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The use of fashion anglicisms in Spanish language

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RESUMEN

El presente estudio indaga en el uso de anglicismos en el español, concretamente, anglicismos relacionados con el mundo de la moda. Este TFG ofrece un marco teórico que trata las diferentes hipótesis sobre el uso de anglicismos y su correspondiente relación con el lenguaje y mundo de la moda. El principal objetivo de esta investigación es tener una visión actualizada del uso de anglicismos en el español, tanto en artículos de moda como en el habla de los hispanohablantes. Para ello, se ha realizado un análisis de un corpus lingüístico compuesto por nueve artículos de moda. Con el fin de ilustrar el uso de este fenómeno en el habla de los hispanohablantes, 223 españoles han respondido a un formulario sobre su conocimiento y uso de anglicismos relacionados con la moda, ofreciendo, de este modo, un punto de vista sociolingüístico. Se pretende conocer la frecuencia como el impacto que tienen los anglicismos en el lenguaje especializado de la moda.

Palabras Clave: Anglicismos, Lenguaje especializado, Artículos de moda, préstamo.

ABSTRACT

This paper investigates the use of anglicisms in Spanish, specifically, anglicisms related to fashion. Moreover, this TFG offers a theoretical framework that deals with the different hypotheses on the use of anglicisms and their relation with the language of fashion. The main objective of this research is to have an updated view of the use of anglicisms in Spanish, both in fashion articles and in the speech of Spanish speakers. Furthermore, an analysis of a linguistic corpus composed of nine fashion articles has been analysed in order to accomplish this research.

In addition, 223 Spanish people answered a form concerning their knowledge about fashion-related anglicisms with the aim of illustrating the use of this phenomenon in the speech of Spanish speakers, providing, in this way, a more sociolinguistic point of view. Finally, the aim of this TFG is to learn about the frequency and impact of anglicisms in the specialised language of fashion.

Key words: Anglicisms, Specialised language, Fashion articles, loanword.

1. INTRODUCTION

The present study aims to investigate the use of fashion-related anglicisms in Spanish language. It is likely that lectors may be wondering why fashion-related anglicisms and not concerning another field of study was the choice of this paper. The selection of this topic is due to many reasons; one of them is because of the fact that fashion is a language in itself. Language is not only a system of communication through speech, writing or signs but also the ability of human beings to express thoughts and feelings. Through fashion we express ourselves, in fact, messages can be sent through our clothing, and even our mood can be affected by it. The second reason for this choice is the globalisation fashion is reaching nowadays. Numerous trends travel around the world every day through social networks, news, magazines, catwalks, among others. Moreover, most of these trends take their name from English, and this term is called an anglicism.

To make it clearer to readers what an anglicism is, the Cambridge Dictionary offers these definitions:

1. a word or phrase that is peculiar to British English.
2. a word or phrase borrowed from English into a foreign language.

After knowing what an anglicism is, it is very likely that readers will know at least one related to fashion, as the language of fashion is composed of numerous anglicisms.

Another reason for the choice of this topic is the little linguistic study done on this field, which, as it has been mentioned before, fashion is a means of communication as well; and this among many other reasons build the thought that fashion has a lot to offer. Even if you are not interested in fashion, it is undeniable that it is growing every day, in fact, it has even created new jobs. Furthermore, it is important to mention that in this project we are not going to talk about fashion or current trends, but about the language of fashion and its close relation to anglicisms; the different forms an anglicism takes as well as the numerous factors that affect its use will be discussed in this paper.

Going deeper, this research has two main objectives. The first objective is to analyse the use of anglicisms in numerous fashion articles; whether their use is as higher as it is though or not, whether they are anglicisms related to fashion or to another field, whether they are accepted by the DRAE and whether the definitions of these English terms have been adapted or changed within the fashion world. In order to achieve this

purpose, a selection of fashion articles has been used to form a linguistic corpus, which will be analysed taking into account the above-mentioned interests and factors. The second objective of this research is to better understand from a more sociolinguistic point of view the use of these anglicisms in Spanish language speech. A form with regard to the use of fashion anglicisms, which would be answered by a certain number of people, will be the methodology for this purpose.

Finally, this paper intends to give more visibility to this field linguistically, which, despite being an instant language, has not been enough studied. In addition, we intend to contribute to the study of anglicisms in the Spanish language in an updated way, since both fashion and anglicisms are in our lives unconsciously.

2. THEORETICAL BACKGROUND

This chapter of the thesis will look into the theory of anglicisms and its use in fashion language. The section 2.1 will show the most recent stage in the development of the use of anglicisms in this sector. Then, 2.2 is going to present definitions this research considers relevant terms about the proposed topic in order to its better comprehension. Finally, it is going to be proposed a theoretical framework, this last subtopic is going to develop the main theories about this phenomenon and answer the *whys*: why did it arise and why is this use increasing?

2.1 STATE OF THE ART

This TFG focuses on the language of fashion, a language specialized in itself, because its semantic domain is restricted to specialists in a specific sector, it has its own terminology and irreplaceable terms that only make sense within its system and users. In addition, we could say that this language varies more than usual, since the reality it describes, fashion, never stops evolving. If we investigate the use of anglicisms in this language, we will find few studies that talk about this and few linguists that investigate the language of fashion. The little study on this topic and the vocation of fashion and linguistics are the reasons and motivation of this study. Moreover, this research is focusing on the fashion magazines.

María Vazquez Amador (2018) makes a comparison between magazines such as *Hola*, *Semana*, *Pronto* and *Lecturas* with magazines such as *Quore* and *QMD*. She affirms that

the second mentioned make more reference to fashion, comment on celebrity outfits and are more likely to use anglicisms.

The same author also refers to the formal classification of anglicisms, saying that most of these anglicisms maintain the original spelling. Maria Vazquez hypothesizes these no-change in spelling saying that many of these anglicisms come to our language to define new trends, styles or fabrics and have not yet had time to adapt to the Spanish language.

Balteiro and Campos (2012) researched the use of false anglicisms in the fields of fashion and beauty studying and examining 36 pseudo-anglicisms. After that, they concluded that the prestige and attraction of English leads speakers to follow what they consider an acceptable trend not only in terms of what they have received from English, but also through parallel coinages. They stated that, probably, the only justification for this fact is their “Englishness”, that is to say, the iconic power of English as a trendsetter. They also state that using English words or English-like words makes people feel being updated and attractive. As a consequence, it is more common to adopt pure and unadapted anglicisms to create words that look like English (*braslip*). In addition, these words can be incorporated in other European languages like French (*smoking*).

The use of these words in the beauty and fashion field is not unfrequented; sometimes, speakers tend to think that these words came from English language but this is not true. Some examples to better understand this are the words *peeling* and *lifting*; people often misunderstood thinking that they are English words due to their –ing structure. We cannot discuss if they are adoptions or not since the genuine terms in English are *bodypeel* and *facelift*. The reason of this usage is that they “sound” English and consequently, for some speakers this provide you attraction and even prestige.

Furthermore, Carmen Luján (2017: 296) analysed the presence of Anglicism in a Spanish forum and asserted that: “Non-adapted or pure Anglicisms, 66 in total, are by far more widespread than other types: false Anglicisms rank second, and adapted Anglicisms and hybrid Anglicisms last.”

Regarding the use of anglicisms in fashion and other fields of study, we can observe that in fashion language, English (or English-like) words provide a sense of modernity or topicality whereas in other fields they are often seen as threats to the purity of the language.

We observe that a large part of the vocabulary that makes up this language seems to have crossed the boundaries of speciality and is not only recognised by a large proportion of speakers, but also used. However, this lexicon is not recognised and used in the same way by the whole of society, but can be divided into two large groups. On the one hand, a vocabulary of "common" use, in which, despite being made up of vocabulary referring to fashion, it forms part of our linguistic competence due to its constant use in our daily conversations, etc., as is the case of “calcetines”, “falda” and “vestido”. On the other hand, there is a more "technical" vocabulary which can be recognised by people who are not immersed in the world of fashion. In contrast, we could say that this second group does not form part of our daily life in the same way as the previous group, and therefore, the use and recognition by language users of this type of vocabulary (the technical) decreases substantially with respect to the previous one. Here we find terms such as “stilettos”, “tie dye” and “total look”.

2.2 DEFINITION OF TERMS

First of all, in order to better understand this paper, we need to know what an anglicism is. The English Cambridge dictionary suggest this definition: “An English word or phrase that is used in another language.” Unfortunately, there is not a fixed meaning for this term. Numerous linguists, translation scholars and lexicographers offer different definitions and connotations.

