

Isabel Balteiro*

*Departamento de Filología Inglesa
Universidad de Alicante, España
balteiro@ua.es*

THE INFLUENCE OF ENGLISH ON SPANISH FASHION TERMINOLOGY: *-ING* FORMS

Abstract

As has been the case with other European languages, Spanish has welcomed the arrival of English words, in spite of all purist efforts to the contrary. Moreover, it has not only adopted and adapted true Anglicisms but it has also created other forms based on English patterns, such mechanisms particularly visible in the fashion jargon in Spanish. In this paper we focus on *-ing* forms in the Spanish language of fashion, which may at times be genuine Anglicisms (formal or semantic ones) or false Anglicisms (analogical creations, that is, English-looking lexical elements), found in Spanish editions of fashion magazines such as *Vogue*, *Elle*, *InStyle*, *Grazia*, *Glamour*, and *Cosmopolitan*. The main aim of this study is to qualitatively analyse and classify *-ing* Anglicisms and false Anglicisms in the aforementioned jargon in order to establish whether the impact of English in the Spanish fashion jargon is so important as to replace native words and expressions.

156

Key words

-ing forms, borrowing, Anglicisms, false Anglicisms, fashion jargon, Spanish.

* Corresponding address: Dr. Isabel Balteiro, Dpto. de Filología Inglesa, Facultad de Filosofía y Letras, Universidad de Alicante, Apdo. 99, 03080 Alicante, España.

Sažetak

Kao i u slučaju ostalih evropskih jezika, španski je rado prihvatio dolazak reči iz engleskog, uprkos svim purističkim naporima da se to ne dogodi. Štaviše, ne samo što su prihvaćeni i prilagođeni pravi anglicizmi, već su stvoreni i novi oblici na osnovu engleskih tvorbenih obrazaca, što je naročito uočljivo u španskom jeziku mode. U radu se bavimo *-ing* oblicima u španskom modnom žargonu, koji mogu biti pravi anglicizmi (formalni ili semantički) ili lažni anglicizmi (analogne tvorevine, tj. leksički elementi koji liče na one engleske). Uzorak za analizu ekscerpiran je iz španskih izdanja modnih časopisa *Vogue*, *Elle*, *InStyle*, *Grazia*, *Glamour* i *Cosmopolitan*. Glavni cilj istraživanja je kvalitativna analiza i klasifikacija *-ing* anglicizama i lažnih anglicizama u modnom žargonu, s ciljem da se ustanovi da li je uticaj engleskog na ovaj registar toliko važan da rezultira zamenom domaćih reči i izraza anglicizmima.

Ključne reči

-ing oblici, pozajmljenice, anglicizmi, lažni anglicizmi, modni žargon, španski.

1. INTRODUCTION

Languages and, more particularly, their speakers, coin new words thanks to their lexicogenetic mechanisms, using either already existing lexical items or word-forming elements. However, as a result of language contact and hence the influence that languages exert on one another, new elements are constantly adopted, be these words, morphological elements or even syntactic structures. Furthermore, familiarity with foreign patterns leads languages and/or individual users to create other (analogical or similar) forms. Spanish is one of the languages that has most often been influenced by other foreign languages throughout its history, namely, Arabic, French, and English, and has consequently not only adopted and adapted many foreign elements from those languages, but also – a relatively recent occurrence – created new lexical units following foreign patterns.

English is nowadays the language that, due to its global hegemony, most influences Spanish, especially at the lexical level. As part of this influence, one of the most interesting and perhaps striking features of present-day Spanish is the almost seamless and increasing integration of not only English words or

borrowings¹ ending in *-ing* but also, and most importantly, of the *-ing* affix as a derivational and productive suffix.

In this study we focus on the influence of the English language on the Spanish language of fashion, with special attention to forms ending in *-ing*. Our motivation stems from the fact that, despite the existence of a large amount of studies on English borrowings in Spanish, very few have paid attention to the jargon of fashion (see Balteiro, 2009, 2011; Balteiro & Campos, 2012; Lopriore & Furiassi, forthcoming), while to the best of our knowledge, none of these has been specifically concerned with *-ing* forms in fashion vocabulary in Spanish.²

2. THE SPANISH LANGUAGE OF FASHION: ANGLICISMS AND FALSE ANGLICISMS

In a very recent article published in *The Guardian* (Forster, 2014), the globalising character of English in the fashion industry seems to be minimised. Its author Katie Forster argues that “[a]lthough English is widely spoken in the fashion industry, foreign language skills are becoming increasingly important for those aiming for the top of this highly globalised trade”. However, she also admits that, though “the flexibility gained by learning another language can take your career to the top, English remains the industry’s current lingua franca”.

The prestige of English and its powerful influence over Spanish is noticeable in the terminology³ of nearly all fields of knowledge. This is especially true of the language of fashion, where many terms are born and first established in English, more particularly in the American English variety and in English as a lingua franca (ELF), and then spread easily to the rest of the world. The mass media (television, radio, magazines, newspapers and the Internet) as well as specialised fashion publications contribute to their spreading because, on the one hand, English terms are concise,

¹ Borrowing is the term generally used to name not only the process by which a language directly or indirectly incorporates linguistic (lexical, syntactic, semantic or even phonological) material from another language but also the element which has been adopted in the recipient language. Other definitions may be found in the literature, from Haugen’s (1950: 212) or Weinreich’s (1953: 1), to more recent ones like Gottlieb’s (2005). Note that other terms are “adoption”, “loanword”, “transfer”, or even “interference” (on this see, for example, Clyne, 1967; Gusmani, 1981; Gómez Capuz, 2000; Balteiro, 2009).

² It is true that the *-ing* form has received attention in Spanish (e.g. Mott, forthcoming) and other languages (e.g. Lewis, 2007), but without reference to a given jargon.

