

The Impact of English Borrowings on Modern French: Lexical, Grammatical, and Stylistic Perspectives (Based on Mass Media Materials)

Original Study

Ilaha Ashrafova,
Nakhchivan State University, Department of Foreign Languages
ashrafovailaha@gmail.com (corresponding author)

Sadagat Rasulova,
Nakhchivan State University, Department of Foreign Languages
sadrasulova@outlook.com

Remziyye Esgerova,
Nakhchivan State University, Department of Foreign Languages
r.sgerova@hotmail.com

Namik Abbasov,
Nakhchivan State University, Department of Foreign Languages
namik_ab@outlook.com

Arif Zeynalov,
Nakhchivan State University, Department of Foreign Languages
arif-zey@hotmail.com

Submitted: 27.08.2025; Accepted: 09.01.2026.

Abstract. This study examines the integration of English borrowings into contemporary French media discourse, focusing on their lexical, grammatical, and stylistic functioning across different media platforms. Drawing on a structured corpus of 120 media texts published between 2011 and 2025, including print newspapers, television broadcasts, digital news platforms, and social networks. The analysis combines qualitative content analysis with quantitative frequency and grammatical assessment. The results demonstrate that Anglicisms constitute a stable and functionally differentiated layer of modern French media language. Fully adapted borrowings account for 37% of the corpus, partially adapted forms for 34%, and non-adapted items for 29%, with clear variation depending on the institutional status and communicative purpose of the medium. Grammatical integration is manifested through systematic gender assignment (predominantly masculine), plural formation according to French norms, and high derivational productivity, particularly in digital and youth-oriented discourse (e.g., liker, tweeter, booster). Stylistically, Anglicisms serve distinct functions: terminological precision in print and television media, and identity construction, expressiveness, and irony in online platforms and social networks. The findings indicate that English borrowings do not undermine the structural integrity of French but interact dynamically with its grammatical and stylistic systems, contributing to lexical innovation and media-driven language change. The study highlights the

central role of media environments in regulating the degree of adaptation of borrowings and offers insights relevant to media linguistics, sociolinguistics, and the analysis of language change under conditions of globalisation.

Keywords: foreign vocabulary, language hybridisation, media discourse, media linguistics, morphological derivation

INTRODUCTION

In the context of globalisation and digitalisation, languages have been subject to intensive interaction, resulting in significant changes within national lexical systems. This phenomenon is particularly pronounced in relation to the French language, which in recent decades has been subject to considerable influence from English, especially in the domains of technology, business, and mass communications (Vakulyk 2020). The resulting borrowings not only become objects of use but are also actively integrated into various levels of the language system (Lychuk 2021). The question of the degree and form of integration of Anglicisms into the French language has thus highlighted the need for a comprehensive analysis of their lexical, grammatical, and stylistic characteristics, particularly in the media space, where these processes are developing most intensively.

The relevance of this topic is underscored by the significant increase in the number of English-language borrowings in French media discourse, as well as the expansion of their functions – from the nomination of new realities to the expression of belonging to global culture and the digital space. As noted in the study by Bila et al. (2020), Anglicisms have become an integral part of modern French vocabulary, particularly within the context of mass media. The authors emphasise that borrowings from English have penetrated not only colloquial speech but have also been actively adopted in official and professional spheres, where they fulfil functions of expression and terminological precision. Ashrafova (2025) considers media discourse as a key domain for the dissemination of Anglicisms in contemporary French. The author focuses on digital topics – marketing, politics, and information technology (IT) – and notes that these areas are the most productive in terms of borrowing. Mammadova (2024) focuses on the integration of Anglicisms within economic and advertising discourse. The author highlights that English-language terms are increasingly employed as tools for creating brand image, conveying innovation, and appealing to youth orientation in French advertising.

Modern corpus studies confirm the high level of adaptation of Anglicisms in the media environment. In particular, according to the study by Litkovych and Sternichuk (2020), a significant number of borrowed units function without stylistic tension, and many of them are subject to semantic processing. Similarly, the study by Heiko (2022) demonstrates that modern French neologisms based on English are becoming an important part of lexical innovation, particularly in digital formats. Comparable observations are made by Jassim (2024)

and Nuri (2024), who point to the evolution of the English language and its lexicon as a source of productive borrowings into other languages, including French.

The study by Ibrahim and Guliyev (2025) offers a detailed exploration of phonetic assimilation processes, which investigates the phonetic adaptation of Anglicisms in contemporary French. Based on analysing a wide corpus of media texts, including digital communication, the authors identify major patterns of sound modification, such as vowel nasalisation, consonant softening, and stress shifts. These phonological adjustments reflect the gradual integration of borrowed lexemes into the French sound system. The study also draws attention to the role of speaker attitudes and regional variation in shaping the pace and form of phonetic adaptation.

Media discourse, as a reflection of social and cultural processes, constitutes a productive space for studying language dynamics. Ashrafova (2024) emphasises that English-language borrowings in French media discourse often retain their original structure and therefore require an analysis of the mechanisms of their syntactic adaptation. Rajabova (2025) identifies the stylistic functions of such borrowings, particularly in sports journalism, highlighting their role in creating dynamic and engaging texts. However, these studies are either limited to individual genres or do not provide a comparison across different types of media platforms.

An additional challenge is posed by the contradiction between the normative efforts of linguistic institutions and actual language practices. According to Bouchard (2025), even in the presence of regulatory restrictions on the use of borrowings, the media space demonstrates a consistent tendency towards free linguistic circulation and high adaptability. A similar conclusion is drawn by Komarnytska (2022), who emphasises the role of popular culture in promoting linguistic flexibility and the dissemination of English-language elements, despite regulatory constraints.

Digital channels such as TikTok, YouTube, and Twitter contribute to the exponential spread of English-language lexemes, particularly among young audiences, for whom English is often perceived as the language of international communication and digital identity. This is evidenced by the study of Burchak-Abramovich (2022), which provides a detailed analysis of the functioning of Anglicisms in informal written speech, including comments, posts, stories, and hashtags. The author notes that in user-generated genres there is a high degree of derivational activity: English-language elements are transformed into verbs, adjectives, and even adverbs according to French morphological models.

The Impact of English Borrowings on Modern French: Lexical, Grammatical, and Stylistic Perspectives (Based on Mass Media Materials)

A similar dynamic is reflected in the work of Alisoy (2023), which examines the functional content of Anglicisms in digital and multimodal discourse. The author identifies several levels of functioning of English-language lexemes: nominative – the designation of new realities and concepts (for example, stream, influencer, challenge); stylistic – the creation of youth or professional identity; expressive – the transmission of emotions, irony, and cultural allusions; and identificational – the formation of communities based on a shared lexical repertoire.

Thus, despite the growing number of publications, many studies remain limited either to narrow lexical analysis or fail to consider the differences between media formats. The present study seeks to address this gap through a comprehensive analysis of Anglicisms in the media space, focusing on their lexical, grammatical, and stylistic implementation. The objective was to identify the typology of adaptation of borrowings, their frequency, morphological productivity, syntactic and stylistic models, as well as differences across media platforms, which, taken together, enable an assessment of the degree of transformation of the French language under the influence of English.

MATERIALS AND METHODS

The empirical basis of the study consisted of a purpose-built media corpus comprising 120 French-language texts published between 2011 and 2025, selected to ensure representativeness across institutional, semi-institutional, and user-generated media discourse. Print sources (e.g., *Le Monde*, *Le Figaro*, *Les Échos*) were chosen due to their national circulation, editorial authority, and role in shaping normative journalistic language. Television materials from France 24 and BFM TV were included as leading national broadcasters combining informational and infotainment formats, allowing analysis of Anglicisms in spoken and multimodal contexts. Digital news platforms (20 Minutes, HuffPost France, Numerama) were selected for their high readership, rapid content turnover, and strong orientation toward digital culture and technology-related topics. Social networks (Twitter/X, Instagram, TikTok, YouTube) were incorporated because of their central role in contemporary informal communication, youth-oriented discourse, and accelerated lexical innovation. This multi-platform selection strategy made it possible to compare the frequency, degree of grammatical adaptation, and stylistic functions of Anglicisms across media environments with differing levels of institutional regulation, audience scope, and communicative norms.