Görlach (2012: 5) defines an Anglicism as “a word or idiom that is recognizably English in its form (spelling, pronunciation, morphology, or at least one of the three), but is accepted as an item in the vocabulary of the receptor language.”

To continue, it is important to mention that the distinction between *borrowings* and *foreignisms* is determined by graphic and phonic assimilation since borrowings undergo a change with respect to this assimilation (either in their spelling or in their pronunciation), they are terms "adapted" or "digested" by the language. Seco (1977: 197) explains this with a metaphor in which he distinguishes them through the terms "digest" and "encyst". According to the degree of their incorporation, and from a synchronic point of view, we must distinguish between foreign words that have already been "digested" by the language (loanwords) and foreign words that are still "encysted" in the language (foreignisms). It should be pointed out that the word "encyst" has a pejorative charge; this

word is used from a prescriptivist point of view that is not shared by the majority of linguists working on anglicisms today, who are descriptivists.

Even then, it would be disdainful if I do not mention other forms of lexical influence, false anglicisms, hybrids, calques and semantic loans.

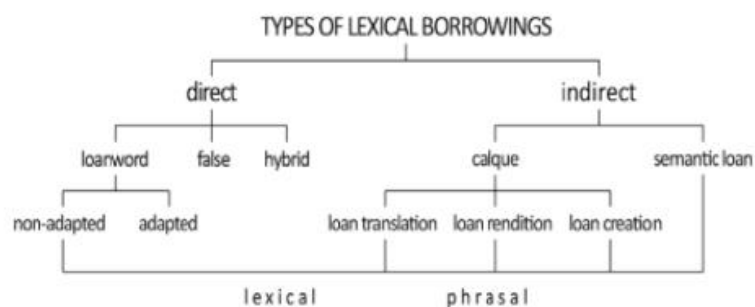


Figure 1. Types of lexical borrowings

This figure reflects the different lexical borrowings we can find. The first distinction we can find is the one made by direct or indirect borrowings.

To begin with, we find *direct group* in which it is included *loanwords*, *false loans* and *hybrid loans*. In this case, formal evidence of English is perceptible.

First of all, a *loanword* is one or more words adopted from a foreign language with little or no alteration. It is distinguished two groups: non-adapted and adapted loanwords.

A *non-adapted loanword* or *Anglicism* is a word or a unit of words borrowed from the English language without or with little formal and semantic integration, to such an extent that it continues to be a perceptive English unit in the receptor language (henceforth: RL).¹

In contrast, an *adapted loanword* or *Anglicism* is a word or multi-word unit taken from English with orthographic, phonological and morphological integration in the receptor language. Semantically, RL meaning is closely associated to source language (henceforth: SL).²

Secondly, a *false* or *pseudo-loan Anglicism* is one or more words formed by lexical elements of English but used with a notably different meaning in English. Some

examples to better understand this concept are in French *tennisman* (tennis player), in German *Handy* (mobile phone), in Italian *recordman* (record holder) and in Spanish *míster* (football coach).

A *hybrid loan* or *Anglicism* is a word or multi-word unit which mix an English element with a RL element; for instance, in French *top niveau* (top-level), in Germany *internetfähig* (capable of using the Internet), in Italian *volo charter* (charter flight) and in Spanish *fiesta acid* (acid party).

After explaining the direct borrowings, we find the *indirect borrowings*, this includes *calques* and *semantic loans*.

Firstly, *calques* can be divided in three different categories: *loan translation*, *loan rendition* and *loan creation*.

A *loan translation* is one or more words which translates an English item into the receptor language. A *loan rendition* is a word or multi-word unit which does not translate the whole item, as the previous term does, it just translates part of an English item and furnishes a loose equivalent (morphologically or semantically different) for the other in the RL. The last category is what we called a *loan creation*, this is a new word or multi-word which translate the English model word into the RL.

Finally, we find what is known as *semantic load*, this is an already existing word in the RL, sometimes similar to the English word but takes the meaning of a SL word.

As a conclusion to these definitions, it is important to clarify that the main difference between both distinctions (*direct and indirect borrowings*) is that the first forms have a clearly easy detectable evidence of English language whereas in indirect group, there is a lack of immediately evidence.

2.3 THEORETICAL FRAMEWORK

With regard to the focus of this study, we intend to contribute together with the little studies previously made in the past to reveal what the language of fashion is like, the reason for the use of anglicisms (if there is any purpose) and confirm or deny the hypothesis that there is an abundant use of anglicisms in the language of fashion, since as we have mentioned previously, it is a language that evolves. The evolution and change of this language can be a consequence of the advancement of new technologies, which seems

to be unstoppable, or we could even reflect on the union of cultures that fashion itself produces. Therefore, the research questions that this study pretend to answer are the following: Is there a big use of anglicisms in fashion? What is the purpose of this use? Are they accepted by DRAE? Are these meaning collected in Cambridge Dictionary? Are these anglicisms used by Spanish speakers in their speech?

Furthermore, this research is not only going to focus on the use of anglicisms in fashion articles but also if people know and use these anglicisms related with fashion, since they are supposed to be part of a specialized language and at the same time they are substituting the Spanish fashion terms. For this reason, this research is adopting a sociolinguistics perspective due to the fact that it is taking into account how society use these anglicisms in the fashion sector (the articles on which the corpus is composed) and in their everyday life.

J. Ramírez (2021) states that most of the *non-adapted loanwords* enter in the 22nd edition (2001), while most of the *adapted loanwords* enter in the 23rd edition (2014). Furthermore, the same author says that the use of *non-adapted loanwords* and their respective *adaptations* can generate hesitations in the orality and writing of speakers of Spanish.

In addition, the author corroborates that Spanish speakers use *non-adapted loanwords* and *adapted ones* interchangeably, and that this usage depends on the Spanish-speaking environment in which the speakers are from. In the same research, she states that according to the information obtained in CORPES XXI, it can be seen that the use of *non-adapted loanwords* is more frequent than their *adapted loanwords*.

Specifying further, J. Ramírez (2020) corroborates that Spanish speakers show a notable preference for *non-adapted loanwords* (95 %) while the remaining 5 % prefer the use of *adapted loanwords*. Furthermore, 95 % of these *non-adapted loanwords* are used in America, and only 5 % in Spain.

Finally, with regard to the possible reasons for speakers' preference for *non-adapted loanwords* are the non-existence of an equivalent term in Spanish, age, gender, fashion, imitation, snobbery, social strata, geographical area, etc.

J. Gómez (1998) comments on the stylistic function of borrowing both in literary works and in the press. With regard to the use of borrowing in literary works, Juan comments on S. Ullman's analysis, in which borrowings or foreignisms constitute an important aspect of the so-called "evocative artifices". With regard to the analysis of

foreignisms, S. Ullman focuses on anglicisms, commenting that they are used when one wants to evoke an English atmosphere.

Concerning the use of anglicisms in the press and their stylistic function, J. Gómez focuses on what German researchers concluded. These authors investigated the use of anglicisms in the German press in the post-war period between 1960 and 1980. They conclude that some of the motivations and functions that caused their use are the desire to reflect the American atmosphere, to express oneself in a "high style", rhetorical variation and conceptual precision (they help to restructure semantic fields of the receptor language).

In addition, J. Gómez (1988) comments on the factors which, according to T.E. Hope, affect the use of loans. In the opinion of this author, the linguistic factors may be:

- Extrinsic factors, which correspond to technical and cultural innovations whose verbalisation is adopted by the receiving language.
- Intrinsic factors, which are borrowings arising from the search for certain native terms abroad.

With regard to the extralinguistic factors, these may be:

- Social factors, by imitation of the culture.
- Socio-psychological factors, which are based on the notion of prestige and snobbery.
 - o Linguistic snobbery can have two aspects: one positive and one negative. The negative one is when it functions as a method of isolation, while the positive one is when it acts as a desire to join a social group.
 - o Another factor that forms part of this group is the factor of distinction, which involves the use of borrowings from a prestigious language to mark the cohesion of a superior social group and to distinguish itself from other inferior groups.
 - o Finally, we find the argot function, which refers to the use of borrowings to unite social and professional groups, where the languages of specialities and trades and slang stand out.

The anglicisms that are going to be analysed from our corpus would be related to the argotic function, as they are part of the specialised language of fashion.

