

CONFLUENCE
Journal of Multidisciplinary Studies

ISSN: 3085-5411
Journal Homepage: https://journals.imist.ma/index.php/confluence/index

Global Appeal, Local Identity: The Rise and Role of Anglicisms in Moroccan Brand Naming Practices

Fatima Azzahraa El Yamlahi
Abdelmalek Essaadi University, Larache, Morocco

https://doi.org/10.34874/PRSM.cjms-vol2iss1.5022

Fatima Azzahraa El Yamlahi is a full-time professor at the Faculty of Multidisciplinary Studies, Abdelmalek Essaâdi University, Larache, Morocco. She holds a doctorate in linguistics and specializes in areas including cognitive semantics, axiological semantics, English for Specific Purposes (ESP), morphology, and the study of anglicisms in non-English-speaking contexts. She has contributed actively to academic life through presentations at national and international conferences, peer-reviewed publications, and collaborative research projects. Her recent works examine the metonymic and metaphorical operations underlying anglicized Moroccan brand names, shedding light on the cognitive mechanisms and cultural implications of language contact in commercial contexts.

f.elyamlahi@uae.ac.com https://orcid.org/0000-0002-7251-3150

Received: 05-06-2025 Accepted: 10-10-2025 Published: 19-01-2026

Global Appeal, Local Identity: The Rise and Role of Anglicisms in Moroccan Brand Naming Practices

Fatima Azzahraa El Yamlahi
Abdelmalek Essaadi University, Larache, Morocco

ABSTRACT

This study examines the growing prevalence of anglicisms in Moroccan brand names, analyzing their linguistic structures, functional motivations, and cultural implications. Utilizing a corpus of 297 brand names registered in Morocco from 2010 to 2020, the research categorizes anglicisms into four distinct types: pure, pseudo, hybrid, and adapted. The study categorizes brand names according to morphological processes, including compounding, derivation, blending, and abbreviation, and examines how these forms contribute to linguistic creativity and brand positioning. Particular attention is given to the phenomenon of transliteration and the adaptation of English phonology into Arabic script, revealing how hybrid forms often serve to enhance consumer accessibility while simultaneously projecting prestige and modernity. The findings indicate that while pure anglicisms are most prevalent, pseudo and hybrid forms significantly contribute to localizing global influences. Results suggest that the adoption of English in Moroccan branding is not primarily driven by lexical gaps in native languages, but by extralinguistic motivations such as social prestige, global appeal, and the desire for linguistic innovation. The analysis also demonstrates that brand designers often exploit the symbolic value of English to craft names that resonate both locally and internationally. Ultimately, the study sheds light on how Moroccan brand designers strategically leverage English to align with consumer aspirations and respond to market dynamics within an increasingly globalized environment.

KEYWORDS

Anglicisms
Morphology
Global Branding
False Anglicisms
Adapted Anglicisms

Introduction

With the spread of technology and the world becoming a "Global Village," as put by the futurist marketer Marshall McLuhan, space and time had shrunken, converting different societies into a single community. Many companies started to opt for an international market or at least were inspired to be globalized, clearly trusting the selling power of English despite the product's country of origin and the nationality of the target audience. However, scholars such as Haarmann, Kelly-Holmes, and Piller argue that the use of foreign-language display in advertising is symbolic in that the foreign language, such as English, evokes associations with the country where it is typically spoken, and these associations are transferred to the product (Haarmann 11; Kelly-Holmes 45; Piller 170).

Contact ✉ f.elyamlahi@uae.ac.com
© 2026

The widespread use of English-derived names, such as *Beauty Rose*, *Gold Skin*, and *British Dreams*, exemplifies how Moroccan companies adopt global branding strategies to evoke aspirational meanings such as sophistication, modernity, and cosmopolitanism. As noted in international marketing literature, successful global brands must project a consistent image while simultaneously appealing to local consumer aspirations. In the Moroccan context, English operates not merely as a linguistic choice but as a symbolic code that signifies international quality and lifestyle elevation.

Our analysis of Moroccan anglicized brand names demonstrates how global branding transcends language and enters the realm of emotional and cultural capital. Many of the brand names in the corpus are not translations but carefully crafted labels that rely on the prestige of English to project a global aura. This strategic use of English aligns with consumer behavior research suggesting that buyers in emerging markets are increasingly drawn to products perceived as "global," equating them with trustworthiness and modern standards (Strizhakova et al. 342). Moreover, the presence of pseudo-anglicisms and hybrid formations in Moroccan branding reveals a localized form of global branding, one that reinterprets English forms through cultural filters to balance international appeal with domestic resonance. This dynamic suggests that global branding in Morocco does not simply imitate Western models but rather adapts and recontextualizes them to fit the semiotic expectations of local consumers.

Literature Review

Anglicisms in Advertising

The use of English as a foreign language in global media, particularly in commercial advertising, has garnered considerable linguistic attention. One of the first scholars to tackle this issue is Haarmann in his pioneering work devoted to language contact phenomenon in Japan. He maintains that certain languages activate specific stereotypes, which are based on human beings' need for social identification. He further demonstrates that certain ways of stimulating deliberate stereotypes in advertising is through the use of different linguistic codes (11). Hence, in Japanese advertising, the strategic deployment of such codes reflects a broader trend of internationalization in commercial discourse. According to Haarmann, different languages conjure different feelings or associations. For instance, French invokes elegance, sophistication, refinement, and fashion; Italian activates associations with tasty cuisine and sporty elegance, and German symbolizes good quality and prestige (29).

In the same vein, Bhatia suggests that the role of English in discourse domains, such as product naming, is a useful source for adding "positive effective features" such as modernity, westernization, innovation, internalization, standardization, safety, protection, domesticity, independence, informality, efficiency, competence, organization, sophistication, quality, utility, physical and mental fitness, tradition, innovation and futuristic trends, among others (35). Therefore, he argues that English is used, among other things, to produce a favourable psychological effect upon targeted audiences. Similarly, Piller maintains that English is used not only to express future and success orientation but also to represent fun and sophistication (135). Martin observes that English in French advertising is generally considered as a symbol of modernization, efficiency, and/or reliability (375).

The employment of English in commercial names and trademarks of Spanish companies has proved to be an effective strategy, which is used to symbolize status, efficiency and modernity (González et al. 45). Rodríguez Díaz states that "the use of foreign graphs and signs associate the product with the prestige of foreign countries in Spain" (174). English is used to highlight

the American qualities of the product, which are usually linked to positive connotations due to the economic supremacy of the USA (171). In the fields of fashion and beauty, Balteiro and Campos examine the prevalence of false anglicisms and demonstrate that English is used extensively (239). They conclude that the prestige and attraction of English lead 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; the only justification for which is probably their "Englishness", that is, the iconic power of English as a trendsetter (249).

