



UNIVERSIDAD DE JAÉN  
*Centro de Estudios de Postgrado*

Master's Dissertation/  
Trabajo Fin de Máster

# AN EXPLORATION INTO THE USE OF LEXICAL ANGLICISMS IN SPANISH ONLINE ADVERTISEMENTS

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**July, 2021**

## TABLE OF CONTENTS

ABSTRACT .....	i
<b>1. INTRODUCTION.....</b>	<b>1</b>
1.1. Justification and relevance of the study .....	2
1.2. Sections .....	3
<b>2. LITERATURE REVIEW .....</b>	<b>4</b>
2.1. Anglicisms.....	4
2.1.1. <i>Possible classification</i> .....	6
2.1.2. <i>Anglicisms in European Spanish</i> .....	8
2.1.2.1. <i>Functions</i> .....	9
2.1.2.2. <i>Anglicisms in specialised fields</i> .....	10
2.2. Advertisements.....	11
2.2.1. <i>Online advertisements</i> .....	12
2.2.2. <i>Language of advertisements</i> .....	13
2.2.2.1. <i>Use of Anglicisms in advertisements</i> .....	15
<b>3. METHODOLOGY .....</b>	<b>16</b>
3.1. Corpus of study .....	16
3.2. Questionnaire .....	18
<b>4. RESULTS AND DISCUSSION .....</b>	<b>21</b>
4.1. Overview of Anglicisms in online advertisements .....	21
4.2. Classification of Anglicisms .....	25
4.3. Spanish audience's understanding .....	30
<b>5. CONCLUSIONS .....</b>	<b>35</b>
<b>6. REFERENCES.....</b>	<b>39</b>
<b>7. APPENDICES .....</b>	<b>43</b>
7.1. Appendix A. List of Anglicisms .....	43
7.2. Appendix B. Questionnaire.....	49

## **ABSTRACT**

The ever-growing contact maintained between English and Spanish seems to have recently manifested itself through the incorporation of Anglicisms into advertisements targeting Spanish audiences. In order to explore the extent of this phenomenon, a corpus of *Instagram* advertisements from a selection of sectors was compiled. The typology of the borrowings found was then detailed following Furiassi et al.'s (2012) proposal. Lastly, a questionnaire was implemented to discover if these terms were understood by their Spanish audience. The varied findings pointed to an extremely high usage of non-adapted Anglicisms, though each field studied exhibited their own particularities. Moreover, through means of the questionnaire it was revealed that Spanish speakers generally comprehended these words with ease, regarded them in a positive light but remained cautious of the dangers they could pose. Overall, these results paint a vivid picture of the current use of English borrowings integrated in Spanish online advertisements.

Keywords: Anglicisms, online advertising, lexical borrowings, sociolinguistics, European Spanish.

## **RESUMEN**

El creciente contacto existente entre el inglés y el español parece haberse manifestado recientemente a través de la incorporación de anglicismos en anuncios dirigidos a un público español. Con el fin de explorar el alcance de este fenómeno, se recopiló un corpus de anuncios de *Instagram* procedentes de distintos sectores. La tipología de los préstamos encontrados fue detallada siguiendo la propuesta de Furiassi et al. (2012). Por último, se creó un cuestionario para descubrir si el público español entendía los términos. Los resultados extraídos apuntaron a un uso sumamente alto de anglicismos no adaptados, aunque cada sector exhibía sus propias particularidades. Además, el cuestionario reveló que los hispanohablantes generalmente comprendían estas palabras con facilidad, las consideraban positivas pero permanecían cautelosos de los peligros que podrían suponer. En conjunto, estos resultados muestran el panorama actual de los préstamos ingleses presentes en los anuncios online españoles.

Palabras clave: anglicismos, anuncios online, préstamos léxicos, sociolingüística, español europeo.

## 1. INTRODUCTION

Advertisements have always been deeply scrutinised and subsequently debated, be it due to their intrusive nature, the images they may contain, or the messages they wish to convey. One such controversy surrounding Spanish advertisements in particular arose in 2016, when the *Real Academia Española* (*RAE*, Royal Spanish Academy) collaborated with the *Academia de la Publicidad* (*AP*, Advertising Academy) to present a series of discussions surrounding the language used in national advertisements. These conferences were held in an effort to both showcase as well as openly denounce the growing number of English terms being employed in order to promote products in Spain. In their inaugural meeting it was announced that this phenomenon had exponentially grown over the previous decade, their studies indicating that in 2015 over three-hundred brands incorporated English into their advertising campaigns (Yarza, 2016).

Moreover, alongside these debates, the *RAE* conducted an experiment by means of launching two products, their commercials including Anglicisms. However, the words used contained deeply negative connotations, these objects consisted of a perfume named “Swine”, referring to its repugnant odour, and a pair of sunglasses which were described as having a “blind effect”. Despite these products being presented as seemingly useless, according to their video presentation, the public were nonetheless enticed into obtaining them, captivated by their branding while completely misunderstanding the terms employed in it (Grey Spain, 2016). This leads to questions regarding the effectiveness of these terms as well as the comprehension intended audiences have of them.

In order to expand upon this topic, the overarching aim of this project will be to conduct an in-depth exploration into the usage of English employed in Spanish online advertisements, particularly, those present on the popular social media platform *Instagram*. Thus, to achieve this main purpose three detailed sub-objectives have been established.

The first specific aim shall be to determine to what extent these terms are employed in a selection of online advertisements directed to a Spanish audience, as well as in which fields they may predominate. To execute this aim a corpus of advertisements posted by major brands on *Instagram* shall be compiled and analysed.

The next sub-objective shall consist of identifying and classifying the different types of Anglicisms that are found to be employed in these online advertisements, broadly following the lexical model suggested by Furiassi et al. (2012). Related to this aim, a mention shall also be

made to the type of language borrowed in these advertising campaigns. As the corpus created shall consist of online advertisements appearing on a social media platform, it is hypothesised that the terms employed within them shall be distinctly informal in nature, the presence of slang being highly likely.

Finally, the third specific objective shall be to briefly investigate the reception of these Anglicisms by potential consumers in order to determine to what extent the usage of English in Spanish advertisements is understood in addition to if it is indeed effective. This last aim shall be effectuated by means of a questionnaire distributed among the intended audience of these campaigns. With this in mind, any incongruences that may arise shall be remarked upon.

Through these three sub-objectives this paper intends to hopefully reflect the current status of this seemingly growing trend of incorporating foreign words into Spanish advertisements in a very specific domain. By commenting on the frequency of appearances as well as the principal types employed an indication as to how predominant Anglicisms in this domain may be reached; this information in combination with that obtained from the questionnaire shall lead to conclusions regarding their acceptability as well as if they are understood.

### **1.1. Justification and relevance of the study**

As has been suggested, this topic may be seen as one of both great relevancy and interest, not only due to the aforementioned controversy it has sparked in recent years, but also as a way to reflect upon the constant evolution that the Spanish language has undergone as it has come into contact with English, which, for better or for worse, has become extremely frequent in such a globalised world. Moreover, in the last few decades, the exposure between these languages has extensively grown due to the deep influence of the Internet, particularly social media pages which have provided platforms for speakers to converge and proliferate certain vocabulary.

In regard to the field of advertising, it cannot be underestimated as asserting a major influence on our lives due to its presence in a large variety of formats, ranging from the inevitable television commercials to the constant promoted posts found while scrolling through social media, advertisements are truly inescapable. Bearing this in mind, the language they contain may be considered of sizeable value, as it reaches a large amount of people and is carefully chosen so as to create a lasting impact (Goddard, 2002). Thus, the choice of employing Anglicisms into advertising campaigns should not be taken lightly.

Although there has been a considerable amount of research conducted surrounding the topic of Anglicisms employed in Spanish advertisements, these tend to centre around either television commercials (González-Cruz, 2015; Luján-García, 2015; Rodríguez-Medina, 2016) or printed formats such as magazines (Durán Martínez, 2000; Vellón, 2009), which range in scope and specificity. However, the presence of English terms in foreign online advertisements seems to be a seldom explored field, though the study conducted by Tălmăcian (2017) may be mentioned, it focuses on English used in Romanian online banking advertising. The scarcity of these studies is understandable due to the rise of advertising online, particularly on social media, being fairly recent, as well as this format presenting certain drawbacks due to its characteristics. However, this leaves a small gap that may be filled with a study such as the one being undertaken, aiming at contributing to previous findings by taking a look into how Anglicisms are currently presented in advertisements promoted on social media.

Of course, it may be stated that there is an overlap between the television and printed advertisements and those that appear in online formats, as they usually are created by brands for cross-platform promotions (Fulgoni & Lipsman, 2014), thus the previous studies in this field becoming of utmost importance for this research. However, it is also essential to consider that advertising on *Instagram* must be adapted to the characteristics of the site so as to exploit its peculiarities and cater to its particular audience, in this manner the advertisements appearing on this platform differing in content and presentation. All in all, this study may be considered compelling as it aims at capturing the state of English terminology employed in a very narrow domain at a precise moment in time.

## **1.2. Sections**

In order to develop the topic of this research, this paper has been divided into five carefully crafted sections.

In the current first section a concise introduction of the subject matter has been presented along with the particular aims this study intends to carry out in addition to the justification of why this topic is a worthy and relevant one to develop.

The second chapter shall comprise of a literature review in which the study shall be contextualised by means of presenting the theoretical framework on which it is based, delimitating the major theories and studies surrounding the particular fields of Anglicisms and how language may be used in advertisements which shall serve as a basis for the development of this paper. This chapter aims at critically recapping the previous literature which surrounds

these topics, relating this study to prior research in the field and once again highlighting which gap it may come to fill.

As for the third chapter it shall contain an in depth explanation regarding the methodology followed so as to characterise this study. Details shall be given related to the collection of data, including the creation of the corpus to be examined and the distribution of the questionnaire. Moreover, the operations undertaken to analyse the data obtained shall be specified.

The fourth chapter shall thoroughly discuss the principal results obtained, laying out the main outcomes in such a way as to relate them to the three sub-objectives presented as well as connecting and contrasting them with prior research in the field. To do so, this section shall include a description of the extent of usage found of these borrowings, a discussion surrounding their classification and a presentation of the results extracted from the questionnaire distributed.

Lastly, the final section will consist of a conclusion in which the objectives proposed shall be reviewed by means of synthesising the major findings of the study. Furthermore, the limitations of this project shall then be laid out as well as some lines for future research proposed. This study shall then be drawn to a close.

## **2. LITERATURE REVIEW**

### **2.1. Anglicisms**

In order to approach the much debated notion of Anglicisms, first a wider definition of the process of borrowing as a whole must be provided. Haugen (1950) succinctly describes this phenomenon as “the attempted reproduction in one language of patterns previously found in another” (p. 212), then proceeds to clarify that this replication may undertake certain modifications or alterations, not always resulting in an untouched direct copy of the original. As affirmed by authors such as Weinreich (1953), lexical loans seem to be the most typically widespread form of borrowing due to the ease in which vocabulary may be both adopted and adapted from one language to another, in addition to the rapid pace at which vocabulary is prone to evolve (Balteiro, 2018). Nevertheless, it must not be taken for granted that borrowing may also encompass other linguistic elements, including, as noted by Weinreich, phonic and grammatical features.

Taking this into account, broadly speaking, Anglicisms may be considered as a type of borrowing that has resulted from the ever-growing contact between English and other

languages. Indeed, Onysko (2007) suggests that the word Anglicism “could be used as an umbrella term to cover any instance of transmission from English to an RL [recipient language]” (p. 89). However, when it comes to precise details, there seems to be no true consensus as to the scope or typology of these loans.