³ Lexical borrowing is the most common type of loan, to the point that authors such as Derooy (1956/1980: 18-21) have traditionally identified “borrowing” with “lexical borrowing”. As Weinreich (1953: 56) puts it, “the vocabulary of a language, considerably more loosely structured than its phonemics or its grammar, is beyond question the domain of borrowing par excellence”. However, not only words or terms may be borrowed or adopted: any linguistic feature can be transferred from one language to another, as is the case of the *-ing* ending/suffix, which we shall study below.

direct and fashionable, while on the other, fashion followers are quick to accept these terms and even imitate such usage as they wish to sound more “specialised” and “cool”.

Anglicisms⁴ are particularly visible in the language of fashion, showing the advances, modernisation and the rapid evolution of this field. Therefore, although in the general language and in other specialised languages or jargons in Spanish Anglicisms have been considered a threat to a language’s purity (see, for example, Lorenzo, 1996; Segura, 2003; FUNDEU, 2011), this is not the case with the language of fashion: English words and English-like words, that is, true and false Anglicisms,⁵ provide a feeling of being up-to-date and “trendy”, and also contribute to in-group identification. In fact, the tendency seems to be to adopt pure and unadapted Anglicisms (e.g. *jeggings*), create English-like words or false Anglicisms (e.g. *dermolifting*), and even incorporate both true and false Anglicisms through other European languages which function as intermediaries, e.g. French (*smoking*), as pointed out by Balteiro and Campos (2012: 240). Therefore, the terminology and/or vocabulary of the fashion jargon in Spanish increases not only by lexicogenetic processes but also, and more frequently, through pure borrowings (incorporating either words in their original form or adapting them to Spanish), or through the development of new forms and even senses which “imitate” English meanings or forms, that is, by creating mainly formal and, less frequently, semantic false Anglicisms.

As Phillipson (2003: 72) argues, for certain fields like fashion and beauty culture, “the foreign name is simply a must, as it implies a positive connotation for the special trade”; in other cases, it is simply a desire for prestige or distinction which is sought, as Balteiro and Campos (2012: 239-240) point out (e.g. *ir de shopping*). Other motivations for the adoption of true Anglicisms and creation of false ones may be the following: (1) Anglicisms may name new concepts for which Spanish has no equivalent and, consequently, there is a lexical gap to be filled (e.g. *jersey*); (2) Anglicisms contribute to lexical convergence and homogenisation among young generations, business people and anyone who may be keen on fashion (e.g. use of

⁴ Though the term “Anglicism” has been differently interpreted, it is generally used to name any expression from English used in another language (cf. *Oxford English Dictionary*), that is, any English loan from any of the varieties of the English language, from either British English or American English, or in some cases even from English as a lingua franca (ELF).

⁵ False Anglicisms or pseudo-Anglicisms may be defined as “autonomous coinages which resemble but are not real English words” (Pulcini, 1999: 362) or as “autonomous coinages which resemble English words but do not exist in English, or [...] unadapted borrowings from English which originated from English words but that are not encountered in English dictionaries, whether as entries or as sub-entries” (Furiassi, 2003: 123; see also Furiassi, 2010). As Balteiro and Campos (2012: 234) put it, false Anglicisms are “those words in languages other than English whose appearance would suggest that they are loanwords from English, but either do not exist as such or have different meanings in English”. Therefore, false Anglicisms are English-looking words which have been created or adapted into the “recipient” language disregarding their original meaning or form, and those that, most probably and in most (but not all) occasions, native English speakers would not understand or recognise as correct, e.g. *lifting* is used in Spanish for *facelift*.

coolhunter instead of “genuinely” Spanish *cazatendencias*); (3) Anglicisms also achieve greater precision and economy than Spanish terms or expressions which tend to be longer (e.g. *jeans* for *pantalones vaqueros*); (4) the English language itself is a trendsetter, as Balteiro and Campos (2012) have confirmed regarding the language of fashion.

Furthermore, the use of English “serve[s] to stimulate the reader’s feelings and to create a pleasant mood of cosmopolitanism” (Haarmann, 1986: 110). Good evidence of this is the fact that when looking at the front page of a fashion magazine in Spanish, sometimes the impression is that it is written in English, that it is a bilingual publication, or that it is mixing up both codes. The question may then be whether borrowing or rather code-switching is involved. As Onysko (2007: 36) claims, while borrowing (or the insertion of lexical items in English) is limited to single-word units which are structurally integrated into the recipient system, code-switching is performed while speaking or organising the sentence, and it implies the transfer of whole phrases or sentences which retain their original structure. Therefore, we conclude that, as so far argued, borrowing rather than code-switching occurs in fashion magazines and it is, therefore, the focus of our study.

Our awareness of the predominance of Anglicisms and false Anglicisms in the fashion jargon in Spanish is one of the main motivations for this paper. Furthermore, even though Anglicisms in Spanish have been largely studied, contributions to the language of fashion are scarce. More specifically, no study has so far dealt with the main focus of our analysis, the presence of *-ing* forms in Spanish fashion terminology.

3. ENGLISH *-ING* FORMS USED IN SPANISH

One remarkable feature of Spanish and, particularly, of the Spanish fashion jargon is the increasing number of words containing or ending in *-ing*. In fact, it seems that this ending does not only occur in true Anglicisms but is also used as a (productive) derivational suffix in combination with either English or Spanish bases, e.g. *footing*, *puenting*, *balconing*, etc. Most probably, the recent appearance of these and similar elements is justified by the association of *-ing* with trendiness.

Campos (2011: 85) claims that “anglicisms in *-ing* may be difficult to classify, since in principle they may be compound ellipses, [...]; semantic shifts, [...]; hybrids, [...], or even genuine anglicisms, [...]”. Nevertheless, it is our purpose here to offer the reader an attempt at a classification, which will be put into practice in the study that follows.