Rodríguez-Medina investigates the use of anglicisms in TV commercials of cosmetics, hygiene and personal care products. She analyses 531 TV commercials across four Spanish TV channels (Tele5, Antena3, LaSexta and Disney Channel) and confirms a significant presence of pure anglicisms, English-Spanish code switching, pseudo-anglicisms and Anglo-American imagery and music in the advertising of products related to cosmetics, hygiene and personal care on Spanish television (57).

Similarly, Luján García examines the presence of anglicisms in the Spanish internet forum *Enfemenino*, focusing on the domains of beauty, fashion, and leisure. Her findings indicate that pure anglicisms are frequently used, whereas adapted and pseudo-anglicisms appear less often. García points out that these forms are employed to signal modernity and prestige associated with English, to fill lexical gaps, and to reflect the increasing cultural influence of Anglo-American norms in Spain (277).

Krishna and Ahluwalia explore bilingual consumer preferences in India, examining whether company origin (local vs. foreign) and product type (luxury vs. necessity) influence attitudes toward advertisements in English versus Hindi. Their study suggests that anglicisms in non-English-speaking countries serve as symbolic markers of modernity, internationalization, prestige, and superiority (692).

A substantial body of research has been dedicated to the use of English loanwords in the field of economics. Several in-depth studies on this subject are doctoral dissertations, including those by Cece (2016), Vélez Barreiro (2003), and Diéguez Morales (2003). Beyond these theses, a number of scholarly articles also examine the presence of anglicisms in economic language. For instance, Orts Llopis and Almela Sánchez-Lafuente provide both an analysis and a descriptive account of the influx of English terms into Spanish economic discourse during the Global Systemic Crisis (35). They later expand on this work in their 2012 publication, where they propose a system for selecting, analyzing, and explaining a representative set of real-world lexical data. Additionally, González Cruz, from a digital media perspective, sheds light on how the presence of anglicisms has expanded beyond traditional advertising to permeate informal, user-generated contexts such as online forums and e-commerce platforms. His findings illustrate how English-derived terms are appropriated by everyday users, reinforcing the symbolic prestige of English even in grassroots, non-institutional communicative spaces (335).

In particular, El Yamlahi and Cortés de los Ríos present a metonymic analysis of Moroccan cosmetic brand names, highlighting the semantic relationship between the brand and the product through cognitive linguistic mechanisms. This research underscores how anglicized names are strategically crafted to suggest qualities such as purity, prestige, and efficacy associations often culturally mapped onto the English language (149). This study also introduces a Moroccan-specific typology of brand name formations that is directly relevant to the present manuscript's classification system (e.g., blends like *Bioty* or compounds like *Moroccan Sense*).

Building upon that foundation, their 2023 work extends the analysis to food and hygiene products, demonstrating how consumer perceptions of safety and innovation are linguistically encoded in pseudo-English formations such as *Cleanox* and *Maxiclean*. These names not only mimic English phonology but also evoke implicit messages of global quality standards (155).

El Yamlahi and Cortes de Los Rios reveal that the creation of anglicized Moroccan fragrance brand names frequently relies on cognitive operations such as metaphor, metonymy, and conceptual blending, which serve not only linguistic but also persuasive and symbolic functions. Many Moroccan fragrance brands employ English-derived terms to evoke abstract qualities, such as *Secret*, *Romantic Rose*, *Poetic Perfume*, or *Fresh Storm*, which trigger metaphorical associations tied to sensuality, mystery, and emotional depth (153). These names function metonymically as well, allowing the brand to stand for broader lifestyle aspirations or identity categories. For example, *British Dreams* evokes an idealized, foreign lifestyle without directly referencing a product attribute, while *Gold Skin* metonymically links luxury and skin care through the symbolic value of gold.

Corpus and Methodology

The Corpus of Moroccan Anglicized Brand Names

The corpus of this thesis consists of brand names that are drawn from the Moroccan database: (OMPIC) Office Marocain de la Propriété Industrielle et Commerciale[1] released between the years 2010-2020. The corpus was selected taking into consideration the following procedure:

- The brands should be either English mixed with one of the varieties spoken in Morocco (Standard Arabic, Moroccan Arabic, Tamazight, or French) or entirely English.
- The brands should be creative in nature; therefore, brand names literally indicating the product were disregarded.
- The selected brands were only based on physical goods (Kotler and Armstrong 481) (i.e. products whose purchase results in the ownership of something tangible) and this decision is based on the last statistics of Moroccan's consumption expenditure on products and services, where physical goods take the biggest share, 66.8%[2].

The data collection process was conducted manually. Out of approximately 1,545 brand names examined, 495 names (32%) were written entirely in English or in English combined with another language. The remaining 66% were created in French, Arabic, or a combination of both, while only 2% appeared in Spanish. Initially, the corpus was deliberately kept open-ended to allow for the flexible selection of brand names that would yield meaningful insights for the purposes of linguistic and morphological analysis.

To ensure representativeness and diversity within the corpus, the study adopted the three-category product classification proposed by Copeland, which is based on consumer buying behavior (129). This typology distinguishes between convenience goods, shopping goods, and specialty products, depending on the level of time, planning, and cognitive effort consumers typically invest in the purchasing process. This framework was also applied in a more recent work by Pérez-Sobrino (197).

- Convenience goods: low-priced products that are bought with little planning and little effort.
- Shopping goods: items that involve more planning and a higher shopping effort.
- Specialty products: (Expensive commodities e.g., Cars, and diamonds).[3]

The final target sample is 297 (60%) brand names containing one or more of the criteria listed previously. Of these, 96% of the corporations have a Moroccan origin but 4% of them,

although founded in Morocco, were not founded by a Moroccan; therefore, in the selected corpus we have foreign names like *Jane*, *Rexon*, *Benson*, and *Silia*, etc.

Even if the corpus in hand cannot be considered exhaustive, we tried to guarantee the variety and representativeness of our corpus, so we included brand names belonging to different product types. For the purpose of the study, the samples were organized into categories and analysed accordingly. This resulted in seven subgroups (drinks, food, personal care, cleaning products, cosmetics and perfumes, clothing and footwear, household appliances)[4] within the two general groups of convenience and shopping goods.

