

# Linguostylistic Aspects of Cosmetic Advertising Texts in English

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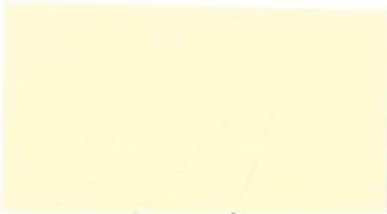
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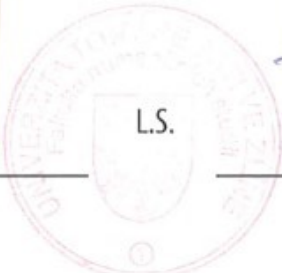
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## **ABSTRAKT**

Tato bakalářská práce se zabývá lingvisticko-stylistickou analýzou textů reklam na rtěnky v angličtině, které se nachází na Instagramových profilech kosmetických značek.

Práce se skládá z teoretické a praktické části. Teoretická část popisuje klíčové pojmy, které jsou důležité pro analýzu reklamních textů. Samotná analýza Instagramových reklam na rtěnky se nachází v praktické části a zkoumá jazyk reklamy a jeho rysy.

Klíčová slova: lingvostylistika, reklama, rtěnky, Instagram

## **ABSTRACT**

This bachelor's thesis deals with the linguostylistic analysis of lipstick advertisements in English, which can be found on Instagram profiles of cosmetic brands.

The thesis consists of two chapters. The theoretical part describes the key terms, which are important for the analysis of advertising texts. The analysis of Instagram lipstick advertisements can be found in Chapter II, which examines the language of those advertisements and their features.

Keywords: linguostylistics, advertising, lipsticks, Instagram

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I hereby declare that the print version of my Bachelor's/Master's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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## INTRODUCTION

Advertising can be found anywhere, from the classic mass media to the internet. Advertisements have become very pervasive on social networks such as Facebook, Instagram, YouTube and so on. In my opinion, new social media are very popular among young people. This fact seems to be acknowledged and used by advertisers to gain profit. Companies are familiar with the power of advertising techniques as they can successfully promote their products.

Knowledge of an aesthetic language has great importance for advertisers because it can make it easier to entice the customers to buy the product. The language of advertisements has already been addressed by authors like Cook (2001), Goddard (2001), or Dyer (2009). While these studies have clearly established stylistic and discourse features of the language of advertisements in the classic mass media, they have not addressed newly emerged social media.

In this thesis, I argue that the advertising language is influenced by the social media environment. Social media are a great place for the advertisement to be seen, relatively without much loss of time and money. At the same time, it is a great opportunity to get advertising products closer to young people who use social media very often. Nowadays, most of the companies already use the power of social media, and this is also the case in the cosmetic industry.

The aim of the thesis is to analyse the language of lipstick advertisements on social media used by the advertisers to promote the product and persuade the customers to buy it. The research question is what the common persuasive features of the advertising language and language of social media are.

The bachelor's thesis consists of a theoretical and analytical part. The theoretical part focuses on advertising and social media from the linguistic point of view; therefore, discourse features, vocabulary, semantic and syntactic features are described. Propaganda and marketing, which are related to the topic are also discussed. Lastly, a brief introduction of Instagram is included, because the advertisements were found on this social media platform. Chapter II deals with the analysis of Insta-advertising from the point of view of linguostylistics. The result of the study showed the most common features that serve as persuasive tools.

## **I. THEORY**

## 1 KEY TERMS IN LINGUOSTYLISTICS

### 1.1 Linguistics as a linguistic discipline

Language has been an object of investigation for more than 2,000 years; many specialists developed an interest in its aspects, such as grammar, vocabulary, or pronunciation. In early history, linguistics was called philology, and philosophers of ancient Greece, Rome, and India were interested in the nature of language (Crystal 2010, 430). Later developments were taken up by scholars mainly in Europe: Switzerland, France, Denmark, Russia, and Czechoslovakia (Crystal 2010, 432).

In 1926, a group of scholars supporting the idea of the Swiss scholar Ferdinand de Saussure based on “systematic analysis of language as a structure”, formed the basis of the modern linguistic discipline (Chovanec 2014, 8). Since then, they have contributed to general linguistics, but they have dealt with many other branches among which there was stylistics. The origins of stylistics are rooted in the Russian Formalism, which was later replaced by structuralism and functionalism, led by the Prague School (Burke 2014, 2). In fact, the Prague School and Moscow Linguistic Circle members contributed greatly to the development of this new linguistic discipline (Daneš 1994, 117–9).

Stylistics was defined as a discipline that analyses usage, categories and function of the linguistic features that encompassed vocabulary, structure, and stylistic figures (Urbanová 2008, 10–11, 13). One of the key concepts of stylistics is “style”. Crystal claims that style is “the selection of a set of linguistic features from all the possibilities in a language” (Crystal 2010, 68). According to Mathesius’s functional approach (Chovanec 2014, 9; Mathesius et al. 1982, 30–37), the style was identified as the usage of specific linguistic features of expression for a specific purpose. In Western linguistics, the term register is often used instead of style. However, unlike style, the register is associated with language use in different social situations (Urbanová and Oakland 2002, 9). Based on certain situations, varieties of a language are used, thus specific vocabulary and other features are expected from the given situation (conversation, advertising, etc.).

Stylistics is an interdisciplinary language study because it makes use of the knowledge coming from other linguistic disciplines. Thus, there is stylistic phonetics, stylistic morphology, stylistic lexicology and stylistic syntax (Galperin 1981). According to Zhukovska (2010, 12), another discipline is linguostylistics, which examines the organization of language units by the type of speech and their features.

Galperin (1981, 9), a representative of the Russian Structuralism, defines linguostylistics as a branch of general linguistics, which deals with two separate parts – the analysis of “special language media” and “discourse” (Galperin 1981, 9). According to him (*ibidem*, 9), it is also the study of stylistic devices and expressive means, as well as the study of functional styles. According to Simpson and Carter (2005, 4), it is the purest form of stylistics. Within the discipline, communication is analysed at three levels: discourse level, message level, and text level (Urbanová 2008, 10).

In addition, the style analysis deals with language expressions and selected language features such as vocabulary, structure, and stylistic figures (Urbanová 2008, 10–11). In the next section, I will look at functional style as an object of communication.

## 1.2 Functional styles

According to Galperin, “functional style of language is a system of interrelated language means which serves a defined aim in communication” (Galperin 1981, 33). However, this is a very broad definition, because there are many aims of communication, functional styles are hard to identify and classify.

Within the Prague School, Havránek (1932, 16) divided the functional styles according to the specific purpose of the response and according to the manner of response into colloquial, professional, scientific, and poetic style. Thus, the functional styles are classified according to their linguistic characteristics, function, and the purpose for which they are used. The functional concept of language became the basis for functional styles. Halliday and Matthiessen (2004, 29) identified four functions of language: experiential, interpersonal, textual, and logical. The experiential function expresses the author's experience of the situation. Interpersonal function refers to the relationship between the speaker and the addressee and its influence, while the textual function is related to the interpretation of the message. The logical function serves to express objectivity, which is typical of scientific style (Urbanová 2008, 73–76). Urbanová (2008, 3) has included the style of literary works, style of newspapers, and advertising into this model. A similar structure of styles was also mentioned by Knittlová (2000).

Knittlová (2000, 121) divides basic functional styles into the following groups: administrative style, scientific style, belles-lettres style, and publicistic style. Knittlová (2000, 158) also mentions the journalistic style, which is very similar to the style of newspapers. I support the classification by Knittlová (2000) and Urbanová (2008) as they approach the most modern concept. The functional styles are constantly evolving, and each

can have several subcategories. Undoubtedly, these classifications are not the only ones possible.

For example, advertising has the characteristics of journalistic and publicistic style. Advertising involves specific means of communication and persuasion to reach the largest mass of people (Knittlová 2000, 175). Also, the economic aspect is crucial because advertising is an attempt to build the image of the company and its product. Advertising has a mainly informative and persuasive purpose. The function of advertising is to engage the customers by using simple and colloquial language, the emotional influence of the language, specific vocabulary, organization of the text and brevity (*ibidem*, 177). These means of advertising language will be described later in this work.

## 2 PROPAGANDA IN ADVERTISING

### 2.1 Definition of propaganda

Propaganda has its origin in the history of the Catholic Church. In 1622 Pope Gregory XV was responsible for spreading the Christian faith to the entire world (Auerbach and Castronovo 2013, 1). Propaganda is derived from the Latin word “propagare” – to increase or enlarge, to generate or propagate (Prendergast and Prendergast 2013, 24). Since the 17<sup>th</sup> century, the understanding of the term changed. Once the neutral term “propaganda” in the 20<sup>th</sup> century was transformed to refer to spreading the ideology (Prendergast and Prendergast 2013, 23). It got negative perception mainly due to the First World War, the spread of genocide, and invasions. Further, thanks to the Soviet Union or China, mass movements as suffrage, the abolition of slavery and other global violence of the twentieth century (Auerbach and Castronovo 2013, 2, 5), it became seen as a tool for manipulation of masses.

In contrast, modern propaganda is viewed also as a tool that has a positive impact. One example is the propagation of a healthy style, various environmental campaigns, and others that people commonly encounter. Edward Bernays says that propaganda concerns public relations. Propaganda influences people so much that it can create an image in their minds (Bernays 1928, 25). Therefore, in order to achieve this, it is necessary to use emotional and mental clichés (Bernays 1928, 28). The aim of propaganda is to satisfy both the persuader and the persuaded person.

The function of propaganda is to promote ideas, advertise, or strategize (Jowett and O'Donnell 2015, 1–2). According to this view, propaganda extends to all areas of human life: politics, theology, business, and many more. Also, propaganda has its own techniques, rhetorical devices, and tactics, which can be analysed (Auerbach and Castronovo 2013, 6). The techniques of propaganda can also be used beneficially, which many institutions became aware of. This led to the popularity of what Bernays (1928, 37–9) termed "public relations". Moreover, as a result, the advertising industry has become altogether the most successful in separating itself from the negative meaning of propaganda (Auerbach and Castronovo 2013, 7).

