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A descriptive analysis of Anglicisms used in Ecuadorian  
magazines.

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## CONTENTS

Abstract.....	5
Introduction.....	6
Methodology.....	8
Qualitative Tabulation.....	10
Quantitative Tabulation.....	32
Discussion.....	37
Analysis.....	58
Comparative Analysis.....	93
Conclusions.....	98
Recommendations.....	100
References.....	102

## Abstract

The aim of the following research is focused on the linguistic phenomenon of anglicisms. The main objective of this investigation is to analyze the anglicisms used in Ecuadorian magazines. The present study took place in Quito, Ecuador. A careful selection of magazines, published and edited in Ecuador, specifically in Quito city, was done to establish the main sample of this investigation. These samples were divided into three main types of publications: cultural magazines, scholarly magazines, and general interest magazines. The results obtained from this research showed that the kind of magazine with the highest number of anglicisms in it was the general interest. The second magazine with high number of anglicisms was the cultural magazine. Finally, the magazine that shows the lowest number of anglicisms in it was the scholarly magazine. About the most frequent anglicisms found in this study, we must state that the most popular were related to the area of music and the world of computers. Words like *rock*, *web*, *jazz*, *estándar*, *punk*, *bar*, *dólares*, *video*, *CD* and *rol*, were the most frequently found along this research.

## Introduction

The use of anglicisms in our country, whether written or spoken is a reality that must be studied and deeply analyzed, to get information about the way Spanish is being influenced by English in Ecuador. The focus of this research will be on the use of the lexical terms known as anglicisms in magazines that are published in Ecuador. The first objective of this study is to identify the syntactic and lexical anglicisms more commonly used in Ecuadorian magazines. The second objective is to deeply analyze the anglicisms found in Ecuadorian magazines regarding syntactic, semantic, and morphological aspects. This investigation establishes three variables or different kinds of magazines: cultural, scholarly and general interest magazines, and through deep analysis, determines which of these variables contain the biggest amount of anglicisms. The third objective of this research is to determine which anglicisms are mostly used. I investigated in the library owned by the Pontificia Universidad Católica del Ecuador, for previous studies and had access to a few thesis related to the study of anglicisms. The most relevant study for this thesis was the one performed by César Mauricio Martínez, about anglicisms in publicity of Quito city. With this thesis he got his bachelor degree in applied linguistics.

In spite of the lack of material the three objectives mentioned above were achieved in this investigation.



The beneficiaries of this study will be the UTPL whose interest in carrying out linguistic investigation is being possible through the different graduation programs, and its distance students who require a research study in order to complete their program and obtain the bachelor degree as teachers of English as a Foreign Language.

## Methodology

This investigation took place in Quito city, capital of Ecuador. The main approach of this study was qualitative as well as quantitative. Information gathered was collected, analyzed, described and compared. Among the techniques used in this investigation we have: skimming and scanning through reading, as well as note-taking. The instruments used for this research were: data collection formats, cards and tables, they were most valuable to complete it. Among the resources used to evaluate anglicisms accepted by La Real Academia Española, we used its 2009 two volumes edition dictionary, the Hispanic version of the Encyclopedia Britannica. For the anglicisms not accepted by the Real Academia Española, Merriam-Webster International Unabridged Dictionary, as well as the Random-House Webster's Dictionary, were valuable sources for investigation.

Among the bibliographical sources used to establish the theoretical frame with valuable ideas on the subject of languages in contact, we can list the following: Quichua and Spanish in the Ecuadorian Highlands by Dr. Marleen Haboud, a book about the contact of Quichua and Spanish languages in the Andes. Also the texts about bilingualism and languages in contact by Appel & Muysken (see references) as well as the book Bilingualism by Suzanne Romaine were very valuable for this research. To have a global vision on the situation of languages in the world, sources

from the internet like the web page Ethnologue, UNESCO web site, were also used.

## Qualitative Tabulation

Table One  
Variable: Cultural Magazines

<i>Magazine and Date</i>	<i>Anglicisms</i>	<i>Examples</i>	<i>Lexical Category</i>	<i>Word repetition number</i>	<i>Heading</i>	<i>Page</i>
La Casa 66. Revista de la Casa de la Cultura Ecuatoriana Benjamín Carrión. N°2, 2009	dolarización	Romance que en estos años de dolarización.	Noun	1	Aroma a carro nuevo	2
	gay	Próximo número de nuestra publicación estará dedicado al movimiento gay	Adjective	1	Aroma a carro nuevo	2
	star	Un cine sin pretensiones, alejado de los paradigmas del star system	Noun	1	El cine de estos días	4
	system	Un cine sin pretensiones, alejado de los paradigmas del star system	Noun	1	El cine de estos días	4
	freak	Segundo premio para Freak Show del seudónimo D´Wolf	Adjective	1	Juegos Florales	6
	show	Segundo premio para Freak Show del seudónimo D´Wolf	Noun	1	Juegos Florales	6
	home	Lo hacía buscando el home run	Noun	1	Nuevos libros	6
	run	Lo hacía buscando el home run	Verb	1	Nuevos libros	6
	home	..para irse, precisamente a home	Noun	1	Nuevos libros	6
	hall	En el mismo hall que recorrió todos los días	Noun	1	Aquí yace un hombre bueno	7
	flash	..con una sonrisa	Noun	1	Aquí yace un	7

		espontánea y no de flash..			hombre bueno	
	large	..y otros de afuera, pero todos espíritus extra large	Adjective	1	Aquí yace un hombre bueno	7
	slogan	..y no desde que la publicidad lo convirtió en slogan	Noun	1	Aquí yace un hombre bueno	7
	video	..es lo que me produjo mirar, ahora en video, al poeta	Noun	2	Francisco Granizo o el vuelo del poeta	9
	videos	..y mientras duró la proyección de tres videos	Noun	2	Francisco Granizo o el vuelo del poeta	9
	Mr.	De ahí vale retornar al Mr. Shah	Noun	1	La bombilla quemada de la poesía	15
	bar	..quien salió de un bar en el que estábamos reunidos	bar	1	Rubén Darío Buitrón y sus esencias del apocalipsis	17
	baners	Hemos elaborado trípticos, separadores de página, baners..	Noun	1	Las cartas sobre la mesa	21
	gasolina	..el olor de la tinta tanto como el de la gasolina..	Noun	1	Tráfico en las páginas	25
	westerns	..polvorientos westerns en que los apaches acosaban a la diligencia	Noun	1	Tráfico en las páginas	25
	gansters	..como de películas de gansters..	Noun	1	Tráfico en las páginas	26
	gasolina	..lubricados con aceites sintéticos y alimentados con gasolina súper..	Noun	1	Tráfico en las páginas	26
	jean	..joven y bello rebelde sin su jean, chompa de cuero..	Noun	1	El escarabajo que se libró de la muerte	29
	kid	..convertirse en	Noun	1	El escarabajo	30

		un karateka, precisamente en karate kid..			que se libró de la muerte	
	Google	..el infalible Google..	Noun	1	Las infracciones y las infractoras	37
	blogs	..artículos, blogs, estudios científicos..	Noun	1	Las infracciones y las infractoras	37
	videos	..al pie de los videos los curiosos..	Noun	1	Las infracciones y las infractoras	38
	webeantes	..los curiosos “webeantes” y los machos expertos..	Noun	1	Las infracciones y las infractoras	38
	brother	De acuerdo brother, a una mujer ni loco prestarle el carro..	Noun	1	Las infracciones y las infractoras	38
	blogs	Curiosos blogs también dan cuenta	Noun	1	Las infracciones y las infractoras	38
	blog	..dice otra fémina en un blog..	Noun	1	Las infracciones y las infractoras	39
	cibernautas	..contesta una de las cibernautas..	Noun	1	Las infracciones y las infractoras	39
	blues	..apropiarse de sus blues pentatónicos..	Noun	1	Estrella de la carretera	41
	rock	..el rock en español	Noun	1	Estrella de la carretera	41
	heavy	..tocando la guitarra para el grupo de heavy..	Noun	1	Estrella de la carretera	41
	video	..incluso ha grabado un video..	Noun	1	Estrella de la carretera	41
	gasolina	..presión de aceite, tanque de gasolina..	Noun	1	Vindicación del becerro de oro	43
	gasolina	..el monstruo a gasolina volando sobre el asfalto..	Noun	1	Vindicación del becerro de oro	43
	dólares	..entregando dólares, se lava las manos	Noun	1	Impresiones sobre el pueblo perdido	45
	dólares	..los tapó con dólares..	Noun	1	Impresiones sobre el	45

					pueblo perdido	
	dólares	El castigo siempre es en dólares..	Noun	1	Impresiones sobre el pueblo perdido	46
	dólares	..demandar por acoso en millones de dólares..	Noun	1	Impresiones sobre el pueblo perdido	46
	dólares	..tuvo que pagarle algunos millones de dólares..	Noun	1	Impresiones sobre el pueblo perdido	46
	marketing	..la provechosa confluencia del marketing y la industria..	Noun	1	El premio mayor	48
	guachimán	..guachimán decimos nosotros creyendo que es quichua..	Noun	1	Efraín Jara Idrovo. Habitante de Shangri-La	49
	flashback	..mientras subo hago un flashback..	Noun	1	Efraín Jara Idrovo. Habitante de Shangri-La	49
	Playboy	..las conejitas de Playboy..	Noun	1	Efraín Jara Idrovo. Habitante de Shangri-La	49
	shock	..causa gran impacto y shock emocional..	Noun	1	Efraín Jara Idrovo. Habitante de Shangri-La	53
	notebook	..en su recién comprado notebook Apple..	Noun	1	Canaán	57
	apple	..en su recién comprado notebook Apple..	Adjective	1	Canaán	57
La Casa 69. Revista de la Casa de la Cultura Ecuatoriana Benjamín Carrión. N°1, 2010	web	..que incorpora las Redes Nacionales a la página web..	Adjective	1	Somos los ladrillos de una casa por hacer	16
	rol	..el rol que le corresponde por su histórica y gloriosa tradición	Noun	1	Hacia la nueva Ley Orgánica de las Culturas	20

		constitucional..				
	rol	..el rol protagónico y la importancia de la Casa de la Cultura..	Noun	1	Ley del Sistema Nacional de Cultura	40
	digitalizar	..preservar, custodiar, digitalizar los archivos fisicos..	Verb	1	Observaciones jurídicas y conceptuales al proyecto de Ley de la Cultura presentado por el Ministerio encargado de la cultura	52

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Table Two  
Variable: Scholarly magazines

<i>Magazine and Date</i>	<i>Anglicisms</i>	<i>Examples</i>	<i>Lexical Category</i>	<i>Word repetition number</i>	<i>Heading</i>	<i>Page</i>
Instituto Ecuatoriano De Normalización Revista Calidad N°22 Agosto 2008	web	La página web del INEN	Adjective	1	Palabras al lector.	3
	rol	El rol de las normas ISO	Noun	1	Acciones sobre el cambio climático	7
	estándar	..a seguir la ISO estándar de seguridad	Adjective	1	Acciones sobre el cambio climático	10
	estándar	..como el estándar para los verificadores	Noun	1	Acciones sobre el cambio climático	10
	rol	Las normas desempeñan a menudo un rol no reconocido	Noun	1	Acciones sobre el cambio climático	12
	rol	..rol en la armonización de los enfoques	Noun	1	Acciones sobre el cambio climático	12
	web	..edificios y páginas web..	Adjective	1	Un gran avance	16
	web	..a través de la página web de..	Adjective	1	Un gran avance	16
	pixel	..90 metros por pixel..	Noun	1	¿Un tsunami desde Roca Redonda?	20
	rif	..un rif extensional abierto de ..	Noun	1	¿Un tsunami desde Roca Redonda?	20