While Sicherl (1999) characterises an Anglicism as “a word borrowed from the English language which is adapted with respect to the linguistic system of the receptor language and integrated into it” (p. 12), Gottlieb (2005) disputes this suggested definition claiming it is limited in range as it only makes reference to vocabulary, disregarding other features of the language that may also be borrowed. Furthermore, this author also argues that Anglicisms do not always undergo a change when incorporated into another language, concluding that this description is simply too restricted.

Similarly, Görlach (2003) also proposes a definition that focuses on the lexicographic tendency of these borrowings, stating that an Anglicism may consist of “a word or idiom that is widely recognisably English in its form (spelling, pronunciation, morphology, or at least one of the three) but is accepted as an item of vocabulary of the receptor language” (p. 1). Admittedly, following this proposal, Görlach acknowledges that majorly adapted English borrowings are not included in this description, a notion further expanded upon by Furiassi et al. (2012), who remark that this definition falls short in part due to its exclusion of borrowings that have been modified to suit the recipient language, such as calques, adapted loans and false Anglicisms, all of which shall be subsequently detailed in the following sub-section.

With the limitations of these previous definitions in mind, Gottlieb (2005) presents an attempt at a much broader approach, describing an Anglicism as “any individual or systemic language feature adapted or adopted from English, or inspired or boosted by English models, used in intralingual communication in a language other than English” (p. 163). The detailed nuances present in this definition seem to take into account both the wide linguistic variety of elements that may be borrowed as well as the distinct ways in which these borrowings may be carried out, be it as a direct copy or with a varying degree of adaption in the recipient language. Therefore, this paper shall establish Gottlieb’s proposal as the basis of what an Anglicism entails, bearing in mind its large scope and variation in presentation. Be that as it may, it is pertinent to note that only lexical borrowings shall be analysed in this present study due to time constraints and limitations presented by the advertising medium which is to be looked into.

Despite this apparent lack of unanimity within this field, many varied authors have dedicated and compiled in-depth studies surrounding the adoption and effects of Anglicisms on multiple European languages (Anderman & Rogers, 2005; Fischer & Pulaczewska, 2008; Furiassi et al., 2012; Görlach, 2002) illustrating their extremely widespread nature.

### ***2.1.1. Possible classification***

Just as with the complex discussion which surrounds the definition of Anglicisms, authors tend to be split regarding a definitive classification of these borrowings, each employing a distinct typology which satisfies their particular needs depending mainly on the scope of their research. In his own lengthy proposal, Gómez Capuz (1997) underscores the difficulties of establishing a fully comprehensive typology which is able to encompass how these borrowings take place in all languages, stressing that each classification may be considered as “complementary but not reciprocally comparable” (p. 82).

Gómez Capuz (1997) then expounds his own typological classification, which is centred on the linguistic levels which are present in the English borrowing that may be carried out. Thus, this author distinguishes eight categories in his division, namely phonological, orthographical, morphological, semantic, lexical, phraseological and pragmatic. It is clarified that some of these levels are much more complex than others. Thus, there is a need for them to be further broken down into sub-categories, as is the case of the morphological or lexical levels. This classification, though highly valuable and extremely thorough, is far too extensive for this project. Instead, as mentioned, this paper shall be based upon a mainly lexical approach to the classification of Anglicisms.

Many authors have proposed typological distinctions which are majorly developed around the highly prominent lexical Anglicisms, including Pratt (1980) or Medina López (2004), though both of them also distinguish a syntactical level within their classifications. Nevertheless, the particular typology elected to be followed in this study is that of Furiassi et al. (2012), illustrated in figure 1. This model in particular was deemed to be useful as it approaches Anglicisms strictly from a lexical point of view, in addition to, as Balteiro (2018) notes, “disregarding the debate on the benefits to the recipient language and the threat to its purity due to the introduction of Anglicisms” (p. 22). Therefore, Furiassi et al.’s results in a compendious description which remains neutral in judgement towards this language.

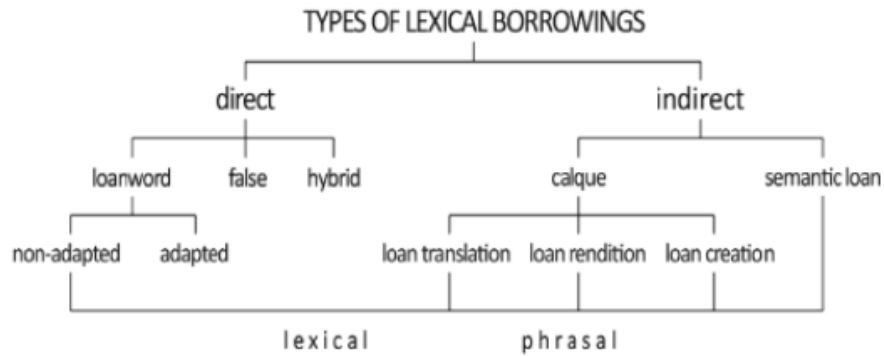


Figure 1. Types of lexical borrowings (Furiassi et al., 2012)

As can be observed, the first major distinction may be made between direct and indirect borrowings. In the former the presence of English may be recognised with relative ease, whereas the latter present more of a challenge to be distinguished as they consist in words in the native language that have been influenced by English models. In the following paragraphs each sub-division shall be described and exemplified by means of Spanish Anglicisms extracted from either the descriptions provided by Furiassi et al. (2012) or the *Gran diccionario de anglicismos*, compiled by Félix Rodríguez González (2017).

Within the category of direct borrowings, the first specification found is that of loanwords which, in turn, branches into non-adapted and adapted loanwords. On the one hand, non-adapted loanwords, sometimes labelled as pure Anglicisms, involve a term or group of words which have been borrowed with little to no change from English, this is the case of *pop* or *club*. On the other, adapted loanwords have suffered a degree of change which integrates them into the recipient language, these changes have different levels to them, so a word may be completely adapted, as in *voleibol* from *volleyball*, or simply appear with Spanish derivatives as in *leakear* from the verb *to leak*.

Next in the category of direct borrowings, false Anglicisms may be found. These curious terms, according to Furiassi (2003), may be defined as “autonomous coinages which resemble English words but do not exist in English, or as unadapted borrowings from English which originated from English words but that are not encountered in English dictionaries” (p. 123). The word *footing* may be used to illustrate this, though it appears to be an English term, in reality it does not exist in the language with the same sense as it does in Spanish.

Finally, within direct borrowings, the category of hybrid appears, which, according to these authors, is considered as a multi-word combination of an English element with an element

in the recipient language, an example using a Spanish term is *fiesta acid*, used to make reference to a specific type of rave.

Moving on to the category of indirect borrowings, calques are found; these are divided into loan translations, as in *baloncesto* from *basketball*, loan renditions, such as *guardaespaldas*, a loose equivalent to *bodyguard*, and loan creations which freely translate English models into the recipient language, an example being *oleoducto* from *pipeline*. In all cases, these words are translations that are based on originally English terms.

The second division of indirect borrowings includes semantic loans, which entail words which already exist within the recipient language but have acquired a new meaning based on an English word which they resemble formally. Such is the case of *introducir* gaining the meaning of “to introduce someone for the first time”, better known in Spanish as *presentar*.

### **2.1.2. Anglicisms in European Spanish**

Once the definition and proposed classification of Anglicisms has been established, the range may now be narrowed in order to detail how these English terms have been dealt with particularly within the European Spanish language. In general, it may once again be stated that the views regarding the validity, acceptability and necessity of Anglicisms in Spanish are very much divided. As summarised by Medina López (2004), opinions surrounding the adoption of Anglicisms tend to fall within one of three categories.

Firstly, this author highlights the so-called purists, those who tend to exhibit a distaste towards the usage of Anglicisms, suggesting the avoidance of borrowings they deem to be strictly unnecessary. These views seem to be echoed to some extent in the previously described *RAE* campaign from 2016, in which there seems to be an urgency to end any superfluous adoptions of English terms in the advertising world.

Next, Medina López (2004) describes the second group as those who have a moderate view, believing that these incorporations are not all bad, but nonetheless stressing caution. Here, authors such as Lorenzo Criado (1996) may be mentioned, who does not hold contempt towards the notion of borrowings but does show a degree of worry about the effects certain Anglicisms may have on the Spanish language, most notably semantic borrowings.

Lastly, the third group consists of those neutral experts who consider Anglicisms as a broader phenomenon derived from languages coming into contact with each other, and who regard the new words incorporated from English in a somewhat positive light.

These diverging views paint a vivid picture surrounding the interest this topic has sparked among scholars in Spain who have created a rich body of work depicting why and how Anglicisms have appeared in multiple domains. Both of these questions shall be expanded upon in the following sub-sections, which include a brief mention of the reasons behind the usage of Anglicisms in Spanish, as well as a review of some studies of Anglicisms within a selection of specific fields.

#### 2.1.2.1. *Functions*

As can be gathered from the variety of views presented in the previous lines, not all authors are in agreement with the necessity of Anglicisms in Spanish, many advocating strictly for the use of terms which do not have an easily accessible Spanish equivalent (Urrutia Cárdenas, 2001). However, as explored by Rodríguez González (1996), reasons behind the general usage of these borrowed terms are much more complex than simply a lack of an equivalent term. In fact, this author relates the role that Anglicisms may play in Spanish to Halliday's (1973) ideational, interpersonal and textual components of the language, highlighting the highly nuanced nature of this vocabulary.

In reference to the ideational function, Rodríguez González (1996) makes mention to the borrowings which are indeed applied in order to refer to realities which do not yet exist in the recipient language; this is to say, there is no directly identical word in Spanish that may be employed in place of the adopted Anglicism. Moreover, any translation would require a lengthy explanation to equate to the term, and other synonyms in Spanish may not garner the same connotations implied. Rodríguez González exemplifies this through the Anglicism *sandwich*, though it may be stated to be a synonym of *bocadillo*, there are certain differences that exist between the two that warrant the usage of the Anglicism to make reference to this specific nuanced reality.

As far as the interpersonal function is concerned, this author underlines the expressive effects that borrowings may exhibit, leading them to be used in order to convey “a meaning that expresses feelings or attitudes on the part of the speaker: irony, contempt, snobbery or affectation (prestige), etc.” (1996, p. 112). This is exemplified in words such as *líder* an adapted Anglicism which carries a certain positive connotation to it compared to the Spanish equivalent *jefe*.

Lastly, in relation to the textual function, Rodríguez González (1996) argues that Anglicisms may be employed so as to reach “a high degree of information, clarity and

precision” (p. 116) in what is being expressed. This is related to the notion of economy of language; thus, by using a borrowed term a great deal of precise information may be given in one single word. Furthermore, employing Anglicisms in written discourse may enrich the text with variety and allow for cohesion.

This selection of reasons certainly advocate for the usage of Anglicisms on a general level, demonstrating a few of the ways in which they may enhance the language being spoken or written. Moreover, within specific fields there seems to be a plethora of incentives behind adopting and employing Anglicisms. For instance, related to the Spanish fashion industry, Balteiro (2018) remarks that these borrowings tend to be “associated to prestige and show the advances, rapid evolution, continuous changes, creativity, trends, innovations and the versatile nature of fashion” (p. 23). The functions of Anglicisms shall be further explored in relation to why they may be used in advertising language in section 2.2.2.1.

#### *2.1.2.2. Anglicisms in specialised fields*

Many scholars have approached the use of Anglicisms in European Spanish from the perspective of a variety of specialised fields which range widely from deeply investigated areas such as that of sports vocabulary (recently Campos-Pardillos, 2015; Rodríguez-Medina, 2014) or those present in the media (most recently Luján-García, 2021). In general, the findings in these fields seem to reflect a growing tendency in the use of English borrowings, indicating the presence of non-adapted loanwords as the most notable, though the appearance of false Anglicisms are also noted as worthy of attention.

