

## **THE LEXICAL FIELD OF FASHION CONQUERED BY ENGLISH**

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### **Abstract**

Many lexical domains fall under the dominance of English. This is just a fad because the lexicon is the most changing linguistic level. Speakers need to be aware of how this influence is exercised and what mean the borrowed words. Romanians are accustomed to using many words from other languages because they have been under different domains and influences. Communication requires knowing the meanings and the origin of words. In general, the terms used in the field of fashion were of interest to all speakers. The correct knowledge and the recommended meanings of dictionaries and specialists help to understand and use these words to the fullest extent.

**Keywords:** communication, fashion, borrowing, word, anglicism

The reason for approaching this domain is that we have noticed the large extent of anglicisms used by Romanians in the lexical field of fashion nowadays. The initial assumption was based on only one source (*Elle* magazine), yet the same proved to be true about the second source - a TV show (*Bravo, ai stil!*) addressing to a larger audience. The aim of this paper is to create a mini-corpus of anglicisms collected from the domain of fashion and to comment upon them. To establish the corpus of the English fashion related words into Romanian, the main Romanian dictionaries have been analysed. The corpus was then enriched by adding English borrowings present in fashion related magazines, websites, blog, articles.

Usually, fashion is related to French. Historically, the rivalry between French and English begins with the 16<sup>th</sup> century when English was given more consideration and began to generate a controversy among scholars. The headmaster of Merchant Taylors' School, Richard Mulcaster, made one of the most powerful confessions connected to English: "I love Rome, but London better. I favour Italy, but England more. I honor the Latin, but I worship the English". (Mulcaster qtd. in Crystal 2004: 72). By this, he defended the language against those purists who claimed that English "should not usurp the long-established place of Latin." (Crystal 2004: 72). In the 17<sup>th</sup> century, prospects oriented to English spreading were not very well shaped as compared to those spreading of French and Spanish. It was also perceived as being rather weak compared to Latin. There was a constant preoccupation for the emergence of English as well as its power over other languages. In the 18<sup>th</sup> century, English showed some hesitancy as compared to French which was considered of a greater importance in the international context. This was to change owing to "devotion au dollar" (Etiemble qtd. in Flaitz 1998: 107). While French has

fallen, English became the focus of attention among other nations. On the back of these historical events and the expansion of the British Empire befalls the channel of globalization, “spurred on by the economic strength of the USA after the Second World War” (Galloway& Rose 2015: 11).

The degree of globalization of a language is directly influenced by the speakers who use it. While the general tendency is to link the prestige of a language to the ‘how many’ speak the language, in fact it has more to do with ‘who’ speaks the language. The test of time demonstrates that hegemony of a language is not ensured by the number of its speakers. For instance, in the 15<sup>th</sup> and 16<sup>th</sup> centuries, Portuguese was spread all over the world due to their dominant nation as well as to commerce purposes. But exploration, trade, and territorial conquest were not enough to make it last. Similarly, Crystal gives the example of Romans to show that “when they succeed, on the international stage, their language succeeds. When they fail, their language fails” (Crystal 2004: 7). By this, he claimed that Latin was not dominant because the Romans were more many numerous than the people they conquered, but because they were powerful. Latin usage over the next millennium in international context was justified by the power Roman Catholicism had.

English has undergone a similar process. It became a global language because of its economic power in the 19<sup>th</sup> century (dollar and pound being the most influential monetary units). Then, complementary factors contributed to its spreading: the scientific developments starting with the Industrial Revolution, later the internet and media (English has penetrated into pop culture and films, and most of the media developments pay tribute to English), the international diplomacy (*i.e.* United Nations, Association of Southeast Asian Nations, European Union have English as an official language), and lastly its usage as foreign language in academies and work-places. To phrase it differently, global

language dominance is not explained quantitatively; it is connected to the economical, technological, and cultural power.

