness Serum”* [49], *“Clinique Anti-Blemish Solutions Cleansing Foam”* [48], *“La Roche-Posay Effaclar Anti-Blemish Corrective Gel Moisturiser”* [94], *“Lancôme Energie de Vie illuminating anti-fatigue cooling eye gel”* [95], etc. From the structural point of view, such constructions demonstrate prefixal derivation, while their semantic meaning signals the product’s intended effect. This is a typical model where grammatical economy combines with communicative clarity.

On the whole, the main tendencies in the grammatical and structural organization of beauty product names from the compiled corpus include the prevalence of noun phrase structures, the selective use of clausal forms, and the extensive application of word-formation mechanisms such as compounding, blending, and prefixation. They demonstrate that product naming in the beauty industry is not arbitrary but governed by special linguistic principles to ensure both efficiency and linguistic economy, which is necessary for beauty discourse as a subtype of marketing and media discourse.

2.4 Semantic characteristics of beauty product names

On the evidence of the collected data, beauty product names possess distinctive semantic properties. In beauty and marketing discourse, which are closely intertwined, the meanings and connotations conveyed by product names hold significant communicative and semiotic value. They not only provide consumers with basic information about the product, but also allow them to visualize the projected outcome or image with the help of symbolic meanings and semantic implications that activate certain logical associations and emotional-evaluative reactions. The investigated examples demonstrate that brands commonly transmit a key message through their

names. Therefore, the beauty products can be classified into separate semantic fields. These categories will be analyzed in this paragraph.

To analyze the semantic characteristics of beauty product names, it is necessary to start with the fact that all names carry denotative and connotative meanings. Denotation is described by Rao as a literal, objective, and dictionary-defined signification [22, p. 3]. At the same time, Leech defines connotation as a notion that represents the supplementary communicative value of an expression, which goes beyond its literal, conceptual meaning to evoke additional emotional or cultural associations [30, p. 72]. For instance, *Hyaluronic Acid 2% + B5 by The Ordinary* [127] is a representative example to illustrate the distinction between these two notions. In terms of denotation, the phrase “*hyaluronic acid*” refers to a chemical compound, a polysaccharide. However, this construction also has a clear connotative meaning, as the lexical unit “*hyaluronic acid*” suggests other characteristics of the product, such as its moisturizing properties. This is an illustration of a case with a direct connection between the structural form of the name and its semantic interpretation. When hearing the expression “*hyaluronic acid*”, a consumer familiar with the context of the beauty industry immediately recognizes the function of the product. Subsequently, in contemporary beauty discourse, the term “*hyaluronic acid*” has developed strong connotations of hydration, smoothness, relief from dryness, and skin “plumpness”.

The previous example used a descriptive type of name for the representation of the shift from its primary denotative function to carry secondary connotative meanings. However, suggestive names carry highly charged evocative and emotional connotations. Such names are constructed through associations and various forms of stylistic devices, which are described in detail in paragraph 2.5. At this point, the main task is to consider the meanings typically conveyed by the connotations of suggestive names. A prominent illustration of this phenomenon is “*Chocolate Soleil Matte*

Blurring Bronzer” by *Too Faced* [75]. Denotatively, this name refers to a pressed powder bronzer with a mattifying blurring effect to visually make the skin texture smoother, containing natural cocoa powder. Though from a connotative perspective, the lexical unit “*chocolate soleil*” evokes associations with pleasure, sweetness, summer, warmth, and comfort. Through the choice of this naming strategy, the makeup application routine is symbolically transformed into an act of self-care and compared to a “sweet treat”. Furthermore, the connotation of the warm brown chocolate tones subconsciously guarantees a soft, natural tan on the skin.