Relating to the domain of concern in this study, the use of Anglicisms in advertisements have been a source of fascination for many authors. As far as advertising campaigns appearing in print, a major study was held by Durán Martínez (2000), who statistically analysed a group of over three-hundred examples in Sunday newspaper supplements, discovering that over half exhibited cases of English borrowings. The products that employed these terms the most were found to be those related to cosmetics, fashion and technology.

In parallel to these findings, within the television advertising sphere, González-Cruz (2015) delves into Anglicisms present in the leisurely fields of technology, entertainment and food and drink, concurring that “[t]here is no denying that the presence of English deeply permeates the commercials of the three types of products” (p. 350). Moreover, the author remarks on the lexical creativity found within the Anglicisms used in the entertainment and food and drinks examples, which are sometimes found within puns.

Lastly, another study of particular importance carried out by Lujan-García (2015) focuses on a classification of Anglicisms appearing in television commercials directed towards children. Once again the food and drinks domain was highlighted as containing a large amount of borrowings. As far as typology is concerned, non-adapted Anglicisms were discovered to be the most prominent by far. The results from these studies serve as a tentative indication to some of the conclusions that perhaps may be either echoed or contrasted in this paper, in which the focus is slightly shifted towards advertisements in an online setting.

As alluded to previously, in terms of English borrowings in online or social media advertisements directed to a Spanish audience, not many research studies are to be found, which opens a slight gap in the field intended to be contributed to subsequently. Nevertheless, Anglicisms used on social media in Spain in general have very recently indeed begun to be investigated into from diverging points of view. For instance, Stewart et al. (2021) analysed the usage of adapted English borrowings on *Twitter* in contrast to Spanish newspapers, affirming that the integrated Anglicisms tended to appear more often in the latter as they are considered to be formal, while the former exhibited more examples of emerging non-adapted Anglicisms, such as *like* or *stalk*. Furthermore, Fox (2019) investigated into the use of English slang by Spanish speakers on social media finding that words such as *shook* or *mood* were indeed understood and being incorporated into the vocabularies of the vast majority of those surveyed.

To conclude, though this section regarding the specific fields in which these borrowings are used is far from exhaustive, mainly as it intends to focus on the domains closest to the interests of this study, it demonstrates the high curiosity Spanish researchers seem to have exhibited in Anglicisms.

## **2.2. Advertisements**

With the aim of approaching how language is used in advertisements, first, a brief introduction concerning the definition and functions of advertisements in general, as well as online and social media advertising in particular, must be provided. In this manner, the significance of the words ultimately chosen to be employed in these campaigns shall be stressed.

Advertisements, as a form of discourse, are described by Rotzoll (1985) as “paid nonpersonal communication forms used by identified sources through various media with persuasive intent” (p. 94). Teasing this definition apart, the author underlines their pervasive non-face-to-face nature, which allows them to appear in a large selection of different media. In

regard to their main objectives, Rotzoll emphasizes the overarching intent of convincing the receiver to think or act in a certain manner which is favourable to the advertisers.

Although a selection of distinct types of advertisements exists, the most widely recognised by far are known as “commercial consumer advertising” (Leech, 1966, p. 25), characterised as those which aim at encouraging the addressees to purchase an item or make use of a certain service.

As far as the purposes of commercial consumer advertising go, Ke and Wang (2013) suggest the AIDCA formula to describe the five main aims they tend to fulfil, the letters of this acronym stand for *attention*, *interest*, *desire*, *conviction* and *action* respectively. Thus, an advertisement will usually set out to capture a potential addressee’s attention in a variety of manners, persuade them that what is being advertised may not only be of interest to them but will also fulfil a desire, convince them the brand promoted is the best option and finally incite an action, this being usually a monetary purchase. According to these authors “this formula plays an incredible effect on every aspect of advertising including its structure and language” (p. 276).

To achieve these purposes, advertisements may appear in a varied form of media including physical billboards or posters, in print, on television, on the radio or on the Internet and social media, among others. In order to guarantee effectiveness, brands will usually adapt their advertisements to the particular media they are to appear on (Leiss et al., 1990). Subsequently, how advertisements appear and function on the Internet and on social media shall be clarified.

### **2.2.1. Online advertisements**

With the development of the World Wide Web came the transfer of advertising to this new domain, the emergence of advertisements on the Internet in the form of banners appearing on web pages is placed to as early as 1994. Ever since, they have developed in typology and strategies in order to comply with the previously presented AIDCA formula by using pivotal combinations of image and text to entice users into purchasing a product. However, a drawback soon arose for advertisers positioning banners on websites; users quickly became used to their placements resulting in banner blindness. Thus, advertisements had to become more pertinent for the users’ interest presenting “relevant information in a striking, simple, comprehensible, and appealing way” (Janoschka, 2004, p. 76).

Banner blindness was further combated in this manner through the incorporation of advertisements on social media, “websites and computer programs that allow people to communicate and share information on the internet using a computer or mobile phone” (Cambridge University Press, n.d.), which presented brands with an array of new opportunities. These include benefits such as the use of native advertisements, the targeting of specific audiences and the ability to engage with the users by creating profiles.

Native advertisements consist of promoted paid content that is presented to users of social media alongside the regular content they consume, to a certain extent disguising itself in order to become less bothersome to the individual viewing it (Campbell & Marks, 2015). By presenting advertisements in this manner, brands aim at avoiding becoming an irritation to their potential consumers, creating engagement and enticing users into following the brands social media accounts so as to guarantee further audience to constantly promote to.

Moreover, networking sites such as *Facebook* and *Instagram* collect information regarding their users’ activity on the platforms in order to promote posts which they believe will be the most relevant for them, allowing for brands to share their advertisements with an already seemingly receptive audience (Instagram, n.d.).

Finally, a particular benefit that social media platforms offer advertisers is the ability to create and curate their own profiles on which they may post their advertisements they wish to then promote. In doing so, they are able to maintain contact with their thousands of followers and utilize the pictures or videos they upload to engage with them in the form of likes, shares and comments, creating a discourse between the brand and the audience.

These strategies are all employed by companies on the platform from which the corpus of advertisements for this paper shall be extracted, *Instagram*. The particular advertisements that shall be taken into consideration shall be those posted by a group of different brands to their curated profiles in order to promote their products or services on the site to their active audience of followers. Further information regarding the layout and details surrounding considerations to be taken into account when analysing these advertisements in this study shall be given in section 3.

### **2.2.2. *Language of advertisements***

Along with the images displayed, the language that is employed in advertisements plays an utterly crucial role in capturing the audience’s attention and convincing them to fulfil the advertisers aims. Illustrating just how critical the correct usage of language is in this domain,

Ke and Wang (2013) state “50 to 75 percent of selling power of advertising lies in the words” (p. 275), therefore, it may be claimed that the wordings used will be carefully chosen.

Of course, one notion that must be kept in mind is that the type of language that appears in advertisements is subject to be adapted depending on who it is directed to, what is being advertised and the medium it may be found on (Janoschka, 2004). Nevertheless, some general features of this language may be highlighted in relation to the overarching goals of the brands that create them, these include implementing persuasive tactics, using creative constructions and employing vocabulary that has an overall positive connotation.

As far as persuasive tactics are concerned, Janoschka, (2004) underscores some of the most commonly encountered in both print and online formats. These include using direct questions in order to prompt the reader to engage with the advertisement, the use of imperatives to convey a short but forceful message, inclusion of personal and possessive pronouns to make the message more direct or personable, employing deictics to make reference to time and space to situate the action, and using abbreviated sentences to condense what is being stated. Moreover, the register of this language tends to be fairly informal in order to establish a conversational or friendly tone in addition to establish rapport with the addressee.

In terms of creative constructions, wordplay in the form of puns and figurative language tends to be employed in advertisements to capture the audiences’ attention by means of clever turns of phrase that depart from the average use of language. By diverting from this normal use of language, advertisers intend for the addressee to spend more time trying to decipher what is being said, allowing for the advertisement to hold their attention for longer and ultimately become more memorable (Abass, 2007).

Lastly, Janoschka (2004) also suggests a combination of what they name “trigger words”, very precise vocabulary used in advertisements placed in order to attribute the product with positive qualities. These words tend to consist of adjectives, some of the most used in advertising slogans were found to be *good*, *best*, *perfect* and *pure* (Ke & Wang, 2013), all terms that adhere positive connotations. It is within this last category that the use of lexical Anglicisms may be mentioned, in the following sub-section the reasons that prompt advertisers to resort to employing these foreign terms shall be explored, in addition to commenting previous studies that have looked into how audiences react to them.

### 2.2.2.1. *Use of Anglicisms in advertisements*

In reference to the functions that Anglicisms may carry out when used within advertising discourse, Rodríguez-Medina (2016) suggests five primary purposes. Firstly, they serve as a way to link the brand to the English language as a whole, which seems to carry a certain positive reputation, status or prestige to it, as well as making audiences feel as though they live in a globalised world. Besides, many of these brands do indeed seem to have American origins or backgrounds that are emphasized by opting to use these borrowings. Moreover, certain advertisements resort to using English as a way to make reference to scientific expressions. From a lexical point of view, Rodríguez-Medina highlights the flexibility of Anglicisms claiming that “[t]here is an abundance of sonorous monosyllabic words in English which can form plenty of lexical compounds and structures” (p. 160). Finally, linguistic snobbery is mentioned, which seems to be a technique used by advertisers to appeal to younger audiences’ understanding of English, who, feeling pleased at being able to comprehend these words, will attribute positive emotions to the company and product being sold.

Adding to these purposes, Luján-García (2015) poses that English borrowings are most probably employed as they suggest modernity and sophistication, particularly when referenced in the fields of fashion and cosmetics. This is highly connected to the aforementioned general purposes Rodríguez González (1996) attributes to these terms, which include the positive connotations they seem to add to a text.

Furthermore, Vellón (2009) argues for the inclusion of Anglicisms in advertisements due to the effect that they may have on the consumer, whom, according to this author, tends to attribute certain favourable values to the English language. The positive effects of these words seems to be echoed in all of these studies, including in the *RAE*’s experiment mentioned in the introduction to this paper. Nevertheless, the comprehension of these borrowings is another question altogether.

As illustrated in the *RAE*’s campaign, seemingly Spanish audiences, though captivated by the Anglicisms being used, did not understand them, falling victim to purchasing the “Swine” perfume and “blind effect” sun glasses (Grey Spain, 2016). However, not many studies have been held to look into how widespread this assertion may be. Certainly, Rodríguez-Medina (2016) suggests that there is a need for further sociolinguistic investigations in order to gauge both the attitude towards the use of Anglicisms in Spanish advertisements as well as the

understanding the audience has of these terms. This study intends to contribute to this gap by running a small-scaled survey into these questions.

### **3. METHODOLOGY**

The research carried out in this paper may be characterised as basic or theoretical according to the general framework, as it is driven by the curiosity to discover how Anglicisms appear in online advertisements in addition to collect some knowledge as to how they are received by their intended audience. Moreover, it consists of primary research, the information gathered by means of two processes, on the one hand, by assembling a corpus of advertisements extracted from *Instagram* so as to analyse the Anglicisms present, on the other, through the distribution of a small-scale questionnaire. Thus, the approach of this research shall be analytic and shall have a heuristic or inductive goal, namely to establish the quantity, typology and reception of the English borrowings found in the selection of advertisements.

#### **3.1. Corpus of study**

The corpus of this study is formed by 719 online advertisement posts from a total of twenty-five distinct brands, all found on the social media platform *Instagram*. In order to compile it, several steps were taken, in the next few paragraphs they shall be expounded together with a number of setbacks and their solutions brought forth.