3. METHODOLOGY

This section will explain and detail the different methodologies to be carried out in this research. With the purpose of compiling the use of Anglicisms in fashion articles, a corpus has been selected manually. In addition, in order to get even closer to the use of these anglicisms from a social point of view, we have resorted to the use of a form, also made manually. It is important to mention that the form contains data previously collected by the corpus, so the order followed to carry out this research is as follows.

3.1 CORPUS

One of the main objectives of this research is to compile the anglicisms used in a certain number of articles in fashion magazines.

Given the importance of anglicisms in the language of fashion, we believe that there will be a large number of them in the texts we are going to analyse.

The texts to be dealt with in this TFG will be fashion articles, which will be discussed in depth later in this work. Obviously, there are countless articles that deal with this topic, but we cannot analyse them all due to the limited length of this research paper, so we will analyse a small number of them as a reference.

This paper intends to analyse fashion articles from three different magazines: *Vogue*, *Elle* and *Haspers Bazaar*. Furthermore, three articles from each magazine will be analysed, making 9 fashion articles in total, all of them written in Spanish. It is important to remark that all these articles were written in the “fashion” section of the magazines since these three magazines also deal with other topics such as “living”; “belleza”, “tv”, “novias”; “compras”, “business”, “star style”, among others. As we can see, anglicisms are also presented in these titles, since these topics are related with fashion and used to have the same audience and even sometimes vocabulary.

In order to find a balance between all the selected texts, it has been decided that they should have a similar number of words, between 300 and 400 words. Hence, the corpus is composed of a total of 3297 words.

3.2 ANALYSIS

The decision to analyse three different magazines aims to reach a more general conclusion, that is, one that involves the language of fashion in the magazines, and not

just the language of a single magazine. Moreover, it is important to consider that the corpus is going to be analysed is not enough big to state a theory about the use of anglicisms in the Spanish specialised language of fashion.

In order to analyse the use of anglicisms in the Spanish fashion magazines, we will select them manually. The procedure began extracting the words we consider as anglicisms (taking into account the definitions we supplied in point 2.2) in the articles selected from the magazines of *Vogue*, *Elle* and *Haspers Bazaar*. After selecting and searching anglicisms in the articles mentioned before, we will proceed to the quantitative analysis. In order to achieve this, we will calculate the frequency with which each token appears in the selected corpus. Afterwards, we will provide a definition for each, their part of speech and their translation into Spanish language.

In summary, it is important to mark that we prepared a suitable corpus for the analysis of the words we consider as anglicisms. The analysis, as we mentioned before, was elaborated in a manual way. Moreover, these were parsed regarding its frequency (quantitative analysis), its definition (in the context they appeared) and its correspond translation into Spanish in order to reach conclusions.

Finally, the datum and results obtained will be offer in the following point as well as a discussion regarding its frequency, use and purpose. Furthermore, we will expose different hypothesis about the intention of the speaker when using anglicisms, its relation with specialised language and its integration into Spanish language.

3.3 FORM

After having compiled the anglicisms that appear in the linguistic corpus that we have explained above, a survey form has been created based on these anglicisms related to the world of fashion.

The form has been elaborated through the website "google forms" and its objective is to investigate the use of anglicisms in the Spanish language. This form was developed online and disseminated and answered in the same way.

Furthermore, in this form participants were asked about their knowledge of anglicisms. The anglicisms they were asked about are those selected from the linguistic corpus explained in point 2.1, consisting of 9 fashion articles and 3297 words. In order to

find out whether the participants knew these anglicisms, they were provided with a list of anglicisms (which will be presented in the following section), from which they had to select those of which they knew the meaning. In addition, participants will be asked whether they use these anglicisms, they will have to select those they use in their speech from a table of anglicisms, which will be the same as the one offered in the previous question of the form.

Finally, 223 participants, taking into account their age range and whether they are interested or work in the fashion sector (factors that could affect their answers), have answered the form. Regarding the age of the participants, 15 were minors, 183 were between 18 and 30 years old, 8 were between 30-50, 12 people were between 50 and 60, and finally, 5 participants were over 60 years old. Regarding the relationship of the respondents to the fashion sector, 99 were not interested or working in the fashion sector, while 115 were interested or working in the fashion sector.

4. RESULTS AND DISCUSSION

4.1 USE OF ANGLICISMS IN FASHION ARTICLES

Anglicisms	Number of tokens	Definition	Part of speech	Spanish Translation
Limited edition	1	A fixed, usually small, number of copies of a book, picture, etc. produced at one time.	Adjective + Noun	Edición limitada
Oversize	7	Bigger than the normal size; too big	Adjective	Enorme, demasiado grande
Look	16	Used to state physical appearance. In fashion magazine, 'look'	Noun	Estilo, pinta

		is often used to sell fashion products in the form of fashion pieces ensemble.		
Casual	1	Casual outfits refer to a look that is comfortable and relaxed. This usually consists of informal garments like jeans, a T-shirt, and even skirts. A simple T-shirt, for example, can dress down a look, taking the edge off a fancier outfit.	Adjective	Informal, casual
Joggers	1	Soft loose trousers, with elastic at the top, that you usually wear for doing exercise.	Noun	Pantalones deportivos
Crop top	2	A woman's informal piece of clothing for the upper body, cut short so that the	Noun + Noun	Camiseta Corta, ombliguera

		stomach can be seen.		
Premium	1	Meant to describe something that is extremely good.	Adjective	De lujo, calidad suprema
Top ₁	2	A piece of clothing worn on the upper part of the body	Noun	Blusa, camisa
Insider	2	A person who knows a lot about a group or an organization, because they are part of it.	Noun	Persona enterada
Top ₂	1	A person or thing of the best quality.	Adjective	Mejor, máximo
Naive	1	In a style which is deliberately very simple, often uses bright colours and is similar to that produced by a child.	Adjective	Primitivo
Girly	1	Suitable for or like girls, not boys.	Adjective	Femenino
Teddy ₁	2	1. It's a plush, fuzzy-looking, and super cozy jacket that is	Noun	Chaqueta de borreguito

		usually made out of faux fur. It resembles a teddy bear. (It is not made by bear)		
Royal	1	Connected with or belonging to the king or queen of a country.	Noun	Realeza, familia real
Effortless chic (style)	1	Having the characteristics of being classic, fashionable and genderless, smartness which appropriately matches high-priced and low-priced brands, being eclectic between glamor and simplicity, or unconventional that also includes convenience, functionality, graciousness and softness	Adjective	Elegante “sin esfuerzo”
Teddy Bear ²	1	1. It's a plush, fuzzy-looking, and super cozy jacket that is usually made out	Noun	Chaqueta de borreguito

		of faux fur. It resembles a teddy bear. (It is not made by bear).		
Low cost	2	Producing or supplying something that is cheap or costs less than usual to buy.	Adjective	De bajo coste
Mini (corte)	1	Referred to the cut of clothes, generally of skirts and dresses.	Adjective	Corto
Must (be a must)	1	Being essential to own.	Adjective	Imprescindible
Cowboy (boots)	1	A high-heeled boot of a style originally worn by cowboys, typically with a pointed toe and decorative stitching.	Adjective	(Bota) de vaquero, (botas) tejanas.
Sport	1	Relating to, or suitable for sports especially : styled in a manner suitable for casual or informal wear sport coats.	Adjective	Deportivo

Blazer	1	A jacket, not worn with matching trousers, often showing the colours or badge of a club, school, team, etc.	Noun	Americana
Web	1	A system for finding information on the internet, in which documents are connected to other documents.	Noun	Internet
Outfit	2	A set of clothes that you wear together, especially for a particular occasion or purpose.	Noun	Atuendo, conjunto, traje o ropa.
Vintage	2	Old and of good quality clothing.	Adjective	Antiguo, clásico.
Millennial	5	Connected with a period of a thousand years.	Adjective	Milenario
Smartwatches	1	A small computing device that you wear on your wrist.	Noun	Reloj inteligente
Street style	2	It is fashion that has evolved from	Noun + Noun	Estilo callejero

		the streets and not from runway shows or designers.		
Cropped ¹	1	Items of clothing that are very short.	Adjective	Corto
Top model	1	A international high fashion supermodel.	Noun + noun	Modelo muy cotizado
Glamour	1	The attractive and exciting quality that makes a person, a job or a place seem special, often because of wealth or status.	Adjective	Glamuroso
Track (sole)	1	A light, heelless, usually leather shoe having either steel spikes for use outdoors on a cinder or dirt track, or a rubber sole for use indoors on a board floor.	Adjective	Suela dentada
Vip (people)	1	A famous or important person who is treated in a special way (the	Adjective	Personaje importante

