02

University of Bucharest

Anda
I. Duta

Anglicisms and Vocabulary Dynamics in the Romanian Online Communication

Anglicisms and Vocabulary Dynamics in the Romanian Online Communication

The development of technological devices and the expansion of electronic communication and social media channels in the last few years has had a significant impact on how people communicate, especially in online written communication, particularly among young people, regardless of their nationality. Moreover, we can currently refer to our society as to a *global society* in which English prevails as a *tool* for communication and interaction between speakers of different languages particularly in the cyber space.

Since English is the language of global communication, English loanwords constitute a linguistic and socio-cultural phenomenon. The creation and the development of this phenomenon is mainly owed to advances in electronic communication and technology, since the usage of English is widely spread from the IT to the economic and sociocultural fields.

The influence of English on the Romanian language has been the object of numerous studies. In order to fill in a gap in the analysis of anglicisms in Romanian, the objective of this paper is to analyse the influence of English in the online communication between young people in Romania. Particular focus is given to a number of aspects of the vocabulary dynamics of Romanian: the position, the form and the functions of anglicisms, from a lexical and semantic perspective. Examples from the following sources will be illustrated and discussed: fashion articles from youth online publications, recordings of video blogs and podcasts as well as YouTube videos.

KEYWORDS

anglicisms, globalisation, teenspeak, online communication

1. INTRODUCTION

Today we can refer to our society as to a *global society* in which English prevails as a *tool* for communication and interaction between speakers of different languages particularly in the cyber space. The creation, the maintenance and the development of this phenomenon is mainly owed to advances in electronic communication and technology since the usage of English has widely spread from the IT to the economic and sociocultural fields.

Based on the various forms of online interaction provided by communication technology we can speak of a society of *digital residents* (people who were born before the widespread adoption of digital technology) and *digital natives* (people who were born during the digital age), that is to say: those who witnessed the evolution of telecommunication and those who were born when the mobile phone had already been created. Therefore, we can assert that digital technology has been continuously creating a new space where language innovations for interhuman communication appear every second. The evolution of this phenomenon can be regarded as a relevant and interesting object of study in the fields of linguistics, psychosociology and communication. As Dossou and Klein (2012, 8) put it, "any type of message is perceived and interpreted and barriers in the communication process occur on the basis of the cultural and personal differences of the two interlocutors in perceiving and interpreting the message and in the aspect of the message."

Moreover, media "represents an important cultural and educational factor [...] and can contribute to the *linguistic education* of its audience, as well as to the enrichment, diversification and internationalization of the vocabulary of a language" (Stoichiţoiu-Ichim 2001, 85). However, traditional media seem to have been replaced by the Internet, which has become the main source of information and entertainment, especially for the youth. According to the research study carried out in 2014 by the Urban and Regional Sociology Center for the Friedrich-Ebert-Stiftung România (FES), named *Youth in Romania: Worries, Aspirations, Attitudes and Lifestyle* on young respondents, aged 15 to 29, young people "spend less time watching TV and more time surfing the Internet" (Sandu et al. 2014, 8). The same research study shows that the youngsters who come from middle to upper social classes are prone to browse online more frequently and are the most active Internet users. Also, "thanks to good knowledge of foreign languages (particularly English) they consider the loanwords to be organic and integral parts of their mutual communication, [...] pregnant and *stronger* in meaning" (Svobodova 2013, 164).

The development of technological devices and the expansion of

electronic communication and social media channels in the last few years has had a significant impact on how people communicate, especially on online written communication, particularly among young people, regardless of their nationality. We can assert that electronic communication created a "language space to which the newest loanwords of all kinds penetrate en masse, and the young tend to actively use them as they regard them to be modern and attractive" (Svobodova 2013, 164).

The objective of this paper is to analyse, from a lexical and semantic perspective, a particular aspect of the vocabulary dynamics of Romanian: the position and the role of English in the online communication between young people in Romania.