Firstly, it is appropriate to mention some further details regarding the social media site of choice, *Instagram*. This application was elected due to its popularity among casual users and advertisers alike. As reported by The Social Media Family (2021), the site boasted over twenty million Spanish users in 2020; in addition, they found that over fifty percent of *Instagram* users actively follow advertisers on the app. The first difficulty that arose in regard to compiling the advertisements on this site was how to do so in an objective manner. As mentioned, advertisements on *Instagram* appear promoted to users based on the data recollected of their usage of the site, so, the posts that are suggested to one user may vastly differ for another. Thus, in order to overcome this drawback and ensure that the advertisements analysed were indeed supplied to a large Spanish audience of thousands, the subsequently described strategy was developed.

As previously detailed, brands are able to engage directly with their audiences by creating their own profiles and amassing large numbers of followers who are almost guaranteed to see the advertisements they upload, these posts are then promoted. To objectively gather the corpus of advertisements appearing on *Instagram*, these would be taken directly from the

profiles of major advertising brands from five sectors directed to Spanish audiences on the platform.

The five sectors selected to be investigated in this study were chosen with the information provided by the *RAE* in mind (Yarza, 2016); brands surrounding the industries of automobiles, cosmetics and personal care, fashion, food and drinks and technology and entertainment were distinguished. To choose the individual brands from which the advertisements would be extracted three conditions were to be complied with. Firstly, they had to own a verified advertising account on *Instagram*, recognisable by the blue tick which appears alongside their display name. Secondly, they had to be directed to a Spanish audience; to ensure this, their user names or handles had to mention the word *Spain, España* or *Es*, and their profiles be presented in Spanish. Thirdly, they had to have a large audience of at least over one hundred thousand followers, in this manner guaranteeing that the advertisements being posted were seen by a high amount of people. Table 1 details the brands ultimately selected, their display names and number of followers as of May 2021.

Automobiles	Cosmetics and personal care	Fashion	Food and drinks	Technology and entertainment
Audi @audispain 229k	Maybelline NY @maybelline_es 496k	JD Sports @jdsportses 428k	Starbucks @starbucks_es 324k	Nintendo Switch @nintendoswitches 442k
BMW @bmwespana 206k	Garnier @garnier_es 228k	Shein @shein_spain 412k	Burger King @burgerking_es 224k	Samsung @samsungespana 334k
Volkswagen @vw_es 152k	Clinique @clinique_es 200k	Kiabi @kiabies 202k	M&M's @mms_es 125k	MediaMarkt @mediamarkt_es 330k
Mercedes-Benz @mbzenespana 122k	Yves Rocher @yvesrocheres 147k	About You @aboutyou_es 170k	Coca-Cola @cocacola_esp 118k	Huawei @huaweimobileesp 295k
SEAT @seatesp 116k	Nivea @nivea_es 131k	Levi's @levis_spain 155k	McDonald's @mcdonalds_es 111k	Real Me @realmeespana 143k

Table 1. Advertising brands selected, handles and followers in thousands

The advertisements that form this corpus were extracted from the *Instagram* pages of these twenty-five brands posted over the month of April 2021, so as to guarantee up to date data, as stated in total a collection of 719 were recollected. The layout of these advertisements as posted on the platform may be seen in figure 2. In these posts the text may appear in the image or video as well as in the caption provided directly beneath. As both of these elements are considered to be relevant to the advertisements, both were analysed for the presence of

Anglicisms. To do so, each advertisement was read and sorted through manually so as to extract the examples they contained.



Figure 2. Layout of an advertisement on *Instagram*

After extracting all examples of borrowings, a list of independent Anglicisms found in these advertisements was compiled (Appendix A), the distribution and classification of these words shall be commented on in section 4. These lexical borrowings would then be used to elaborate the questionnaire to be distributed.

### 3.2. Questionnaire

In order to comply with the final sub-objective proposed, a mixed questionnaire was designed and distributed among the intended audience of these online advertisements, deemed to be social media users between the age of eighteen and twenty-four. The intention of this small questionnaire was to test Spanish audiences' knowledge and reactions to Anglicisms found in the advertisements collected. In this manner, establishing if they actually understood the words used in these promoted posts and if they found them effective.

As for the design of the data collection instrument, it was divided into three sections, each shall provide relevant information regarding the participants, their understanding of the words proposed and their final thoughts regarding the usage of English borrowings in advertisements. In the following lines the rationale behind each section as well as a breakdown of the particular questions they include shall be provided. For the full questionnaire see Appendix B.

The initial introductory section comprises of some general sociodemographic questions surrounding the age and gender of the informants. In addition, a set of questions regarding frequency of social media usage, attention to advertisements posted on these platforms and overall level of English were also posed. The data extracted from this section may be considered so as to guarantee those answering were indeed of the intended demographic.

The following section contains two distinct activities so as to test respondents' understanding of some of the most used Anglicisms found. The first activity included five photos of advertisements collected, one from each sector taken into consideration, which contain a number of Anglicisms. Alongside these images, a series of multiple choice questions were presented in which the participants had to elect the correct definition or translation of the English borrowings. In total the following ten words were included: *tips*, *golden hour*, *look*, *crush*, *sundae*, *eco*, *beauty*, *green*, *must-have* and *team*. The second task asked participants to classify a number of adjectives as supplying either a negative or positive connotation. The adjectives with a positive connotation were extracted from the advertisements gathered, they included *cool*, *cozy*, *on point*, *fashion*, *fresh* and *top*. However, the ones with a negative meaning were antonyms of the Anglicisms found or were searched in dictionaries, due to advertisers seldom mentioning negative traits when promoting their products. The five words presented were *blind effect*, *unsustainable*, *dehydrating*, *irritating* and *short lasting*. An optional activity was also incorporated into this section which comprised of providing a possible translation, definition or explanation of the words proposed.

Finally, some subjective final questions were added in order to gain some insight into the informants' opinions on the use of Anglicisms. These asked them to rate within a Likert scale how easily they had recognised the words from the previous activities, if they felt like the Anglicisms hindered their understanding of the advertisements, if they considered the borrowings to make the posts more attractive, if they felt the presence of these words unnecessary and, if they believed these English terms made them pay more attention to the advertisements. Lastly, a final open and optional question regarding their general opinion of Anglicisms employed in online advertisements was included. Although these questions may generate somewhat subjective answers, they may be taken into consideration to gauge the overall feeling the participants may have towards this type of words as well as compare these final thoughts with the results of the activities.

Once this initial stage of design was finalised, the questionnaire was piloted by sharing it with five informants who provided feedback so as to guarantee the instructions provided were understandable and all activities could be carried out without difficulty. After this test stage, the questionnaire was then sent out electronically over a short period, making the data collection cross-sectional in nature. The main goal was to distribute this questionnaire to Spanish young adults between the ages of eighteen to twenty-four, as these are the main users of *Instagram*, and thus would be considered as the intended audience for the advertisements analysed.

Ultimately, a total of thirty respondents formed the final sample gathered, all composing a homogeneous group of young adults aged between eighteen and twenty-four. The detailed breakdown of those who participated in terms of gender, usage of social media and level of English is presented in the following charts:

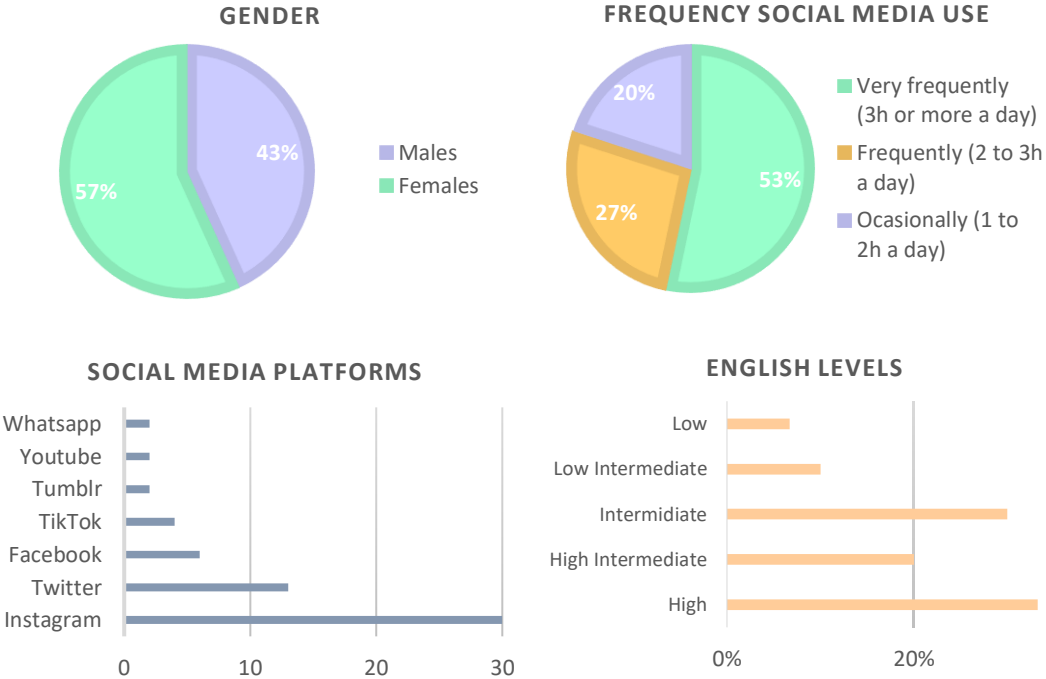


Chart 1. Summary of respondents' features

As can be seen, a total of seventeen males and thirteen females participated. All marked that they used *Instagram*, some also mentioning their usage of other social media platforms such as *Twitter*, *Facebook* and *TikTok*. As for frequency of usage all stated they spent at least one to two hours a day on social media, 53% claiming to spend up to three hours or more on these platforms. With this in mind, it may be confirmed that these social media users have most probably encountered a high number of advertisements as they scrolled through their preferred sites. Lastly, in reference to the respondents' levels of English, there was quite a mix of results.

According to their self-proclaimed levels, taking into account the years they had studied English and any official certifications, a couple marked that their level was low, 30% believed they had an intermediate or standard level of English and just over 33% stated that they had a high level. Although these levels may be relevant to the understanding of the advertisements, in reality advertisers who use these words presumably believe that they are able to be understood by all potential customers, regardless of their official English knowledge. In general, these features indicate that the sample of participants is formed by a group of versed social media users, the intended demographic of the advertisements collected, from a varied background when it comes to their contact with English. Therefore, they may be considered the adequate participants to be tested in their understanding of Anglicisms present in social media advertisements.

As for the analysis of the data gathered from the answers provided in the questionnaire, it was divided between quantitative and qualitative data that could be used to comply with the final objective proposed. On the one hand, the quantitative data extracted from the two activities proposed shall be analysed by means of calculating the percentages of correct, incorrect and marked as unknown answers in Excel. In this manner, statistics and graphical displays will be included when detailing the results obtained. Moreover, central tendency measures will be used to comment on the mean, median and mode. These analyses shall provide an indication as to if the terms have indeed been understood. On the other hand, the qualitative data extracted from the final questions and open-ended answers shall be reviewed in order to identify reoccurring patterns, themes or opinions. Although this qualitative data may be considered somewhat subjective, it may allow for the previous results gathered from the quantitative data to be strengthened, or, conversely, to find any incongruences present.

## **4. RESULTS AND DISCUSSION**

### **4.1. Overview of Anglicisms in online advertisements**

In relation to the first specific aim presented, once all 719 advertisements were compiled, each was manually read and sorted through in order to extract every individual Anglicism present, as well as establish the extent to which these terms had been employed throughout this corpus. Globally, it was found that out of the over seven hundred distinct advertisements considered, 383 presented at least one example of an English lexical borrowing, many including multiple terms in one post. This means that just over 53% of the advertisements posted by these twenty-five distinct companies over a month contained one or multiple Anglicisms.

