

THE ASSIMILATION OF ENGLISH-ORIGIN WORDS INTO FRENCH IN THE FIELD OF DESIGN: LEXICAL AND STYLISTIC ASPECTS

This paper explores the assimilation of English-origin words into French, focusing specifically on the field of design. It analyzes how English loanwords such as design, logo, concept, trendy, vintage, customiser and others have been integrated into French through phonetic, morphological, and semantic adaptation. The study emphasizes both lexical enrichment and stylistic functions of these borrowings, showing that they not only fill lexical gaps but also serve as markers of modernity, prestige, and global identity. Historical perspectives are also considered, tracing the gradual increase of English borrowings from the 19th century to the present day. The research highlights linguistic challenges such as gender assignment, pronunciation, and semantic shifts, as well as sociolinguistic aspects like generational differences, globalization, and the tension between linguistic purism and everyday practice. The findings demonstrate that English borrowings in French design terminology are not merely borrowed words but cultural symbols reflecting the evolving nature of the French language in a globalized world.

Keywords: English borrowings, French language, Design terminology, Lexical and stylistic assimilation, Globalization

Introduction

I. Background on Language Borrowing

Language borrowing is one of the most natural and dynamic processes in the evolution of any language. It refers to the phenomenon where a language adopts words, expressions, or even grammatical structures from another language. Borrowings occur due to various social, cultural, political, and technological factors such as trade, colonization, scientific progress, globalization, and cultural exchange. These borrowed elements enrich the vocabulary of the recipient language, filling gaps for new concepts, tools, or practices that did not previously exist [1].

In the modern world, English has established itself as the dominant global lingua franca, becoming the primary donor of lexical items to many languages, including French. The widespread influence of English is particularly visible in specialized domains that are strongly associated with globalization and cultural prestige — such as technology, business, art, fashion, and design. Within the field of design, borrowing plays a significant role. New concepts such as *branding*, *logo*, *marketing*, *trend*, *style*, *fashion week* and many others entered French directly through English. These borrowings not only serve as technical terms but also as stylistic markers of innovation, modernity, and international orientation. For instance, the use of English-origin words in French design magazines or advertising campaigns often creates an impression of modernity and global connectedness, which appeals to both professionals and the general public.

Furthermore, the assimilation of these borrowings in French goes beyond their mere adoption. English words in the design field undergo phonetic, morphological, and stylistic adaptation in order to fit the norms of French grammar. For example:

- *customiser* (from English *to customize*) was integrated with the French suffix *-iser*, becoming a fully functional verb in French.
- *un logo* (from English *logo*) is treated as a masculine noun, with plural *des logos*.
- *trendy* and *vintage* are used as adjectives but adapted to French syntax rules, e.g., *un style vintage*.

The background of borrowing in design therefore reflects two interrelated processes:

1. Lexical Enrichment — English-origin words fill lexical gaps and expand French professional vocabulary.
2. Stylistic Innovation — Borrowings function as markers of prestige, trendiness, and modernity, especially in advertising and fashion-related contexts.

In this sense, studying the assimilation of English-origin words into French in the field of design is not only a matter of pure linguistics, but also an exploration of how globalization and cultural exchange shape modern languages [2].

II. Historical Context. The Development of English Borrowings in French with a Focus on Design Terminology

The interaction between English and French has a long history, but the intensity and scope of borrowings have varied depending on historical, cultural, and social circumstances. When focusing on design and related creative fields, several important stages of borrowing can be identified [3].

1. Early Influences - Although English borrowings in French were relatively limited before the 19th century, the Industrial Revolution and the rise of British cultural and artistic influence gradually introduced a number of English words into French. Many of these borrowings were connected to lifestyle, leisure, and visual culture. For example, terms such as *club*, *sport*, *design* began to appear in French artistic and social discourse [4].

The word *design* itself has an interesting trajectory. While it originates from Latin (*designare*), its reintroduction to French came through English, especially in the 19th century, when industrial design, architecture, and applied arts were gaining importance in Britain.

2. The 20th Century: American Influence and Cultural Prestige - The 20th century marked a turning point in the penetration of English borrowings into French. Following World War II, the cultural dominance of the United States spread across Europe. American cinema, advertising, consumer culture, and especially fashion and design industries strongly influenced French vocabulary [5].