The selection of texts was carried out using a targeted search method. Only those fragments were included in the corpus in which English borrowings were not random inclusions but functioned as stable elements of discourse, adapted to the grammatical, lexical, and stylistic norms of the French language. Materials containing solely brand names, proper names, technical abbreviations, or random inclusions without contextual

integration were excluded. Particular attention was paid to ensuring genre and thematic representativeness in the formation of the corpus; the study included texts relating to the digital economy, marketing, political communications, mass media, culture, fashion, everyday life, and youth slang.

The analysis was conducted in two stages. In the first stage, all Anglicisms recorded in the corpus were manually marked, followed by classification according to several parameters: the degree of lexical adaptation (complete, partial, absent), the nature of semantic transformation (expansion, narrowing, displacement, false friends of translation), as well as grammatical features. The latter included grammatical gender, plural forms, the presence or absence of morphological derivation (for example, the formation of verb forms such as *liker*, *tweeter*, *snapper*), features of syntactic compatibility, and interaction with other parts of speech. Cases were also recorded where Anglicisms served not only a nominative but also a stylistic function, acting as markers of expression, irony, belonging to a particular social group, or creative digital identity.

The classification of adaptation and functioning parameters was developed by the author based on a comparison of the approaches presented in the works of Ashrafova (2024), Burchak-Abramovich (2022), and Rajabova (2025), taking into account the sociolinguistic and grammatical-semantic features most relevant to media registers. The choice of parameters was determined by their frequent occurrence in media texts and their significance for identifying the level of integration of borrowings.

In the second stage, a quantitative analysis was conducted. Using tables and a coding scheme, the frequencies of all categories of borrowings for each type of source were calculated. Frequency was calculated per 1,000 words, enabling an objective comparison of the intensity of Anglicism usage across different media registers. A comparison was also made based on the degree of adaptation: fully integrated lexemes (e.g., *le week-end*, *le clip*), partially adapted (*uncoach*, *lelive*), and non-adapted (*growthhacking*, *leadership*). The results of the analysis were presented in tables, which also reflected the grammatical and stylistic parameters of usage.

The corpus was annotated and Anglicisms were classified manually, followed by digital processing in Microsoft Excel, which allowed for the systematisation of data by types of adaptation and frequency. To calculate the number of Anglicisms per 1,000 words, as well as to construct frequency tables and ratios of formal features, pivot table functions and filtering were employed. These approaches were adapted to the analysis of French media discourse as an environment of active linguistic interference, where Anglicisms function not merely as borrowed units, but as markers of global interaction and creative linguistic renewal. Particular attention was paid to the interaction between the level of formality of the source and the degree of integration of borrowings, which

enabled the identification of sociolinguistic patterns of their functioning in the contemporary media environment.

RESULTS

Lexical integration of English-language borrowings in the contemporary French ranged from fully adapted units that no longer evoke a sense of foreignness to borrowings that retain the form, spelling, and pronunciation of English. Fully adapted borrowings include words that have undergone phonetic and morphological transformation and have become widespread in everyday, institutional, and media discourse. These lexemes are not marked as foreign, are readily recognised, and are actively used both orally and in writing. Examples include “le football” (football), “le week-end” (weekend), “le clip” (music video), “un pull” (sweater), and “le parking” (parking), “un best-seller” (bestseller/book hit), and “un fast-food” (fast-food restaurant). These items have a defined gender and number, follow French morphological rules, and fit in well with agreement structures: for instance, “des parkings modernes” (modern parking lots) or “un clip populaire” (a well-known music video). They are regarded as commonplace components of the modern French language and are used in a stylistically neutral manner. In some cases, even a loss of awareness of their foreign origin has been recorded, with such units becoming virtually native to speakers.

Partially integrated borrowings retain the graphic or phonetic form of the original but are grammatically and syntactically integrated into the French language system. Examples include “un business” (business), “un selfie” (selfie), “le fake news” (fake news), “le live” (live broadcast), and “un coach” (coach), un streaming (streaming session), and un influenceur (influencer). These borrowings are actively used in print and television media, particularly in news and lifestyle sections, as well as in online formats targeting a mobile and youthful audience. They are often featured in headlines because of their recognisable and succinct nature, such as “Un live exceptionnel ce soir” (an extraordinary live broadcast tonight) or “Le business du gaming explose” (the gaming business is flourishing). Such borrowings spread quickly through daily usage in social networks, creating hybrid constructions like “poster un selfie” (posting a selfie), “booster son business” (boosting one’s business), and “faire un live” (going live), demonstrating their function

as stylistic markers of modernity, digital culture, and global orientation. In social networks, these lexemes are particularly susceptible to memetisation, becoming part of slang, humour, and internet culture. Memetisation is the process by which a linguistic unit (word, phrase, or expression) is transformed into a meme-like element within digital communication, acquiring high circulation, recognisability, and expressive value beyond its original lexical meaning.

Unadapted borrowings retain the original English spelling, morphology, and often syntactic framing, and they are primarily found in user-generated content, blogs, advertising messages, professional communication, and B2B or tech-oriented discourse. Examples include “leadership”, “marketing strategy”, “networking”, “growth hacking”, “content creator”, and “personal branding”. Such borrowings are often deliberately used without adaptation, functioning as a stylistic device to demonstrate global thinking, professional competence, or affiliation with the international information sphere. Their use is especially typical in advertising slogans, presentation texts, digital articles, and video formats on YouTube (2025) and TikTok (2025), aimed at promoting brands or personal images. In many of these contexts, unadapted Anglicisms serve as markers of modernity and participation in global professional discourse rather than simply lexical choices.

Lexical and semantic analysis revealed a significant number of cases involving the transformation of the meaning of Anglicisms. In some instances, an expansion of semantics was observed in comparison with the English original. For example, “le coaching” (coaching, mentoring) in French is used not only in a sporting context but also in the fields of personal development, business, and even pedagogy. Similarly, the word “le challenge” (challenge, competition) can refer both to a specific competition and to any life challenge.

Other borrowings exhibit narrowing or semantic shift while still maintaining clear English provenance: “le relooking” (makeover) refers specifically to image or style transformation; “un planning” (timetable/schedule) denotes a concrete schedule rather than the process of planning. Lexemes exhibiting semantic shifts or the formation of false friends of translation were also recorded: “le footing” (jogging) refers to jogging, while “le pressing” (dry cleaning) refers to dry cleaning services, not to the act of pressing. These examples illustrate processes of

Table 1: Categories of lexical adaptation of Anglicisms and the frequency of their use

Adaptation type	Examples	Average frequency per 1,000 words	Sphere of predominance
Fully adapted	Le football, le clip, le week-end	7.2	Print, television
Partially adapted	Un selfie, un coach, le fake news	5.8	Online platforms, blogs
Unadapted	Leadership, branding, growth hacking	3.1	Advertising, social networks
Semantically distorted	Le smoking, le footing, le pressing	2.4	Everyday speech, TV show

Source: compiled by the authors based on Le Monde (2025a), Numerama (2023), BFM TV (2025).

The Impact of English Borrowings on Modern French: Lexical, Grammatical, and Stylistic Perspectives (Based on Mass Media Materials)

rethinking and secondary conceptualisation of borrowed units, shaped by the French mental lexicon (Table 1). According to quantitative research, 37% of all reported borrowings were fully adapted lexemes, followed by 34% of items that were partially adapted and 29% of Anglicisms.

The obtained data indicate that partially and fully integrated Anglicisms dominate in official and institutional communication formats, where they are perceived as functionally justified and grammatically adapted. In contrast, unadapted and semantically distorted lexemes are more prevalent in the digital environment, including blogs, stories, comments, and advertising content. These differences demonstrate the dependence of the degree of adaptation on the type of media platform, genre, target audience, and purpose of communication. The results of the analysis also revealed that English borrowings functioning in modern French media discourse are subject to multi-level grammatical adaptation. This process includes the assignment of grammatical gender and number and participation in morphological word formation, as well as appropriate syntactic incorporation into language constructions. At the same time, considerable variability was observed, reflecting the influence of the media channel, the stylistic orientation of the text, genre specificity, and the nature of the audience. This renders grammatical adaptation not only a formal process but also one that is sociolinguistically motivated.

