

Goretti García Morales, María Isabel González Cruz, Carmen Isabel Luján García and María Jesús Rodríguez Medina. 2016. *La presencia del inglés en la publicidad televisiva española (2013-2015)*. Madrid: Síntesis. 143 pp. ISBN: 978-84-9077-264-5.

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This volume has been jointly crafted by four authors, all of whom are based at the University of Las Palmas de Gran Canaria, and share an interest in the study of the Anglo-American impact on Spanish advertisements through the use of English. The book presents the results of a research project, financed by their own university and coordinated by Luján García. It aims to analyse from various angles the influence of English on Spanish television advertisements broadcast between 2013 and 2015.

Luján García has published extensively on the topic of the increasingly pervasive presence of English in Spanish daily life from a sociolinguistic perspective. Her analyses have paid particular attention to aspects such as the study of shop windows (2010a; 2010b) and toy leaflets (2011). She has also examined the most common techniques for translating and adapting the titles of Anglo-American films in Spain (2010c) as well as the attitude of Spaniards towards English and Anglo-American culture. She explored the consequences of globalisation on Spanish language and society in *The English Language and Anglo-American Culture: Its Impact on Spanish Language and Society* (2013). A second contributor, Rodríguez Medina, has used the lens of linguistics for her research work on anglicisms in Spain, focusing on lexical, morphosyntactic and pragmatic aspects (2000; 2002; González Cruz and Rodríguez Medina 2011). And while García Morales has examined the challenge of anglicisms within the fields of both translation (Socorro Trujillo and García Morales, 2009) and film studies (2016), González Cruz has published widely on the topic of Anglo-Canarian socio-cultural and linguistic contact (2002; 2012; 2013; González Cruz, Rodríguez Medina and Déniz Santana 2009).

Anglicisms have been extensively studied in Spain. Some classic references on the topic include Lorenzo Criado (1987; 1996), Gómez Capuz (1997; 1998), Rodríguez González and Lillo Bualles (1997) and Pratt (1980). The novelty of the book under scrutiny in this review lies in the fact that it deals with the analysis of anglicisms on Spanish television rather than in press advertisements, the recurring area of inquiry

until now (Durán, 2002; Van Hoof 2006; Rodríguez-Díaz, 2011). Even though both in press and TV adverts the two main elements, text and image, are usually analysed, TV adverts offer greater complexity from a linguistic perspective. Indeed, besides the script, their moving images and soundscapes play a key role in their communicative strategy. Thus, the fact that this is, as far as we know, the first extensive research done in Spain on anglicisms in television advertisements adds new value to this already intrinsically important contribution to the body of existing studies.

The book is structured in four chapters. The first (“Introduction”) justifies the relevance of the study and seeks to analyse the frequency and the ways in which copywriters use anglicisms or English to communicate with audiences who either do not use English as their ordinary communication code or simply do not understand it. The pertinence of any aspect concerning the influence of English on Spanish should currently be considered in view of the growing debate between copywriters and linguists, who hold conflicting views on the consequences and on the quantification of this phenomenon. Therefore, even though this study does not investigate its repercussions, it does shed light on many dimensions of this complex issue. The next section provides a concise overview of some of the studies on the use of anglicisms in the discourse of advertising carried out in Spain and in countries such as South Korea, Thailand, Russia, Italy, France, Mexico and Ecuador, making evident that this is not just a local phenomenon. Finally, six different reasons are provided which could explain the noticeable presence of anglicisms in Spanish TV adverts. These are: (a) the current consideration of English as a language of prestige, (b) the multinational scope of advertising campaigns, (c) the intention of associating the product with an English-speaking country, (d) the permeability of the discourse of advertising to new terms, (e) the very nature of the English language whose short words lend themselves to easy and playful transformations, and finally (f) pure snobbery and the notably superfluous use of adopted, or adapted, English, which is the main concern for most Spanish language scholars. The book also addresses some other reasons for the use of anglicisms, such as the *need-filling motive* (Anttilla 1989, 155), which refers to the need to name new inventions, particularly in the products associated with new technologies.

Chapter two—“Marco teórico: definición y tipología del anglicismo”—establishes a sound theoretical framework revolving around some of the key notions required to outline the research. The concept of *lexie* (Pottier [1969] 1971) and its different categories, namely simple, compound, complex and textual, is used to account for all the multiplicity of words and lexical structures where the influence of English is found. Different definitions of the blurry notion of loan are revised following the research of Gómez Capuz (1998). After introducing the readers to divergent sensibilities regarding the understanding of what anglicisms are, a wide notion of the term is advocated to cover any linguistic element used in Spanish and coming from English. Finally, a brief examination of different proposals for the taxonomy of anglicisms is followed

by the authors' formulation of their own classification, based on Lorenzo (1987). They establish five categories: pure anglicisms, assimilated anglicisms, acronyms, pseudo-anglicisms and cultural anglicisms.

The third chapter is mainly devoted to describing the methodology of the project and analysing its results. Data were collected from June 2013 to January 2015 from four private channels on Spanish TV—Telecinco, Antena 3, La Sexta and Disney Channel—during the late afternoon and at prime time. More than four hundred advertisements were studied and classified into six broad thematic fields, which comprised: (a) mobile phones, the internet and ICT; (b) leisure time and culture; (c) personal hygiene and care, cosmetics and fashion; (d) food, drinks and restaurants; (e) home and family; and (f) products aimed at children. Both the number of advertisements and the wide range of products covered make this corpus a rich source for the analysis of Spanish television advertising discourse practices.

Although there are differences in some of the established thematic fields, most analyses follow a similar pattern. First, in each field—e.g., leisure time and culture—advertisements are quantified, distinguishing both the kind of product—shopping centres, concerts, games, TV programmes, or amusement parks—and the number of different anglicisms used in the promotion of each product. These data allow the authors to check which products are richer in English loans and how varied these are. Then, a descriptive analysis of the presence of anglicisms in each product, illustrated by a vast number of examples, is carried out. After highlighting the distinctive features of each group of adverts in the use of anglicisms, a rationale for their use is provided. Finally, each chapter concludes with a sample of the compiled anglicisms, classified according to the five categories mentioned in the second chapter.

In the final chapter, the authors start by presenting some general conclusions about the presence of anglicisms in Spanish TV advertisements. These are followed by specific comments on the thematic fields analysed. The study confirms the powerful presence of anglicisms in most of the products advertised. Most are pure anglicisms—such as *breeze*, *entertainment*, *beauty*, *cheeseburger* and *media stars*—but they also include acronyms—*ADSL*, *RAM*, *HD*, *DKNY* and *USB*—assimilated anglicisms—*líder*, *dónut*, *golf* and *test*—and even pseudo-anglicisms—*odor-stop*, *pro-expert*, *Revitalift*, *aquasource*, *proglide*, *Rastreator*. The presence of sentences and phrases in English, such as *I'm lovin' it*; *Open your World* and *Be natural*, is also highlighted, together with cultural and iconic anglicisms—actors imitating Elvis or songs sung in English. The authors conclude that this cultural influence is particularly noticeable in products aimed at children and teenagers, where the pervasiveness of names, messages and songs in English is overwhelming.

This book has a very clear structure and, while it follows the quality standards of academic discourse, it makes an engaging and appealing read. It offers a fair balance of information drawn from the field of research and from the world of advertising companies and copywriters. Its up-to-date references and practicality makes it especially apt for any reader interested in the influence of English on the Spanish language.

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