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English-styled glocalization: The names of pens made in Japan

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Abstract: The focus of this study is on the onomastic commodification of English lexical resources by Japanese manufacturers of writing instruments destined for both domestic and global markets. It proposes the notion of *English-styled glocalization* to account for a process of linguistic innovation that operates under distinctive commercial and linguistic constraints. It examines the key structural characteristics of English-styled names given to Japanese pen products in order to highlight the local adaptation of English in the world of product appellation.
Keywords: Japanese commercial naming practices; English-derived product names for local and global merchandising; the glocalization of the onomastic landscape.

1. Introduction: approach and data source

The research findings presented here center on fifty English-styled names[1] created for disposable writing instruments by Japanese stationery manufacturers and which are available on the Japanese domestic market but also sold worldwide, sometimes directly and sometimes through subsidiaries. This microcosmic locus of investigation spotlights a global phenomenon, namely the use of English as an economic resource to merchandise products. Sjöblom (2016) argues for the adoption of the term *commercial name* in the field of onomastics since this category of appellation differs fundamentally from toponyms and anthroponyms. According to Sjöblom (2016: 459), commercial names require imaginative word formation that forces their creators "to experiment with normal linguistic boundaries" in order to satisfy marketing conditions. Heegen (2013) has proposed a classificatory framework for commercial names which divides them into at least four components, namely (i) brand, (ii) product group, (iii) product description and (iv) specific variant of product type; each one of these components are recognizable in the following name for a costly writing instrument now on the market: (i) *Mont Blanc*, (ii) *StarWalker*, (iii) *Resin*, (iv) *Ballpoint*.

As yet no research exists which has conclusively proven the connection between the effect of onomastic composition on commercial profitability. However, commercial names undoubtedly constitute incalculable marketing assets and some branding

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consultancies can command huge sums for inventing trademarks, logos and commercial names. Moreover, certain brand names may even become genericized as with the case of the *biro*, which was originally the Hungarian surname of *László József Bíró* who invented the first ball-point pen in the world.

The word *pen* is employed in this study to cover a variety of writing instruments including ball-point pens, multi-functional pens, rollerball pens, highlighters, colored felt-tip pens and mechanical pencils that are featured in the 50 pen product names in the data base cf. Table 1. The names in this study were selected because they serve as everyday commodities available at an ordinary stationery supplier's. They range in price from 100 and 3,000 yen (approximately $1 to $30) but with the majority costing around 100 to 300 yen, a price well within the reach of the ordinary shopper.

Table 1. 50 English-styled names grouped according to product type

Type of product	Commercial name
Ballpoint pens	*a-gel, Acroball, air fit, CLUTCHPOINT, ecomate, ENERGEL, G-KNOCK, GRAPHGEAR, JETSTREAM, JIM KNOCK, Juice Up, MULTI BALL, Opt., POWER TANK, prismee, RéX-GRIP, Rolly, RSVP, SHARBO, signo, SUPER GP, SUPER KNOCK, Taplí clip*
Mechanical pencils	*Color Flight, DelGuard, Dr. Grip, GRAPHGEAR, nu spiral, P205, Tect2way*
Fountain pens	*cocoon, Lancelot*
Highlighter pens (cover over writing while leaving it still readable)	*Handy-line, JUSTFIT, KIRARICH, MILDLINER, OPTEX-CARE, promark VIEW, propus window, Sparky, spotliter*
Marker pens (with no highlighter function)	*PAINT MARKER, pí:s marker, POSCA, PROCKEY, PURE COLOR*
Multifunctional pens	*Clip-on multi, i+, STYLE+FIT, STYLUS, Prefill*

From a psychological perspective, the naming of a product is a way of humanizing it. It may also function as an invocation cf. Loveday (2008) on how commercial slogans, jingles and ads can be viewed as modern-day charms consisting of often-repeated linguistic forms created to allure and enchant. In connection with this perspective, Danesi (2011: 184) compares brand names to magic spells which make "modern-day humans […] see, for example, products as necessary for success, beauty, (and) adventure […]. Symbolic brand names create belief in products, in the same way that certain symbols create belief in religions". Furthermore, brand names also function as a kind of promise about the product so that, on the pragmatic level, commercial appellation constitutes an illocutionary speech act and incorporates a performative dimension in the Austinian sense cf. Mihali (2011) and Sherlock (2014).