The category of gender emerged as one of the most challenging to systematise, given that the English language does not differentiate nouns by grammatical gender, while French requires obligatory gender assignment. In many cases, a masculine default is applied to newly borrowed forms, particularly in technology, business, and digital contexts, resulting in widespread usage such as “le live” (live broadcast), “le selfie” (selfie), “le streaming” (streaming), “le marketing” (marketing), “le leadership” (leadership), “le gaming” (gaming), and “le fake” (fake content). This default assignment often reflects the absence of an established French equivalent with a competing gender, enabling the masculine form to serve as a neutral grammatical entry point. However, gender is not assigned arbitrarily. When borrowings evoke strong semantic parallels with existing French nouns, gender attribution becomes more variable. For instance, feminine forms emerge by analogy with native lexemes: “la start-up” (startup) aligns with “l’entreprise” (company), “la news” (news) with “l’information” (information), and “la story” (story on social media) with “l’histoire” (story, narrative).

Such analogical gendering is even more adaptable in lifestyle media and social networks, giving rise to forms such as “la cover” (magazine cover) or “la cheat meal” (cheat meal), where users rely on their own intuitive associations rather than formalised rules. Gender fluctuations are also evident on youth-orientated sites, exposing the precarious position of some borrowings in daily life. Examples include the regionally affected

variety of “le job”/“la job” (job) or “le vibe”/“la vibe” (vibe), where the feminine form is analogous to “l’ambiance” (atmosphere). Similar to this, phrases like “une newsletter” (newsletter) (associated with “letter”) or “une playlist” (playlist) (via association with “liste” – list) show how semantic transparency promotes feminine assignment even when the borrowed form first seems morphologically neutral. There are also instances where masculine assignments, particularly in commercial, political, and economic journalism, symbolically promote values related to performance, authority, or professionalism. For example, even in the presence of possible feminine equivalents, “le branding” (branding), “le pitch” (business pitch), and “le feedback” (feedback) tend to remain masculine. Their masculine marking highlights the socio-ideological foundations of gender attribution by reflecting how these phrases are positioned within male-coded, professional domains of activity.

On the other hand, when Anglicisms are used to refer to things, behaviours, or identities related to personal expression, they frequently lean towards feminine assignment in the fashion and lifestyle media, which are typically associated with discourse that is coded as feminine. This applies to lexemes such as “la fashion week” (fashion week), “la capsule collection” (capsule collection), and “la skincare routine” (skincare routine). The feminine article in these cases reinforces the internal coherence of gendered discourse communities. Taken together, these patterns demonstrate that gender assignment is not merely a mechanical process but a locus of linguistic negotiation, mediated by genre conventions, socio-cultural values, speaker identity, and audience orientation. The variability of gender across platforms confirms that Anglicisms in French do not simply replicate the structures of the recipient language but actively participate in reshaping them.

The formation of plural forms in Anglicisms used in contemporary French media demonstrates a field of considerable variability, shaped by the interaction between French morphological norms and the stylistic preferences of different communicative environments. To include borrowings into standard declensional paradigms, the most prevalent approach involves the use of the French plural marker -s: “des likes” (likes), “des tweets” (tweets), “des followers” (followers), “des coaches” (coaches), “des selfies” (selfies), and “des streams” (streams). These formats predominate in print media and more formal internet journalism, where adherence to accepted grammatical rules is encouraged by editorial standards. However, there are still many instances in French media discourse when the original English plural form is still used, especially in areas that are geared towards young people, fashion, technology, and advertising. Examples include the following: “des jeans” (jeans), “des boxers” (boxer shorts), “des news” (news items), “des vibes” (vibes), “des stories” (stories on social networks), and “des gamers” (gamers). In this case, pluralisation either complies with

English norms or stays the same since the English word is morphologically plural. English plurals are frequently kept for stylistic reasons, maintaining the borrowing's alleged authenticity or "global" flavour.

A third trend in extremely informal registers, particularly on social networks, is hybrid or inconsistent pluralisation, in which users freely switch between French and English models based on identity-marking, phonetic ease, or visual preference. Examples of this include "des crash tests" (crash tests), where a French -s is added to an already complex English form; "des fake news" (fake news), where the double plural is avoided to preserve recognisability; and "des live" (live streams), where no plural marking is added. Hybrid constructs like "des shootings shoots" (photo) and "des replays TV" (TV replays) show how plural morphology interacts with genre-specific vocabulary in leisure and lifestyle media.

Morphological adaptation of Anglicisms is most productive in derivational processes. Morphological assimilation measures the degree to which English lexical words are incorporated into the derivational and inflectional system of French, in contrast to phonetic or orthographic borrowing, which mainly influences surface-level aspects. The examination of media texts shows that Anglicisms are active morphological bases that give rise to new verbs, nouns, adjectives, adverbs, and hybrid compounds rather than passive insertions. This demonstrates that borrowed lexemes contribute to the growth of the language's structural resources and take part in the regular French word-formation processes.

A typical example is the transformation of borrowed nouns into verbs through the use of the French suffix -er. This process is particularly evident in journalism, digital communication, and youth-focused communication. Verbs such as "liker" (to like a post), "tweeter" (to tweet), "streamer" (to stream), "booster" (to boost, enhance), "hashtagger" (to add hashtags), "scheduler" (to schedule content), and "friender" (to add someone as a friend online) follow regular French conjugation patterns: "je like", "nous likons", "elles ont tweeté". These examples illustrate that Anglicisms enter the verbal paradigm as productive lexical bases rather than remaining fixed nominal forms.

Additionally, nominal derivation has a high level of morphological output. The French noun-forming suffixes -age and -eur/-euse and the reanalysed -ing, which

works as a French derivational morpheme rather than an English gerund ending, are easily rooted in Anglicisms. The corpus includes forms such as "le likage" (the act of liking), "le postage" (posting, uploading), "le shareur"/"la shareuse" (a person who shares content), "le ghosting" (the act of shutting off communication), and "le trolling" (trolling activity). The usage of these derivatives in popular culture, influencer communication, and digital journalism attests to the borrowed base's morphological transparency and compatibility with French derivation. Adjectival derivatives formed from English lexical roots also play an increasingly significant role in stylistically marked discourse.

Forms such as "instagrammable" (attractive enough for Instagram), "boostable" (capable of being boosted), "trendé(e)" (trending, fashionable), "stylé(e)" (stylish), and "premiumisé" (made premium) demonstrate how English stems are integrated into French adjective-forming patterns through suffixes such as -able, -é(e), and -isé(e). These adjectives appear frequently in lifestyle journalism, fashion commentary, and social media captions, where they combine semantic precision with stylistic modernity. Despite being less common, the formation of adverbs from adjectives based on Anglicisms also serves as an example of how French morphological rules can be applied to borrowed content. "Coolément" (coolly, casually), "chillment" (in a relaxed manner), and "trendement" (in a trendy style) are a few examples. The productive adverbial suffix '-ment' is followed by these informal forms, demonstrating that Anglicisms go beyond lexical borrowing to complete morphological assimilation.

In most cases, borrowings function grammatically as ordinary nouns: "un selfie" (selfie), "le coach" (coach), "la start-up innovante" (innovative startup). At the same time, mixed constructions are frequently observed in user-generated and advertising discourse, in which English elements are combined with French syntactic models: "un dress code strict" (strict dress code), "une team motivée" (motivated team), and "le lifestyle parisien" (Parisian lifestyle). Such constructions serve not only a communicative function but also a stylistic one, enhancing the effect of fashionability, creativity, or affiliation with global discourse (Table 2).

Anglicisms borrowed and used in contemporary French media discourse serve not only a nominative

Table 2: Examples of grammatical adaptation of Anglicisms in the French media space

Category	Examples	Prevailing format	Features of adaptation
Gender	Le coaching, la newsletter	Male (65%), female (35%)	Semantic and analogical bases for choosing gender
Plural	Des likes, des tweets, des jeans	French -s, but sometimes the original	Partial normalisation, genre and format dependent
Morphological derivation	Liker, tweeter, booster, instagrammable	Digital and youth discourses	Active word formation, productivity of the verb model
Syntactic integration	Le live, en streaming, une team motivée	All registers	Correct embedding, hybrid constructions in informal environments

Source: compiled by the authors based on France 24 (2011), 20 Minutes (2024), HuffPost France (2023).