¹ Cropped: It is related to crop top.

		abbreviation for 'Very Important Person')		
It girl	1	A famous young woman who is known for going to a lot of parties and social events.	Noun	Joven influyente
Denim	1	A thick, strong cotton cloth, often blue in colour, used especially for making jeans.	Adjective	Vaquero
Total look	1	An outfit which consists of elements in the same colour. It is usually black. However, in contemporary men's fashion, it's a way broader concept.	Adjective + Noun	Conjunto de dos piezas
Comfy	1	A comfortable ítem of clothing.	Adjective	Cómodo
Urban	1	Culture clothing that pertains to trends and fashions symbolizing urban culture, usually informal.	Adjective	Urbano

Street wear	1	Casual clothing of a style worn especially by members of various urban youth subcultures.	Noun + Noun	Ropa de calle/casual
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After presenting the anglicisms found in the corpus, their frequency, definition and translation, I would like to point out what García Morales et al. (2016) said. They stated that nowadays, no matter the area in which you work, people are exposed to many English words through the media, printed and audio-visual advertisements. Concerning the anglicisms analysed in this paper, many of these can be seen in numerous sectors, not only in fashion, but also in sports advertising and IT, among others. In the case of smartwatch, those who are up to date with technology will know it, while those who are up to date with fashion but not with technology may not. What I mean saying this is that “smartwatches” is an anglicism outside the fashion sector, but it appears anyway, maybe because it sounds "cooler", "more technical" or “more prestigious” saying "smartwatch" rather than "reloj digital". Another hypothesis could be that people are used to this term instead of “reloj digital” due to its frequency in its field.

As we have already said, many anglicisms that have been used in fashion articles do not belong to the vocabulary of this world or sector. However, many others are part of the specialised language of fashion, that is to say, their terms belong to a specialised language. They are words used in fashion or in very informal situations. As Cabré (2004) said, specialized languages are then those that are used in specific situations, in which experts on a topic intervene. The main communicative function when using this type of language is informative. Although today specialised languages are in some way related to prestige, according to Sager (2007), was not the case until the advent of the printed form of language arrived. In this way, specialised languages as we know them nowadays emerged from the development of theories on applied sciences and at the same time as the use of the different national languages expanded, replacing Latin, which was the language previously used for written communication.

Certainly, according to M. A. Zorraquino (1977), the lexicon shares the two characteristic properties of the other types of specialised languages: scientific-technical and slang; with the former it shares the two-way correspondence between the signified and the signifier of the sign; with the latter, that it allows the individual to identify himself as belonging to a social group.

In addition, after compiling all the anglicisms found in the corpus in this table, I would like to comment on the parts of speech of these anglicisms. As can be seen, one section of the table analyses the part of speech of each word studied, but many of these can be confusing as it could be different points of view. With regard to the two-word compounds, these can be seen as compound lexical units or collocational units. I would also like to mention some appositional nouns that appear in the corpus, such as: “Crop top”, “street style”, “top model” and “Street wear”. However, many of these compound words are formed by an adjective and a noun, as we can see in the following: “limited edition” and “total look”.

J. Calonge (1995: 182) highlights that scientific meanings can be represented by simple signifiers or by phrases. One of the advantages of phrases over simple signifiers lies in the analytical value which linguistically accompanies this form of actualisation. Signifiers corresponding to specialised fields only have meaning within their system and have meaning only for those who know that system. We can notice these in these examples extracted from the corpus: “total look”, “street wear”, “(estilo) baguette”, “cowboy”, “teddy bear” among others. If you tell these terms to people who is not used to the fashion language, it is probable they are going to misunderstand these lexicons. It is very likely that a person would imagine a person, especially in the western US, whose job is to take care of cattle, and who usually rides a horse, or a similar character in a film when they hearing “cowboy” instead of “cowboy style or cowboy boots”, those who are chic and on-trend this season. It is very likely that people would imagine a complete look (wearing every garment without being naked) instead of a look in which all the garments have the same colour or print” when hearing “total look”, a coat made by bear or simply a cuddly toy when hearing “teddy bear”, and sincerely, I do not imagine what they would imagine when hearing “estilo baguette”.

In addition, many of these meanings are included in dictionary entries although others will not appear, since, as mentioned above, they are part of the specialised language

of fashion. In this case, we will have to consult sources related to this world or field to know their meaning.

Its meaning appears in Cambridge dictionary.	Its meaning does not appear in Cambridge dictionary.
Limited edition	Street wear
Oversize	Naive
Casual	Teddy
Joggers	Effortless chic
Crop top	Cowboy (boots)
Premium	Sport
Top ₁	Street style
Insider	Cropped
Top ₂	Track (boots)
It girl	Teddy wear
Royal	Total look
Low cost	Urban (clothing, style)
Mini	
Must	
Blazer	
Web	
Vintage	
Millennial	
Smartwatch	
Top model	
Glamour	
vip	
Denim	
Comfy	
Girlie	

outfit		
look		
=27	=13	Total = 40
67.5%	32.5%	

As we can observe in this quantitative analysis, most of the meanings of the anglicisms found in our corpus appear in Cambridge dictionary, namely 67.5%. However, 32.5% of these words will have to be searched in fashion-related resources in order to know their meaning within fashion context. We should clarify that all anglicisms appear in the English dictionary, but many of these words are polysemic and have a different meaning in fashion context that does not appear in a standard dictionary. Moreover, some of them are trends that are named with a word that already exists but that does not mean the same, one example of this is *teddy bear*. As it is mention before, this is due to the specialised language of fashion.

We have not only seen anglicisms but also foreign words such as "(estilo) baguette" and "culotte". The term "baguette" is borrowed from French and is accompanied by the word "estilo". "Estilo baguette" forms what we call a syntagmatic compound. It is worth noting that foreign words came into Spanish through French; this is explained by the influence and power that France had (and still has) in the fashion sector, sometimes even called "the country of fashion". It was therefore easier to compile the terms with a French spelling that lent a touch of sophistication than from the respective languages of origin.

According to the study of Global Language Monitor, which produces an annual ranking of fashion cities. In 2020 they published a study in which they determined which had been the fashion cities during the last decade. On the first position on the ranking, we find New York with an average rank of 1.6. New York has been finishing in first or second place every year since 2010, disputing the first place with Paris. The French city won the second place on the rank of best fashion cities for the decade with an average rank of 2.4. Finally, London took third place on the ranking with an average rank of 2.7. In short, the dominance of the two cities could be equated on a global level, with Paris more reputed as the capital of haute couture and prêt-à-porter² and New York as a trendsetter at New

² Clothes that are produced in standard sizes and not made to fit a particular person.

York Fashion Week. Linguistically, the influence of English on today's fashion seems to be evident. English is increasingly being used to coin terms and these in turn are imported into other languages. Many of these terms are often used in everyday life without being noticed.

Many trends become well known on the catwalks of New York, or thanks to English-speaking celebrities. These are trends, clothing styles or garments created in Anglo-Saxon countries and named in that language. Hence, other languages, which do not have such concepts, borrow the English terms. It should be noted that most of them have not yet been accepted or adapted by Real Academia Española, despite being very frequently used words with no equivalent in Spanish. Nevertheless, if they continue to be used so frequently, they will probably be incorporated into its dictionary.

For this reason, it has been decided to carry out a quantitative analysis of how many anglicisms appear in Real Academia Española dictionary.

Accepted by DRAE	Not accepted by DRAE
Look	Limited edition
Vip	Oversize
Top ₁	Joggers
Mini	Crop top
Blazer	Top ₂
Web	Casual
Top model	Premium
Glamour	Insider
	Naïve
	Girly
	Teddy
	Royal
	Effortless chic
	Teddy bear
	Low cost
	Must
	Cowboy
	Outfit

	Vintage
	Millennial
	Smartwatch
	Street style
	Cropped
	Track
	It girl
	Denim
	Total look
	Comfy
	Urban
	Street wear
Total = 8	Total = 38

As we can see, 8 anglicisms are accepted by the DRAE, while 30 do not appear in this dictionary. This means that 21% of the anglicisms analysed are included in the DRAE. It is important to note that this analysis may not reflect reality, as the corpus analysed is very small.

