

“Perpetual plum”: Colour naming strategies in Maybelline’s lip products

Isabel Espinosa-Zaragoza¹

¹ English Department, University of Alicante, Alicante, Spain. Isabel.espinosa@ua.es

Corresponding author: Isabel Espinosa-Zaragoza (Isabel.espinosa@ua.es)

ABSTRACT

This study deals with the particularities of “constructed nameables” (Wyler, 2007, p. 117), that is, colour terminology in the context of cosmetic products, more specifically, of lipstick colour names by the cosmetic company Maybelline. How these nameables are created (i.e. word formation processes) and the imagery exploited (i.e. themes) in order to be memorable in a competitive market are the focus of this study. For this purpose, a sample of four lipstick collections with a total of seventy-six shades is manually collected from their official webpage (www.maybelline.com). The analysis reveals the predominance of two nomenclatures: morphosyntactic and semantic. The former is intended to capture the consumer’s attention by deviating from the expected. This is carried out by means of both hyphenated expressions, such as *pink-for-me*, *mauve-for-me* or *plum-for-me*, and with the use of the determiner *more* and secondary colour terms, like in *more taupe*, *more magenta* or *more truffle*, among others. The latter aims at seducing the customer by exploiting theme consistency based either on romance and compulsion (e.g. *magenta affair*, *pink fetish*) or on colour longevity (e.g. *everlasting wine*, *eternal cherry*). In some cases, these are also combined with alliteration (e.g. *timeless toffee*, *continuous coral*, *perpetual plum*) and assonance (e.g. *steady red-y*) to further appeal to the potential buyer. The results and conclusions point to the paramount importance of colour terminology in cosmetic verbal identity (Allen and Simmons, 2003). These colour names contribute to a coherent and homogeneous lip product range organisation that is highly memorable and attention-grabbing.

KEYWORDS ESP, colour terminology, verbal identity, naming, lipstick, cosmetics

RECEIVED 17/03/22; **REVISED** 03/10/22; **ACCEPTED** 31/10/22

1. Introduction

The cosmetic industry is known to resort to eye-catching verbal identities and, especially, evocative colour terminology, to differentiate quasi-identical products in an ever-increasing competitive market. The fact that both cosmetic products and brands are constantly created forces for the invention of impactful and memorable colour names to boost the appeal of the products offered. These colour terms are “constructed nameables” and, thus, “there is no reason not to use any lexeme as a colour designation, especially with cosmetics” (Wyler, 2007, p.142). Consequently, this colour terminology deserves close attention to determine which trends constitute the current verbal identity (Allen and Simmons, 2003) of, in our case, Maybelline, and the potential intention behind such linguistic strategies.

2. The cosmetic industry: An overview

The cosmetic industry is an extremely competitive market that has thrived even through global economic crisis both during the 20th and the 21st century (see Merskin, 2007; Hill et al., 2012; Netchaeva and Rees, 2016). In Merskin’s (2007, p. 592) words, “lipstick sales have an inverse relationship with economic downturns and national calamity”. As a matter of fact, there is an economic indicator, what is known as “the lipstick effect”, which is described as the tendency to acquire relatively inexpensive beauty items or “affordable luxury” (see Euromonitor International, 2013) during troublesome economic times due to psychological motives. Namely, an instant gratification feeling after purchase, an improvement in consumer’s mood and an appearance enhancement that leads to an increase in positive self-esteem and social expression. According to Kestenbaum (2017, para. 13), there is a generalised growth in beauty items expenditure, regardless of the product category. In fact, this economic sector is expected to grow in spite of the setbacks produced by the Covid-19 crisis, with a shift towards hair dyes, skin care, nail care and others, that are ideal for at home pamper routines (see Sedlmayr, 2022; McKinsey & Company, 2021).