### 2.2 Definition of advertising

Marketing is related to the relationship between the product and the market. Bovée et al. (1995, 5) define marketing as “the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy

individual and organizational objectives,” and advertising is a part of it. Dyer (2009, 2) defines advertising as “drawing attention to something.” Following Bernays, Honey Singh, the CEO of public relations and content marketing, claims that advertising is nowadays part of the public relations (Singh 2017). Hence advertising and public relations use nearly the same techniques for creating a desirable image in people’s mind.

In fact, Cook (2001, 1) claims that advertising is a controversial topic because people can come across the advertisements and either pay attention to them or ignore them. Advertising can occur in catalogues, on the Internet, posters, football shirts, etc. (Crystal 2010, 410). The largest group is the commercial consumer advertising, but there are also other advertising types: retail (manufacturers to retailers), prestige (large companies) and classified (house sales) (*ibidem*, 410).

Advertising is designed to influence as its main goal is to spread awareness of goods available on the market (Jowett and O’Donnell 2015, 162). It is a part of marketing strategies, and it creates brand awareness and penetrates the market, maximising sales and getting a loyal customer (Ringrow 2016, Kindle). Every customer has different needs, wishes, and desires which the seller tries to reach. In the contemporary society, advertising is putting pressure on customers because it is used in mass communication via commercialized media like television, radio, internet or print media (Jowett and O’Donnell 2015, 162–3).

McGarry (1958) claims that advertising has two appeals – rational and emotional. The advertisers must have knowledge of what they are advertising and be able to satisfy potential customers; therefore, advertising often contains symbolic language and impersonalized messages, to appeal to a customer and sell the product (McGarry 1958, 133–4).

Moreover, these aspects influence the customer’s decision. The main function of advertisements is to make people purchase the goods because companies need to gain profit. Let me, therefore, state that advertisements determine competition, demand, and supply on the market. Nowadays there is a wide range of products available, and it can be difficult to decide what to buy or even remember the product name. To convince and engage customers, the companies must share the values of the customers. Furthermore, Dyer (2009, 1) argues that advertising uses these values to manipulate and persuade people. The author also claims that advertisement has adopted a lot from propaganda (Dyer 2009, 38). In this view, Gardeström (2018) defines advertising as a type of propaganda. She claims that propaganda and advertisement coexisted all the time and modern propaganda is hidden behind the word “marketing” (Gardeström 2018, 479, 484).



### 2.3 Propaganda as a tool of advertisement

Propaganda and advertising share the same features because they are powerful tools of media. Both of them had foundations in Sigmund Freud's psychoanalytic techniques, which later revealed the needs of consumers, and became a key to mass propaganda (Samuel 2013, 261–2).

Advertising has a major aspect of spreading ideas. Ideas presented to the audience use such techniques as an exaggeration of facts, spreading messages and emotions to fulfil the needs of consumers. Propaganda is used through advertising to influence the customer's mind to get desirable products (Stefan, n.d.). McGarry (1958) says, that advertising is a type of propaganda because it forces people to act differently than they usually would. Propagandist or advertiser is a person who uses arguments to convince potential customers by catching the addressee's attention (McGarry 1958. 131–2,138).

The needs of customers were analysed by psychologist instructor Paul Lazarsfeld, who found that customers want pleasure (Samuel 2013, 265–6). Over time, he found out that customers formed groups according to their needs, which was the prototype of the current market segmentation (*ibidem*, 268). Market segmentation is a process, whereby customers are divided into groups with the same characteristics, making it easier to target their needs.

In every group, there is an opinion leader, who shares their views with the masses (*ibidem*, 268). Opinion leaders are people who influence others and are a more successful means of sharing the information. Process of propaganda is the form of a message and includes “propaganda agents, various media and social network” (Jowett and O'Donnell 2015, 89-90). Those agents are people who construct the idea to attract new clients. They convey messages directly through the media. In advertising, they try to spread the ideology to the target audience, but they focus on the benefit of the company and not the customers (Jowett and O'Donnell 2015, 393). Media are a great opportunity because propaganda has access to controlling opinions of a target group. For many people, it is a source of information and they perceive it as a reliable source they trust. Although the original idea comes from a propagandist, they consider it to be their own.

As Gardeström (2018, 484) points out, there are four areas where propaganda and advertising are used at the same time: in commercial advertising, production increase, political campaign, and mass media communication. In commercial advertising and persuading people to buy a product in order to increase its production, propaganda sometimes uses misleading information in an effort to gain profit. This marketing tactic tells

people what to buy and why. For example, milk propaganda was used to convince of the health effects of milk to make a profit and also to increase production (Gardeström 2018, 484). Political campaigns also use advertising and propaganda, politicians inform people about what will be better, safer and what will change, although this is not always true. The relationship between the media and advertising is reciprocal, as advertisers pay the media to make their advertisement to be visible, and the media needs advertising to earn money or to promote themselves (Brierley 2005, 79–80).

Many new methods have emerged to spread propaganda in the 21<sup>st</sup> century, because of the advancement of modern technology, especially for communication such as smartphones, Wi-Fi connection, and computers (Jowett and O'Donnell 2015, 103). The new devices enabled an easier way to target the customers, personalize their advertisements, but also save time by quick transmission. Media can also target the audience without unnecessary waste of costs (Brierley 2005, 101–2). The market has changed because of trends such as social media. The shift from print media to digital is huge: “there is a rapid takeover of traditional publishers’ roles by companies including Facebook, Snapchat, Google, and Twitter that shows no sign of slowing” (Bell and Owen 2017). The internet is nowadays a major source of connecting people and delivering a message. On the other hand, this type of messaging is dangerous because it goes “viral” across millions of people.

In conclusion, propaganda and advertising share common features. As Gardeström claims, the field of advertisement would not work without the concept of propaganda (Gardeström 2018, 487). Propaganda is about needs, customer’s wishes, pleasure, loyalty, spreading ideas and means of communication; yet, one of the main aspects of propaganda is language.

### 3 LANGUAGE OF ADVERTISEMENTS

A language is a convincing tool because strong language can maximize the effect of advertisement. As Dyer (2009, 111) claims, the language of advertisements often breaks the rules, uses words out of context to attract attention and can be more powerful than the visual aspect. A language is also an important tool of communication because that is why people remember and can later identify the advertised product (Kannan and Tyagi 2013, 3–4). As was mentioned, language is often symbolic and appealing to a consumer, mostly because of emotional and rational aspects. The language of advertising is often innovative though it differs culturally in every country.

The main purpose of the advertising language is to get our attention, as well as remember the advertisement afterwards. Due to this, the advertisements developed certain language means to achieve the customers' attention. Short sentences are very common as they are easy to remember. Also, imperatives, because they tell the customers what to do (Dyer 2009, 111). The language is also very persuasive, that means the use of figures of speech as metaphor, metonymy, personification, pun and many more (Bai 2018, 844–5). Because words can have many connotations and are emotionally powerful, advertising also uses unique vocabulary to affect the consumer's buying behaviour. For example, "fictions, wordplay, storytelling, rhythms" tend to be memorable (Cook 2001, 1–3). Yet, language does not come alone: paralanguage is common in advertisements, as the audience makes additional meaning through reading facial expressions, colour or sound symbolism, or text arrangement (Cook 2001, 65). Colours and symbols, as well as special effects, draw people's attention.

Regular advertisements use slogans, jingles, headlines, novel words, phrases and constructions. Tools that are used are "humour, sexuality, nudity, emotional appeal, music and pictures" (Johannessen et al. 2010, 6–11).

#### 3.1 Language of cosmetic advertisements

The language of cosmetic advertising focuses on a specific group of customers, especially women. Ringrow (2016, Kindle) points out, that in cosmetic advertising there is a certain ideology about gender. Advertisers represent their product as an improvement of a woman's appearance that increases her attractiveness. In this view, even if the woman's look is perfect, it still needs some care. Ringrow (2016) states, that cosmetic language often uses problem and solution pattern. If the target group is offered wrinkled eyes or flat hair as a problem, the solution comes in the form of a cosmetic product. To appear more professional, scientific

terms are introduced into the message (Ringrow 2016, Kindle). Advertising language is usually “colloquial, personal and informal” because it resembles everyday life, it is funny and friendly (Dyer 2009, 27). Among other features, the language carefully selected by the advertisers serves to provide product information, convince and, lastly, make the customer buy the product (Bai 2018, 842).

### 3.2 Discourse features

When discourse features of advertising are mentioned, advertising text and context (Cook 2001, 4) are usually referred to. According to Cook (2001), the text carries linguistic form, while the context includes:

1. substance, or the way advertising is presented to us: for example, in print, audio or multimedia form.

2. images, symbols, and colours: Images evoke the feelings the seller wants, such as rage, shock, or irritation (Goddard 2001, 12). Images determine how we read the text in the advertisements, how it affects us and tells us a message (*ibidem*, 111). Goddard (2001, 114) states, that symbols evoke the ideas, which they are associated with. Most of these are group, rather than individual, views. Symbols remind us of their hidden meanings: the heart for love, the dove for peace. It should be remembered that images, symbols, and colour perception are culture-bound (*ibidem*, 115).

3. intertextuality: Goddard (2001) says, a text which is dependent on another text is an important part of the advertising meaning. However, the recipient needs to remember the original source for connecting a reference. Research shows that more often a slogan or a jingle will remain in the recipient's mind (*ibidem*, 69–70). Intertextuality is used as a recognition of references because it is a text, based on another text (Johannessen et al. 2010, 11).

4. participants: Cook (2001, 1) states that “each participant is simultaneously a part of the context and an observer of it.” There are four types of subscribers: “sender, addresser, addressee and receiver.” The sender is usually the company or an advertising agency that introduces the advertisements. An addresser is a person in the advertisement, for example, an actor or a model. According to Cook (2001,1), the people who are called addressees usually belong to a specific target group. On the other hand, “receiver is anyone who sees the ad” (*ibidem*, 1). Yet these terms are not complete, as Cook (2001) argues, even more people can appear in the advertising process.

5. situation, co-text, and functions: The situation shows the relationships between objects and people; it varies according to where the ad is placed, what its goals are, or what evaluation is expected, etc. Co-text depicts the linguistic nature of a message, and its participants belong to the same discourse. Functions indicate what the advertising intends. The function is mostly to convince using a rhetorical style and persuasive language (*ibidem*, 4).

