

# Splitting Hairs: Designing Corpus-Driven Hairstyling Glossary Entries for a Diverse Audience

Sara Gesuato<sup>1</sup>, Erik Castello<sup>1</sup> & Viviana Gaballo<sup>1</sup>

<sup>1</sup> Department of Linguistic and Literary Studies, University of Padua, Padua, Italy (Note 1)

Correspondence: Sara Gesuato, University of Padua, Department of Linguistic and Literary Studies, via Vendramini, 13, 35137 Padova, Italy. E-mail: sara.gesuato@unipd.it

Received: September 10, 2023      Accepted: December 10, 2023      Online Published: December 20, 2023

doi:10.5539/ijel.v13n7p39      URL: <https://doi.org/10.5539/ijel.v13n7p39>

## Abstract

This paper illustrates a bilingual corpus-driven term extraction and description procedure (Bowker & Pearson, 2002) in the popular field of hairdressing. We present examples of term entries (*fringe*, *texture*, *to wear*) derived from ad-hoc corpora compiled on the *SketchEngine* platform (about 200,000 words total), focusing on translation equivalents and phraseologies. We also consider the advantages of such lexical explorations vis-à-vis the information available in professional publications. We finally present a proposal for the identification and design of terminological entries in a multimodal glossary, which should be comprehensive in content and adaptable to the needs of native and non-native speakers, professionals and laypeople.

**Keywords:** LSP, glossary, hairstyling, lexicography, lexicology, corpus-driven approach

## 1. Introduction

As is well-known, language for specific purposes (LSP) is language relevant to a circumscribed domain, and therefore shared by members of a community of practice. These may conceptualize their shared domain as a professional, intellectual and/or emotional field of interest. What a given domain (e.g., business) actually represents to a “stakeholder” (e.g., work to entrepreneurs, interest to stock traders, knowledge to lecturers) depends on how people relate to it (i.e., why it matters to them, how they take part in it, and what they know about it). This will affect their level of familiarity with its communicative conventions.

When considering the *communicative* dimension of a domain, participants can be roughly divided into insiders and outsiders. The former are (future) expert “stakeholders”, who do or will know about, know how to act in, and know how to communicate in the domain because of their present or future involvement in it, such as practitioners, trainees, enthusiasts, subject teachers and subject students. The latter include language teachers and students, who need to familiarize themselves with both the subject and the interactional practices of the field.

One distinctive feature of the communicative practices of a specific domain is its lexicon. This includes terms (i.e., technical words), common words with domain-specific senses, and general words (Pearson, 1998, p. 17; cf. Chromá, 2004, p. 15). Terms are assigned clearly defined meanings (Pearson, 1998, p. 9), that is, authoritative definitions identifying agreed-upon pairings of labels and concepts (Rondeau, 1984, p. 19); they are thus used for accurate, unambiguous communication, and have congruent equivalents in other languages (e.g., *recessive* [*gene*]; *plasma*; *aetiology* in medicine). Also, some common words may take on specialized meanings when used in a given domain, for example *significant* (‘important’) *achievement* vs *significant* (‘not due to chance’) *difference* in statistics, and *bug* (‘insect’) vs *bug* (‘error, fault, malfunctioning’) in computing. Such words are likely to have only partial equivalents in other languages; they are also potentially ambiguous because their domain-specific meanings emerge from use, and are thus in a state of flux. For example, the expression *flexible shoes* is used “loosely” instead of the term *stitchdown shoes* to refer to shoes which are made by stitching the shoe upper directly to the sole, and which, as a result, are flexible (Blecha, 2009, p. 53). Finally, general words are part of everyday communication, and denote the same broad and familiar notions across domains (Sager, 1990, p. 19), for example, the general word *blood* vs. the term *plasma*, and the phrase *the analysis of causes* vs. the term *aetiology*. These words are likely to have congruent equivalents in other languages. Of the three types of lexicon that characterize a domain, it is common words with specialized meanings that are potentially hard to pin down because their meanings are, literally, not defined, that is, they do not have clear-cut boundaries; rather, they are flexibly adapted to users’ communicative needs.

As novices and non-experts, language learners and trainee professionals have to build their knowledge of domain-relevant lexis, both technical and common words, through dedicated resources such as glossaries. These should ideally meet two requirements (Szemińska, 2014): exhaustiveness and user-friendliness, that is, all potentially useful information should be provided, and it should be easily retrievable.

Complete information about the usage of terms fosters subject-field understanding, correct term choice, and idiomatic expression (Bowker, 1998). Therefore, it should not only include definitions of the meanings of words, in a range of contexts (Bowker, 2011), but also corpus-based examples (Condamines et al., 2013), collocations, and indications of semantic relationships with other words (Josselin-Leray & Roberts, 2007). It should also offer descriptions of prototypical use, for example, frequency of use, relevance to genres, as well as type and degree of congruence with candidate equivalents across languages (Szemińska, 2014).

Such contextually rich information about a word (technically called *knowledge-rich context*; Marshman, 2014, p. 583) may be of help to users if it is organized in an easy-to-read format so that diverse users (e.g., translators, language teachers, language learners), as well as the same user at different stages of their work (e.g., a translator who is making sense of a source text vs checking a target text for accuracy; Szemińska, 2014, p. 119), may effortlessly identify and select the information relevant to them.

To illustrate how LSP terminological needs may be addressed, we will present our analysis of a few technical and common words in the popular field (Gasiglia, 2012) of hairdressing. Relying mostly on corpus data, we aim to describe the context of use of these words, presenting a proposal for glossary entries catering to diverse users, namely (trainee) language practitioners and (trainee) professionals alike. There are two reasons for this choice. One is that, as a professional, but not principally scientific, field (unlike the neighboring field of trichology), hairdressing is of potential interest to the general public and experts alike, and may thus be characterized by the presence of common words taking on domain-specific meanings. The other reason is that, although domain-specific linguistic resources (e.g., manuals, glossaries) on hairdressing do exist, they cater more to the needs of future professionals than future language experts: definitions of terms, explanations of techniques and pictures of hairdos are provided, but information about the context of use of terms (e.g., word collocations), especially useful to language learners, is mostly lacking (Note 2).

In the rest of our paper, we will first overview recent literature on the goals and requirements of LSP glossary-making (Section 2); then we will outline our research method (Section 3); next, we will describe the context of use of select hairstyling words (Section 4); we will conclude with the outline of an ideal glossary entry and suggestions for future perspectives (Section 5).