Method Used for the Identification of Anglicisms

The presence of English in Moroccan brand naming discourse is explored as both an innovative and persuasive linguistic tool. This analysis aims to: (i) identify the most productive lexical elements; (ii) highlight the dominant word-formation processes; and (iii) examine instances of morphological deviation or violation. To accomplish these objectives, the collected brand names were systematically categorized according to their word-formation patterns, following the frameworks proposed by Plag (15) and Lieber (22).

Anglicisms were selected and examined using the typology proposed by Furiassi, Pulcini, and Rodríguez-González, which distinguishes between five categories: loanwords (non-adapted/ pure), adapted anglicisms, false or pseudo-anglicisms, hybrid anglicisms, semantic loans, and calques (6). The main criterion adopted to discern a false anglicism from a genuine one was the presence or absence of the word in the latest online version of the *Oxford English Dictionary* (March 2016). This approach follows the recommendation of Busse and Görlach**,** who note that "possible pseudo-anglicisms need to be confirmed with the help of dictionaries and native speakers" (29). In the context of this study, we consider only direct lexical borrowings:

Non-adapted or pure anglicisms: English word loans in their original form with no adaptation "a word or a multiword unit borrowed from the English language with or without minor formal or semantic integration, so that it remains recognizably English in the recipient language (RL)" (Furiassi et al. 6).

Adapted anglicisms: words or multi-word units borrowed from English with morphological integration into the structures of the target language. Both, the source language (SL) term and the target language (TL) term, are close in meaning (Furiassi et al. 7). Therefore, adaptations tend to affect the morphology rather than the meaning of the words.

False or *pseudo-anglicisms*: English-looking words that do not exist in English. Concerning the classification of false anglicisms, we will consider the typology given by Furiassi, who classified them into autonomous compounds, autonomous derivatives, compound ellipses, clippings, semantic shifts, and generic trademarks (52). Nevertheless, for the purpose of this study, we will group them into the following categories: autonomous creations (compounds, blends and derivatives), abbreviations (ellipses and clippings), morphological changes and semantic shifts (eponyms and toponyms).

Hybrid anglicisms: A mixture or combination of two words from different languages, one being necessarily English.

Discussion and Results

This study aims at identifying the presence of anglicisms in Moroccan brand names in order to describe them, determine their frequency and infer the causes of their incorporation. The evident categories in the corpus, in decreasing order of frequency are pure anglicisms (55%), pseudo-anglicisms (26%), hybrid anglicisms (12%) English-Arabic, English-French code switching

and adapted anglicisms (7%). It is significant that, in term of tokens, pure anglicisms are considerably high, while adapted anglicisms are the least used ones. Hybrid anglicism, on the other hand, was the only type that showed a significant variation in terms of tokens between convenience (8%) and shopping goods (14%). The table below summarizes the frequency and percentage of the different types of anglicisms detected in convenience and shopping goods:

Table 1- Frequency of Occurrence of Anglicisms in Convenience and Shopping Goods

	Pure	Pseudo	Hybrid	Adapted	Total
Convenience goods	87	37	11	11	146
Percentage	60%	25%	8%	8%	100%
Shopping goods	87	35	20	9	151
Percentage	58%	23%	14%	6%	100%
Total	174	72	31	20	297
Percentage	55%	26%	12%	7%	100%

Source: Data collected by the author.

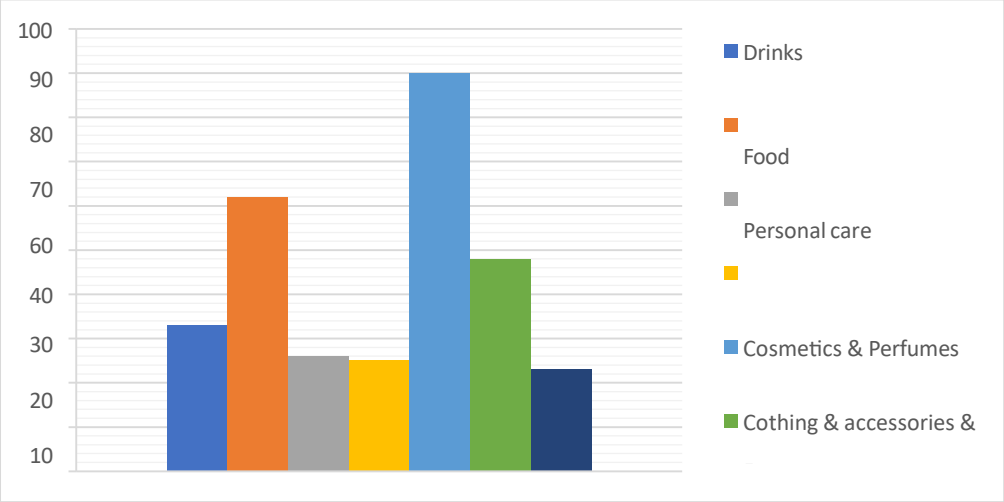


Fig. 1 - Graphic Representation of Frequency of Anglicisms per Product Type

As illustrated in Figure 1, English was used in brand naming across seven distinct product categories, with a total of 297 anglicisms identified in the corpus. The highest concentrations were found in brands related to cosmetics and perfumes (90 instances), followed by food products (62), clothing and footwear (48), and drinks (33). In contrast, categories such as personal care, cleaning products, and household appliances showed the lowest frequency of anglicisms. Notably, the adoption of English in these brand names does not stem from a lack of lexical equivalents in the native languages. Rather, other motivating factors play a more

significant role, most notably, the pursuit of social prestige, perceptions of modernity, aspirations toward international recognition, and the desire for lexical and semantic creativity. These findings are consistent with González Cruz, who argues that "the prestige and sense of modernity associated with English and the important role this language seems to play for linguistic creativity and lexical innovation" are key drivers behind the integration of English into brand naming practices (350).

Pure Anglicisms

A total of 55% of the anglicisms identified in the corpus fall under the category of pure anglicisms, making them the most frequent type of English borrowing among both convenience and shopping goods. This finding underscores a clear preference among brand designers for adopting English terms in their original form rather than adapting them to local linguistic norms.

In the analysed data set, the majority of brand names consist of multi-word units. While the distinction between lexical compounds and syntactic phrases can sometimes be ambiguous, brand names typically function as unified conceptual entities that encapsulate a specific product identity. Therefore, for the purposes of this analysis, these combinations are treated as compounds. The following table presents the grammatical categories of pure anglicisms that have been retained in their original form, without orthographic or morphological modification.