Judging by the beauty product material under study, connotative meanings are frequently constructed through mechanisms of secondary nomination, particularly metaphorical and metonymic reinterpretation. Yuldashev and Rakhimova describe secondary nomination as a level of figurative names that develop through human interpretation and creative language thinking. The core essence of this process is repurposing existing linguistic tools to perform new naming functions [34, p. 1329]. In the context of beauty discourse, secondary nomination is characterized by assigning new implicit meanings to already existing lexical units in the beauty product names based on similarity, association, or logical connection. For example, “*Urban Decay Naked Shaped Multi-Tasking Eyeshadow Palette*” [174] clearly demonstrates this mechanism through the use of the lexical unit “*naked*”. The primary meaning of this word is “*undressed*” or “*bare*”. Meanwhile, the secondary meaning within the context of naming in beauty products is “*natural, invisible-looking makeup that blends with the skin*”.

The collected beauty names from the corpus can be classified into specific semantic fields depending on the dominant connotations inherent in a given name. There are several core ideas that influencers, manufacturers, and beauty experts actively

promote across the global marketing environment and consumer landscape. As a result, product names are constructed around these concepts.

One of the most prominent categories in beauty discourse is the semantic field of beauty and perfection. The primary objective of beauty products is to emphasize the attractive features of a person's appearance and achieve a conventional ideal of beauty. This semantic field includes linguistic units that indicate perfection, flawlessness, and a special group of words associated with radiance, since healthy and well-maintained skin is often referred to as "glowing" in beauty discourse. Typical examples of beauty product names belonging to the semantic field of beauty and perfection include "*Maybelline New York Instant Age Rewind Eraser Multi-Use Concealer*" [136], "*Charlotte Tilbury Hollywood Flawless Filter Liquid Highlighter*" [125], "*Dior Forever Glow Veil Radiance Primer*" [111], "*Clarins Beauty Flash Balm*" [59], "*Clinique Even Better Clinical Serum Foundation Broad Spectrum SPF 25*" [98], "*NYX Professional Makeup Ultimate Shadow Palette*" [237], etc.

Another highly significant category is the semantic field of sensuality and desire. Certain brands frequently position beauty through the prism of attractiveness, magnetism, and pleasure. Such names often exploit the topics of sexuality, intimacy, taboo, and provocation, thereby attracting the consumer's attention and drawing parallels between the brand and physical pleasure ("*The Orgasm Collection*" by NARS [227], which includes "*NARS Total Seduction Eyeshadow Stick*" [231] and "*NARS Afterglow Sensual Shine Lipstick*" [44], "*Too Faced Better Than Sex Volumizing Mascara*" [63], "*Urban Decay Naked Shaped Multi-Tasking Eyeshadow Palette*" [174], "*Charlotte Tilbury Pillow Talk Collection*" [188], "*Dior Addict Lip Glow 48-Hour Hydrating Lip Balm*" [43], "*Pat McGrath Labs Lust: Gloss*" [161], etc).

Due to the growing demand for the topic of self-acceptance across various media channels, which has also influenced beauty industry narratives, the semantic field of

power and confidence has also become particularly important. While cosmetics naming previously relied solely on notions of passive attractiveness or tenderness, modern brands actively convey ideas of independence, strength, and dominance. Numerous beauty influencers are now promoting cultural diversity and representation, self-love, and the importance of women's social empowerment, which shaped brands' decision of embracing this trend and reflecting it in beauty product names, for example "*NARS Audacious Lipstick*" [51], "*Too Faced Killer Liner 36 Hour Waterproof Gel Eyeliner Pencil*" [142], "*NYX Professional Makeup Can't Stop Won't Stop Foundation*" [72], "*Too Faced Born This Way Super Glow Multi-Use Highlighting Skin Enhancer*" [65], "*Huda Beauty Power Bullet Cream Glow Hydrating Lipstick*" [191], "*NARS Powermatte Lip Pigment*" [192], etc.