## 2. Theoretical Framework

This work lies at the intersection of lexicography and lexicology. While lexicography is concerned with the compilation and editing of dictionaries, lexicology is more theoretical, and delves into the principles underlying the organization and functioning of lexical units (Halliday, 2004, p. 3).

Glossary entries are the tangible outcomes of the combined concerns of lexicography and lexicology, as they represent a fusion of practical lexicographic methodologies and theoretical lexicological principles (Halliday, 2004, pp. 7–11). As a matter of fact, lexicography and lexicology collaborate throughout the process of glossary creation as lexicological insights inform lexicographic decisions, and lexicographic practices ensure that theoretical principles are applied practically. This process is often iterative, with lexicographers refining entries based on user feedback (Gaballo, 2013, pp. 126–127), changes in language use (Yallop, 2004, pp. 41–44), and advancements in the field (Halliday, 2004, pp. 16–20). Lexicology therefore provides the theoretical framework, and lexicography adapts it to meet the practical needs of users.

Glossary entries, influenced by lexicological principles, strive to capture the accurate and nuanced meanings of terms within the context of a particular field, ensuring precision in communication (Sager, 1990). Lexicography emphasizes the needs of users ensuring that the information is presented in a way that is accessible and useful for the target audience, whether practitioners, learners, or translators. Glossary entries, informed by lexicographical practices, are contextually relevant, often including information about how terms are applied within specific scenarios or industries (*Dictionary of Lexicography*, 1998). They may include cross-references to related terms, so that they create a network of interconnected entries that enhances the user's understanding of the terminology within a broader context (Landau, 1989).

What glossaries share with dictionaries is first of all their language orientation, i.e., both of them aim to provide explanations, definitions, and understanding of words or terms within a specific domain, and both of them serve as reference materials, aiding users in comprehending the meaning and usage of words or terms. Their scope and

purpose, however, may differ: dictionaries are comprehensive tools that cover a wide range of words, including their meanings, pronunciations, etymologies, and usage; while glossaries are focused on specific subjects, industries, or contexts, and provide concise explanations for terms related to a particular field (Gaballos, 2022). Dictionaries and glossaries also share common structural elements such as headwords, definitions/explanations, and sometimes examples, and the creation of both involves research, compilation, and curation of relevant terms and their meanings. On the other hand, they differ in terms of depth of information and target audience: dictionaries provide in-depth information on word usage, multiple meanings, and historical context, while glossaries offer concise explanations, emphasizing clarity over depth; dictionaries are aimed at a general audience, including native speakers and language learners, while glossaries are tailored for specific audiences within particular domains.

Dictionaries are invaluable tools in language learning and education – albeit not the only ones – and provide learners with a wealth of information on vocabulary, grammar, and idiomatic expressions. In literary analysis and interpretation, dictionaries aid readers and scholars in understanding the nuances of words, ensuring a more profound exploration of texts. They play a crucial role in general communication and writing, helping individuals choose precise and appropriate words to convey their thoughts accurately (Béjoint, 2000).

Glossaries, on the other hand, specialize in industry-specific terminology, offering concise explanations of terms relevant to particular fields or sectors. They are indispensable in technical communication and documentation, providing a quick reference for technical terms and jargon used in manuals, guides, and reports. Glossaries are essential for field-specific training and education, as they assist learners in grasping the specialized vocabulary and concepts unique to a particular discipline. In translation and interpretation within specialized domains, glossaries prove invaluable as they ensure accuracy and consistency in rendering technical terms across languages.

Zooming in from this general comparison between dictionaries and glossaries, and giving a cursory glance at a variety of field-related dictionaries and glossaries (see references for a list), we can spell out the specific needs, requirements and characteristics of glossary entries meant for either the technical-scientific domain or a laypeople context, and for either trainee practitioners or trainee translators/mediators/LSP language specialists, as specified in Table 1.

Table 1. Contrasting Needs/Requirements/Characteristics of dictionary vs glossary entries

<i>Technical-Scientific Domain: Trichology</i>		<i>Laypeople Context: Hairdressing</i>	
Dictionary Entries:	Detailed scientific explanations, molecular structures, medical contexts.	Dictionary Entries:	Everyday language, common terms in haircare.
Glossary Entries:	Specialized terms related to hair and scalp health, treatments, and research.	Glossary Entries:	Practical terms related to styling, cutting, and salon procedures.
<i>Trainee Practitioners</i>		<i>Trainee Translators/Mediators/LSP Language Specialists</i>	
Dictionary Entries:	Emphasis on practical application and execution.	Dictionary Entries:	Extensive language knowledge, nuances, idiomatic expressions.
Glossary Entries:	Industry-specific terms, best practices, and case-specific scenarios.	Glossary Entries:	Precision in translating specialized terms, cultural considerations, and context-specific meanings.

The next section of this paper will outline the method adopted to extract and organize corpus-based information about LSP terms useful to cater for both practitioners and trainee translators/language learners.

### 3. Methodological Framework

Research in the fields of terminology and lexicography has recently greatly benefited from advances in corpus linguistic methodologies (Condamines et al., 2013, p. 583; Bowker, 2018, pp. 143–144). We therefore decided to carry out a corpus-driven investigation of hairdressing terminology. Specifically, the aim of our project was to single out relevant terms and set up glossary entries for L2 trainee professionals and Italian students of English language and translation.

In order to identify candidate terms, we looked at the language currently used in (semi-)professional communication, and to study it using corpus-based methods. We availed ourselves of the online platform *SketchEngine* to construct a specialized English corpus, extract terms from it and analyze them. We provided seed words to the software (*hairdo, hairstyle, haircut, hair, hairstylist, hairdresser*), and kept the default settings

with the exception of “Sites list”, which we limited to “.uk” websites. The system downloaded 126 relevant texts from the Internet, cleaned them up and POS-tagged them, and we called this the *UK-Hairstyle* corpus (142,869 tokens; 14,262 types). As can be seen in Appendix A, most of the texts were retrieved from online British magazine articles or websites devoted to hairstyling. We followed the same procedure to compile a comparable Italian corpus. We input the seed words/phrases *pettinatura*, *acconciatura*, *taglio di capelli*, *capelli*, *acconciatore* and *parrucchiere*, in response to which the system collected 186 relevant texts into a corpus we called *IT-Acconciatura* (225,505 tokens; 17,829 types). Appendix B shows that the Italian texts, too, mainly come from magazine articles and websites on hairstyling.