Table 2 - Grammatical Category of Pure Anglicisms per Product Type

	Nouns	Adjectives	Noun + noun	Adjective+ noun	Adjective + adjective
Drinks	Aloe, Breeze, Captain, Effect, Iceland, Pulp, Energy	Cool, Original	Bullfighter, fuze Tea, Gold Orange, Green Cola, King Fruit, Mountain Juice, Star Soda	Fresh Corner, Fun Cola	
Food	Coconut, Morning, Peanut, Passion, Power, Tagger, Tango	Classic, Crunchy, Golden, Nice, Sweet	Wafer Peanut	Delicious Cake, Top Cookies	
	Magic, Titan	Premium, Twisty	Gold Ice, Ice One, Star Ice, Tip Top	Big Star, Golden Globe, Happy Rolls	
	Master, Top	Spicy	Fun Chips, Planet Chips, Leader Chips	Best Chips, Good Chips, Super Chips	
Personal care		Clean, Clear, Lucky Super, Soft	Baby Joy, Baby Premium, Flower Power	Easy Day, Fine Care, Happy Baby, Happy Soap, Soft Soap, Super Baby, Top Care	

Cleaning products	Comfort, Lotus	Good			Clean Fast, Soft Clean
Cosmetics & Perfumes	Beauty, Glamour, Status, Secret, Status, Kiss	Pristine	Gift Morocco, Gold Skin, Morocco Mint, Beauty Rose, Crown Perfumes	Natural Health, Fresh Storm, Green Inspiration, Ideal Skin, Poetic Perfume, Top Four Moroccan (Organics, Elixir, Nature, Oil, Pure, Secret, Sense, Treasure, Wonders), Perfect Beauty, Essential Organic Offerings, Perfect White, Pure Argan Elixir, Good Man, Happy Baby, New Brand, Romantic Rose	
Clothing, Footwear & Accessories	Harmony, Partner's. Cobra	Comfy, Imperial	Lone Wolf, Polo Speed, Harmony Textile, Afrika Shoes, Arts Shoes, Desert Flyer, Holi Dots, Rexon Comfort Shoes, Star Shoes, Comfort Socks	Extreme Sport, Active Underwear, Big Boss, Bling Duck, Tidy Shoes, Super Star, Best Socks, Golden Socks	
Household appliances	Los Angeles, Washington, Gold		Beauty West, Gold Star, Four Seasons	British Dreams, Happy Dreams, Pure Touch, Silver Moon, Pure Rest	

Source: Data collected by the author.

As illustrated in Table 2, compound nouns represent the most dominant grammatical structure among pure anglicisms, accounting for 59% of the entries. This is followed by simple nouns at 30%, while adjectives make up the remaining 21%, making them the least used category. The prevalence of compound structures in brand naming can be attributed to several factors. Firstly, single-word lexical items are increasingly difficult to protect as trademarks due to saturation across trademark classes, and they often lack the semantic flexibility to convey novel or differentiated product concepts. Secondly, compounds align with the principle of linguistic economy, offering a concise yet impactful means of communication that facilitates brand recognition and memorability.

Through the use of compounds, brand designers gain the flexibility to combine semantic elements in suggestive and innovative ways, crafting brand names that are not only meaningful but also culturally resonant and commercially effective. This creative capacity is emphasized by Benczes, who observes that "compounds represent one of the most creative processes of the English language: the ability to create and understand compound expressions that have been formed by utilizing the endless possibilities of metaphor and metonymy" (1). In this context,

most compound brand names in the corpus adhere to conventional English word formation patterns, further reinforcing their perceived authenticity and alignment with global linguistic standards.

Table 3 - Compound Anglicisms Used with Higher Frequency in Our Corpus

Words	Compounds
Gold	Gold Orange, Gold Chips, Gold Ice, Gold Skin, Gold Star
Star	Star Soda, Star Ice, Big Star, Star Shoes, Super Star
Fun	Fun Cola, Fun Chips
Happy	Happy Rolls, Happy Baby, Happy Soap, Happy Dreams
Baby	Happy Baby, Super Baby, Baby Premium
Chips	Fun Chips, Planet Chips, Best Chips, Good Chips, Leader Chips, Super Chips
Ice	Gold Ice, Ice Rolls, Ice One, Star Ice
Clean	Clean & Clear, Soft Clean, Clean Fast
Moroccan	Moroccan Organics, Moroccan Elixir, Moroccan Nature, Moroccan Oil, Moroccan Pure, Moroccan Secret, Moroccan Sense, Moroccan Treasures
Pure	Moroccan Pure, Pure Touch, Pure Rest, Pure Argan

Source: Data collected by the author.

It is worth noting that among the 297 brand names analysed, only four verbs were identified: *Boost*, *Fly*, *Splash*, and *Fix*. This limited use of verbs suggests a strong preference for nominal and adjectival constructions in Moroccan brand naming practices. Additionally, the conjunction ampersand (&) appears in several brand names, such as *Learn & Earn*, *Yan & One*, *Clean & Clear*, and *Jewelry & More*, reflecting a stylistic choice aligned with global branding trends. The corpus also contains inflected constructions, notably in possessive forms such as *Partner's Underwear*, *Moroccan's Secrets*, *Maxi's*, and *Argaia's*, which emulate English grammatical patterns and contribute to the perception of authenticity.

Moreover, references to geographic locations, particularly American cities, are recurrent. Names like *Los Angeles* (appearing three times), *Miami*, and *Washington* are employed to evoke cosmopolitan or aspirational imagery. The brand *British Dreams*, for example, invokes connotations of tradition, luxury, and European refinement through its allusion to the United Kingdom. In several cases, full English phrases are used as brand names, including *Source of Beauty*, *Bones of Glory*, *My Stone*, *My Shoe*, *Birth of Beauty*, and *Secrets of Morocco*. These phrases consistently maintain standard English syntactic order, and thus are classified as pure anglicisms in this study.

All of these elements fall under what are commonly termed "luxury loans." Unlike necessity borrowings that fill lexical gaps, luxury loans serve extralinguistic purposes, primarily projecting prestige, modernity, and international appeal. As Rodríguez González aptly notes, "the prestige of English in today's world has contributed to the fact that most anglicisms are used in their original form" (295). These findings reinforce the argument that the adoption of English in Moroccan brand naming is driven less by linguistic need and more by symbolic and socio-cultural motivations.

Pseudo Anglicisms

In the language of advertising, linguistic creativity serves as a key strategy to attract and engage consumers. Within the corpus analyzed, one of the most prominent techniques for creating new brand names involves autonomous creations, including compounding, derivation, blending, and to a lesser extent, abbreviation. These processes reflect a deliberate manipulation of English lexical elements to generate innovative brand terms that, while English-looking, are not part of standard English usage. As Marchand observes, such formations often referred to as false borrowings or pseudo-anglicisms can be viewed as a form of "word-manufacturing," wherein foreign linguistic material is reassembled in creative ways within non-Anglophone contexts (52).