	Estandarizados	La empresa tiene procesos estandarizados	Adjective	1	Certificaciones: compromiso con la calidad	22
	stock	..tienden a rentabilizar rápidamente su stock de conocimiento	Noun	1	Gestión de conocimiento: ¿fortaleza o debilidad de las empresas?	40
	web	..en la página web de la propia empresa	Adjective	1	G3, nueva versión de la guía GRI	69
	web	..disponibles a través de la página web	Adjective	1	G3, nueva versión de la guía GRI	70
	ciber	..equipos para servicios de emergencia, ciberseguridad, identificación	Adjective	1	Gestión de riesgos: la clave de la seguridad.	73
Instituto Ecuatoriano De Normalización Revista Calidad N°27 Mayo 2010	estándares	..producto con los más altos estándares de calidad	Noun	1	Lo estructural del mercado de valores	1
	marketing	..la idea de que el marketing de la certificación se haga..	Noun	1	La crisis de las empresas confiere mucha importancia a la ética.	17
	know	..apostó todo su know-how al diseño..	Verb	1	La calidad no se improvisa	29
	how	..apostó todo su know-how al diseño..	Adverb	1	La calidad no se improvisa	29
	estándares	..además de estándares de manufactura..	Noun	1	La calidad no se improvisa	29
	tubing	..destinada a las conexiones de tubing y casing	Noun	1	La calidad no se improvisa	29
	casing	..destinada a las conexiones de tubing y casing	Noun	1	La calidad no se improvisa	29
	software	..la que ingresa en un software	Noun	1	Varilla Figurada	32

		especializado..				
	software	El software es el programa de diseño..	Noun	1	Varilla Figurada	33
	software	Ya con la plantilla ingresada en el software..	Noun	1	Varilla Figurada	33
	estándar	Un estándar con éxito	Noun	1	La prevención como estrategia	48
	estándar	..demostrar la conformidad con el estándar..	Noun	1	La auditoría de la actividad sanitaria	50
	estándar	..vigilancia de la salud en todos los requisitos del estándar..	Noun	1	La auditoría de la actividad sanitaria	50
	estándar	..cumplen con los requisitos del estándar..	Noun	1	La auditoría de la actividad sanitaria	50
	core	..para convertirse en “core” de la totalidad del proceso..	Noun	1	La calidad en higiene industrial	52
	web	Las páginas web son actualmente..	Adjective	1	Turismo accesible para todos	53
	web	..disponer de páginas web accesibles..	Adjective	1	Turismo accesible para todos	53
	internet	..conexiones lentas a internet.	Noun	1	Turismo accesible para todos	54
	web	La accesibilidad web facilita..	Adjective	1	Turismo accesible para todos	54
	web	..las web cuyo desarrollo..	Noun	1	Turismo accesible para todos	54
	web	Accesibilidad para contenidos en la web..	Noun	1	Turismo accesible para todos	54
	web	..desde los aspectos técnicos de la web..	Noun	1	Turismo accesible para todos	54
	web	..viendo las páginas web..	Adjective	1	Turismo accesible para todos	54

	web	Las web deberían declarar..	Noun	1	Turismo accesible para todos	54
	web	Dado que la web es dinámica..	Noun	1	Turismo accesible para todos	54
	web	..una evaluación objetiva y experta de la web..	Noun	1	Turismo accesible para todos	54
	web	..certificado para los sitios web..	Adjective	1	Turismo accesible para todos	54
	web	..la accesibilidad real de las web está..	Noun	1	Turismo accesible para todos	54
	web	..una gran cantidad de sitios web..	Adjective	1	Turismo accesible para todos	54
	online	..propietario de la página online..	Adjective	1	Turismo accesible para todos	55
	estrés	..a la sensación de estrés térmico..	Noun	1	Características cubiertas de fibrocemento	60

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Table Three  
Variable: General Interest Magazines

<i>Magazine and Date</i>	<i>Anglicisms</i>	<i>Examples</i>	<i>Lexical Category</i>	<i>Word repetition number</i>	<i>Heading</i>	<i>Page</i>
La María La vida sin música es un error Nº2 Julio 2009	video	No son las fotos, ni el video, sino el espacio, y no sólo el espacio físico de una galería ocupada..	Noun	1	La verdadera obra de arte es seguir vivo.	2
	rockeros	..destacase por los rockeros en lugar de por los presidentes..	Noun	1	Perro de balcón	4
	fans	..venerados por sus fans de todas las edades..	Noun	1	Perro de balcón	4
	rock	..otra súper banda de rock..	Adjective	1	Perro de balcón	4
	jam	..proyecto secreto tras una jam sesión..	Adjective	1	Perro de balcón	4
	session	..proyecto secreto tras una jam session..	Noun	1	Perro de balcón	4
	fans	..buen ejemplo para sus fans..	Noun	1	Perro de balcón	4
	hero	..opinaron que Guitar Hero será entretenido..	Noun	1	Perro de balcón	4
	web	..reportes del sitio web oficial..	Adjective	1	Cerati en vinilo: Fuerza Natural	5
	rockero	..un Cerati más rockero..	Adjective	1	Cerati en vinilo: Fuerza Natural	5
	Jam	..el jam de la Treme en el café Guápulo..	Noun	1	Variedad y psicodelia en la Fiesta de la Música	6
	rock	..al público, que brincó con el garage rock..	Noun	1	Variedad y psicodelia en la Fiesta de la Música	7

rock	..el volumen para el rock es alto..	Noun	1	Variedad y psicodelia en la Fiesta de la Música	7
bares	Pequeños bares y grandes festivales..	Noun	1	Sudakaya se paseó por Europa	8
Ska	Este ska conciente demostró en tierras lejanas	Noun	1	Sudakaya se paseó por Europa	8
hardcore	La banda de hardcore Descomunal..	Noun	1	Descomunal en Rock al parque	8
roqueamos	..en El Aguijón roqueamos..	Verb	1	Descomunal en Rock al parque	8
rock	..un rock de sabor alternativo..	Noun	1	Todo se destroza	9
punkeras	..influencias punkeras y letras directas..	Adjective	1	Todo se destroza	9
Punk-rock	..una banda de punk-rock..	Noun	1	Todo se destroza	9
rock	..banda de rock libre ecuatoriano	Noun	1	Sal y Mileto acústico	9
CD	..estuvimos oyendo el CD..	Noun	1	Sal y Mileto acústico	9
masterizado	..masterizado por Juan Pablo Rivas..	Verb	1	Sal y Mileto acústico	9
Set	..el set se abría con un tema cantado..	Noun	1	Metrópolis a ritmo de Can Can y García	10
Jazz	..ha pasado por el jazz..	Noun	1	Metrópolis a ritmo de Can Can y García	10
gruppies	..un interesante encuentro entre gruppies de Can Can..	Noun	1	Metrópolis a ritmo de Can Can y García	10
esnobismo	..horror de esnobismo, por cierto...	Noun	1	Metrópolis a ritmo de Can Can y García	10
jazzista	..jazzista acompañante de cantantes..	Noun	1	Metrópolis a ritmo de Can Can y García	10
rockeros	..los planos más rockeros..	Adjective	1	Metrópolis a ritmo de Can Can y García	10

	rock	..para que sepan lo que su banda de rock está haciendo..	Noun	1	Metrópolis a ritmo de Can Can y García	10
	rockera	..nueva voz en la escena rockera..	Adjective	1	Seis	11
	rock	Hace folk, rock, pop, blues y jazz desde la guitarra y el canto..	Noun	1	Seis	12
	blues	Hace folk, rock, pop, blues y jazz desde la guitarra y el canto..	Noun	1	Seis	12
	Jazz	Hace folk, rock, pop, blues y jazz desde la guitarra y el canto..	Noun	1	Seis	12
	Jam sessions	¿dónde hay jam sessions?	Noun	1	Seis	12
	Rock	..guitarrista en el proyecto de rock..	Noun	1	Seis	13
	Jazz	..se dedica al canto lírico y al jazz..	Noun	1	Seis	13
	punk	..mi linda ex banda de punk..	Noun	1	Seis	13
	bares	..entre las tocaditas en los bares..	Noun	1	Seis	14
	Jam	..algún improvisado jam en Guápulo..	Noun	1	Seis	14
	internet	..en el mundo paralelo de internet y los malls..	Noun	1	Seis	14
	malls	..en el mundo paralelo de internet y los malls..	Noun	1	Seis	14
	managers	..destinados a la música y mejores managers y productores..	Noun	1	Seis	14
	under	..existen miles de bandas under..	Adjective	1	Seis	14
	LP	..sacó un solo LP..	Noun	1	Pero, ¿de qué se ríe	15

					Domingo Cantinas?	
	web	Desde la página web..	Noun	1	Peor dicho	16
	yuppies	..o cualquier otro de estos yuppies..	Noun	1	Peor dicho	16
	frontman	El frontman Vicente Cabañas..	Noun	1	¿Hay alguien ahí?	21
	Show	..trajeron a Quito un show cargado de poderosas guitarras..	Noun	1	El Ángel Morboso en Chaupicruz	22
	Riffs	..una propuesta con buenos riffs..	Noun	1	El Ángel Morboso en Chaupicruz	22
	Set	Terminó el primer set y hubo un pequeño receso..	Noun	1	El Ángel Morboso en Chaupicruz	22
	CD	En CD	Noun	1	En CD	23
	blues	..editando discos de blues con mucha sustancia..	Noun	1	En CD	23
	indie	..hubiera que buscar un padre para el indie..	Noun	1	En CD	23
La María La vida sin música es un error N°3 Septiembre-Octubre 2009	Rock	..y a los amantes del buen rock hecho en estos lados.	Noun	1	Perro de balcón	2
	Hard rock	La propuesta de hard rock andino ha tenido excelente acogida	Noun	1	Perro de balcón	2
	jazz	..es un inquieto crítico del jazz local..	Noun	1	Perro de balcón	2
	noise	..una banda de noise progresivo..	Noun	1	Perro de balcón	2
	beats	Fue respetado por tres generaciones contraculturales, desde los beats, pasando por los hippies, hasta	Noun	1	50 años de la alucinación de William Burroughs	4



		los ciber de los 90.				
	hippies	Fue respetado por tres generaciones contraculturales, desde los beats, pasando por los hippies, hasta los ciber de los 90.	Noun	1	50 años de la alucinación de William Burroughs	4
	ciber	Fue respetado por tres generaciones contraculturales, desde los beats, pasando por los hippies, hasta los ciber de los 90.	Noun	1	50 años de la alucinación de William Burroughs	4
	Cut-up	..le presentó la técnica del cut-up: cortaron el manuscrito y reordenaron aleatoriamente los fragmentos.	Noun	1	50 años de la alucinación de William Burroughs	4
	beatniks	Deprimido, parte hacia Nueva York y conoce a Kerouak y Ginsberg: nacen los beatniks.	Noun	1	50 años de la alucinación de William Burroughs	4
	hippies	..se vuelve una lectura clave para los hippies de los 60.	Noun	1	50 años de la alucinación de William Burroughs	4
	pads	..batería acústica y pads electrónicos..	Noun	1	Cabezas de cera viene a Sudamérica en Noviembre	5
	covers	..fue muy difícil dejar de tocar covers y poner temas propios..	Noun	1	Diego Minda habla de la Mala Maña	6
	jams	Después de dos o tres jams de percusión Juan Ron sale de la administración del Sesaribó..	Noun	1	Diego Minda habla de la Mala Maña	6

	Jam	..se inició un nuevo jam al que le sumamos un bajo y un teclado..	Noun	1	Diego Minda habla de la Mala Maña	6
	jazz	..ganador del programa de los Embajadores del Jazz entre otras cosas..	Noun	1	Diego Minda habla de la Mala Maña	7
	jazz	..también ganador del programa los Embajadores del Jazz.	Noun	1	Diego Minda habla de la Mala Maña	7
	jams	Y otros músicos que se fueron uniendo en jams salseros..	Noun	1	Diego Minda habla de la Mala Maña	7
	Rock	..y diez temas de rock enérgico..	Noun	1	La pus de la mentira	8
	jazz	Por fin un disco de jazz por estos lares.	Noun	1	Jazz en vivo a lo bestia	8
	Jazz	Jazz en vivo a lo bestia	Noun	1	Jazz en vivo a lo bestia	8
	jazz	..el espíritu del jazz es jazzear..	Noun	1	Jazz en vivo a lo bestia	8
	jazzear	..el espíritu del jazz es jazzear..	Noun	1	Jazz en vivo a lo bestia	8
	standars	..siete standars de jazz versionados con una computadora..	Noun	1	Jazz en vivo a lo bestia	8
	jazz	..siete standars de jazz versionados con una computadora..	Noun	1	Jazz en vivo a lo bestia	8
	samplers	..guitarra eléctrica, saxos, piano, samplers y voz	Noun	1	Jazz en vivo a lo bestia	8
	fill	..lograr que la compu tenga fill en el beat..	Noun	1	Jazz en vivo a lo bestia	8
	beat	..lograr que la compu tenga fill en el beat..	Noun	1	Jazz en vivo a lo bestia	8
	dj	..mucho más que	Noun	1	Jazz en vivo	8

		un pinche dj..			a lo bestia	
	rememberazo	El rememberazo	Noun	1	El rememberazo	9
	backline	El backline dispuesto..	Noun	1	Súbele el volumen a la música ..	10
	set	..un imponente set de percusión..	Noun	1	Súbele el volumen a la música ..	10
	rocker	..dos vientistas, dos percusionistas y el trío rocker..	Adjective	1	Súbele el volumen a la música ..	10
	MC	..el MC riendo recordaba las dos largas horas de discursos..	Noun	1	Súbele el volumen a la música ..	11
	reload	..cerró a fuego el festival del reload presidencial..	Noun	1	Súbele el volumen a la música ..	11
	Rock	Rock: más allá de la banda sonora	Noun	1	Rock: más allá de la banda sonora	13
	rock	Hablar del rock en el cine nos tomaría más de un número completo..	Noun	1	Rock: más allá de la banda sonora	13
	rock	..hizo que el cine viera en el rock un nuevo género para..	Noun	1	Rock: más allá de la banda sonora	13
	Rock ´n roll	..fugaces estrellas del rock ´n roll..	Noun	1	Rock: más allá de la banda sonora	13
	filmes	El resultado, muchas veces, son filmes de baja calidad.	Noun	1	Rock: más allá de la banda sonora	13
	rock	Muchas estrellas del rock aprovecharon enseguida las bondades..	Noun	1	Rock: más allá de la banda sonora	13
	rock	..gracias a la incursión del rock en el cine..	Noun	1	Rock: más allá de la banda sonora	14