### 3.3 Vocabulary features

Vocabulary is an essential language system. Vocabulary is the key to communication, and it is crucial in the advertising environment. Advertising vocabulary contains words that are often repeated, have a phonological aspect, are catchy, and attention-grabbing. The words must trigger emotions, dreams, stimulation, or desire (Dyer 2009, 118). Using new words like coinages are stylistic and rhetorical tactics used by advertising. They attract customers looking for trends. For example, foreign borrowings, compounds, prefixes and suffixes, clipping, blending, acronyms and many more are used (Fahnestock 2011, 42-43).

The advertisements contain buzz words. According to Goddard (2001, 105), they are strongly linked to “unique selling proposition – the quality that makes the product desired” (*ibidem*, 105). They allow linking the product with its functions that advertising tells us about. Buzz words are usually adjectives, which appear in advertising texts very often. Adjectives (like *new*, *clean*, *healthy*) widely appear in the text, and comparative forms (*newer*, *cleaner*, *healthier*) appear more in slogans (*ibidem*, 105). Adjectives with a positive connotation, as mentioned above, are used to refer to the quality of the product. On the other hand, negative adjectives are linked to a problem, which can be solved by the product (*wrinkled*, *damaged*, *old*) (Kaur et al. 2013, 64).

Very important is also the pronoun ‘you’ as a direct address. According to Fahnestock (2011), this means encouraging the customer to buy a product. The generic form *you* is used by the speaker to address the customer (*you know*) (Fahnestock 2011, 281-2). In general, personal pronouns indicate direct communication. It evokes the individual approach; the customer does not feel like a part of the mass audience (Kaur et al. 2013, 63).

Verbs in the advertisements are mostly used as a call to action (Bai 2018, 843). This is understandable because the advertisements must engage and quickly convince the customer. More complex words would only be confusing.

As this part focuses on the vocabulary features, let me name some of the other features which appear in the advertisements as well. Use of the idiomatic language is a strategy to

evoke an intimate atmosphere. On the other hand, idioms do not always make sense literally, the user has to be familiar with their function and meaning (Goddard 2001, 83). Connotations are next devices frequently used. Connotations are often used as product names because they carry associations: ‘Mr. Clean’ for a cleaning product (Fahnestock 2011, 51). Similarly, as vocabulary is important in the advertisements, so are semantic features.

### 3.4 Semantic features

Considering its audience, the advertisers must be careful about how they will use the semantics and how the customers will interpret advertising texts. Semantic features include the use of different types of tropes. According to Bai (2018, 844), advertising language needs to convince people and rhetorical devices help to achieve its goals. The tropes in the advertisements are used to strengthen expressivity and have an aesthetic effect (*ibidem*, 844). Below is the list of the most preferred tropes in advertising:

- Metaphor is used as an implicit comparison. The meaning is shifted to the second expression with similar characteristics (Fahnestock 2011, 105). Metaphors in advertising are used as a convincing tool or as an informative one (Bai 2018, 844).
- Metonymy replaces the word with another expression based on contiguity (Fahnestock 2011, 103). The substitution in metonymy is based on a direct reference to the second word. In advertising, it is used, for example, as a substitution for product names (Bai 2018, 844).
- Pun is based on polysemy or homonymy which creates humour (Fahnestock 2011, 134-5). Interestingly, the pun can describe a product feature and function (Bai 2018, 845).
- Personification is a figure which ascribes human characteristics to a non-human element or being (Fahnestock 2011, 170). As Bai (2018, 844) says, personification can make the advertising language more vivid and attract the customer.

### 3.5 Syntactic features

Syntactic features of advertising are widely used to achieve the desired result. Undoubtedly, the choice of syntactic features is also one of the aspects to create an effective advertisement. In advertisements, short sentences, which are concise and therefore stay in the mind of the reader for a longer period of time, typically appear.

Advertisers prefer simplicity; therefore, they use a free selection of sentence types. According to Greenbaum and Quirk (1990, 231), there are four types: declarative, interrogative, imperative and exclamative sentences. Declarative type is used as a statement

and conveys the information. The description of the product is very short and simple because usually, a piece of advertisement is an expensive product (Bai 2018, 845–6).

Interrogative type is associated with questions. It is used in advertisements as the question increases the customer's curiosity. Also, questions indicate personal communication and expectation of some kind of a response, even though there cannot be personal and direct response. Questions in advertisement usually work with presuppositions (Motaqed and Annapurna 2016, 78). Presuppositions are suggested meaning of our own. For advertisers, this is one of the tactics, because they impose hidden assumptions, that the customer does not even notice. Motaqed and Annapurna (2016, 78) use an example: “Leading beauty experts and models use and recommend Perfectil.” The recipient of the advertisement is guided to believe that the fact is true, although it may not be.

Imperative mood expresses command or request (Fahnestock 2011, 157). It can also give an incentive by using imperative verbs, for example, to buy a product. As well as the interrogative type of sentence, the imperative one is common in personal communication. Interestingly, it does not use any devices of politeness such as *please* (Motaqed and Annapurna 2016, 78). On the other hand, advertisers do not ask the customer to buy the product, they try to convince them.

Exclamative sentences appear in the advertisement as well. The sentences usually begin with *what* or *how*. Exclamative sentences use exclamative marks and therefore tell the readers to read them with emphasis (Motaqed and Annapurna 2016, 79).

Another case of syntactic features in advertisements is the elliptical sentence. Ellipsis omits some words in the sentence structure and has an economic reason since it shortens the structure (Goddard 2001, 42). The ellipsis follows the previous sentence and therefore it is possible to omit part of the next sentence (Motaqed and Annapurna 2016, 79). It is used also because it recreates interpersonal communication as in daily life.

In order to make the commercial more memorable, parallelism also occurs in general. Parallelism means repeating the same element over and over, so it simply gets into the subconscious of the customer (Bai 2018, 844). This element can be very successful in winning the customer because it is easily remembered.

All in all, syntactic features are used in the advertisement to make the text more effective. According to these features, it is clear that advertisers are trying to evoke a feeling of familiarity, a friendly environment and private communication.

## 4 SOCIAL MEDIA USED FOR MARKETING

### 4.1 Social media

Social media is a relatively young term that has emerged recently. Therefore, it is not easy to define this phenomenon. According to Page et al. (2014, 5), social media are Internet-based tools for communication between the participants. Safko and Brake (2009, 6) argue, that it is a tool of communication for sharing feelings, opinions, behaviours and information through written texts to photos, videos, or audio. As the authors claim, a person has almost no control over social media, if he or she becomes a user, then he or she belongs to this system. In this way, any information can be spread by anyone and anywhere on the network (Safko and Brake 2009, 4–5; Page et al. 2014, 5). Compared to traditional media such as newspapers or television, social media have a high speed of response: on social media, users can immediately give feedback, comment and express their opinion.

Social media is a constantly evolving trend, which means that its functions and capabilities are constantly changing. Early on, each social media had its own unique features, such as sharing music, videos, or photos. Gradually, these features got blurred, and other basic features like commenting, liking, or sharing were added to these basic features (Page et al. 2014, 16). Nowadays, social media are so interconnected that if users own a digital device (mobile, laptop, or tablet) they can connect between multiple media (*ibidem*,15). For example, they can share a video from YouTube to Facebook. In the next few years, social media will become probably more complex than they are today.

### 4.2 Social media as a marketplace

The process of digitalization from 1991 has also changed marketing and business (Chaffey and Ellis-Chadwick 2016, 6). Because of the growing interest in social media, companies realized that social media can be an advantage for their business. By 2010, the largest social networks already had several million users (Page et al. 2014, 8). To stay successful, companies needed to learn how to manage digital marketing (Chaffey and Ellis-Chadwick 2016, 6). The strategy of digital marketing is nearly the same as the traditional marketing strategy, though, the key factor is the connection between traditional and internet channels (*ibidem*,16,178). Category of digital marketing which tries to establish contact with the customer is called social media marketing (*ibidem*, 33). Social media marketing involves the participatory effect (*ibidem*, 528). The importance of customer interaction is significant, it can improve the “customer services, promotions, support” and help the company get to know



its customer base (*ibidem*, 528). The basis of social media marketing is to maintain a relationship with its audience. As Drury (2008) says, it is a two-way process in which the audience can join with their ideas and opinions and they exchange those with companies and give some feedback (Drury 2008, 275).

Safko and Brake (2009, 675) describe four pillars of social media marketing: communication, collaboration, education, and entertainment. First, as mentioned, communication is the most important means of social media. A company cannot accurately measure the impact of their advertising on potential customers, but can use auxiliary tools to get approximate estimates, for example; special programs, according to which it is possible to determine whether it can expect loss or profit (Safko and Brake. 2009).

Secondly, I slightly disagree that the second pillar focuses only on teamwork and collaboration between employees. What is, in my opinion, valid for social media marketing, is the collaboration between brands and companies. On the other hand, Chaffey and Ellis-Chadwick (2016) mention key partners as an influencing factor. These “key online influencers” can help the company reach the target audience (*ibidem*, 65). In this view, this method can be used to increase a company’s popularity as well, because of collaboration with another brand, a well-known person, a celebrity, or a designer.

Thirdly, a strategy to educate its own audience can help sales and brand popularity. In my opinion, the word “education” is not entirely correct, I would rather use “advice” instead. Social media user can post part of such video to their profile and entice viewers to achieve the desired result only with some specific product. The advantage of social media placement is that users do not feel influenced by that advertising, which guarantees a larger audience (Drury 2008, 275).

Lastly, Safko and Brake (2009, 680) claim that using entertainment can attract and consolidate customers. Entertainment is viewed as an appealing factor because it can keep the audience focused on the advertisement. Presumably, this factor is used by social media to keep people online for a longer time.

These four pillars can make a business successful through increased profit, brand awareness or market share (Drury 2008, 275). Commercial opportunities that result from popularity are not easy to handle. However, the strategies do not result in customer loyalty. If the audience feels that there is too much commercial pressure, they can switch to another brand, which does not push too hard (*ibidem*, 276).

### 4.3 Instagram

Instagram was released in 2010 as a new social platform for sharing pictures and videos. In 2012, Facebook offered Instagram an acquisition for US\$1 billion (Oreskovic 2016). Facebook agreed that Instagram needs to grow independently from Facebook, a step which was successful for both companies. According to statista.com, Instagram in 2018 was actively visited by over one billion worldwide users a month (Clement 2018). Users upload pictures or videos with the opportunity to add filters, title, location, and specific hashtags which attract people with the same interests.