True Anglicisms, that is, English words borrowed into Spanish in their original form, account for most *-ing* words in Spanish fashion magazines; however, false Anglicisms may also be found. We sub-classify them into at least four categories: (1) creations based on English morphemes, e.g. *footing* (the resulting form does not exist in English with this meaning; *jogging* would be the correct form in this case); (2) ellipsis, e.g. *smoking* (the noun in *smoking jacket* is elided);

(3) creations resulting from ellipsis and derivation, e.g. *lifting* (one of the two elements in the English compound is elided: *face* in *face lift*, and then the *-ing* form is added); (4) hybrid creations (which for many authors would not be false Anglicisms proper), in which the *-ing* form functions as a derivational suffix which is attached to a Spanish stem, e.g. *puenting*.

It is worth mentioning that some *-ing* words may function as either nouns (head nouns in noun phrase or modifiers of other nouns, e.g. *Tengo un bolso bowling de plumas*) or as participial adjectives (e.g. *alimentos antiaging*). Moreover, *-ing* nouns in Spanish may refer to a general activity and be uncountable (e.g. *Brushing es bueno para el pelo*), to specific occurrences of one activity (e.g. *Me hice un lifting la semana pasada*), or they may designate objects (e.g. *Compré un smoking para la fiesta de su hermano*) and be countable.

In the study that follows, we focus on the analysis of a selection of *-ing* forms, mainly *-ing* nouns, in the Spanish fashion jargon taken from well-known fashion magazines.

4. OBJECTIVES AND METHODOLOGY

As seen in the preceding sections, the impact of English on Spanish is felt not only in the general language but also in the specific fields of knowledge. In our opinion, one of the most prominent jargons in which such an influence is more than noticeable is the Spanish fashion jargon, which shows an increasing presence and acceptance of English lexical units and a powerful creativity and inventiveness as regards the use of English elements (be these words or morphemes), as has been acknowledged elsewhere (see, for example, Balteiro & Campos, 2012).

Our research is motivated by our awareness of such a situation as well as of the unsatisfactory nature of the research carried out on Anglicisms in Spanish to date. On the one hand, there is a considerable lack of studies on the language of fashion (as pointed out in Balteiro, 2011, and Balteiro & Campos, 2012) and, on the other, none has yet paid attention to the incorporation of *-ing* forms in Spanish (pure Anglicisms or English-looking creations in which the *-ing* ending may even sometimes be regarded as a derivational morpheme).

The main aim of this study is to qualitatively analyse the presence of *-ing* forms in the Spanish fashion jargon, be those either direct/indirect borrowings from English or false Anglicisms. Moreover, following the classification proposed in section 3 above, we aim to establish whether these false Anglicisms are creations based on English morphemes, ellipses, creations resulting from ellipsis and derivation, or rather, hybrid creations. This analysis will hopefully allow us to conclude, on the basis of our limited data, whether the impact of English in the Spanish fashion jargon has largely and deeply affected its linguistic creativity and inventiveness, so that English elements replace native ones.

Our sample consists of a total of thirty-two different types of *-ing* forms in the Spanish language of fashion.⁶ We have selected Spanish fashion magazines for two main reasons: firstly, the fact that magazines as well as newspapers have been traditionally considered by linguists a genre prone to including borrowings; and secondly, the fact that present-day Spanish fashion magazines, as well as their readers, are keen on using Anglicisms. Indeed, just a random look at an issue shows that English terms tend to “invade” this type of magazines, even in their front cover, in order to make them more attractive to prospective readers (see Image 1 below). The sample was compiled from a total of thirty-four issues of six different Spanish editions of fashion magazines: *Vogue* (December 2013; January, February, April, May, June and July 2014 issues), *Elle* (November 2013, December 2013, January, February, March, April, May, July and August 2014 issues), *Grazia* (January, February, March, April, May, June and July 2014 issues), *InStyle* (September 2013, February 2014 and May 2014 issues), *Glamour* (January and February 2014 issues), and *Cosmopolitan* (January, February, March, April, May, June, July and August 2014 issues).



Image 1. Front cover of one fashion magazine in Spanish

However, not all the *-ing* forms found in the abovementioned issues were included in our sample. Firstly, those *-ing* forms which were not clearly related to fashion and beauty were not taken into account, e.g. *ranking* [de las mujeres mejor vestidas del año] (*Vogue*, Jan 2014, p. 24); *marketing* (“... el *marketing* o la

⁶ For the purpose of this paper, note that the language of beauty will also be regarded as part of the language of fashion.

captación de tendencias”, *Elle*, Aug 2014, p. 22); *coworking* (“La gente que apuesta por trabajar en un *coworking* ...”, *Grazia*, May 2014, p. 42); *networking* (“*networking*, financiación para startups ...”, *Grazia*, May 2014, p. 42); *curling* (*Cosmopolitan*, Apr 2014, p. 106); *soul cheating* (*Cosmopolitan*, Feb 2014, p. 65); *sexting* (*Cosmopolitan*, Feb 2014, p. 65); *pegging* (“Todas en la oficina hablan últimamente del ‘pegging’ ...”, *Cosmopolitan*, Feb 2014, p. 68); *multitasking* (*Cosmopolitan*, Jun 2014, p. 63), *spinning* (*Cosmopolitan*, Jun 2014, p. 63), amongst many others. Secondly, all those *-ing* elements that were part of a name or label, even if related to fashion or beauty, were also discarded, e.g. the name of creams such as “Renouve *Anti-Aging* Everyday Defense, de Youth”, “*Revitalizing* Supreme”, “sistema *Liquid Shaping*”, “*High Impact Curling*” (*Elle*, Feb 2014, p. 131), etc.

Several sources were used in order to identify whether the *-ing* occurrences in the Spanish fashion magazines were Anglicisms or false Anglicisms. To begin with, the presence and uses of these items were checked in the online version of the *Oxford English Dictionary* (henceforth, *OED*). As we were aware that some lexical units may not have reached the *OED* yet, which might lead us to probably incorrectly identify them as false Anglicisms, we also searched for those elements in English editions of fashion magazines and, in general, in British English websites (to be on the safe side, the domain name “.uk” was introduced in the search).