	filmografías	..han iniciado sus filmografías con piezas referentes al rock..	Noun	1	Rock: más allá de la banda sonora	14
	rock	..han iniciado sus filmografías con piezas referentes al rock..	Noun	1	Rock: más allá de la banda sonora	14
	rock	..incluyen en su trayectoria experiencias del rock..	Noun	1	Rock: más allá de la banda sonora	14
	undergrounds	..es larguísima la lista de cineastas undergrounds..	Adjective	1	Rock: más allá de la banda sonora	14
	rock	..han construido su nombre gracias al rock..	Noun	1	Rock: más allá de la banda sonora	14
	rock	..existen películas donde el rock sobresale en la banda sonora..	Noun	1	Rock: más allá de la banda sonora	14
	rock	..con el mundo rebelde y anárquico del rock..	Noun	1	Rock: más allá de la banda sonora	14
	rock	..el tema principal ha sido el rock y sus personajes..	Noun	1	Rock: más allá de la banda sonora	14
	facebook	..se vive un proceso similar con el facebook..	Noun	1	Peor dicho	18
	facebook	Si no tienes facebook no tienes, casi, una vida real..	Noun	1	Peor dicho	18
	facebook	..sobre el facebook de la revista..	Noun	1	Peor dicho	18
	marketero	..un marketero me preguntó con insistencia..	Noun	1	Peor dicho	18
	rock	..son urgentes unos comités de defensa del	Noun	1	CDR ¡Urgente!	19

	rock..				
Rock	..desde varios teléfonos pidiendo rock nacional..	Noun	1	CDR ¡Urgente!	19
rock	..rock en general a todas las emisoras..	Noun	1	CDR ¡Urgente!	19
rock	..espacios de formación ciudadana en el rock..	Noun	1	CDR ¡Urgente!	19
rock	..derecho de todos y todas a reconocernos en el rock..	Noun	1	CDR ¡Urgente!	19
mail	..no respondieron nunca al teléfono, ni al mail..	Noun	1	CDR ¡Urgente!	19
rock	..bombardearlo con información crítica sobre el rock..	Noun	1	CDR ¡Urgente!	19
CD	¿Será de llevar un CD con rock latinoamericano?	Noun	1	CDR ¡Urgente!	19
rock	¿Será de llevar un CD con rock latinoamericano?	Noun	1	CDR ¡Urgente!	19
rock	Patton: el rock más allá del rock.	Noun	1	Patton: el rock más allá del rock.	20
rock	Patton: el rock más allá del rock.	Noun	1	Patton: el rock más allá del rock.	20
trasher	Un trasher que gusta del pop, del jazz, de la música conceptual..	Noun	1	Patton: el rock más allá del rock.	20
jazz	Un trasher que gusta del pop, del jazz, de la música conceptual..	Noun	1	Patton: el rock más allá del rock.	20
web	..que aún no suben a la web..	Noun	1	Patton: el rock más allá del rock.	20
groove	..un sabor único	Noun	1	Patton: el	20

		en el groove..			rock más allá del rock.	
	Hi-hat	..al marcar con su mano izquierda en los platos (hi-hat y ride)...	Noun	1	Patton: el rock más allá del rock.	20
	ride	..al marcar con su mano izquierda en los platos (hi-hat y ride)...	Noun	1	Patton: el rock más allá del rock.	20
	Jazz-drummers	..con un estilo de muchos jazz-drummers	Noun	1	Patton: el rock más allá del rock.	20
	pads	..los pads de sintetizadores de Roddy Bottum brindan una atmósfera..	Noun	1	Patton: el rock más allá del rock.	20
	zapping	..una banda que se movía en el “zapping” de varios estilos..	Noun	1	Patton: el rock más allá del rock.	20
	heavy	..fusionando heavy metal, rock, funk, death metal, y jazz..	Noun	1	Patton: el rock más allá del rock.	20
	rock	..fusionando heavy metal, rock, funk, death metal, y jazz..	Noun	1	Patton: el rock más allá del rock.	20
	funk	..fusionando heavy metal, rock, funk, death metal, y jazz..	Noun	1	Patton: el rock más allá del rock.	20
	jazz	..fusionando heavy metal, rock, funk, death metal, y jazz..	Noun	1	Patton: el rock más allá del rock.	20
	rock	..estaba lejos de los parametros “normales” del metal o el rock..	Noun	1	Patton: el rock más allá del rock.	20
	jazzero	..apuesta por un modus operandi más jazzero..	Adjective	1	Patton: el rock más allá del rock.	21
	noise	..hay personalidades	Noun	1	Patton: el rock más allá	21

		del noise metal..			del rock.	
samplers	..Patton participó con samplers y coros..	Noun	1		Patton: el rock más allá del rock.	21
performances	..y la cosa empeora si se suman sus performances..	Noun	1		Patton: el rock más allá del rock.	22
rock	Una semana de rock y hardcore en la capital	Noun	1		Una semana de rock y hardcore en la capital	23
hardcore	Una semana de rock y hardcore en la capital	Noun	1		Una semana de rock y hardcore en la capital	23
rock	La semana del rock este año recorrió cinco ciudades: Quito, Cuenca...	Noun	1		Una semana de rock y hardcore en la capital	23
rockero	El Quito rockero se prendió desde el lunes 20..	Adjective	1		Una semana de rock y hardcore en la capital	23
rock	..se realizaron foros como el de memorias del rock ecuatoriano..	Noun	1		Una semana de rock y hardcore en la capital	23
deathcore	..pone toda la energía al bajo deathcore de..	Adjective	1		Una semana de rock y hardcore en la capital	24
rockeros	..despojaban a los tercios rockeros de sus correas..	Noun	1		Qué triste es dejar de amar una banda	25
walkman	..volver a tener 16 años y un walkman en la clase de..	Noun	1		Qué triste es dejar de amar una banda	25
Quitofest	Quitofest: la fiesta debe continuar	Noun	1		Quitofest: la fiesta debe continuar..	25
Quitofest	La buena onda dominó en el Quitofest..	Noun	1		Quitofest: la fiesta debe continuar..	25
punk	..demasiada para el punk y el rock, la verdad..	Noun	1		Quitofest: la fiesta debe continuar..	25

	rock	..demasiada para el punk y el rock, la verdad..	Noun	1	Quitofest: la fiesta debe continuar..	25
	Quitofest	..de no ser porque se inventó el Quitofest..	Noun	1	Quitofest: la fiesta debe continuar..	25
	punk	..apela a un punk sano, sin drogas..	Noun	1	Quitofest: la fiesta debe continuar..	25
	hardcore	..trajo desde Guayaquil su hardcore de fuerte carga política..	Noun	1	Quitofest: la fiesta debe continuar..	25
	punk	..el grupo punk chileno..	Noun	1	Quitofest: la fiesta debe continuar..	25
	rock	..se lució con su rock nutrido de funk..	Noun	1	Quitofest: la fiesta debe continuar..	25
	funk	..se lució con su rock nutrido de funk..	Noun	1	Quitofest: la fiesta debe continuar..	25
	punk	Tocada de punk y metal para cargar las pilas	Noun	1	Tocada de punk y metal para cargar las pilas	27
	rock	..cuando se vuelve a un concierto de rock..	Noun	1	Tocada de punk y metal para cargar las pilas	27
	punk	..sólo importa poder revivir el punk..	Noun	1	Tocada de punk y metal para cargar las pilas	27
	bar	..dizque tocaría en otro bar..	Noun	1	Tocada de punk y metal para cargar las pilas	27
	rock	Y es que el mundo del rock está lleno de coincidencias..	Noun	1	Tocada de punk y metal para cargar las pilas	27
	piercings	..no necesitas estar lleno de piercings y tatuajes para ser un músico excelente..	Noun	1	Tocada de punk y metal para cargar las pilas	27
	bar	El piso y las	Noun	1	Tocada de	27



		ventanas del bar vibraban..			punk y metal para cargar las pilas	
	bar	Estar en un concierto de bar con bandas de acá..	Noun	1	Tocada de punk y metal para cargar las pilas	27
	bar	En el bar de Solanda hubo fiesta metalera	Noun	1	En el bar de Solanda hubo fiesta metalera	29
	riffs	..con riffs pesados, voz gutural a más no poder..	Noun	1	En el bar de Solanda hubo fiesta metalera	29
	bares	..deben haber tocado infinidad de veces en antros, bares, cuchitriles..	Noun	1	En el bar de Solanda hubo fiesta metalera	29
	megashow	..salieron con su megashow..	Noun	1	Qué aguante de banda	30
	full	..con razón la gente se embolsó full..	Adverb	1	Qué aguante de banda	30
	tracks	..veneno negro, contiene 13 tracks	Noun	1	En CD	31
	under	..y las bandas del under ecuatoriano..	Noun	1	En CD	31
	rock	..escribi la canción de rock más explícitamente contraria a la edad..	Noun	1	La vuelta al mundo	32
	CD	Cada CD cuenta con el arte original..	Noun	1	La vuelta al mundo	32
	rock	..para entender el rock independiente..	Noun	1	La vuelta al mundo	32
	video	La muestra recoge el trabajo visual, lírico y de video de este cuarteto..	Noun	1	La vuelta al mundo	32

Author: Franco Carlos Aguirre Retamal

## Quantitative Tabulation

Table four  
The Most Frequent Anglicisms (in all variables)

Anglicisms	<i>Word repetition number</i>
Dolarización	1
Gay	1
Star	1
System	1
Freak	1
Show	2
Home	2
Run	1
Hall	1
Flash	1
Large	1
Slogan	1
Video	4
Videos	2
Mr.	1
Bar	5
Baners	1
Tráfico	4
Gasoline	4
Westerns	1
Gansters	1
Jean	1
Kid	1
Google	1
Blogs	2
Webeantes	1
Brother	1
Blog	1
Cibernautas	1
Blues	3
Rock	44
Heavy	2
Dólares	5
Anglicisms	<i>Word repetition number</i>
Marketing	2
Guachimán	1

Flashback	1
Playboy	1
Shock	1
Notebook	1
Apple	1
Web	15
Rol	5
Digitalizar	1
Estándar	6
Pixel	1
Rif	1
Estandarizados	1
Stock	1
Ciber	2
Estándares	2
Know	1
How	1
Tubing	1
Casing	2
Software	3
Core	1
Online	1
Estrés	1
Rockeros	3
Fans	2
Jam	4
Session	1
Hero	1
Rockero	2
Bares	3
Hardcore	3
Rockeamos	1
Punkeras	1
Punk-rock	1
Anglicisms	<i>Word repetition number</i>
CD	4
Masterizado	1
Set	3
Jazz	10
Gruppies	1
Esnobismo	1
Jazzista	1

Rockera	1
Punk	6
Internet	1
Malls	1
Managers	1
Under	2
LP	1
Yuppies	1
Frontman	1
Riffs	2
Indie	1
Hard rock	1
Noise	2
Beats	1
Hippies	2
Cut-up	1
Beatniks	1
Pads	2
Covers	1
Jams	2
Jazzear	1
Standars	1
Samplers	2
Beat	1
Dj	1
Rememberazo	1
Backline	1
Rocker	1
MC	1
Reload	1
Rock´n roll	1
Filmes	1
Filmografías	1
Anglicisms	<i>Word repetition number</i>
Undergrounds	1
Facebook	3
Marketero	1
Mail	1
Trasher	1
Groove	1
Hi-hat	1
Ride	1

Jazz-drummers	1
Zapping	1
Funk	2
Jazzero	1
Performances	1
Deathcore	1
Walkman	1
Quitofest	3
Piercings	1
Megashow	1
Full	1
Tracks	1
TOTAL: 129 anglicisms	

Author: Franco Carlos Aguirre Retamal

Table Five  
Comparison between variables

Anglicisms	Variable	f	%
	Cultural Magazines	56	20.29
	Scholarly Magazines	46	16.67
	General Interest Magazines	174	63.04
	Total	276	100.00

Author: Franco Carlos Aguirre Retamal

## Discussion

Since English is the language that is most widely used around the world, its presence can be felt in all languages. Of course Ecuadorian Spanish cannot be an exception to this statement. All manifestations of Spanish in Ecuador whether spoken or written are spattered with English expressions, also known as anglicisms. This fact proves to be truth in the mass media: TV, radio, newspapers, magazines, the World Wide Web. It is a fact that when we walk on the street, it does not take much for us to find physical evidence that contains English words: glass cases, street signals, street advertising and so on. Among the extra-linguistic reasons for the popularity of English, it is important to mention the following: internationalization of fashion, music, films, communications mass media, American news agencies, the development of computers (the computer slang), political hegemony of the USA after two world wars, industry, business, the big increase of mass tourism, international relationships of the Hispanic countries, the teaching of English as a second language (L2), the prestige of scientific world (Medina, 1996, p.9-14).

This literature review comprises the theoretical aspects, concepts as well as information that can be considered relevant to the topic researched along this thesis: *a descriptive analysis of anglicisms in*

*Ecuadorian magazines.* The definitions appearing in this literature review vary in their scope from general ones to more specific. The review starts with a vision on linguistics, its branches: morphology, pragmatics, semantics, phonology and syntax. The theoretical framework also provides analysis of lexical categories, barbarisms, language vice, borrowings, loans, languages in contact, definitions of magazines and, of course, definitions of anglicisms.