Section 2 contains some general theoretical aspects regarding the classification of the anglicisms and their usage, role and distribution in Romanian. Section 3 presents some general aspects related to online communication and the use of anglicisms in electronic discourse. Section 4 is structured in 5 subsections, which contain the analysis of our data. We illustrate and discuss examples from the following sources: fashion articles from youth online publications, recordings of video blogs and podcasts and YouTube videos. In Section 5 we present the conclusions.

2. ANGLICISMS IN ROMANIAN

Since English is the language of global communication, English loanwords constitute a linguistic and socio-cultural phenomenon.

Research shows that "the newly borrowed lexical items are usually regarded to be stylistically marked [...] depending on the type of texts and communicative situations they appear in" (Svobodova 2013, 163). Moreover, as Fischer and Pulaczewska put it, "English colloquialisms tend to occur in advertising, in journalism and in youth language, carrying a certain prestige in these discourse types" (Fischer and Pulaczewska 2008, 2).

According to Görlach, there are "three main degrees of acceptance: a) the word is fully accepted - either the word is not (or no longer) recognized as English, or is found in many styles and registers, but is still marked as English in its spelling, pronunciation or morphology; b) the word is in restricted use; c) the word is not part of the language - it is either a calque or a loan creation, or mainly known to bilinguals, or used only with reference to British or American contexts" (Fischer and Pulaczewska 2008, 3).

The influence of English on the Romanian language has been the object of numerous studies.

According to M. Avram, "anglicisms in Romanian should be studied and analysed as any other word categories or as recent borrowings" (Avram 1997, 24). In Diversitate Stilistică în Româna Actuală (Stylistic *Diversity in the Current Romanian Language*), Rodica Zafiu (2001, 79) shows that "anglicisms abound in tabloids and publications about celebrities and lifestyle and also that various foreign linguistic models coexist with national models." According to Stoichiţoiu-Ichim, "the socio-cultural norm establishes the motivation and the function of a loanword in relation to the features of a particular style and register" (Stoichiţoiu-Ichim 2001, 85).

In *Aspecte ale Influenţei Engleze în Româna Actuală* (*Aspects of English Influence on Romanian*), Adriana Stoichiţoiu-Ichim analyses the role of English in the modernisation and internationalisation of the Romanian vocabulary, especially after 1990, from a morpho(syntactic), semantic and stylistic perspective. The author explains the evolution of the English loanwords used in media, in standard language, in colloquial language and in youth slang (teenspeak) (Stoichiţoiu-Ichim, 2006).

Stoichiţoiu-Ichim uses the term *romgleză* analogous to *franglais* (an alternative in English could be *Romglish* analogous to *Spanglish*) when referring to the frequent use of English words in Romanian as a result of the globalisation process which offers a stimulating space for the assimilation of anglicisms. In the *Romglish* spoken by adolescents and young generations (*teenspeak*), the author identifies common elements of colloquial and informal language such as *ok, party, feeling, full* (Stoichiţoiu-Ichim 2006, 23).

English loanwords in Romanian are clasified as *fully accepted, foreignisms, necessary loans and luxury loans* (Stoichiţoiu-Ichim 2006).

Research shows that "anglicisms that are used by journalists nowadays can be classified into one of the two loanwords categories established by Sextil Puşcariu (*necessary loan*s and *luxury loans*)", (Stoichiţoiu-Ichim 2001, 85).

Necessary loans are defined as "words or phraseological units that do not have a Romanian equivalent or which are more precise, breviloquent, expressive or international" (Stoichiţoiu-Ichim 2006, 33). Taking into account "the complexity level of the journalistic discourse that combines referential (informative), connotative (persuasive) and expressive functions, necessary anglicisms can be justified as being *denotative* or *connotative*" (Stoichiţoiu-Ichim 2006, 33).

According to the same author, "*luxury anglicisms* are useless and unjustifiable loans, translated as linguistic snobbism, which double

Romanian words or phraseological units without carrying extra connotative or expressive meaning" (Stoichiţoiu-Ichim 2001, 94–95). Their frequency in youth publications (headings, fashion and entertainment terminology) could be "alarming" (Stoichiţoiu-Ichim, 2006, 23), leading us to the conclusion that the language spoken by the Romanian youngsters could be "named *romgleza*, which can be interpreted as Romanian teenspeak since we distinguish elements characteristic of colloquial language and style" (Stoichiţoiu-Ichim, 2006, 23).