There is no use in denying that it is the power of its speakers that makes a language global. One knows that a language is a hegemon in the world when it is acknowledged as the official language of a country or is given a favored status (Crystal 2004: 4). One example is the case of Ghana, Nigeria, India, Singapore and Vanuatu or Rwanda, in which English is used as a way of communication in their government and political environment, media, and educational system. Similarly, in many European countries, as well as in China, Russia, Egypt and Brazil English is now the language most widely taught. This phenomenon is linked to a plethora of reasons, such as making the language “a priority in a country’s foreign-language teaching” (Crystal 2004: 4). Romania joins the second category choosing English as “a favored language” (Crystal 2004: 5).

One last point to be put forward is the linguistic position of Romanian in relation with English as a global language. The easiest way to do so is to use Braj Kachru definition of the English spreading around the world, which suggests that a way to think about this phenomenon is as a radio structure made up by three concentric circles: the inner, outer, and the expanding one. (Kachru qdt. in Crystal 2004: 60; Flaitz 1998: 5). In the first circle, there are the communities in which English is the first language, such as UK, USA, Canada, Australia, New Zealand, and Ireland. Then, comes the circle of the multilingual countries in which it is used in the chief institutions of their state as in Singapore, India, Malawi. Lastly, there are discussed the communities in the expanding circle, “areas of the world lacking former anglophone colonial status” (Flaitz 1988: 31). Here, people have never been colonized and have had no reason to officialize English, but they acknowledge the importance of

English language which is favored in their foreign language teaching. This is undoubtedly the case of Romania.

Language contact takes place whenever “speakers competent in more than one language are present” (Coulmas 2013: 122). The effects of language contact are various, and some of them, as borrowings for instance, seem to come up with few theoretical problems. On one hand, it is true to claim that a significant part of borrowings come to fill lexical gaps as a result of the fact that “speech communities have difficulty in catching up with cultural and technical progress of the societies” (Manolescu 1999:3). On the other hand, borrowings are also results of speaker’s personal decision. If dictionaries treat languages as “discrete systems” (Coulmas 2013: 123) and are far from the reality sometimes, societies “allow individual speakers to make use of whatever language resources they can access” (ibid).

Generally, the choices of idiolects are considered arbitrary in most of their time. Nonetheless, under the apparently chaotic choice there is a strong motivation that is connected to the demographic strength, power and prestige of a language. Therefore, this paper regards a few anglicisms in the contemporary Romanian media as an effect of the English prestige. They are also part of the vocabulary natural dynamics and the processes it undergoes continuously. That is, their presence in the Romanian language is one of the many changes any vocabulary suffers in time. Whenever these changes are not determined by contact with other languages, they are called internal changes, and when they are a result of the language contact with other languages, they are recognized as external ones.

Borrowing is a “lexical process that it is accompanied by morphological and partly phonological assimilation in RL” (Onysko 2007: 36), being part of the receptor language. Code switching “occurs when a bilingual introduces a

completely unassimilated word from another language into his speech” (Haugen 1956:40). Another distinction would be that borrowings are integrated into the language system of the RL having the chance to “turn into productive lexical items [...] and multilingualism is not a necessary precondition for their lexicalization” (Onysko 2007: 80), whilst code-switches, except of depending on multilingual abilities, are shaped according to the syntax of their language and only very rarely do they enter the lexicon and only in phrases. What they have in common though is that they are not activated by the “denotative or structural potential of a term” (Thomason qtd in Onysko 2007: 37), but they are triggered by speaker’s socio-psychological reasons.

Borrowing is considered “le phénomène sociolinguistique le plus important dans tous les contacts de langues [...] Il est nécessairement lié au prestige dont jouit une langue” (Dubois et al. 1991: 177). It is based on the influence of a Source Language (SL) on the Receptor Language (RL) and deals with the way in which RL reacts to the spreading of concepts from SL. SL integrates new items into RL which has to be the dominant matrix, thing for which borrowing can be regarded as a transfer or an “operation from the SL to the RL performed by the RL speaker” (Coetsem qtd. in Onysko 2007:14). Even if not all anglicisms are a result of the borrowing process (borderline cases, *i.e tennis/tenis*<sup>2</sup>), all English words in this paper are qualified as anglicisms. Simultaneously, the terms: anglicism, borrowing, loanword, and loans are used interchangeably in a similar approach as Onysko’s. All these terms refer to “the