*Linguistics.* Webster's Unabridged Dictionary (2001, p. 1119) defines linguistics as "the science of language including phonetics, phonology, morphology, syntax, semantics, pragmatics, and historical linguistics". On the other hand, Webster's Collegiate Dictionary (1947, p. 583) states that linguistics is "the study of human speech including the origin, structure, and modification of language, or languages, and including especially phonetics, morphology, semantics, general or philosophical grammar". Although, the second dictionary mentioned above cannot be considered an updated bibliographical reference, it clearly explains the fact that linguistics is, in the first place, related to language, something that is, with a few exceptions (see the dolphins' whistles or bees' dances), an exclusive aspect of human beings. In the second place, the quoted definition refers to terms like origin, structure and modification, which implies a scientific approach. It is important to mention Fishman



(1982), who writes that linguistics is the science that specializes in the systematical description of language in a given moment and place. This approach is also known as descriptive linguistics, in contrast with historical linguistics that studies the evolution of a language through history. Descriptive linguistics is also known as synchronic linguistics and historic linguistics is also called diachronic linguistics (Saussure, 1987).

In this point it is mandatory to give an idea of what language is. It is very interesting that we are all familiar with at least one language: our own language (Fromkin and Rodman, 1998). These authors also state that language consists of the words as well as the sentences, and that the words of a language can be registered in a dictionary. Nevertheless the sentences of a language cannot be comprised in a book. This observation shows that there is a limited aspect of language and an infinite aspect at the same time. Once again, Fromkin and Rodman state that we, as speakers, use a finite set of rules to produce and understand an infinite number of possible sentences (a fact that illustrates a creative aspect of language, certainly a key one). These rules include the grammar of a language (which we learn when we acquire it). The rules also comprise the sound system or phonology, the construction of the words or morphology, the way we combine these words, the syntax, and, of course, the words or lexicon. It must be

mentioned that the sounds and meanings (semantics) are related in an arbitrary way (Saussure, 1987). The persons who investigate the thousands of languages in the world are called linguists. Finally, Fromkin and Rodman (1998) also state that the study of language from the perspective of the set of rules described above is called linguistics. The term linguistics comes from the Latin word *lingua*.

*Morphology.* In Webster's Dictionary (2001, p. 1251) it is possible to read that morphology is "the branch of linguistics that studies and describes the patterns of word formation in a particular language." Morphology also studies the behavior and combination of morphemes. A morpheme is any of the minimal grammatical units of a language, each constituting a word or meaningful part of a word that cannot be divided into smaller independent grammatical parts. For instance: *the*, *write*, or the *-ed* of the word *killed*. The study of word formation and the internal structure of words are called morphology (Fromkin and Rodman, 1998). According to these two authors, words are not the most elemental sound-meaning units. The most elemental grammatical units in a language are called morphemes. Fromkin and Rodman describe two main types of morphemes: free morphemes and bound morphemes. Free morphemes, which do not need to be joined to other morphemes being words by themselves. For example *free*, *king*. On the other hand, bound

morphemes need to be joined to other morphemes, for instance *-dom*, as in *freedom*, *kingdom*. Affixes are bound morphemes. The authors quoted above describe four types of affixes. Prefixes occur before, suffixes occur after, infixes in the middle and circumfixes occur around stems. A stem is an affix with a root morpheme. A root morpheme can't be divided into smaller parts. Root morphemes, also called lexical content, are major word classes: nouns, verbs, adjectives and adverbs. Morphemes may be derivational or inflectional. Derivational morphological rules are rules of word formation. If we add a derivational morpheme to a root or stem this may change the syntactic word class and /or meaning. For instance, adding *-ish* to the noun *boy*, can turn it into an adjective, *boyish*. Fishman (1982) states that in the same way we can find a minimal sound unit, the phoneme (see also phonology), we can find a minimal unit of grammatical form (which means grammatical order or context) that has meaning. This minimal unit is called morpheme. As a consequence of this, there is a branch of grammatical study called morphology. Morphology, according to Fishman, studies the ordered relationships among meaningful segments in the way they appear within the words. Therefore, many English verbs form the past tense by adding a morpheme that can be represented as (*d*), to present tense of the verb: *I open-I opened*. So (*d*) means past tense in English. On the other hand many English nouns form the plural by adding a

morpheme that can be represented as (z) to their singular form: *car-cars*. However in both cases, morphemes appear in different ways which also differ phonetically. The functionally equivalent choices of the same morpheme are called allomorphs, precisely because there are no functional differences among them, even when they differ phonetically, just like the sounds which do not reveal functional differences are known as allophones (Fishman, 1982).

*Pragmatics.* Holmes (2008) suggests that pragmatics studies the meaning of language within a context, also considering the participants' opinions, expectations and background brought by them to a determined situation, as well as the social interaction between them. The range of analysis done by pragmatics goes beyond meaning of words and grammar (Holmes, 2008). Yule (1998) claims that pragmatics is involved with the analysis of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has more to do with the study of "what people mean by their utterances than what the words or phrases in those utterances mean by themselves" (Yule, 1998, p. 3-4). A particular context and how this context influences what is said is also focus of the analysis of pragmatics. Pragmatics can be understood as the investigation of "invisible meaning". Social distance is also an important ingredient of pragmatics' analysis, since the choice a person

makes determines what is said or unsaid. The ‘good’ thing of studying language through pragmatics is that we can talk about people’s intended meanings, purposes, expectations and so on. The ‘bad’ thing about this study is that all of these human concepts are very hard to analyze in a “consistent and objective way” (Yule, 1998). Another author, Levinson (1985), says that pragmatics is the study of aspects of language that require a reference to the users of the language. He also adds that this branch of linguistics is concerned with concepts like belief, utterance and intention and their logical interrelation. It is also concerned with performance principles of language use. At the same time pragmatics is the study of those relations between language and context that are encoded in the structure of a language. The notion of encoding implies that pragmatics is concerned with certain aspects of meaning. So this idea leads us to define pragmatics as the study of all those aspects of meaning not captured in a semantic theory. It is important to make a distinction between sentence and utterance for both, semantics and pragmatics: A sentence is “an abstract theoretical entity defined within a theory of grammar” (Levinson, 1985, p. 18), while an utterance is a sentence-analogue, or a sentence-fragment in an actual context. Once again we see here the crucial importance of context in the analysis of pragmatics. So, while semantics is concerned with meaning out of context, pragmatics is concerned with meaning in

context. Ochs (1979), quoted by Levinson, (p.23) says that “context includes language users’ beliefs and assumptions about temporal, spatial and social settings; prior, ongoing and future actions (verbal and non-verbal), and the state of knowledge and attentiveness of those participating in the social interaction in hand”.

*Semantics.* Ullmann (1967) explains that Semantics studies the meaning of words. This author tells us that semantics is a relatively new science. He mentions that this term was used for the first time in nineteenth century. However, in the ancient Greece there were writers, who were interested in the problems of meaning. For instance, Tucidides, wrote about the discovery of a tendency to depreciate words that talked about moral values. George Orwell (quoted by Ullmann, 1967) wrote in his famous novel, “1984”, about a world “where peace means war and love means hate”. Bréal (also quoted by Ullmann, 1967), applies the word “semantics” to a study done in year 1883. This study stated that this new study field is as important as morphology or phonetics, and “deserves to have a name, we will call it semantics, this is, the science of significations”. During the first three decades of the twentieth century there was a progress in the study of meaning changes. Semanticists used other sciences like philosophy, psychology, sociology, history of civilizations, in order to deeply understand the semantic

processes. We cannot omit the crucial contribution of Swiss scholar Ferdinand de Saussure (1987) who understands language as an organized totality in which all the elements are dependent to each other and derive their importance from the system as a whole. Contemporary semantics is interested in the relationships between language and thought. Language is no longer considered a mere instrument to express our thoughts but an influence that models them and predetermines them through specific channels. (Ullmann, 1967).

*Phonology.* According to Lázaró (1998), Phonology is a branch of linguistics founded by N. Trubetzkoy and R. Jakobson and developed specially by the Linguistic Circle of Prague. It studies the phonic phenomena from the point of view of their function in language. Phonology and Phonetics talk about the sounds of language but in a different way. Phonetic's only task is to answer the question "how do we pronounce this or that?"(Lázaró, 1998). Phonology investigates what phonic differences in the studied language are linked with meaning differences. How the distinguishing elements behave with each other and according to what rules can they combine with one another. This idea belongs to Mr. Trubetzkoy (quoted by Lázaró 1998). The phonological unit is the phoneme while the phonetic unit is the sound. Benítez (2003) states that "phonology is a science, branch of linguistics

that studies the speech sounds in general, according to their production, composition, distribution and function within the language.” Phonology itself has branches, they are: phonetics, studies the acoustics of language, divided into three branches: acoustic phonetics, auditory phonetics and articulatory phonetics. As we can see, phonetics has to do with the production and composition of sounds. Phonemics is another branch of phonology that studies sounds as seen from their distribution and function in language (Benítez, 2003). A phoneme is one of the functional units of sound which contrasts with other phonemes allowing speakers to distinguish the different utterances. Allophones are positional variants of the same phoneme. Vowels and consonants are considered segmental phonemes (Benítez, 2003). On the other hand, suprasegmental phonemes are stress (force in articulation), pitch (intonation) and juncture (transition from one segment phoneme to the next one). To avoid confusion between written and spoken language, a group of scholars first created the International Phonetic Association, and then in year 1888 created an alphabet with as many letters as the sounds of language so every sound is represented. This alphabet was called the International Phonetic Alphabet. English, in the same way as other languages, has two alphabets: phonetic and orthographic (with 5 vowels and 21 consonants). The mechanism that helps us produce the speech sounds has five elements which work together: motor (lungs,



trachea, larynx and diaphragm), vibrator (vocal cords), resonator (resonating cavities and chambers), articulators (lips, tongue, uvula and lower jaw) and the points of articulation (upper lip, the teeth, alveolar ridge, soft palate or velum, hard palate, the pharynx's walls and the glottis). (Benítez, 2003).

Fromkin and Rodman (1998) explain that part of one's knowledge of a language is knowledge of the phonology or sound system of that language, this is, the inventory of phones, the phonetic segments that occur in the language, and the ways in which they pattern.

*Syntax.* According to Yule (1998), syntax is the study of the relationships between linguistic forms, how they are arranged in sequence, and which sequences are well-formed. This kind of study usually takes place without considering any world of reference or any user of the forms. It can be said that syntax studies the structures connecting linguistic forms. Speakers of a language recognize the grammatical sentences of their language and know how the words in a grammatical sentence must be ordered and grouped. Any person is capable of producing and understanding an unlimited number of new sentences never spoken or heard before, recognize ambiguities, know when different sentences mean the same thing, and correctly perceive the grammatical relations in a sentence such as subject and direct

object. This kind of knowledge is accounted for in the grammar by the rules of syntax (Fromkin and Rodman, 1998). Sentences have structure that can be represented by phrase structure trees containing syntactic categories. These trees provide a representation that reveals the linear order of words, and the constituency of each syntactic category. Syntactic categories are either phrasal categories, such as NP (noun phrase) and VP (verb phrase), which can be decomposed into other syntactic categories, or lexical categories, such as Noun and Verb, which correspond to the words of the language. A linguistic grammar is a description of the speaker's linguistic competence. Phrase structure rules characterize the basic phrase structure trees of the language, the deep structures, and include facts regarding syntactic constituency such as a NP may be a determiner followed by a N, but never the opposite way (at least not in English). In phrase structure rules a category that appears on the left side of a rule may also appear on the right side (Fromkin and Rodman, 1998). Such rules allow the same syntactic category to occur repeatedly in a phrase structure tree. This fact reflects a speaker's ability to produce sentences without length limitations. The lexicon represents the knowledge speakers have about the vocabulary of their language, including the syntactic category of word and what elements may co-occur together, expressed as sub-categorization restrictions. Transformational rules account for

sentences whose surface structures are different, but have the same meaning, such as *Rita hired Tom* and *Tom was hired by Rita*. They do this by deriving multiple surface structures from a single deep structure. Much of the meaning of a sentence is interpreted from its deep structure. To capture the knowledge speakers have about the syntax of their language, the grammar requires, at a minimum, phrase structure rules, a lexicon richly endowed with speakers' knowledge about individual words, and a set of transformational rules describing the structure-dependent patterning that occurs throughout the language. (Fromkin and Rodman 1998, p. 105-148). It is important to mention what Burneo (2003) writes about syntax: "Syntax of a language is the set of constitutive rules that speakers follow when they combine words into sentences". So, syntax studies the ways to determine the rules that indicate how English speakers and writers combine words to make sentences. Another capital definition is the one that has to do with Kernel sentences. About this, Burneo (2003) says that Kernel sentences are simple, declarative, active and positive sentences. One example can be: *my papers are in the office*.

Considering the following symbols: NP=Noun Phrase; VP=Verb Phrase; Adj.P=Adjective Phrase; Adv.P= Adverbial Phrase and PP=Prepositional Phrase, it is possible to refer to five basic sentence patterns: S1: NP+VP; S2 : NP+VP+NP; S3: NP+VP+Adj.P+(Adv.P); S4:

NP+VP+NP+(Adv.P); S5: NP+VP(Be)+Adv.P+(Adv.P). These patterns represent simple, active, declarative, positive English sentences. To create other types of sentences we have to apply transformational rules of syntax. Subject and predicate are important facts of English grammar. Subject is the person or thing that the sentence is about. Predicate comments about the subject. The noun phrase (NP) is a basic constituent of sentences. It may consist of a noun alone (N) or some other elements that occur to the left of it, like determiners, adjectives and quantifiers. Verb Phrase is formed by a head verb and its object (NP) or its complement (PP, NP or some other element) (Burneo, 2003).