The term *English-styled* is employed here to emphasize the strategic deliberateness behind the anglicization applied to the product naming. Of course, commercial naming is only one out of many techniques implemented to arouse consumer desire.

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Through psycholinguistic manipulation commercial naming tries to capture attention, create positive images, achieve differentiation from other brands and support memorability. Apart from these challenges, other variables influencing the onomastic design include the consumer's attention span, the frequency of contact with the name, the space available for the name on the product as well as the customer target market.

Throughout the ages logographic literacy in Japan was taught by rote memorization, through endlessly writing the symbols by hand over and over again, and it is not any different today. In fact, the majority of the pens featured in this study were produced for consumers to perform the arduous neuro-muscular movements that are required for handwriting in Japanese.

For three thousand years in the West the quill prevailed as the basic instrument for writing right until the 19th century when it was superseded by the metal-nib pen. The substitution of ink with lead was an iconoclastic breakthrough and the first pencil was patented in mid–19th century America. Actually, it was also in the 19th century that Japan came into contact with Western writing instruments which would lead them to abandon the ink-brush and establish companies to mass-produce the pencil and fountain pen.

Even though Japanese children today may start writing at elementary school with a wooden pencil, they soon move on to the self-propelling, mechanical type which they call *a pen*. Furthermore, it is not traditional practice for the Japanese to write their signature on legal and financial documents but instead to use a seal on which the family name has been engraved. This is the reason for the small number of fountain pens purchased in Japan and the popularity of other types of writing instruments. For all school and university work which require handwriting, it is general practice still today to write in pencil and not ink because lead can be simply erased, which is frequently necessary due to the complexities of the orthography and a national character demanding extreme perfectionism.

In other contexts of 21st century Japan, however, the computer and smartphone keyboard have all but dislodged the complex art of handwriting logographs, which can take an entire school life to master. Outside the educational setting, it is now predominantly the middle-aged and elderly who engage in acts of handwriting but many domains are increasingly shifting to online input. The Japanese domestic market for pens has remained flat for a decade mainly because of the popularity of text messaging but also because the market is heavily saturated with competing products from rival companies.

1.1. The global pen market

Pens as a product category constitute the most dominant commodity in the 20 billion-dollar global market for writing instruments, amounting to as much as 78% in 2017, way ahead of the remaining 22% made up by pencils and coloring merchandise, according to Persistence Market Research (2017). It is only in the emerging countries such as China, India and Indonesia, with their burgeoning literacy rates, school

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admissions and competitive job conditions, that pen sales offer the highest returns for Japanese manufacturers with APAC regions accounting for more than 45% of the pen global market share in 2017 (Crossroads Today, 2017).

The fifty commercial names were collated from the brand lines of four Japanese companies, namely *Mitsubishi Pencil* and its subsidiary *uni(-ball)*, *PILOT*, *ZEBRA* and *Pentel*[2]. In 2017 the Japanese rank among the top five leading exporters of writing instruments together with China, Germany, France and Mexico and control at least 10% of the global market share, but it is difficult to make generalizations from the economic data because of considerable variation depending on product type, region and fluctuations in exchange rates. All the above Japanese companies maintain both a global and domestic presence to varying degrees but none of them has so far been able to penetrate the lucrative luxury pen market that exists in the United States and Europe.