Closely related to the previous category is the semantic field of luxury and exclusivity. This is an especially characteristic field for premium and luxury beauty brands, as their primary goal is to create an image of prestige and justify the high price of the products, although similar naming strategies may also be used by mainstream brands. Similar to the semantic field of power and confidence, the names within the semantic field of luxury and exclusivity also indicate privileged social position, but through expressive devices associated with wealth and exclusivity. In addition to the use of vocabulary items directly denoting prestige, such as "*luxe*" or "*luxury*", brands employ French terms and Gallicisms as a device that imitates the language of haute couture and luxury fashion. Furthermore, particularly well-known and highly respected brands use culturally significant proper names associated with elite fashion heritage (for example, names like *Coco*, *Gabrielle*, and *Chanel* are commonly used directly in product names). In this context, luxury meaning emerges not through direct nomination, but through cultural associations and intertextual recognition. Prominent examples include "*Yves Saint Laurent Rouge Pur Couture*" [208], "*Guerlain L'or Radiance Concentrate With Pure Gold Primer*" [145], "*Charlotte Tilbury Pillow Talk Luxury*

Palette” [189], “*Tom Ford Gloss Luxe*” [119], “*Chanel Rouge Coco*” [206], “*Dior Rouge Dior*” [207], etc.

Given the increasing popularity of the “clean makeup” trend, the focus on skincare, and the overall recognition of products containing natural ingredients, a number of beauty brands contributed to the creation of the semantic field of naturalness and purity. While the previous fields are associated with prominent social roles, this field operates with basic concepts of safety, health, organic origin, and ecological awareness. Such products feature names that explicitly indicate their function and contain direct references to their ingredients (“*Biossance Squalane + Amino Aloe Gentle Cleanser*” [217], “*Origins Clear Improvement Active Charcoal Mask To Clear Pores*” [76], “*Glow Recipe Avocado Melt Retinol Eye Sleeping Mask*” [53], “*Fresh Rose & Hyaluronic Acid Deep Hydration Toner*” [204], “*The Body Shop Tea Tree Skin Clearing Facial Wash*” [225], “*Tatcha The Water Cream Lightweight Pore-Refining Moisturizer*” [228], etc). Based on the analyzed corpus, this tendency is more characteristic of skincare products rather than decorative cosmetics.

Furthermore, the skincare discourse includes the semantic field of science and clinical authority. This field is closely related to academic, pharmaceutical, and medical terminology. Its main pragmatic goal is to replace abstract descriptions of beauty (“*magical*”, “*luxurious*”, etc.) with rational and scientifically grounded evidence. Examples include “*Clinique Smart Clinical Repair Wrinkle Correcting Serum*” [216], “*The Ordinary Niacinamide 10% + Zinc 1% Oil Control Serum*” [175], “*SkinCeuticals C E Ferulic with 15% L-Ascorbic Acid*” [71], etc.

Finally, the 21st century beauty discourse is marked by the semantic field of youth identity and Internet culture. Brands that incorporate such naming strategies typically rely on a young target audience, so their primary name components include colloquial speech, slang, digital and social media terms, and invective vocabulary.

Prominent examples include “*ColourPop Uh-Huh Honey Pressed Powder Palette Eyeshadow Palette*” [234], “*NYX Professional Makeup Make 'Em Wonder Soft Matte Buildable Foundation*” [164], “*Sugar Play Vibe Check Liquid Lipstick*” [242], “*Too Faced Damn Girl! 24-Hour Mascara*” [85], “*Tom Ford Fucking Fabulous Lip Color*” [112], “*Florence by Mills Glow Yeah Hydrating Lip Oil*” [122], “*IL MAKIAGE No Filter Poreless Base Smoothing Primer*” [178], “*MERIT Beauty Main Character Essentials Set*” [163], etc.).

It is important to note that beauty product names, especially suggestive ones, are rarely semantically neutral, since they carry an axiological evaluation of the product they represent or the intended outcome promised by its use. They typically contain a positive evaluation, which can be expressed through lexical units like “*perfect*”, “*ultimate*”, “*extra*”, “*fabulous*”, “*anti-age*”, subconsciously encouraging the consumer to anticipate the immediate results in self-improvement.