There are studies that justify the English loanwords by the desire of the speaker to impress and to show his/her foreign language abilities in order to attract the other's attention (Smântână 2008), as "a sign of emancipation" (Fischer and Pulaczewska 2008, xiv), as a mark of a group identity, for instance "German hip-hop community" (Fischer and Pulaczewska 2008, xiv) or as "symbols of certain solidarity and expression of generation distinction" (Svobodova 2013, 165).

These remarks can also be applied in the case of Romanian youngsters who borrow English words as a need to ease communication, to distinguish themselves from the others and to create their own personal identity (specific to *teenspeak/youth slang*) or to be understood by particular groups of people.

Furthermore, anglicisms "have been explored with respect to certain language registers and technical languages, [...] for instance the language of computer technology" (Fischer and Pulaczewska 2008, 2). Since the advances and the expansion of communication technology and of social media channels enable rapid information exchanges and instant interaction, both the creators of online gaming and social networking channels, as well as their users, adopted a specific type of language in order to communicate via these channels. This type of language can be regarded as non-conventional as it consists of virtual messages expressed as fast and as easily as possible, in a simple manner through symbols or codes ignoring syntactic and orthographic rules. Therefore, we are referring to a coded language that may be inaccessible, unintelligible or incomprehensible to some age segments and that was created by the users, who are mainly young people, particularly for these purposes. For example, the online game *Warcraft II* inspired the QQ shortening for quick quit by combining the Alt+Q+Q keys so that the gamers could quickly exit the game. Now QQ has expanded its meaning to *quickly giving up* and to the symbol/emoticon *eyes in tears*, which are also used by the Romanian youth (Mihu 2012).

The need for entertainment and for socialising led to the diversification of the way youngsters communicate online. If initially

there was only the Internet Relay Chat (mIRC), where abbreviations and acronyms were used for the first time (for example *ASL PLS – age, sex, location please*), nowadays there is a wide range of online games, blogs, and social media channels for people of different ages and interests. This led to the specialisation of the users' language into *dialects*, depending on the type of technology used; for example, those who use social media networks use a certain type of coding, unlike gamers and those who are professional *texters* (very quick at typing text messages on their mobile phones) (Mihu 2012). As a result, we notice English loans that "have a distribution restricted to particular topics or subject areas" (Fischer and Pulaczewska 2008, 2) and that "English technical terms can often be attributed to the written medium, but do not belong to the common word stock of a language" (Fischer and Pulaczewska 2008, 2).

As already stated, due to technological advances and globalisation, English became a *lingua franca* and consequently it is widely used in online communication. The register is informal as it abounds in colloquial words and expressions that are normally more frequent in speaking than in writing and are peculiar to a particular group and/or context (Oxford dictionary n.d.). This type of language, characteristic of spoken communication, is defined as *online slang* and is very common in online written communication. It features a simple style, an informal register and ignores syntactic and ortographic rules. Here we identify anacolutha, for example *cine mă caută, nu sunt acasă* (*who looks for me, I'm not at home*) (Lazăr 2012), ellipses, for example *vin în 5 = vin în 5 minute* (*coming in 5 = I'll be there in 5 minutes*); *până astă primăvară mi-a scris săptămânal, dar acum, nimic = nu scrie, nu primesc nimic* (*till last spring he/she wrote me weekly, but now, nothing = he/she isn't writing me anymore, I don't receive any letters*) (Forăscu and Popescu 2002), abbreviations, for example *nb = noapte bună* (*good night*), and interjections which substitute words and expressions, for example *hahaha* replaces *you make me laugh* or *that's funny*. Moreover, we notice a lack of punctuation and capitalisation, the use of emoticons and of acronyms borrowed from English, for example *FYI = for your information* or acronyms of Romanian words which copy the English model, for example *CF = ce faci* (*how are you*), *CPL = cu plăcere* (*you're welcome*), vb = *vorbim* (*talk soon*), *k să = ca să* (*in order to*), *rpd = repede* (*quickly*), *ftl = fetele* (*the girls*), etc. (Zafiu 2010, 74).