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<sup>2</sup> As far as the origins of the Romanian word *tenis* are concerned, *DEX* acknowledges as etymology both the English and the French language. Though, according to Onysko’s findings (2007: 70) *Tennis* is a game introduced in 1325 in Florence, by French knights with the form *tenes* and then after 70 years with the form *te’neys* from the French imperative *tenez* (take, receive).

result of the borrowing process” (Onysko 2007: 11) from English into Romanian.

*Anglicism* is a term that can function as an umbrella to “cover any instance of transmission from English to an RL” (Onysko 2007: 89), or a generic term used to describe the occurrence of English terms in other languages. Sometimes, its meaning is restricted to “împrumuturi recente din engleza britanică și americană, incomplet sau deloc adaptate (ca atare, ele se scriu și se rostesc în română într-un mod foarte apropiat sau identic cu cel din limba de origine)” (Stoichițoiu-Ichim 2001: 83; Hristea 1984: 64). The process of borrowing can be as either direct or indirect. The direct one occurs “between a speaker of the given language and speakers of the receiving language” (Filipović qtd. in Ciobanu 1997: 33), while the indirect takes place “when the contact between two languages is established through an intermediary, which can be either a language or the mass media” (ibid.). In brief, this paper deals with direct loan influences which penetrated Romanian through press and TV. Meyers-Scotton (qtd. in Onysko 2007: 37) distinguishes between which involve new concepts, which are used in the matrix language despite the existence of a close conceptual equivalent. Stoichițoiu-Ichim claims that necessary loans are represented by words or phraseological units which have Romanian equivalent and are preferred for their precision, breviloquence, expressivity and international usage (2001:85). Luxury loans are unmotivated borrowings, uselessly doubling the existing words or phrases, which sometimes can bring negative effect on the RL; they are regarded as linguistic snobbism (Stoichițoiu-Ichim 2001: 94) - *T-shirt* doubling the word *tricou*. There is also a distinction between loans (registered in the lexicon of the RL) and nonce loans (ad hoc loans, which are sporadic or characterized by their lack of frequency) (Onysko 2007:38).

Dubois et al. (1991) identify three categories of borrowings: *le xenisme*, *le peregrinism*, and *l'emprunt*. *xenisme*, “le premier stade de l'emprunt”, is “un mot d'une langue étrangère et désignant une réalité propre a la culture des locuteurs de cette langue” (1991: 512). Whenever the frequency of this word increases and it is used more often, it becomes a *peregrinisme* (or *peregrinism*<sup>3</sup>); it “renvoie encore la réalité étrangère, mais la connaissance de son sens est supposée partagée par l'interlocuteur” (Dubois 1991: 512). Later, when this word can engage in the local processes of derivation and compounding and it is “versé au vocabulaire”, it reaches the last stage of language integration and it is called *emprunt* or loanword. This paper follows to a great extent this categorization.

We propose three lists.

*Accepted English Loanwords* (words with English origins)

### **Blazer**

a) Morphological features: neutral noun, plural *blazere*, articulated *blazerul* (sg.), *blazerele* (pl.)

Semantic properties: the sense is identical with the English one.

b) English meaning: “A light jacket of bright colour worn at cricket or other sports. Now usually an unlined jacket of lightweight material (often flannel), frequently with coloured stripes, decorated edges, or a badge on the breast-pocket, worn esp. with sports clothes or as part of a school uniform.” (*OED*)

b) Romanian meaning: “Veston din stofă (flanel), de obicei de culoare închisă și cu un ecuson pe buzunarul de la piept” (*DCR* 1997). “Jachetă (bărbătească) din stofă, catifea etc. (cu buzunare aplicate)” (*DEX* 2009)

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<sup>3</sup> as registered by Dupirez 1991:332



b) Context occurrence in corpus:

- “Mie mi-ar fi plăcut ca această jachetă să un aibă fermoar și să fie mai degrabă un *blazer*.”