To examine the corpora, we then used the in-built tools “Wordlist (Frequency list)”, “Keywords (Terminology extraction)”, “Concordance (Examples of use in context)”, and “Word Sketch (Collocations and word combinations)”. We obtained the single-word keyword list of the *UK-Hairstyle* corpus by comparing it against the *English Web 2021* corpus. Table 2 shows the keywords that we agreed could represent good candidate terms for analysis, listed in decreasing order of key score. It is worth noting that the keywords in bold rank rather low in terms of keyness as they are polysemous words used in other semantic fields as well (i.e., *bun*, *texture*, *bob*, *bang*, *length*).

Table 2. Candidate terms extracted from the *UK-Hairstyle* corpus through the *Sketch Engine* Keyword list tool. The items in bold are polysemous and may be used in fields other than hairdressing

<i>Terms from KWL</i>	<i>Freq.</i>	<i>Key score</i>	<i>cont.</i>	<i>Freq.</i>	<i>Key score</i>
balayage	65	429.18	texturising	11	77.21
blow-dry	65	401.96	side-swept	11	76.53
ponytail	78	285.76	bouncy	24	72.69
pixie	75	215.90	cornrows	11	72.62
shag	56	211.35	<b>bun</b>	<b>39</b>	<b>59.37</b>
mullet	47	179.90	beehive	15	54.63
updo	27	164.09	wig	36	54.03
fringe	190	146.02	chignon	8	53.84
plait	30	143.33	perm	14	53.83
parting	46	142.39	brunette	21	53.45
curl	172	125.73	bouffant	8	53.20
lob	43	125.03	hairline	13	52.57
up-do	18	121.67	<b>texture</b>	<b>166</b>	<b>51.13</b>
choppy	34	116.29	half-up	7	49.03
wavy	39	111.43	buzzcut	7	48.79
frizz	21	111.42	air-dry	8	48.62
tousle	19	108.88	swept-back	7	48.49
straightener	20	107.39	quiff	7	48.05
braid	62	106.66	nape	10	47.96
mixie	12	83.14	<b>bob</b>	<b>266</b>	<b>47.80</b>
blonde	102	80.11	<b>bang</b>	<b>74</b>	<b>36.83</b>
			<b>length</b>	<b>212</b>	<b>20.30</b>

We were able to identify some more candidate terms by looking at recurrent words in the *UK-Hairstyle* corpus Wordlist. The words listed in Table 3 are arguably frequent in general English, and are used in other semantic fields besides hairdressing, which explains their absence from the keyword list.

Table 3. Candidate terms identified in the *UK-Hairstyle* corpus through the *Sketch Engine* Wordlist tool

<i>Terms from WL</i>	<i>Freq.</i>
end	109
even	105
extension	68
full	87
highlight	83
root	66
shape	139
straight	75
volume	123
wave	116
wear	115

We also consulted the relevant literature on the creation of glossary entries, and searched the web for online resources about hairdressing. We retrieved a series of online glossaries and manuals for trainee and professional hairstylists in English and in Italian, with a view to cross-checking and confirming the corpus-driven selection of the most recurring terms used in the profession (see the list at the end of the paper). However, we noticed that such materials often list sets of terms that do not fully match, and provide partial or even contradictory information about them.

We used the Concordance and Word Sketch tools to obtain corpus data from the *UK-Hairstyle* corpus in the form of concordance lines, collocates and phraseological patterns. With this data we prepared drafts of glossary entries, which we then repeatedly revised by comparing and integrating them with information from dictionaries, online glossaries and manuals. We also derived corpus data from the *IT-Acconciatura* corpus, which we explored in search for likely Italian translation equivalents and phraseological patterns.

This overview of the methodological framework has paved the way to the next section, which is devoted to the descriptions of the select terms and their contexts of use.

#### 4. Findings and Discussion

For the present study, we decided to focus on three words. The first is a word scoring a high keyness value, which is very specific to the language of hairdressing: *fringe*. We then opted for a word with a low key value, which is extensively employed in other sectors too: *texture*. Finally, we chose a word that is used in many expressions in the field of hairdressing as well as in general English, and represents a different part of speech: the verb *to wear*.

##### 4.1 Fringe(s) and Bangs

In the context of British English<sup>(BrE)</sup> hairstyling, a *fringe* (pronunciation /frɪndʒ/) refers to a section of hair that is cut and styled to fall over the forehead, framing the face (see example 1). Fringes may vary in lengths and styles, and hairstylists may incorporate them to add texture, enhance facial features, or create a specific look for their clients. Fringes can be straight across, side-swept, layered, or textured, depending on the desired aesthetic and the individual's face (see example 1):

(1) [...] From bobs and lobs to braids and full fringes, there are so many amazing hairstyles out there.<sup>(BrE)</sup> (*UK-Hairstyle* corpus, 2023)

This hairstyle is also commonly known as *bangs* in American English.<sup>(AmE)</sup> (see example 2):

(2) [...] To put it frankly, Charlize Theron (and her fierce side-swept bangs) aren't f-ing around in the new trailer for *The Old Guard*.<sup>(AmE)</sup> (English Web Corpus *enTenTen21*)

*Fringe* is a countable noun, while *bangs* is only used in the plural (Note 3). Both terms encompass various styles of front-facing haircuts, ranging from straight-across fringes<sup>(BrE)</sup>/bangs<sup>(AmE)</sup> to side-swept or textured<sup>(BrE)</sup>/layered<sup>(AmE)</sup> variations, allowing for a range of looks tailored<sup>(BrE)</sup>/customized<sup>(AmE)</sup> to individual preferences (see examples 3 and 4):

(3) [...] Are you going for a fringe that ends at your eyebrows?<sup>(BrE)</sup> (*UK-Hairstyle* corpus, 2023)

(4) [...] There are different types of bangs, curls and other hair dos that you can try. (English Web Corpus *enTenTen21*)

As a verb, *to fringe*<sup>(BrE)</sup> or *to bang*<sup>(AmE)</sup> is used to describe the action of cutting or styling the hair at the front to

create the desired fringe<sup>(BrE)</sup>/bangs<sup>(AmE)</sup> effect; however, occurrences of this type of use are rare (see examples 5 and 6):

(5) [...] To fringe or not to fringe... that is the question! Over time, we've all faced many a fringe-hair dilemma; wondering what fringe hairstyle to try and whether or not it will suit us.<sup>(BrE)</sup> (Allthingshair.com > Fringe hairstyles)

(6) She decided to bang her hair, opting for a trendy and youthful appearance.<sup>(AmE)</sup>

The term can also be used as an adjective to describe hairstyles that feature a prominent front section of hair falling over the forehead (see examples 7 and 8):

(7) [...] Getting a fringe cut in can be nerve-wracking, especially if your waves look different from day-to-day.<sup>(BrE)</sup> (UK-Hairstyle corpus, 2023)

(8) [...] The side-by-side photo montage she made of my bangs haircut with an upside down bowl of Japanese rice kills me every time.<sup>(AmE)</sup> (UK-Hairstyle corpus, 2023)

The humorous definition of *fringe* as 'politically correct hair terminology for *bangs*' underlines the suggestive connotation of the polysemic term *bang(s)* when in the context of a private relationship. Since the word *bang* is perceived as offensive in some cultures, the more neutral *fringe* appears in its stead.