*Lexical Categories.* Cerdá (Ed. 1986) describes two kinds of lexical categories: primary and secondary. Primary lexical category is a group of words that perform the same function within a sentence, for instance nouns and verbs. A secondary lexical category is a class of word discriminated whether by formal, distributional, semantic or functional criteria within a sentence. For Cerdá there are eight types of secondary lexical categories: noun, pronoun, verb, adjective, article, adverb, preposition and conjunction. Sometimes interjections are added to this classification. Bally (quoted by Lázaro, 1986) considers that lexical categories are the kinds of signs that express ideas destined for

combination in the speech, through grammatical links. According to Lázaro (1986) there are four lexical categories: noun, adjective, verb and adverb. For Fromkin and Rodman (1998, p. 529) a lexical category is “a syntactic category whose members are words (e.g.: noun, verb, article)”; those categories occurring only on the right side of phrase structure rules; those categories occurring just above the words in a phrase structure tree.

*Barbarism.* For Cordero (2004), a barbarism is a vice of language consisting in mispronunciation, miswriting and the use of inappropriate words. According to Lázaro (1998), a barbarism is a fault occurring when foreigners try to speak a language by adapting words from their own language, or from a language they know better. Real Academia Española Dictionary (2009) considers that a barbarism is an incorrectness consisting of mispronouncing or miswriting a word or words, as well as the use of inappropriate words. At the same time the term barbarism is defined as a foreign word that is not incorporated into a language (RAE Dictionary, 2009).

*Language Vice.* For Lázaro (1998) a language vice is a serious imperfection or flaw in the linguistic or metrical use. According to Fernández (2008), a language vice is an inappropriate construction and

use of vocabulary. He considers language vice the following: ambiguity, archaism, barbarism, cacophony, euphemism, generics, neologism, ultra correction and vulgarism.

*Magazines.* “A magazine is a publication that is issued periodically, usually bound in a paper cover, and typically contains essays, stories, poems, etc., by many writers and often photographs and drawings, frequently specializing in a particular subject or area, as hobbies, news, music, sports, culture and fashion”. This definition of magazine belongs to Webster’s unabridged dictionary (2001, p.1155). In Webster’s Collegiate Dictionary (1947, p.601) it is possible to find the following definition of magazine: “a periodical publication containing miscellaneous articles, stories, poems, etc.” Real Academia Española Dictionary says that the word magazine comes from the French word *magasin*. It also states that a magazine is a periodical publication with articles from different authors, aimed for the general audience. It is important to mention that nowadays, there are also virtual magazines that can be found in the World Wide Web, with the same criteria of the definitions quoted above but not published in paper.

*Borrowings and Loans.* Fromkin and Rodman (1998, p.459), state the following about this subject: a borrowing is an incorporating of a loan

word from one language into another. For instance English borrowed the word *buddy* from Dutch. According to Fromkin and Rodman, loans are words in one language whose origins are in another language. E.g.: in Japanese the word *besiboru* (baseball) is a loan word from English. Borrowing occurs when one language adds to its own lexicon a word or morpheme from another language, often altering its pronunciation to fit the phonological rules of the borrowing language. The borrowed word, of course, remains in the source language, so there is no need for it to be returned. It is said that most languages are borrowers so the lexicon can be divided into native and nonnative words or loan words. A native word is one whose history or etymology can be traced back, to the earliest known stages of the language. Lázaro (1998), explains that a borrowing is a foreign word incorporated into the system; a linguistic element, usually a word, one language takes from another, either by adoption or by imitation, transforming it. Cerdá (1986), describes the borrowing as a term or expression coming from another language, that is integrated by the borrower language after a process that involves phonological as well as morphological adaptation. Finally Romaine (1995), says that the term borrowing is applied for the incorporation of foreign features into a group's native language. She adds the fact that in a borrowing situation the first elements to enter the borrowing language are words.

*Languages in Contact.* According to Ethnologue there are 6.909 living languages in the world. The term “living language”, applies for languages that are actually used as means of social interaction in a given community (Cerdá 1986, p.176). UNESCO claims there are 6.700 languages. The World Factbook mentions the existence of 266 countries. Whatever the exact amount of languages can be, its number is much higher than the number of countries speaking those languages. This fact suggests that there must be many territories that are multilingual or, put in different words, it is quite difficult to find strictly monolingual places on the face of the earth. Factors like migration, business, colonial expansion, globalization, mass media have contributed to create a world where speakers of one language live with speakers of another language, creating situations of languages in contact (Appel and Muysken, 1996). “Most of the world’s population is in contact with more than one language and the majority of the world’s speakers are at least bilingual, if not trilingual or multilingual”. (Edwards, 1994; Laponce, 1987; Romaine, 1995; all of them quoted by Haboud, 2003). Haboud also states that bilingualism means linguistic contact. In contact situations, elements can be transferred from one language to another. According to Holmes (2008), “in a community where two languages live with each other, they are said to be in



contact". When we have such a case we have societal or institutionalized bilingualism, where two varieties are used to cover all the community's domains. Ecuador is a special case of a territory with languages in contact. There are different ethnic groups in Ecuador that have their own languages, and these groups of people live with speakers of Spanish. This is a strong case of languages in contact. In addition, in recent years, there has been a tendency for middle class Ecuadorians to become Spanish-English bilinguals (Haboud, 2003, p.81). Therefore English is a language of high prestige in Ecuador. In consequence there is a situation of linguistic contact between Spanish and English.

*Anglicism.* Real Academia Española Dictionary (2009, p.154) defines Anglicism as "a word or linguistic aspect that comes from English and that is used in other languages". According to Lázaro (1998), an Anglicism is a word or idiom that comes from English and that is incorporated into a different language. Medina (1996), explains that an Anglicism is the manifestation in the linguistic level of the English language upon the Spanish language. An Anglicism is a linguistic element or group of linguistic elements used in contemporary Spanish. The etymology of these elements is English. But it also can be said that not only words coming from English can be considered Anglicisms, but all those words that come from other languages and penetrated Spanish

via English words. Medina (1996) describes two main groups of Anglicisms: lexical Anglicisms are those Anglicisms which prove the influence of English in the lexical level or the vocabulary of a language. The second group is composed by syntactic Anglicisms; they operate within the syntax or grammar level of a language. Also the syntactic structure of English is influencing upon the syntactic structure of Spanish.

Acosta (1996) points out that the lexical adoption can go from an isolated word to a whole phrase. In all the cases the use of one or more English lexical elements respects the linear order of Spanish syntax structures. This is a scary fact, because it shows that the integration of Anglicisms to Spanish is an easy one. This does not happen in the opposite way, this is, Spanish forms adopted by English. Córdova (1991), in the introduction to his book about Anglicisms, states that some of these words enter Spanish in a legitimate way, but others are unnecessary. In his thesis investigation Martínez (2005), concludes that the social prestige of English has a capital influence in the publicity area. The fact that 72% of the surveyed store owners in this study agreed that signs with English lexicon are more appealing for potential customers, only confirms what was said on the first paragraph of this literature review: for a person walking on the streets of Quito is not hard to find physical evidence of information written in English. Two

questions cannot be avoided. First: Is the general use of Anglicisms the proof that the culture around American English is 'superior' to ours? Second: are we so 'small' that our ideas need to be expressed in English to be worth something in this world? As much as we need or wish to speak English and know its traditions, we should add one civilization to the one we already inherited and not the first one endangering the second. The example of the relationship between Guaraní and Spanish in Paraguay, or Catalán and Spanish in Barcelona, Spain, seems to be more balanced. The same thing should happen with Ecuadorian indigenous languages in their relationship with Spanish. Maybe the incorrect use of Anglicisms is a threat to our mother language (good or bad, Spanish is that mother language), therefore to our culture.

## Analysis

This section comprises linguistic analysis of thirty variables, ten from cultural magazines, ten from scholarly magazines and ten from general interest magazines. The analysis of each word covers the word's meaning and etymology, as shown in Real Academia Española dictionary (in case the analyzed word appears in it). When the Anglicism is not accepted by Real Academia Española dictionary, meaning and etymology are determined according to Merriam-Webster unabridged as well as Random House Webster unabridged dictionaries. The analysis in this section also comprises function in context and possible replacement of the Anglicism for a Spanish word with the same meaning, when such a word exists. Semantic, syntactic and morphological analysis has also been applied to every analyzed Anglicism. The analysis also establishes whether the use of the Anglicism enriches or not Spanish language

### CULTURAL MAGAZINES

*Dolarización.* The term “dolarización” derives from “dólar”, an Anglicism, according to the Real Academia Española dictionary (2009). The term “dollar” was known, in earlier times, as “*daler*”, a term that came from low German or Dutch word “*daler*”, a cognate with German “*taler*” a short expression for *Joachimsthaler*, a coin minted in Joachimsthal, a

town in northwestern Bohemia, Czech Republic. The word “dollar” entered into English in year 1545 (Random House Webster’s, 2001 and Merriam Webster, 2002). This word is accepted by Real Academia Española dictionary. It is defined as the conversion of a country’s currency system to the U.S. “dollar”. The same explanation can be found in Random House Webster’s dictionary. The word is a noun. In the context: “Romance que en estos años de dolarización, remesas y préstamos bancarios, se ha convertido en un matrimonio con muchos hijos”, it can be seen that this term is working as a noun. The word is a noun in both English and Spanish. Morphologically speaking, the word “dollar” drops one morpheme *-l*. The dropping of this morpheme is done in order to fit Spanish phonetic rules. The double consonant combination, *-ll*, corresponds to a different sound in Spanish, compared to the sound of the same cluster in English. The placement of the stress mark in the penultimate syllable has the purpose to fit the Spanish written graphemic rules and to correspond to the stress given to the same syllable in the English word. The suffix *-ization* in English is replaced by the suffix *-ización* in Spanish, to give the idea of the process of currency conversion itself. It can be said that due to our economic situation, this word is somehow inevitable in our daily language since in Ecuador, we “live” in dollarization since year 2000. In

consequence, there is no word in Spanish that can replace the use of *dolarización*. For this reason, this word enriches Spanish.

*Hall.* The word “hall” is accepted by the Real Academia Española dictionary (2009). It is considered an anglicism. The two Webster dictionaries, Merriam-Webster and Random House Webster’s state that it comes from middle English and old English. It is defined as “the living room or parlor in a house” (Merriam-Webster, 2002). “A corridor or passageway in a building” (Random-House Webster’s, 2001). The same meaning can be found in the RAE dictionary: *vestíbulo* o *recibidor*. In English as well as in Spanish the word is a noun. The term is found in the following context: “En el mismo hall que recorrió todos los días”. We can see that this word functions as a noun. There are no morphological changes since the word remains intact in Spanish. As mentioned above, it could easily be replaced by *vestíbulo* or *recibidor*. These are two valid words that work perfectly for the case. Therefore, the use of hall does not enrich Spanish language.

*Slogan.* The word entered into English in year 1505 from Scottish Gaelic. It has come to Spanish via English. This is an interesting case, since the word “eslogan” is accepted by the RAE dictionary. However the author of this article chose to use the word in the way it appears

originally in English. In the context the word “slogan” works as a noun:

“...y no desde que la publicidad lo convirtió en slogan”.

“Eslogan” has experienced a morphological change to fit the Spanish pronunciation rules, by adding the morpheme -e to make it sound just the way it does in English. Since in Spanish the consonant cluster “-sl” does not exist, there are no words beginning with the cluster “sl-”. Therefore “slogan” is preceded by the morpheme -e resulting in *eslogan*. According to Real Academia Española dictionary (2009), “eslogan” is a “fórmula breve y original utilizada para publicidad, propaganda política, etc”. Merriam-Webster (2002) states that a slogan is “a brief striking phrase used in advertising and promotion”. Therefore the meaning is the same in both languages, Spanish and English. Although the author could have used the word “eslogan” considering it is accepted by the Real Academia Española, he used the English word “slogan”. The Spanish words “lema”, “mote” or “divisa” can be used instead of *eslogan*. In consequence the use of this word does not enrich Spanish language.

*Video*. The word “video” appeared in English in year 1930. It came from Latin word “videre” (Random House Webster’s, 2001). Real Academia Española dictionary (2009), states this word comes from English. Merriam-Webster (2002), defines the word “video” as an adjective in its first meaning. In its second meaning it is considered a noun. Random

House Webster's (2001) also states the word is a noun. For Real Academia Española dictionary this term works as a noun but also as a prefix to create compound words, for instance: "*videocinta*", "*videofrecuencia*". The meaning is the same in English and in Spanish: "recording system to reproduce images with sound". When a person looks for the meaning of the word "video" in the Real Academia Española dictionary, it can be seen that it is written in the same way as in English. When we see, the definition that Real Academia Española dictionary provides for the word video, we are re-directed to see the word vídeo. There is a stress mark on the morpheme *-i* of this word. There are two reasons for the use of this stress mark. First of all, the stress mark results in a word that corresponds to the English phonetic rules. In English, video has a stress in the morpheme *-i*. The second reason: with this stress mark there is correspondence with the orthographical rules in Spanish. The result of this shift is the word vídeo. It is important to mention that the way to pronounce vídeo, corresponds to phonetic rules of Spanish, as it is spoken in Spain. According to Spanish spoken in Ecuador, the word is pronounced "video" with stress on the morpheme *-e*. There are no other morphological changes in the word. There are two contexts in the same article. First: "...es lo que me produjo mirar, ahora en video al poeta", in which this word acts as a noun. Second context shows a small



difference: “...y mientras duró la proyección de tres videos...”, here in plural. The use of the word video enriches Spanish language.