During this period, many English-origin words related to modern lifestyle entered French:

- *jeans*
- *weekend*
- *business*
- *fashion*

In the field of design, terms such as *logo*, *style*, *look* gained widespread usage. These borrowings were not merely technical but carried a strong cultural connotation, symbolizing modernity and cosmopolitanism.

3. Globalization and the Late 20th – 21st Century - The late 20th and early 21st centuries witnessed an unprecedented acceleration of linguistic borrowing due to globalization and digital communication. The Internet, mass media, and the dominance of English-speaking cultural hubs (New York, London, Los Angeles) positioned English as the global language of creativity and design [6].

In this era, the design-related borrowings in French expanded dramatically. Examples include:

- *branding*, *marketing*, *concept*, *packaging* (business and design terminology)
- *vintage*, *trendy*, *minimalism*, *street style* (stylistic and fashion-related borrowings)
- *customiser*, *stylist* (adapted verbs from English terms).

These words are now fully integrated into French design discourse, appearing not only in professional circles but also in popular culture, advertising, and everyday communication.

4. The Role of Global Cultural Events - International events such as Paris Fashion Week, international exhibitions, and collaborations between French and Anglo-American designers have reinforced the dominance of English-origin terminology in French. For instance, terms like *fashion week* or *catwalk* are rarely translated; they function as international markers of prestige [7].

Conclusion of the Historical Context - The history of English borrowings in French, especially in design terminology, demonstrates a progressive intensification of contact:

- From limited borrowings in the 19th century,

- To widespread cultural influence in the 20th century,
- To complete integration and dominance of English terms in the 21st century.

Thus, the historical development of English borrowings reflects not only linguistic necessity but also sociocultural prestige. The field of design exemplifies how language responds to global cultural and artistic exchanges.

III. Types of Borrowings in French Design Terminology

The assimilation of English-origin words into French design terminology takes different forms. Borrowings can be analyzed according to their lexical, morphological, stylistic, and semantic features. This classification allows us to see not only how words are introduced into French, but also how they are adapted to fit the rules of the recipient language [8].

1. Lexical Borrowings

Lexical borrowings are the most visible and numerous. In the design field, they mainly include nouns, adjectives, and verbs:

- Nouns:
 - *le design* (design)
 - *le logo* (logo)
 - *un concept* (concept)
 - *le marketing* (marketing)
 - *le packaging* (packaging)

These nouns entered French almost without changes, but they were adapted to French grammatical categories such as gender (*le logo* – masculine) and pluralization (*des logos*).

- Adjectives:
 - *trendy*
 - *vintage*
 - *cool*
 - *minimalist*

Adjectives of English origin are often used as stylistic markers. They convey modernity and global connectedness. For instance: *un look trendy*, *un style vintage* [9].

- Verbs:

French has a strong tendency to integrate foreign verbs by adapting them with its own morphological system. In design terminology:

- *customiser* (from *to customize*)
- *styliser* (from *to style*)
- *scanner* (from *to scan*)

By adding French suffixes such as *-iser* or *-er*, English verbs become fully conjugable in French.

2. Stylistic Borrowings

In the field of design, English-origin words are often chosen not because French equivalents do not exist, but because they carry prestige, fashionability, and international resonance.

- Example: instead of *apparence moderne*, designers or fashion journalists prefer *un look trendy*.
- Example: *fashion week* is rarely translated as *semaine de la mode*, because the English phrase signals global status.

Thus, stylistic borrowings function as markers of prestige and identity, especially in magazines, advertising, and exhibitions.

3. Semantic Adaptations (Shifts)

Some borrowings undergo changes in meaning after being integrated into French [10].

- *style*: In English, it refers to manner, design, or personal expression. In French, *style* can mean not only “design” or “look” but also “elegance,” “fashion,” or even “written manner.” Its semantic field is therefore broader.

- *vintage*: Originally referring to wine-making in English, in French design terminology it denotes clothing, furniture, or art pieces from a past era with aesthetic value.