The findings of this study confirm that a substantial portion of pseudo-anglicisms in Moroccan branding are the result of such autonomous linguistic innovation. These brand names are constructed using English-derived morphemes, yet their composition, semantic development, and contextual adaptation occur entirely within the Moroccan market. Consequently, they are classified as autonomous creations, as they originate in a non-English-speaking environment while borrowing selectively from English to project modernity, trendiness, or scientific credibility. This phenomenon reflects not just imitation, but a localized appropriation of English for strategic branding purposes, thereby contributing to the unique linguistic landscape of Moroccan commercial communication.

Table 4 - Morphological Processes Involved in the Creation of Pseudo-anglicisms

Autonomous creations			**Abbreviation**
Compounding	**Blending**	**Derivation**	**Clipping**
Gold Haircare, Hairsave, Magix Duo, Floridays, Trendy Spirit	Tastea, Ichoc, Paradice, Pure N'Ice, Chocolove, Chocoglaze, Chocochips, Cleanox	Besty, Biggy, Freshy, Kidy, Maxiplus, Ecoclean, Maxiclean, Maxijavel, Super Baby, Supersoft, Superk, Superrobot, Comfies, Crispies Ecoclean	Chocoup, Chocolove, Chocoglaze, Chocolove, Happy Choco, Excelo, Ichoc, Cleanox
Richbond, Poly Crown, Dolidol Prestige, Dolidol Premium	Argai's, Argarom, Argonair, Cosmac, Orientaluxury, Skineal, Bioty, Nappy, Accestory,	Bioargan, Bionoble, Biocosmetics, Bioenergy, Maxibio, Aerosoft, Aerolatex, Gigadorsal, Multiflex Superlove	Diam Kids, Green- Tex, Comfortflex, Infinityflex, Multiflex

Source: Data collected by the author.

Autonomous Creations

New words are created by combining parts of two separate words. For instance, *Orientaluxury* blends the English adjective *oriental* with the noun *luxury*, resulting in a coined term that evokes associations of authenticity and luxury. *Accestory i*s another example of a pseudo-anglicism which combines the stem "*accessory*" with the English noun "*story*." Similarly, *Paradice* combines *paradise* and *ice*, producing a term that invokes both indulgence and freshness, typical of frozen dessert branding. Argan is a word that is used in our corpus to make many brand names in cosmetics, see for instance, *Argai <argan + Gaia>, Argarom <argan + aroma>,*

Argonair <*argan* + *air*>. The above-mentioned examples illustrate cases of autonomous creations resulting from the merging of two source words that overlap phonologically and/or graphologically, producing English-looking words that have no actual meaning in English. Interestingly, a number of blends in our corpus are based on close similarity between source words or their fragments e.g., *Tasty* <*taste* + *tea*>, *Pure Nice* <*nice* + *ice*>. Another example is the case of *Bioty*, which is a word play that combines the prefix *bio-* and the noun *beauty*. Obviously, certain classes of goods, such as food and cosmetics, exploit blending as a naming strategy more often than others. The clipping of lexical material in blends together with the bewilderment call for more processing effort, make consumers, who have figured out the intended meaning of the referent, experience satisfaction and develop a positive attitude toward the product (Lehrer 115).

Other candidates for autonomous creations are compounds, which are created by combining two words together. For the sake of illustration see *Trendy Spirit*, formed by analogy with free spirit, which is featured in the OED as a noun compound meaning a person who does what they want with enjoyment and pleasure and does not feel limited by the usual rules of social behavior; by the same token, trendy spirit would mean a person who wears what they want following their own fashion. In the case of compounds, many anglicisms either occur as two separate words, e.g., *Poly Crown, Trendy Spirit, Giga Dorsal, Dolidol Prestige, Dolidol Premium* or as one-word *Hairsave, Haircare, Richbond, Floridays*. Although compounds with hyphens are very common in the English language, only one case with a hyphen in between was found (*green-tex*). The processes of derivation from loanwords are also interesting in that they reveal the richness of lexical productivity. There are two main types of the addition of affixes to the words. The first type is the addition of a prefix such as *Multiflex, Superrobot*, and *Aerolatex*. The second type is the addition of a suffix such as *Besty* and *Freshy*. However, the results of our analyses suggest that prefixation is more widely used than suffixation. The various affixation patterns can be classified into the following categories:

Table 5 - Derivation Processes in Pseudo-anglicized Brand Names

Affixation	Meaning	Example
Prefixes -super -maxi -bio -multi -aero -eco -giga	 Intensification Intensification Life Intensification Purity Ecology Intensification	 Superlove, Superrobot, Superbaby, Superk Maxibio, Maxijavel, Maxiclean Biocosmetics, Bioenergy,nBioargan, Bionoble Multiflex Aerolatex, Aerosoft Eco-Clean Gigadorsal
Suffixes y-	Diminutive/ affectionate	Besty- Freshy- Kidy- Jumpy-Biggy

Source: Data collected by the author.

In this regard, one of these processes is the attachment of diminutive derivational suffixes to anglicized bases; see, for instance, *Besty, Biggy, Freshy, Kidy*. The suffix -y can be added to nouns to form adjectives, however, in the examples at hand, apart from kid, which is a noun, the rest are already adjectives and adding the suffix -y does not change the word class of the existing word. Other interesting cases are the brand names *Comfies* and *Crispies*, which were formed from the adjectives comfy and crispy changing final y into -ies. In fact, these brands go against English word formation processes because adjectives do not have a singular and plural form. Consequently, the irregularities shown before are unlikely to be connected with the unfamiliarity with basic English morphology; but they are probably used by the brand designer as an effective method to catch the consumer's attention, and to create memorable brands.

Bio- is another illustrative case. Derived from the Greek word *bios*, meaning "life," it is commonly used as a scientific prefix and appears frequently in pseudo-anglicisms, particularly in the branding of cosmetic products. Examples include *Biocosmetics*, *Bioargan*, *Bionoble*, and *Bioenergy*. These formations imitate scientific language while conveying associations with nature, health, and innovation. In line with this, we support Rodríguez Medina's view that pseudo-anglicisms "are very useful to create English-looking pseudo-scientific words to name products" (162). The designated suffix will provide a consistent, readily available, and recognizable mechanism for consumers to correctly identify these products as made from natural ingredients, such as argan kernels, and also as environmentally friendly, a concept that refers to products that treat nature and animals fairly.