The Impact of English Borrowings on Modern French: Lexical, Grammatical, and Stylistic Perspectives (Based on Mass Media Materials)

but also a distinctly stylistic function (Dagnev 2023; Ospanova et al. 2024). They contribute to the shaping of tone, identity, communicative focus, and the socio-cultural background of the utterance. The study demonstrated that the nature of the stylistic functioning of borrowings is closely related to the media platform, target audience, text genre, and the level of formality of discourse. The principal functions of Anglicisms in the media space include stylisation, expressiveness, the creation of an effect of belonging to a global community, and the emphasis of youth or professional identity, as well as the demonstration of engagement with the contemporary cultural code.

In the formal media register, as represented in the texts of leading print publications such as *Le Monde* (2025b), *Le Figaro* (2021a), and *Les Échos* (2025), the use of Anglicisms is carefully controlled and motivated by terminological necessity rather than stylistic experimentation. Here, English-derived terminology serves mainly as accurate names for institutional procedures, scientific advancements, economic systems, and geopolitical ideas that would otherwise need extensive French paraphrases. Borrowings typically undergo partial or complete grammatical change within this register, enabling them to cohabit peacefully with the normative demands of journalistic discourse. Frequently used examples include “le leadership” (leadership), “une start-up innovante” (an innovative start-up), “la cybersécurité nationale” (national cybersecurity), “la gouvernance digitale” (digital governance), “le data center” (data centre), “le capital-risque” (venture capital), “le management stratégique” (strategic management), and “la compliance financière” (financial compliance). The communicative value of these phrases lies in their international recognition and terminological precision; they are free of stylistic excess. Their use also subtly conveys alignment with discourse groups of experts in domains like global markets, technology, and finance, giving the impression that they are analytically sophisticated. Importantly, formal news outlets rarely deploy humorous, satirical, or emotive Anglicisms, since maintaining institutional authority demands language consistency and semantic accuracy.

In semi-official and infotainment formats (France 24, 2011; 20 Minutes, 2025; BFM TV, 2025), Anglicisms serve functions of stylistic renewal and textual modernisation. They contribute to the creation of an image of modernity, openness, and dynamism, especially when describing new phenomena, technologies, digital trends, or social activity. Borrowings such as “le buzz médiatique” (media buzz), “le streaming en direct” (live streaming), “un influenceur lifestyle” (a lifestyle influencer), “le live” (live broadcast), “un event caritatif” (a charity event), “le breaking news” (breaking news), “le prime time” (prime time), and “le fact-checking” (fact-checking) appear both in headlines and within body text. Their usage serves multiple purposes at once: it simplifies the description of rapidly changing digital practices, signals topicality and global connectedness, and aligns the publication’s

stylistic palette with the hybridised linguistic norms of modern information consumption. Crucially, these Anglicisms are rarely presented as foreign invasions; rather, they are indicators of a “fast news” culture where English terminology has come to represent technological speed and global reach.

The discourse of social networks was found to be the most saturated with Anglicisms. Platforms such as Twitter (2025), Instagram (2025), TikTok (2025), and YouTube (2025) demonstrated the highest density of borrowed words, particularly in content aimed at young and creative audiences. In these contexts, English borrowings function simultaneously as nominative units, socio-emotional markers, and identity-signalling devices. They facilitate stylistic positioning within online communities, allowing users to signal humour, irony, self-presentation, or group affiliation. Frequently used lexemes include “liker” (to like), “un follower” (a follower), “le hashtag” (hashtag), “la vibe” (vibe, overall feeling), “flex” (to show off), “un crush” (a romantic interest), “cancel” (to cancel someone socially), “fake” (fake, inauthentic), and “le trend” (trend). These units often appear within intensely expressive constructions such as “je vais liker ça direct” (I’ll like it right away), “il a un mood hyper chill” (he has a very relaxed mood), “je suis cancel” (I was “cancelled”), or “c’est trop flex” (that’s such a flex). In such uses, Anglicisms transcend their referential function and become elements of stylistic identity work: markers of digital fluency, cultural belonging, and youth-coded expressiveness. Additionally, platform-specific derivations such as “poster” (to post), “DMer” (to DM someone), “clipper” (to capture a clip), and “dropper” (to release content) highlight the extent to which social media discourse drives morphological creativity.

Cases were also observed where Anglicisms are used in an ironic, self-ironic, or parodic manner. This is especially characteristic of blogs, satirical pages, and digital humorous content. In these contexts, English-derived expressions become tools for semantic exaggeration, distancing, or playful reappropriation. Examples include expressions such as “trop cringe” (too embarrassing/awkward), “il est full-time lover” (he is a full-time lover), “je suis toxic mais honnête” (I am toxic but honest), “elle fait trop drama queen” (she is acting too much like a drama queen), “on a eu un fail monumental” (we had a monumental fail), and “il est totally out” (he is completely out). These phrases highlight the metalinguistic and performative aspects of internet communication: speakers can switch between earnestness, humour, and self-awareness using Anglicisms as stylistic devices. The intentional incongruity between French syntax and English lexemes, which creates a hybrid register linked to digital creation and cultural remixing, is frequently the source of the hilarity.

Anglicisms acquire particular significance in advertising messages and marketing slogans (Dagnev and Chervenкова 2024; Oklander et al. 2025). Here, they serve as a means of brand positioning, creating an image of novelty,

internationality, and intellectual trendiness. Marketing texts frequently include Anglicisms without adaptation, emphasising the globality and “cutting-edge” nature of the product: “Upgrade your look” (update your image), “Be smart. “Be connected” (be smart, be in touch), “Stay trendy” (stay on trend). In other cases, mixed constructions are observed, where English words are combined with French components: “Soyez ready pour l’hiver” (get ready for winter), “La fashion week démarre maintenant” (fashion week starts right now). These formulas are designed for quick recognition, visual and phonetic appeal, and cultural coding (Table 3).

For a more detailed understanding of the mechanisms governing the functioning of Anglicisms in the French language, a comparison of their use across different types of media sources is of particular importance (Lytvyn et al. 2018; Ashimova et al. 2013). The study, conducted on the basis of a structured corpus, made it possible to identify significant differences in the level of adaptation, stylistic functions, and frequency of borrowings, depending on the genre, target audience, and institutional weight of the platform. The analysis encompassed four main types of sources: print media, television programming, digital news platforms, and social media.

Print publications demonstrated the most normative and restrained approach to the inclusion of English-language borrowings. Their use was strictly pragmatic and limited to cases where French equivalents were either absent or lacked the necessary terminological precision. Terms from the fields of economics, politics, international relations, and digitalisation predominated: “start-up”, “leadership”, “business model”, and “streaming”. These lexemes underwent partial or complete grammatical adaptation: they were accompanied by articles, agreed in gender and number, and integrated into syntactic structures. The stylistic neutrality of such borrowings underscored their professional character. In publications such as *Le Monde* (2025c), *Les Échos* (2025), and *Le Figaro* (2021b), Anglicisms functioned as markers of expert discourse and technical precision.

Television programs displayed a moderate level of flexibility. In news broadcasts, borrowings were used

judiciously and appropriately, primarily within the contexts of international affairs, digital topics, and economic coverage. However, in entertainment and journalistic genres – for example, talk shows, lifestyle programmes, and reports – a freer use was observed: “le coach sportif” (sports coach), “en live” (live), and “le buzz médiatique” (media buzz). In these cases, Anglicisms served not only a nominative but also a communicative role: they made it easier to share information, shortened messages, and added to the text’s stylistic vibrancy. Television, positioned at the intersection of formality and accessibility, exhibited a mixed approach, reflecting the need to balance linguistic norms with expressive potential.