- “Îmi place că ai pantofi roșii la un *blazer* galben.”

- Observations: The word *blazer* falls into the category of those unnecessary or luxury loanwords. In Romanian there is the word *sacou*, denoting the same concept. *Sacou* was registered in the Romanian dictionaries in 1929 (*DULR*) and it has German origins (*Sakko*). There is a slight difference between *blazer* and *sacou*, the first one being a casual version of the second one. Yet, Romanians make no distinction between those two words as the results of the case study proved.

### **Boxeri**

a) Morphological features: uncountable noun, pluralia tantum, articulated *boxerii*

Semantic properties:

b) English definition: (boxer shorts/boxers) “men's underwear that fits loosely and is similar to short trousers” (*OED*)

b) Romanian meaning: lenjerie intimă unisex sub formă de pantalonași scurți din bumbac.

b) Context occurrence in corpus:

- “*Boxeri* din bumbac, Miu Miu, 84 euro, mytheresa.com”

- “În ultimul timp m-am îndrăgostit de un model de *boxeri* ultralight de la CEP, care mă acompaniază la toate alergările.”

c) Observations: The Romanian lexeme *boxeri* is registered in the dictionaries (*DEX 2009*, *MDA 2010*) with corresponding meanings such as some players of box, or as a breed of dog. The language of fashion contributes with another meaning to the senses of the word *boxeri*, denoting a unisex pair of

underwear. While in English it denotes a piece of cloth restricted to the masculine gender, in Romanian its meaning is broadened referring to underwear in general. Moreover, it occurs without the second constituent (boxer-shorts). The word *boxeri* is *pluralia tantum* in both languages.

### **Cardigan**

a) Morphological features: neuter noun, plural *cardigane*, articulated *cardiganul (sg)*, *cardiganele (pl)*.

Semantic properties:

b) English meaning: “a piece of clothing, usually made from wool, that covers the upper part of the body and the arms, fastening at the front with buttons, and usually worn over other clothes” (*OED*)

b) Romanian definition: “Jachetă (bărbătească) tricotată, cu mâneci largi, încheiată cu nasturi în față.” (*DEX 2009*)

b) Context occurrence in corpus:

- “Orice jachetă, *cardigan* sau pulover gri arată minunat cu un colier ‘couture’ auriu și cu o pereche de jeanși.”

- “Un cardigan este piese ideală pentru orice ținută de iarnă. Te ajută să te aperi de frig cu stil și îl poți da jos oricând, dacă este nevoie.”

c) Observations: This word, *cardigan*, seems to denote a British reality, a certain type of sweater. For this reason it is a necessary loanword which has no equivalent in Romanian. It was fully adopted by the Romanian morphological system. So, for the plural form it receives the Romanian *-e* desinence for plural.

### **Jeans**

a) Morphological features: this word appears with the variants: *jeans*, *jeanși*, *blugi*; masculine noun, pluralia tantum *jeans*, *jeanși*, *blugi*, articulated *jeanșii/blugii*

Semantic properties: the sense is identical with the English one

b) English meaning: “Trousers made of blue jean cloth or (in later use) blue denim, now typically reinforced with rivets at points of strain.” (*OED*)

b) Romanian meaning: “Pantaloni strâmți de cânepă albastră, cu buzunar(e) la spate, pe care de obicei sunt atașate embleme sau fraze ad-hoc, constituind un element de modă tinerească.” (*DN* 1986)

b) Context occurrence in corpus:

- “O mare de *blugi* hăisiă de *jeans*... cămașă adunată. Ce sunt *jeans* peste *jeans* peste *jeans* peste *jeans*? Te înfășori în *jeans* din cap până în picioare.”

- “Poți alege un blazer argintiu și o pereche de cercei candelabru restilizați, piese pe care le poți asorta chiar și cu o pereche de *jeanși*.”