5. ANALYSIS AND DISCUSSION OF RESULTS

The thirty-two terms selected for the analysis are the following: *antiaging*, *body painting*, [botines de] “*trekking*”, *bowling*, *branding*, *brushing*, *casting*, *cool hunting*, *dermolifting*, *fitting*, *flushing*, *grooming*, *jeggings*, ‘*knitting*’, *legging/leggings*, *lifting*, *lipofilling*, *making of*, *maxishopping*, *packaging*, *peeling*, *piercing/piercings*, *rebranding*, *running*, *shooting*, *shopping*, *skin needling*, *smoking*, *sparkling*, *styling*, *tailoring*, and *volumizing*. It should be noted that some of these terms may not have originated from the fashion jargon but they are still considered to belong to the usual fashion (and beauty) vocabulary or terminology, e.g. *casting*, *making of*, *packaging*, or *shooting*.

Out of the thirty-two elements considered, twenty-six terms were identified as true Anglicisms (*body painting*, [botines de] “*trekking*”, *bowling*, *branding*, *casting*, *cool hunting*, *fitting*, *flushing*, *grooming*, *jeggings*, ‘*knitting*’, *legging/leggings*, *lifting*, *lipofilling*, *making of*, *packaging*, *piercing/piercings*, *rebranding*, *running*, *shooting*, *shopping*, *skin needling*, *sparkling*, *styling*, *tailoring*, *volumizing*), three as false Anglicisms (*dermolifting*, *maxishopping*, *smoking*), and, interestingly enough, three were regarded as either Anglicisms or false Anglicisms depending on their use (*antiaging*, *brushing*, *peeling*). Therefore, in this study we argue that a lexical item cannot always be said to be an Anglicism or a false Anglicism, but rather, that it is “used as” an Anglicism or a false Anglicism, or even that some uses correspond to the English ones while others are different.

5.1. True *-ing* Anglicisms

As regards the twenty-six examples of true Anglicisms, in the text which follows we have attempted to group similar types together.

5.1.1. True *-ing* Anglicisms indicating action or process and result

To begin with, we can find *-ing* forms which may both refer to the action or process and to the result, such as *body painting*, *branding*, *fitting*, *packaging*, *shopping*, *styling*, or *tailoring*. Thus, *body painting* is used in Spanish, as well as in English, to describe either the process of painting a body (e.g. “Hace ya muchos años hice un trabajo de *body painting*”, *Elle*, Dec 2013, p. 131),⁷ or the final product (“Y esta temporada 2014 Louis Vuitton volvió a *enseñar marca* abriendo su desfile con un *body painting* en el que el nombre de la firma ilustraba el cuerpo de la modelo”, *Elle*, May 2014, p. 72); hence, the word in Spanish has countable and uncountable uses. Quite similarly, *branding* has two meanings and uses: although it appears in English to be more frequently used to refer to “the application of a trade mark or brand to a product”, as the *OED* records, it is also used to indicate “an outstanding branding and digital creative agency with a passion for technology”. This is precisely the meaning of the example found in our list of Anglicisms: “Un poco lo que hizo Christopher Bailey en Burberry – con la ayuda del inestimable ojo para el negocio de Angela Ahrendts, tráfuga en ese admirable ejemplo de *rock’n’roll* aplicado al *branding* que es hoy Apple” (*Grazia*, Jan 2014, p. 42). Likewise, *fitting* is recorded in the *OED* with the meaning of “the action or an act of fitting on a garment in tailoring and dressmaking”, and it appears in online searches in examples like “an occasion when one tries on a garment that is being made or altered: *she’s coming tomorrow for a fitting*”. Both occurrences may be found in Spanish, as in “Fallar en el *fitting* de tu vestido y lucir fofa” (*Cosmopolitan*, Jun 2014, p. 114) and “Durante los *ittings*, entiendo muy bien a las modelos” (*Grazia*, May 2014, p. 68). *Packaging* also refers to the process itself and to the final result of such a process: in English examples like “Every detail is meticulous, from the carefully sourced vintage furniture to the packaging finished with grosgrain ribbon, which usually lines the lapels of tuxedos” (*Elle*, Mar 2014, p. 134), or “Packaging is another important part of the sensory experience” (*InStyle*, Apr 2014, p. 188) can be found. These uses seem to have been perfectly transferred into Spanish, as in “Ha sido muy divertido trabajar en el maquillaje y el *packaging*.” (*Vogue*, Apr 2014, p. 142) and “Nos declaramos fans de los originales collares y *packagings* de la firma Lamardeguapa.es.” (*Cosmopolitan*, Apr 2014, p. 28).

⁷ All examples are given exactly as they appear in the source magazines, keeping the original italics or capitalisation.