Worth-noting is the derivational morpheme *fringe-esque*, which is often used to describe things that exhibit features typically associated with fringes, such as fashion, design, or artistic elements, as in the more exotic *Jane Birkin-esque*. *Fringe-esque* carries positive connotations, often associated with creativity, individuality, and a distinctive aesthetic. It suggests a certain level of uniqueness and originality in the context to which it is applied, as shown in the following examples:

(9) If you don't have the 'ideal' four finger forehead you can still have a fringe-esque hairstyle. (Beaut.ie)

(10) Caesar Haircut. A men's buzz cut with shorter proportions on the sides and the back and shorter fringe-esque styling at the front of the head; originated from Julius Caesar, who wore his hair in this manner. (thetrendspotter.net)

Both *fringe* and *bangs* exhibit common collocates such as *straight*, *curly*, and *side-swept*, reflecting different styles. They both share colligational structure that include adjectives describing the characteristics of the hairstyle (e.g., *brow-grazing*, *eyelash-skimming*, *flicked-out*), verbs associated with hairstyling actions (e.g., *cut*, *trim*, *curl*), and prepositions indicating the location on the head (e.g., *fringe on the forehead*, *bangs across the face*). Occasionally, both *fringe* and *bangs* occur in the same phrase/sentence (e.g., *Long bangs can be combined with fringe haircuts*).

The Italian equivalent of *fringe/bangs* is *frangia*, more commonly used in its variant *frangetta*. The collocations and colligations of *frangia* in the Italian hairdressing industry reflect the variety of styles, cuts and aesthetic approaches associated with this distinctive element of hair fashion.

Collocations of *frangia* in the hairstyle industry are varied and depend on the style, length and care of the fringe (e.g. *frangia dritta*, *lunga*, *corta*, *laterale*, *sfilata*, *spettinata*, *retro*, *moderna*, *classica*). Colligations reflect the cut, style and daily management of the fringe, from both the customer's and the hairdressing professional's perspectives (e.g., *taglio con frangia*, *frangia ben curata*, *portare la frangia lateralmente*, *tagliare/stilizzare/sfoltire/pettinare la frangia*). The use of *frangia* in prepositional contexts highlights the position of the fringe on the face, suggesting its impact on the shape and overall aesthetic effect (e.g., *frangia sopra gli occhi*, *frangia intorno al viso*). Professional colligations show how the fringe is a key element in the offer of services in beauty salons and in stylistic consultancy (e.g., *salone di bellezza con specializzazione in frange*, *consulenza stilistica sulla frangia*, *prodotti per la cura della frangia*).

The collocations and colligations of *frangia* in the hairdressing industry reflect the variety of styles, cuts and aesthetic approaches associated with this distinctive element of hair fashion (e.g., *frange sfilate dal design unico*, *accessori che accentuano la frangia*, *stile boho con frangia*, *frange che seguono le ultime tendenze di design*).

#### 4.2 Texture

The word *texture* (pronunciation /'tɛkstʃə(r)/) is a noun used in general English to indicate the way a surface, substance or cloth feels when one touches or tastes it. It can be used as a singular or plural noun (*textures*). If used in the domain of *hair*, it refers to the natural pattern or structure of an individual's hair strands. The technical definitions found in available hairstyling glossaries range from "the circumference of your hair", "the type of hair: fine, medium or thick", "hair that has texture in it is hair that is not all the same length" to

“dimension added to the hair by cutting it vertically”. A glossary entry should acknowledge the diverse specific meanings and denotations that the term might take according to the specific context of use.

The concept of *texture* can be explained as the “thickness of your hair”, yet a distinction should be drawn between the use in everyday professional registers and that in technical registers. In the former contexts, the term tends to indicate the thickness of one’s whole hair often resulting from cutting or treating the hair, while in the latter it refers to the natural thickness (diameter) of each individual hair. The hyponyms *fine*, *medium* and *thick/course texture* are often used to classify the dimension of each single hair. A concept related to *texture* is *hair density*, which specifically describes the amount of hair in a given area of the scalp, and can be classified into *thin*, *medium*, and *thick density*.

Data from the *UK-Hairstyle* corpus reveals that *texture* is often preceded by the noun *hair* and that a large number of verbs and adjectives collocate with it on its left. The most notable collocating verbs include *add*, *boost*, *create*, *deliver*, *enhance*, *forgo*, *give*, *lay*, *maintain*, *restore*, *soften*, *suit*, *tousle*, *undo*, and *wear*, while the adjectives are *added*, *beachy*, *bouncy*, *curly*, *faux*, *feathery*, *intricate*, *lightweight*, *messy*, *natural*, *soft*, *structured*, *rough*, *thick*, *undone*, and *wavy*. Most of these collocates suggest that the type of *texture* meant in the texts describes what the hair looks like after some type of treatment. The nouns that combine with *texture* similarly tend to denote characteristics of hair obtained after some treatment (e.g., *blend*, *body*, *type*, *layer*, *length*, *movement*, *shade*, *shape*, *shine*, *volume* and *weight*). Some of these might also be used as near-synonyms of *texture* (e.g., *volume*, *body*). Finally, the phrases in which *texture* and the plural form *textures* occur show that the nouns may be accompanied by varied quantifiers: *a little*, *tons of*, *a bit of*, *full of*, *plenty of*, and *a range of*.