Regarding the different types of cosmetic brands, these could be organised according to their CEO or creator, like celebrity make-up brands and multinational corporations; their price point, such as drugstore, high-end or luxury brands (see Espinosa-Zaragoza, 2022); or depending on whether or not they are solely digital, like “digital brands” or Digitally Native Vertical Brands (DNVB), as opposed to those with traditional physical stores. The wide variety of brands currently available increases the competitiveness in the market and any detail like, for instance, the shade

name in coloured products, is of paramount importance. These companies offer lipsticks in different formulas, finishes, colour ranges, prices, packaging and others. This has resulted in the production of countless similar lip products offering almost identical results and whose only difference may be the name given to the colour.

Concerning the name elements in cosmetics, these have their particular structure and consist of different constituent elements or parts. Following Tuna and Freitas (2015, p. 136), cosmetic names are often made of three constituent elements: (1) the brand name, that identifies the company; (2) the product line, also called range or collection; (3) and the generic product name or function expressed by means of a description. For example, the “Maybelline Super Stay 24® 2-Step Liquid Lipstick Makeup”, consists of the brand name (e.g. Maybelline), the product line (e.g. Super Stay 24) and the generic name (e.g. Liquid Lipstick) also indicating its dual application stages (e.g. 2-Step). To this structure or these already mentioned parts, others could be added, like the (4) colour name and the (5) descriptions (see Espinosa-Zaragoza, 2022). More specifically, the name given to identify the shade within the collection (and the brand), which is precisely the object of this study, and the optional description provided by the company in case the name is semantically opaque (e.g. *Milan, Natalie*) or if the brand wants to provide more information about an already transparent colour name (e.g. *pink, berry*).

3. Colour terminology and verbal identity

Colour terminology may be divided into basic colour terms, henceforth BCTs, (see Berlin and Kay, 1969) and secondary colour terms (see Casson, 1994). On the one hand, BCTs—*black, white, red, green, yellow, blue, brown, purple, pink, orange* and *grey* in English—are not usually resorted to in cosmetic colour terminology owing to their basic nature and lack of attention-grabbing properties (see Wyler 2007, p. 116-117). These are, therefore, normally accompanied by diverse linguistic information referring to and describing its dimensions, like saturation and lightness (e.g. *light, dark, deep*), yielding compositional non-basic colour terminology (see Anishchanka, Speelman and Geeraerts, 2014). On the other hand, secondary colour terms (see Casson, 1994), also known as “non-compositional non-basic names” (see Anishchanka, Speelman and Geeraerts, 2014) or “logical terms” (see Biggam, 2012, p. 50), are denominations where the “entity stands for entity’s color”. Like in, for instance, *chocolate* to name a brown shade that resembles chocolate. These are very prevalent in marketing, although they could be felt as insufficient to stand out among the myriad of alternatives in this highly competitive market. As a consequence, more linguistic

information is often included to produce original evocative terms (Biggam, 2012, p. 50).

Additionally, different “nominal architectures” (see Martín, 2009, p. 283; Wheeler, 2009, p. 22), that is, the identifiable patterns and relations in the naming of products, subproducts and services in a company, are applied to devise not only a coherent and homogeneous in-brand colour range organisation but also to increase the company’s appeal power as a means to stand out from the rest of competitors. Thus, the creation of a brand identity helps in differentiating similar products. This advertising language is in search for attention value, readability, memorability and selling power which may be reached through a carefully considered verbal identity, more exactly, by the ideation of thought-out collections. Among the different nomenclatures put forward by Martín (2009), the most important for our purpose are the semantic and syntactic ones. In addition, phonetic-phonological aspects like alliteration and assonance, linguistic devices very much used in both poetry and marketing (see Vasiloaia, 2009), are often applied rigorously, and, in turn, could be considered as another type of nomenclature (see Espinosa-Zaragoza, 2022). Accordingly, a consistent and homogeneous brand image is apparent in the selected Maybelline ranges, which contributes to memorability, both in terms of retention and recall power as well as in product differentiation (see Skorupa and Dubovičienė, 2015).