With this figure in mind, it may be safely stated that these terms on the whole are indeed deeply ingrained into the vocabulary of Spanish advertisers. In relation to this, this number also indicates that the Spanish audiences of these brands investigated seem to be highly exposed to these terms, coming into contact with them at minimum in every other advertisement post they may encounter online. It is also pertinent to note that these words appeared without exception in advertisements posted by all the brands considered, to some extent substantiating the claims made by the *RAE* in terms of the growth in the number of companies choosing to employ borrowings growing considerably over time (Yarza, 2016). To further break this phenomenon down, chart 2 illustrates the percentages of usage of Anglicisms in the individual fields or sectors taken into consideration. In the next few paragraphs each sector shall be dissected in detail, making mention to the most prominent words present.

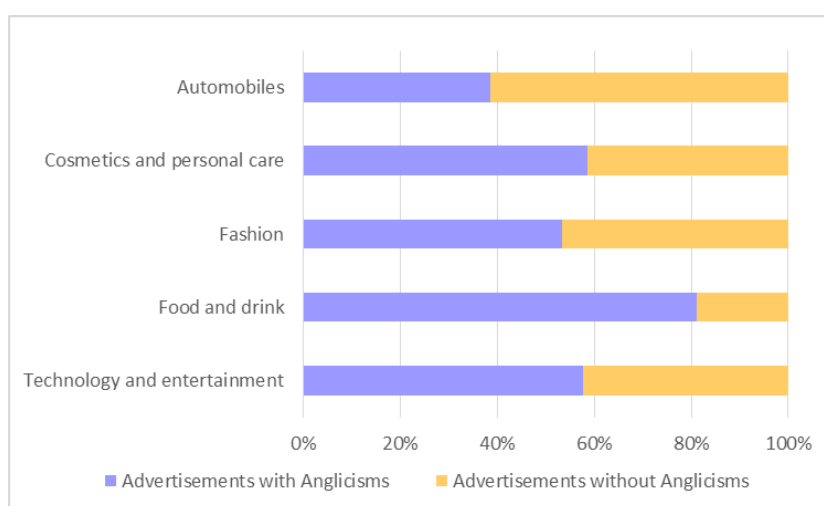


Chart 2. Advertisements with and without Anglicisms in each sector

To begin, within the field of automobiles only thirty-eight percent of advertisements analysed included Anglicisms, making this the sector with the least amount of examples found. Moreover, it is worth noting that the salient borrowings employed in this sector include words such as *emoji*, *link*, *like* and *bio*, all related to the platform in which these advertisements appear rather than to the products being shown, though Anglicisms nonetheless. Nevertheless, there were some staple words employed to describe the cars featured that may be highlighted; these include *eco*, *hybrid*, *confort* and *progress*, words related either to the latest technologies or descriptors with positive connotations. Even so, the Spanish equivalents *híbrido*, *comodidad* and *progreso* were also prominently found in these advertisements, indicating that, in general, there seems to be a preference for the use of native terms in this field.

Turning to the cosmetic and personal care brands, 58% of advertisements considered included one or more English borrowings, attesting to the general favourable view this field seems to have of this type of vocabulary, as previously stated by authors such as Durán Martínez (2000) or Rodríguez-Medina (2016). In contrast to the previous sector, within the advertising campaigns posted by cosmetic companies, the majority of Anglicisms that appeared made reference to the products themselves with words such as *eyeliner*, *concealer* and *gloss* prominently included. Moreover, as Rodríguez-Medina comments, these advertisements tend to include borrowings so as to emphasize the positive results and qualities of the products, using terms like *efecto glow*, *trendy* and *beauty*. In addition, the findings from this sector further echo ideas brought forth by this author related to the use of Anglicisms as technical language to “cause these terms to look attractive and scientific-like” (p. 166), imbuing them with a certain prestige. Examples extracted from these presumed technicisms include *lifting* and *retinol*.

Similarly, just over fifty-three percent of advertisements in the fashion sector made use of Anglicisms. Though admittedly this percentage indicates less individual posts contained these words, what is notable in this field is the variety that these borrowings exhibit, ranging from terms for the products advertised to a plethora of descriptors very much grounded in the world of fashion and clothing. Examples of this distinct vocabulary making reference to garments include *top*, *crop top*, *sneaker* and *bóxer*, while words such as *oversize*, *tie-dye*, *neutral* and *nude* are employed to characterise the clothing. The diverse nature of the examples found come to evince Balteiro’s (2014) comments regarding this field not considering Anglicisms as threats, but rather as supplying “a feeling of being up-to-date and ‘trendy’, and also contribute to in-group identification” (p. 159). Lastly, the words *look(s)* and *outfit* must be highlighted due to their presence in advertisements stemming from the five brands considered, as can be witnessed in the following five examples:

- (1) *Confort y estilo para tus **looks** primaverales. Descubre la colección de Nicce ideal para esta temporada.* (JD Sports)
- (2) *Nos encanta este **look**.* (Shein)
- (3) ***Looks** en tonos nude que nos encantan.* (Kiabi)
- (4) *¿Cómo combinar chunky boots? Si las llevas con un vestido corto y unos accesorios que resalten, tendrás el **look** perfecto para una cita por la noche.* (About You)
- (5) *Friendship goals: Compartir **look** Levi’s con tu amiga.* (Levi’s)<sup>1</sup>

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<sup>1</sup> Emphasis on the relevant Anglicism my own.

The most prominent field when it comes to the appearance of Anglicisms by far is the food and drinks sector, in which they were found to be present in 81% of advertisements. Moreover, generally speaking, all of these posts tended to include multiple Anglicisms in them underlining their pervasive nature in this particular industry. This finding seems to follow the tendency pointed out by Luján-García (2015), who highlighted the high presence of English borrowings in television advertisements pertaining to food and drink brands. In terms of the specific vocabulary appearing it seems to englobe a wide range of themes. In general, product names appear in their English forms contributing greatly to the amount of Anglicisms found; examples include *crispy chicken* or *McFlurry*. Moreover, the Anglicisms used seem to depict very specific types of products, as exemplified in the Starbucks advertisement in figure 3, where words such as *sándwich* and *bocadillo* appear side by side demonstrating they allude to different referents, as commented by Rodríguez González (1996).



Figure 3. Starbucks advertisement including an array of Anglicisms

Correspondingly, in this example *muffin* is used to refer to the particular product which appears in the image, distinct from what may be referred to as a *magdalena*, its possible translation. Interestingly, the advertisements pertaining to fast food restaurants tend to employ highly informal language typically used on social media, in both Spanish and English, perhaps to establish a connection with their audience. This may be seen in the McDonald's advertisement in figure 2 through the use of *crush*. Other similar examples include words like *mood* and *goals*.

The last category is that of advertisements from the field of technology and entertainment, which exhibited examples of Anglicisms in 57% of the posts collected. The examples found are quite similar to those commented on in the automobile sector, many making reference to either words related to the platform on which these advertisements appear, as in *stories* or *bio*, or to the makes and models of certain products, like *Galaxy* and *smartphone*. Moreover, this field also includes Anglicisms to make reference to technological features such as *flash*, *pro* and *zoom* in order to highlight their innovative character.

Lastly, a mention may be made to some Anglicisms that reoccurred in different sectors, indicating their widespread nature. These included words like the noun *look*, to describe a particular style deemed to be trendy, used in the fields of fashion, cosmetics, automobiles and technology. This word may have been used as opposed to the Spanish nouns *diseño* or *estilo*, as it attributes a highly positive connotation to the product being shown relating it to the latest trends and emphasising its distinct features. Other words used across different fields are *fav* and *top* used to describe the items offered as the best quality available. These words are short and attention catching making them attractive for brands to use.

In summary, it can be stated with certainty that there is indeed a notable presence of English borrowings being used across all sectors for a wide variety of reasons. As previously mentioned, these findings may be related to similar data provided by Durán Martínez (2000) or González-Cruz (2015), though some contrasts may also be drawn, such as the very high amount and variety of examples found to be employed in the food and drink industry. Furthermore, the reasons why these companies seem to prominently employ Anglicisms line up deeply to Rodríguez-Medina's (2016) proposals of brands catering to an international market, referring to scientific terms, applying certain positive connotations, and appealing to the audience by trying to establish a deep connection with them. Besides, another chief reason must be taken into consideration: the language has been adapted to the platform in which the advertisements appear, including words referring to the functions and interface of the social media app itself. All in all, these findings seem to paint a vivid picture as to the scope of usage and particularities within the five sectors taken into consideration. In the following section the Anglicisms themselves shall be further explored.

#### **4.2. Classification of Anglicisms**

Once the duplicates had been eliminated, it was found that the advertisements compiled in total included 239 individual lexical Anglicisms (For full list see Appendix A). So as to

comply with the second aim set out, these words were classified into the six main categories proposed by Furiassi et al. (2012), namely non-adapted loanwords, adapted loanwords, false Anglicisms, hybrids, calques, and semantic Anglicisms. To do so, the resources considered included the *Gran diccionario de anglicismos* alongside the *Diccionario de la lengua española*, both used to check and contrast the meanings of the terms that appeared. The general results of this classification are rendered in chart 3.

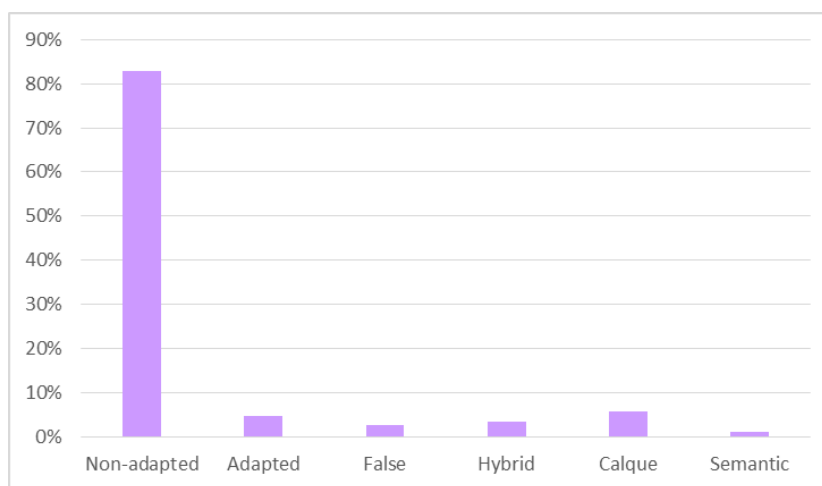


Chart 3. Classification of Anglicisms found in the corpus

The first striking figure that must be commented on is the vast amount of non-adapted loanwords taken directly from English that were present. As represented in the previous chart, non-adapted direct borrowings accounted for just over 82% of the Anglicisms found, these unchanged incorporations of English terms predominating dramatically in comparison to the remaining five types.

This long list of terms includes a plethora of product names that point to the international character of the companies considered, some examples being *Air Force*, *crispy chicken* or *King Fusion*. Another portion of these non-adapted loanwords designates specific objects and realities that do not seem to have a translation able to cover the detailed nuances the Anglicisms allude to; as an example, two of these terms are *cookie* and *fan*. In reference to the former, the translation *galleta* seems too broad, as *cookie* is not used to refer to biscuits in general, but to a very specific type of biscuit containing chocolate chips and with a chewy texture. As for the latter, though translated terms like *admirador*, *aficionado* or *entusiasta* are similar in meaning, *fan* seems to encompass details stemming from all three in one catchy and compact word. Conversely, many non-adapted Anglicisms such as *red*, *colourful* or *dress* seem unnecessary, their direct equivalents existing in Spanish. These cases may be related to Vellón's (2009)

findings regarding Anglicisms being employed due to the general positive effect they seem to have on consumers. Lastly, this group also includes a few short phrases such as *back to the 90's* or *step it up, ladies* that seem to be incorporated sporadically into some of the advertisements for eye-catching purposes.