The collocates just described could be shown to glossary users, while the following extracts could be proposed in the *Examples* section as illustrations of possible contexts of use of the term:

(11) Plus, it’s a great option for thin hair, as layers help to add movement and texture to naturally flat styles. (*UK-Hairstyle* corpus, 2023)

(12) Keeping it in its natural texture from time to time also gives the hair a break from heated tools which can damage it in the long run. (*UK-Hairstyle* corpus, 2023)

(13) If your hair is fine and you struggle to get anything from it, this air-drying cream will boost texture and deliver a little bit of volume. (*UK-Hairstyle* corpus, 2023)

(14) Her feathered hair had texture, volume and movement. (*UK-Hairstyle* corpus, 2023)

(15) If your hair is naturally thin and straight, let your hair dry naturally and embrace its natural shape and texture. (*UK-Hairstyle* corpus, 2023)

(16) Clarke and his team cut hair dry to enhance your hair’s natural movement, taking into consideration its weight, texture and condition. (*UK-Hairstyle* corpus, 2023)

(17) It works beautifully with a range of textures, with delicate curly-girl, wavy or straight fringes. (*UK-Hairstyle* corpus, 2023)

The glossary entry should also list and exemplify the words that are morphologically related to *texture*: *textures* (13), *textured* (21), *texturising* (11), *texturizing* (1), *texturiser* (1), *texturing* (1).

Online sources suggest *consistenza* (*sottile* and *grossa*), *consistenza del fusto capillare* and the Anglicism *texture* as Italian specialized equivalents of *texture*. Data from the *IT-Acconciatura* corpus not only confirms that *consistenza* (31), *corpo* (33) and *texture* (27) can denote the same concept(s) as the English term, but also point to *volume* (251 occurrences) as yet another near-synonym. Specifically, the verb collocates shared by *volume*, *corpo* and *consistenza* are *aggiungere*, *dare* and *conferire*. Other verbs that are used before *volume* are *aumentare*, *creare*, *conferire*, *ridurre*, *perdere*, *donare*, *riempire*, *contenere*, *ottenere*, and *apportare*.

The occurrence of the Italian equivalents in combination with some of these collocates is exemplified by the following extracts from the *IT-Acconciatura* corpus:

(18) Un dettaglio che permette di dare volume e movimento alla chioma senza troppa fatica. (*IT-Acconciatura* corpus, 2023)

(19) Le texture, i volumi e le linee si uniscono ad infinite combinazioni di colore. (*IT-Acconciatura* corpus, 2023)

(20) [...] uno stile che si adatti alla consistenza del fusto. (*IT-Acconciatura* corpus, 2023)

(21) [...] un ottimo modo di mettere in risalto la texture della chioma. (*IT-Acconciatura* corpus, 2023)

(22) [...] lucidare, lisciare, donare corpo e volume. (*IT-Acconciatura* corpus, 2023)

These examples could be made available to users as a component of the glossary entry.

#### 4.3 To Wear

The verb *to wear* (pronunciation: BrE /wɛə(r)/, AmEn /weər/) is a common word. As a transitive verb, its basic meaning is ‘to have clothes, shoes, jewels or accessories on a part of one’s body’; by extension, it may also mean ‘to show a given emotion on one’s face’. When applied to the field of hairdressing, it acquires a more specific meaning, which is ‘to have or arrange one’s hair or beard in a particular style’. The shared meaning in all these contexts is ‘to have and display’, which is thus partly adapted in relation to the specific object of wearing.

As the *UK-Hairstyle* corpus data reveal, the transitive verb *to wear* in the active voice is followed by a direct object (i.e., a patient), and then, very often, also by an object complement (i.e., a property of the patient). The direct object slot can be occupied by general nouns denoting hair (e.g., *hair, shag, wig*), nouns denoting parts of hair (e.g., *ponytail, braid, extension*) and others denoting the look or style of hair (e.g., *cut, up-do, hairstyle*). The direct object complement slot is usually occupied by adjectives illustrating natural or specially created properties of hair (e.g., *smooth, short, super-high, straight, fluffy, elegant*, and less frequently by particles, prepositional phrases or adverbs indicating how one’s hair is worn (e.g., *up, in a ponytail, gracefully*), as shown by the examples below:

(23) Elizabeth wore her hair down. (*UK-Hairstyle* corpus, 2023)

(24) This can get boring, so you may want to try wearing your hair just behind your ears instead. (*UK-Hairstyle* corpus, 2023)

(25) As far back as Roman times, it was popular for women to wear their hair long. (*UK-Hairstyle* corpus, 2023)

(26) Adding curls or waves to your hair will really emphasise the layers which is the key to wearing this trending style. (*UK-Hairstyle* corpus, 2023)

Concordances also show that the verb *to wear* may co-occur with the verb *to grow* in coordinate clauses, or occasionally replaced by the near-synonym *to sport*; e.g.:

(27) These are haircuts that can be worn and grown without too much attention and they stay looking strong with you. (*UK-Hairstyle* corpus, 2023)

(28) Valentino sported his hair high, tight and ultra glossy, whipped up into a perfectly varnished side parting. (*UK-Hairstyle* corpus, 2023)

According to general dictionaries, the translation equivalents of *to wear* in Italian are *portare, indossare, mettersi addosso* and *vestire*. However, the *IT-Acconciatura* corpus data reveals that only *portare*, and much more rarely *sfoggiare* (comparable to *to sport*), occur in the same phraseological pattern as *to wear*. That is, *portare* is followed by the translation equivalents of the direct objects of *to wear* (e.g., *caschetto, ciocca, frangia, riga, taglio, treccia*), and then by adjectival, prepositional or adverbial phrases denoting the properties of hair, as in the following examples:

(29) Per essere autonome al 100%, l’ideale è portare un taglio pari o leggermente scalato. (*IT-Acconciatura* corpus, 2023)

(30) Taglio a caschetto: chiamato anche carré, è un taglio essenziale e intramontabile che si porta a ogni età. (*IT-Acconciatura* corpus, 2023)

(31) Non importa se porti la riga nel mezzo, a sinistra o a destra. (*IT-Acconciatura* corpus, 2023)

(32) Lo chignon portato in alto e diviso in due è giocoso e poco impegnativo. (*IT-Acconciatura* corpus, 2023)

(33) Porta tutti i capelli in avanti. (*IT-Acconciatura* corpus, 2023)

(34) [...] un’unica acconciatura da portare di lato o lungo la schiena. (*IT-Acconciatura* corpus, 2023)

(35) [...] la treccia morbida, da portare laterale o delicatamente appoggiata sulla schiena. (*IT-Acconciatura* corpus, 2023)

(36) Per valorizzare gli occhi e gli zigomi si può sfoggiare una lineare frangia lunga da portare pettinata aperta su tutta la fronte. (*IT-Acconciatura* corpus, 2023)

The English and the Italian examples show that *to wear* and *portare* illustrate the same phraseological pattern as general dictionaries, but with a wider range of direct objects and object complements. This reveals that these verbs are particularly relevant to the subfields of haircuts and hairstyles. English hairstyling glossaries and



manuals do not have entries for *to wear*, but contain instances of *to wear* followed by a direct object, or a direct object and its complements, and also instances of *wearable* and *wearer*, as in the following examples:

(37) [...] giving the wearer the appearance of having longer and thicker hair. (*UK-Hairstyle* corpus, 2023)

(38) [...] she has the option of wearing a ponytail. (*UK-Hairstyle* corpus, 2023)

(39) [...] add a touch of softness to make it more wearable! (*UK-Hairstyle* corpus, 2023)

A hairstyling glossary entry of *to wear* should thus include numerous examples of the verb so as to be of use especially to EFL students and translators who need to be sensitized to the lexico-grammatical scope of the verb, and its comparable lexico-grammatical translation equivalents, as well as its near-synonyms.