Another linguistic effect of globalisation is the use of English acronyms in the media. The pragmatic approach explains the success of this process as a result of linguistic but also socio- and psycholinguistic reasons (Stoichiţoiu-Ichim 2006). Thus "the acronyms used by the media as *nouns* are abbreviations of words from different fields, from scientific terminologies to slang" (Stoichiţoiu-Ichim 2006, 125), for example *MTV, SMS, MMS, PIN* etc.

Furthermore, the use of *luxury anglicisms* is more and more frequent and occurs in various combinations, not only as isolated words. In order to avoid repetition, the speaker may alternate Romanian and English terms, thus creating synonymical pairs. Research shows that anglicisms may be *needed, functional* or *redundant* and that "the functionality of each loanword consists also in the potentiality of semantic variations and synonymic scales it allows" (Svobodova 2013, 163).

Slang is no longer associated to the image of unfortunate social groups that cannot adapt themselves to the requirements and norms of the society they live in. It represents the idea of a nonconventional attitude of those who use it, due to the fact that *online slang* was created together with the development of communication technology as its characteristic language. Online slang is widely used and it deliberately does not follow the standard language norms and rules in terms of syntax, grammar, orthography, spelling or punctuation.

As far as technological means of communication are concerned, in the past, messages (including intercultural ones) were sent through less developed technological means, such as telegrams, postcards, letters, etc. but were slower than the ones used nowadays, which enable the information to be sent instantly, for example the e-mail, the mobile phone, the text message, social media channels or various apps (Facebook Messenger, WhatsApp, Skype, Instagram, Twitter etc.). All these modern communication channels determined the creation and the use of a universal language that includes specialised English terms such as r*eply, like, share, attach, file, icon, emoticon, send, add, reject, ignore, block,* etc.

Romanian youth frequently uses terms and abbreviations from both English and Romanian in order to communicate faster and to save time and effort when typing, and also as "a sign of interest in maintaining close links to the American source model" (Fischer and Pulaczewska 2008, xiv) or simply because they are considered "modern and attractive" (Svobodova 2013, 164).

3. ANGLICISMS IN ONLINE COMMUNICATION

Cultural relationships always depended on a variety of factors: economic, political, social, etc., which evolved and diversified with the globalisation process, leading to a more extensive interaction between cultures.

The youth has always been the social segment that played an active role in language development and due to technological advances,

we can refer to a new form of interaction at an international level and to a new type of discourse - *electronic discourse or e-discourse*. This is a "form of semi-speech which combines spoken and written features and has its own characteristics and graphology" (AbuSa'aleek 2015, 136). We identify shortenings, clippings, contractions, unconventional spellings and word-letter replacements. E-discourse is taking "new dimensions and attracts the interest of a growing number of scholars in investigating the language used by young people in the electronic communication" (AbuSa'aleek 2015, 136).

There is a wide variety of studies on the conversation analysis that aim at identifying the means and the factors involved in codifying the information, of receiving it and the characteristics of the information exchange. This is due to the need for identifying the relationships between people, the type of society they live in and the nature of the means of communication they use.

Communication is an interactive practice and a multilateral process that implies a comprehensive sociolinguistic and pragmalinguistic competence of using linguistic tools (vocabulary, syntax, morphology, phonetics, specialised terminology) accordingly, in a given social and situational context, in relation to the interlocutor, the setting and the communicative purpose (Dossou and Klein 2012).