- “Oricum, se pare că nu sîntem singurele care am rămas ‘addicted’ *jeanșilor*: și Kate Moss sau Sienna Miller, renumite pentru talentul lor în materie de modă, apar foarte des pe străzile londoneze în *jeanși*.”

- “Pentru că da, și *jeansul* poate fi elegant, dacă este asortat cu o cămașă și [cu] un sacou nepretențios.”

c) Observations: Although the word *jeans* is both in English and Romanian *pluralia tantum*, in the corpus it appears articulated in the singular number with the enclitic article *jeansul*.

### **A mixa**

a) Morphological features: main verb, personal verb, transitive verb, used in the active voice, first conjugation

Semantic properties

b) English meaning: “Juxtapose or put together to form a whole whose constituent parts are still distinct” (*OED*).

b) Romanian meaning: “1. A realiza mixajul unui film. 2. (Rar) A amesteca.” (DEX 2009)

b) Context occurrence in corpus:

- "Simons s-a inspirat din cultura americană, *mixând* print-uri pop a la Warhol cu elemente din filme de groază clasice și din... costumele majoretelor!"

- "*Mixează* o pereche de pantaloni scurți sporty cu o pereche de papuci și cu o bluză structurată..."

- *Mixează* o piesă clasică, precum o cămașă albă cu o jachetă cu imprimeu floral inspirat din anii 70 sau o pereche de pantaloni negri cu un top feminin.

c) Observations: One first observation deals with the fact that Romanian dictionaries (DEX 2009, MDN 2000) register French origins for the verb *a mixa*. Yet, this word is an “indirect loanword” (as discussed by Ciobanu 1997: 33) and it has English roots. Moreover, the French term for the verb *to mix* is *mélanger* and for the noun *mix* is *mélange*. Bearing this in mind, it is inappropriate to claim that these two words have French roots and that they have as their sources the words *mélanger* and *mélange* which, as a matter of fact, are anglicisms as well. Another observation refers to the meaning this lexeme has in the language of fashion. It is closer to the Romanian meaning of *a combina*, *a potrivi* rather than to the broad sense of *a amesteca*.

*Unregistered Anglicisms*

### **Biker Jacket**

a) Morphological features: feminine noun, plural *jachete biker*, *biker jackets*, articulated *jacheta biker* (sg.), *jachetele biker* (pl.)

Semantic description:

b) English meaning: “A snug-fitting, typically black, leather jacket of a type worn by motorcyclists, often having an asymmetric zip closure; a fashion jacket in a style resembling this.” (*OED*)

b) Romanian definition proposal: geacă de piele (neagră) asemănătoare celor purtate de motocicliști

b) Context occurrence in corpus:

- “Pielea neagră va fi mereu în tendințe, așa că orice piesa vrei să achiziționezi, considera că este o investiție. O *jachetă biker*, o fustă mini [...]”

- “O piesă obligatorie într-o garderobă care se vrea timeless, *jacheta de biker* din piele îți dă un aer retro [...]”

- “Sezonul acesta, reputația pentru cele mai definitive *“biker jackets”* a fost câștigată de brandul francez.”

- “Eu am câteva astfel de haine – de la clasică *biker jacket* neagră, din piele, până la variante din piele ecologică, satin roșu ori din dantelă.”

c) Observations: The noun *biker* is registered in *DEX 2009* as a masculine noun with the plural *bikeri* and it denotes “Persoană care conduce o bicicletă sau o motocicletă”. In the language of fashion it is used as an invariable adjective, a premodifier in the noun phrase *biker jacket*. There can be noticed the tension between the Romanian and the English syntax. If in English *biker* is a premodifier for the noun *jacket*, in Romanian *biker* becomes postmodifier.

### **Bling-Bling**

a) Morphological features: neutral noun, plural *bling-blinguri*, articulated *bling-blingul* (sg.), *bling-blingurile* (pl.)