## 5. Conclusions

As illustrated in this paper with reference to hairdressing, LSP is not a property of technical, scientific and professional domains, but rather of any field of focused interest. Also, it is not restricted to communicative events involving experts, but also quasi-experts and non-experts (Mikkelsen, 1991, p. 100, quoted in Humbley, 2018, p. 319). Finally, it does not include a single genre or text type – the same topic may be dealt with in a variety of contexts ranging from professional-client encounters, through promotional, informative, regulatory communications, to academic interactions.

The lexis of an LSP is necessarily varied and multi-functional, and thus likely to be differently (un)familiar to different interested parties like trainee professionals, language students and language practitioners (Caruso & Ruffolo, 2014, p. 341). To be of use to varied users, lexicographic resources need to be rich in information and flexible in structure. Our sample analyses of select words relevant to hairstyling has shown that it is possible to envisage a composite profile of glossary entries catering to users' varied and variable communicative needs (e.g., ascertaining the meaning of words, determining the scope of their denotation, exploring their combinatorial patterns). At the same time, we also argue that such composite information has to be easy to search and retrieve for efficient use by experts, trainees and non-native speakers.

Glossary entries are the result of a symbiotic relationship between lexicography and lexicology. Lexicological principles provide the theoretical underpinning, while lexicographic practices ensure that the glossary entries meet the practical communication needs of the users within a specific domain or field. The collaboration of these two disciplines contributes to the precision, clarity, and usability of glossary entries. In hairstyling, *fringe*<sup>(BrE)</sup> or *bangs*<sup>(AmE)</sup> is a versatile term that encompasses various front-facing haircuts, offering individuals a wide range of options to express their personal style and stay on-trend. The terms can be used as nouns (countable in BrE, only plural in AmE), verbs, and also as adjectives. The behavior of *fringe* and *bangs* remains largely consistent between British and American English. Both linguistic variations share common collocations and colligations, suggesting a shared understanding and usage of these terms in the context of hairstyling, regardless of the English variant. However, while both *fringe* and *bangs* share some commonalities in terms of collocations and colligations, subtle differences exist in their associated adjectives and prepositions, reflecting nuances in styling and usage within the hairstyling domain. Worthy of note is the derivational morpheme *fringe-esque*, which conveys a sense of uniqueness, style, or a slightly unconventional and decorative quality.

*Texture* takes on two specific meanings in the hairstyling domain: in technical registers, it tends to denote the natural thickness of each hair, while, in everyday professional registers, it indicates the thickness of one's whole hair. Corpus data reveals that *texture* is often listed alongside other hair characteristics, such as *body*, *movement*, and *volume*. It also reveals a series of verbs (e.g., *boost*, *create*, *deliver*), adjective (e.g., *beachy*, *bouncy*, *feathery*) and quantifiers (e.g., *tons of*, *a bit of*, *a range of*) preceding the term, which might prove useful to trainee professionals. Finally, both corpus data and online sources suggest that *consistenza* (*sottile e grossa*), *corpo* and the loanword *texture* are the Italian equivalents of the term.

*To wear* is a general word, and the sense it activates in the context of hairstyling is a familiar notion. As such, it does not show up as an entry in specialized glossaries, and its phraseologies are only partly illustrated in specialized texts. Corpus data shows not only a much wider range of its co-textual patterns, but also comparable patterns in the L2, both of which are crucial to language students and trainee translators.

The experience gained through this study suggests that preparing glossary entries involves a cyclical workflow process, which is in need of constant monitoring. This includes the collection of online resources and corpus data, the analysis of data in context, hypothesis testing, cross-linguistic and cross-variety comparisons, and the organization of the retrieved information to make it accessible to the target users. The project has shown that the keyness of words is not the only parameter that should be considered to identify candidate terms. The reason is that there are words that score low on keyness, but are relevant: they straddle the specialized language of

hairdressing and general English (e.g., *texture* and *to wear*), and their specialized use might be challenging to master for language learners and trainee translators.

We propose that a thorough glossary entry should include many components, and that these should be grouped under a few broad headings. If designed in a digital format, these headings could be presented as a hamburger menu, so that they could be clicked on and expanded as the need arises. This proposal draws on Bowker and Pearson (2002) and Bowker (2023).

#### Semantic profile

- specification of the sub-field a given word belongs to (e.g., haircuts, hair part/feature, hair treatment/procedure, equipment)
- technical definition as found in expert sources, if applicable
- non-technical definition as found in non-expert texts, if attested
- related words: near-synonyms, hyponyms, superordinates and their definitions
- general definition in everyday language
- denotational representation: links to pictures/videos

#### Grammatical profile

- grammatical category (i.e., part of speech)
- pronunciation in IPA and with an audiofile
- attested word forms
- related words (e.g., morphological derivatives)

#### Phraseological profile

- collocations
- coordinated words of the same part of speech
- colligations

#### Usage

- register: everyday vs technical
- language variety, e.g., UK/US

#### Examples

- phrases
- clauses/sentences

#### Translation into Italian

- from general dictionaries, i.e., outside the specific domain
- from specialized sources
- corpus-driven, based on shared collocates
- examples

#### Linguistic details

- etymology
- frequency of occurrence across genres and over time

Each of the above components is potentially relevant to glossary users: precise definitions of technical terms ensure efficient and unambiguous communication among experts. Visual aids clarify to quasi-/non-experts their denotation. Organizing terms according to sub-domains clarifies the ontological space they belong to (cf. Blecha, 2009, p. 44; Pawłowicz, 2014, p. 55). Concordances of candidate equivalents are helpful for accuracy in translating propositional content across languages. This is in line with Levačič's (2006) notion of entry as quoted in Berginc (2014, p. 388), with recent descriptions of the microstructure of LSP lexicographic entries (Humbley, 2018), and with Berginc's (p. 390) own proposal about the digital format of the entry itself (Note 4). More generally, Jackson (2018) observes how online lexicography has to aim at corpus integration, efficiency of access and customization (p. 540), offering a wide range of search possibilities (p. 543). In particular,

accessibility of information that users look up may have to rely on a dynamic data display (Gouws, 2014, p. 164) with a multi-layered structure so that different blocks of information may be searched at will.