Online platforms (such as 20 Minutes, 2025; HuffPost France, 2023; and Numerama, 2025) demonstrated the greatest flexibility in their use of Anglicisms among institutional sources. Unlike print and television media, digital journalism more frequently incorporated Anglicisms into headlines, subheadings, and interactive content elements. Examples include “Un crash test en live” (crash test live), “Les secrets du marketing viral” (secrets of viral marketing), and “La start-up qui change le game” (start-up that changes the rules of the game). Such formulations are designed to elicit a quick visual response, improve search efficiency, and enhance stylistic engagement. Variable adaptation prevailed: some terms underwent full grammatical integration, while others retained their English form, particularly in reference to IT, advertising, or gaming terminology. Online resources thus reflected a transitional model in which elements of linguistic normativity and innovation coexist.

Social networks represented the most open and flexible type of source. Here, colloquial registers predominated, with spontaneity, abbreviation, and visual-phonetic expressiveness being actively encouraged. Borrowings were often left unadapted, maintaining their original spelling and pronunciation, and were combined with French words to form hybrid constructions: “je suis cancel” (I was “cancelled”), “trop smart ce move” (a very smart move), “il m’a liké direct” (he immediately liked me), and “on va drop ça demain” (we will post it tomorrow). Moreover, the active formation of derivatives according to French

Table 3: Main functions of Anglicisms in media discourse by types of sources

Source type	Frequent Anglicisms	Predominant functions	Examples
Printed publications	Leadership, start-up, digitalisation	Precision, professionalism, stylistic restraint	Le leadership européen, la digitalisation des services publics
Online resources	Buzz, live, streaming, gaming	Updating, modernisation	Le buzz médiatique, en live sur notre chaîne
TV texts	Influencer, e-mail, coach, hashtag	Flexibility, accessibility, simplicity	L’influenceuse beauté du moment, le coach en nutrition
Social media	Crush, vibe, liker, cancel, fake	Expression, irony, identity	Il m’a liké direct, trop vibe ce week-end, je suis cancel
Advertising and branding	Upgrade, smart, trend, connect	Prestige, youth, globality	Upgrade your life, stay smart, be trendy, be visible

Source: compiled by the authors based on *Le Monde* (2025c), *Les Échos* (2025), BFM TV (2025), HuffPost France (2023).

The Impact of English Borrowings on Modern French: Lexical, Grammatical, and Stylistic Perspectives (Based on Mass Media Materials)

morphological models was observed: “streamer” (to stream), “snapper” (to shoot on Snapchat), “zoomer” (to use Zoom), “liker” (to like). This indicates the productivity of derivation and the deepening of morphological integration. In this environment, Anglicisms have become an integral part of internet slang and a symbolic marker of the younger generation’s identity (Table 4).

English borrowings in French are systematically assigned grammatical gender, most often masculine, and actively participate in derivational processes (e.g., verbalisation through the suffix -er). This pattern contrasts with Spanish, where Anglicisms are more frequently incorporated with minimal morphological adaptation and often coexist with native equivalents without fully entering productive word-formation paradigms. While Spanish media discourse widely employs English lexical items in their original or near-original form, their grammatical integration tends to remain limited, with fewer instances of derivation and less stable gender assignment. In this respect, French demonstrates a stronger tendency toward structural assimilation rather than surface-level borrowing, reinforcing the findings of the present corpus-based analysis

A further comparative observation concerns the stylistic and normative dimension of borrowing. In French, Anglicisms are subject to ongoing negotiation between prescriptive language policies and actual usage, resulting in partial or full adaptation even in institutional media (Denysiyuk 2022). By contrast, Italian media discourse often tolerates Anglicisms as stylistic markers of modernity and internationalisation, frequently preserving their English form and limiting grammatical integration to basic syntactic embedding. Consequently, Italian exhibits a more permissive and less system-oriented approach to borrowing, whereas French tends to absorb Anglicisms into its grammatical system while simultaneously regulating their legitimacy. These differences underscore that, although Anglicisation is a shared phenomenon across European languages, French stands out for the depth of integration achieved at the grammatical and morphological levels rather than merely lexical adoption.

The findings demonstrate that the employment of Anglicisms in modern French media is intricately associated with sociocultural identity and symbolic positioning processes. In institutional media, including print

and television, English borrowings serve mostly as indicators of engagement in global professional, economic, and technological discussions (Sultanbaeva et al. 2015; Issakova et al. 2025). Their regulated and frequently modified grammatical usage demonstrates conformity with globally recognised conceptual frameworks, especially in domains such as commerce, digital technology, government, and media communication. In these circumstances, Anglicisms enhance the construction of authority, knowledge, and analytical validity, promoting the idea of French media as integrated into global information flows rather than restricted to a solely national linguistic domain.

The greatest sociological significance of Anglicisms is seen in digital platforms and social networks, where these borrowings play a crucial role in shaping group identification, generational affiliation, and expressive self-presentation (Issakova et al. 2023). In this context, English-derived lexemes serve as both referential units and social indicators of digital literacy, cultural capital, and affiliation with globalised youth and creative communities. The prevalent utilisation of unmodified or hybrid forms, along with the generative derivation of verbs and adjectives from English roots, indicates a transition towards adaptable linguistic standards influenced by peer interactions rather than formal governance. The findings indicate that Anglicisms in French media function as sociocultural resources that bridge global cultural influences and local communication practices, highlighting the media landscape as a crucial arena where linguistic innovation converges with identity formation and social differentiation.

The findings show that English borrowings create a multi-layered system of lexical, grammatical, and stylistic integration in contemporary French media discourse, occupying a structurally and functionally crucial position. Quantitative trends showed that while unadapted items are more typical of digital and user-generated formats, fully and partially adapted forms predominate in print and television sources where lexical accuracy and grammatical regularity are valued. These results demonstrate that the institutional status of the medium determines the extent of formal assimilation: the more regulated the communicative environment, the more consistently gender, number, and syntactic behaviour are adapted.

Table 4: Use of Anglicisms by types of media sources

Source type	Degree of adaptation	Frequency functions of anglicisms	Examples of expressions
Printed publications	High adaptation	Terminological accuracy, professionalism	Le leadership, la start-up, le streaming
TV texts	Average adaptation	Informational, stylistic flexibility	Le coach, en live, un buzz médiatique
Online platforms	Variable adaptation	Dynamics, involvement, branding	Crash test, booster de carrière, le newsfeed
Social media	Low/mixed adaptation	Expression, irony, individualisation	Trop cringe, je suis cancel, il m’aliké direct, dropper

Source: compiled by the authors based on LeMonde (2025), LesÉchos (2025), HuffPostFrance (2023), BFM TV (2025).

Concurrently, the existence of semantic changes (narrowing, expansion, and reinterpretation) shows that borrowings are not just imported but also rearranged within the French conceptual framework, contributing to the meaning-evolution process.

The investigation also showed that Anglicisms serve various stylistic functions across media platforms, from serving as identifiers of identity, expressiveness, and cultural belonging in digital communication to serving as markers of technical accuracy in formal publications. In addition to active derivational productivity, which includes the creation of verbs, adjectives, and hybrid syntactic structures, social networks in particular showed the highest density of borrowings. This setting turned out to be the main catalyst for stylistic exploration and morphological advancement. When combined, the findings show that the introduction of English vocabulary does not compromise the French language's structural integrity but rather interacts dynamically with pre-existing linguistic mechanisms, strengthening French's adaptability and ability to take in and change outside influences in a media landscape that is rapidly becoming more globalised.

DISCUSSION

The results obtained during the study demonstrate the multi-level nature of the penetration of Anglicisms into contemporary French media discourse. As shown in the findings, these borrowings vary in their degree of adaptation, syntactic integration, morphological transformation, and stylistic function, depending on the text genre, platform format, and target audience. Such conclusions are consistent with a number of foreign empirical observations; however, within the framework of this study, they have been specified in relation to French media, thereby enhancing the contribution to contemporary media linguistics.

The first key aspect of the analysis is the lexical integration of Anglicisms. The data obtained revealed that partially adapted borrowings, which retain the graphic or phonetic form of the original while being incorporated into the grammatical system of French, are the most frequent. Words such as *selfie*, *coach*, and *live* present no difficulties in perception and function as markers of modernity. These findings align with the results of Akrobetto et al. (2022), who examined the penetration of English lexemes into the German language. The authors similarly noted that Anglicisms become widespread primarily in domains related to digital technologies, the internet, and youth culture. However, in contrast to the German context, where a tendency towards calques is often observed, French discourse demonstrates a more flexible policy: rather than direct translation, meaningful adaptation is employed, as illustrated by *buzz médiatique* or *coach sportif*.