The four companies appearing in the data base dominate the Japanese pen namescape and together control 70% of the domestic market share. These companies cater to the whims of a highly diversified Japanese clientele who search for pens that deliver social status, sophisticated design and peak performance together with all kinds of value-added extras. Although the brands fiercely compete with each other in the flagship business of ball point pens, they differentiate themselves in particular market niches. For instance, *Pentel* and *Zebra* specialize in marking pens, *Pilot* in fountain pens and *Mitsubishi/uni* in pencils. The companies are all concerned with constantly upgrading their product range and keep trying to outdo each other by launching novel items that improve, for example, the smoothness and fineness of the line drawn, the ink's resistance to fading, their pens' ergonomic benefits and biodegradability[3].

While most major stationery manufacturers in the United States continue to use their founder's surname as their trademark, with well-known eponyms such as *Parker*, *Reynolds*, *Sheaffer* and *Waterman*, Japanese pen brands have taken a different turn. Instead of enshrining the family name or drawing upon Japanese linguistic resources, they have abandoned the eponym in favor of an English-styled appellation. For instance, as far back as 1914 the founder of *Pilot*, Tokumatsu Ishikawa, who

[2] In fact, a small number of purely Japanese names have been created for pen products by the four companies featured in this study but they are not relevant to this discussion e.g. the *KuruToga* line of mechanical pencils manufactured by *uni*. Of course, there exist other Japanese stationery companies that have coined English-styled commercial names which cannot be handled within these space limitations. The data is not a random sample but based on the selection of pen products with English-styled names currently available over the counter and targeted at ordinary shoppers by the four major brands trading in writing instruments in Japan today.

[3] The perfectionistic pursuit of innovation by the companies over the years has led to an outstanding number of firsts in the field of Japanese writing instruments. For instance, *Pentel* invented the first felt-tipped pen in the world as well as the first non-permanent marker, while *Uni-ball* came up with the first water-based ink, the first metal-tipped roller pen and the first self-sharpening mechanical pencil. Additionally, the invention of the retractable ball-point pen, although disputed, has been claimed by *Pilot.*

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had originally established the company in 1897 under the name of *Ishikawa Pen-saki Seisakusho* (石川ペン先製作所: *Ishikawa Pen Nib Plant*), decided to re-brand his venture as *Zebra* (ゼブラ). One account for the radical discard of the eponym tells of his stumbling upon *zebra* in an English-Japanese dictionary while seeking an unforgettable name for his export division. At that time the Japanese translation of *zebra* involved a logographic compound: *shima-uma* 斑馬 > Japanese 'striped horse'. Ishikawa found the logographic elements in *shima* ('striped'), signifying 'royal' and 'writing', particularly attractive. The episode illustrates how much graphological values count in the decision process behind naming in Japan, an approach that is also detectable in the bestowal of names on children cf. Loveday (2013).

The switch to an English-styled company name was made by every single manufacturer featured in this study. In 1938 *Namiki Seisakusho* (並木製作所) abandoned the family name, *Namiki*, for *Pilot Fountain Pen Company* (パイロット萬年筆株式会社), with the positive associations of modern technology and allusions to the daring feats of Japanese military aviation embodied in the English loan *pilot*. The company known as *Pentel* today was originally founded in 1911 by a craftsman who made writing brushes and was called *Horie Bunkaidō* (堀江文海堂: *Horie's Stationery Suppliers*) after the family name, *Horie*. Then in 1940 it gave up the eponym and patriotically called itself *Dai-Nippon-Bungu* (大日本文具株式会社: *Greater Japan Stationery Ltd*). Soon afterwards following Japan's defeat in 1946 this became *Pentel*, coined from compounding the English words *pen* and *tell* (*Wikipedia*, "Pentel"). Later in 1979 the name *Uni-ball* was dreamt up from combining the first syllable in the adjective *unique* with *ball* from *ball-point* to replace *Mitsubishi Enpitsu* (三菱鉛筆) that had been founded in 1903 (Mitsubishi Pencil Company).