- *concept*: In French design, *concept* is used widely to describe a new, innovative idea, sometimes with broader application than in English [11].

These semantic shifts show that borrowings are not static but adapt dynamically to French cultural and communicative needs.

4. Hybrid Borrowings

In some cases, English and French elements combine to form hybrid terms:

- *le street style français*
- *une boutique design*
- *le business de la mode*

These hybrids illustrate how English borrowings coexist with French structures, creating a new stylistic layer in the language.

Conclusion of the Section

Borrowings in French design terminology can be divided into clear categories — lexical, stylistic, semantic, and hybrid forms. Together, they demonstrate the flexibility of the French language and its ability to integrate foreign elements while reshaping them according to its own rules.

IV. Lexical and Stylistic Assimilation

The process of assimilation involves adapting borrowed words to the phonological, morphological, and syntactic norms of the recipient language, while at the same time integrating them into its stylistic system. In French, English-origin words in the field of design undergo such processes in order to function as natural elements of the language [12].

1. Phonetic Adaptation

English-origin terms are adjusted to French pronunciation norms.

- *design* → pronounced in French as [di.zajn] instead of English [dɪ'zain].
- *logo* → kept close to English pronunciation but with French phonetic intonation.
- *fashion week* → although borrowed directly, French speakers pronounce it with French intonation.

This phonetic adaptation ensures that the borrowed terms are easily pronounceable for French speakers, fitting into the natural rhythm of the language.

2. Morphological and Grammatical Integration

- **Gender Assignment:** Every French noun must belong to a gender class (masculine or feminine). English does not have grammatical gender, so French assigns it according to analogy or phonetic similarity:

- *le design* (masculine)
- *le logo* (masculine)
- *la mode* (feminine, already existing word, influenced by English *fashion* in meaning)

- **Pluralization:** Borrowed nouns follow French plural rules:

- *un logo* → *des logos*
- *un style* → *des styles*
- *un concept* → *des concepts*

- **Verbal Assimilation:** English verbs are naturalized by adding French infinitive endings (-er, -iser), making them fully conjugable:

- *to customize* → *customiser*

- *to style* → *styliner*
- *to scanner* → *scanner*

Example:

- *Je customise mes vêtements* (I customize my clothes).
- *Nous avons stylisé ce projet* (We stylized this project).

This shows that verbs undergo deeper integration compared to nouns and adjectives [13].

3. Stylistic Adaptation

English borrowings in design are not only functional but also stylistic choices. They are often used to create a sense of:

- modernity (*un look trendy*)
- prestige (*fashion week de Paris*)
- global identity (*street style, branding, marketing*).

French equivalents often exist but are less frequently used because English words convey international appeal.

- Example: *un look trendy* is preferred over *une apparence moderne*.
- Example: *fashion week* is rarely replaced by *semaine de la mode*.

4. Semantic Shifts during Assimilation

In the assimilation process, some borrowings develop new or broader meanings:

- *style* – in French, can mean elegance, fashion, or even a personal way of expression, broader than in English.
- *concept* – in design, used not only for “abstract idea” but also for “innovative product/project.”
- *vintage* – originally a wine-related term in English, in French it became a stylistic category in design, fashion, and decoration.

These shifts illustrate how borrowed words adapt to French cultural and communicative needs [14].

5. Hybrid Assimilation

In some cases, English-origin words are combined with French ones, creating hybrid expressions:

- *le street style français*
- *une boutique design*
- *un look business*

Such hybrids demonstrate that assimilation is not simply copying but also creatively integrating English elements into French discourse.

Conclusion of the Section

Lexical assimilation ensures that English-origin words are fully functional within the French grammatical system, while stylistic assimilation highlights their role as symbols of innovation, prestige, and globalization. In the field of design, this dual assimilation process has made English borrowings not only necessary lexical items but also stylistic tools that shape modern French discourse [15].

V. Case Studies and Examples

To better understand the assimilation of English-origin words in French design terminology, it is important to examine specific examples. These case studies illustrate how lexical items are borrowed, adapted, and stylistically employed in French discourse.

1. Le design graphique (Graphic Design)

- Origin: From English *design* (ultimately from Latin *designare*).