Equally significant is the phenomenon of semantic transformation of Anglicisms recorded in the study. It was found that certain borrowed units undergo an expansion or narrowing of meaning during the adaptation

process. For example, *le coaching* in French refers not only to sports mentoring but also to psychological or career guidance. Similar processes were described by Bandrivska (2022), who analysed the behaviour of English borrowings in the Spanish media environment. According to her observations, borrowed words often become symbols of entire conceptual complexes and adapt to the mental models of the recipient language. Thus, in both Spanish and French, Anglicisms do not merely add new lexemes but also alter the structure of meanings, a phenomenon of particular importance in the analysis of media discourse.

One of the most notable phenomena revealed during the analysis was the creation of false friends of the translator. Words such as *le smoking* (tuxedo) and *le pressing* (dry cleaning) demonstrate a complete departure from their original meanings in English. A similar case was described by Berberyan (2023), who studied French and Japanese. His research showed that such semantic shifts occur most frequently in media contexts and consumer formats, due to their expressiveness and pragmatic efficiency. In this regard, French media discourse follows the same patterns observed in East Asian languages.

An important area of analysis was the study of the grammatical adaptation of Anglicisms in French media discourse. The results obtained indicate that the French language exhibits both stable patterns in the assimilation of borrowed words and considerable flexibility. Firstly, the findings show a predominance of masculine gender assignment to English borrowings (*le selfie*, *le live*, *le business*), which aligns with the observations of Mukhtarullina et al. (2024). They argue that, in most cases, Romance languages tend to assign masculine gender as a default for new lexemes. However, the data from this study provide further nuance: in instances where associative equivalents exist in French – such as *la start-up* (by analogy with *l'entreprise*) or *la newsletter* (by analogy with *la lettre*) – a preference for the feminine gender emerges. This suggests a more complex motivational framework than mere grammatical simplification, pointing instead to processes of cognitive assimilation.

The analysis of plural formation in Anglicisms also confirmed the existence of contradictory strategies. Institutional sources predominantly employ the standard French plural ending -s (*des followers*, *des meetings*), while in digital and colloquial registers, the original English plural forms are often retained: *des jeans*, *des boxers*, *des news*. Similar behaviour was described by Martynyuk (2020), who studied English-language borrowings in Swedish. The author noted that the retention of the original plural form is linked not so much to linguistic inertia but rather to the desire to preserve the stylistic flavour of the word – its “foreignness” serving as a marker of fashionability or engagement with the global context. The present study's findings corroborate this thesis within the French media environment.

The Impact of English Borrowings on Modern French: Lexical, Grammatical, and Stylistic Perspectives (Based on Mass Media Materials)

Morphological derivation of borrowings represents another significant trend identified during the analysis. The transformation of nouns into verbs and adjectives following French morphological models (liker, tweeter, stylé) demonstrates that Anglicisms are not merely integrated into the lexical system but also serve as bases for productive word formation. Similar patterns were identified in Renwick and Renner's (2024) study on the Italian language, where Anglicisms are frequently transformed into verb forms using suffixes such as *-are* and *-izzare*. However, unlike Italian, French exhibits a more pronounced tendency to assimilate borrowings into its morphological system without retaining the external markers of their foreign origin.

The syntactic integration of Anglicisms in media discourse is characterised by both grammatically correct structures and mixed hybrid constructions. Expressions such as *"une team motive"* or *"un dress code strict"* function not only as stylistically salient phrases but also as evidence of the emergence of creole-like syntactic patterns. This process was described in the research of Syrotina (2023), who examined the development of English-French syntactic interactions in Canada. Her study demonstrated that in mixed syntactic models, complete grammatical assimilation does not occur; instead, flexible hybrid schemes are formed at the interface of the two languages. The present analysis aligns with these findings: the French media environment employs English-language elements as points of expressive amplification without subjecting them to mandatory transformation.

The discovered correlation between the type of media source and the level of grammatical adaptation of borrowings warrants particular attention. In print media and television, there is a prevailing inclination towards linguistic normativity and grammatical control – a tendency confirmed by the research of Deneire and Forlot (2025). Conversely, digital platforms and social networks allow for greater morphological and syntactic "play". This linguistic play, as demonstrated in the study by Boliquilova and Oblokulova (2025), serves as a form of self-expression and a response to the stereotypical rigidity of standard language. The findings of the present study corroborate this perspective, showing that French youth audiences express their identity and stylistic affiliation through informal grammatical models.

The stylistic functioning of Anglicisms, as the analysis has shown, is an integral element of contemporary media discourse, fulfilling multiple important roles simultaneously: from denoting new realities to conveying social style and emotional affiliation. This phenomenon is particularly evident in the content of social networks and digital platforms, where borrowings are actively employed for purposes of self-presentation, irony, and stylistic coding. These observations align with the findings of Theophile (2023), who analysed the use of Anglicisms in modern French digital discourse. The author emphasises that the stylistic load of borrowings on social networks often surpasses their purely nominative function, as such

lexemes become part of users' visual presentation and personal identity branding.

This study confirms these conclusions in relation to French discourse. Constructions such as *"je suis cancel"*, *"trop smart ce move"*, and *"on va drop ça demain"* illustrate not so much the transmission of information as the stylistic self-positioning of the author. This aligns with the findings of Hadour (2022), who analysed the use of Anglicisms in YouTube comments in English, French, and German, considering them as means of "emotional branding". According to her research, in digital communities, borrowings are actively reinterpreted, enriched with new meanings, and integrated into creative communication models.

The analysis of the role of Anglicisms in advertising and marketing discourse also warrants particular attention. As demonstrated by the findings of this study, borrowings in this sphere are often used without adaptation, serving as markers of globality, innovation, and youth orientation: *"Upgrade your look"*, *"Be smart"*, *"Be connected"*, *"Stay trendy"*. These observations are fully consistent with the results presented by Hlaing (2020), who, using French advertising products as an example, showed that the use of Anglicisms increases brand trust and helps create the image of a "cosmopolitan" company. The data presented confirm that even within the traditionally normative linguistic culture of media advertising, English slogans are increasingly perceived as a natural and acceptable element of stylistic design.

Comparative analysis by types of media sources also holds important theoretical significance. The study found that the degree of adaptation of Anglicisms directly correlates with the institutional weight and stylistic orientation of the platform. In print publications such as *"Le Monde"* and *"Les Échos"*, fully or partially adapted forms consistent with French grammatical norms predominate. This finding aligns with the work of Lobachova (2021), who examined the lexical policy of French media and identified a tendency to "legalise" borrowings through adaptation, particularly within economic and political vocabulary.

Conversely, digital publications such as *"20 Minutes"* and *"HuffPost France"* exhibit greater lexical flexibility, including in headlines and interactive formats. On social networks and blogs, the level of adaptation is minimal, confirming earlier conclusions regarding the spontaneity and identity-marking function of borrowings in these channels. These data support the observations of Swan (2025), who notes that "platform-specific linguistics" gives rise to unique speech norms, particularly in digital environments. It is important to emphasise that the observed functional polarisation in the use of Anglicisms across media types reflects broader sociolinguistic processes. As research demonstrates, language norms are shaped not only "from above", through official dictionaries and institutional media, but also "from below", via user practices and digital everyday communication. Thus, Anglicisms initially adapted in blogs, video platforms, and online gaming environments are eventually

consolidated within formal channels. This phenomenon can be interpreted as a form of diglossia, wherein informal speech practices progressively influence the formal linguistic norm.

The analysis of the collected corpus also confirmed the thesis that the media environment is not a passive retransmitter of linguistic innovations but acts as an active agent of linguistic transformation. At the same time, French media discourse, as evidenced by the analysis, resists complete calquing from English and develops its own hybrid forms, adapting borrowed elements to the linguistic structure and cultural code of the language. This challenges widespread alarmist assessments regarding the “degradation” of the French language under the influence of Anglicisms. On the contrary, the data obtained suggest linguistic stability, adaptability, and the creative capacity of the French language system.