Undoubtedly, English-style brands blur and mask the ethnic identity of the Japanese manufacturers. This works in their favor when operating in external markets by facilitating psycholinguistic impact and memorability and, above all, constructing the guise of an international, possibly Western, brand. To be frank, I used *Platinum* brand fountain pens throughout my school life in London without realizing they were made by a Japanese company.

2. English-styled glocalization in the Japanese context

Although research into the linguistic dimensions of the Japanese commercial context available in English is far from extensive, some studies have been undertaken such as the pioneering investigation by Haarman (1989) into the symbolic value of English and other European languages in Japanese TV commercials which found that the social perception of Western languages as prestigious was transferred to the merchandising of goods and usually resulted in an increase in their perceived value and real price. Loveday (1996) provides an account of contemporary Japanese contact with English in commercial settings where anglicization evokes images of sophistication, modernity and youth. Following that, Loveday (2008) interprets the code-switching behavior occurring in Japanese advertising discourse and, in particular,

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the context of chocolate bar wrappers, as a means of invoking a "mock-Western" identity. In their examination of Japanese names for condominiums and burial sites, Wilkerson & Wilkerson (2013) found a strong connection between the perceived prestige and price of such spaces and the type of "pseudo-Western neologisms" used to name them.

I wish now to propose a framework to account for a current onomastic process that is taking place all over the world which I call *English-styled glocalization*. This refers to a process involving the creation of product names that derive entirely from the English lexicon, but where the commercial appellation undergoes adaptation and restructuring to fit in with the linguistic constraints of the local market while simultaneously being launched on the global market. It should be noted that the English resources drawn upon include both bound and clipped morphemes, affixes and whole phrases, even though some of these may originally have been borrowed from other languages such as with *alpha* (< Greek) in the name *α-gel* appearing in our data. In Table 2 two patterns of *English-styled glocalization* are discernible:

① A predominant number (92%) of the pen names are formed by means of compounding and clipped English-styled morphemes e.g. *SHARBO* (> '**sharp**' + '**b**(a→o)ll').

② A small amount (8%) of innovative hybrid compounds have been invented by applying a Japanese lexical item to modify a compound English-styled head e.g. *KIRARICH* (< Japanese *kirari* 'shiny' + English 'rich').

Table 2. 50 English-styled glocal names for writing instruments made by Japanese companies[4]

English-style product name	Japanese version of the product name (Romanized)	Price (yen)	Brand name	English lexical derivation	
α-gel	*arufageru*	500	UNI	alpha +gel	
JETSTREAM	*jettosutorīmu*	150	UNI	jet + stream	
PAINT MARKER	*peintomākā*	200	UNI	paint + marker	
Pi:s	*pīsu*	150	UNI	piece/peace	
POSCA	*posuka*	250	UNI	pos(ter) + co(lor)	
POWER TANK	*pawātanku*	200	UNI	power + tank	
PROCKEY	*purokkī*	150	UNI	pro + (in)k	
promark VIEW	*puromākubyū*	150	UNI	pro+ mark+ view	
propus window	*puropasu-uindō*	100	UNI	pro + pass + window	
PURE COLOR	*piyuakarā*	100	UNI	pure + color	
STYLE+ FIT	*sutairufitto*	750	UNI	style + fit	
signo	*shiguno*	150	UNI	sign	

[4] Note that the Japanese names appearing here in Romanized form were originally encoded in the angular syllabary which is employed to transcribe foreign lexical items cf. Wikipedia, "Romanization of Japanese"