2.5 Stylistic devices in beauty product naming

Beauty product names create a productive field for their analysis from the perspective of stylistics. The beauty and marketing industries use language to attract consumers’ attention and increase memorability of the brand’s image, so the naming strategies employed in the beauty product names are targeted towards these purposes. Subsequently, brands tend to rely on rhetorical categories, which are manifested through various stylistic devices. According to Neborsina, the rhetorical categories are divided into tropes and figures of speech [20, p. 11]. Both of these types are essential for beauty product naming, as they contribute to creating the emotional appeal to customers.

The analysis of naming tendencies in the collected dataset in terms of tropes clearly demonstrates that the use of metaphors is especially remarkable. A metaphor is a trope that is characterized by semantic transference based on similarities or analogies

between concepts [20, p. 12]. The chosen examples demonstrate that the products tend to be named through metaphorical comparison with food, beverages, texture, natural phenomena, etc. The most fundamental types of metaphors are described in this paragraph.

Gastronomic metaphors form a productive group in beauty product naming. In this case, brands project metaphorical meanings through sensory experiences, such as taste and olfaction. This influences the customer's ability to visualize the product and have a clearer understanding of its qualities through this type of comparison. Confectionery and pastry metaphors are considered effective strategies in beauty discourse, as they evoke the customer's associations with sweet taste and enjoyment. The examples are "*Milk Makeup Cooling Water Jelly Tint*" [84], "*Too Faced Better Than Chocolate Collection*" [62], "*Too Faced Cocoa Bold Lipstick*" [82], "*Beauty Bakerie Milk & Honey Highlighting Palette*" [169], "*Beauty Bakerie Lollipop Liner*" [158], "*Beauty Bakerie Sugar and Spice Liquid Eyeshadow*" [219], etc.

In addition to this, texture metaphors are also representative of the naming tendencies in the makeup industry, as they evoke strong sensory associations as well, though they refer primarily to tactile sensations. Such metaphors create an impression of softness, weightlessness, smoothness, or comfort, for example, "*MAC Cosmetics Powder Kiss Velvet Blur Slim Stick*" [190], "*ColourPop Cloud Whip Liquid Lipstick*" [80], "*Lisa Eldridge True Velvet Lip Colour*" [233], "*Maybelline Super Stay Vinyl Ink Longwear Liquid Lipcolor*" [222], "*Armani Beauty Luminous Silk Foundation*" [159], etc.

Nature-based metaphors constitute another category of metaphors. They are represented by elements of nature, water, plants, and natural landscapes, which evoke associations with freshness, purity, harmony, and organic beauty. Examples include "*NARS Laguna Bronzing Powder*" [148], "*Laneige Water Sleeping Mask*" [243],

“Benefit Cosmetics Sunny Warm Coral Blush” [220], *“Tarte Rainforest of the Sea Collection”* [195], *“ColourPop Garden Variety Pressed Powder Palette”* [113], etc.

Apart from the variety of metaphors, the other types of tropes are essential in beauty discourse as well. Hyperboles are especially strong means used in product naming, as they enhance the customer’s positive perception of the product’s efficacy and superior quality. Hyperboles are typically achieved through the use of prefixation (*super-*, *mega-*, *ultra-*, and *hyper-*) and high-degree adjectives (*extra*, *extreme*, and *ultimate*), which are described in detail in paragraph 2.3 (*“Elemis Superfood Facial Oil”* [223], *“Wet n Wild Mega Glitter Shimmer Liquid Lipstick”* [166], *“MAC Extra Dimension Skinfinish Highlighter”* [99], etc.)