The prefix *maxi-* is added to the noun javel derived from the name "Eau de Javel" (bleach in French), to adjective clean, to preposition plus, and even combined with bio as in *Maxibio*. The meaning of this prefix is "large, long," which gives rise to the correlation metaphor MORE IS UP/ GOOD IS UP. In the case of *Maxijavel* or *Maxiclean*, the brand will convey not only associations to hygiene but also to efficiency. Consequently, instead of using the adjective clean alone, which is associated to hygiene, adding the prefix-*maxi* carries additional meaning to the original words resulting in a new one, which means impressive results after using the products. Furthermore, other prefixes, such as *super-*, *multi-*, and *giga-* together with *maxi-* can be grouped in what is referred to as evaluative prefixes used as a scaling device, or what is referred to in cognitive linguistics as strengthening operations.

Abbreviations

In the abbreviation category there are two possibilities: clipping of a bound form, or shortening, that is, elimination of one of the initially constituting parts of a compound. However, analysis revealed that there are no instances of compound ellipses in the corpus. Clipping is "a reduction of a word to a shorter form. It is a cutting off one or more syllables of a word" (Kvetko 47). Linguistic economy, i.e. the use of shorter words to achieve brevity is one of the motivating factors behind this mechanism. Interestingly enough, this category does not seem to contain as many items as the previous one, see for instance *Choco* < chocolate, *Excelo* < excellent, *Ox* < oxidant, *Diam* < diamantine, *Tex* < textile, *Flex* < flexible. Interestingly, most of these abbreviations are used to make compounds.

Adapted Anglicisms

The process includes borrowing a word or multi-word meaning with orthographic, phonological and/or morphological integration into the systemic structure of the TL. The anglicisms belonging to these areas are developed around orthographic and phonological integration, either through transcribing the English pronunciation or through the transliteration[4] of words that originate in Latin script.



Fig. 2. Examples of Adapted Anglici

With regard to words that transcribe English pronunciation, several orthographic alterations were observed in the corpus. For example, the brand name *Spidy* appears to be a phonetic rendering of *Speedy*, while *Dil* replaces the English *Deal*, with the letter <*e*> or the digraph <*ea*> being substituted by <*i*>. A particularly illustrative case is *Compfort*, a shoe brand that transcribes the American pronunciation of *comfort* by inserting an additional <*p*> to reflect phonological emphasis. These alterations are not arbitrary but reflect deliberate attempts by brand designers to bridge the gap between English pronunciation and local phonetic expectations, thereby enhancing accessibility and attracting consumer attention.

Moreover, these spelling modifications may also be influenced by the linguistic hierarchy in Morocco, where French holds the position of a second language, while English is still considered foreign by much of the population. As a result, consumers unfamiliar with English tend to pronounce English words using French phonological rules. For instance, if the word *deal* were retained in its original English spelling, many Moroccan consumers might read it as */dəal/* instead of */diːl/*. Such mispronunciation risks undermining brand identity and positioning, which are critical to effective marketing. Therefore, these phonetic spellings serve not only a functional purpose facilitating correct pronunciation but also a strategic one: reinforcing brand clarity, recognition, and appeal within a multilingual consumer environment.

With regard to transliteration, a substantial number of instances were identified, constituting approximately 80% of the adapted anglicisms in the corpus. These brand names often appear hybrid at first glance but are, in fact, monolingual expressions rendered across two different scripts—Roman and Arabic. For example, "فاين كير" is a direct transliteration of *Fine Care*, "سبلاش" *corresponds* to *Splash*, and "بريز" to *Breeze*. In each case, the English phonology is retained while the script shifts to Arabic, allowing the brand to maintain its global identity while being phonetically accessible to a local audience.

Interestingly, some brands are presented solely in Arabic script, such as "جود بيرست" (Good Burst), which conveys a sense of vitality or energy. However, the Arabic word "جود" also means "generosity," introducing a layer of semantic ambiguity that enriches the brand's connotation. In this example, the brand designer leverages both English and Arabic meanings, producing a bilingual semantic resonance that enhances consumer appeal. As Pollard and Chan (88) argue that transliteration offers a unique benefit: it allows the target reader to approximate the original

foreign term phonetically, even if semantic alignment is only occasionally achieved. Over time, consumers grow accustomed to these transliterated names, and they begin to feel less foreign, thanks to their presence in the familiar Arabic script. This strategy not only facilitates recognition and pronunciation but also contributes to the naturalization of English-derived brand names within Moroccan linguistic and cultural contexts.

Hybrid Anglicisms

One of the strategies used in the creation of new brands is through combining English and Arabic or English and French words. In this category, we should distinguish two types of hybrid anglicisms: (a) English-induced compounds, in which one of the elements is borrowed from English (and sometimes adapted), and the other element is a native one; or (b) English-French compounds in which one of the elements is borrowed from English, and the other element is borrowed from French. The former is easily spotted in the corpus, see the following table:

Table 6 - Frequency and Examples of Hybrid Anglicisms

English – Arabic	English – French
19 (61%)	**12 (39%)**
Anissa Cosmetics, Sahara Secrets, Beldi Soap, Clean Dar, Zahra Clean, Rania Clean, Aya Cosmetics, Atlas Cosmetics, Assia Cosmetics, Izil Moroccan Beauty, Jawhara Cosmetics, Sedki Cosmetics, Zaman Cosmetics, Qurban Perfumes, Superior Oud, Chabi Chic, Super Hejla, Imperial Khzama, Luxury Caftan.	Citruma, Lelemon, Macao, Marocake, Maxis'Javel, Nettop, Learn & Earn Cosmetique, Mademoiselle Splendid, Nature Biocosmetique, Maroc N' Roll, Body Actif, Pretty Linge.

Source: Data collected by the author.

As can be seen in the table above, 61% of the brand names combine elements from Arabic and English. It is interesting to note that the hybrid Arabic + English duplicates its counterpart English + Arabic. In this way, from a communicative point of view, it seems more efficient for hybrid anglicisms to start with Arabic or adapted terms, as this makes them more familiar to the Moroccan consumer. Friedrich rightly observes: "instead of one language with an already tired set of combinations, one ends up having two codes available which makes for an entirely new set of possible combinations" (24). Moreover, most of the Arabic lexical items used in combination with English are nouns, especially, Moroccan nouns of founders "*Aya, Jawhara, Assia, Qurban,*" animals "*Hejla,*" plants "*Khzama*" "*Oud,*" mountains "*Atlas,*" and traditional Moroccan clothing "*Caftan.*"

In fact, probably one of the most interesting features is that contrary to adapted anglicisms, in which the English words are transliterated into Arabic, in the hybrid category we have observed that the Arabic words are written in Latin script and they look like pseudo-English words. This may be explained by the fact that there are major differences between the two languages; for example, Arabic texts are written and read from right to left, using a cursive script, compared to English which is written using Latin script and read from left to right. The differences make the combination of the two languages difficult, if not impossible.