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English-style product name	Japanese version of the product name (Romanized)	Price (yen)	Brand name	English lexical derivation	
Acroball	*akuro bōru*	150	PILOT	acro(bat) + ball	
CLUTCHPOINT	*kuracchipointo*	1500	PILOT	clutch + point	
Dr.Grip	*dokutā gurippu*	800	PILOT	doctor + grip	
cocoon	*kokūn*	1500	PILOT	cocoon	
ecomate	*ekomeito*	100	PILOT	eco + mate	
G-NOCK	*jīnokku*	100	PILOT	gel + knock	
Juice Up	*jūsu*	100	PILOT	juice	
MULTIBALL	*maruchibōru*	100	PILOT	multi-ball	
Opt.	*oputo*	200	PILOT	opt (ion? imum?)	
spotliter	*supottoraitā*	80	PILOT	spotli(gh)t+ er	
SUPER GP	*sūpāgurippu*	100	PILOT	super + grip	
SUPER KNOCK	*sūpā nokku*	80	PILOT	super + knock	
RéXGRIP	*rekkusugurippu*	100	PILOT	rex + grip	
airfit	*eāfitto*	300	ZEBRA	air + fit	
Clip-on multi	*kurippu-onmaruchi*	1000	ZEBRA	clip+ on + multi	
Color Flight	*karāfuraito*	300	ZEBRA	color + flight	
DelGuard	*deru gādo*	450	ZEBRA	guard	Japanese > *deru* 'stick out'
JIM-KNOCK	*jimunokku*	100	ZEBRA	knock	Japanese > *jimu* 'office'
JUSTFIT	*jasutofitto*	100	ZEBRA	just + fit	
KIRARICH	*kiraritchi*	120	ZEBRA	rich	Japanese > *kirari* 'shiny'
MILDLINER	*mairudo rainā*	100	ZEBRA	mild + liner	
nu Spiral	*nyūsupairaru*	600	ZEBRA	new + spiral	
OPTEX-CARE	*oputekksukea*	100	ZEBRA	opt + ex + care	
Prefill	purefīru	500	ZEBRA	pre + fill	
prismee	purizumī	100	ZEBRA	prism + y suffix	
SHARBO	shābo	3000	ZEBRA	sharp + ball	
Sparky	supākī	150	ZEBRA	sparky/ spark+ y	
STYLUS	sutairasu	380	ZEBRA	Latin borrowing	
Tapli clip	tapurikurippu	100	ZEBRA	clip	Japanese > *tappuri* 'rich'

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English-style product name	Japanese version of the product name (Romanized)	Price (yen)	Brand name	English lexical derivation	
Tect2way	tekutotsūuei	1000	ZEBRA	techto(nic) +2 + way	
ENERGEL	*enājeru*	200	PENTEL	energy + gel	
GRAPHGEAR	*gurafugia*	750	PENTEL	graph + gear	
Handy-line	*handhī rain*	150	PENTEL	handy + line	
i+	*aipurasu*	750	PENTEL	the letter 'i'	
Lancelot	*ransurotto*	3000	PENTEL	Proper name	
P205	---	900	PENTEL	the letter 'p'(entel?)	
Rolly	*rōrī*	300	PENTEL	roll + y	
R.S.V.P.	---	300	PENTEL	Abbreviation from Fr.	*répondez s'il vous plaît*

There also exists a third pattern of English-styled glocalization which is illustrated in Figure 1 below but is not observable in Table 2. This is ③ *parallel bilingual naming* where a Japanese transliteration accompanies English-style appellation. Identification of the third pattern requires familiarity with the Japanese writing system. Upon inspection of Figure 1, immediately beneath the Latin Letters STYLE-FIT, the same name is printed again as スタイルフィット (*sutairufitto*) in the syllabary reserved for representing foreign words. This orthographic re-encoding into the Japanese script is a conventionalized onomastic practice cf. Loveday (2008). Bilingual repetition is not merely a decorative technique but an essential device to enable Japanese consumers lacking in English skills to read and pronounce foreign names. In the restructuring of STYLE-FIT, two phonemes that Japanese lacks (/l/ and /f/) have been replaced in addition to the syllabic transformation of the single consonantal sound (/t/) and the consonantal cluster (/st/). Such an orthographic transliteration works rather like a subtitle for a foreign language movie. Typically, as seen in Figure 1, the English item is distinctively separated from the rest of the text by means of distinctive spatial positioning and extra-emphatic font size. This language behavior should not be classified as code-switching because the English-styled name is self-contained and does not connect with the rest of the text, remaining in semiotic limbo.