Finally, a quantitative analysis of the use of Anglicisms in the fashion articles selected for our corpus will be analysed. As mentioned above, the corpus consists of 3297 words. The anglicisms found in the corpus are the following:

Anglicisms	Number of tokens	Number of words
Limited edition	1	2
Oversize	7	7
Look	16	16
Casual	1	1
Joggers	1	1
Crop top	2	4
Premium	1	1
Top ₁	2	2

Insider	2	2
Top ₂	1	1
Naive	1	1
Girly	1	1
Teddy ₁	2	2
Royal	1	1
Effortless chic (style)	1	1
Teddy Bear ₂	1	1
Low cost	2	4
Mini (cut))	1	1
Must (be a must)	1	1
Cowboy (boots)	1	1
Sport	1	1
Blazer	1	1
Web	1	1
Outfit	2	2
Vintage	2	2
Millennial	5	5
Smartwatches	1	1
Street style	2	4
Cropped	1	1
Top model	1	2
Glamour	1	1
Track (sole)	1	1
Vip (people)	1	1
It girl	1	2
Denim	1	1
Total look	1	2
Comfy	1	1
Urban	1	1

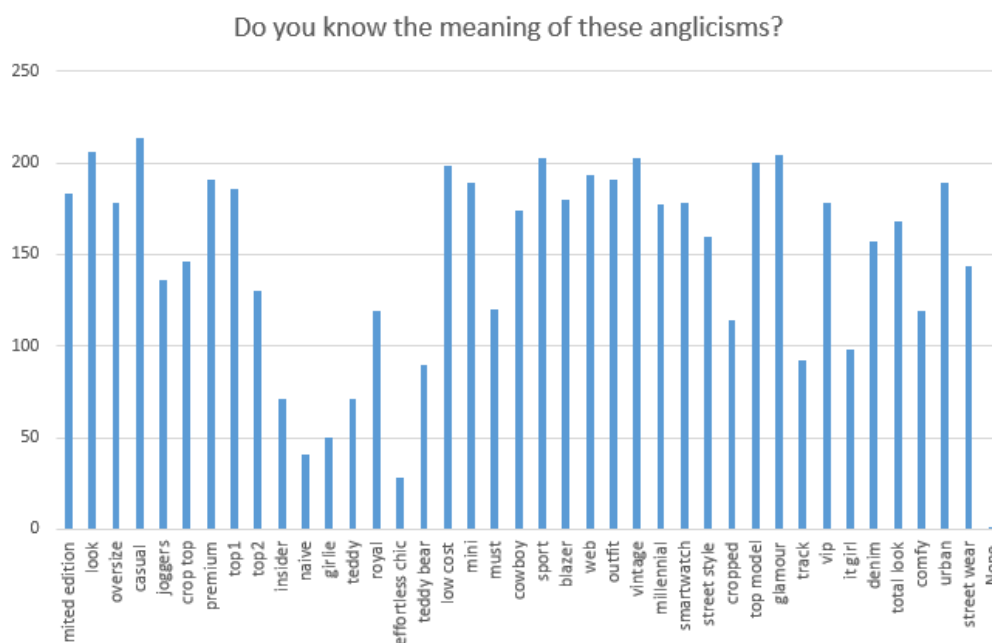
Street wear	1	2
		= 80

Number of words in the corpus	Number of words that are anglicisms
3297	83
	2.5%

The total number of words that are or are part of anglicisms in our corpus is 80. Therefore, this means that 2.5% of the words of our corpus are anglicisms. This can be considered a high or a low number, but what is certain is that these anglicisms are the protagonists of the article as they are mostly dealing with those garments or trends. What I mean by this is that it is important to know their meaning in order to understand most of the articles in our corpus.

4. 2 THE USE OF FASHION ANGLICISMS IN THE SPANISH LANGUAGE

In this point, the results of the form explained in 3.3 will be discuss. To begin with, the first question participants had to answer was if they know the meaning of the anglicisms found in the corpus (the one stated in 4.1). The quantitative result is shown in the following table:

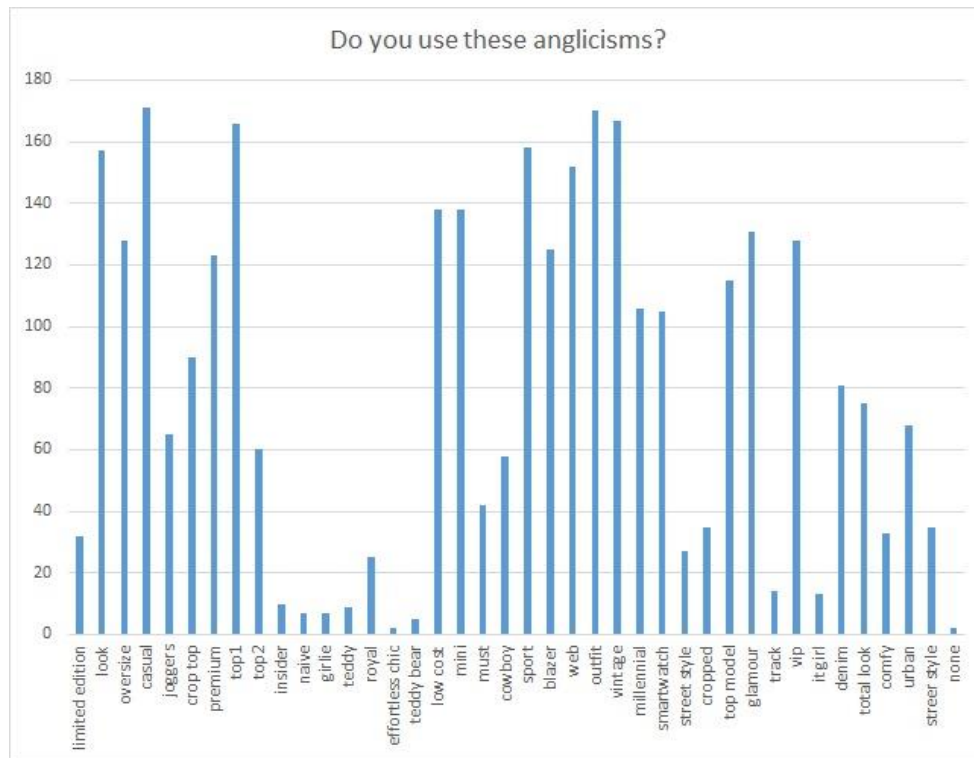


As we can see most of them were known by the participants, being the most known “casual” with 214 participants knowing the word, what supposed that 96% of them know the meaning of this. This word is followed by “look” (92.4%), “glamour” (91.5%), “sport” (91%), “vintage” (91%) and “top model” (89.7%). It is very likely that “casual” is known by almost everyone due to the Spanish translation term “casual”. The same occurs with “glamour” since the Spanish translation is “glamur”. The others words were known by almost every participants, this can mean that they appear in numerous sectors or that they replace the spanish translation word in their sector; for example, nowadays it is so uncommon to see “conjunto de ropa” instead of “outfit”.

Moreover, it is important to mention that only one person answers that he does not know the meaning of none of these anglicisms (this correspond to “none” in the table), in other words, only 0.4% of the survey respondents do not know the meaning of any of these. Regarding the anglicisms people know less, these are “effortless chic” (12.6%), “naive” (18.4%), “girlie” (22.4%), “teddy” (31.8%) and “insider” (31.8%). Some of these anglicisms are the name of trends. Trends used to be occasional, what I mean is that we are not used to see them as much as the others anglicisms. Furthermorer, trends are usually know more by professionals, workers or interested people in fashion than the rest of society.

This may lead us to reflect on the importance of English as it is used in many sectors all the time, hence, everyone, regardless of age or interest in fashion, knows at least one anglicism.

Finally, the same participants were asked if they use these anglicisms in their daily life, since it is not the same knowing their meaning as using them in your speech (replacing the spanish word) when you are talking in Spanish. The results were the following:



Here, we can see that the use of anglicisms do not change so much from the knowledge we have about them. Only one person answer that he does not use any anglicism, what means that 99.6% of the participants use at least one anglicism on their speech. However, there is a great change if we take into account the amount of anglicisms they use and we compare them with the amount of anglicisms they know the meaning. Here, the most used anglicisms are “casual” (76.7%), “outfit” (76.2%), “top₁”, “sport” (70.9%) and “look” (70.4%). As can be seen, “casual”; “sport” and “look” were also on the list of the most known by the participants.