4. Objectives and methodology

This paper focuses on the verbal identity selected for the lipstick shade names by the cosmetic brand Maybelline, paying attention to how these names are formed (i.e. word-formation processes), their themes and imagery exploited to appeal the consumer and other phonetic-phonological aspects present in them. Consequently, the main objective is to identify and describe the different verbal identity traits in Maybelline’s lip product lines.

Collection	Nomenclature	n
Color Sensational® Made for All Lipstick	Syntactic	7
Color Sensational Ultimatte, Slim Lipstick Makeup	Syntactic	10
Super Stay 24® 2-Step Liquid Lipstick Makeup	Semantic	44
Color Sensational® Shine Compulsion Lipstick Makeup	Semantic	15
Total		76

Table 1. Sample information

For our purpose, a sample of seventy-six colour names by the cosmetic brand Maybelline (www.maybelline.com) was manually collected during March 2021. These shades belong to the four collections specified in Table 1. It must be pointed out that no additional colour description was provided by Maybelline at the time of the compilation, only a visual colour representation (i.e. picture and colour swatch).

5. Analysis and discussion

The analysis reveals the homogeneous utilisation of nomenclatures across collections based on (1) structure repetition which replicates patterns (i.e. morphosyntactic nomenclature) and (2) a consistent theme or topic in which every colour is part of a semantic field belonging to either colour longevity or romance (i.e. semantic nomenclature). Moreover, some phonetic-phonological aspects are also intentionally exploited (i.e. assonance and consonance) so as to further appeal to the consumer with fancy sounding colour names.

5.1. Morphosyntactic nomenclature

Concerning structure repetition in colour naming, two different word formation processes are consistently applied in two of Maybelline’s lip colour ranges. On the one hand, in the “Color Sensational Made for All Lipstick” collection (1), hyphenated expressions are selected to reinforce the collection’s claim made in the collection name (i.e. Made for All) and the general appropriateness of this particular colour for the customer (e.g. *red-for-me*, *pink-for-me*; *mauve-for-me*, *fuchsia-for-me*; *plum-for-me*, *spice-for-me*; *ruby-for-me*). In this way, the colour name is addressing the person, indicating that this specific colour is perfect, appropriate and suitable for the consumer. This structural pattern (i.e. “colour term-for-me”) is a compound phrase with a colour term as Head and a prepositional phrase complement (see Bauer and Renouf, 2001, p. 103). Not only does this work as a mantra in each product application by stressing that this particular colour belongs to the consumer, but it also links and identifies those shades as part of the “Made for All” collection.

(1) Color Sensational® Made for All Lipstick:

- a) *pink-for-me*
- b) *red-for-me*
- c) *ruby-for-me*
- d) *mauve-for-me*
- e) *fuchsia-for-me*
- f) *spice-for-me*
- g) *plum-for-me*

(2) Color Sensational Ultimatte, Slim Lipstick Makeup

- a) *more berry*
- b) *more ruby*
- c) *more scarlet*
- d) *more magenta*
- e) *more blush*
- f) *more mauve*
- g) *more buff*
- h) *more taupe*
- i) *more rust*
- j) *more truffle*

On the other hand, the “Color Sensational Ultimatte, Slim Lipstick Makeup” collection (2) utilises a determiner (e.g. *more*) and a secondary colour term to convey that there is more of something, in this case, a secondary colour term (i.e. “entity stands for entity’s colour”). The secondary colour terms preceded by *more* belong to different semantic fields like flowers and plants (e.g. *more mauve*), food and beverages (e.g. *more berry*, *more truffle*), minerals and pigments (e.g. *more ruby*, *more rust*, *more scarlet*, *more magenta*) and animals and its fur, skin or feathers (e.g. *more taupe*, *more buff*, *more blush*).