*Mr.* This is a very curious case. “Mr”. is the acronym for “Mister”, a word that can be found in the Real Academia Española dictionary (2009). Etymologically it is a word that comes from English, according to this dictionary. It is the result of a variation from the word “master” (Merriam Webster, 2002). This variation occurred in year 1545, according to Random House Webster’s (2001). The meaning given by the Real Academia Española dictionary is “the winner of a beauty contest”, for instance Mr. Quito. Mister is also used in sports jargon, referring to “coach”, especially in soccer: “Vicente del Bosque es el místico de la selección Española de fútbol”. In the context analyzed, the meaning is related to a different explanation: in English “Mister” also refers to a conventional title of respect for a man (Random House Webster’s, 2001). In Merriam-Webster dictionary (2002), the term is considered a conventional title of courtesy. The word is a noun. No morphological changes have been applied to this word. In the context: “De ahí vale retornar al Mr. Shah”, the author could have written *Sr.* (señor) instead of *Mr.* (místico). For this reason the use of Mr. does not enrich the language.

*Westerns*. Plural of western. The term comes from Middle English and Old English (Merriam Webster, 2001). “Western” appears in the Real Academia Española dictionary (2009) as a term coming from English. It refers to movies from the far west. The second meaning according to Merriam-Webster dictionary is: “a play (as a moving picture or a radio or television play) dealing usually with life in the western U.S. during the latter half of the 19<sup>th</sup> century”. The author in the article wrote: “..polvorientos westerns en que los apaches acosaban a la diligencia”. He could have written: “polvorientas películas del Oeste de los Estados Unidos en que los apaches acosaban a la diligencia”. There is an interesting aspect of the morphology, when the author uses the Spanish plural form of the noun western: he adds the morpheme –s to the word western, to create plural like he would have to do in Spanish. The result is the word “*westerns*”. “Western” is a noun and it functions as a noun in the context mentioned above. The use of westerns does not enrich language because there are expressions in Spanish to convey the same idea, for example: “películas del viejo oeste”, “películas de vaqueros”, “películas del lejano oeste de los Estados Unidos” and so on.

*Gansters*. This word entered into American English in year 1895. It is the result of the word gang plus the suffix –ster (Random House Webster’s, 2001). Gang is a word that entered English in year 1300,

coming from Middle English, Old English and old high German. The word “gansters” is the plural of “gánster”. Gánster is a word that is included in Real Academia Española dictionary (2009). It comes from English and it is an Anglicism. It refers to the members of a group of delinquents from the big cities. In the noun “gánster”, the morpheme –g from “gangster” has been eliminated, to facilitate the pronunciation in Spanish. It is important to mention that the consonant cluster *-ngst* never occurs in Spanish. In English the meaning of this word is the same: a member of a gang of criminals. The author of the article wrote: “como de películas de gansters”. He was obviously talking about the films that portray the activities of the criminals from Chicago or New York in the decade of 1920 in the U.S. However he could have used the words “pandillero”, “hampón” or “criminal” to replace the Anglicism. For this reason, the use of this term impoverishes Spanish.

*Digitalizar.* According to Real Academia Española dictionary (2009) this verb comes from the English verb “to digitalize”: “to express data in a digital way”. The verb to digitalize appeared in English in year 1925. The root digital appeared in Middle English in year 1400. It came from Latin *digitus*. Finally it came to Spanish from English, therefore it is an Anglicism. The word “digitalizar” is a verb. According to Spanish grammar, all verbs are formed by adding the suffixes *-ar*, *-er* and *-ir*.

These suffixes correspond to the first, second and third conjugations of the verbs as they appear in Spanish.

To adapt the term “digit” into Spanish some transformations have taken place. In English the noun “digit” and the verb “to digit” have the same written form. Morphologically, the suffix *-alizar* has been added to the root morpheme *digit-* to create the verb that corresponds to the first conjugation in Spanish.

Technology is imposing its English origins, producing a term that cannot be replaced by a Spanish one. The context: “..preservar, custodiar, digitalizar los archivos físicos..” explains clearly the situation. The files that are physical must be digitalized. The meaning for the verb remains the same as stated in the definition because paper files need to be expressed in a digital way. This word belongs to the realm of computers. It is part of our daily language. As a consequence of this, its use enriches Spanish language.

*Jean*. According to Merriam Webster dictionary (2002), the origin of the noun *jean* comes from Middle English. It is the result of the shortened expression *jean fustian*. A fustian is a garment. Random House Webster’s state the word appeared in Middle English in year 1485 and also explains the term as short for *jean fustian*. The term is a noun. It does not appear in Real Academia Española dictionary. Merriam

Webster dictionary (2002), defines it as: “a durable twilled cotton cloth usually in solid colors or stripes used especially for sportswear and work clothes. Pants usually made of jean or denim and worn for work or sports.” Another definition (Random House Webster’s dictionary, 2001) states that jean is a: “sturdy twilled fabric, usually of cotton. Pants of various fabrics styled or constructed like blue jeans”.

In the context: “joven y bello rebelde sin su jean, chompa de cuero..” the noun *jean* has the same meaning that is described by the dictionaries’ definitions. Since the word appears in its original English form, no morphological changes have been applied to it.

Jeans are part of our daily life. Maybe 8 out of every 10 persons have a jean at home. It seems very difficult to find a word that can replace this word. Perhaps one word to replace the use of jean is pantalón. For this reason, its use does not enrich Spanish language.

*Banners.* Banner is a noun that entered in Middle English in year 1250 (Random House Webster’s dictionary). According to Merriam Webster dictionary (2002), the noun banner came from Middle English *baner*. This noun is defined as: “a piece of cloth attached by one edge to a staff and used by a monarch, feudal lord, knight, or other commander as his standard which served as a rallying point for his men in battle. A flag.”(Merriam Webster dictionary; 2002). The definition provided by

Random House Webster's dictionary (2001) states that a banner is: "the flag of a country, army, troop, etc. A sign painted on cloth and hung over a street, entrance, etc."

In the context: "Hemos elaborado trípticos, separadores de página, baners, y, sobre todo, hemos dado gran difusión a la presentación.", the noun *baner* functions as a noun, meaning that the persons mentioned in the article, used this sort of flag to inform the people about an event. Morphological analysis explains that the author of the article had to omit one of the two -n consonants of the noun *banner*. The reason for this is that there are no words containing double -nn consonant cluster in Spanish.

It is possible to replace the use *baner* with Spanish words, "*bandera*", "*pancarta*". In my opinion, for this reason, the use of *baner* does not enrich language in any sense.

#### SCHOLARLY MAGAZINES.

*Rol*. This word comes from the English word "role". The term *role* appeared in English in year 1600. It came from French. The noun *rol* can be found in Real Academia Española dictionary (2009) coming from English. It is an Anglicism.

In the following context: "...las normas desempeñan a menudo un rol no reconocido..", the word "*rol*" is acting as a noun. It means a "function

assumed by someone, or in this case, by something”: las normas. The meaning is the same for Real Academia Española dictionary (2009), as for Merriam-Webster dictionary (2002). Morphologically the morpheme –e, that is located at the end of the English word “role”, is omitted because silent letters, at the end of words, do not exist in Spanish. Silent morphemes are not typical for Spanish except for “h”, i.e.: *hora*, *honor*. In this second context: “..rol en la armonización de los enfoques..”, the situation is the same as the first example. The author uses the noun rol repeatedly. He could have used the Spanish nouns “papel” or “función” instead. Rol does not enrich Spanish in any way. The meaning is the same in the two contexts that were analyzed.

*Stock*. This word can be found in the Real Academia Española dictionary (2009). According to the etymology of the word, it comes from English. The origin of “stock” can be traced, back in time, to Middle English and Old English. Merriam Webster (2002) and Random House Webster’s (2001) dictionaries show many different meanings for the word stock. Two of those meanings are, first: “a quantity of something accumulated, as for future use: *a stock of provisions*”, and second: “the amount of merchandise that can be found in a warehouse”. The context in which this term is used, explains that knowledge can also be stored in a person’s head, remaining there as stock. In the context: “..tienden

a rentabilizar rápidamente su stock de conocimiento..”. For the author of this article the amount of knowledge is valuable, just like merchandise. However, “stock” can be replaced by the Spanish word “existencias”. The word “stock” functions as a noun in both contexts analyzed. Since it is used in its original form, no morphological changes have been done to it. In my opinion the use of the noun “stock” is not necessary because there is a word in Spanish to replace it. For this reason, its use does not enrich Spanish language.

*Marketing.* This word entered into English between years 1555 and 1565 (Random House Webster’s Dictionary, 2001). “Marketing” can be found in Real Academia Española dictionary (2009) defined as “mercadotecnia”. The word, according to this dictionary, comes from English, in consequence, it is an Anglicism. Random House Webster Dictionary states that marketing is a noun that refers to “the act of buying and selling in a market”. In the context: “..la idea de que el marketing de la certificación se haga de forma masiva..”, it is possible to appreciate two things: first, the word functions as a noun; second: it can be seen that the certification, mentioned in the context, should be marketed in a massive way. However there are two Spanish words to replace, in my opinion, the unnecessary use of this term in the context: “mercadeo” and “mercadotecnia”. So, the author could have written: “el



*mercadeo* de la certificación...”, or even “la *mercadotecnia* de la certificación...”. Since the word appears in its original English form, there are no morphological changes. The use of this word in our daily life is the result of the popularization of the business/management/marketing careers at the end of the decade of 1980. The root word “market” is so popular among us, that people who do not speak English know its meaning. Once again, there are words in Spanish to replace the term “marketing”, therefore its use does not enrich our language.

*Software*. This word is a noun that appeared in English in year 1955 (Random House Webster’s, 2001). The definition given by this dictionary for *software* states: “the programs used to direct the operation of a computer, as well as documentation giving instructions on how to use them”. The definition of software provided by the Real Academia Española dictionary is: “the group of computing programs, instructions and rules to execute certain tasks in a computer”. It is an Anglicism. In the context: “..recepción de la plantilla suministrada por el cliente, la que se ingresa en un software especializado”, the word functions as a noun. Since *software* appears in its English original form, no morphological changes have been done to it.

The world of computers has been created mostly in the United States. As a consequence of this, a lot of words coming from its specialized vocabulary, have entered into Spanish in their original English form. The word “software” is one of these words. However, it is possible to use the word “programa” to replace “software”, avoiding impoverishment of Spanish language.

*Estándar.* According to Real Academia Española dictionary (2009), this word comes from the English word “standard”. The definition given by this dictionary states: “Algo que sirve como tipo, modelo, patrón, norma o referencia”. Random House Webster’s (2001), in its first meaning states that the noun *standard* entered in Middle English in year 1125; it had come from old French, and probably from Frankish *standord*. It means “something considered by an authority or by general consent as a basis of comparison; an approved model”. On the other, hand Merriam-Webster dictionary (2002), states that standard came from Middle English *standart*, and this word, from middle French *estandard*, meaning a flag to mark a rallying place. This Middle French word *estandard* probably came from Germanic origin (Merriam-Webster); from a compound whose first element is akin to Old High German *stantan*, to stand, and whose second element is akin to Old High German *ort*, point, corner. In its third meaning, Merriam-Webster dictionary states

that standard is “something that is established by authority, custom or general consent as a model or an example to be followed”.

The context: “Demostrar la conformidad con el estándar”, presents the word working as a noun. It could also be written as: “Demostrar la conformidad con la *norma*, el *patrón*, el *modelo*”, and it would work well with any of these Spanish choices. Here is another case: “..vigilancia de la salud en todos los requisitos del estándar.” In this context the word also functions as a noun. One final context: “..cumplen con los requisitos del estándar..” The opinion about this case remains the same. The noun “estándar” could have been replaced by the three possible choices of words mentioned above.

In Spanish the consonant cluster *-st* does not exist. For this reason the morpheme *e-* is added to create a Spanish cluster *est-*. On the other hand, the letter *-d* at the end of the word “standard” has to be omitted because there are no words in Spanish that end with a morpheme *-d*. In order to fit the Spanish pronunciation this morpheme has to be dropped. The result of all these morphological changes (adding the morpheme *e-* at the beginning of the word, and omitting the morpheme *-d* at the end of the word) is “estandar”. One more morphological change is done to this word: the stress mark in the second syllable for the word in Spanish. According to Spanish orthographic rules, a word with a stress in its penultimate syllable, and ending in *-r*, must place a stress

mark in the vowel of that penultimate syllable (i.e.: Bolívar, esfínter). So a stress mark must be placed on the morpheme *-a* belonging to the penultimate syllable of the word “estandar”. So, the result is the word as we know it in Spanish: “estándar”.

It is possible to see that the word has been accepted into Spanish with all the morphological changes already mentioned. However the possibility to use words like *norma*, *patrón* o *modelo* in my opinion is safer to protect the purity of Spanish. Therefore, its use does not enrich our language.