Another significant stylistic device employed in beauty product names is the pun. It belongs to the category of tropes and is characterized by wordplay created through phonetic similarity, semantic ambiguity, or the reinterpretation of existing lexical constructions. In beauty discourse, puns are often realized in the transformation of set expressions or idioms by replacing one of their components with a beauty-related lexical unit. This process is also known as phraseological modification. It preserves the recognizability of the original expression, but at the same time adapts it to the cosmetic context.

There are a number of prime examples that demonstrate this tendency. For instance, the name *“Mint to Be”* by *ColourPop* [171] represents a modified version of the expression *“meant to be”*. In this example, the verb “meant” is substituted with the noun “*mint*”, and this pun is realized to introduce associations with freshness and mint color. Similarly, *“Lights, Camera, Lashes”* by *Tarte Cosmetics* [154] uses the established cinematic phrase *“Lights, camera, action!”*, but with a replaced final component “*lashes*”. The choice of the name *“Lash It Loud”* by *e.l.f. Cosmetics* [152] can be explained with similarity to imperative expressions such as *“live it loud”* in terms of phonetics and structure. In *“Charlotte Tilbury Pillow Talk Cheek to Chic*

Blush” [187], the expression “*cheek to cheek*” is transformed with the use of lexical substitution, where the second component is replaced with “*chic*”.

Phonetic stylistic devices also serve as a powerful tool in beauty product naming due to their mnemonic function and expressive value. Such names become more memorable and aesthetically pleasing with the help of sound repetition and rhythmic organization. The most common phonetic devices used in beauty product names are rhyme, alliteration, and assonance.

Rhyme is a basic stylistic device that is especially productive in the marketing industry, including beauty discourse, as the rhythmic and harmonious effect it creates simplifies the memorization of a product name. This can be illustrated by “*Glossier Cloud Paint Plush Blush*” [79], “*Florence by Mills True to Hue*” [232], “*Benefit Cosmetics Dream Sheen Brow Glaze*” [90], “*Tom Ford Rose Exposed Rose Lip Oil Tint*” [205], “*NYX Professional Makeup Fat Oil Slick Click*” [104], etc.

Alliteration represents a phonetic device which is realized through the repetition of identical opening consonant sounds of neighboring lexical items. In beauty naming, alliteration enhances rhythm and expressiveness, which leads to an increase in brand recall, as exemplified in “*NYX Professional Makeup Line Loud Vegan Longwear Lip Liner*” [155] (the repetition of [l] sound), “*Glossier Boy Brow Tinted Brow Gel*” [68] (the repetition of [b] sound), “*Too Faced Cloud Crush Whipped Lip & Cheek Color*” [77] (the repetition of [c] sound), “*Trinny London Lip Luxe Lip Colour*” [156] (the repetition of [l] sound), “*Wet n Wild Perfect Pout Lip Color*” [185] (the repetition of [p] sound), etc.

Assonance, or the repetition of identical vowel sounds in closely situated words, is a phonetic device equally involved in cosmetic naming. This device enhances smooth phonetic flow and euphony, the features that are essential in marketing communication for better emotional and sensory perception. This phenomenon is seen in “*Benefit*

Cosmetics Whoa So Soft Brow Oil” [244] (the repetition of [əʊ] sound), “*Lancôme Juicy Tubes Lip Gloss*” [140] (the repetition of [u:] sound), “*Makeup Revolution Bright Light Face Glow*” [69] (the repetition of [aɪ] sound), “*Neutrogena Deep Clean Facial Cleanser*” [86] (the repetition of [i:] sound), “*Tarte Base Tape Hydrating Primer*” [58] (the repetition of [eɪ] sound), “*Spa Of Wonders Glow Potion - Face Serum*” [121] (the repetition of [əʊ] sound), etc.

Conclusions to Chapter 2

In this chapter, the practical linguistic analysis of modern beauty product naming has been conducted, with special attention to their grammatical, structural, semantic, and stylistic peculiarities within the framework of contemporary beauty discourse. The analysis above has proved that beauty product naming practices function as a complex, multi-layered linguistic phenomenon that is closely connected with advertising discourse, brand-building strategies, and consumer persuasion language.