The use of French in promotional business genres is a common feature of the Moroccan consumer landscape. However, its combination with English needs further examination. Twelve instances of English- French code switching was found in the corpus. In this category not only English French compounds were spotted, but also blending was used in almost half of the brands, e.g.*Nettop <nettoyage + top>, Marocake <Maroc + cake>, Citruma <citrus + Maroc>.* According to Haarmann, different languages conjure different feelings or associations. For instance, French invokes elegance, sophistication, refinement and fashion, whereas English is

associated to modernity, internationalization, protection, innovation and quality, among others (Haarmann 29). Gerritsen et al. report that advertising agencies generally claim that they incorporate English in their advertising because it provides the product with a modern, innovative image (348). Hence, combining the two codes generates a load of positive values.

Conclusion

It can be concluded from this study that brand naming is an extraordinary field that provides abundant data for the compilation of lexical innovations and creativity. Furiassi, Pulcini, and Rodríguez-González classification of anglicisms proved to be a very effective system of classification when applied to our corpus of anglicized Moroccan brands (6). It is evident from the above discussion that the results confirm a clear preference for pure anglicisms; however, English-Arabic, English-French code switching, pseudo-anglicisms and, to a lesser extent, adapted anglicisms were also used in creating brand names related to convenience and shopping goods. Furthermore, the rapid introduction of new products to the market might be forcing the companies to exploit English words, which result in more pseudo and hybrid anglicisms. The most conspicuous manifestation of anglicization, as can be seen in the analysis and discussion, occurs at the lexical level in the form of compound nouns.

More specifically, our qualitative analysis suggests that it is not the lack of lexical equivalents in the native language that motivates these anglicisms. Other factors play a crucial role, such as social prestige, modernity, international appeal, linguistic economy, attention-getting, and, above all, a tool for lexical and semantic creativity. The flexibility and richness of English morphology to coin new terms play an important role in the frequent use of English in Moroccan brands, and this is evident in the high number of lexical compounds and blends.

The results of our analyses indicate that pseudo-anglicisms are the result of two processes, namely autonomous creation and abbreviation. An impressive number of blends are involved in the creation of pseudo-anglicisms, especially their playful character, considering that a number of blends in our corpus are based on a close similarity between source words and their fragments (e.g *Tastea, Bioty, Prad'Ice, Pure N'Ice, Nappy*). It is also noteworthy that the tendency to use pseudo-scientific terms stemming from English, sometimes using prefixes and creating lexical items resembling English word-formation, orthographical rules (i.e., *Biocosmetics, Bioenergy, Bioargan, Bionoble, Eco-Clean*).

The reasons behind the frequent use of anglicisms in Moroccan brand names in our corpus were also examined. The findings reveal that English elements are employed to convey an aura of exclusivity, sophistication, and high prestige, aiming to persuade consumers that the products are of superior quality. This is unsurprising, given that English is often associated with values such as success, leadership, royalty, and wealth, which dominate the branding landscape. Alongside vitality and hedonic orientations, a nature-oriented appeal is another recurring value expressed through English. The influence of English varies across product types, as different industries emphasize different values in their naming strategies.

In sum, the English language is increasingly asserting its presence within Moroccan society, particularly through the domains of advertising and brand naming. These sectors act as significant catalysts for linguistic change, fostering the integration of foreign elements and encouraging the creation of new lexical items and semantic innovations. Brand names, initially introduced through commercial advertising, often transcend their original function and enter everyday discourse. For instance, products such as *Kleenex*, *Always*, and *Colgate* have become generic terms in Moroccan Arabic, reflecting a broader process of lexical assimilation and the symbolic prestige associated with English-origin terms.

Notes

1. In the context of advertising, the spread and impact of the English language and Anglo- American culture all over the world is widely documented. An array of publications continually provides abundant evidence of the increasing influence of English (Bhatia, Haarmann, Kellerhals, Martin, Piller 2003, 2006, Schiemichen, Furiassi 2010; Furiassi et al. 2012).
2. Other scholars attempted to deal with code-switching between colloquial Moroccan Arabic and French; and borrowing from French and Spanish using a sociolinguistic approach (see Bentahila, Bentahila and Davies, 1995, Sadiqi, Ennaji 1991, 2005, among others).
3. VOID.fr - Agence de production digitale. "Trademarks." *Office Marocain De La Propriété Industrielle Et Commerciale*, www.ompic.org.ma/en.
4. "High Commissioner for Planning: Collection and Dissemination of Statistical Data on Morocco." *Maroc.ma*, 3 Aug. 2017, www.maroc.ma/en/electronic-services/high-commissioner-planning-collection-and- dissemination-statistical-data-morocco.
5. It is relevant to mention that specialty products were scarce (only two brand names of luxury cars), and this is due to geographic and economic factors like the location and professional status of the Moroccan consumer. However, this category is not analyzed since we cannot base our findings on analyzing only a couple of brands.
6. A translation strategy in which the translator represents the sounds of the source language word using the target language writing system (Catford 66).
7. Our results align with those of previous studies on anglicisms in print media (González et al., Balteiro and Campos, Luján García, González Cruz, Rodríguez Medina, Tejedor Martínez).

Works Cited

Balteiro, Isabel, and María Ángeles Campos. "False Anglicisms in the Spanish Language of Fashion and Beauty." *Ibérica*, no. 24, 2012, pp. 233-260.

Bentahila, Abdelali. *Language Attitudes Among Arabic-French Bilinguals in Morocco.*
Multilingual Matters, 1983.

---. "Motivations for Code-Switching among Arabic-French Bilinguals in Morocco." *Language and Communication*, vol. 3, no. 3, 1983, pp. 233-243.

Bentahila, Abdelali, and Eirlys E. Davies. "The Syntax of Arabic-French Code-Switching."
Lingua, vol. 59, no. 4, 1983, pp. 301-330.

---. "Patterns of Code-Switching and Patterns of Language Contact." *Lingua*, vol. 96, no. 2-3, 1995, pp. 75-93.

Benczes, Réka. Creative Compounding in English: The Semantics of Metaphorical and Metonymical Noun-Noun Combinations. John Benjamins, 2006.