## References

- Béjoint, H. (2000). *Modern Lexicography: An Introduction*. Oxford: Oxford University Press. <https://doi.org/10.1093/oso/9780198299516.001.0001>
- Berginc, N. L. (2014). A corpus based e-dictionary of terminology as a body of knowledge. In G. Budin & V. Lušický (Eds.), *Languages for Special Purposes in a Multilingual, Transcultural World, Proceedings of the 19<sup>th</sup> European Symposium on Languages for Special Purposes, 8–10 July 2013, Vienna, Austria* (pp. 386–392). Vienna: University of Vienna.
- Blecha, J. (2009). *Compiling a Glossary of Terminology Used in Shoemaking*. Bachelor thesis, Masaryk University.
- Bowker, L. (1998). Using Specialized Monolingual Native-Language Corpora as a Translation Resource: A Pilot Study. *Meta: Translators' Journal*, 43(4), 631–651. <https://doi.org/10.7202/002134ar>
- Bowker, L. (2011). Off the record and on the fly: Examining the impact of corpora on terminographic practice in the context of translation. In A. Kruger, K. Wallmach & J. Munday (Eds.), *Corpus-based Translation Studies: Research and Applications* (pp. 211–236). London/New York: Continuum.
- Bowker, L. (2018). Lexicography and terminology. In P. A. Fuertes-Olivera (Ed.), *The Routledge Handbook of Lexicography* (pp. 138–151). London/New York: Routledge. <https://doi.org/10.4324/9781315104942-10>
- Bowker, L. (2023). *De-mystifying Translation: Introducing Translation to Non-translators*. London/New York: Routledge. <https://doi.org/10.4324/9781003217718>
- Bowker, L., & Pearson, J. (2002). *Working with Specialized Language: A Practical Guide to Using Corpora*. London/New York: Routledge. <https://doi.org/10.4324/9780203469255>
- Canazza, G. et al. (2020). *On Hair. English for Hairdressers*. Torino: Edisco.
- Caruso, A., & Ruffolo I. (2014). ESP self-compiled corpora in an Italian academic setting. In G. Budin & V. Lušický (Eds.), *Languages for Special Purposes in a Multilingual, Transcultural World, Proceedings of the 19<sup>th</sup> European Symposium on Languages for Special Purposes, 8–10 July 2013, Vienna, Austria* (pp. 340–351). Vienna: University of Vienna.
- Cascella, V. (2012). *Hairstyle. English for Hairdressers. Tutto il Sapere della Grammatica e della Lingua Professionale*. Bergamo Pontenarica: Editrice San Marco.
- Chromá, M. (2004). *Legal Translation and the Dictionary*. Tübingen: Max Niemeyer Verlag. <https://doi.org/10.1515/9783110912616>
- Condamines, A. et al. (2013). Using Comparable Corpora to Characterize Knowledge-Rich Contexts for Various Kinds of Users: Preliminary Steps. *Procedia – Social and Behavioral Sciences*, 95, 581–586. <https://doi.org/10.1016/j.sbspro.2013.10.685>
- Dictionary of Lexicography*. (1998). London/New York: Routledge.
- Gaballo, V. (2013). A touch of color: A linguistic analysis of the use of color terms in the language of tourism. In D. Höhmann (Ed.), *Tourismuskommunikation: Im Spannungsfeld von Sprach- und Kulturkontakt* (pp. 119–140). Bern: Peter Lang
- Gaballo, V. (2022). Cross-linguistic and cross-cultural conceptualization of specialized terms in corporate culture. In B. Lewandowska-Tomaszczyk & M. Trojszczak (Eds.), *Language Use, Education, and Professional Contexts* (pp. 21–40). Cham: Springer. [https://doi.org/10.1007/978-3-030-96095-7\\_2](https://doi.org/10.1007/978-3-030-96095-7_2)
- Gasiglia, N. (2012). Exploiter les énoncés de corpus thématiques à haut rendement pour décrire des prédicats verbaux de lexiques spécialisés de masse. *Lexicographica*, 28 (Corpora and Lexicography), 207–232. <https://doi.org/10.1515/lexi.2012-0011>
- Gouws, R. H. (2014). Article structures: Moving from printed to e-dictionaries. *Lexicos*, 24, 155–177. <https://doi.org/10.5788/24-1-1256>
- Halliday, M. A. K. (2004). Lexicology. In M. A. K. Halliday, W. Teubert, C. Yallop & A. Čermáková (Eds.), *Lexicology and Corpus Linguistics* (pp. 1–22). London and New York: Continuum.
- Humbley, J. (2018). Specialised dictionaries. In P. A. Fuertes-Olivera (Ed.), *The Routledge Handbook of*

- Lexicography* (pp. 317–334). London/New York: Routledge. <https://doi.org/10.4324/9781315104942-21>
- Jackson, H. (2018). English lexicography in the Internet era. In P. A. Fuertes-Olivera (Ed.), *The Routledge Handbook of Lexicography* (pp. 540–563). London/New York: Routledge. <https://doi.org/10.4324/9781315104942-34>
- Josselin-Leray, A., & Roberts, R. P. (2007). La définition des termes dans les dictionnaires généraux unilingues: Analyse de quelques exemples du domaine de la volcanologie à la lumière d'un corpus de vulgarisation. In M. C. L'Homme & S. Vandaele (Eds.), *Lexicographie et Terminologie: Compatibilité des Modèles et des Méthodes* (pp. 141–188). Ottawa: Presses de l'Université d'Ottawa.
- Landau, S. I. (1989). *Dictionaries: The Art and Craft of Lexicography* (2nd ed.). Cambridge: Cambridge University Press.
- Marshman, E. (2014). Enriching Terminology Resources with Knowledge-rich Context: A Case Study. *Terminology*, 20(2), 225–249. <https://doi.org/10.1075/term.20.2.05mar>
- Pawłowicz, E. (2014). Term selection methodology for the study of an underresearched subject field: The case of equestrian specialized language. In G. Budin & V. Lušický (Eds.), *Languages for Special Purposes in a Multilingual, Transcultural World, Proceedings of the 19th European Symposium on Languages for Special Purposes, 8-10 July 2013, Vienna, Austria* (pp. 55–73). Vienna: University of Vienna.
- Pearson, J. (1998). *Terms in Context*. Amsterdam/Philadelphia: John Benjamins. <https://doi.org/10.1075/scl.1>
- Rondeau, G. (1984). *Introduction à la Terminologie*. Québec: Gaëtan Morin.
- Sager, J. (1990). *A Practical Course in Terminology Processing*. Amsterdam/Philadelphia: John Benjamins. <https://doi.org/10.1075/z.44>
- Szemińska, W. (2014). Translating law into dictionaries, or why one dictionary is not enough. In G. Budin & V. Lušický (Eds.), *Languages for Special Purposes in a Multilingual, Transcultural World, Proceedings of the 19th European Symposium on Languages for Special Purposes, 8-10 July 2013, Vienna, Austria* (pp. 118–125). Vienna: University of Vienna.
- Yallop, C. (2004). Words and meaning. In M. A. K. Halliday, W. Teubert, C. Yallop & A. Čermáková (Eds.), *Lexicology and Corpus Linguistics* (pp. 23–71). London and New York: Continuum.