It is a very popular platform among young people, which is an opportunity for brands (Williams 2016, 51). Mostly millennials and generation Z have accounts there: therefore, people between 18–34 years old are a target audience of the advertisers (Golden 2019, 26).

According to Semerádová and Weinlich (2019, 106), “80 % of users follow at least one business profile”, which makes Instagram a very attractive marketing tool nowadays. As Instagram informs on their site for businesses, “200 million Instagrammers actively visit the profile of a business every day” (Instagram Business Team 2017).

Instagrammers can view posts on the application in the form of photos or videos. Multiple combinations of both are so-called carousel ads, which merge them into one post. These ads are shown in the user’s feed among other user’s posts. The user can distinguish these posts because of the mark “paid partnership with @brandname” or “sponsored” under the brand name or in the post description. Under the post, it is also possible to tap on the “Call to Action” button, which prompts to visit the company page immediately or directly to purchase. Instagram business profile offers tools for analysing the posts. Advertisements in 2017 increased by 28 % because of these new applications and functions (Semerádová and Weinlich 2019, 106).

Another part of the strategy is to consider side aspects that can persuade customers to follow the profile and be more successful. As Golden (2019, 31) advises, the newsfeed is an important part of the Instagram strategy. The audience is looking for attractive images with similar colours, which combines an aesthetic look. The post should be direct and interesting, as well as it should be a high-quality image (Golden 2019, 32).

Hashtags are a significant feature not only for users but for companies too. Williams (2016, 52) argues, that the company should use hashtags strategically, show their niche, something special and memorable, but keep it simple (*ibidem*, 52). Between the years 2017 – 2018, 7 of 10 hashtags were commercial, and a hashtag can increase the interest of a picture

by 13% (Semerádová and Weinlich 2019, 106). One post can include around 30 hashtags, but marketing agencies argue that is more effective to write maximally 10 of them. From 2017, when the function of setting up a business profile was released, the usage of Instagram by companies increased by nearly 50% according to Semerádová and Weinlich (2019, 106).

Trends are very common across social media. Instagram offers metrics to follow certain patterns to recognize these trends (Instagram Business Team 2019). Golden (2019, 123–125) argues that trends have also defined some functions of Instagram, as story advertising, or function to immediately shop some products on Instagram. If a company is able to follow these criteria and offer them to customers, it may lead to gaining new customers and also increase sales.

Timing is key. According to Golden (2019, 33), companies should post 1–3 times per day, but also should find the peak hour. The best posting time can differ among the target audience, but Instagram offers these analytics as well.

## 5 SOCIAL MEDIA AS AN OBJECT OF LINGUISTICS

As it was mentioned above, social media is a new concept that is still evolving from a linguistic point of view. Page et al. (2014) describe the difference between the users who were born in the social media era and those who started using them as adults. Inexperienced users have difficulty integrating linguistically and communicatively (*ibidem*, 26).

For the linguistic analysis of social media, it is important to know the context. Page et al. (2014, 32) mention the following contextual features of social media:

- Participants are people who interact within social media and communicate with other users.
- Extra-situational context depends on gender, culture and demographic aspects, and identity. The situation shows a personal relationship with the community, for example, fans, customers, or interest groups. This implies the target group from the point of marketing.
- Textual context includes semi-automated information: location, screen layout or resources.
- Generic context means that every social media has its own rules, norms and content policies.

Crystal (2010, 414) states, that the Internet language is dynamic and rapidly changing, allowing animations, different colours, and shapes. It is flexible; the text can be extended by scrolling or can show links to another page. This is called *hypertextuality*, without this feature, the Internet would not work as fast today. Hypertext link allows the reader to move to another page, such as a product store, where they can automatically buy it (Crystal 2010, 414). “Emoticons, abbreviations and orthographic forms” (*ibidem*, 414) were added as paralinguistic means. According to Page et al. (2014, 29), these features are used to express emotions and meaning. The authors claim, that the language of social media is blurred because it has many semiotic resources like styles and registers (*ibidem*, 29). In addition, Crystal (2010, 414) states that further changes have occurred in formality, especially with regards to grammar and vocabulary and many others. Social media invented its own language. With the increasingly frequent communication on the Internet, we can even claim that social media has invented its own language.

### 5.1 Discourse features

David Crystal, states that discourse features are “the structural organization of a text” (Crystal 2006, 9). Online discourse is very specific because some features were created with the advent of new social networks. Also, social media contain spoken and written features

of the language. Hence, I agree with Page et al. (2014) that certain non-standard features occur in the texts of social media, such as hashtags, tags, links (*ibidem*, 177) and also emoticons or use of various punctuation marks (*ibidem*, 36).

- Emoticons express emotions in the form of facial expressions using various punctuation symbols, as well as symbols that represent things or meaning. Evans (2017) states that emoticons or emojis are a system of communication, but not a language. The “picture character” is widely used in internet communication between its users. For example:



- Hashtag (#) denotes labelling. It is a simple sentence or keyword that is marked with a hash symbol. Users can then simply find the topic or their interest across social media like Twitter, Instagram, or Facebook (Doctor, 2012). These labels indicate a group with similar interest or issue (Sergeant and Tagg 2014, 12). Hashtags do not usually use interpunction but include capitalization. Also, they must be written without spaces, otherwise, they do not work. For example: *#Lipsticks #LOrealParis #vegan*.

- At-sign (@), also called a *tag*, in the case of social media, may mean addressing a user, a celebrity, product, or even a place. Sergeant and Tagg (2014, 166–7), describe tag as a function, which draws attention to the post because the person is notified by social media. Also, it is much easier to find the tagged person, and it functions as a reference. The examples show the tagging of two people and one store: *@natalieportman @gigihadid @sephora*.

## 5.2 Vocabulary features

Social media users are constantly creating new words, playing with them and trying to express their feelings and experiences through online means (Crystal 2006, 71). Vocabulary is used according to situation and media, where the users communicate (*ibidem*, 87). I agree with Crystal (2006, 196) that “every group has its favourite jargon.” And jargon of social media uses the vocabulary for fast communication between users and for its exclusivity. For example: *bio, feed, follow, follower, like, share, comment* and many more. Another form of informal language within a group is slang (Fahnestock 2011, 97). Social media slang is common among the young audience. It can be ambiguous for the other users, outside a group, not familiar with the topic; for example, *It’s lit* means “exciting”.

New terms emerged with the usage of social media and they are formed usually by derivation, compounds and abbreviations (Kilyeni 2015, 433). Compounds are made of two words combined together as *double-click* or *hyperlink*. Abbreviations are “everyday terms

which have been given a fresh sense in an Internet context” (Crystal 2006, 87). Abbreviations mean shortening a word or phrase, for example, *ILY* (I love you) or *IDC* (I don’t care). Acronyms are types of abbreviations: *LOL* (laughing out loud), *ASAP* (as soon as possible). They are used to quicken communication between the users. In some cases, initialisms are also used in network communication. Other features include non-standard spelling and contractions (*slayin’*, *she’s*), reduction of words (e.g. *shade’s got* instead of *shade has got*) and stylised punctuation (e.g. *sooo coooool!!!!*) (Page et al. 2014, 36–37). Excessive capitalization is the graphical feature characteristic of social media communication. The emphasis is expressed, for example, by different “use of the alphabet, capital letters, spelling, punctuation and other ways” (Crystal 2006, 8). The examples: *NEW* Collection or *IT’S A MATCH!*, show the emphasis. On the other hand, emphasis in this form can sometimes be understood as yelling or screaming.

### 5.3 Semantic and syntactic features

According to Weitzel et al. (2016, 51), the most used figures of speech in social media are irony, sarcasm, simile, metaphor, and personification. Irony indicates informal conversation between users and is used deliberately. The cues are easy to realize when speaking, but Fahnestock (2011, 113), points out that in the written text there may be a problem when the reader does not recognize the irony. Sarcasm, on the other hand, does not require understanding as the irony does. It has a wider use than irony because it simply expresses mockery or reservation about the situation (Farzindar and Inkpen 2015, 52).

Simile expresses a comparison between similar things, it uses words: *like* or *as* which immediately connect the similarities in the reader’s mind (Fahnestock 2011, 109).

Sentences in online communication are usually short and incomplete for faster communication. The sentences are influenced by features of spoken language as direct speech, for example, thus it makes the language informal. Also, sentences are often not grammatically correct (Page et al. 2014, 95).

All in all, social media are evolving dynamically. Social media are important because their language is closer to users than the language of other registers (Farzindar and Inkpen 2015, 9).

## 6 METHODOLOGY OF INSTA-ADVERTISING ANALYSIS

The analytical part aims to analyse selected cosmetic advertising texts on social media. Corpus analysis is a very effective method for objective statements, frequency of usage and other typical features (Crystal 2010, 434), which will be evaluated. The major features were already characterized in the theory, but the overall analysis of Instagram advertising can address the issues not discussed earlier.

Linguistic analysis of large corpora of text can be difficult: ‘AntConc’ software allows to speed and simplify the collection of statistical data with regards to texts (Tang 2018). The program is freely available on the Internet; and it allows to detect many language patterns. The software includes tools, which help to investigate the texts in more detail, for example: quickly find the most frequent words, patterns, collocates, position of the words and their characteristics.

The corpus consists of 50 randomly chosen advertising texts, focusing on the promotion of lipsticks. Lancôme, Maybelline, Estée Lauder, MaxFactor, L’Oréal Paris, Catrice Cosmetics, Chanel, Dior and NARS Cosmetics are brands, which are popular in the market of cosmetics. They are all very successful on Instagram and often use social media strategies for their marketing. The social media platform plays a crucial role since the advertisements are targeted at Instagram users. In this case, the target group is especially women in the age range of 18–34 years, as was mentioned by Golden (2019, 26). One of the products that young women are interested in are lipsticks. The above-mentioned brands are trying to satisfy their customers, so it was very easy to find lipstick advertisements on their Instagram profiles. I chose this topic because I also consider myself a member of the target group and I have already been able to recognize this type of advertising on Instagram several times.

The samples of insta-ads were collected from June 2019 until January 2020. Thus, the materials are up-to-date, and the focus is on the modern language of advertisements. On the other hand, it is a very different type of advertisements, since it is online advertising on Instagram.

As the first step of my analysis, AntConc was used to find the most frequently used notional words that I further divided into categories: nouns, adjectives, pronouns, and verbs. In my opinion, these linguistic features shape the language of advertising. According to this list of keywords, it was easy to find the position of the given word types in the text, concordance, and collocates.