Semantic properties:

b) English definition: “Jewellery or decoration that attracts attention because it is very noticeable and looks expensive” (*OED*)

b) Romanian definition proposal: Bijuterii opulente, haine extravagante, (uneori) kitch.

c) Context occurrence in corpus:

- “Să faci un *bling-bling* complet de la colier și până la săndăluță.”
- “...mă provoacă ideea de a valorifica un obiect mai puțin înzestrat din punctul de vedere al bunului gust, cred că a venit momentul să recunosc și că mă simt atrasă de ... *bling bling-uri*.”

- O astfel de pereche de papuci va fi considerată un *bling-bling*”

### **Bomber (Jacket)**

a) Morphological features: feminine noun/neuter noun

Semantic properties:

b) English meaning: “a short jacket that fits tightly at the waist and fastens with a zip, often made of leather” (*OED*)

b) Romanian definition proposal: jachetă cu căptușeală și fermoar, până în talie ce seamănă cu o pufoaică.

b) Context occurrence in corpus:

- “Pregătește-te pentru o vară strălucitoare purtând piese metalice statement. *Bomber* din mătase, Off White, 877, 50 euro.”

- “*Bomber* din paiete.”

- “*Jachetele bomber* au fost apreciate în ultimii ani, însă este momentul să renunți la ele.

- “*Bomber Jacket*-urile pentru bărbați Cătălin Botezatu sunt piese must have, all season, personalizate, fabricate din latex, piele, piele ecologica, tercot, stofă, fâș impermeabil, etc.”

c) Observations: There is an oscillation between the usage of the full form of the compound *bomber jacket* and its elliptical form *bomber*. Also, like in the majority of those compounds containing the lexeme *jacket*, a tension

risers between the Romanian and the English syntax. If in English *bomber* is a premodifier in the noun phrase *bomber jacket*, in the Romanian noun phrase it becomes a postmodifier.

### **Catwalk**

a) Morphological features: neutral noun, plural *catwalkuri*, articulated *catwalkul* (sg.), *catwalkurile* (pl.)

Semantic properties:

b) English meaning: “the long, narrow stage that models walk along in a fashion show”(OED)

b) Romanian definition proposal: podium pe care defilează modelele

b) Context occurrence in corpus:

- “[...]demonstrează, încă o dată, faptul că ținutele de streetstyle pot fi la fel de cool & chic precum cele de pe *catwalk*.”

- “De pe *catwalk*, direct pe unghiile tale! Vezi cele mai cool modele de manichiură inspirate de colecțiile designerilor.”

- “Jane Fonda a atras toate privirile pe *catwalk* la Paris Fashion Week.”

“Dacă ți-ai dorit dintotdeauna să poți purta în fiecare zi denim, cu siguranță vei îndrăgi această direcția văzută mai peste tot pe *catwalk*”

c) Observations: The lexeme *catwalk* is a luxury loanword since in Romanian it has the equivalent *podium*.

### **Choker**

a) Morphological features: neutral noun, plural *chockere*, articulated *chokerul* (sg), *chokerele* (pl)

Semantic properties:

b) English meaning: “a narrow strip of cloth or a necklace that fits very closely around a woman's neck” (OED)

b) Romanian definition proposal: accesoriu la baza gâtului fabricat cel mai adesea din material textil

b) Context occurrence in corpus:

- “Nu-mi place părul, nu-mi place rujul, îmi place *chockerul*.”

- “Fusta mi se pare foarte urâtică, jacheta mi se pare foarte urâtică, *chockerul* este abominabil.”

- “Porți o rochie din piele [...] pe care ai asortat-o în cel mai previzibil mod cu putință, cu un gen de pălărie de festival, un tricoul alb, un *chocker* negru și încercări sport.”

- “*Chocker-ul* un mai este de cel puțin un sezon o piesă în tendințe, așadar ar trebui să renunți la aceste accesorii.”

- “Anii 90 s-au întors. Moda colierelor strânse pe gât, *chokerele* a[u] revenit în forță.”

c) Observations: Because the word *choker* proves to have no perfect synonym in the Romanian lexicon, it was necessary to borrow it. It is one “technical” word of the language of fashion world wide. Morphologically, it accepted the *-e* desinence for the plural form.