AbuSa'aleek (2015) notes that researchers used a wide variety of terms to refer to the language used by youngsters in the electronic communication: *electronic discourse* (Davis and Brewer, 1997; Panckhurst, 2006), *electronic language* (Collot & Belmore, 1996), Computer Mediated Communication (Herring, 1996), *interactive written discourse* (Werry, 1996), *Netlish, Weblish, Internet language, cyberspeak, netling* (Thurlow, 2001), *cyberlanguage* (MacFadyen, Roche, & Doff, 2004), *netspeak* (Thurlow, 2001; Crystal, 2006), and *virtual language* (Pop 2008).

Relevant studies in the field distinguish between different forms of communication performed via electronic gadgets and/or the Internet such as *asynchronous* v. *synchronous*, *written* versus *spoken*, *monologic* versus *dialogic*, *text* versus *utterance*, *public* versus *private*, *mobile* versus *stationary* and *monomodal* versus *multimodal* (Jucker and Dürscheid 2012, 4). Consequently, the term *keyboard-to-screen communication (KSC)* is suggested when referring to the communication practices in which the interaction is based on various *communicative acts* and *communicative act sequences* (Jucker and Dürscheid 2012, 4) performed on a device that has a physical keyboard (or a virtual one on a touch-screen) and a screen. Regardless of the medium chosen for the conversational act (Blackberries, iPhones, iPads, PCs, etc.), the

message is typically typed on a keyboard and read on a screen (Jucker and Dürscheid 2012).

Nowadays we notice that the young segment of the population prefer online interaction (written communication) on social media channels like Facebook, Whatsapp or Messenger to direct communication (face-to-face) using features of spoken interaction in written communication such as fixed phrases or symbols in order to express certain feelings or intentions. These symbols can be images that represent facial expressions, for example smiling, frowning, or punctuation marks used to indicate feelings, thus written communication develops new characteristics.

Since English is the main communication tool in IT, Romanian youth tend to use more and more English terms such as *cool, show, download, online, website, PC, chat,* etc. Also, in order to express their feelings or intentions when communicating online, they choose abbreviations like *pls = please, K = ok, U = you, Me2 = me too* and acronyms, for example *LOL = laugh out loud, OMG = oh, my God, BRB = be right back, DND = do not disturb, FYI = for your information*.

Technological advances also created and developed new methods of performing numerous activities from various fields, which require a specific type of language that would involve the use of certain English terms. These are usually used by Romanians, for example, terms designing various professions: *broker, dealer, babysitter, tour-operator, bodyguard*; terms used in IT: *airbag, hard, soft, laptop, link*; terms used by the media: *banner, clip, site, hotline*; terms used in teaching and education: *master, grant, training, item*; terms used in sports: *snow-board, skateboard, pole-position*; terms used in cookery: *snacks, steak, hamburger, cheeseburger;* terms used in music: *band, evergreen, performance, playback, top, hit*; terms referring to commerce: *drive-in, fast food, mall, duty free, supermarket, showroom*; terms referring to air transportation: *check-in, boarding pass* etc. (Ciacu 2008). Other English words that are common in everyday life conversations are: *job, team building, cash, card, business, manager, CEO, project-based, marketing, workshop, feedback, shopping, discount, breaking news, spot, display, hardware, brainstorming, challenge, body, party, grill, fan club, make-up*, etc.

Moreover, implementing certain specialised practices in various fields required the creation of a universal specific language, based on loanwords. If in the recent past, the universal source of loandwords was French – since it was an international language – especially in the field of art, literature and culture, today, the development of communication technology requires a wide use of English terms, mostly in the economic and financial fields, in IT, in media etc. The creation of new forms of

communication – digital communication – (SMS, e-mail, chat), together with the development in technology (mobile phone, tablet, laptop) and with the facilities and services offered by specialised companies in various domains in order to perform certain professional activities (such as text editing on the computer, browsing online and using the internet as the main source of information in project development) or for entertainment and leisure activities (fitness, mall, fast food, international tourism), had an influence on both the youth personal and group identity and intercultural relationships. Furthermore, digital communication influenced and changed the way young people speak and behave, the activities they perform and their lifestyle, creating a new cultural identity, which differs from those of previous generations: previous leisure activities such as going to the theatre, going for walks, performing outdoor activities or playing board games are becoming less popular and are replaced by activities specific to the American culture (*going to the shopping mall, eating in fast food restaurants, playing computer games, chatting online* etc.). Not only the way these activities are performed has been adopted, but also their names, which implies the use of English terms such as *shopping, drive-in, gadget, LOL* etc.