I also looked at non-verbal and verbal features, that included style, semantics and syntax. Quantitative analysis was done to see the patterns and frequencies. The results allowed me to explore the tactics by which the selected brands entice their customers.



## **II. ANALYSIS**

## 7 STYLISTIC FEATURES OF LIPSTICK INSTA-ADS

Stylistic features deal with different aspects of Instagram advertisements. The features vary at different levels because the advertisement must target the specific group.

The text is characterized by clarity, as the goal is to reach as many people as possible. Therefore, the language is not professional but descriptive and colloquial. An important part is to convince customers to buy lipsticks and describe its amazing features and functions. Accordingly, advertisers use aesthetic language and persuasion.

From the stylistic point of view, it is necessary to take into account that the advertisements appear in the environment of social media. Informal language is quite common on Instagram, and advertisements are adapted to this. Let me describe some of these stylistic features, which were spotted in the chosen advertisements.

### 7.1 Verbal and non-verbal features

Verbal features, or in other words, the vocabulary of analysed lipstick advertisements is composed of slang, terminology, descriptive, emotive, formal and informal words. Hashtags and tags were analysed as well. The non-verbal features that were taken into account include emoticons. It is necessary to use (hash)tags and emoticons in social media advertising because they are means of visibility, promotion and branding on Instagram (Kathryn 2019). These features will be discussed in the following subchapters in more detail.

The program AntConc was applied and it showed 680 word types in 50 advertisements, of these 435 word types occurred only once. Consequently, I selected only word types which appeared more than 10 times: 122 nouns, 48 adjectives, 66 pronouns and 24 verbs.

#### 7.1.1 Nouns

In the analysed cosmetic advertisement, the most frequently used words were *lipstick* (36x) and *rouge* (27x), which was used as a part of the product name, symbolizing the red shades of the lipstick (see Table 1). These words were followed by the word *color/colour* (18x) in different spelling, depending on the brand using American or British English. Furthermore, both singular and plural forms of the word *lips* (18x) were used. At the same time, the noun *lip* (12x) or *lippies* was used as an abbreviation for lipstick in some cases.

The word *Rouge* indicates a mixture of the red and pink colour of the lipstick. The word also sounds French, therefore it is used only by *Lancôme*, *Chanel*, and *Dior*, since they are originally French companies. Only in two insta-ads it was used by *L'Oréal Paris* as well. In the rest of examples, *rouge* was used a part of a lipstick name: *L'Absolu Rouge Ruby Cream*

or *Rouge Dior Ultra Care*. The collocations *passion* and *drama* used with *rouge* evoke the emotions. Other collocations were associated with the brand name.

Table 1. The most frequently used nouns

Lipstick	36	Lip	12
Rouge	27	Dior	11
color/colour	18	shade	9
Lips	18	collection	8

The most used word *lipstick* was often preceded by a hashtag, so the followers could easily find these advertisement posts or the specific name, for example, *Disco Dust Lipstick*. The word is followed in most cases by a preposition *in*, which specifies a certain shade of the lipstick. Mostly positive words such as *treatment* or *care* collocate with the word. Other collocations were call-to-action verbs: *tag*, *feel*, *try* and *shop*. These verbs subconsciously engage the customers.

In conclusion, these words are naturally chosen as a description of the promoted product. Capitalization signifies the emphasis on the product, brand name or part of the body, lips, and also it is the main topic of the advertisements.

### 7.1.2 Adjectives

The Table 2 below shows that the most used adjectives carry positive meaning. *New* appeared in the advertised texts fourteen times. A person associates something fresh, modern, and unique with this word. Recently released product is the opportunity to entice customers to purchase the product to test it. The rest of the adjectives are mostly descriptive, but still optimistic and chosen to make a desirable effect.

In the analysed text negative adjectives appeared only exceptionally. For example, *addictive* which traditionally has a negative meaning. The overall meaning shifted into positive as a result of another positive adjective and noun: e.g., *freshly addictive experience*. In addition, the noun evokes something that customers should want to try.

Table 2. The most frequently used adjectives

new	14	matte	7
red	14	ruby	7
bold	10	limited	5
ultra	10	perfect	5

According to Table 2, it is possible to identify buzz words. Buzz words are associated with the uniqueness of the product among the competitors. The most frequently used buzz words are *new*, *bold*, *ultra*, and *perfect*. These words symbolize the goals of women nowadays. They want to be brave and perfect. Bold makeup can express their attitude and that is what the advertisers are targeting. The rest of the words *red*, *matte*, and *ruby* are the features of lipsticks, the word *limited* evokes the feeling that the offer is limited in time, which is one of the marketing tactics.

### 7.1.3 Pronouns

Pronouns in cosmetic advertisement are used to establish contact with the customers. The most frequent pronoun *you* (16x) is in personal and possessive forms (see Table 3). The second person pronoun evokes a personal approach and direct address. In addition, *your* (22x) was used to encourage and flatter customers. There were links to their feelings or self-confidence: *your attitude*, *your brightest smile*, *your comfort zone*.

Table 3: Pronouns in advertisements

you/your	38	this	13
our	15	it	9

The pronoun *our* (15x) indicates a representation of the company. It was positively connected mostly to the product offered by the company: *our collection*, *our creamy formula*, *our shades*. As the results show, advertisements tend to be personal in communication with their customers.

### 7.1.4 Verbs

Verbs were not used so often in comparison with other parts of speech (see Table 4). Naturally, the most common was the use of any form of the verb *to be*. This was followed by verbs that are monosyllabic: *check (out)*, *get*, *shop*, *have* and *play*. These verbs are understandable and easy to remember. They encourage the customer to take action and express a command or a piece of advice since all these verbs are in the imperative mood.

The research shows that there are also phrasal verbs, some of these are: *check out* (3x), *find out* (1x), *step out* (1x), *spice up* (1x), *light up* (1x). Use of phrasal verbs indicates informal language, generally in spoken communication. In addition, the phrasal verbs are targeted on women to notice the products and are very persuasive.

Table 4. Verbs in advertisements

to be (forms)	24	to shop	5
to check (out)	7	to have	4
to get	6	to play	4

### 7.1.5 Idioms

Along with other vocabulary features, idioms were used. Idioms are more complex, as their meaning does not come directly from the meanings of their separate components. They are mainly used in advertising to create a feeling of friendly communication with the audience. Interaction in this way can reach a larger number of people.

Ten insta-ads had idiomatic expressions as part of their message. The idioms used there usually described the features and uniqueness of lipsticks. For example:

(1) ***We have a thing for reds.** Tap to shop Bad Reputation Lipstick.*

The idiomatic expression *to have a thing for* was used twice in 50 advertisements. The meaning is to have a strong feeling about something. In (1), the advertisers say that they like their red lipsticks and women should buy it.

(2) ***Paint the town red** in 340 ENVIOUS or put it in neutral with #LipstickEnvy in 122 NAKED DESIRE. #PureColorEnvy*

Another example of idiomatic language in advertisements is the example (2). The expression means to enjoy yourself, celebrate and have fun, usually in a town. On the other hand, the meaning is linked to the red colour of the lipstick, red often signifies passion and excitement.

(3) ***Drop a ❤ below if you'd rock this color.***

In (3) the company wants to involve their followers by asking them to *drop a heart*. In “translation”, it means to give their advertised photo a like. Idiomatic expressions used in insta-ads also involve the use of emojis instead of such notional words as “heart”, 28 ads use this strategy to symbolize the product or other word in the text. In this way, the advertisement becomes more vivid.

### 7.1.6 Slang

Slang is used in 17 analysed texts of advertisements because young women are the target audience. Another part of advertisements where slang appears is hashtags and may be confusing to other customers. Slang in hashtags is used by *Catrice* cosmetics and was found in 8 hashtags of 5 *Catrice* advertisements, usually referred to Instagram profile and picture.

For example, *#unfiltered* (without a filter, which is usually used on Instagram), *#inspo* (inspiration), *#makeupinspo* (inspiration of a makeup), *#favelipstick* (favourite lipstick)

Slang used in lipstick advertisements was borrowed from the following fields: social media communication, youth talk, cosmetics, and gaming. The most common are: *to rock*, *to slay*, *to swipe*, *check out*. For example:

(4) *@gigihadid **slayin'** in this poppin pink lip!* 🤩

In the example (4) the shortened form of the verb *slaying* is used to point out that model Gigi Hadid looks beautiful with her lipstick. Merriam-Webster dictionary defines the expression to slay as “to perform impressively” (Merriam-Webster, 2020). This is a case of slang that is usually used with fashion, as also Merriam-Webster shows in some examples. It is an expression of admiration.

Gamer’s slang enters the language of lipstick insta-ads to make advertising more interesting and closer to young people. For example:

(5) *Packed with pigments, avocado & olive oil AND a matt texture, that will **boost your lip game to the next level.** #demimattlipsticks* 🔥

Example (5) is using gaming slang. *Boost the game to the next level* is expressing to improve the skills in order to achieve the player’s goals and win. *Catrice* says, that with their lipstick the lips will look outstanding, and this is the goal the customer wants to achieve.

In conclusion, slang is a very useful marketing tactic on Instagram, because the language is informal, thus, closer to young people on social media.

### 7.1.7 Emoticons, Hashtags, Tags

The group of emoticons, hashtag and tags are an important part of social media. Therefore, they were used in 47 advertisements. These elements were used instead of a regular fully spelled word.

The choice of emojis was connected to the theme of lipstick, such as lipstick itself, lips/kiss, or heart. 28 insta-ads used emoticons as a part of their advertisements.

Another element is hashtags, which were used as well. Hashtags denote the name of the brand or the product itself. In addition to using hashtags in the text, it is very popular to tag other words related to the lipstick below the text so that potential customers can find them. For example: *cosmetics*, *makeup* or *lips*.


Overall, there were found 250 hashtags, of these 41 have the word *lipstick*. In these examples, the simple hashtag just with one word *#lipstick* was used 19 times. In the rest of the hashtags (22), the word *lipstick* was found in different positions, either it was composed of several words at once (*#ColourElixirLipstick*, *#crueltyfreelipstick*) or associated with an adjective (*#veganlipstick*, *#bestlipstick*). Another frequent hashtag contained the word *makeup* (34x). Similarly, as the lipstick example, it appeared in different compositions (*#TheArtOfMakeup*, *#makeupexpert*), only 4 of them were standing alone *#makeup*. Other hashtags were used according to what was probably trendy. And naturally, the brands used hashtag with their name (29x).