As far as adapted loanwords are concerned, these made up 4.6% of the Anglicisms listed. This group includes words that have undergone a process of orthographical changes in order to make them appear as part of the Spanish language. This process entails a high degree of acceptance and supposed recognition of the words borrowed. In the examples extracted from the corpus, some of these changes involved eliminating conventions that are not present in the Spanish spelling system, such as the double n in *tennis* which appears as *tenis*, adding graphic accents, as in *bóxer* and, in the case of *estrés*, majorly adapting the word due to the phonological constraints of the recipient language.

Within this group, specific vocabulary related to distinct fields can be found. In reference to sport terms, words like *tenis*, *tenista* and *surfista* appear. From the world of fashion and cosmetics, *bóxer* and *sérum* are present. Lastly, related to food, the words *sándwich* and *kétchup* may be mentioned. In all cases, it would seem that these words make reference to realities that have become part of Spanish people's lives and therefore have been adapted to fit into the language with ease.

Turning to false Anglicisms, a total of six cases were found. Though this number seems small, the majority of the words are quite established in the Spanish language. Following Balteiro's (2014) breakdown of false Anglicisms, the first example, *bodies*, may be classified as being formed through ellipsis of the noun *suit* in the original English compound *body suit*. Similarly, two of the examples found were made through ellipsis and derivation; *lifting* and *parking* both make reference to English compounds, *face lift* and *car park* respectively, though the first components have been elided. Subsequently, the -ing form has been added creating a new word which is English in appearance, despite not truly existing in this language. There were two cases of false Anglicisms depending on their use, namely, *fashion* and *feeling*. Although these words exist in English, in Spanish they are used either in a different grammatical category or with a slightly different sense. In the case of *fashion*, it has been converted from a noun into an adjective, used similarly to how *fashionable* would be employed in English. As for *feeling*, it refers to the particular sensation of having a connection with someone. Finally, the last false Anglicism found is a case of an entirely made-up compound which does not exist

in English, *spoiler-man*; its meaning is explained in the advertisement itself, seen in figure 4, as “someone who has the superpower to ruin television series”.



Figure 4. False Anglicism in M&M’s advertisement

As can be seen, many of these false borrowings appear with an –ing ending. According to Balteiro (2014), this curious quality is very much related to a feeling of trendiness and can be observed in many non-adapted loans as well as in false Anglicisms incorporated into the field of fashion. In general, all of these words attest to the interest companies have in promoting their products through the means of English-looking words.

The following category includes hybrid Anglicisms and accounts for just under 4% of the examples gathered. This group comprises multi-word units that combine an English word with a Spanish one, as in *luces LED*, *efecto glow*, *rubio gold* or *operación bikini*. These compounds may be considered as partly being false Anglicisms as they employ English terms in constructions that are not found in the English language. This is the case of *operación bikini*, a highly popular term in the Spanish fashion world that does not exist in English. On the other hand, many of these hybrids may be deemed partially translated calques, as in *efecto glow* from *glow effect* or *cargador wallbox* from *wallbox charger*. Either way, these words evidence the willingness Spanish speakers have to combine the two languages.

Moving on to indirect borrowings, calques were found to be present at a rate of just under 6%, which is the second highest amount after the category of non-adapted Anglicisms.

Moreover, it was concluded that the examples extracted were all loan translations, which entail a direct translation of the English words into their Spanish equivalents, as in *ciencia ficción* from *science fiction*, *efecto mariposa* from *butterfly effect* or *enlace* from *link*. According to Rodríguez-González (2018), the acceptance of these indirect borrowings may be related to the preference many purists have for incorporating Anglicisms through their translations, in this manner becoming less conspicuous. Nevertheless, this author also stresses that when both a non-adapted Anglicism and a calque exist in a recipient language, the tendency is to conserve the direct loanword as it tends to be shorter. This is the case of *link* and *enlace*; despite both appearing in the corpus, *link* was employed more often than its Spanish counterpart.

Lastly, semantic borrowings were the category that presented the least amount of examples with a total of only two terms found. Nevertheless, these are fascinating cases which show the deep effect that the contact between English and Spanish has had on the meaning of certain words. Firstly, the word *casual* was used with the sense of something being informal or relaxed, a meaning which exists in English but is not currently recorded in dictionaries such as the *Diccionario de la lengua española*. Similarly, *testar* is used with the added meaning of “to try a product”, influenced by the English verb *to test*, which is usually translated into Spanish as *probar*. Although cases of semantic borrowings are deemed to be the most detrimental to a language by authors like Lorenzo Criado (1996), it may be safely stated that these seem to be outlier cases, seldom incorporated into the language.

After having classified and exemplified the Anglicisms present in the advertisements collected, a comment may be made in regard to the type of language that seems to be borrowed in general. Although it was hypothesised that the loanwords present would most probably be informal in nature and even incorporate English slang, it was found that the terms were actually extremely varied. As developed in these two sections, they range in character from highly technical vocabulary related to the cosmetic or automobile fields, to the informal language adopted by fast food companies in order to connect to younger audiences, to general random vocabulary frequently incorporated into the posts.

To sum this section up, it may be concluded that there is a strong preference for using direct non-adapted Anglicisms, preserving the English word in its original form. Nevertheless, there are interesting cases of well-established adapted loanwords and calques that provide an insight into the possible evolution of these English borrowings employed by advertising companies. These results line up with conclusions drawn by Luján-García (2015) or González-

Cruz (2015), who also found an abounding amount of non-adapted Anglicisms in advertisements shown on television, attesting to the cross-over between these two media. However, in contrast to these previous studies, this paper stresses the importance of indirect borrowings in the form of calques that were found. In addition, though many similarities seem to exist between how these Anglicisms appear in television, print and online advertisements, it is pivotal to note that a portion of English borrowings on *Instagram* are related to vocabulary making reference specifically to the platform’s functions.

**4.3. Spanish audience’s understanding**

To comply with the last sub-objective proposed, in this final section the results extracted from the questionnaire shall be expounded. Through an analysis of the activities completed in addition to the final questions and comments posed, conclusions may be drawn surrounding the extent to which these Anglicisms were understood and if they were deemed to be effective by a small sample of their intended audience.

In the following chart the major results from the first activity present in the questionnaire have been rendered. This activity asked participants to choose the correct definition or translation of ten distinct Anglicisms appearing in particular contexts within advertisements from each of the sectors considered. The informants could mark the correct answer, one of the incorrect ones or choose to state that they did not know what the word meant at all. In chart 4 the percentages of correct, incorrect and marked as unknown answers to each individual word appear as well as a final combination of the total percentages of this first activity.

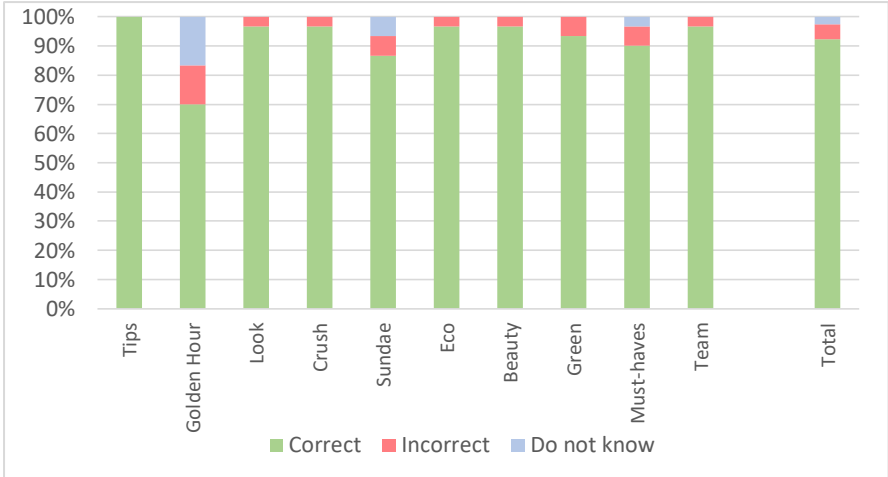


Chart 4. Results extracted from activity one

As can be seen, the overall tally of results for this first activity were overwhelmingly positive, participants marking the correct definitions or translations of these English borrowings

in just over 90% of the cases. In relation to particular cases, the word *tips* must be underlined, as it was the only one that all participants were able to correctly identify. Similarly, there was a correct identification of words such as *look*, *crush*, *eco*, *beauty* and *team* by just under 97% of the participants. These figures demonstrate that these particular Anglicisms have indeed become widespread and seem to be recognised with relative ease by a sample of the Spanish audience that comes into contact with them. Nevertheless, there were terms like *golden hour* that were much less recognised, 30% of respondents either incorrectly defining it or marking that they did not know what this term meant. The words *sundae* and *must-haves* were also marked as unknown by a small percentage of participants. This certainly points to the fact that, although there are some heavily used Anglicisms which are generally recognised, there are also others that create more uncertainty and may hinder the participants' comprehension of an advertisement. However, as stated, this activity implies a general understanding of this first group of English borrowings.

Turning to the second activity created, it contained a series of eleven Anglicisms used to describe products with either a positive or negative connotation. The participants had to choose which connotation these words implied, or, if they did not recognise them, check the box stating they did not know. Moreover, they were optionally able to provide their own explanation of the words proposed. Just as in the previous case, chart 5 depicts the results for each individual word as well as the overall combined result of all the activities in this second section.

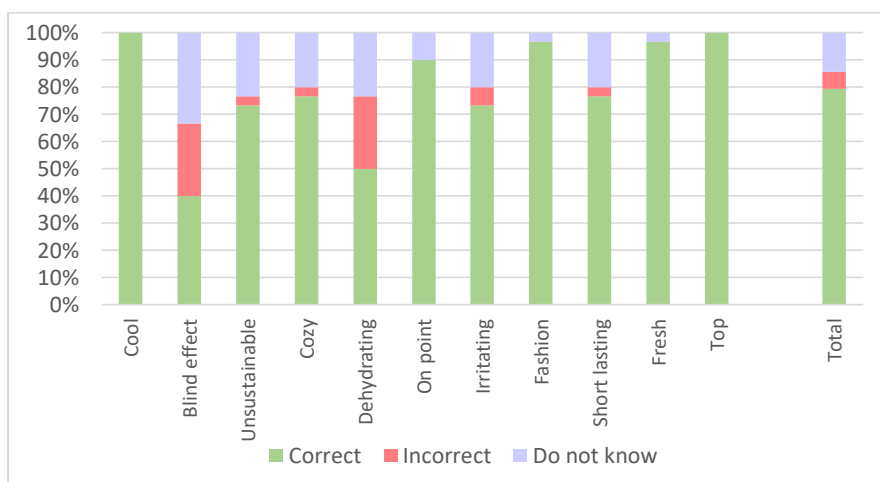


Chart 5. Results pertaining to activity two

A noticeable difference between charts 4 and 5 are the varied results the latter contains. The overall correct percentage of answers for all the terms contained in activity two is 79%,

indicating that these were not understood or interpreted with as much ease as the former ten. In spite of this, there are some stand-out cases of words recognised by all participants once again. *Cool* was correctly deemed to be a positive term by all participants and generally was translated accurately as *guay* or *chulo*. Following this same pattern is the word *top*, which all participants also recognised as having a positive use and proposed translations such as *inmejorable*, *de lo más* or *lo mejor*. Other highly understood terms were *on point*, *fashion* and *fresh*, marked as unknown by a small percentage of participants but in general recognised and described correctly as positive attributions to products.