This bilingual recoding convention originally developed out of the sale of authentically imported goods. However, in recent decades it has been appropriated to apply to merchandise bearing Western-styled names but which are made in Japan. Of course, in the case of Japanese pen manufacturers such as *Pilot* whose overseas market constitutes as much as 60% of their total business and *Mitsubishi-uni* which sells 44% of its merchandise outside Japan (Nikkei Asian Review, 2014), bilingual encoding with the name in Roman Letters is a necessity. This is a win-win situation for the

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companies, with the English-styled name providing instant access to the global market while simultaneously carrying prestige and Western cachet for the domestic one.



Figure 1. Parallel bilingual naming in an advertisement for a multifunctional pen produced by UNI Mitsubishi Pencil. *Source:* https://item.rakuten.co.jp/topculture/10270733/ (accessed August 20, 2017)

Never before has the global exploitation of English resources been as intensive as in the present-day field of commercial naming, due to factors connected to the endless expansion of English as a global lingua franca, the enormous forces of international business, the materialistic appeal of a Western life-style and the continuously enveloping hold of online shopping.

Perhaps not surprisingly after all with its obsession for portmanteau neologisms, the term *glocalization* itself was coined in Japan in the 1980s and coined from blending *globalization* with *localization*. It is usually taken to refer to "the adaptation of international products around the particularities of a local culture in which they are sold" (Roudemotof 2016). However, the fact that the process can also work in the opposite direction deserves recognition. This occurs when local products redefine and restyle themselves in global terms without losing out on their local appeal. I am following the interpretation of Roland Robertson (1992: 173–174) here and take *glocalization* to refer to the simultaneity or co-presence of both universalizing and particularizing tendencies but with the original twist of applying it to the area of language contact dynamics.

For Sjöblom (2013) glocal names combine two important functions: they satisfy a collective local identity while also allowing for powerful self-presentation on the global market. In her examination of *glocalization*[5] in Finland, Mattfolk (2017) finds

[5] Mattfolk (2017:167–168) describes *glocalization* as "the possibility to use impulses and ideas from the bigger world, and from English, to create something of your own, to appropriate, 'glocalize' what is not native in everyday discourse".

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that local company names increasingly draw upon purely English resources without meeting resistance from the local community. I found a similar response of approbation in Japanese society two decades ago in my research on the social reaction to English loan words and heavily anglicized commercial discourse (Loveday 1996).

Of course, *glocalization* does not apply to every case of commercial naming cf. Bugheșiu (2013) on how monolingual brand names exploit the local language, Romanian, to foster a national identity, provide for cross-generational communality and index a shared sense of cultural continuity. Moreover, in certain cases onomastic glocalization plainly does not work. For instance, when the name of a successful drink product in Japan called *Calpis* was launched on the North American market, its name had to be changed to *Calpico* because the original form risked being ridiculed as sounding like "cow piss" (https://en.wikipedia.org/wi/Product_naming#cite_note–12 – accessed August 20, 2017). Likewise, the computer game originally titled *Biohazard*, which was launched in Japan in 1993, had to be changed to *Resident Evil* when marketed in the US due to its prior registration as an American trademark.

3. The structural parameters of the Japanese setting

Based on the data appearing in Table 2, I will highlight certain key characteristics concerning the structural composition of *English-styled onomastic glocalization* in a manner that requires no prior knowledge of Japanese. It should be noted that the substratum of Japanese works as the basis for all the *invented* pen names[6] in the data, even though their surface realization looks like English. It should be noted that Japanese shoppers will refer to the pen names following their native phonological system and that these names are identifiable on Japanese online sites encoded in the Japanese angular script (*katakana*) but not in Roman letters.