Finally, advertisers use tags to identify other users on Instagram. These tags were used 17 times. Celebrities were tagged (4x), for example: Gigi Hadid, Zendaya or Natalie Portman. Another option is to mark the makeup artist who did the make-up for the model in the ad, photographer, or the store (13x).

(6) *The new L'Absolu Rouge Ruby Cream is as bold and unique as @zendaya !  
#Lancome #LAbsoluRuby #BoldLipsBolderAttitude #Lipstick #Zendaya*

In (6), tagged celebrity Zendaya, who is the face of the brand, is mentioned. Also, hashtags are used as a reference to the brand *Lancôme* and their lipstick. The use of celebrities in the advertisement is a part of product endorsement. Many young people look up to celebrities as their role models.

In the analysed examples, brands also took advantage of collaboration with celebrities and other brands. For example, *L'Oréal Paris* collaborated with *Karl Lagerfeld*, and *Maybelline* with *Disney*:

(7) *Statement-making shades* 

*The #KARLxLOREALPARIS Color Riche Lipstick perfects the classics. Play Parisienne with the new and chic #LOrealParis collaboration.*

*Get the full collection with the link in bio.*

*#KarlLagerfeld #MakeupExpert*

In (7), *L'Oreal Paris* mentions their collaboration with *Karl Lagerfeld*: many women want his products, thus also many of his fans will buy the lipstick because of him.

(8) *Kicking off the #YearoftheRat, with our Maybelline x Disney collection, featuring our favorite Mouse on the packaging. Sold exclusively in Asia, get this limited-edition collection now!*

*#lunarnewyear*

*#MickeyMouse #Disney*

In (8) we can trace the same tactic; on the other hand, Mickey Mouse is very famous among younger children. The brand thus attracts girls who are starting to try on their first makeup. Also, the allusion of Micky Mouse and Year of the Rat is very attractive, especially among Asian culture, which is a target group here.

To sum up, the verbal and non-verbal features are used to attract the attention of women, the words are associated with feelings and common things, which are up to date for the customers.



## 8 SEMANTIC FEATURES

Typical semantic features are figures of speech, which are used to express the message of the advertisement. The features were found in all 50 collected insta-ads. The analysis consists of the most used tropes, which are used by the advertisers. Their effectiveness for persuasion is also discussed.

### 8.1 Metaphor and personification

One of the powerful tools of the advertisements is a metaphor: it was used in 39 insta-ads. Cosmetic advertisements use this phenomenon very often due to its power to influence. In the analysed texts, the metaphors were usually used to refer to how the product can help or change the perception of the customers, as the example below shows:

(9) *That first work day after the summer – confident, radiant and relaxed. **Red lips are the perfect accessory** for the woman who works hard so she can play harder. **Make an urgent appointment** with L’Absolu Rouge Drama Matte in 134, Rouge Passion. #Lancome #BacktoBeauty*

As the example (9) states, the red lips are considered as an accessory for a woman, so she can get better in what she is doing. A typical accessory is, for example, a piece of jewellery or a handbag, but in this case, the advertisement suggests that lipstick is an integral part. On the other hand, the trite metaphor “make an urgent appointment” suggest to quickly buy the lipstick to accomplish the status of a hard-working woman.

On the contrary, personification was used only in 4 advertisements. Personification allows inanimate things to have emotions and behave like humans. Personification in insta-ads looks friendly and personal. In this example (10), brands used personification as a human feature of their lipsticks:

(10) *This #NewYear, luck is in the clouds ☁️❤️ **Let your luck guide you** to red pout perfection with #PureColorEnvy Lipstick in Carnal 520 (**dressed in** limited edition red and gold!). #LipsToEnvy*


As the example shows, the advertisement says to *guide* the customers *to red pout perfection* with their lipstick. This suggests that lipstick affects the perfect shape of the lips. Also, another personification is used here: *dressed in*, which means the package of the lipstick is in limited edition colours *red and gold*.

## 8.2 Metonymy

These brands use a connection between their name and the product. As a result of this effect, customers will remember the brand and its products. This phenomenon is a popular one among studied advertisements because it was found in 18 insta-ads. In the chosen example, listed below, the metonymy is used as a substitute for a product – a lipstick (11):

- (11) *Long-lasting, richly pigmented, hydrated lips are at the tip of your fingertips with the new **L'Absolu Rouge Ruby Cream**. Do you have this innovative lipstick in your hands yet?*

Another example of metonymy is used creatively because Estée Lauder used hashtag #EsteeBeauties in their advertisement. The brand calls its fans by this name, as it can affect their view of the brand. Women can feel more beautiful than others when they use their cosmetics. It is also clear that this group has a common interest in cosmetics and feels like a part of the brand (12):

- (12)  *What's your favorite shade of #LipstickEnvy, #EsteeBeauties? Let us know in the comments below!  Shade featured here: 430 Dominant.*

As per Bai (2018, 844), the use of metonymy can create an impressive impact on the customers. In lipstick advertisements, it is used as a persuasive strategy.

## 8.3 Pun in insta-ads

The pun is a playful device because knowledge of hidden meanings is required. It was found in 13 samples. In these insta-ads, the pun is used for describing the product function and feature. In (13), the lipstick promises by “bold lips” to make them look fuller. The second meaning is that the person wearing this lipstick is fearless and confident, but the effect is achieved only with the *Lancôme* product.



- (13) ***Bold lips, Bolder attitude**. The new L'Absolu Rouge Ruby Cream is the perfect way to make a **bold entrance** this Fall like @zendaya with intense color and a powerful attitude. Her shade is 473 RubieZ – what's yours?*


- (14) *Heading to a red carpet? **Bring the Drama.** L'Absolu Rouge Drama Matte keeps lips moisturized and comfortable with high color payoff and a matte finish. #Lancome #LancomeInVenice #VeniceFilmFestival #RedCarpetMakeup*

In the example (14) the noun *drama* is used in the meaning of power. The *Lancôme* company wants to attract customers' attention. The metaphor subconsciously suggests the image of an actress on a red carpet, as the previous sentence clearly mentions. The whole idea deals with the Venice Film Festival, which is marked by the hashtag under the text. Interesting is the usage of the words: *payoff* and *matte finish* because they promise a good-looking and long-lasting outcome. Also, words *drama* and *matte* are used twice to emphasize the product. Puns enrich the language of advertising and at the same time describe the products in an original way.

#### 8.4 Hyperbole

In these examples, the hyperbole is used as an overstatement related to the functions of the product. Often it contains almost impossible and exaggerated claims, which attract the customer creating a greater urge to own the thing. In the first chosen example (15) the brand convinces that their lipstick is perfect and promises the desired results just after one use. The company claims that the application is very simple and after one step the lips will look completely different, which other lipsticks cannot do. In the case of (16), the brand wants to indicate that red lipstick is a very important part of some customers' life. Therefore, if the customers do not have it, they can buy red lipstick, which they offer in this advertisement.

- (15) *The **perfect lipstick** for the perfect Cherry Kiss . Try Colour Elixir Lipstick in Cherry Kiss and leave your lips feeling softer **after every use**, infused with shea butter  #colourelixirlipstick #24hrmoisture #colourelixir #maxfactorlipstick #lips*

- (16) *Who's rockin' a red lip for their holiday parties?  We're loving this #madeforall lipstick in 'ruby for me'. Tag a friend that **can't live without a red lippie!***

Exaggeration was used in 34 insta-ads, thus, it is important for advertisements, because it entices the customers and makes the “message memorable” (Myers n.d.). In my opinion,

it is a typical feature of cosmetics. Also, it is a marketing claim to convince women to buy the product, because they want to look perfect without any effort.

## 8.5 Epithet

An epithet is a word or a phrase, which describes a function of a product (Merriam-Webster 2020). This is an enticing factor for a customer. In this example, the epithets describe the lipstick functions. As shown, in (17) it is a colour and additional functions that the lipstick has.

(17) *It's not red, it's rouge.*

*The quintessential red lip just got even more Parisian with our #RougeSignature. It brings you **intense, inky pigments with a non-drying, lightweight feel.***


The epithet was found in 33 advertisements; it evokes the visualization of offered lipstick here. In lipstick advertising, the words are used most widely to emphasize what the lipstick looks like and why customers should buy it.


## 9 SYNTACTIC FEATURES

The analysis of collected advertisements showed that these sentence types were popular: declarative, imperative, and interrogative. Also, the advertisers use an ellipsis, because they try to convey as much product information as possible and very fast. They communicate passively and indirectly. On the other hand, the reader should be able to complete the text and also, understand it. The informal style creates a better relationship with the customer.

### 9.1 Declarative sentences

The analysis showed the declarative sentences were used in 39 advertisements. Many potential customers visit the Instagram of the brand for the purpose of getting to know a new product. Declarative sentences in the text mostly described the product itself.

(18) *Shaped to perfection!* 

*#LorealParisInfaillible Les Macarons Scented Liquid Lipsticks have a pro-sculpt applicator that allows you to easily shape and add dimension.  Now available in North America, Asia & Europe.*

In example (18) the text is composed of two declarative sentences. Sentences are not complex, but simple. The advertisers want to inform about their product quickly and, at the same time, get attention.

### 9.2 Imperative sentences

Imperative sentences are used in order to request, demand or command to do something. The advertisers use this type of sentence widely. Imperatives were also often used in the analysed text, precisely in 36 advertisements. Usually, they started with the call to action verbs, for example: *get* (6x), *shop* (5x) or *tag* (3x).

(19) *Tag the biggest red lipstick lover you know! Get this  lip look using our #superstayinkcrayon in 'hustle in heels'!* 

In cosmetic advertisements, the companies tell their customers what is required of them. The sentences used the most frequent verbs, which were mentioned in the vocabulary section, such as: *get*, *shop*, *have* and more. On the other hand, the brands use imperative

sentences for extension of brand awareness. On their social media accounts, they can challenge their followers to *tag* another person, *comment* their post, or *visit* their website.

### 9.3 Interrogative sentences

A question is widely used in cosmetic advertisements because it arouses curiosity. Moreover, the advertisers ask a question to consider, but the product description still follows. Our attention is focused on what follows the question. As a result, the product easily remains in the customers' memory. At the same time, the questions asked are only rhetorical. The rhetorical question was found 15x, since all the interrogative sentences were rhetorical.