Bhatia, Tej K. "English in Advertising: Multiple Mixing and Media." *World Englishes*, vol. 6, no. 1, 1987, pp. 33-48.

---. "Discourse Functions and Pragmatics of Mixing: Advertising across Cultures."

World Englishes, vol. 11, no. 2-3, 1992, pp. 195-215.
Bhatia, Tej K., and William C. Ritchie. "Bilingualism in the Global Media and Advertising." *The Handbook of Bilingualism,* edited by Tej K. Bhatia and William C. Ritchie, Blackwell, 2006, pp. 513-46.
Busse, Ulrich, and Manfred Görlach. *English in Europe*. Oxford UP, 2002.
Cece, Vanessa. *Los anglicismos en el español económico: Estudio lexicográfico y de corpus*. PhD diss., Universidad de Alicante, 2016.
Copeland, Melvin T. *Principles of Merchandising*. A. W. Shaw, 1924.
Diéguez Morales, Ana. *Los anglicismos en el lenguaje económico de la prensa española*. PhD diss., Universidad de Santiago de Compostela, 2003.
El Yamlahi, Fatima Azzahraa, and María Enriqueta Cortés de los Ríos. "Cognitive Operations in Anglicized Moroccan Fragrance Brand Names." *Approaches to Knowledge Representation and Language*, edited by Rocío Jiménez Briones and Avelino Corral Esteban, Editorial Comares, 2024, pp. 153-66.
---. "Examining the Metonymic Relation Between a Brand Name and a Product: A Case Study of Moroccan Cosmetic Brand Names." *Ibérica*, no. 44, 2022, pp. 391-416.
---. "A Linguistic Analysis of the Dominant Axiological Values in Moroccan Drink Brand Names." *LFE*, vol. 29, 2023, pp. 155-76.
Ennaji, Moha. "Aspects of Multilingualism in the Maghreb." *International Journal of the Sociology of Language*, no. 87, 1991, pp. 7-25.
---. *Multilingualism, Cultural Identity, and Education in Morocco*. Springer, 2005.
Furiassi, Cristiano. *False Anglicisms in Italian*. Polimetrica, 2010.
Furiassi, Cristiano, et al. *The Anglicization of European Lexis.* John Benjamins, 2012.
González, Raquel, et al. "Anglicisms in the Advertising Language in Spanish Women's Magazines." *Ibérica*, no. 18, 2009, pp. 45-70.
González Cruz, Isabel. "Anglicisms in Spanish Internet Forums." *Alicante Journal of English Studies,* vol. 28, 2015, pp. 335-55.
Gerritsen, Marinel, et al. "English in Dutch Commercials: Not Understood and Not Appreciated." *Journal of Advertising Research*, vol. 40, 2000, pp. 17-31.
Haarmann, Harald. *Symbolic Values of Foreign Language Use: From the Japanese Case to a General Sociolinguistic Perspective*. Mouton de Gruyter, 1989.
Hollensen, Svend. *Global Marketing*. 8th ed., Pearson, 2020.
Kapferer, Jean-Noël. *The New Strategic Brand Management: Advanced Insights and Strategic Thinking*. 5th ed., *Kogan* Page, 2012.
Kelly-Holmes, Helen. *Advertising as Multilingual Communication.* Palgrave Macmillan, 2005.
Krishna, Aradhna, and Rohini Ahluwalia. "Language Choice in Advertising to Bilinguals: Asymmetric Effects for Multinationals versus Local Firms." *Journal of Consumer Research*, vol. 35, no. 4, 2008, pp. 692-705.
Lieber, Rochelle. *Introducing Morphology.* Cambridge UP, 2009.
Luján García, Carmen. "Anglicisms in the Spanish Internet Forum Enfemenino." Alicante
Journal of English Studies, vol. 30, 2017, pp. 277-300.
Martin, Elizabeth. "The Use of English in Written French Advertising: A Study of Code Switching, Code-Mixing, and Borrowing." *Studies in the Linguistic Sciences*, vol. 28, no. 1, 1998, pp. 159-84.
---. "Cultural Images and Different Varieties of English in French Television Commercials."
English Today, vol. 18, no. 4, 2002, pp. 8-20.
---. "Mixing English in French Advertising." *World Englishes,* vol. 21, no. 3, 2002, pp.

375- 401.

Orts Llopis, María Ángeles, et al. "Los Anglicismos en el Lenguaje Económico de la Crisis: Un Estudio Descriptivo." *Ibérica*, no. 18, 2009, pp. 35-64.

---. "Anglicismos en el Discurso Económico Español: Un Sistema de Selección Léxica para el Análisis de Datos Reales." *Ibérica*, no. 23, 2012, pp. 75-98.

Pennycook, Alastair. *Innovations and Challenges in Applied Linguistics from Global Perspectives*. Routledge, 2018.

Pérez-Sobrino, Paula. "Multimodal Metaphor and Metonymy in Advertising: A Corpus-Based Account." *Metaphor and Symbol*, vol. 32, no. 3, 2017, pp. 197-215.

Phillipson, Robert. *Linguistic Imperialism Continued*. Routledge, 2009.

Piller, Ingrid. "Identity Constructions in Multilingual Advertising." *Language in Society*, vol.30, no. 2, 2001, pp. 153-86.

---. "Advertising as a Site of Language Contact." *Annual Review of Applied Linguistics*, vol.23, 2003, pp. 170-83.

---. *Multilingualism and Commercial Communication*. John Benjamins, 2006.

Plag, Ingo. *Word-Formation in English*. Cambridge UP, 2003.

Rodríguez Díaz, José. "The Use of Anglicisms in Spanish TV Commercials of Cosmetics, Hygiene and Personal Care Products." *Alicante Journal of English Studies,* vol. 24, 2011, pp. 167-87.

Rodríguez-Medina, María José. "An Approach to Pseudo-Anglicisms in European Spanish."*Ibérica*, no. 32, 2016, pp. 155-74.

Sadiqi, Fatima. "Morocco: Language Situation." *Encyclopedia of Language and Linguistics*, edited by Keith Brown, Elsevier, 2006, pp. 279-86.

Strizhakova, Yuliya, et al. "Branding in a Global Marketplace: The Mediating Effects of Quality and Self-Identity Brand Signals." *International Journal of Research in Marketing*, vol. 28, no. 4, 2011, pp. 342-51.

Vélez Barreiro, Ana. *Los anglicismos en el lenguaje económico y comercial del español*. PhD diss., Universidad de La Laguna, 2003.