In addition, it should be recognized that the onomastic features presented below dynamically interact with each other so that the name's total impact is achieved from the sum of its parts. The total effect is an aesthetically pleasing name to the Japanese consumer first and foremost. Above all, a product name must appeal to the Japanese copywriter who invents it and the division of the Japanese company who decides to adopt it. I have already provided a detailed typology of English-derived loan morphology in Loveday (1996).

3.1. Phonological features

After due inspection of Table 2 it becomes apparent that the majority of Japanese names end in either /u/ or /o/ due to the syllabic structure of Japanese. This requires for English sounds ending in a consonant other than /n/ to change to a C-V pattern; the phonological changes are generally rule-governed and predictable. The average

[6] It should be noted that not every pen name in the data has been invented and constitutes a "nonword". In fact, 10% exist already as recognizable lexical items, compounds and names e.g. *cocoon*, *jet stream*, *Lancelot*, *R.S.V.P.* and *stylus*.

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phonological length of the fifty glocal names comes to five syllables when pronounced in the Japanese way. This limitation may be due to the amount of space available on the pen clip itself but the parallels with local cultural patterns are also significant. For instance, a considerable number of conventional Japanese anthroponyms, composed of a family name (FN) combined with a given name (GN), amount to five syllables e.g. **FN**: *MO-RI* + **GN**: *TA-RO-O*. Five syllables is also the required length of numerous recurring lines in traditional Japanese poetry.

From a commercial angle, the alliteration facilitates the retention and recall of the name, as countless international brands attest e.g. *Coca-Cola* and *PayPal*. The consonantal repetition found in the pen names ***c**oco**o**n*, ***G**raph**G**ear*, ***L**ance**l**ot* and ***p**ro**p**us* promote memorability as well as offer an artistic style of emphasis. Equally attractive, at least to the Japanese ear, is the assonance occurring in the Japanese pronunciation of ***eikomeito** (**ecomate**)* and *tap**urik**uri**ppu* (***Tapli clip**)*. Another distinctive technique is the way copywriters engage in phonological word games to entertain their domestic market such as in the case of PROCKEY (derived from 'pro' + '(in)k'), phonologically echoing a local brand name of chocolate-covered cookie sticks called *Pocky*. Such onomastic parody functions as an in-joke that attracts and wins over local customers through humor.

3.2. Orthographic features of English-styled names in Roman letters

The majority of the English-styled names in the data are presented in capital letters (44%) which ensures maximum recognition and readability in both domestic and global markets. The next most popular form of representation is the mixture of both upper and lower case (36%) e.g. *RéXGRIP* and *nuSPIRAL*, where the deviant spellings (*nu* versus *new*) and decorative diacritics (the acute accent over the *é*) evoke an exotic complexity and mystique due to their lack of transparency and logical functionality. Playing with upper and lower case is a common device of copywriters today and frequent in English commercial appellation cf. *YouTube*, *facebook* and *softbank*. For instance, in our onomastic data total lower case encoding was the least frequent and least applied form of orthographic representation coming in only at 18%.

The length of an English-styled name can vary dramatically between one and twelve Roman letters but nothing in our data confirms the often-observed association between onomastic length and retail price. Thus, while the product called *i+* costs \750, the longer named *propuswindow* sells for \100. Decade-long exposure to the commercial strategy of charging more for products bearing lengthy foreign appellation has made Japanese consumers, especially the younger generations, far less susceptible to such psycholinguistic manipulation.

3.3. Morphological features

Local constraints on onomastic formation are evidently in operation here. Japanese anthroponyms predominantly consist of two logographs e.g. 田中 *Ta-naka* (FN) and 太郎*Ta-rō* (GN) and similar morphological duality is observable in 74%

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of the pen names, which are often created by compounding two English lexical items e.g. *STYLE-FIT*, *Color Flight*, *CLUTCHPOINT*, *PURE COLOR*, *POWER TANK* and *OPTEX-CARE*. On the other hand, only 8% of the names are coined with three morphological units e.g. *promark VIEW* and *Clip-on multi*. In spite of offering the most direct impact, only 6% of the pen names correspond to an already existing lexical item such as *STYLUS*, *Lancelot* and *pi:s* (> 'peace'), albeit with the latter item reconfigured with unorthodox spelling.