However, other terms like *short lasting*, *irritating*, *unsustainable* and *cozy* were marked either incorrectly or unknown by around 25% of participants in each case, indicating that not all of the Anglicisms present have become as popular or understandable. Related to this, the final two important cases are the results surrounding *blind effect* and *dehydrating*. On the one hand, *blind effect* was correctly identified as a negative characteristic by only 40% of participants, just under 27% completely misunderstanding the term by judging it to be positive, proposing translations such as *muy oscuras*, and 33% admitting they did not recognise the term whatsoever. These figures to some degree line up with the *RAE*'s claims of the public not understanding this particular Anglicism (Grey Spain, 2016). On the other, *dehydrating* was incorrectly thought to be a positive attribute by around 26% of participants, some defining it as *hidratante*, its antonym. These cases are of course somewhat worrying, as they both show a tendency to deem Anglicisms as positive. Nevertheless, as aforementioned, these percentages were not the norm. It is also curious to note how the majority of the words that either were not recognised or caused confusion were the antonyms or negative words added, *cozy* being the only exception. To some extent this makes sense as these negative adjectives do not tend to be employed by advertisers in their campaigns.

Lastly, in order to summarise the dataset, each individual's answers to the activities were given a score out of ten so as to calculate the mean, median and mode of all the participants' final results. The mean or average score out of ten was 8.53. The mode, or most scored number by a total of nine participants was 9.52. The median or middle value between the lowest and highest score was 8.09. In general, taking these three totals into account, it may be stated that this selection of Anglicisms employed on social media was indeed widely understood accurately by the small sample of informants. This highly contrasts against the claims brought forward by the *RAE* during their 2016 campaign, in which they stated that the

understanding of Anglicisms employed in advertisements was very low among their intended audiences.

Finally, some of the data gathered from the final questions incorporated into the survey must be commented on. These six questions were asked in order to gain some insight into how the informants felt after completing these activities, particularly in relation to the effects these Anglicisms may have on the advertisement.

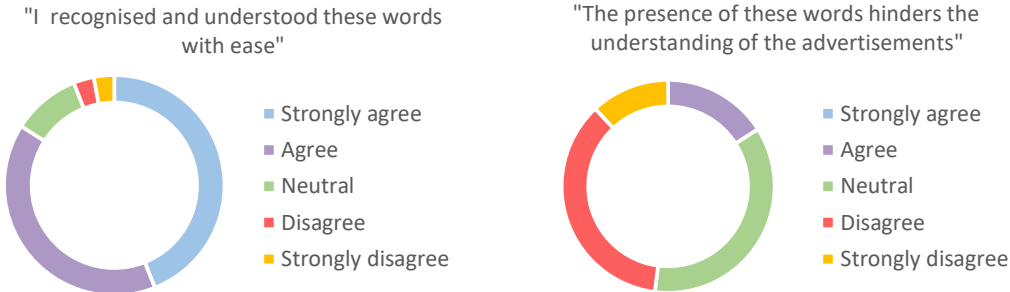
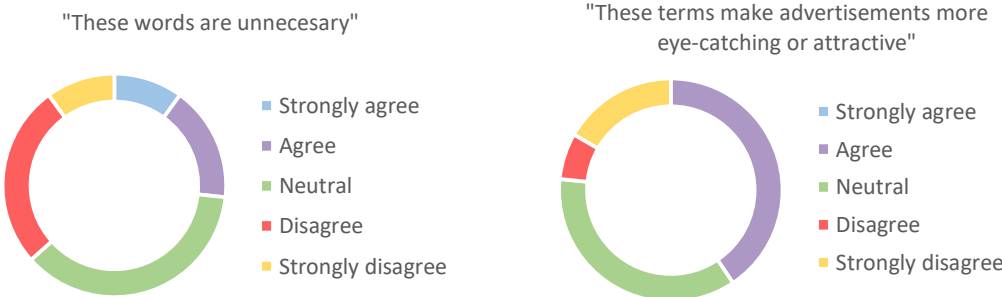


Chart 6. Participants’ thoughts relating to their understanding of the Anglicisms

Directly related to the data showcased previously, and as can be seen in chart 6, 84% of participants either strongly agreed (44%) or agreed (40%) to believing they had understood the borrowings present in the activities without difficulty. This positive attitude towards the overall comprehension of these words comes to prove that these Anglicisms seem to be encountered frequently by social media users and have become recognisable to them. Furthermore, 36% disagreed with the statement “the presence of these words hinders the understanding of the advertisements”, another 36% remaining neutral. In summary, most participants admitted to feeling as though they understood these terms and the advertisements they were included in, evidenced by the overall general correct results detailed in the previous paragraphs.



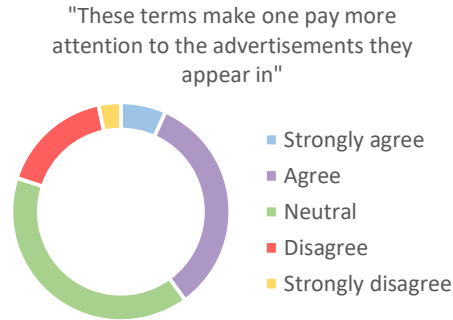


Chart 7. Participants' opinions regarding the effects Anglicisms have

In relation to the effects these borrowings produced on the informants, as observable in chart 7, when asked if they believed these terms to be unnecessary, just over 36% remained neutral towards them, 26% disagreeing. In addition, 40% of participants believed that by employing these terms the advertisements became more eye-catching or attractive. Lastly, answers relating to the statement "these terms make one pay more attention to the advertisements they appear in", 40% remained ambivalent neither agreeing nor disagreeing, another 33% agreeing with the affirmation. With this in mind, it would seem that the overarching reception of these terms is quite neutral.

Expanding on the effects Anglicisms had on the participants, by reviewing the qualitative data extracted from the optionally provided general opinions on these words contributed by half of the informants, general themes were found. Some believed that these terms were indeed very effective in the field in which they appear, appealing to the audience found on social media. Related to this, other positive features underlined were their ability to make the advertisement stand-out as well as to shorten it by employing these concise words. Contrarily, participants also provided deep reflections on the dangers of abusing or overusing these borrowings, remarking on the unnecessary redundant uses that exist. Many also worried about how the older generation may struggle to comprehend advertisements that include multiple Anglicisms. Similarly, a few participants believed that, despite these posts functioning on social media, their usage on television directed to a much larger audience could be detrimental.

In general, from these considerations, it may be stated that this small portion of social media users follow what Medina López (2004) described as a moderate view when it comes to their opinions surrounding Anglicisms. Although they generally seem to remain either neutral or positive towards their usage, they also stress caution or worry when it comes to overusing them. Of course, the sample this questionnaire was distributed to include the intended audience

of the Anglicisms that appear on social media platforms. As noted by a selection of informants, it would be of utmost interest to hold such a questionnaire on a large scale format related to Anglicisms that appear on television, a much more general medium aimed at a larger and more varied audience. In such a study, age could factor in as a pivotal variable.

In summary, the data provided by the questionnaire comes to evidence that the Spanish audience these advertisements are directed to do generally understand the Anglicisms being employed in them and are able to distinguish between words that attribute negative or positive connotations, despite the concern exhibited by the *RAE*. This is the case particularly of *tips*, *cool* and *top*, which seem to have become deeply rooted into Spanish vocabulary. Not only that, but they also seem highly aware of why they are used and the problems that may arise from their overuse. Moreover, due to this, it seems that employing English borrowings in Spanish online advertisements is effective, and as Rodríguez-Medina (2016) states, appeals to young audiences' understanding of the terms. Having said this, it is of utmost importance to stress that some words like *golden hour* or *cozy* caused confusion. Therefore, advertisers should remain cautious and deliberate over which words are the most meaningful and should be incorporated into their campaigns.

## 5. CONCLUSIONS

Through the in-depth analysis and classification carried out of the lexical Anglicisms present in a selection of advertisements on *Instagram*, in addition to the data extracted from the questionnaire distributed, some general conclusions may be reached. These are highly related to the three sub-objectives proposed in the introduction of this study. Furthermore, they synthesize the exploration into the usage of English borrowings employed in Spanish online advertisements.

Firstly, related to the extent to which Anglicisms were employed in the selection of advertisements that formed the corpus analysed, it was found that 53% of the total 713 posts sorted through presented one or more lexical English borrowings in them. This significant presence lines up with previous studies conducted by authors such as Durán Martínez (2000) or González-Cruz (2015), related to Anglicisms found in magazine and television advertisements respectively. These findings suggest that there is a certain overlap between these different forms of media when it comes to the amount of borrowings they seem to employ in advertising campaigns. Nevertheless, differences regarding the particular words being used may be underlined, online advertisements incorporating many terms relating to the platform in

which they appeared, such as *like*, *link* or *emoji*. As proposed by Janoschka (2004), this demonstrates that the language of advertising does adapt to its intended audience and the media it is found on.

In terms of the fields in which the use of this vocabulary predominated, it is pertinent to note that all of the brands considered within the five sectors in question, namely automobiles, cosmetics and personal care, fashion, food and drinks, and technology and entertainment, presented cases of Anglicisms. Nevertheless, each sector presented their own particularities related to the usage of these terms. In the field of automobiles, the least amount of examples were found, most pertaining to product names, this trend followed in the category of technology. Conversely, the food and drinks sector abounded in examples, Anglicisms being present in 81% of advertisements. In this sector, borrowings were used to describe particular products, characterise the items and connect with the audience through popular informal terms. Moreover, the cosmetics and fashion fields presented a great variety of Anglicisms within them, ranging from technicisms like *lifting* and *retinol*, to words expressing the latest trends, as in *oversize* or *tie-dye*. These findings, though similar to some of Luján-García's (2015), stand out due to the vast amount of borrowings used in the food and drink field. In addition, they come to reflect the ideas presented by Rodríguez-Medina (2016) in relation to the reasons for employing these words in advertisements, including the positive connotations they provide and the lexical flexibility they offer.

Turning to the classification of the 239 individual Anglicisms extracted from the corpus, Furiassi et al's (2012) proposal was used in order to divide them into the six categories suggested for lexical borrowings. It was discovered that non-adapted Anglicisms outweighed all other types significantly, accounting for 82% of all the examples extracted. These unchanged borrowings ranged from highly nuanced terms, such as *cookie*, to redundant words like *dress*. As for the remaining categories, despite only including a limited number of examples some well-established words in the Spanish language were highlighted. This was the case of *estrés* or *sándwich* within adapted loans, *parking* or *fashion* in the category of false Anglicisms, and *efecto glow* or *lucos LED* in the hybrid category. These results concerning direct borrowings lined up with previous studies in the television advertising domain held by Luján-García (2015) and González-Cruz (2015). However, this study also considered the presence of indirect borrowings, calques appearing at a rate of 6%, and two curious cases of semantic borrowings being found.

When considering the overall type of language being borrowed, it was initially hypothesised that the words would be distinctly informal and include slang. Notwithstanding, they were actually significantly varied in nature, ranging from formal technicisms employed to describe the minute characteristics of the products being sold, to informal language used to establish a connection to the young adult audience these advertisements are aimed at. These results indicate that, not only are companies willing to adopt Anglicisms but are considering them useful for a plethora of distinct purposes.

As for the final aim explored, it set out to determine if a sample of the Spanish audience understood the Anglicisms being employed in them. By means of the results gathered from the questionnaire distributed, it was found that generally these borrowings were indeed understood by a large majority of the informants. The results further indicated that certain English borrowings seemingly have become widespread and recognised by Spanish speakers with ease; these include *cool*, *tips* and *top*. Moreover, participants' overall reception of the use of Anglicisms in advertising was found to follow a moderate view of this type of language (Medina López, 2004). They felt that these words did not hinder their understanding of the advertisements and were effective in making the advertisements eye-catching. On another note, the informants seemed to be in tune with some of the drawbacks the overuse of English borrowings may have. These results provide some insight into how these Anglicisms are received by their intended audience, a niche within the field that does not seem to be contributed to extensively as of yet. With this in mind, this research may serve as a basis for future larger scaled sociolinguistic studies surrounding the topic of Anglicisms.