5.2. Semantic nomenclature

According to Martín (2009), a semantic nomenclature entails thematic consistency, in other words, following an identifiable conceptual pattern across all the products or services in a brand or, in our case, the colour names in a lipstick collection. There are two collections that follow a semantic nomenclature in our sample. Firstly, the “Super Stay 24® 2-Step Liquid Lipstick Makeup” collection (3) heavily exploits the concept of product longevity: not only is it mentioned in the collection name (i.e. Super Stay 24), which claims to last up to 24 hours, but also in the colour name of the products. This is done in order to emphasise the long-lasting nature of these liquid lipsticks intended to stay on your lips for hours. To yield nameables including this homogeneous and constant reference to longevity across all shades, the structural pattern usually consists of either adjectives (e.g. *everlasting*, *eternal*, *endless*, *infinite*, *unlimited*, *boundless*, *constant*), adverbs (e.g. *all day*, *24/7*, *all night*, *forever*) and a colour term, either basic (e.g. *pink*, *red*) or secondary (e.g. *wine*, *cherry*, *chestnut* and others). Some examples are gathered in (3) below. In addition, there are some instances of sentences, like *pink goes on* or *keep up the flame*, that also indicate that the shade is long-lasting and even one instance of “colour term + noun”, *merlot armour*. In the latter, the colour is presented as a firm and enduring shield. As can be seen from the examples provided below, the notion of colour durability is maintained throughout all the collection shade names by using different adjectives and adverbs which highlight the high staying power of these lip products.

(3) Super Stay 24® 2-Step Liquid Lipstick Makeup:

- a) *never ending pearl*
- b) *absolute taupe*
- c) *constant toast*
- d) *all night apricot*
- e) *frosted mauve*
- f) *infinite petal*
- g) *always heather*
- h) *forever chestnut*
- i) *blush on*
- j) *crisp magenta*
- k) *frozen rose*
- l) *24/7 fuschia*
- m) *all day cherry*
- n) *eternal cherry*
- o) *everlasting wine*
- p) *optic ruby*
- q) *unlimited raisin*
- r) *all day plum*
- s) *boundless ruby*
- t) *endless espresso*
- u) *pink goes on*
- v) *on and on orchid*
- w) *keep up the flame*
- x) *keep it red*
- y) *merlot armour*

(4) Color Sensational® Shine Compulsion Lipstick Makeup:

- a) *baddest beige*
- b) *undressed pink*
- c) *secret blush*
- d) *spicy sangria*
- e) *spicy mauve*
- f) *risky berry*
- g) *steamy orchid*
- h) *arousing orange*
- i) *pink fetish*
- j) *taupe seduction*
- k) *chocolate lust*
- l) *scarlet flame*
- m) *magenta affair*
- n) *berry blackmail*
- o) *plum oasis*

Secondly, the “Color Sensational® Shine Compulsion Lipstick Makeup” collection (4) focuses on love and romance (see Merskin, 2007; Radzi and Musa, 2017; Espinosa-Zaragoza, 2022), especially on compulsion which is mentioned in the collection name. Thus, this theme is resorted to with a two-fold aim: seducing the consumer so as to purchase these colours and, in turn, s/he also becoming the object of seduction.

On the one hand, the semantic nomenclature is mainly carried out via compound adjectives (4a-4h) whose Head is a colour term, either basic or secondary, and the modifier is an adjective related to sex and romance. Thus, the sex-related information is conveyed with the left element in the compound, such as in, *undressed pink*, *spicy sangria*, *spicy mauve*, *steamy orchid*, *risky berry*, *baddest beige*, *arousing orange* and *secret blush*.

On the other hand, it is also done by means of a colour term as a modifier in a compound noun (4i-4o) whose Head carries the meanings related to passion, desire and a risky and forbidden love. Examples of these types of shade names are *pink fetish*, *taupe seduction*, *scarlet flame*, *chocolate lust*, *magenta affair*, *berry blackmail* and *plum oasis*, as shown above in (4).

5.3. Phonetic-phonological aspects

Apart from the previously mentioned consistent and homogeneous nomenclatures, there are some apparent phonetic-phonological aspects in these ranges, although not in every single shade name. Therefore, it is not a nomenclature in this particular case, even though it could be considered another type of nomenclature as posed in Espinosa-Zaragoza (2022).