- Assimilation: In French, *design* has become a common masculine noun (*le design*), fully integrated into professional vocabulary.

- Usage Example:

- *Le design graphique joue un rôle essentiel dans la communication visuelle.*

- (Graphic design plays an essential role in visual communication.)

This shows how an originally English-rooted term has gained specialized meaning and is now indispensable in French academic and professional contexts [16].

2. Un logo minimaliste (Minimalist Logo)

- Origin: From English *logo*.

- Assimilation: In French, *logo* is masculine (*un logo*) and follows regular pluralization (*des logos*).

- Usage Example:

- *L'entreprise a choisi un logo minimaliste pour renforcer son identité visuelle.*

- (The company chose a minimalist logo to reinforce its visual identity.)

Here, *logo* has been seamlessly integrated into French morphology and is widely used in media, advertising, and design [17].

3. Un style vintage (Vintage Style)

- Origin: From English *vintage* (originally used in winemaking).

- Assimilation: In French design, *vintage* became an adjective describing fashion, decoration, and art inspired by previous decades.

- Usage Example:

- *Ce magasin propose un style vintage très apprécié par les jeunes.*

- (This shop offers a vintage style highly appreciated by young people.)

This case illustrates semantic shift—a borrowed term acquires a new meaning specific to design and fashion.

4. Customiser un vêtement (To Customize Clothing)

- Origin: From English *to customize*.

- Assimilation: The verb was adapted with the French suffix *-iser*, becoming *customiser*. It follows French verb conjugation rules:

- *je customise, tu customises, nous customisons.*

- Usage Example:

- *Les jeunes aiment customiser leurs vêtements pour créer un style unique.*

- (Young people like to customize their clothes to create a unique style.)

This demonstrates how English verbs are morphologically assimilated into French grammar.

5. Fashion Week à Paris (Paris Fashion Week)

- Origin: Direct borrowing from English *fashion week*.

- Assimilation: Unlike other borrowings, this term is often left untranslated because of its international prestige. Although *semaine de la mode* is a possible equivalent, it is rarely used in professional or media contexts.

- Usage Example:

- *La Fashion Week de Paris attire des designers du monde entier.*

- (Paris Fashion Week attracts designers from all over the world.)

This highlights the stylistic assimilation of English borrowings, where the choice of English is intentional to emphasize modernity and global relevance.

6. Hybrid Expressions in Use

French also produces hybrids mixing English and French elements:

- *un look business*

- *le street style parisien*
- *une boutique design*

These hybrids show how French speakers creatively combine English terms with French syntax, producing stylistically marked expressions [18].

Summary of Case Studies

The examples above demonstrate that:

1. Nouns like *design* and *logo* are fully integrated.
2. Adjectives like *vintage* undergo semantic shifts.
3. Verbs like *customiser* adapt morphologically with French suffixes.
4. Prestige terms like *fashion week* remain untranslated due to stylistic value.
5. Hybrid forms illustrate the coexistence of English and French in design discourse.

Thus, English borrowings in French design terminology are not uniform—they exhibit different levels of assimilation depending on function, prestige, and usage context.

VI. Linguistic Challenges and Sociolinguistic Aspects

The assimilation of English-origin words in French design terminology is not a simple, conflict-free process. On the contrary, it raises several linguistic challenges and reflects important sociolinguistic dynamics [19].

1. Linguistic Challenges

a) Gender Assignment

French nouns require gender classification (masculine or feminine), while English does not. This leads to ambiguities and inconsistencies:

- *le logo* (masculine)
- *la fashion* (feminine, influenced by *la mode*)
- *le design* (masculine)

Sometimes speakers disagree on the gender of borrowed words, creating variation.

b) Phonetic and Orthographic Issues

English and French have different phonological systems. Some English borrowings are difficult to pronounce according to French norms:

- *design* → pronounced [di.zajn] in French, different from English [dɪ'zain].
- *fashion week* → adapted with French phonetic intonation.

Orthographic differences also exist, since English spelling often remains unchanged (*logo*, *marketing*, *vintage*), even when pronunciation is adapted.

c) Morphological Adaptation of Verbs

Adapting English verbs into French can be challenging because of French conjugation rules. Some verbs are easily assimilated (*customiser*, *styliner*), but others remain awkward (*uploader*, *liker*) [20].