Lastly, 104 participants stated that they do not work in fashion sector neither are interested in fashion while 119 affirmed that they are interested in this world or even they work in this field. This supposed that 46.6% of the people are likely to know terms of the specialized language of fashion whereas 53.3% of the people are not. This shows that people who are not interested in fashion know the meaning and use some of these anglicisms that are part of the specialised language of fashion. This may occur because many of these terms are substituting the corresponding Spanish words, for example, if we go to the Zara Spain website, we will find vocabulary such as "blazer", "total look"; "shorts" and "jeans" (the Spanish terms do not appear).

An in all, concerning the age of the participants, the only one who does not use any anglicism and does not know the meaning of any of the ones provided is between 18-30 years old. However, it cannot be stated that people who are younger have less knowledge about anglicisms than elderly people, since younger participants know and use a higher percentage of these anglicisms. Furthermore, it is considered that age can be a factor that affects to the knowledge and use of anglicisms due to the fact that English is taking importance increasingly. Moreover, the relationship between English and fashion has been polishing and increasing in recent years.

5. LIMITATIONS AND SUGGESTIONS FOR FUTURE RESEARCH

Concerning the limitations this paper has found, several are considered important to mention for future researchers. The first limitation this paper has found was the search of previous studies regarding fashion anglicisms due to the fact that there is not so much study about this. Moreover, getting the definitions of terms were not easy, in fact, it is not difficult to find a definition of anglicisms but to find a definition of the different types of loanwords.

With regard to the analysis development, it was tough to find a definition and translation for each term. In order to achieve these definitions, not only standard and traditional dictionaries were consulted but also different resources dealing with fashion. The problem was not finding the term in the dictionary (all appear) but its definition due to the fact that some of these anglicisms have a specialized definition, that is to say, they have a different meaning in a fashion context. “Wordreference”, “Collins” and “Cambridge Dictionary” were the standard dictionaries used for searching the definition(s) of most of them. Nevertheless, other anglicisms needed a deep research to find their definitions; “Urban dictionary”, “Zalora Fashion Glossary”, “Bloomberg (in the style reading section)” and “Messy Closset Web Page” were the others resources used to find an exactly definition of those complicated terms.

Concerning the translation of these items, “Macmillan”, “Wordreference”, “Cambridge” and “Collins dictionary” were really useful. Even so, some terms were translated by the researcher, who has little knowledge in translation and fashion field, due to the lack of available or exacted translations.

The last obstacle the researcher had to encounter during the analysis process was the classification of the part of speech of each term. This difficulty is mostly found on the compound terms since some words could be considered as an adjective or a noun depending of different points of view. “Crop top” and “limited edition” are some examples that complicate the analysis, both examples are nouns taking into account a complete lexical unit, but if we analysed their internal grammatical structure, we would find an adjective following a noun. It is also important to bear in mind that not only an adjective could accompany a noun but also another noun, such as in “teddy bear”. Moreover, in order to better analyse their part of speech it is advisable to take into account if these terms are a complete lexical units or two separated words that form a collocation.

Finally, the last limitation the researcher has found is regarding the participants of the form concerning the use of fashion anglicisms in Spanish language. It would be better if the range age of the participants were balanced, in other words, if more elderly people has participated in order to have a similar number of participants with regard to the different ages. This fact was hard to achieve due to the fact that the form was disseminated above all by social networks and multiplatform messaging apps, platforms mostly used by young people. Moreover, the form need to be completed online, a fact that also complicated the participation of more elderly people.

After mentioning the limitations this paper has encountered, some suggestions will be also presented. As it has been mentioned before, searching the definitions was a difficult process, so, it is recommended to consult some fashion resources in order to get them. It would be also interested to compare the standard definition and the specialized definition of those terms which have both, with the objective of studying if there is any connection.

Moreover, I would like to suggest doing a similar study in some years in order to appreciate if the use of anglicisms in fashion have increased or not. It would be also interested a similar study which involve more people with a balance regarding the participants age and their interest in fashion. In addition, knowing the anglicisms most people used in their everyday life could be also considered without taking into account the fashion field. Finally, but not least important, asking the participants for the translation of some anglicisms they know into Spanish would be also interested in order to know if there is a semantic gap in the Spanish language or at least, in people’ speech.

6. CONCLUSIONS

To summarise the above, after an exhaustive analysis and research work, we have reached several conclusions throughout the process of carrying out this dissertation.

To begin with, regarding the conclusions drawn through the elaboration of the theoretical framework, it can be stated that the use of anglicisms in our speech is not only due to linguistic factors but also because of social and psychological factors. So important are these factors, that even new words with a similar spelling to English have been created with the intention of giving more prestige and even in order to give the impression of being update.

Furthermore, concerning the main objective of this study, which was to analyse the use of anglicisms in Spanish, specifically, anglicisms related to the language of fashion, we have been able to confirm the hypothesis that anglicisms are part of the specialised language of fashion. After analysing a linguistic corpus of 3297 words composed by 9 fashion articles, it is considered that in each of them there was a large presence of anglicisms, which, from the researcher's own perspective, play a very important role in the language of fashion.

It is also important to mention that not only the language of fashion is characterised by the use of anglicisms, but also of French terms. With respect to the corpus analysed, few French terms appeared, but after investigating previous research and knowing the great link between fashion and the French capital city, we can conclude that these terms, less than anglicisms, are also frequent.

Moreover, the great influence of New York fashion week, the globalisation of fashion, the creation of new trends (which do not have a term in Spanish and form a semantic gap) and social and psychological factors are some of the main reasons for this phenomenon, which in the view of some linguists and contrary to others, enriches the language.

The second main objective of this paper was to determine whether this frequency of anglicisms in fashion was reflected in the speech of Spanish speakers. After the participation of 223 Spanish people, of different ages and with different interests towards fashion, we can conclude that this use of anglicisms is indeed reflected on their speech. The result can be considered really surprising since 99.6% of the participants knew at least one of these anglicisms (related to fashion). This shows that, even if we are not

interested in this field, the language of fashion is unconsciously part of our lives as they are words that, partly thanks to technology, we encounter very frequently in our daily lives.

Regardless of whether anglicisms enrich or impoverish our language, it cannot be denied that their use is growing day by day among Spanish speakers, to such an extent that many of them are accepted by the DRAE. In our corpus, to be precise, 21% of the words and their “fashion meanings” appear in DRAE. From the researcher standpoint, this is a high and meaningfully percentage.

Finally, I would like to end these conclusions and this paper by saying that I hope to have contributed to previous studies on anglicisms, as well as to give visibility and recognition to fashion from a linguistic point of view; as fashion is considered to have a lot to offer when it comes to linguistics due to the fact that it is a language (specialized) in itself.

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8. APPENDICES

- ➔ Article 1: La colección limited edition de Massimo Dutti que irá directa al armario de las mujeres más sofisticadas

Puede que no haya una tendencia más cómoda en todo el año. De cara al verano, las prendas ‘oversize’ se postulan como una apuesta de lo más apetecible para vestir cuando suben las temperaturas. Caracterizada por unos patrones un poco más grandes de lo habitual, esta silueta llama a looks relajados, con ese punto desenfadado propio de los meses del buen tiempo. Ese espíritu ‘casual’ siempre resulta de lo más sugerente (bien lo saben las parisinas, las mayores expertas del estilo despreocupado), y en manos de Massimo Dutti, hasta las más reticentes van a acabar sucumbiendo ante sus encantos.

¿El motivo? La firma española sabe de primera mano cómo convertir lo oversize en la tendencia más elegante del armario. Y su nueva colección es una prueba de ello. La propuesta, de edición limitada, hace de esta silueta su mejor embajadora, jugando con los volúmenes en prendas con un espíritu vanguardista y contemporáneo. El truco de estilismo que también aplican las mujeres sofisticadas pasa por invertir en básicos como un vestido negro o una camisa blanca, a las que se les da un aire diferente superponiéndolos a unos pantalones *joggers* o unos tipo sastre, para estilismos más o menos informales. La clave también radica en las proporciones: el abanico de posibilidades es de lo más amplio cuando partimos, por ejemplo, de un crop top, al que se le pueden sumar todas las prendas que se nos ocurran. Otra opción es un balance de volúmenes: equilibrar unos culotte con una camiseta un poco más ceñida, o compensar una blusa ‘oversize’ con una falda midi. Además, es una colección en la que todo invita a disfrutar: su paleta de colores amables invita a llenar el armario de tonos como el negro, el azul marino o el naranja, pasando por toda una gama de colores crudos. Sus materiales premium también son un lujo para los sentidos. Más allá del suave tacto de la piel, el lino o el algodón, dos de los protagonistas absolutos verano tras verano, hacen una entrada triunfal a través de pantalones, camisas amplias y tops. Si hay ropa que nos pone de buen humor, Massimo Dutti en 2021 ha dado en el clavo con una propuesta que lleva el hedonismo un paso más allá.