These phonetic-phonological aspects are found in the “Super Stay 24® 2-Step Liquid Lipstick Makeup” collection (5) which, apart from being based on the notion of colour endurance, is also combined with consonantal alliteration in almost 40% of the collection. The objective here is boosting the attractiveness of this product, where the initial consonant sounds in both elements of the compound coincide. This can be observed in the repetition of consonantal sounds (5a-5m), especially of the voiceless plosive stops such as /p/ in *so pearly pink* and *perpetual plum*, /t/ in *timeless toffee* and /k/ in *committed coral*, *constant cocoa* and *continuous coral* or in the voiced plosive stop /b/ *boundless-berry*. The different approximants consonantal sounds are also repeated in compounds, like the voiced alveolar approximant /l/ in *loaded latte* and *lasting lilac*, the voiced post-alveolar approximant /r/ in *reliable raspberry* and *relentless ruby* and the voiced bilabial velar /w/ in *wear on wildberry*. Lastly, the voiced bilabial nasal /m/ is also repeated in *more & more mocha*, as well as the voiceless alveolar fricative /s/ in *stay scarlet*.

- (5) Super Stay 24® 2-Step Liquid Lipstick Makeup:
- so pearly pink*
 - perpetual plum*
 - timeless toffee*
 - committed coral*
 - constant cocoa*
 - continuous coral*

- boundless-berry*
- loaded latte*
- lasting lilac*
- reliable raspberry*
- wear on wildberry*
- more & more mocha*
- stay scarlet*
- extreme aubergine*
- non-stop orange*
- steady red-y*
- very cranberry*

Nevertheless, this initial sound repetition in the elements of the compounds, although mainly employed through consonantal sounds, is not exclusively relegated to them. In fact, there are also some instances of vowel sound reiteration (5n-5q), in other words, assonance, with repetition of /i:/ in *extreme aubergine* (/ɪk'stri:m 'æʊbərʒi:n/) or /ɒ/ in *non-stop orange* (/nɒn'stɒp 'ɒrɪndʒ/). Furthermore, longer sound clusters like /ɛdi/ in *steady red-y* (/ˈstɛdi 'rɛdi/) and /ri/ *very cranberry* (/ˈvɛri 'krænbəri/) include the repetition of several consonantal and vowel sounds. It must be noted that the wordplay *red-y* coincides with the homophone “ready” but yielding a colour at the same time.

6. Conclusions and final remarks

This study highlights the importance of colour terminology in the cosmetic industry as part of the verbal identity of a company. Thus, cosmetic colour names in general, but specially in lipsticks, do much more than simply describe or designate hues: these “constructed nameables” instil lip products with a distinctive touch that helps relating them to their brand and also serve as an organising tool where all the colours in a collection are named in a coherent and homogeneous way in hopes of capturing customer attention. These cutting-edge linguistic trends that currently dominate cosmetic colour denomination are worth analysing so as to know what has already been done and the possibilities still available for captivating and original colour terminology curation.

On the one hand, with a repetition of structure patterns, the intention behind this verbal identity is to surprise the consumer by diverting customer expectations of finding a selection of conventional monolexic colour terminology—either BCTs (Berlin and Kay, 1969) or secondary colour terms (Casson, 1994)—. In this way, eye-catching syntactic structures are searched for, which further contribute to collection memorability and homogenisation.

On the other hand, the thematic consistency across ranges (e.g. longevity or romance) reinforces information that is already stated in the collection name.

In this way, everything is connected and information which might influence a purchase is reinforced. On the subject of the use of romance as a theme in cosmetic colour names (see Espinosa-Zaragoza, 2002), there is a patent ambivalence with the customer both seducing and being seduced. That is, it is utilised with a two-fold intention: (1) the consumer is captivated by the colour range and, thus, seduced and/or enamoured by it and/or (2) the person that wears the shade is able to seduce others owing to the application of that particular colour to their lips.