Other cases in point are *shopping*, *styling* and *tailoring*. There are numerous examples of the two different uses of *shopping* in Spanish fashion magazines, e.g. “... no te pierdas sus rutas de *shopping* ...” (*Elle*, Dec 2013, p. 248), “disfrutaron de una tarjeta regalo de 1.000 euros para un *shopping* en las tiendas del centro comercial” (*Elle*, Feb 2014, p. 34), or “calienta motores con este ‘*shopping*’” (*Grazia*, Apr 2014, p. 21), or “el ‘*shopping*’ de la princesa” (*Grazia*, Feb 2014, p. 5). This term is, as expected, recorded in the *OED* with those two uses or meanings (“1.a The action of visiting a shop or shops for the purpose of making purchases or of examining the goods exposed for sale”; and “1.b transf. The goods that have been purchased (in quot. 1934, ‘something that has been purchased’)”). Examples of this are easily found in English fashion magazines, e.g. “... 66% of us love internet shopping” (*Cosmopolitan*, May 2014, p. 129); “... and leave the trolley so you have to carry your shopping back to the car” (*Cosmopolitan*, May 2014, p. 177). As found in the *OED*, *styling* refers to the “action and result of designing, arranging, making, etc. in a particular (esp. fashionable) style”, as in “... ignore the skirt-layered-over styling and, voilà!” (*Elle*, Mar 2014, p. 175) or “Colouring, styling and drying can reduce it to a wreck” (*Marie Claire*, Apr 2014, p. 297). These two meanings denoting either action or result have been transferred into Spanish; the following examples provide evidence in support of this: “Un cabello tratado, un corte de tendencia o un *styling* acorde con cada uno ...” (*Vogue*, Dec 2013, p. 177), “... trabajar las puntas con unas gotas antes del *styling*” (*Cosmopolitan*, May 2014, p. 164), “Protege, repara y también puede usarse para el *styling*” (*Elle*, Jan 2014, p. 193), “... que fije la humedad y proteja la fibra capilar del *styling*” (*Elle*, Feb 2014, p. 133), “Un *gadget* de *styling* para las melenas más exigentes” (*Elle*, Jul 2014, p. 137), “... cera de *styling* para dar un extra de brillo” (*Grazia*, Jan 2014, p. 80). *Tailoring* also appears in English fashion magazines with two senses, e.g. “And then comes the simple, seamless tailoring we all want to wear” (*Elle*, Mar 2014, p. 341); “The fashion stylist is one androgynous rock ‘n’ roller, pairing tailoring with biker jackets” (*Elle*, Mar 2014, p. 144), and is used as such in Spanish as well. However, in our list, we have only identified one of those meanings, e.g. “Lo que admiro del trabajo de Pierre Balmain es que él siempre intentaba ir más allá de sus límites, tratando de encontrar el equilibrio perfecto entre el *tailoring*, materiales y ornamentación” (*Vogue*, Dec 2013, p. 96).

It should be noted that within this first group we have dealt with the term *branding* because it refers to both action and result. An apparently similar example may be *rebranding*. However, our research has only allowed us to identify one meaning of *rebranding*, that referring to a change of image or to marketing something under a new name. In fact, its attestation in the *OED* is very recent: there appears a draft entry from September 2014, which defines *rebranding* as “The application of a new brand identity to an existing product or service”; however, this term and its meaning have already been adopted into Spanish, e.g. “REBRANDING’ A GOLPE DE ROCK. “Un prometedor nuevo capítulo en la historia de la casa”, anunciaría Paul Deneve, exdirector ejecutivo de la marca hoy conocida

como Saint Laurent Paris, un *rebranding* que no hace sino remitir al momento *prêt-à-porter* en el que el propio Yves se enamoró de la moda juvenil, en 1966". (*Grazia*, Jan 2014, p. 41).

5.1.2. True -ing Anglicisms denoting a piece of clothing or an accessory

Another interesting group of Anglicisms is that formed by those terms which denote pieces of clothing or accessories, namely *jeggings*, *legging/leggings*, and *piercing/piercings*. In Spanish, like in English, *jeggings* (e.g. "Llevo *jeggings* de Stradivarius", *InStyle*, Feb 2014, p. 120) refers to "Tight-fitting stretch trousers for women, styled to resemble a pair of denim jeans" (*OED*). Similarly, the pair *legging/leggings*, actually two variant forms of the same term, is used in Spanish ("Una pieza tan contundente como su chaqueta exige contención: *leggings* negro", *Grazia*, May 2014, p. 67; "vestidos, *leggings*, camisetas ... con el grafismo característico del diseñador español", *Elle*, Aug 2014, p. 57) with the same meaning as in English. The *OED* in a partial draft entry from December 2006 already identifies the use of *legging* as "a specific application of" *leggings*, which is defined as "tight-fitting stretch pants worn by women and children" (e.g. "... was wearing leggings! [I've never heard 'leggings' being spat with so much venom", *Elle*, Mar 2014, p. 288). In Spanish, the singular form *legging* ("Se ajustan a la pierna casi como si fueran un *legging*", *InStyle*, Feb 2014, p. 120; "Incluso con *legging*, gorra y zapatillas ...", *InStyle*, May 2014, p. 10) is much less widely used than *leggings*. Quite importantly, in English *legging* is also used as an adjective in phrases like "1969 super stretch legging jeans", "1969 lightweight legging jeans", the "sexiest yoga legging jeans", or "tattoo legging tights", while its use in Spanish is clearly restricted to nominal functions.

A different case is that of the pair *piercing/piercings*. In English, *piercings* usually refers to holes in parts of the body where rings, studs, or other jewellery are inserted, as well as to the jewellery itself, while *piercing*, a verbal noun, is most often used to denote the action of the verb *to pierce* or its result, the perforation itself and, quite rarely, as jewellery. In Spanish, however, both *piercing* and *piercings* are used to refer to the perforations or the jewellery (e.g. "huellas de *piercings*", *Vogue*, Apr 2014, p. 136; "Dibujos geométricos, con brillantina, piedras preciosas o *piercing* en los bordes", *Cosmopolitan*, Feb 2014, p. 139).

5.1.3. True -ing Anglicisms used as modifiers in noun phrases

A third group of Anglicisms in the Spanish fashion language is the one containing terms appearing as modifiers in noun phrases which form a unit with a clear and univocal referent, namely, *bowling* in *bolso tipo bowling* (e.g. "Bolso tipo *bowling*, en piel, ..." *InStyle*, May 2014, p. 88), *knitting* in *terapia knitting* (e.g. "Con el estrés

que he sufrido en 2013 creo que toca por fin aprender a hacer punto. ¡Arriba la terapia 'knitting'!", *Grazia*, Jan 2014, p. 13), *lifting* in *efecto lifting* (e.g. "Combate la flacidez y consigue un efecto *lifting* en un tiempo récord", *Elle*, Dec 2013, p. 202; "El look moño efecto *lifting*", *InStyle*, Sep 2013, p. 79), *running* in *zapatillas de running* or *pantalones de running* (e.g. "Un fondo de armario sport más allá del pantalón *running*", *Glamour*, Feb 2014, p. 147), *sparkling* in *efecto sparkling* (e.g. "Puedes conseguir el efecto *sparkling* (...) con un eyeliner plateado o humedeciendo una sombra gris", *InStyle*, Sep 2013, p. 81), *trekking* in *botines de "trekking"*. The corresponding English forms are *bowling bag* (which already appears in the *OED* draft partial entry in June 2004); *knitting therapy*, *lifting effect*, *running shoes* (*InStyle*, Apr 2014, p. 107), *sparkling effect*, and *trekking boots* (*OED*).