### List of online resources

- *5 Regole Per Essere Bellissima Il Giorno Del Tuo Matrimonio!* (Retrieved December 19, 2023, from [https://secretparrucchieri.it/wp-content/uploads/2018/07/5\\_regole\\_per\\_essere\\_bellissima\\_2018.pdf](https://secretparrucchieri.it/wp-content/uploads/2018/07/5_regole_per_essere_bellissima_2018.pdf))
- *All Things Hair* (Retrieved December 19, 2023, from <https://www.allthingshair.com/en-us/>)
- *A-Z Hairdressing Terms Explained* (Retrieved December 19, 2023, from <https://www.wisteriaavenue.co.uk/a-z-hairdressing-terms-explained/>)
- *Cambridge Online Dictionary* (Retrieved from <https://dictionary.cambridge.org/>)
- *Capelli ricci grossi, fini o ispidi? Questione di Texture!* (Retrieved December 19, 2023, from <https://www.taglicapelliricci.it/capelli-ricci-grossi-fini-o-ispidi-questione-di-texture/>)
- *Hair Salon Glossary Terms* (Retrieved December 19, 2023, from <https://lush-hair-folk.com/hair-salon-glossary-terms/>)
- *Hair Texture: What's Your Hair Type?* (Retrieved December 19, 2023, from <https://nutrafol.com/blog/hair-texture-hair-types/>)
- *Key Hairdressing Terminology Guide* (Retrieved December 19, 2023, from <https://www.thetrendspotter.net/key-hairstyle-haircut-terminology-guide/>)
- *Longman Online Dictionary* (Retrieved from <https://www.ldoceonline.com/dictionary>)

### Notes

Note 1. The authors are jointly responsible for the design of the study and the writing of Section 5. Additionally, Sara Gesuato wrote Sections 1 and 4.3., Erik Castello Sections 3 and 4.2, and Viviana Gaballo Sections 2 and 4.1.

Note 2. However, some hairstyling manuals targeting non-native speakers (e.g., Canazza et al., 2020; Cascella, 2012) are available, which aim to develop readers' professional and linguistic competence, including lexico-phraseological and speech-act-oriented competence.

Note 3. *Bangs* (n) belongs to those polysemous words (e.g., *damage/damages*) whose meaning in the singular differs completely, a *bang* (n) being (1) a resounding blow, (2) a sudden loud noise (3) a sudden striking effect / a quick burst of energy/thrill, (4) an act of copulation / a sexual partner, (5) an exclamation mark. Retrieved 21.12.2023 from <https://www.merriam-webster.com/dictionary/bangs>.

Note 4. This is also comparable to Szemińska's (2014) notion of a terminographic system of interrelated dictionaries.

## Appendix A

List of the most frequent URLs that compose the *UK-Hairstyle* corpus:

<https://freelancecorner.co.uk/>  
<https://graziadaily.co.uk/beauty-hair/>  
<https://hairboutique.co.uk/>  
<https://hairdressers-near-me.co.uk/>  
<https://www.hairbylisa.co.uk/>  
<https://www.hairdo.co.uk/>  
<https://www.hairdomobile.co.uk/>  
<https://www.hairdosalon.co.uk/>  
<https://www.hairdressers.co.uk/>  
<https://www.hairdressersandstylists.co.uk/>  
<https://www.hairmagazine.co.uk/>  
<https://luxurylondon.co.uk/>  
<https://markleeson.co.uk/>  
<https://metro.co.uk/>  
<https://www.express.co.uk/>  
<https://www.glamourmagazine.co.uk/>  
<https://www.gq-magazine.co.uk/>  
<https://www.marieclaire.co.uk/>  
<https://www.mirror.co.uk/>  
<https://www.vogue.co.uk/>  
<https://www.whowhatwear.co.uk/>  
<https://www.wisteriaavenue.co.uk/>  
<https://yougov.co.uk/>

## Appendix B

List of the most frequent URLs that compose the *IT-Acconciatura* corpus:

<https://archzine.it/bellezza/acconciature/>  
<https://beauty.thewom.it/capelli/>  
<https://dilei.it/bellezza/>  
<https://donna.fanpage.it/>  
<https://figarobarbiere.it/>  
<https://immaginazioneelavoro.it/>

<https://k-max.it/blog/taglio-di-capelli-per-uomo-stempiato-istruzione-per-uso>  
<https://lcparrucchieri.it/>  
<https://moaparrucchieri.it/acconciatori/>  
<https://viverepiusani.it/>  
<https://www.acconciaturedavide.it/>  
<https://www.adapformazione.it/>  
<https://www.ademia.it/>  
<https://www.ajparrucchieri.it/>  
<https://www.amica.it/>  
<https://www.beautydea.it/>  
<https://www.beautydiary.it>  
<https://www.beautytester.it/capelli/>  
<https://www.bellezzasalute.it/capelli/>  
<https://www.cfptrissino.it/percorsi-formativi/acconciatura/>  
<https://www.donnaclick.it/>  
<https://www.donnesulweb.it/bellezza/>  
<https://www.hairling.it/>  
<https://www.ilgentiluomo.it/>  
<https://www.iodonna.it/>  
<https://www.jeanlouisdavid.it/>  
<https://www.marieclaire.it/>  
<https://www.oggisposa.it/>  
<https://www.palmerschool.it/>  
<https://www.pettinatura.it/>  
<https://www.theitaliantimes.it/>  
<https://www.vogue.it/>  
<https://www.vanityfair.it/>  
<https://www.wikihow.it/>

### **Copyrights**

Copyright for this article is retained by the authors, with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).