For instance:

- *Je customise mes vêtements* (I customize my clothes) – natural.
- *Je like ta photo* (I like your photo) – widely used in digital contexts, but still feels foreign to some speakers.

d) Semantic Ambiguities

Borrowings often undergo semantic shifts, leading to different meanings in French compared to English.

- *vintage* – wine-related in English, fashion/decor style in French.
- *concept* – abstract in English, broader meaning (“innovative idea/product”) in French design discourse.

These shifts can cause misunderstandings in intercultural communication.

2. Sociolinguistic Aspects

a) *Prestige and Globalization*

English borrowings in design are not just linguistic necessities; they are symbols of prestige. Using English terms like *fashion week* or *street style* conveys modernity, internationalism, and creativity.

French equivalents (*semaine de la mode*) exist but are rarely chosen because they sound less prestigious [21].

b) *Linguistic Purism vs. Evolution*

France has a strong tradition of linguistic purism, with institutions like the Académie Française recommending French equivalents (*courriel* for *email*, *baladeur* for *walkman*). However, in design, these efforts are often ignored, since English-origin terms are perceived as fashionable and more effective.

Example:

- *Fashion week de Paris* is far more common than *semaine de la mode de Paris*.

This shows the tension between official language policy and real linguistic practice.

c) *Generational and Social Differences*

Younger generations and professionals in design/fashion industries use English borrowings much more frequently than older speakers.

- Among young people: *un look cool, un style trendy*.
- Among traditionalists: preference for French terms (*apparence moderne*).

Thus, borrowings act as markers of social identity and group belonging.

d) *Hybrid Language Practices (Franglais)*

French speakers often mix English and French in creative ways, producing hybrid expressions:

- *le street style parisien*
- *une boutique design*
- *un look business*

This hybrid “Franglais” style is especially common in advertising, social media, and youth culture, reinforcing the international character of the design discourse [22].

Conclusion of the Section

Linguistic challenges (gender assignment, phonetic adaptation, morphology, semantics) show the structural difficulties of assimilation. At the same time, sociolinguistic factors (prestige, globalization, purism vs. practice, generational differences) explain why these borrowings are so resilient and widespread.

In short, English-origin words in French design terminology are not only linguistic items but also cultural symbols, reflecting identity, modernity, and global connectedness.

VII. Implications and Future Trends

The assimilation of English-origin words into French design terminology has profound implications for the French language, its cultural identity, and its future development. It demonstrates the dynamic interplay between globalization and linguistic evolution, highlighting how languages adapt to new realities while negotiating their traditions [23].

1. Implications for the French Language

a) *Linguistic Enrichment and Innovation*

English borrowings expand the French lexicon, providing new terms for emerging concepts in design, fashion, and visual culture.

- Terms such as *branding, packaging, logo, vintage, street style* enrich French vocabulary by filling lexical gaps.
- Borrowings also enable French speakers to engage more easily with global design discourse, making communication more effective in international contexts.

b) Stylistic Diversity

English-origin words add stylistic layers to French. They are often used deliberately for effect: to sound modern, international, or prestigious. Example: *un look trendy* conveys a sense of fashionability that *apparence moderne* lacks.

c) Influence on Linguistic Identity

The growing presence of English borrowings raises debates about French linguistic identity. For some, it reflects openness and adaptability; for others, it symbolizes the erosion of linguistic purity.

2. Sociocultural Implications

a) Globalization and Cultural Exchange

English borrowings in design terminology are not simply linguistic imports; they symbolize broader cultural flows.

- International fashion shows (e.g., *Paris Fashion Week*) reinforce the dominance of English terminology.
- Global advertising campaigns use English borrowings to appeal to international audiences.

Thus, the French design industry uses language as part of its integration into global markets.

b) Prestige and Social Differentiation

Borrowings can function as markers of social identity. Young people, professionals, and cosmopolitan communities often use more English borrowings than older or traditional speakers. This creates subtle differences in speech that reflect age, education, and social belonging [24].