In addition to the previous cases, there are some Anglicisms which have not been included yet in *Oxford English Dictionary*, but they are clearly acceptable and even common for native speakers of English; these include *cool hunting* or *lipofilling*. *Coolhunting* appears in a good number of UK websites: "Cool Hunting is about understanding and predicting future fashion styles";⁸ "Coolhunting was first used as a term in the early 1990s",⁹ and it is written either as a solid compound, or as two separate words. In Spanish, both spellings have been adopted, but in our list we have only identified one example of the latter, "Son influencers dentro de sus respectivos ámbitos: el *cool hunting*, la ilustración, la gastronomía y la moda." (*Glamour*, Jan 2014, p. 105). Likewise, *lipofilling* has not been recorded in the *OED* yet, but native occurrences of it may be found, as in "*Lipofilling* describes the process of taking fat from one part of the body".¹⁰ The term has then been exported into Spanish, e.g. "*Lipofilling*. El objetivo es remodelar una parte del cuerpo con la ayuda de la grasa obtenida en una liposucción previa." (*Elle*, Nov 2013, p. 160).

5.1.4. True -ing Anglicisms denoting natural beauty-related phenomena or beautifying techniques

In a fourth group we have included those Anglicisms which refer to either natural phenomena connected to beauty, or beautifying techniques, such as *flushing* and *skin-needling*. *Flushing*, which in English is also called *facial flushing*, is defined in the *OED* as "a sudden flowing (of blood to the face); a wave (of heat); hence, reddening, redness", a meaning which has been transferred to Spanish in the adoption of the term. Thus, examples like "El *flushing* se produce por una vasodilatación facial en personas predispuestas genéticamente. Se aconseja utilizar antidescongestivos tópicos y evitar cosméticos a base de ácidos, peelings y exfoliantes" (*InStyle*, May 2014, p. 138) may be found. As to *skin-needling*, a

⁸ www.arts.ac.uk/study-at-ual/language-centre/language-centre-courses/english-plus-cool-hunting/.

⁹ www.djsresearch.co.uk/glossary/item/Coolhunting-Market-Research.

¹⁰ <http://www.marcpacifico.co.uk/treatments-procedures/face/lipofilling-%28autologous-fat-transferfat-grafting%29.aspx>.

beautifying technique, which appears for the first time as an addition to the *OED* in 1993, it is described as “treatment with acupuncture needles; an instance of this”. In our list of Anglicisms, one instance of this has been found: “*Skin Needling*. En qué consiste. Estimula la producción de colágeno en cuello y escote. Tras una limpieza intensiva con aceite de árbol de té y niacinamida, se aplica un anestésico tópico y se pasa un rodillo con microagujas de titanio, que agujerean la piel.” (*Elle*, May 2014, p. 263).

5.1.5. True -ing Anglicisms: a miscellaneous group

A fifth and somehow miscellaneous group is that formed by the terms *grooming* and *volumizing*. *Grooming*, a verbal noun which the *OED* defines as “a.2.a transf. To tend or attend to carefully; to give a neat, tidy, or ‘smart’ appearance to. Also absol. in to groom up.”, has been clearly adopted by Spanish fashion vocabulary, and it appears in instances such as “*Grooming*: Vicky Marcos para Giorgio Armani” (*Elle*, May 2014, p. 136). Similarly, *volumizing*, which appears as a title or heading in the Spanish edition of *Cosmopolitan* (May 2014, p. 66), and which may be regarded as a very rare and sporadic use, is also recorded in the *OED* (for the first time in a draft entry from November 2005) as an adjective to indicate “that gives hair (or eyelashes) body or thickness.”

5.1.6. True -ing Anglicisms from the language of cinema or the film industry

Finally, a sixth group includes three terms which actually come from the language of cinema or the film industry, but which are frequently used in the fashion jargon, namely, *casting* (e.g. “María y Víctor encontraron a Rocío en un *casting* viral, y desde entonces es su modelo fetiche.”, *Vogue*, Dec 2013, p. 146), *making of* (e.g. “Este mes, en un tablet, dos contenidos irresistibles: el “*making of*” de nuestro túnel de moda”, *Elle*, Nov 2013, p. 36), and *shooting* (e.g. “[..] el *shooting* se desarrolló en dos interminables jornadas durante las cuales Blanca no perdió jamás la sonrisa”, *InStyle*, May 2014, p. 22; “*Shootings*’ de DOS ROMBOS, increíbles ‘*MAKING OF*’, fotos y ‘shopping’ extra y mucho más sólo en la versión enriquecida de VOGUE para iPad”, *Cosmopolitan*, May 2014, p. 88).

5.2. False -ing Anglicisms

As to the three false -ing Anglicisms, we have identified the following:

(1) one example of ellipsis of the second element, namely *smoking*. *Smoking*, as in “¿De gala? Minivestido y *smoking* todo en blanco y negro” (*Cosmopolitan*, Feb 2014,

p. 29), from English *smoking jacket*, is a widely used word in Spanish. However, the *Diccionario de la Real Academia Española* (henceforth, *DRAE*) only records the adapted Anglicism *esmoquin*, which is said to come “Del ingl. smoking” (see *DRAE*). It should be noted that the *DRAE* has traditionally tended to phonologically and orthographically adapt borrowings to Spanish phonetic and spelling rules, with varying degrees of success.