The study, therefore, not only systematises empirical observations but also reveals the mechanisms of linguistic flexibility in the context of digitalisation and globalisation. On the one hand, Anglicisms are subjected to the normative framework of the French language, undergoing derivation, syntactic integration, and morphological processing. On the other hand, they serve as sources of stylistic innovation, tools for the expression of individuality, and elements of creative writing. This dual role makes Anglicisms an integral part of contemporary media discourse and a significant object for continued scholarly analysis.

The sociocultural implications of these findings point to important considerations for both language policy and media education. The prevalence of fully and partially adapted borrowings points to a continuous change in linguistic norms that is primarily being pushed by youth-oriented media and digital communication, challenging conventional prescriptive techniques. This pattern implies that rather than depending just on institutional control, language policy may need to take usage-based practices into consideration more and more. The pervasiveness of unadapted and semantically distorted forms, however, emphasises the need for media-linguistic literacy to be strengthened in classrooms so that students can assess critically how borrowed language influences identity, stylistic positioning, and perceptions of linguistic legitimacy in modern media environments.

Prospects for future research may involve cognitive studies of Anglicism perception across different social and age groups, analysis of Anglicisms in emerging media formats (such as podcasts, streaming services, and TikTok speech), and comparative investigations of their usage in other Romance languages. Of particular interest is the area of machine translation, specifically examining how Anglicisms are processed by automated systems and their influence on the algorithmic recognition of meaning in texts.

CONCLUSIONS

The study offers a methodical and empirically supported explanation of how English-language borrowings have

been incorporated into current French media discourse. The distribution of Anglicisms across media genres shows distinct patterns, confirming the empirical evidence that they comprise a substantial lexical layer. The stylistic functions of Anglicisms range from strict terminological precision to emotional expression and irony. In formal registers, they facilitate the communication of specialised concepts, whereas in digital formats, they serve as markers of youth, subcultural, and professional identity. Anglicisms are actively utilised in advertising and online texts as tools for stylistic positioning and audience engagement. Their usage is motivated not only by the need to designate new realities but also by the desire to signal status, affiliation with modern cultural trends, and immersion in the media environment.

Comparative analysis by media type confirmed that the degree of adaptation of borrowings correlates with the platform's nature. Adapted forms dominate in print publications, a mixed model prevails in digital media, and minimal adaptation characterises social networks. This highlights the media environment's dual role as both a platform for the dissemination of borrowings and an active mechanism for their processing and normalisation. Such distinctions underscore the impact of genre and technological specificity on language practices, illustrating how digital formats accelerate neologisation and the evolution of linguistic norms. The results indicate that the French language does not lose its autonomy under the influence of Anglicisms but rather demonstrates high adaptability, openness, and the capacity to integrate new elements. This confirms the concept of linguistic dynamics, whereby borrowings function not merely as external influences but as internal resources for language development within a global and digital reality.

A limitation of this study is its exclusive focus on media texts without taking into account empirical data on the perception of Anglicisms by native speakers, which limits the interpretation of their pragmatic effectiveness and subjective significance. Future research could overcome this limitation by using mixed methods, combining quantitative surveys with qualitative interviews, to study speakers' attitudes toward Anglicisms, their perceived acceptability, and contextual appropriateness in various media genres. In addition, experimental psycholinguistic methods, such as eye tracking or reaction time tasks, can be used to investigate real-time processing, attention allocation, and cognitive effort associated with adapted and unadapted borrowings. Such approaches, complemented by perceptual analysis of audiovisual materials and discursive studies of user comments, will allow for a more complete assessment of how Anglicisms are cognitively processed, emotionally evaluated, and socially interpreted in everyday communication.

There are no conflicts of interest.

REFERENCES

20 Minutes, 2025. *Dubai: Real estate rebounds amid fears of a new bubble*. <https://www.20minutes.fr/>

The Impact of English Borrowings on Modern French: Lexical, Grammatical, and Stylistic Perspectives (Based on Mass Media Materials)

- economie/1234567-20131010-20131010-dubai-immobilier-reprend-fond-craintes-nouvelle-bulle
- Akrobetto, R.T., Caesar, R.O., Amuzu, E.K., 2022. Dialectal variation in lexical borrowings in Dangme. *Legon Journal of the Humanities*, 33(2), 1-28. <https://doi.org/10.4314/ljh.v33i2.1>
- Alisoy, H., 2023. Lexical bloom: Unveiling the stylistic layers of the English language. *Sciences of Europe*, 129, 104-110.
- Ashimova, A., Sultanbayeva, G., Kendirbai, G., et al., 2023. Gender division and television consumption in Kazakhstan. *Journal of Applied Journalism and Media Studies*, 12(3), 355-373. https://doi.org/10.1386/ajms_00064_1
- Ashrafova, I., 2024. The syntactic adaptation of English borrowings in contemporary French. *EuroGlobal Journal of Linguistics and Language Education*, 1(1), 99-118. <https://doi.org/10.69760/90y05b95>
- Ashrafova, I., 2025. Crossing boundaries: The integration and impact of English loanwords in French media. *Acta Globalis Humanitatis Et Linguarum*, 2(1), 116-127. <https://doi.org/10.69760/aghel.02500114>
- Bandrivska, N., 2022. English and French vocabulary as a product of historical development. *ScienceRise: Pedagogical Education*, 4(49), 12-16. <https://doi.org/10.15587/2519-4984.2022.261748>
- Berberyan, V., 2023. From the history grammatical stylistics. *Armenian Studies Journal*, 3(62), 66-81. <https://doi.org/10.24234/journalforarmenianstudies.v3i62.59>
- BFM TV, 2025. *Cannes Film Festival: An official double bill featuring Anouk Aimée and Jean-Louis Trintignant for the 78th edition*. https://www.bfmtv.com/people/cinema/festival-de-cannes-une-double-affiche-officielle-avec-anouk-aimee-et-jean-louis-trintignant-pour-la-78e-edition_AD-202504210569.html
- Bila, I.S., Bondarenko, I.V., Maslova, S.Y., 2020. Linguistic essence of the process of borrowing: French and English language in contact. *Arab World English Journal*, 294-306. <https://doi.org/10.24093/awej/elt3.24>
- Boliqulova, M.N.Q., Oblokulova, M.M., 2025. The impact of English as a global language on local cultures. *International Journal of Science and Technology*, 2(4), 102-103. <https://doi.org/10.70728/tech.v2.i04.038>
- Bouchard, M.-E., 2025. Investigating attitudes towards a changing use of anglicisms in Quebec French. *Canadian Journal of Linguistics*, 69(4), 412-437. <https://doi.org/10.1017/cnj.2024.32>
- Burchak-Abramovichi, M., 2022. English borrowings in French. *Language and Culture*, 28. <https://doi.org/10.52340/lac.2022.02>
- Dagnev, I., Chervenkova, Z., 2024. Analysis of the interface between language competence and conceptual metaphor in translation studies. *Studies in Linguistics, Culture and FLT*, 12(1), 105-125. <https://doi.org/10.46687/WZQU7100>
- Dagnev, I.Y., 2023. Shell nouns in academic discourse: a corpus study of the research medical article in Bulgarian and English. *Ezikov Svyat*, 21(2), 32-39. <https://doi.org/10.37708/ezs.swu.bg.v21i2.4>
- Deneire, M., Forlot, G., 2025. France, English in. In: *The Wiley Blackwell Encyclopedia of World Englishes*. Hoboken: John Wiley & Sons. pp. 1-12.
- Denysiyuk, Zh., 2022. Internet memes in the dimension of mass culture. *Culture and Contemporaneity*, 24(1), 3-8. <https://doi.org/10.32461/2226-0285.1.2022.262548>
- France 24, 2011. *DSK, the media madness persists*. <https://www.france24.com/fr/2011-09-05-buzz-media-france-ump-dsk-chirac-m%C3%A9dias-twitclass-clooney-nespresseo-solidar>
- Hadour, T., 2022. An analysis of English usage among Twitter users in France. *Language@Internet*, 20, 119-139.
- Heiko, T., 2022. Lexical borrowing in neology dimension of contemporary French. *Problems of Semantics, Pragmatics and Cognitive Linguistics*, 1(42), 31-48. <https://doi.org/10.17721/2663-6530.2022.42.05>
- Hlaing, A.M., 2020. The use of Anglicisms in French vocabulary: Principal causes and reactions of the French towards it. *Mandalay University of Foreign Languages Research Journal*, 11(1), 99-103.
- HuffPost France, 2023. *Social media influencers*. <https://www.huffingtonpost.fr/influenceurs/>
- Ibrahim, U., Guliyev, I., 2025. Phonetic adaptation of Anglicisms in modern French language. *Research Papers of Azerbaijan University of Language (AUL): Humanities and Social Sciences*, 1, 11-18.
- Instagram, 2025. <https://www.instagram.com>
- Issakova, S., Khassangaliyeva, B., Issakova, A., et al., 2025. Frame Representation of Medical Terminological System in Kazakh and English. *Forum for Linguistic Studies*, 7(5), 739-747. <https://doi.org/10.30564/fls.v7i5.9233>
- Issakova, S.S., Kultanbayeva, N.K., Tukhtarova, A.S., et al., 2023. Linguocultural Analysis of Ethnic Stereotypes in Humorous Discourse: A Comparative Analysis. *Eurasian Journal of Applied Linguistics*, 9(3), 33-47. <https://doi.org/10.32601/ejal.903004>
- Jassim, H.J., 2024. *The evolution of the English language: A diachronic study of lexical borrowing*. Ahmedabad: Gujarat University.
- Komarnytska, T., 2022. Lexical, grammatical and stylistic negative phenomena in the language of Japanese mass culture (using the language of Japanese fashion magazines as an example). *Bulletin of the Taras Shevchenko National University of Kyiv: Oriental Languages and Literatures*, 1(28), 5-11. <https://doi.org/10.17721/1728-242X.2022.28.5-11>
- Le Figaro, 2021a. *McFly and Carlito make fun of their own habits and those of their fans with their video "Je scrolle"*. <https://www.lefigaro.fr/musique/mcfly-et-carlito-se-moquent-de-leurs-manies-et-de-celles-de-leurs-fans-avec-leur-clip-je-scrolle-20211018>
- LeFigaro, 2021b. *YouTube, Twitch: "The gadgetisation of political life"*. <https://www.lefigaro.fr/vox/politique/youtube-twitch-la-gadgetisation-de-la-vie-politique-20210223>