From the perspective of grammar and structure, the naming units from the analysed corpus demonstrate a tendency toward extended noun phrases in beauty product names. These constructions are organized based on the principle of hierarchical naming, where the core brand name is followed by the product descriptor. Most of the analyzed naming units consist of a head noun combined with various types of modifiers, such as adjectives, attributive nouns, participles, and numerals. Furthermore, the investigation also highlights the significance of nominative syntactic constructions, syntactically condensed structures, elliptic constructions, and the tendency toward linguistic brevity. Simultaneously, the suggestive type of names is characterized by the usage of imperative constructions, exclamative utterances, transformed phrasal idioms, and sentence-like structures that increase emotional expressiveness and establish a closer brand-consumer engagement. In terms of word formation, affixation, blending, and compounding are represented as the most productive mechanisms in the dataset. The prefixes such as *super-*, *ultra-*, *mega-*, and *hyper-* perform an intensifying function,

while the prefix *anti-* holds a preventative and oppositional semantic meaning. The maximizing role is also peculiar for high-degree adjectives, such as *extra*, *extreme*, and *ultimate*.

In this study, the analysis of the selected beauty product names has been conducted in terms of semantic peculiarities as well. It indicates that beauty product naming combines both denotative and connotative meanings. The primary purpose of descriptive names is to provide factual information about a particular beauty product; at the same time, the suggestive type of naming is based on associations, symbolic meanings, and the use of secondary nomination mechanisms, particularly metonymic and metaphorical reinterpretation. The analyzed naming units clearly demonstrate that modern beauty product names are largely constructed on affectively charged connotations in order to influence the customer's perception of the product.

The semantic aspect of the beauty product nomenclature is also represented in the second chapter. Thus, the chosen material allowed to classify the cosmetic names into several core semantic fields. The fields of beauty and perfection, sensuality and desire, power and confidence, luxury and exclusivity, naturalness and purity, science and clinical authority, and youth identity and Internet culture are recognized as productive categories. These semantic fields reflect the prominent ideologies that are actively promoted in the contemporary beauty discourse.

The results of stylistic analysis include the active use of stylistic devices in cosmetics and skincare product names from the corpus. These expressive means belong to rhetorical categories and are divided into tropes and figures of speech. The stylistic devices employed in the analyzed naming units include different types of metaphors (with particular attention to gastronomic, texture, and nature metaphors), hyperbole, puns, phraseological modification, rhyme, alliteration, and assonance.

Beauty product naming strategies vary depending on the brand's image and philosophy and the peculiarities of the target audience. As seen from the investigated data, the nomenclature of premium brands tends to lean toward French terminology and Gallicisms and haute couture language, while youth-centric brands actively incorporate slang, colloquialisms, and digital culture communication. In contrast, clinical skincare brands employ scientific and pharmaceutical terminology to maintain the professional image and foster credibility.

On the whole, the preceding investigation confirmed that contemporary beauty product naming functions as a multi-layered mechanism, as it performs not only the referential function, but also operates as an important pragmatic and persuasive tool within beauty and marketing communication in the 21st century.

GENERAL CONCLUSION

This study examines naming in beauty products in modern English from a linguistic perspective, analyzing its structural, semantic, and stylistic aspects. This thesis demonstrates its relevance through the increasing impact of the cosmetic industry on contemporary lifestyle trends, especially in the commercial sector. The use of the English language in beauty and skincare items is supported by its status as a global language in the commercial and beauty industries. Subsequently, it provides a vast material for the research, including brands from non-English-speaking countries. In addition to this, naming mechanisms serve as a strategic tool for brand communication and marketing discourse. In the beauty industry, names are used not only for the purpose of identifying a specific product, but also for symbolic representation and persuasion. Therefore, this paper investigates a special form of interaction between language, commercial strategies, and consumer perception used in cosmetics names.