*Estrés.* This word exists in the Real Academia Española dictionary (2009). It comes from the English “stress”. Random House Webster’s (2001) as well as Merriam-Webster (2002) dictionaries state that the noun stress came from middle English from a variation of the word *distress*. It entered in middle English between years 1275 and 1325. According to the Real Academia Española dictionary, and with this definition translated into English, “estrés” is a tension caused by an overwhelming situation that creates a psychosomatic reaction and psychological disturbance. Merriam-Webster (2002) provides the following definition: “a condition existing within an elastic material because of strain or deformation by external forces or by non-uniform thermal expansion.”

In the following context: “..a la sensación de estrés térmico..”, we can see that the second definition applies in a better way. Due to the thermal changes, the Eternit cover suffers from thermal ‘estrés’. The word “estrés” functions as a noun.

Analyzing this word morphologically, it can be seen that the consonant cluster *st-* does not exist at the beginning of words in Spanish. That is why the morpheme *e-* is added to create a Spanish cluster like *est-*. The result of this is *estres*. One more morphological aspect that must be analyzed, has to do with the stress mark that is placed on the morpheme *-e* of the last syllable of the word “estrés”. This stress mark has been added to correspond to English pronunciation. Since in this language, the word “stress” has a stress on the morpheme *-e*. As a consequence of this, and also to follow Spanish graphemic rules, the stress mark has to be positioned on the *-e* morpheme, resulting in *estrés*.

In case we do not want to use the Anglicism “estrés”, the terms “tensión” or “fatiga” could work to replace it. As we can see, there are words in Spanish that can be used instead of this Anglicism. Therefore, its use is unnecessary, because it impoverishes language.

*Online.* According to Random House Webster’s dictionary (2001), the adjective on line appeared in English in year 1945. The meaning of the

expression on line has to do with the world of computers: “operating under the direct control of, or connected to, a main computer”. This is a term that is not included in the Real Academia Española dictionary (2009).

In the following context, the author of the magazine article wrote: “..por lo que reporta credibilidad y reconocimiento para el propietario de la página online..”. The expression is showed as one single word, *online*, and not as we can find it in Random House Webster’s (2001), formed with two words: on and line. The meaning within this context for *online* is the same as the dictionary’s definition. The term *online* works as an adjective. Since the term appears in its original English form, there are no morphological changes.

The expression could be replaced by “en línea” or “conectado/a”. However, “en línea” is a tracing (what we call in Spanish, calco), and “conectado” is an Anglicism (Real Academia Dictionary, 2009). For this reason we find ourselves in a situation with no acceptable choices. Therefore, the use of the term on line, enriches language.

*Core.* For Random House Webster’s dictionary (2001), the origin of the word core can be found in Middle English (in year 1275). It came perhaps from Old French *cors* meaning body and this word had come from Latin *corpus*. For Merriam-Webster dictionary (2002) its origin is

also located in Middle English. The word came to Spanish from English. It is not possible to find the word “core” in the RAE dictionary. Merriam-Webster dictionary (2002) defines the word “core” as “the part that is basic, essential, vital”. Random House Webster’s states that core is: “the central innermost, or most essential part of anything.”

In the context: “..para convertirse en el “core” de la totalidad del proceso..”, we can see that the author meant el *centro*, el *núcleo*, el *corazón*, el *meollo* of the process mentioned in the context. The word is functioning as a noun within this context. The word appears in its original English form, therefore no morphological changes are applied to it. However the author could have used any of the four Spanish words mentioned above, instead of the English word *core*. The use of *core* definitely impoverishes Spanish. Its use is not necessary due to the abundance of Spanish terms to replace it.

*Web.* According to Random House Webster’s dictionary (2001), the term web appeared in Middle English before year 900. It is defined as “something formed by or as if by weaving or interweaving. A network of radio or television broadcasting stations”. Merriam Webster dictionary (2002) also states that the origin of the term *web* is in Middle English coming from Old English. One of its many definitions, and probably the one that fits best for the meaning nowadays is “an intricate structure

resembling or suggestive of something woven. A radio or television network.” This term is accepted by Real Academia Española dictionary (2009), and exists in Spanish, in the same written form as in English. The meaning of this word is “computer net”. According to Real Academia Española it is a noun, and it is an Anglicism. However, this term, works in different ways. In the following contexts it works as an adjective: “las páginas web son actualmente..”; “..disponer de páginas web accesibles..”; “..la accesibilidad web facilita..”; “..viendo las páginas web..”; “..certificado para los sitios web..”; “..una gran cantidad de sitios web..”.

In most of these cases the word *web*, functioned as an adjective, qualifying the nouns “página”, and “sitio”. Is there an adjective in Spanish that can replace the term *web*? As a single word, the answer is no; there is no such word. It would make no sense to write, for instance: *las páginas red son actualmente*, or *certificado para los sitios red*. It is necessary the preposition *en* and the article *la*. So, the result would sound more or less like: *las páginas en la red son actualmente*, and *certificado para los sitios en la red*. Preposition *en* could be replaced by preposition *de*. But it is not possible to abbreviate more. As we can see the meaning is related to computer network in all cases.

The word “web” (in Spanish “red” or “malla”) works as a noun in the following contexts: “..las web cuyo desarrollo..”; “Accesibilidad para



contenidos en la web..”; “..desde los aspectos técnicos de la web..”; “Las web deberían declarar..”; “Dado que la web es dinámica..”; “..una evaluación objetiva y experta de la web..”; “..la accesibilidad real de las web está..”. Is there a noun in Spanish that could replace the term *web* in all of these cases? As a single noun it is possible to use the word *red* or *malla* directly. One example is enough: “Dado que la *red* es dinámica”. One more example, but with the noun in plural: “la accesibilidad real de las *redes* está”. Since the word is used in its original English form, no morphological changes apply to it.

The word “web” is very popular because of the internet, social networks, this is, the world of computers. However we have words in Spanish to replace it as a noun. In my opinion the word *red* could be used. This fact occurs in real life. But most of the people tend to use web. I think its use does not enrich Spanish at all.

*Pixel.* According to Random House Webster’s dictionary (2001), the term “pixel” appeared in English in year 1965. Merriam Webster dictionary (2002) does not show the term among its entries. The definition of “pixel”, provided by Random House Webster’s dictionary explains that the term pixel is related to computers and television. It is defined as “the smallest element of an image that can be individually processed in a video display system.” Real Academia Española

dictionary (2009) shows the term *pixel*, with a stress mark in the morpheme *-i* pixel. Its definition for this word states this term comes from English. It is the acronym of the two English nouns: picture and element. It defines it as the smallest part of those composing an image. Its main characteristics are its brightness and color.

In the context: “Se ha utilizado las imágenes del geo-mapa del USGSS de 90m. por pixel.”, it is clear that the noun pixel is a small part of a computer screen in a scale that is ninety meters per pixel. The meaning of the word in this context, corresponds to the definitions given by the dictionaries and it is working as a noun. The author of this article used the word in its original English form, so no morphological changes were applied to it. However it is important to analyze what happened with the word “pixel” when it became part of the entries of the Real Academia Española dictionary (2009). As we mentioned above, the word in this text appears with a stress mark on its *-i* morpheme, resulting in *pixel*. The word in English has a stress in the *-i* morpheme. So, by adding the stress mark the word corresponds to the English pronunciation. On the other hand, and talking about Spanish orthographical rules, every word that has the stress in the penultimate syllable is called “palabra grave”. If this word ends up in *-n*, *-s*, or a vocal, the word does not need a stress mark. In any other case, for instance *pixel* (a word that ends up with

the morpheme *-l* ), a stress mark is mandatory, placed in the vocal belonging to the penultimate syllable.

Pixel is another word that comes from the realm of technological inventions by American civilization (TV, computers and so on). It is impossible to find a word in Spanish, that can be used instead of pixel. It can be considered as one that has enriched Spanish language.

#### GENERAL INTEREST MAGAZINES

*Fans*. The word *fan* appeared in American English between years 1885 and 1890 (Random House Webster's, 2001). The Real Academia Española dictionary states that "fan" comes from the English "fan" which is an abbreviation of "fanatic". "Fans" is the plural form of "fan". A fan is an enthusiastic devotee of a sport or diversion. This explanation can be found under the sixth meaning of the word in Merriam-Webster dictionary (2002). Random House Webster's second definition of *fan* is quite similar to that of Merriam Webster dictionary: "an enthusiastic devotee, follower, or admirer of a sport, pastime, celebrity, etc." Encyclopedia Britannica (1997) in its Hispanic version, defines *fans* as followers or admirers, enthusiasts of some artist, group or musical figure. This encyclopedia also states the word comes from English as an abbreviation of *fanatic*. In all cases the word is a noun.

In the following contexts: “..venerados por sus fans de todas las edades..”; “..buen ejemplo para sus fans..”, the word “fan” is in its plural form, and acting as a noun. Its meaning is closely related to what was stated by all dictionaries as well as the Encyclopedia Britannica. Since *fan* appears in its original English form, no morphological changes have been applied to the term.

The word *admirador* is a good Spanish noun that could replace the English term *fan*. I think the use of the English word does not enrich Spanish.

*Rock*. Merriam Webster dictionary shows not one but many meanings for this word. The origin of the word *rock* comes from Middle English. It appeared in Middle English in year 1300 (Random House Webster’s). Among its many meanings it is possible to find: “to move back and forth in or as if in a cradle. A usually bare cliff, promontory, peak or hill that is one mass.” In Merriam Webster dictionary there is a definition for rock’n roll (rock and roll): “popular music characterized by a strong beat and much repetition of simple phrases often with elements of blues, folk song and country music”. According to the Real Academia Española dictionary (2009), this term is a: “Género musical de ritmo muy marcado derivado de una mezcla de diversos estilos del folclore estadounidense, y popularizado desde la década de 1950”. This noun

according to the RAE dictionary is well known around the world because of music groups like The Beatles among others. In the following contexts: “..el volumen para el rock es alto..”; “..un rock de sabor alternativo..”; “..para que sepan lo que su banda de rock está haciendo..”; “guitarrista en el proyecto de rock..”; “..y a los amantes del buen rock hecho en estos lados..”; “..banda de rock libre ecuatoriano..” it works as a noun, meaning a kind of music. The last two examples, prove the fact that rock in Ecuador is something part of the culture.

The word appears in its original form. Therefore no morphological changes have been applied to it. Rock is a word installed in Ecuadorian Spanish, there is no doubt of it. There is no Spanish term that can replace the word. It must be said that this kind of music has enriched Hispanic culture. Therefore it has also enriched Spanish language, because it must be accepted the fact that saying for instance: “..para que sepan lo que su banda de roca está haciendo..”, does not mean anything. It would happen the same with the other five examples written above, if the word rock was replaced by roca.

*Malls.* The plural form of “mall”. According to Random House Webster’s dictionary the word *mall* entered in English in year 1635. A word that is not accepted by Real Academia Española dictionary (2009). According to Random-House Webster’s (2001) the noun *mall* is “a large retail

complex containing a variety of stores and often restaurants and other business establishments”. Merriam Webster dictionary 2001 defines *mall* as “a public area often set with trees or bushes or flowers and designed as a promenade for leisurely strolling or as a pedestrian walk”. The author of the article “Seis” (see table number three, page 21) considers that a mall is a part of a parallel world. The context: “..en el mundo paralelo de internet y los malls..”, the word appears as the noun defined by Random House dictionary, but it also matches some aspects of the Merriam Webster definition. Since the noun malls appears in its original English form, no morphological changes have been applied to it. There was an expression used by Ecuadorians in the past, to talk about these shopping centers, as the one mentioned in the context above. They called them *centros comerciales*. Nowadays that term is not a very popular one. Instead “mall” gains more popularity every day. There is an expression composed of Spanish words that can replace it: *centro comercial*. For this reason, its use does not enrich Spanish at all.

*Jazz*. Merriam Webster dictionary states that the origin of the word jazz is uncertain. Random House dictionary explains that the term, appeared in American English between years 1905 and 1910 but with an uncertain origin. Encyclopedia Britannica (1997), states that the term *jazz* is an English word. It is defined as music from the United

States, in the beginning played by African-American people, characterized by its syncopated rhythm and the frequent use of improvisation. The Real Academia Española dictionary (2009) considers this word an Anglicism. It defines it as a kind of music that comes from afro-northamerican rhythms and melodies.

Here are some examples where the word can be found: “Hace folk, rock, pop, blues y jazz desde la guitarra y el canto..”; “..se dedica al canto lírico y al jazz..”; “..es un inquieto crítico del jazz local..”. In all cases the word appears as a noun and meaning the kind of music already defined. The noun “jazz” appears in its original form. Therefore it has no morphological changes.

Jazz has its followers in Ecuador and in the rest of the world. There are some very good Ecuadorian jazz bands. The noun jazz, just like rock, comes from the United States but has no equivalent word in Spanish language. Jazz music, with its conceptions, has enriched the world of music. The term also enriches Spanish language.

*Managers.* According to Random House Webster’s dictionary (2002), the noun manager appeared in English between years 1580 and 1590. Some of the definitions this dictionary provides are: “a person who has control or direction of an institution, business, etc., or of a part, division, or phase of it. A theatrical producer”. Managers is the plural

form for “manager”, a word that is included in Real Academia Española dictionary (2009). In this book, it is possible to find the word showing a stress mark on the first morpheme *-a* (*mánager*) and meaning the following: “gerente o directivo de una empresa o sociedad”. There is a second meaning too: the representative of an artist, a sportsman or an artistic/sports entity. In English the term has a stress in its first syllable. To fit the orthographical and phonetic rules of Spanish a word that has a stress in its antepenultimate syllable adds a stress mark on the vowel of that very syllable: *mánager*. In Spanish the word that shows this kind of stress mark is called “*esdrújula*”. Except for this morphological change the word keeps its original form. Actually, the author of the article “Seis” (see table three, page 21), uses the word managers in its English form (with no stress mark on morpheme *-a*, in the first syllable *ma-na-gers*). Let’s see the contexts: “..Hacen falta más recursos destinados a la música y mejores managers y productores..” .