### **Clutch**

a) Morphological features: neutral noun, plural *clutchuri*, articulated *clutchul* (*sg.*), *clutchurile* (*pl.*)

Semantic properties:

b) English meaning: “clutch bag - a small flat bag without a handle, carried by women, especially on formal occasions” (*OED*)

b) Romanian definition proposal: poșetă în formă de plic

b) Context occurrence in corpus:

- “E un *clutch*.”



- “Există, totuși, o mică diferență între ele: *clutch-ul* poate fi oricât de extravagant și sofisticat în timp ce picul e mai cuminte și mai așezat.”

c) Observations: The lexeme *clutch bag* is a luxury loanword since there is in the Romanian vocabulary the word *poșetă* able to denote that specific type of small bag. “Geantă mică din piele, material, plastic etc. în care femeile țin acte, bani și diferite accesorii de toaletă.” (*DEX 2009*) In Romanian *clutch bag* has the eliptical form *clutch*.

### **Baggy**

a) Morphological features: invariable adjective

Semantic features:

b) English meaning: “(of clothing) loose and hanging in folds” (*OED*)

b) Romanian definition proposal: larg, supradimensionat; (adesea pentru a numi pantaloni largi pe coapse și mai înguști în zona taliei cu turul lăsat)

b) Context occurrence:

- “În schimb, o poți asorta cu o pereche de jeans slim albi sa[u] negri sau chiar cu o *pereche de pantaloni baggy*”

- “Mulți dintre oameni, când se gândesc la „cămăși pentru bărbați”, au în minte acele *cămăși baggy* purtate în anii 90, care mai degrabă scoteau în relief părțile negative ale unei ținute, decât să o înfrumusețeze.”

Observations: This is another example of a luxury loanword. Whenever it refers to a pair of pants it can be replaced by the phrase *pantaloni cu turul lăsat* and when it is used to refer to clothes in general it can be replaced by the adjective *larg*.

### *Xenisms*

#### **New star of the season**

a) 1. Semantic properties: These properties are strictly derived from the corpus. This collocation is used to refer to an item, a piece of cloth, shoes,

or accessories that is in trend or very famous or popular for a short period of time. One synonym for this expression which is used metaphorically when applied to clothes is the word *hit*.

2. Romanian equivalent proposal: sezonul acesta se poartă/e foarte popular/ă

b) Context occurrence in the corpus:

• A: “Și da, geanta este un fel de *new star of the season*”. B: “Geanta este un *hit* fără discuție.”

### **With a twist**

a) 1. Semantic properties: The semantic properties of this collocation are derived from the word *twist*. *To twist* or *twist* means “to entangle or mix *up with* something; to get into a tangled or confused state; to confuse, confound” (*OED*). “A beverage consisting of a mixture of two liquors or ingredients, as tea and coffee, gin and brandy” (*OED*). The example “He ordered a vodka martini on the rocks with a twist.” (*OED*) is also of importance.

2. Romanian equivalent proposal: reinterpretat, cu o notă personală, adaptat la

b) Context occurrence in the corpus:

• A: “Până la urma aștia sunt un model super retro, doar că sunt *with a twist* așa.” B: “Nu e ca si cum sunt ceva s.f.”

• “O văd prezentând la oră de maximă audiență un show cooking *with a twist*.”

c) Observations: The collocation is used in fashion to refer to a derivation or a striking change in a certain look or in a dress code.

*The hypothesis of this paper was that overwhelming number of English words in the Romanian vocabulary is justified by the prestige of the*

*English language rather than the linguistic gap. Setting the theoretical background, the first point was to understand where the prestige of English language comes from. The paper examined the anglicisms as a vehicle of assuring a language's dynamics, along with other internal and external processes. Borrowings functionally enrich the semantic inventory in the receiving language and their exaggerated use should not alarm the linguists since a language will overcome the linguistic prestige of the FL and save only the necessary linguistic items.*

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