Although truncation is not uncommon in English commercial naming e.g. *Instagram*, certain Japanese glocal inventions critically obscure the original English lexemes from which they derive. This is innovative from a local viewpoint but usually considered deviant from a prescriptivist stance. Such confusion has already been noted in the suppression of the first two letters and sounds occurring in the monosyllabic English word *ink* in the case of *PROCKEY*. In that name the final consonant /k/ in *in**k*** has been adapted to the Japanese phonological system by turning it into /ki/ and then placed after the English prefix *pro*. Unconventional re-spelling masks the position of truncation and leads to the false referent 'key'. Similar cases of semantic opacity occur with other uniquely clipped and blended glocalized compounds such as *POSCA* (> 'poster' and 'color'). Nevertheless, nonword names[7] can still be commercially viable, as the multinational trademarks *Xerox*, *Sony* and *IKEA* have proven. Although the division between real and nonwords is split almost exactly in half in our data (48% versus 52%), the level of nonword recognition by the Japanese customer cannot be expected to be very high due to a widespread lack of fluency in English among the general population.

One outstanding feature in the data is the bilingual punning created from recasting Japanese morphemes into English-looking items by exploiting their homophonic resemblance e.g. *JIM-KNOCK* (> Japanese *jimu* 'office' + 'knock') and *DelGuard* (> Japanese *deru* 'to stick out' + 'guard'). This orthographic remodeling of Japanese with Roman letters constitutes a word-game uniquely designed for the local market which rejects semantic transparency in favor of enigmatic masquerading in order to get attention and evoke curiosity; such onomastic camouflage requires greater cognitive processing resulting in a pleasant sensation which is subsequently transferred to the product itself by the consumer-decoder.

Finally, the onomastic pattern of word-class conversion (verb→noun), which is usually perceived as a norm violation in English, deserves mention since it occurs in two pen names in the data: *Prefill* and *Opt*. These names actually arise from the *zero-marking* of the English verb form, a Japanese pattern that has been transferred from contact with classical Chinese to English cf. Loveday (1996). Although admittedly rare in the English-speaking world, product names made from verbs are not impossible e.g.

[7] According to Lerman & Gabarino (2002: 623), "a nonword name does not appear in the dictionary and has likely not been seen or heard before by the consumer. Although the individual letters and sounds of a nonword name will be familiar to the consumer, the combination will not".

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SlimFast (a dietary supplement) and *iPod Shuffle*, the existence of which support the unconventionality of these glocalized pen names.

4. Some conclusions

None of the commercial names in our study result from the need to fill lexical gaps nor do they constitute instances of code-switching or code-mixing. The majority of the names derive from simple, everyday English vocabulary that is familiar to a Japanese consumer with average English secondary education. Unfortunately, due to space limitations, it has not been possible to deal with their semantic dimensions but the positive attributes they index include stylishness, physical convenience, tip retractability, ink and lead quality, color brilliance and professionalism to name but a few.

This research has set out to explicate and illustrate the process of English-styled onomastic glocalization, a world-wide linguistic strategy developed for economic purposes, by highlighting its operation in the microcosmic setting of the Japanese pen market. While local parameters undeniably exert a structural influence on onomastic formation, the goals of marketing also impose particular demands on lexical and orthographic representation. This study has demonstrated how internal linguistic forces are engaged in the generation of commercial names that can attract, intrigue and be retained in the mind of domestic customers while simultaneously ensuring accessibility to overseas markets.

Further case-studies now need to be undertaken which describe and analyze English-styled glocalization within different cultural and linguistic settings in order for a comparative data base to be assembled which can fully explain this continually enfolding, world-wide onomastic process.

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