The theoretical approach of this research is grounded in onomasiological studies, which investigate the processes and mechanisms of naming. This work is built on foundational theories of authoritative scholars in the fields of onomasiology, word-formation, and naming theory, including J. Horecký, J. Algeo, J. B. Walkowiak, H. Marchand, L. Bauer, R. W. Langacker, E. Rosch, D. Crystal, and others. The resulting analysis reveals that the naming of beauty products should be viewed as a complex linguistic phenomenon, shaped by a combination of grammatical, semantic, stylistic, cognitive, and marketing-oriented mechanisms.

The analysis of selected naming items in the second chapter of the work shows that beauty product names are characterized by a number of distinctive structural and grammatical properties. One of the most productive structural patterns in the corpus is constituted by hierarchically organized extended noun phrases, combining the product category, collection name, shade name, or other key characteristics within a single unit.

Furthermore, the analyzed data have also revealed the active implication of various word-formation processes, including affixation, blending, and compounding, all of which contribute to the memorability and expressive potential of product names.

From a semantic standpoint, cosmetic names from the dataset prioritize the use of connotative and associative meanings. While descriptive names convey factual information about products and are typical for skincare and professional dermatological brands, suggestive names, which are mostly used by decorative beauty brands, operate via symbolic associations and secondary nomination processes. The study identifies several dominant semantic fields of the examined sample that define the main tendencies of contemporary beauty discourse. These include the semantic fields of beauty and perfection, sensuality and desire, power and confidence, luxury and exclusivity, naturalness and purity, science and clinical authority, and youth identity and digital culture. These categories carry important conceptual meanings, which are grounded in deeper aspects such as social values, cultural aspirations, and consumer desires.

The stylistic inquiry of the material of the study has confirmed that beauty product nomenclature relies on a wide range of rhetorical and expressive devices. Stylistic mechanisms such as metaphors, puns, phraseological modifications, alliteration, assonance, rhymes, and other phonetic techniques are aimed at elevating memorability and emotional appeal. In the chosen beauty product naming units, special attention is given to gastronomic, texture-based, and nature-based metaphors, which evoke customers' vivid sensory imagery and strengthen the affective value of lexical items. These stylistic devices reshape product names into persuasive rhetoric units capable of stimulating specific emotions, semantic associations, and expectations.

Additionally, the research reveals that cosmetic and skincare product nomenclature is inseparable from the construction of a brand identity. Different market

segments generate distinctive naming strategies that mirror their positioning and target audience. Based on the results of the analyzed material, the language of luxury brand naming is centered on vocabulary that reflects prestige, elegance, and exclusivity; skincare and dermatological brands rely on scientific and medical terminology; youth-oriented brands incorporate elements of colloquial communication, Internet culture, and the idioms of digital interaction. Consequently, beauty product names emerge as complex structures that represent a combination of linguistic factors, marketing strategies, cultural trends, and the values promoted within contemporary society.

The results of the thesis indicate that naming in the beauty industry is largely influenced by the principles of advertising language, as well as persuasive and suggestive communication. On the evidence of the collected data, the strategies targeted towards emotional influence and symbolic significance are productive in the segment of aesthetic and decorative cosmetic brands, while skincare and clinical companies prioritize functional transparency and scientific credibility. Therefore, the qualities of suggestive names are achieved through the use of special stylistic devices, secondary nomination, and particular semantic meanings. At the same time, the naming strategies in the clinical skincare segment operate through precise chemical and botanical terminology and hierarchical noun phrases that highlight functional literalism.

To summarize the outcomes of the analysis, beauty product names perform multiple functions simultaneously: they identify the product, reveal the brand's story, and elicit expected emotional responses. From the linguistic perspective, a systematic exploration of this domain enhances overall onomasiological theory, which also requires an interdisciplinary approach where grammatical studies, semantics, and socio-cultural analysis converge to affirm that language continues to be the primary force shaping modern consumer experiences.

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