Additionally, and in sum, alliterative compound colour names add to this experience as they are pleasing to the ear. Some phonetic-phonological aspects, namely consonance and assonance, are also found in the sample. These are helpful rhetorical devices in an advertising context due to their fancy-sounding qualities and ability to increase memorability (see Skorupa and Dubovičienė, 2015) and also, in some cases, even constitute nomenclatures (see Espinosa-Zaragoza, 2022).

This analysis further complements and expands on previous cosmetic advertising studies and on the language of cosmetics (see Merskin 2007; Ringrow 2016; Radzi and Musa 2017). These results are based on a reduced selection that does not capture the wide variety of colour naming strategies used in the cosmetic industry. This could be counteracted by adding other Maybelline collections and even other brands to enlarge the colour name sample. Nonetheless, the results and conclusions point to the crucial importance of verbal identity in cosmetic companies. The ideation of marketing-driven colour terminology is part of the verbal identity of a brand, which combined with other advertising elements, like PR packaging design, colour palette selection, brand ambassadors and social media (re)presentation and interaction, create an entire personality that differentiates the company from its competitors. We actively encourage the continuation of studies focused on colour terminology in advertising, not only in the cosmetic industry but also in other industries and economic sectors.

7. Conflict of interest declaration

The author of this piece of research declares no known conflict of interest with other people and/or organisations.

8. Funding source declaration

The author of this paper is the beneficiary of a grant from the Vicerrectorado de Investigación y Transferencia de Conocimiento/Vice President for Research and Knowledge Transfer of the University of Alicante for pre-doctoral training (from 01/01/2019 to 04/05/2022). This research has been carried out with the financing obtained in the context of this grant.

9. Acknowledgments

I would like to thank the Vicerrectorado de Investigación y Transferencia de Conocimiento/Vice President for Research and Knowledge Transfer of the University of Alicante for the pre-doctoral training without whom this research would not have been possible.

10. Short biography

Isabel Espinosa-Zaragoza – holds a PhD in Linguistic Studies from the University of Alicante. Her main research interests lie primarily in the field of colour names in marketing, paying attention to their (non)transparency and potential effects on consumers. She has participated in different national and international conferences (e.g. PICS 2022, AIC 2021) and published articles mainly covering the naming of colour in cosmetics.

Licensing terms

Articles published in the “Cultura e Scienza del Colore -Color Culture and Science” journal are open access articles, distributed under the terms and conditions of the Creative Commons Attribution License (CC BY). You are free to share (copy and redistribute the material in any medium or format) and adapt (remix, transform, and build upon the material for any purpose, even commercially, under the following terms: you must give appropriate credit to authors, provide a link to the license, and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use, you may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. **Copyright:** The authors keep the rights to further publish their contents where they want and can archive pre-print and post-print (submitted version and accepted version) and the published version of the PDF of their article with no embargo period.

References

- Allen, T. and Simmons, J. (2003) ‘Visual and verbal identity’, in Clifton, R. and Simmons, J. (eds.) *Brands and Branding*. London: The Economist Newspaper, pp. 113–126.
- Anishchanka, A., Speelman, D. and Geeraerts, D. (2014) ‘Referential meaning in basic and non-basic color terms’, in Anderson, W., Biggam, C. P., Hough, C., and Kay, C. (eds.) *Colour studies: A broad spectrum*. Amsterdam/Philadelphia: John Benjamins, pp. 323–338.
- Bauer, L. and Renouf, A. (2001) ‘A Corpus-based Study of Compounding in English’, *Journal of English Linguistics*, 29(2), pp. 101–123. doi: 10.1177/002206910122005251
- Berlin, B., and Kay, P. (1969) *Basic Color Terms: Their Universality and Evolution*. Berkeley: University of California Press.
- Biggam, C. P. (2012) *The semantics of colour: A historical approach*. Cambridge: Cambridge University Press.
- Casson, R. W. (1994) ‘Russett, Rose, and Raspberry: The Development of English Secondary Color Terms’, *Journal of Linguistic Anthropology*, 4(1), pp. 5–22. doi: 10.1525/jlin.1994.4.1.5
- Espinosa-Zaragoza, I. (2022) A study of colour names in the cosmetic industry. PhD thesis. University of Alicante.