3. Challenges and Resistance

Despite their popularity, English borrowings face resistance from language regulators and cultural traditionalists.

- The Académie Française continues to propose French alternatives (*courriel* for *email*, *semaine de la mode* for *fashion week*).
- However, many of these alternatives fail to gain acceptance in the design field because English terms are perceived as more effective and prestigious.

This tension reveals the ongoing conflict between linguistic purism and linguistic evolution.

4. Future Trends

a) Continued Integration of Digital and Technological Terms

As technology continues to transform design, more English terms will likely enter French:

- *AI design, smart branding, digital identity.*

These terms will undergo the same process of assimilation (phonetic, morphological, stylistic) as earlier borrowings.

b) Rise of Hybrid and Mixed Forms (*Franglais*)

Hybrid expressions that mix English and French (*le street style français, une boutique design*) will likely become more common, especially in advertising and social media. This may lead to the emergence of a stable “Franglais” design lexicon.

c) Internationalization of French Design Discourse

As French designers increasingly collaborate internationally, the boundary between French and English terminology will blur. English terms may dominate professional jargon, while French may provide stylistic nuances.

d) Comparative Trends in Other Languages

French is not unique in adopting English borrowings. German (*downloaden, der Look*), Spanish (*marketing, trendy*), and Japanese (*ファッション / fashion*) show similar tendencies. However, French is distinctive in that it has a strong institutional effort (Académie Française) to regulate borrowings.

Conclusion of the Section

The implications of English borrowings in French design terminology are far-reaching:

- They enrich and modernize the language.
- They create stylistic diversity.

- They spark debates on identity and linguistic purity.
- They reflect broader cultural and global processes.

Looking ahead, we can expect continued assimilation, growth of hybrid forms, and internationalization of design vocabulary in French. The French language, while preserving its unique identity, will remain open to the influences of English, ensuring its adaptability in a globalized world [25].

VIII. Conclusion

The study of English-origin words in French design terminology provides valuable insights into the processes of language contact, adaptation, and cultural exchange. Throughout this seminar, we have examined the historical development, lexical and stylistic assimilation, and the sociolinguistic dimensions of these borrowings.

1. Summary of Key Findings

a) *Historical Development*

English borrowings in French design discourse evolved progressively:

- 19th century: early borrowings (*sport, design, club*).
- 20th century: strong American influence after WWII (*logo, style, look, fashion*).
- 21st century: globalization and digital communication accelerated borrowings in design (*branding, marketing, packaging, street style*).

This historical trajectory shows a constant intensification of English influence.

b) *Types of Borrowings*

The field of design has absorbed different categories of English borrowings:

- Nouns: *design, logo, concept, packaging*
- Adjectives: *trendy, vintage, cool, minimaliste*
- Verbs: *customiser, styliser, scanner*
- Hybrid expressions: *street style parisien, une boutique design, un look business*

Each type demonstrates varying levels of adaptation, from direct adoption (*fashion week*) to deep morphological integration (*customiser*).

c) *Assimilation Processes*

English-origin words are assimilated into French through:

- Phonetic adaptation (*design* → [di.zajn])
- Morphological integration (*customiser, styliser*)
- Gender and plural assignment (*un logo* → *des logos*)
- Semantic shifts (*vintage, concept, style*)
- Stylistic adaptation – use of borrowings to create modern, prestigious, international discourse.

d) *Linguistic Challenges and Sociolinguistic Factors*

- Challenges: gender assignment, pronunciation, verb conjugation, semantic ambiguities.
- Sociolinguistic aspects: prestige, globalization, generational differences, linguistic purism vs. actual usage.
- Borrowings are not only lexical units but also markers of cultural identity and social belonging.

2. Broader Implications

The assimilation of English-origin words in French design terminology illustrates the resilience and adaptability of the French language. Borrowings enrich its vocabulary, allow access to global discourse, and introduce stylistic dynamism. At the same time, they provoke debates about linguistic purity and national identity.

The French case also reflects a broader global trend: English, as a world language, influences many linguistic systems, from German and Spanish to Japanese. However, in French, this process is more visible because of the strong tradition of language regulation and cultural pride.