Overall, it may be stated that the main overarching goal established at the beginning of this study has been met, the results detailed previously illustrating the status of Anglicisms in Spanish advertisements found on *Instagram*. With this being said, it is clear that, due to time and formal constraints, this study has certain limitations. It may be improved upon by expanding the corpus of advertisements collected, gathering them from a larger number of sectors. In the same line, the sample of participants were also restricted numerically. Future studies therefore may benefit from a larger number of informants, perhaps collected over time. Thus, this cross-sectional study may be transformed into a longitudinal one, gathering and comparing data over a period of time. Moreover, by broadening the sample, variables such as age or gender may also be taken into account and analysed.

Additionally, this study may serve as a basis for diverse future research. Firstly, as aforementioned, it may be replicated on a larger scale which takes into account a broader variety of advertisements or informants. Similarly, it could also be conducted in the context of other European languages in order to compare if the Anglicisms present in online advertisements across a selection of different languages bare any marked similarities or differences. From the point of view of lexical Anglicisms found to be present in the Spanish language, further studies into how these words are adapted, including delving into the grammatical gender they take could also be of utmost interest. Moreover, due to the scarcity of research in existence, supplementary studies that explore Spanish speakers' understanding of the English borrowings used in advertisements would greatly benefit this field. As can be seen, the vast amount of possibilities truly come to evidence just how captivating this topic is and how much is still left to examine.

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## **7. APPENDICES**

### **7.1. Appendix A. List of Anglicisms**

Direct Anglicisms

Non-adapted loanwords

1. Air Force
2. Ambition
3. Animal crossing
4. App
5. Back to the 2000's
6. Back to the 90's
7. Bacon cheese bites
8. Balm
9. Beauty
10. Bermuda
11. Big mac
12. Bio
13. Black series
14. Body
15. Body milk
16. Boxing night
17. Bubble pop
18. Buy better, wear longer
19. Change maker
20. Chunky boots
21. Coffee
22. Colourful
23. Comments
24. Competition
25. Concealer
26. Concept
27. Contactless
28. Cookie
29. Cool
30. Cozy
31. Crew
32. Crispy chicken
33. Crop-top
34. Crunchy
35. Crush
36. Dare to leap
37. Day(s)
38. Deep teal
39. DIY
40. DJ
41. Double trouble

42. Dress
43. Earth friendly
44. Eco
45. Edition
46. Eggs
47. Electric intelligence
48. Emoji
49. E-Shop
50. Even better clinical
51. Eyeliner
52. Fan store
53. Fan(s)
54. Fav(s)
55. Flash
56. Flip and fold
57. Flower power
58. Footwear
59. Forever
60. Foxy-eye
61. Fresh
62. Friendship
63. Gadgets
64. Glamour
65. Gloss
66. Glow
67. Goals
68. Golden hour
69. Graphic
70. Green
71. Hair food
72. Hashtag
73. Head-up display
74. Hello sunshine
75. Hey you
76. Highlights
77. Hustler
78. Hybrid
79. Hyperscreen
80. In love
81. Infotainment
82. Insta
83. Jeans
84. Junior
85. King fusion
86. King selection
87. Kiss
88. Like

89. Link
90. Look(s)
91. Loose cargo
92. Major
93. Makeup
94. Maskne
95. Match
96. McFlurry
97. Moisture
98. Mood
99. Morning person
100. Muffin
101. Must-have / must
102. My kiwi kiss
103. Naturally good
104. Neutral
105. No
106. Non-stop
107. Nude
108. Of course
109. Old style mustard onion
110. On point
111. Online
112. Oreo shake
113. Outfit
114. Oversize
115. Packs
116. Pincodes
117. Play
118. Pop-up store
119. Positive
120. Post
121. Precise
122. Premium
123. Pretty pink
124. Progress
125. Queen cheese
126. Rally
127. Ready
128. Red
129. Refresh
130. Relax
131. Relaxed luxury
132. Retinol
133. Rich berry
134. Selfie
135. Sensitive

136. Sets
137. Sexy
138. Shapewear
139. Sheet mask
140. Single
141. Sky high
142. Smart
143. Smartphone
144. Smoothie
145. Snack
146. Sneakers
147. Snowboarder
148. Sorry
149. Spice
150. Sportback
151. Spring
152. Stand
153. Stand up for the weekend
154. Step it up ladies
155. Stick
156. Stock
157. Stop
158. Stories
159. Street style
160. Summer
161. Sundae
162. SUV
163. Tailor shop
164. Take the day off
165. Talent
166. Tattoo (liner)
167. Team
168. They are back
169. Thursday
170. Tie-dye
171. Tip(s)
172. Tissue
173. Top (adjective, descriptor)
174. Top (noun, clothing)
175. Top fries
176. Topping
177. Touch response
178. Trend (alert)
179. Trendy
180. Tripod
181. Trucker jacket
182. Upcycling

- 183. Urban style
- 184. Utility jacket
- 185. Vibes
- 186. VP
- 187. Water
- 188. Waterproof
- 189. Web
- 190. Weekday
- 191. WhatsApp
- 192. White
- 193. Whopper
- 194. Wish list
- 195. Yes
- 196. Zero
- 197. Zero waste
- 198. Zoom

#### Adapted loanwords

- 199. Bóxer
- 200. Confort / confortable
- 201. Customización
- 202. Detectar
- 203. Estrés
- 204. Flipar
- 205. Kétchup
- 206. Sándwich
- 207. Sérum
- 208. Surfista
- 209. Tenis / tenista

#### False Anglicisms

- 210. Bodies (clothing)
- 211. Fashion
- 212. Feeling
- 213. Lifting
- 214. Parking
- 215. Spoiler-man

#### Hybrid

- 216. Cargador wallbox
- 217. Doble denim
- 218. Efecto Glow
- 219. Luces LED
- 220. Nuggets vegetal
- 221. Operación bikini
- 222. Rubio Gold

223. Whopper vegetal

#### Indirect borrowings

#### Calques

- 224. Anti-edad
- 225. Ciberseguridad
- 226. Ciencia ficción
- 227. Edición limitada
- 228. Efecto mariposa
- 229. Enlace
- 230. Ideas brillantes
- 231. Inteligencia artificial
- 232. Libre de emisiones
- 233. Pantalla táctil
- 234. Realidad aumentada
- 235. Tarjeta regalo
- 236. Tiempo limitado
- 237. Zona de confort

#### Semantic

- 238. Casual
- 239. Testar (Testeador/a)

## 7.2. Appendix B. Questionnaire

Cuestionario TFM

Este cuestionario trata sobre el uso de anglicismos en anuncios de redes sociales

\*Required

Preguntas sociodemográficas

1. Sexo \*

Mujer

Hombre

Otro

2. Edad \*

17 o menos

18 - 24

25 - 34

35 o más

3. ¿Con qué frecuencia utilizas redes sociales? \*

Muy frecuentemente (3 horas o más al día)

Frecuentemente (de 2 a 3 horas al día)

Ocasionalmente (de 1 a 2 horas al día)

Raramente (1 hora o menos al día)

Nunca

4. ¿Cuáles de estas redes sociales utilizas con más frecuencia? (puedes marcar varias opciones)

\*

Instagram

Twitter

Facebook

Snapchat

Tumblr

Ninguno

Otro:

5. ¿Te fijas en los anuncios que aparecen en las redes sociales? \*

Sí, además sigo a las marcas que me gustan

Sí, los veo o leo casi siempre

Los veo o leo de vez en cuando

No, no leo ni me fijo en los anuncios que me aparecen

No utilizo redes sociales

6. ¿Cómo evaluarías tu nivel de inglés? \*

Alto

Intermedio alto

Intermedio

Intermedio bajo

Bajo

7. ¿Tienes alguna acreditación oficial de inglés? \*

KET

PET

FCE

CAE

IELTS

TOEFL

No tengo

Otro:

8. ¿Cuánto tiempo llevas estudiando inglés? \*

1 - 5 años

6 - 10 años

11 años o más

Actividades<sup>2</sup>

Fíjate en estos anuncios y elige la definición o traducción correcta de las palabras y expresiones.



1. Tips \*

Puntas

**Consejos**

Instrucciones

No lo sé

2. Golden hour \*

Hora antes de la madrugada

Hora antes del mediodía

**Hora antes de la puesta de sol**

No lo sé

---

<sup>2</sup> All correct answers are marked in bold

### 3. Look \*

Una manera de mirar el mundo

Una mirada seria

**Un estilo que está de moda**

No lo sé



### 4. Crush \*

Un mejor amigo

**Un amor platónico**

Un familiar

No lo sé

### 5. Sundae \*

**Helado**

Domingo

Batido

No lo sé

seatesp



1.033 Me gusta

seatesp Eres ECO en el café, en la comida y ahora en tu coche. Descubre todas las ventajas del Nuevo #SEATleón

6. Eco \*

Económico

**Ecológico**

Ecoico

No lo sé

garnier\_es



3.935 reproducciones

garnier\_es Alerta beauty: ¡se te han acabado tus favoritos! 📺 Actualiza tu rutina con los productos GREEN 🌿 Estos son nuestros must-haves, ¿cuáles son los tuyos? 🍋 #GoGreenconGarnier #GreenBeauty

## 7. Beauty \*

Relacionado con una oferta

**Relacionado con la belleza**

Relacionado con el medio ambiente

No lo sé

## 8. Green \*

**Productos ecológicos**

Productos de color verde

Productos hechos con frutas y verduras

No lo sé

## 9. Must-haves \*

Productos reciclables

Productos más vendidos

**Productos imprescindibles**

No lo sé



## 10. Team \*

Movimiento

Trabajo

**Equipo**

No lo sé

Elige si estas palabras y expresiones tienen una connotación positiva o negativa.  
(Opcionalmente añade tu propia definición o traducción)

1. Cool (diseños cool) \*

**Positiva**

Negativa

No lo sé

2. Blind-effect (gafas de sol con blind-effect) \*

Positiva

**Negativa**

No lo sé

3. Unsustainable (ropa unsustainable) \*

Positiva

**Negativa**

No lo sé

4. Cozy (una manta cozy) \*

**Positiva**

Negativa

No lo sé

5. Dehydrating (crema dehydrating) \*

Positiva

**Negativa**

No lo sé

6. On point (un conjunto on point) \*

**Positiva**

Negativa

No lo sé

7. Irritating (champú irritating) \*

Positiva

**Negativa**

No lo sé

8. Fashion (un vestido muy fashion) \*

**Positiva**

Negativa

No lo sé

9. Short lasting (bateria short lasting) \*

Positiva

**Negativa**

No lo sé

10. Fresh (comida fresh) \*

**Positiva**

Negativa

No lo sé

11. Top (un producto top) \*

**Positiva**

Negativa

No lo sé

## Preguntas Finales

1. He reconocido y entendido estas palabras con facilidad. \*

Totalmente de acuerdo

De acuerdo

Ni de acuerdo ni en desacuerdo

En desacuerdo

Totalmente en desacuerdo

2. La presencia de estas palabras dificulta el entendimiento de los anuncios. \*

Totalmente de acuerdo

De acuerdo

Ni de acuerdo ni en desacuerdo

En desacuerdo

Totalmente en desacuerdo

3. La presencia de estas palabras han hecho que el anuncio resulte más atractivo. \*

Totalmente de acuerdo

De acuerdo

Ni de acuerdo ni en desacuerdo

En desacuerdo

Totalmente en desacuerdo

4. La presencia de estas palabras me resulta innecesaria. \*

Totalmente de acuerdo

De acuerdo

Ni de acuerdo ni en desacuerdo

En desacuerdo

Totalmente en desacuerdo

5. Estas palabras hacen que preste más atención al anuncio. \*

Totalmente de acuerdo

De acuerdo

Ni de acuerdo ni en desacuerdo

En desacuerdo

Totalmente en desacuerdo

Pregunta opcional: ¿Cuál es tu opinión sobre los anuncios con anglicismos?