(2) one case of a hybrid Anglicism, namely *dermolifting* (“*Dermolifting japonés. En qué consiste. Se introducen por debajo de la epidermis unos hilos tensores ...!*, *Elle*, May 2014, p. 264). *Dermolifting* may be explained as a hybrid of a Spanish (or neoclassical) combining form, *dermo-*, and a false Anglicism, *lifting*, which exists in Spanish as a free form. However, it may also be considered as a result of joining basically two processes, which have happened in the following order: first, the ellipsis of the English lexical item *facelift* takes place, then the *-ing* ending is added. The genuine English equivalents of Spanish *dermolifting* are *thread-lift* or *thread facelift*. We have been unable to account for the origin and date of first attestation of neither Spanish *dermolifting* nor English *thread-lift* and *thread facelift* because they do not appear in the *DRAE* and the *OED* respectively. It is our hypothesis that these forms may have appeared more or less simultaneously in several languages and that *dermolifting* was created by the analogy with *lifting* and as a subtype of “lifting”.

(3) one instance, namely *maxishopping*, whose explanation is not clear for several reasons: firstly, *maxishopping* is recorded neither in the *OED* nor in the *DRAE*. Secondly, *maxi-* is commonly used as a combining form both in English and in Spanish. Accordingly, *maxishopping* in “*MAXISHOPPING A MINIPRECIOS*” (*Elle*, Feb 2014, p. 19) may be an example of either a creation based on English (*maxi-* + *shopping*), or a hybrid of a Spanish combining form (of Latin origin), *maxi-*, and an English lexical item, *shopping*.

5.3. (False) Anglicisms depending on use

Three terms, that is *antiaging*, *brushing*, and *peeling*, were regarded as either Anglicisms or false Anglicisms, depending on their use. *Antiaging* appears in the Spanish language of fashion as either adjective or noun: in “... cierta eficacia *antiaging* ...” (*InStyle*, Feb 2014, p. 79), “Elige las mejores armas ‘*antiaging*’ para combatir el envejecimiento ...” (*Elle*, Feb 2014, p. 121) and “*Antiaging* capilar” (*Elle*, Feb 2014, p. 132) it functions as an adjective; in “... farmacéutica especialista en *antiaging* ...” (*InStyle*, Feb 2014, p. 90) it functions as a noun. However, the *OED* only records its use as an adjective in English, to refer to a product or technique used to prevent the aging process; two different spellings are possible, “anti-ageing” and, the less frequent, according to the *OED*, “antiaging”, which is the form

borrowed into Spanish. This merely adjectival use is corroborated by the uses found on the web (e.g. “an *antiaging* solution”, “*anti ageing* process”). Therefore, in Spanish we have to distinguish the use of this term as an Anglicism (in its adjectival use) from its use as a false Anglicism, where either an ellipsis of a given second element, which may be felt semantically and formally unnecessary, may be said to have taken place, or alternatively, a conversion of an adjective into a noun.

Similarly to *antiaging*, *brushing* deserves an explanation as well. This term appears in Spanish fashion magazines with two different senses: one refers to the action and act of brushing itself, as in “Es mucho mejor invertir en un buen corte que abusar del *brushing*” (*Grazia*, Jan 2014, p. 80), for which Spanish may use the native term “cepillado”; English uses “brushing” (e.g. “A good brushing job should leave the scalp feeling tingly”, *Betty Cornell’s Teen-Age Popularity Guide*). The other use, as in “Con un cepillo de rulo y un secador se hace un *brushing* prestando especial atención a las raíces para levantarlas” (*Elle*, Dec 2013, p. 182), denotes more than the usual process of brushing, as it also refers to the drying and styling of the hair itself. It is precisely this latter use which is considered a false Anglicism in Spanish, as the correct form in English is *blow-dry*. Hence, we may explain the false Anglicism (use) either as a result of meaning shift, meaning extension or meaning specialisation of the English *brushing*, or – a less likely explanation – as a creation based on English *brush* + *-ing* (see Balteiro & Campos, 2012).

Peeling is a case in point, too. To begin with, it may be considered a false Anglicism because the correct forms in English are *bodypeel* or *facepeel*, depending on whether it takes place on the body itself or in one of its parts. Consequently, it may be considered a creation based on English morphemes or an ellipsis of the first element to which the *-ing* ending or suffix has then been added. However, the identification of the term is more complex than that, as occurrences of *peeling* in English may be found, e.g. “Exfoliation ensures dead skin cells are replaced with fresh ones. But over-scrubbing and peeling causes irritation – which, perversely, leads to dullness and pigment spots.” (*Cosmopolitan*, May 2014, p. 145). Here *peeling* refers to a negative after-effect of beauty treatments, while in Spanish it may be found either with this use (a genuine Anglicism) or with a positive one, indicating the treatment itself, e.g. “con *peeling* a base de almendras seguido de una mezcla de crema hidratante con aceite de jojoba caliente, ...”, “¿Qué es mejor para exfoliar: un scrub o un *peeling*?”, “Si no eres muy mañosa, mejor opta por los *peelings* químicos.” (*Cosmopolitan*, Feb 2014, p. 50), and “La Dra. Silvestre aconseja los *peelings* enzimáticos en vez de los exfoliantes de arrastre” (*Glamour*, Jan 2014, p. 145). When *peeling* refers to a technique, it may be considered a false Anglicism, equivalent to *bodypeel* or *facepeel*.

6. CONCLUSION

After an overview of true and false *-ing* Anglicisms in the Spanish vocabulary of fashion, it becomes apparent that the process which has been aptly described as “the Anglicization of European lexis” (Furiassi, Pulcini, & Rodríguez González, 2012) combines the mere importation of English words with the modification of the borrowed stock and even the creation of completely new items. As the examples analysed have shown, the English vocabulary of fashion and beauty has been readily embraced by Spanish users in this field, in spite of the fact that in all cases there are available “native” alternatives. Even further, the admiration for “Englishness” also explains the presence of false Anglicisms (although they are rare in relation to true Anglicisms in our sample); these may have been created in their supposedly receiving languages, or mediated through other languages (usually French). All in all, their origin is much less relevant than their “trendiness” and “coolness”.

In spite of the abundant literature on Anglicisms and false Anglicisms, there is still room for further research. Therefore, we would encourage scholars to continue analysing borrowings both in general language and in jargons, since the constant Anglicisation of the vocabulary of all world languages will constantly be an endless source of data before which all theoretical approaches must always be ready to adapt and evolve.