Euromonitor International (2013) ‘Redefining the “lipstick effect”– Examples of recession-proof categories’, *Euromonitor International*, September 11, 2013 [Blog] Available at: <https://blog.euromonitor.com/redefining-the-lipstick-effect-examples-of-recession-proof-categories/> (Accessed October 25, 2022).

Hill, S. E., Rodeheffer, C. D., Griskevicius, V., Durante, K. and White, A. E. (2012) ‘Boosting beauty in an economic decline: Mating, spending, and the lipstick effect’, *Journal of Personality and Social Psychology*, 103(2), pp. 275–291. doi: 10.1037/a0028657

Kestenbaum, R. (2017). *How the beauty industry is adapting to change*. Forbes. Available at: <https://www.forbes.com/sites/richardkestenbaum/2017/06/19/how-the-beauty-industry-is-adapting-to-change/?sh=584190103681> (Accessed October 25, 2022).

Martín, E. (2009) *Nominología: cómo crear y proteger marcas poderosas a través del naming*. Madrid: Fundación Confemetal.

McKinsey & Company. (2021) *The state of fashion 2021*. Available at: <https://www.mckinsey.com/~media/McKinsey/Industries/Retail/Our%20Insights/State%20of%20fashion/2021/The-State-of-Fashion-2021-vF.pdf> (Accessed October 25, 2022).

Merskin, D. (2007) ‘Truly Toffee and Raisin Hell: A Textual Analysis of Lipstick Names’, *Sex Roles*, 56(9), pp. 591–600. doi: 10.1007/s11199-007-9201-9.

Netchaeva, E. and Rees, M. (2016) ‘Strategically stunning: The professional motivations behind the lipstick effect’, *Psychological Science*, 27(8), pp. 1157–1168. doi: 10.1177%2F0956797616654677

Radzi, N. S. M. and Musa, M. (2017) ‘Beauty Ideals, Myths and Sexisms: A Feminist Stylistic Analysis of Female Representations in Cosmetic Names’, *Journal of Language Studies*, 17(1), pp. 21–38. doi: 10.17576/gema-2017-1701-02.

Ringrow, H. (2016) *The Language of Cosmetics Advertising*. London: Palgrave Macmillan. doi: 10.1057/978-1-137-55798-8.

Sedlmayr, L. (2022) *Post-COVID-19: New cosmetics ecommerce trends on the rise*. Red Points. Available at: <https://www.redpoints.com/blog/new-cosmetics-ecommerce-trends/> (Accessed October 25, 2022).

Skorupa, P. and Dubovičienė, T. (2015) ‘Linguistic characteristics of commercial and social advertising slogans’, *Coactivity: Philology, Educology/Santalka: Filologija, Edukologija*, 23(2), pp. 108–118. doi: 10.3846/cpe.2015.275

Tuna, S. G. and Freitas, E. S. L. (2015) ‘On the implications of non-translation in Portuguese advertising: Names in cosmetic products as a case in point’, *Estudos em Comunicação*, 20, pp. 133–147. doi: 10.20287/ec.n20.a07

Vasiloaia, M. (2009) ‘Linguistic Features of the Language of Advertising’, *Economy Transdisciplinarity Cognition*, 1, pp. 1–5.

Wheeler, A. (2009) *Designing brand identity: An essential guide for the whole branding team* (3rd ed.). New Jersey: John Wiley & Sons.

Wyler, S. (2007) ‘Color terms between elegance and beauty. The verbalization of color with textiles and cosmetics’, in Plümacher, M. and Holz, P. (eds) *Speaking of Colors and Odors*. Amsterdam/Philadelphia: John Benjamins, pp. 113–128. doi: 10.1075/celcr.8.06wyl