In the example (20), *L'Oréal Paris* is asking a question if the customers are ready for new products they are offering. The lipstick features are described metaphorically, as the text later reveals, the *freshly addictive experience* is about the colours, taste, and ingredients of the lipstick. However, this draws the idea that women using lipstick will be so satisfied that it is compared to an addiction.

(20) *Shine obsession!*

*Are you ready for a freshly addictive experience? #LOrealParis Color Riche Plump & Shine Lipstick's tingly cool feel is almost as addictive as the high-shine look. Available in 9 fruity fun shades, you can indulge in your obsession!*



The rhetorical question is a common feature in cosmetic advertisements. The question does not expect an answer but makes customers think and catches their attention. In the example (21) the brand is trying to stress there will be a new lipstick on the market. By asking a question, the *Catrice* points out that winter is the perfect time to wear red lipstick, and they will be offering one.

(21) *If you have not worn a vampy, red lip - is it even winter yet?! ❄️ She's wearing a shade of our soon to be released lipsticks.*

These advertisements give the readers a feeling of need to accomplish their desire, even if they do not need the product.

## 9.4 Repetition

The advertisers use this device in 17 insta-ads, when repeating the same word over and over again to achieve the customer's attention. The advertisement uses repetition very effectively because repeated words are easy to remember. These descriptions will appear in the minds of customers when they see the product.

(22) *Color with the power to transform **your** lips, **your** look and **your** attitude.  What's **your** favorite shade of #LipstickEnvy, #EsteeBeauties? Let us know in the comments below!  Shade featured here: 430 Dominant.*

In an advertisement (22) the word *your* is repeated four times. This is connected to the pronoun *you*, which personally address the customers. This advertisement is an example of how advertisers make contact with their customers, address them and encourage them.

(23) *Check Matte ✓*

*What makes something a signature? A winning combination! #LOrealParis Rouge Signature Lasting Matte Liquid Lipstick has it all: Lightweight formula? **Check**. Ultra-bold pigment? **Check**. Stain-like finish? **Check**. **Check** out all our shades now via link in bio.*

In (23), a playfully used word “check” is repeated five times: as a checklist confirmation and a call-to-action verb “check out” inviting to visit the official website and probably to purchase the product. Undoubtedly, the polysemy is used here to express various meanings of the word *check*. In this way, it can appeal to customers as very attractive and acceptable.

## 10 INTERTEXTUALITY

Intertextuality is an aspect, which helps the reader to remember the ad. There is an element in advertising that the potential customer knows and easily connects. In the chosen advertisements, the intertextuality was usually in the form of allusion (11x). It often referred to an event that took place at that time or time of year, for example: Venice Film Festival, Holidays, Winter or Halloween:

(24) *Always be ready for a **kiss under the mistletoe** with L'Absolu Rouge Ruby cream.*

The allusion is spotted in the reference to *a kiss under the mistletoe*, which traditionally happens during Christmas holidays in Anglophone countries. In this case, the advertisers recommend their lipstick for important events to make women look great, as these events are usually significant to many people.

Intertextuality also occurs in other examples of the analysed text, especially in the case of famous persons, while mentioning Zendaya, Kristen Stewart, Natalie Portman. Most women want to look like some actresses or models. The customer associates the product with the celebrity and the possibility, that they will use the same product and look nearly the same.



## CONCLUSION

The bachelor's thesis focused on the persuasive aspects of lipstick advertisements found on Instagram. The linguostylistic analysis revealed that these advertising texts can be analysed on different levels. Semantic, syntactic, verbal and non-verbal features point to the features common for the register in lipstick advertisements and show the richness of advertising language.

For the purpose of analyzing verbal and non-verbal means of communication, the program AntConc was essential, because it searched for the most frequently used words and sorted them by the number of uses. According to this, the most used noun was *lipstick* followed by words that relate to it, for example, *rouge* and *lips*. The adjectives, or also buzz words are used to entice customers and emphasize the importance of the advertised products. Undoubtedly, the most used pronoun was *you*, which directly addresses the customer. The relationship between the customer and the advertisements is very important, which the analysis confirmed. The most used verbs call the customers to action, compelling them to purchase the product.

Since the advertisements were placed on Instagram, slang, hashtags, and tags and non-verbal elements like emoticons helped the advertisers to get to the young women. Ringrow (2016, Kindle) mentions that cosmetic advertisements cling to stereotypes. As these lipstick advertisements have confirmed, a woman should be sexually attractive and, above all, seek for the ways to look perfect. The solution to this problem is offered by cosmetics companies.

The lipstick insta-ads are characterized by informal and aesthetic language, which is composed of persuasive rhetorical devices such as metaphor, metonymy, pun, and hyperbole. Advertisement's most common trope was the metaphor, overtaking all the others by far. It is an essential part, as it affects the perception of advertising by the customers and attracts their attention. At the same time, other semantic features help to make the product description more vivid and perfect for the customers.

Let me say, that the advertisers can use various length of their product descriptions in their Instagram posts. This implies that the syntactic features included declarative, imperative, and interrogative sentences. Therefore, the benefit of using Instagram advertisements is the cost independence from how long the text is. As was already mentioned in the theoretical part, the social media are great means of communication and especially the advertisements, because of its speed of information transfer and low costs.

All in all, on Instagram, similarly to other social media, brands are trying to advertise their product for the sake of profit and new customers. This analysis has given me a better perspective on the world of advertising, especially on Instagram, and I hope that it will bring the same opportunity to other people who are affected by these advertisements as well.

Further research could focus on the women stereotypes that still appear in advertisements. An analysis of the visual aspects of these advertisements would also contribute to a deeper understanding of their meaning.

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## APPENDIX 1

Lancôme:

1. That first work day after the summer – confident, radiant and relaxed. Red lips are the perfect accessory for the woman who works hard so she can play harder. Make an urgent appointment with L'Absolu Rouge Drama Matte in 134, Rouge Passion. #Lancome #BacktoBeauty ( August 29, 2019)
2. Heading to a red carpet? Bring the Drama. L'Absolu Rouge Drama Matte keeps lips moisturized and comfortable with high color payoff and a matte finish. #Lancome #LancomeInVenice #VeniceFilmFestival #RedCarpetMakeup (September 5, 2020)
3. L'Absolu Rouge in Nuit & Jour Sheer's satiny color keeps lips colourful and comfortable for hours so you can truly unleash your creativity. #Lancome #TheArtOfMakeup (September 12, 2019)
4. What's multi-facted, multi-tasking and always luxurious and luminous? The new L'Absolu Rouge Ruby Cream is as bold and unique as @zendaya ! #Lancome #L'AbsoluRuby #BoldLipsBolderAttitude #Lipstick #Zendaya (September 20, 2019)
5. Bold lips, Bolder attitude. The new L'Absolu Rouge Ruby Cream is the perfect way to make a bold entrance this Fall like @zendaya with intense color and a powerful attitude. Her shade is 473 RubieZ – what's yours? #Lancome #L'AbsoluRuby #BoldLipsBolderAttitude #Lipstick #Zendayafaceb (September 21, 2019)
6. Long-lasting, richly pigmented, hydrated lips are at the tip of your fingertips with the new L'Absolu Rouge Ruby Cream. Do you have this innovative lipstick in your hands yet? #Lancome #L'AbsoluRuby #BoldLipsBolderAttitude #Lipstick (October 17, 2019)

7. L'Absolu Rouge Ruby Cream was designed for precise, clear-cut beauty in just one stroke. Using the outer edge, draw around the edges of the lips then fill in the center and contour through the gem facets.  
#Lancome #L'AbsoluRuby #BoldLipsBolderAttitude #Lipstick (November 2, 2019)
8. Always be ready for a kiss under the mistletoe with L'Absolu Rouge Ruby cream.  
#Lancome #LancomeHolidays #L'AbsoluRuby #Lipstick ( December 22, 2019)
9. Light up the darkness with the transformative limited edition After Dark collection from the legendary duo Mert and Marcus @mertalas and @macpiggott.  
(January 24, 2020)

Maybelline:

10. Tag the biggest red lipstick lover you know! Get this 🔥 lip look using our #superstayinkcrayon in 'hustle in heels!' 💄 (September 23, 2019)
11. Whiten your teeth with a lipstick! 🗨️ The NEW #superstaysmilebrighteners were created to show off your brightest smile. Check out our stories today to find out more. 💄 #worldsmileday (October 4, 2019)
12. Drop a 💄 if 'groundbreaker' is your perfect red! #superstaymatteink (December 6, 2019)
13. Who's rockin' a red lip for their holiday parties? 💄 We're loving this #madeforall lipstick in 'ruby for me'. Tag a friend that can't live without a red lippie! (December 10, 2019)
14. Where are all our bold-lip fans?? 🤔 This line of unconventional neutral shades will spice up any look. Shown here is the #superstaymatteink un-nudes shade 'protector'. Drop a ❤️ below if you'd rock this color. (January 4, 2020)

15. hydration is KEY! 💧 These #coloursensational smoked roses lippies give you vibrant color while hydrating your lips through our creamy formula! Shown here is shade 320 'smokey rose'. Shop them now in select European markets. (January 7, 2020)
16. @gigihadid slayin' in this poppin pink lip! 😍 She's wearing our NEW #superstaymatteink pink edition lipstick in 'pathfinder'. Tag a friend that would love this pink lip in the comments! (January 20, 2020)
17. Kicking off the #YearoftheRat, with our Maybelline x Disney collection, featuring our favorite Mouse on the packaging. Sold exclusively in Asia, get this limited-edition collection now!  
#lunarnewyear #MickeyMouse #Disney (January 25, 2020)


Estée Lauder:

18. Color with the power to transform your lips, your look and your attitude. 💄 What's your favorite shade of #LipstickEnvy, #EsteeBeauties? Let us know in the comments below! 🗨️ Shade featured here: 430 Dominant. (June 26, 2019)
19. Discover your #lipstick love language with the Limited Edition #PureColorEnvy Satin Romantics Lip Palette. Featuring six shades of romance — Leave a ❤️ if you're falling for #LipsToEnvy! Swipe to see both shades (240 Tumultuous Pink & 430 Thrilling) 💄 #LipstickEnvy (July 25, 2019)
20. Add a little magic to your Monday ✨ Indulge in 8-hours of bold color with #PureColorDesire Lipstick in Seduce, Ravage, Say Yes, and Unspeakable. (August 26, 2019)
21. #EsteeBeauties: What's your lipstick MO – barely there or the bolder the better? Paint the town red in 340 ENVIOUS or put it in neutral with #LipstickEnvy in 122 NAKED DESIRE. #PureColorEnvy (September 23, 2019)