[Paper submitted 20 Oct 2014]

[Revised version accepted for publication 28 Nov 2014]

171

References

- Balteiro, I. (2009). Foreign words in the English of textiles. In A. Linde, & R. Crespo (Eds.), *Professional English in the European context: The EHEA challenge* (pp. 127-150). Bern: Peter Lang.
- Balteiro, I. (2011). A few notes in the vocabulary of textiles and fashion. In I. Balteiro (Ed.), *New approaches to specialized English lexicology and lexicography* (pp. 83-96). Newcastle upon Tyne: Cambridge Scholars Publishing.
- Balteiro, I., & Campos, M. A. (2012). False anglicisms in the Spanish language of fashion and beauty. *Ibérica*, 24, 233-260.
- Campos, M. A. (2011). False Anglicisms in legal and business English as a lingua franca (ELF): A process of back-borrowing. In I. Balteiro (Ed.), *New approaches to specialized English lexicology and lexicography* (pp. 83-96). Newcastle upon Tyne: Cambridge Scholars Publishing.
- Clyne, M. (1967). *Transference and triggering*. The Hague: Martinus Nijhoff.
- Deroy, L. (1956/1980). *L'emprunt linguistique* [Linguistic borrowing]. Paris: Les Belles Lettres.
- Forster, K. (2014, January 17). Languages are in vogue in the fashion industry. *The Guardian*. Retrieved from <http://www.theguardian.com/education/2014/jan/17/languages-career-fashion-industry>

- FUNDEU (2011). *El director de la RAE dice que los anglicismos son un peligro para el castellano* [The director of the Spanish Royal Language Academy says that anglicisms are a danger to the Spanish language]. Fundación del Español Urgente. Retrieved from <http://www.fundeu.es/noticia/el-director-de-la-rae-dice-que-los-anglicismos-son-un-peligro-para-el-castellano-6580/>
- Furiassi, C. (2003). False anglicisms in Italian monolingual dictionaries: A case study of some electronic editions. *International Journal of Lexicography*, 16, 121-142.
- Furiassi, C. (2010). *False Anglicisms in Italian*. Monza: Polimetrica.
- Furiassi, C., Pulcini, V., & Rodríguez González, F. (Eds.) (2012). *The Anglicization of European lexis*. Amsterdam and Philadelphia: John Benjamins Publishing Company.
- Gómez Capuz, J. (2000). *Anglicismos léxicos en el español coloquial* [Lexical anglicisms in colloquial Spanish]. Cádiz: Servicio de Publicaciones de la Universidad de Cádiz.
- Gottlieb, H. (2005). Anglicisms and translation. In G. M. Anderman, & M. Rogers (Eds.), *In and out of English: For better, for worse?* (pp. 161-184). Clevedon: Multilingual Matters.
- Gusmani, R. (1981). *Saggi sull'interferenza linguistica: volume primo* [Essays on language interference: first volume]. Firenze: Le Lettere.
- Haarmann, H. (1986). Verbal strategies in Japanese fashion magazines – a study in impersonal bilingualism and ethnosymbolism. *International Journal of the Sociology of Language*, 58, 107-121.
- Haugen, E. (1950). The analysis of linguistic borrowing. *Language*, 26(2), 210-231.
- Lewis, J. C. (2007). *The -ing suffix in French*. (Unpublished MA Dissertation). University of North Dakota, North Dakota, United States.
- Lopriore, L., & Furiassi, C. (forthcoming). The influence of English and French on the Italian language of fashion: Focus on false Anglicisms and false Gallicisms. In C. Furiassi, & H. Gottlieb (Eds.), *Pseudo-English: Studies on false Anglicisms in Europe* [Language contact and bilingualism 9]. Boston & Berlin: De Gruyter Mouton.
- Lorenzo, E. (1996). *Anglicismos hispánicos* [Hispanic Anglicisms]. Madrid: Gredos.
- Mott, B. (forthcoming). The rise of the English -ing form in Modern Spanish: A source of pseudo-Anglicisms. In C. Furiassi, & H. Gottlieb (Eds.), *Pseudo-English: Studies on false Anglicisms in Europe* [Language contact and bilingualism 9]. Boston & Berlin: De Gruyter Mouton.
- Onysko, A. (2007). *Anglicisms in German: Borrowing, lexical productivity, and written codeswitching*. Berlin: Walter de Gruyter.
- Phillipson, R. (2003). *English-only Europe? Challenging language policy*. London: Routledge.
- Pulcini, V. (1999). Focus on Italian Anglicisms: A comparative study of three dictionaries. In G. Azzaro, & M. Ulrych (Eds.), *Transiti linguistici e culturali. Atti del XVIII congresso nazionale dell'AIA* [Linguistic and cultural transits. Proceedings of the 18th AIA National Conference] (pp. 359-371). Trieste: E.U.T.
- Real Academia Española. (2001). *Diccionario de la lengua española* [Dictionary of the Spanish language] (22nd ed.). Retrieved from <http://lema.rae.es/drae/?val=anglicismo>
- Segura, J. (2003). El DRAE y los anglicismos innecesarios [The Spanish Royal Academy dictionary and unnecessary Anglicisms]. *Panace@*, 4(11), 55-58.
- Weinreich, U. (1953). *Languages in contact*. The Hague: Mouton & Co.
- _____. *Oxford English Dictionary*. Retrieved from www.oed.com.

ISABEL BALTEIRO is a Lecturer in English Lexicology and ESP at the Universidad de Alicante (Spain). Her publications include volumes on word formation (*A Contribution to the Study of Conversion in English*, and *The Directionality of Conversion in English: A Dia-Synchronic Study*), and an edited volume on specialized English lexicology (*New Approaches to English Lexicology and Lexicography*). She has also authored a number of articles and book chapters in international journals as well as books with major publishers on word formation, the influence of English in Spanish lexis or on specialized jargons terminology.