➔ Article 2: Kendall Jenner lo confirma: los mocasines favoritos de las ‘insiders’ seguirán siendo tendencia en primavera

Primero fue Katie Holmes y después le siguió Bella Hadid, además de Elsa Hosk y Pernille Teisbaek. Ahora es Kendall Jenner la que se une al grupo de adoradoras de los mocasines de Prada, el calzado que desde el pasado otoño ha pedido un lugar preferente en el zapatero de las prescriptoras de estilo. Unos zapatos cómodos, planos, acharolados y con el punto justo de ostentación, al lucir tan solo un discreto emblema de la firma sobre el empeine. Un par que ha conquistado a las *insiders* y que parece que seguiremos viendo mucho durante la primavera que acaba de comenzar.

La integrante del clan Kardashian se ha decidido a llevarlos en un estilismo que parece que también será el que más se replique de ahora en adelante con estos zapatos como pieza fundamental. Kendall Jenner los mezcla con vaqueros rectos y de cintura alta, un jersey de punto en color crudo y un abrigo ligero con las costuras a la vista. Como único detalle de colores vivos, lo que supone un contraste de lo más apetecible en el look, la top ha escogido un bolso al hombro confeccionado con cuentas de inspiración étnica, el *Tommy Bag* de la firma Staud. La modelo completa este punto de color con una cadena para las gafas realizada también con abalorios.

La bisutería ideada a partir de la combinación de cuentas y abalorios conforma otra de las grandes tendencias de la temporada que acaba de comenzar. Grandes firmas como Bottega Veneta han realizado sus propias versiones y estrellas de la altura de Dua Lipa llevan varios meses experimentando con collares y pulseras de factura artesanal que consiguen gracias a pequeñas compañías de Los Ángeles o Nueva York. Un toque *naive* que recuerda a lo que se podía ver por doquier en el patio del colegio y con el que se vuelve a recuperar esta tendencia *girlie* y algo infantil.

Han pasado al menos dos temporadas desde que los mocasines se impusieran como el calzado cómodo por antonomasia entre quienes siguen las últimas tendencias. Fue un modelo de Chanel el que llamó la atención de las prescriptoras antes de que comenzara el pasado otoño, pero parece que la sencillez y versatilidad del par de Prada que luce ahora Kendall Jenner es el que ha acabado convenciendo a quienes más saben de moda.

➔ Article 3: Sofía de Suecia tiene el abrigo 'teddy' para las que no quieren vestir como las demás

Sofía de Suecia es una de esas *royals* cuyo estilo podría definirse como un fondo de guardarropa clásico, cómodo y atemporal en el que de vez en cuando aparecen prendas de lo más audaz y en tendencia que consiguen que sus *looks* resulten a la vez elegantes, memorables y muy, muy favorecedores. Ya lo demostró con aquel inolvidable vestido amarillo asimétrico con el que asistió al enlace entre Louise Gottlieb y Gustav Thotto o más recientemente con el vestido rojo de largo midi (que escondía un formidable truco estilizador de estilismo) que llevó en el concierto en homenaje al malogrado DJ Tim Bergling. Siempre en sintonía con las tendencias, nunca bajo el dictado de las modas, así es el armario de la princesa Sofía de Suecia. En su última aparición pública en una universidad de Estocolmo, la royal ha vuelto a demostrar que su sexto sentido para la moda se conserva igual de infalible.

Con un holgado semi recogido que confería a su larga melena un aire natural y con un discreto maquillaje, la princesa ha asistido a la graduación virtual de la Sophiahemmet University para felicitar a los alumnos por sus nuevas titulaciones. En cuanto a moda, Sofía de Suecia ha cumplido con varias de las tendencias de invierno de 2021, pero adaptándolas a su relajado estilo *effortless chic*.

Bolso de mano con solapa, botas altas, pantalones *sartorial* y jersey de cuello alto, todo ello en riguroso negro. Solo rompe la uniformidad del negro la prenda clave del look: el abrigo teddy bear, de peluche o de borreguillo: llámalo como quieras, llévalo a tu manera. porque mientras otras prescriptoras de tendencias como Emily Ratajkowski lo llevan en color arena y Diane Kruger en clave más clásica, la princesa Sofía de Suecia lo ha llevado en su versión en blanco crudo, *oversized* y con doble abotonadura, confirmando así no solo que el abrigo *teddy* es una de las inversiones definitivas de la temporada, sino que se puede adaptar a cualquier estilo.

➔ Article 4: Esta falda corta drapeada de 20 € de Sfera es tan bonita que seguro que nos queda mejor que a la modelo

Nunca fue tan fácil ser estilosa con esta falda que levanta cualquier 'look'. ¡Gracias Sfera!

No sabemos por dónde empezar con la infinidad de posibilidades estilísticas que te permite esta falda de Sfera, lo que sí sabemos indicarte es que, este tipo de frunce y corte hacen tipazo, ¡palabrita! Hemos caído rendidas ante el descubrimiento 'low cost' del fin de semana, la falda fruncida de corte mini que, además, sólo cuesta 19,99 €. Este tipo de drapeado estiliza la parte abdominal tengas el tipo de cuerpo que tengas. El toque de gracia de esta falda es la forma en la que cae el lazo con ese bajo irregular. Su color verde caza también suma, ya que es un tono muy versátil que combina con prácticamente cualquier prenda de parte de arriba que tengas en tu armario.

Las posibilidades estilísticas de esta falda de Sfera son infinitas

En invierno solo tienes que usar unas medias de topitos o cristal en negro y agregarle el 'must' de la temporada, unas botas de tacón de caña alta en negras o unas tipo militar para los 'looks' más casuales. Si eres de las que se atreve a prescindir de las medias a pesar del invierno, entonces, apuesta por unas botas en color blanco o camel. Otra opción son las cowboy, ¡lo más! Y en cuanto llegue el buen tiempo, lo tienes fácil: sandalias, para darle un toque más sofisticado o deportivas si te va más lo 'sport' pero cañero.

Te lo hemos dicho, las posibilidades de esta falda corta de Sfera son ilimitadas, te puede salvar en más de una ocasión. Igual no lo recuerdas pero es que además, su precio es de 19,99 €. Sinceramente, ¿qué más se le puede pedir? Nada.

➔ Artcile 5: Esta americana (de Zara) de María Pombo te resuelve casi todos los looks de primavera independientemente de tu talla

De color amarillo claro, recta, "oversize" y muy fluida. Así es la blazer de la nueva colección de Zara que nos ha descubierto María Pombo, perfecta para tu próximo look de primavera. Y sienta fenomenal a todos los cuerpos.

Hemos visto a María Pombo apostar muchas veces por la americana para sus looks, en anteriores temporadas y este año especialmente desde que comenzasen a subir las temperaturas y se empezase a intuir la llegada de la primavera hace algunas semanas. Porque ella al igual que nosotras sabe que una blazer es ese básico de entretiempo que más looks te resuelven de la forma más sencilla, es una de esas piezas absolutamente indispensables en cualquier fondo de armario. La influencer madrileña la ha llevado últimamente de todos los estilos y colores, por ejemplo cruzada de ante marrón con

hombreras marcadas de Name The Brad, de color azul con estampado de cuadrados de Zara, e incluso negra también con las hombreras muy marcadas, que es una de las tendencias que más le gustan este año. Y ha sido hoy cuando nos ha descubierto su nueva apuesta, una blazer que ideal para dar ese toque primaveral que pide tu próximo look.

Se trata de una americana recta, de silueta "oversize" de Zara, de la nueva colección de la firma emblema de Inditex, de color amarillo claro con hombreras y bolsillos de doble vivo en delantero y pecho. Cuenta con cierre frontal de botones y es muy fluida por lo que es una prenda ideal que va a sentarte bien tengas la talla que tengas. Ella la ha llevado con una camiseta básica gris oscuro de cuello redondo y unos pantalones vaqueros rectos de talle medio y pata extra larga hasta el suelo con aberturas (creando un efecto acampanado) en azul gastado y un clásico cinturón de cuero marrón.