The second meaning found in Real Academia Española dictionary is the one that best applies to the context. It is important to mention that the author of the article used the English form of the word, omitting the stress mark. There are three Spanish words that can be used instead of manager: “gerente”, “apoderado” and “manejador”. The use of “manager” does not enrich Spanish because there are Spanish nouns that can replace this one.



*Esnobismo*. This word is accepted by Real Academia Española dictionary (2009). According to Random House Webster's dictionary (2001), the noun snob appeared in English between years 1775 and 1785. However its origin is uncertain. For Merriam Webster dictionary (2002) the origin of the noun *snob* is also uncertain. The definition for snob from Random House Webster's dictionary 2001 is: "a person who imitates, cultivates, or slavishly admires social superiors and is condescending or overbearing to others." It is important to mention that the word "*snobbism*" is defined as "*snobbery*" or "*snobbish*", this means characteristic of being snob. The definition provided for the term "*esnobismo*" by the Real Academia Española dictionary is "calidad de esnob". "Esnob" comes from the English word "snob", according to this dictionary. Therefore "*esnobismo*" is also an Anglicism. Morphological analysis shows that here the suffix "*-ismo*" acts creating the noun *esnob-ismo*. Sn- is a typical English consonant cluster, which does not exist in Spanish. To fit the Spanish phonetic rules, the morpheme e- is placed at the beginning of this term.

"Esnobismo" is defined as the tendency to imitate manners and opinions of people considered prominent. The context: "...que no hubieran pisado el Eurocine (horror de esnobismo por cierto) ni en pelea de perros..", confirms that the meaning provided by dictionaries

applies to this context. It is very hard to find a Spanish word that could be used instead of this term. The use of this word enriches Spanish language.

*Punk*. Random House Webster's dictionary (2001) states that the word punk appeared in English in year 1590. Its origin is considered uncertain by this dictionary. Among the many definitions that appear for this word, it is possible to find the following: "something or someone worthless or unimportant. Of, pertaining to, or characteristic of *punk* rock. Pertaining to, characteristic of, or adopting punk styles: punk youths, punk hairstyles in various colors." According to Real Academia Española dictionary (2009), the term comes from the English word "*punk*". It is defined as a "musical movement that appeared in the decade of 1970 as a means of protest by the young people of that time. They wore peculiar clothes and behaved unconventionally. The followers of the punk movement are also considered punk". Real Academia Española dictionary (2009) considers the word an adjective. But the term also works as a noun. In this context: "..demasiada para el punk y el rock la verdad..", we see the word working as a noun. Other example: "..el grupo punk chileno..", here we have the word punk working as an adjective. In the following context the term works as a

noun: “..apela a un punk sano, sin drogas..”. In all of these contexts the word has the meaning expressed by the two dictionaries quoted above. The word “punk” appears in its original form, therefore it has no morphological changes. In this case we have the same situation we had with “rock” and “jazz”. There is no word in Spanish to replace this term. In consequence it must be used in its original English form. For this reason, it enriches Spanish language.

*Blues.* According to Random House Webster’s dictionary the term “blues” is a noun and its origin is traced back to year 1800, when it appears in American English. It is defined as “depressed spirits; melancholy. A song, originating with American blacks, that is marked by the frequent occurrence of blues notes.” Merriam Webster dictionary (2002) does not establish an etymological description for the word. However its definition is quite similar to that provided by Random House dictionary: “mental depression, melancholy. A song sung or composed in a style originating among the American Negroes.” According to Real Academia Española dictionary (2009) the word comes from English and is defined as a musical form of folklore, belonging to African American population of the United States. All of the dictionaries mentioned above, state the word is a noun. It is defined as a musical form of folklore, belonging to African American population of the United States. Here we

have two contexts: “Hace folk, rock, pop, blues y jazz desde la guitarra y el canto..”, and “..editando discos de blues con mucha sustancia..”. In all of these contexts the meaning of the word blues is related to this sad kind of music. This term appears in its original form. It has no morphological changes in it.

Like many of the terms coming from North-American culture it is not possible to find a term that replaces “blues”. Although it must be mentioned the case of an Ecuadorian music group from the nineties: Los Perros Callejeros. They had a song in their repertoire that was considered technically a blues. However the singer always announced it in the shows in the following way. He used to say: “vamos a tocar un *azul*.” Funny but not exact. They would have had to call it *azules*. Anyway, this short digression proves that it is not easy to find a word to replace the term blues. Just like the sad song that enriches culture, it must be accepted that the word blues enriches Spanish.

*Hippies*. According to Random House Webster’s dictionary (2001), the word hippie appeared in American English in year 1950. *Hippies* is the plural for “hippie”. This dictionary defines this term as: “a person especially from the 1960’s, who rejected established institutions and values and sought spontaneity, direct personal relations expressing love, and expanded consciousness, often expressed externally in the wearing

of casual, folksy clothing and of beads, headbands, used garments, etc.” This word appears in the Real Academia Española dictionary (2009). The definition states that “hippie” refers to the countercultural movement of the young people of the decade of 1960. This movement was a pacifist one. A person that supported this movement. Real Academia Española considers the term an adjective. Random House Webster’s dictionary considers it a noun. The following example shows the word working as a noun: “Fue respetado por tres generaciones contraculturales, desde los beats, pasando por los hippies, hasta los ciber de los 90”. In this context the meaning of this term corresponds to definitions provided by the dictionaries already quoted. This word appears in its original form, for this reason it has no morphological changes in it. This is another word coined in the United States and assimilated intact by Spanish. There are no words in Spanish to replace its use. In my opinion it enriches our language because it gives us an idea of a new cultural dimension. This dimension is the search for peace.

*Show*. Random House Webster dictionary (2001) as well as Merriam Webster dictionary (2002) state that the origin of the word *show* can be traced, back in time, to Middle English. It is defined as “an act by singers, dancers, instrumentalists, or other performers presented as

entertainment in a night club or cabaret or the entire program of such acts given at one time. A dramatic or other radio or television program. A theatrical presentation, as a play or motion picture.” According to Real Academia Española dictionary (2009), the word show comes from English and it means: “un espectáculo de variedades”. The context: “..trajeron a Quito un show cargado de poderosas guitarras..” has the term working as a noun, with a meaning according to the definitions quoted above. Since the word appears in its original form, no morphological changes apply to it. The use of this term, by the way a widespread one, can be replaced by the Spanish terms like, *espectáculo*, *exhibición*, *función* y *presentación*. Since there are enough words in Spanish to replace the term show, its use impoverishes our language.

### Comparative Analysis

This section comprises the possible causes for the ten most frequent Anglicisms appearing during this investigation. A comparison between variables is done in this part of the research, to describe which one of these variables contains the biggest number of Anglicisms. Three kinds of magazines were the focus of our attention: cultural magazines, scholarly magazines and general interest magazines.

#### *The ten most frequent Anglicisms found in this investigation.*

*Rock.* This word has appeared, through this investigation, forty-four times. The possible reasons for such an amount could be that the word is an important one in the content of the general interest magazines. It was mentioned in the linguistic analysis, that the choice for this kind of magazine was one specialized in music. It also shows that rock music is, whether we like or not, an important component of the culture of our country.

*Web.* The word web appeared fifteen times during this investigation. The reasons for this frequency are the following: first, computers are nowadays, very important in the life of the people around the world. The participation of computers, in many aspects of human life (money management, business, education and so on), has increased since their

total popularization, starting in the decade of 1980. Today, the idea of a world without computers is hard to imagine. Another reason is that communication through the World Wide Web has changed the way people relate with each other in a dramatic way.

*Jazz.* The explanation for this term, related with another type of music, is more or less the same as for the word “rock”. The word jazz appeared ten times along this investigation. It is possible to say that in the past, jazz was considered music for an elite. Nowadays, this kind of music has a lot of followers around the world.

*Estándar.* Since the choice for scholarly magazines in this study was focused on the *Instituto Ecuatoriano de Normalización (INEN) magazine, Revista Calidad*, a publication mostly dedicated to the process of standardization in our country, it was somehow expected that the word estándar would be frequent in this investigation. It was found six times along this study.

*Punk.* This kind of music is very popular in Ecuador. It is not surprising that the word was found six times during this investigation. It is possible to state that the reasons for this fact, are similar to the situation with “rock” and “jazz”, in this research.



*Bar.* Ecuadorians, like people from other countries, enjoy night life. The place that best shows this fact is a bar. In our country, just like many others, alcohol consumption is an issue. It causes traffic accidents, home violence, work absenteeism, etc. In July 2011, more than twenty persons died and 250 were seriously injured in Ecuador. The cause for these statistics was the consumption of tainted alcohol. Even when this information can be considered irrelevant for this research, it gives us a small clue that explains why the word bar appears five times in this investigation, in its singular form (bar), and three more times in its plural form (bares).

*Dólares.* It was mentioned before that in a country with a currency called dollar, the word must be a part of our daily lives. It was found five times in this study.

*Rol.* This is a word that we hear a lot. It has been mentioned, in the linguistic analysis for this term, that it was accepted by Real Academia Española. This explains the fact that this word is very popular among Ecuadorians.

*Video*. This word appeared four times in its singular form (video) and two more times in its plural form (videos), along this research. Technology and mass media as well as security, are aspects of our daily lives that imply the use of this term. About technology, we can say that many families have a video camera at home. The news agencies transmit most of their news through videos. *Reality shows* are entirely based on videos from people living the “real life”. Video cameras are installed in many points of the cities. The idea is to register all of the citizens’ activities in order to guarantee the security. All of these facts explain the use of the term “video”.

*CD*. The acronym for Compact Disc appeared four times during this research. The use of this term is one more consequence of the technological influence we have inherited in its English form. It is accepted by Real Academia Española. The truth is we do not use the expression *Disco Compacto* very frequently.

*The variable with the biggest amount of Anglicisms in it.*

If we take a look at table 5 we will notice that the variables that include the biggest amount of Anglicisms, are the general interest magazines: 174 equivalent to 63.04% of the whole sample. It is, somehow

surprising, that the second biggest amount of Anglicisms was found in cultural magazines: 56, this is equivalent to 20.29% of the sample. In third place, we have the scholarly magazines with 46 Anglicisms, equivalent to 16.67% of the universe of this research.

## Conclusions

- After a deep analysis of the linguistic phenomenon of Anglicisms in Ecuadorian magazines, it is possible to state that the ten most commonly used Anglicisms found in this investigation are: *rock*, *web*, *jazz*, *estándar*, *punk*, *bar*, *dólares*, *rol*, *video* and *CD*. These terms have been accepted by the Real Academia Española.
- The term *rock*, the most frequently found in this study, works as a noun in all of the researched cases. It appeared forty-four times during this research. The reason for this is that there are no equivalents for it, therefore it appeared in its original form.
- The term *web* was found working as a noun, but also as an adjective. The word *web*, was found fifteen times in this investigation. The reason for this is that even when there is an equivalent word that can be applied in Spanish (red), the tendency is to keep on using *web*. Another reason for this high number of repetitions is that nowadays the world of computers is involving not only specialists, but the public in general.
- The type of magazine that shows the biggest amount of Anglicisms is the general interest magazine with a percentage of 63.04% of the total sample. This fact can be explained due to the wide audience reached by this kind of publication .

- The second highest percentage of Anglicisms appears in the cultural magazines with 20.29%. This fact is, somehow, surprising, if we consider that the people related to world of culture are expected to be interested in the defense of Spanish language. In my opinion, the reason for this unexpected result is that the presence of Anglicisms in our society is so spread, that it has come even to cultural spheres. However, it should not be a surprise the fact that many of these Anglicisms are accepted by Real Academia Española.
- The magazine that includes less Anglicisms in it is the scholarly magazine with 16.67% of the general sample. The audience of this type of publication is not as wide as the audience of general interest magazines. On the contrary the audience of scholarly magazines is composed mainly by industry owners. This target is composed by the economic elite of society.
- Due to our globalized world many people use and understand the meaning of many Anglicisms that appear in this study such as *mall, rock, jazz, online and web*.

### Recommendations.

Once the development of this research has been completed, it can be recommended the following:

- Considering the important influence of English for Spanish language, and the undeniable approach to English, from the people in Ecuador, it would be interesting to do this research, based on the same variables, after five years from now, for example, so it is possible to compare the results of both investigations, and determine if Anglicisms still enter into Spanish with the same frequency.
- To perform this research, using different variables of magazines (for instance decoration magazines, chess magazines, cook magazines, and other variables that work in different fields), that can be also influenced by English. The period of time for these investigations can be shorter than the one applied in the previous recommendation.
- Given the low amount of Anglicisms found in Scholarly Magazines, it can be interesting to apply this investigation to other publications in the same area (Scholar), so it is possible to determine if these follow the same tendency.

- This research leaves a door opened to continue with similar investigations that can be a complement for this and other existing studies.

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