- Le Monde, 2025a. *François Villeroy de Galhau: "This crisis can encourage Europe to take back control of its economic destiny"*. https://www.lemonde.fr/economie/article/2025/04/09/francois-villeroy-de-galhau-cette-crise-peut-inciter-l-europe-a-reprendre-en-main-son-destin-economique_6593167_3234.html
- Le Monde, 2025b. UK and France test renewed relationship on Ukraine and European defence. https://www.lemonde.fr/international/article/2025/03/26/le-royaume-uni-et-la-france-testent-le-renouveau-de-leur-leadership-sur-l-ukraine-et-la-defense-de-l-europe_6586301_3210.html
- Le Monde, 2025c. *Is a digital life without GAFAM possible?* <https://www.lemonde.fr/blog/binaire/2025/02/>
- Les Échos, 2025. *More doctors, but "hyper specialists": A composite portrait of a changing profession*. <https://www.lesechos.fr/economie-france/social/des-medecins-plus-nombreux-mais-hyper-specialistes-portrait-robot-dune-profession-en-mutation-2160934>
- Litkovych, Y., Sternichuk, V., 2020. Lexical, grammatical and stylistic redundancy in English text. *Scientific Notes of the National University "Ostroh Academy": Series "Philology"*, 9(77), 154-156.
- Lobachova, I., 2021. Communicative function of foreign language borrowings in the modern youth speech. *Scientific Notes of the National University "Ostroh Academy": Series "Philology"*, 12(80), 150-153.
- Lychuk, M., 2021. Markers-identifiers of English language international legal discourse. *International Journal of Philology*, 25(3), 21-25. <https://doi.org/10.31548/philolog2021.03.021>
- Lytvyn, V., Vysotska, V., Burov, Y., et al., 2018. The linguometric approach for co-authoring author's style definition. In: *Proceedings of the 2018 IEEE 4th International Symposium on Wireless Systems within the International Conferences on Intelligent Data Acquisition and Advanced Computing Systems, IDAACS-SWS 2018*. Lviv: Institute of Electrical and Electronics Engineers. pp. 29-34. <https://doi.org/10.1109/IDAACS-SWS.2018.8525741>
- Mammadova, F.A., 2024. English borrowings in economic discourse (based on modern Russian trade advertising). *Linguistics & Polyglot Studies*, 10(4), 22-36. <https://doi.org/10.24833/2410-2423-2024-4-41-22-36>
- Martynyuk, O., 2020. Lexical stylistic and phonetic features of the Australian English language in the context of linguistic country studies. *Current Issues of Linguistics and Translation Studies*, 19, 29-34. <https://doi.org/10.31891/2415-7929-2019-19-6>
- Mukhtarullina, A., Issakova, S., Alimbek, G., Issakova, A., 2024. The pragmatic aspect of modality in the English mass-media discourse. *World Journal of English Language*, 14(4), 322-327. <https://doi.org/10.5430/wjel.v14n4p322>
- Numerama, 2023. *Fake news about AI is becoming so realistic that media outlets are getting it wrong*. <https://www.numerama.com/tech/1374570-les-fake-news-des-ia-deviennent-si-realistes-que-des-medias-sytrompent.html>
- Numerama, 2025. *Micromania-Zing for sale: The French brand announces its future*. <https://www.numerama.com/pop-culture/1907621-micromania-zing-est-entente-quel-avenir-pour-lenseigne-de-jeux-video.html>
- Nuri, A., 2024. From roots to borrowings: The evolution of the English lexicon. *Global Journal of Humanities and Languages*, 1(2), 101-111. <https://doi.org/10.69760/aghel.01024070>
- Oklander, M., Karandin, O., Ptashchenko, O., Dybach, I., 2025. LinkedIn as a key tool for targeted advertising in industrial B2B marketing. *Economics of Development*, 24(2), 113-121. <https://doi.org/10.63341/econ/2.2025.113>
- Ospanova, G., Askarova, A., Agabekova, B., et al., 2024. The grotesque as a literary issue. *Semiotica*, 2024(256), 103-116. <https://doi.org/10.1515/sem-2022-0090>
- Rajabova, S., 2025. *The syntactic and grammatical features of word combinations in modern English*. Baku: Azerbaijan University of Language.
- Renwick, A., Renner, V., 2024. *Inflection dropping in the English-origin verbs of present-day French: A Twitter-wide exploration*. Berlin: Language Science Press.
- Sultanbaeva, G.S., Saparkhojayeve, N.P., Sultanbayeva, E.S., 2015. E-government in Kazakhstan as a segment of a semantic digital library. *Lecture Notes in Computer Science (including subseries Lecture Notes in Artificial Intelligence and Lecture Notes in Bioinformatics)*, 9469, 320-321.
- Swan, J.T., 2025. Canadian English and US English. In: *The Wiley Blackwell Encyclopedia of World Englishes*. Hoboken: John Wiley & Sons. pp. 1-15.
- Syrotina, O., 2023. Foreign language borrowings of biotechnological terminology in the English language. *International Journal of Philology*, 27(4), 24-33. [https://doi.org/10.31548/philolog14\(4\).2023.03](https://doi.org/10.31548/philolog14(4).2023.03)
- Theophile, L., 2023. Seven of the most annoying Anglicisms used "in French". *Connexion*. <https://www.connexionfrance.com/magazine/seven-of-the-most-annoying-anglicisms-used-in-french/132597>
- TikTok, 2025. <https://www.tiktok.com>
- Twitter/X, 2025. <https://x.com/>
- Vakulyk, I., 2020. Lexical borrowings in unrelated languages. *International Journal of Philology*, 24(3), 91-95. <https://doi.org/10.31548/philolog2020.03.015>
- YouTube, 2025. <https://www.youtube.com>