El look de María Pombo con esta chaqueta de Zara no puede ser más sencillo y práctico. Lo que también nos encanta es que la blazer está hecha con al menos un 30% de tencel, una fibra que se obtiene de madera, principalmente eucalipto, de bosques gestionados de forma sostenible, y se produce en un circuito cerrado reutilizando el agua y más del 99% de los químicos. Si ya estás pensando en hacerte con esta americana debes saber que en este momento la tienes disponible en todas las tallas en la web de Zara, en este color y en rosa palo. Ambos tonos son ideales para poner luz a tu "outfit" de entretiempo y que sea perfecto para la primavera. Su precio es de 49,95 euros.

➔ Article 6: De cuando el reloj se convirtió en el último símbolo de estatus millennial

En plena era de la conectividad y las firmas 'low cost' proliferando sin cesar, una nueva forma de estatus se hace fuerte entre los millennial: llevar relojes de firmas de lujo se ha convertido ya en su nueva obsesión. ¿Su búsqueda? cada vez más analógica y de estilo vintage. El accesorio de lujo por antonomasia se reinventa.

De arena, de agua, de arena, de cuco, con cuerda, aguja, digitales e inteligentes conectados con los smartwatches. El reloj se creó para marcar el paso del tiempo y aunque hay quien pueda creer que por culpa precisamente de la hiperconectividad es un objeto en desuso, la realidad es que no. Es más, llevar reloj de lujo se ha convertido en el último símbolo de estatus millennial. Una generación que ha evolucionado al mismo tiempo que las

nuevas tecnologías y que sin embargo cada vez da mayor valor a los modelos clásicos y diseños vintage de toda la vida. Sin dejar de lado los modelos digitales que siempre tienen un componente 'sport' (clave del estilo millennial) los gustos se han vuelto hacia las firmas de lujo, los modelos analógicos y las siluetas que más representen la conexión con los relojes antiguos.

Los hombres apuestan cada vez más por diseños con esferas de mayor tamaño, con mayores posibilidades tecnológicas de hiperconexión, pero sin perder el estilo de los modelos más clásicos. Las mujeres optan por modelos también de grandes esferas, con siluetas minimal, apostando de nuevo por detalles joya, pequeños y sutiles detalles de lujo y sobre todo se decantan por diseños de relojes de agujas. Es sin duda la vuelta a uno de los símbolos de estatus de los años 20, 30 y 40 que los millennials quieren recuperar para hacer lo propio en su generación.

Las firmas de relojes han encontrado en esta nueva pasión de los millennials su hueco perfecto para rediseñar sus modelos clásicos y darles el toque de actualidad que encaja en sus diseños 2020.

En el Street Style no paramos de ver a las editoras y profesionales de moda llevando los diseños más clásicos de reloj, o las apuestas más vanguardistas del mercado.

➔ Article 7: Kaia Gerber confirma que la americana 'cropped' será el mejor comodín para la primavera

La aclamada modelo estadounidense ha vuelto a reafirmar su pasión por esta tendencia que desde hace varios meses pisa con fuerza el 'street style' con su último look en Malibú.

La pasión de Kaia Gerber por las prendas de diseño *cropped* es más que tangible. Rara es la ocasión en la que la aclamada *top model* no recurre a camisas, tops e incluso cazadoras y chaquetas de punto cortas para confeccionar sus inspiradores estilismos diarios o como broche final a alguno de ellos.

Sin ir más lejos, su último look para una breve salida familiar en California ha tenido como (única) gran protagonista una de estas adoradas prendas de estilo *cropped*, en concreto ha sido una americana en color negro, grandes solapas y doble abotonadura en dorado.

Una prenda clásica y sofisticada que ha logrado aportar el toque de glamour a la elección de Gerber, protagonizada en esta ocasión por sencillos pantalones vaqueros de corte recto, básicos en su fondo de armario, y jersey de punto de cuello algo en delicado camel. Botines negros con suela *track* y bolso estilo baguette en camel han sido los únicos complementos elegidos por la hija de Cindy Crawford. Un ejemplo más de que más allá de su amor por las tendencias, la sencillez es fundamental en cada una de sus propuestas sobre el asfalto.

La elección de este diseño por parte de la modelo no es casualidad, el éxito de este tipo de americanas cropped viene de lejos. Durante los últimos meses, han sido innumerables los rostros vip que han optado por ellas para sumar glamour a sus elecciones, incluso la propia Kaia había recurrido a ellas en más de una ocasión.

La largura con la que cuentan, siempre de la mano de prendas ceñidas en la parte inferior, dan lugar a un efecto visual muy favorecedor, las piernas parecen más largas y la figura más estilizada. Quizás ahí resida una de las claves de su éxito entre *it girls* y prescriptoras de estilo.

He aquí una breve selección de siluetas similares para que puedas seguir los pasos de Kaia Gerber y sumar una americana cropped a tu armario:

➔ Article 8: El look de Hailey Bieber que demuestra que el abrigo 'oversize' es el mejor aliado del invierno

La modelo estadounidense es una verdadera apasionada de las prendas de estética masculina y su último look por las calles de Los Ángeles así lo reafirma.

Aunque en su armario podamos encontrar diseños de lo más variopintos, si hay algo que destaca en Hailey Bieber es su amor por las prendas de estilo masculino.

La modelo estadounidense es asidua a incorporar sudaderas y camisas *oversize*, trajes holgados o cazadoras y abrigos XXL a sus looks diarios, siempre de la mano de opciones minimalistas, ceñidas y adaptadas a la figura para lograr el equilibrio perfecto. No sería descabellado hablar de que ha logrado que este tipo de *outfits* se conviertan en su mayor seña de identidad.

Prueba de ello es su estilismo más reciente para un nuevo paseo por las calles de Los Ángeles, una propuesta informal y casual donde un abrigo *oversize* ha sido el gran (y único) protagonista.

Hailey ha dejado de lado su pasión por el denim y los *total look* para sumarse a otra de las tendencias al alza estas últimas temporadas, los pantalones de chándal, en este caso ha elegido un sencillo modelo en delicado blanco roto y lo ha combinado con *crop top* ajustado en negro. Clásicas zapatillas también con el blanco como protagonista completaban la propuesta.

En esta ocasión sería el abrigo que acompañaba el look, un modelo de estética masculina con hombreras marcadas, doble abotonadura y corte *midi* el que conseguía acaparar todas las miradas. Una elección arriesgada para muchas que sin embargo logra, en cuestión de segundos, elevar la propuesta repleta de básicos elegida por Bieber y aportar a su vez un toque de originalidad.

La apuesta de Hailey no es casualidad, este tipo de abrigos extremadamente holgados se han convertido en una de las opciones más repetidas por firmas y diseñadores en esta última temporada otoño/invierno. He aquí una breve recopilación de modelos similares a la elección de la maniquí para que seguir sus pasos no sea un problema.

➔ Article 9: Rosalía tiene el look de vestido comfy y botas altas más original del momento

La cantante ha compartido con sus seguidores de Instagram varias fotos luciendo este nuevo *outfit*.

El estilo urbano, además de los guiños a la cultura española y las uñas imposibles, es una de las señas de identidad más presentes en los *looks* de Rosalía.

Tras atreverse con una de las manicuras más locas que ha llevado hasta ahora, lucir los Levi's de color gris que prometen marcar tendencia esta temporada y vestir uno de los clásicos de Comme des Garçons, Rosalía nos deja hace apenas unas horas un *look comfy* de estilo futurista y con ese toque *urban* que tanto le representa.

Eytys firma este vestido de la colección Primavera 2021 con flecos en el bajo y hombros al descubierto que protagoniza junto al calzado el *outfit* de la cantante y compositora. Una firma a la que Rosalía acude mucho y que está fuertemente vinculada al *street wear*.

En cuanto a las botas de plataforma, con una mezcla de texturas en color blanco y gris son de la marca Impreza, siguen la estela de otros zapatos escogidos por Rosalía como unas botas militares también con suela ancha o sus habituales deportivas XL.

La cantante catalana se encuentra en un momento muy dulce tras haber estrenado 'Lo vas a olvidar', su colaboración con la artista Billie Eilish para una de sus series favoritas: Euphoria. Razón que le ha devuelto a las redes sociales, donde últimamente comparte muchas imágenes con sus seguidores.

Aunque aún continuamos a la espera de pistas sobre su nuevo álbum, lo cierto es que la artista ya ha anunciado en varias ocasiones que verá pronto la luz y este dúo de estrellas podría ser un adelanto de la estética y sonido que puede tener su nueva propuesta.