22. There's no one way to go bold. Step out of your comfort zone with #LipstickEnvy in 280 AMBITIOUS PINK 💖 #PureColorEnvy (September 23, 2019)
23. No tricks just treats! Celebrate #Halloween with a simple winged liner and a bold lip. (#LipstickEnvy in 330 Impassioned)  
Makeup by #EsteeArtist @esteepr\_emmatillman (October 30, 2019)
24. This #NewYear, luck is in the clouds ☁️💖 Let your luck guide you to red pout perfection with #PureColorEnvy Lipstick in Carnal 520 (dressed in limited edition red and gold!). #LipsToEnvy (January 16, 2020)


MaxFactor:

25. Colour Elixir Lipstick, formulated with Vitamin E for ultimate hydration & nourishment  
💧💄 #LipstickFever #ColourElixirLipstick #ColourElixir #VitaminE #Lipstick (September 27, 2019)
26. Lips never looked so good💋  
Try Colour Elixir Lipstick in Ruby Tuesday and experience the unique formula infused with a blend of 60% emollients, conditioners, antioxidants and vitamin E for an instant rush of colour and moisture 💧  
#colourelixirlipstick #24hrmoisture #colourelixir #maxfactorlipstick #lips (January 8, 2020)
27. The perfect lipstick for the perfect Cherry Kiss 💋. Try Colour Elixir Lipstick in Cherry Kiss and leave your lips feeling softer after every use, infused with shea butter💧  
#colourelixirlipstick #24hrmoisture #colourelixir #maxfactorlipstick #lips (January 11, 2020)

28. Why settle for just one? Discover our 29 shades of Colour Elixir Lipstick. Shop now at @superdrug 

#colourelixirlipstick #24hrmoisture #colourelixir #maxfactorlipstick #lips

(January 13, 2020)

29. One swipe for rich colour, long-lasting wear and up to 24 hour moisturisation. 

Try Colour Elixir Lipstick today and shop now at @superdrug

#colourelixirlipstick #24hrmoisture #colourelixir #maxfactorlipstick #lips

(January 14, 2020)

L'Oréal Paris:

30. Shine obsession!

Are you ready for a freshly addictive experience? #LOrealParis Color Riche Plump & Shine Lipstick's tingly cool feel is almost as addictive as the high-shine look.

Available in 9 fruity fun shades, you can indulge in your obsession!

#colorriche #plumpandshine #lipstick#new #makeup #lips #makeupexpert

(August 1, 2019)

31. Check Matte ✓

What makes something a signature? A winning combination! #LOrealParis Rouge Signature Lasting Matte Liquid Lipstick has it all:


Lightweight formula? Check.


Ultra-bold pigment? Check.

Stain-like finish? Check.

Check out all our shades now via link in bio.

#lipink #redlips #liquidlipstick #rougesignature (August 22, 2019)

32. Shaped to perfection! 

#LOrealParisInfaillible Les Macarons Scented Liquid Lipsticks have a pro-sculpt applicator that allows you to easily shape and add dimension.  Now available in North America, Asia & Europe.

#LOrealParis #infaillible#lesmacarons #lipstick#liquidlipstick #makeup (August 31, 2019)

## 33. Statement-making shades 🗨️

The #KARLxLOREALPARIS Color Riche Lipstick perfects the classics. Play Parisienne with the new and chic #LOrealParis collaboration.

Get the full collection with the link in bio.

#KarlLagerfeld #MakeupExpert (September 23, 2019)

## 34. A legend lives on 📷

It's impossible to go wrong with the six classic hues

of #KARLxLOREALPARIS Color Riche Lipstick. #KarlLagerfeld's distinctive sense of style shines through in the new #LOrealParis collaboration.

Get the full collection with the link in bio.

#MakeupExpert (September 26, 2019)

## 35. It's not red, it's rouge.

The quintessential red lip just got even more Parisian with our #RougeSignature. It brings you intense, inky pigments with a non-drying, lightweight feel.

#LOrealParis #lipstick #rougesignature #makeup (November 6, 2019)

## Catrice Cosmetics:

36. PAW-fection! 🐾 Did you know that our Demi Matt Lipstick range is, just as the entire CATRICE assortment, @peta approved? Plus: the lipsticks are vegan! 😊  
#catrice #cosmetics #catricecosmetics #crueltyfree #crueltyfreemakeup #veganlipsticks #vegan #animallover #makeuplover #catsofinstagram #cat #lipstick #catricecares #crueltyfreemakeup #peta #petaapproved (October 26, 2019)

## 37. Which animal do you love the most? Comment using EMOJIS ONLY! 🐰🐹🐶

Did you know, that just like our entire assortment, our current Limited Edition Pure Simplicity is @peta - approved, too?! #proudlycrueltyfree #catrice

#catricecosmetics #crueltyfree #crueltyfreemakeup #crueltyfreebrands #vegan

#limitededition #peta #petaapproved #newmakeup #new #lipstick #lippies

#veganlipstick #crueltyfreelipstick #catricecares #veganbeauty #animallover

(September 28, 2019)

38. IT'S A MATCH! ❤️ This fresh faced beauty is wearing the PURE SIMPLICITY baked blush, nail colour & fitted lip colour - all in the shade ROSY VERVE.  
#catrice #cosmetics #catricecosmetics #new #newmakeup #vegan #veganmakeup #crueltyfree #crueltyfreemakeup #crueltyfreebrands #carefree #carefreebeauty #naturalbeauty #ecofriendly #unfiltered #authenticbeauty #cleanbeauty #teamnatural #veganbeauty #selfcare #natural #lipstick #blush #nailpolish #limitededition #minimalmakeup #flawlessskin #complexiongoals #autumnmakeup (September 27, 2019)
39. Packed with pigments, avocado & olive oil AND a matt texture, that will boost your lip game to the next level. #demimattlipsticks 🔥  
#catrice #cosmetics #catricecosmetics #vegan #veganlipsticks #crueltyfree #crueltyfreebeauty #flatlay #makeupflatlay #bold #colors #boldcolors #boldlipstick #matt #mattlipsticks #inspo #makeupinspo #newmakeup #newlipsticks #drugstore #affordablemakeup #makeupessentials #bestlipstick #favelipstick (October 20, 2019)
40. If you have not worn a vampy, red lip - is it even winter yet?! ❄️ She's wearing a shade of our soon to be released lipsticks.  
#catrice #cosmetics #catricecosmetics #catriceupdate #catriceupdate2020 #boldlipstick #redlips #new #newmakeup #makeup #makeupinspo #festivemakeup (December 29, 2019)

Chanel:

41. Play your character. Play more. Try a daring look with NOIR ET BLANC DE CHANEL FALL-WINTER 2019 COLLECTION, as embodied by Kristen Stewart. Luminous eyeshadow top coats, transparent shimmering gel and deep matte lipsticks.  
@LuciaPicaOfficial  
GET THE LOOK:  
OMBRE PREMIÈRE TOP COAT N°317 Carte Blanche  
LES 4 OMBRES N°334 Modern Glamour  
LE VOLUME ULTRA-NOIR DE CHANEL N°90 Noir Intense

STYLO YEUX WATERPROOF N°949 Blanc Graphique

STYLO YEUX WATERPROOF N°88 Noir Intense

LE GEL PAILLETÉ

ROUGE ALLURE VELVET EXTRÊME N°130 Rouge Obscur

LE VERNIS N°711 Pure White

#KristenStewart #CreateYourself #CHANELBeauty #CHANELMakeup #FallWinter #NoiretBlanc #BlackAndWhite (August 26,2019)

42. What's your matte side? NOIR ET BLANC DE CHANEL FALL-WINTER 2019

COLLECTION introduces ROUGE ALLURE VELVET EXTRÊME in new timeless colours, as seen on Kristen Stewart.

GET THE LIPS:

ROUGE ALLURE VELVET EXTRÊME N°130 Rouge Obscur

@LuciaPicaOfficial

#KristenStewart #FallWinter #NoiretBlanc #BlackAndWhite #RougeAllure #Matte Lipstick #CreateYourself #CHANELBeauty #CHANELMakeup (August 27, 2019)


Dior:


43. Discover the mesmerizing @natalieportman for Rouge Dior Ultra Care, a lip-care lipstick with Cameline Oil of 100% natural origin that will deeply nourish your lips



ROUGE DIOR ULTRA CARE 999 Bloom


#diormakeup #rougedior #rougediorultracare (August 22, 2019)

44. The new Rouge Dior Ultra Care Liquid is the caring kiss you will never forget 

Check out this gorgeous modern and timeless shade 

ROUGE DIOR ULTRA CARE 808 Caress

#diormakeup #rougedior #rougediorultracare

 @richardburbridge (August 31, 2019)

45. This Halloween, cast a spell with Rouge Dior!

Be bold, spooky and glamorous all at once with the most iconic Rouge Dior shade : 999!



ROUGE DIOR 999

#diormakeup #rougedior #diormakeuphalloween (October 24, 2019)

46. Red, the color of love and celebration! Start the Lunar New Year by looking incredibly glamorous with Rouge Dior Ultra Rouge 999 Ultra Dior! 🧑‍💻

ROUGE DIOR ULTRA ROUGE 999 Ultra Dior

#diormakeup #chinesenewyear #rougedior #rougediorultrarouge #happylunarnewyear (January 24, 2020)

NARS Cosmetics:

47. Cool. Coveted. Coral. Tap to shop our collection of coral lipsticks for all skin tones. (September 10, 2019)

48. We have a thing for reds. Tap to shop Bad Reputation Lipstick. (September 28, 2019)

49. Give lips the star treatment with Disco Dust Lipstick in Andy. (October 21, 2019)

50. Hello, merlot. It's time to wine down with Heroine Red Lipstick.

#NORULESJUSTLIPS

NARS Senior Makeup Artist: @clay\_reid Model: @kelsbro\_

Photographer: @jameso.photographer (October 25, 2019)