3. Future Perspectives

Looking ahead, we can expect:

- Continued integration of English terms from technology and digital design (*AI design, smart branding*).
- Growth of hybrid forms (*Franglais* in design advertising and media).
- Ongoing debate between institutions (e.g., Académie Française) and everyday users about the legitimacy of borrowings.

Ultimately, French will continue to evolve, incorporating English-origin elements while maintaining its own structural and cultural identity.

Final Thought

The assimilation of English words into French design terminology is not merely a linguistic necessity but a reflection of global cultural exchange and creativity. It demonstrates how languages live, adapt, and respond to new realities. Far from threatening French, English borrowings enrich it, ensuring that the language remains vibrant, modern, and globally relevant in the 21st century.

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**Nakhchivan State University,
E-mail: ilahaashrafova@ndu.edu.az*

İlahə Əşrəfova

DİZAYN SAHƏSİNDƏ İNGİLİS MƏNŞƏLİ SÖZLƏRİN FRANSIZ DİLİNƏ ASSİMİLİYASİYASI: LEKSİK VƏ STİLİSTİK ASPEKTLƏR

Bu məqalədə ingilis mənşəli sözlərin fransız dilinə assimilyasiyası, xüsusilə dizayn sahəsi üzrə istifadəsi araşdırılır. *Design, logo, concept, trendy, vintage, customiser* kimi alınmaların fonetik, morfoloji və semantik baxımdan fransız dilinə uyğunlaşdırılması təhlil olunur. Tədqiqat göstərir ki, bu sözlər yalnız leksik boşluqları doldurmur, həm də müasirlik, prestij və qlobal kimlik göstəricisi kimi üslubi funksiyalar daşıyır. Tarixi baxış əsasında XIX əsrdən başlayaraq ingilis alınmalarının artan təsiri izlənilir. Məqalədə gender təyinatı, tələffüz və semantik dəyişikliklər kimi dilçilik problemləri, həmçinin qloballaşma, nəsillərarası fərqlər və dilçilik purizmi ilə gündəlik dil istifadəsi arasındakı ziddiyyətlər kimi sosiolinqvistik məsələlər də araşdırılır. Nəticələr göstərir ki, fransız dizayn terminologiyasındakı ingilis alınmaları sadəcə leksik vahidlər deyil, həm də qloballaşan dünyada fransız dilinin inkişaf edən təbiətini əks etdirən mədəni simvollarıdır.

Açar sözlər: *İngilis alınmaları, fransız dili, dizayn terminologiyası, leksik və üslubi assimilyasiya, qloballaşma*

Илаха Ашрафова

АССИМИЛЯЦИЯ СЛОВ АНГЛИЙСКОГО ПРОИСХОЖДЕНИЯ ВО ФРАНЦУЗСКИЙ ЯЗЫК В ОБЛАСТИ ДИЗАЙНА: ЛЕКСИЧЕСКИЕ И СТИЛИСТИЧЕСКИЕ АСПЕКТЫ

В данной статье исследуется ассимиляция слов английского происхождения во французский язык, с особым акцентом на область дизайна. Анализируется, как заимствованные из английского языка слова, такие как *design, logo, concept, trendy, vintage, customiser* и другие, были интегрированы во французский язык посредством фонетической, морфологической и семантической адаптации. Исследование подчеркивает как лексическое обогащение, так и стилистические функции этих заимствований, показывая, что они не только заполняют лексические пробелы, но и служат маркерами современности, престижа и глобальной идентичности. Также рассматриваются исторические перспективы, прослеживается постепенное увеличение заимствований из английского языка с XIX века до наших дней. Исследование затрагивает лингвистические проблемы, такие как определение рода, произношение и семантические сдвиги, а также социолингвистические аспекты, такие как различия между поколениями, глобализация и напряжение между лингвистическим пуризмом и повседневной практикой. Результаты показывают, что заимствования из английского языка во французской терминологии дизайна — это не просто заимствованные

слова, а культурные символы, отражающие эволюционирующий характер французского языка в глобализированном мире.

Ключевые слова: *заимствования из английского языка, французский язык, терминология дизайна, лексическая и стилистическая ассимиляция, глобализация*

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