On the other hand, intercultural relationships are influenced by the interest of the youth in fashion, music, sports, travel and other hobbies, which leads to the use of specific English terms and to copying cultural models. In addition, the expansion of international bank branches generated the creation of universal payment methods (e.g. the credit card), which influenced the adoption of a western lifestyle in terms of consumption. Also, the creation of large self-service shops that sell food and household goods (*supermarkets, hypermarkets*) as well as the names of certain products determine the use of English terms (e.g. *milkshake, chips, blushi, jeans* etc.), thus creating a new type of consumer. Furthermore, the concept of multinational corporations implies a work environment that requires a certain conduct, language, outfit, working hours, as well as the ability to speak English, which enables both professional and personal interactions among employees of different nationalities and results in the development of intercultural relations.

4. DATA ANALYSIS

We will analyse English loanwords that are frequently used in Romanian fashion articles from youth online publications (4.1.), as well as on recordings of video blogs (4.2.), podcasts (4.3.), YouTube videos (4.4.) and *online slang* (4.5.).

4.1. ONLINE FASHION PUBLICATIONS

Fashion has always been a point of reference for youngsters of every generation regarding fashion styles in trend as well as lifestyle in general if we refer to idols, models or followers of certain social groups. According to market research studies conducted by Teenage Research Unlimited, youngsters are interested in magazines that write about fashion, technology, entertainment, music and celebrities. Consequently, we will analyse *necessary loans* and *luxury loans/stylistic borrowings* in online Romanian press (fashion magazines) that are frequently used in Romanian or those that are new loans that double Romanian words. We will look at their formal aspect (assimilated or *non-assimilated loans*), at their new semantic meaning and at their distribution in the text (isolated or frequent).

Our data were gathered from the following online fashion publications: *Fashion365.ro, România TV.net, Xmodax.com, Izli.ro, Tendinţe Modă.ro* and *Starsblog.ro*, based on which we will analyse the following anglicisms: *fashion, fashionistele, fashion girl, show, fashion show, style, styling, look, casual, smart, outfit, designer, fresh, make-up, trend, trendy, trendsetter, mix, messy, catwalk, top, skinny, must, must-have, grunge, oversize, statement, slim, urban, army, leggings, item, vibe, in, office, dress code* and *sporty*.

4.1.1. FREQUENTLY USED ANGLICISMS

We will analyse English loanwords that are habitually used in Romanian and, although not necessary, replace existing Romanian words without bringing additional information. They are not new dictionary entries and are not adjusted to the norms of the Romanian language, but are assimilated both in standard and specialised press language.

The noun *fashion* is defined as "a popular or the latest style of clothing, hair, decoration, or behaviour at a particular time or place" (Oxford dictionary n.d.). Fashion has always been popular with both men and women of all ages, especially with the youth, due to their need for being distinctive or associated to a particular group/status. Romanian beauty and fashion magazines use plenty of English beauty and fashion-related words when giving information about the latest trends in make-up, clothing, hairstyle etc. The most common and frequently used *luxury loanword* related to this topic is *fashion* itself, which replaces the Romanian equivalent (*modă*) although it does not adapt to the norms of the Romanian language. Another example is the word *style*, which replaces the Romanian word stil.

We identify *luxury connotative anglicisms* – English loanwords that have Romanian equivalents and are registered in dictionaries of neologisms. Some examples are: *look* (înfăţişare), *show* (spectacol), *make-up* (machiaj), *trend* (tendinţă), *designer* (creator de modă) which are registered in the dictionary of neologisms - *Marele Dicţionar de Neologisme* (Marcu 2000).

Other examples are the words *catwalk* (podium), *casual* (informal), *smart* (modern), *must* (used to recommend a certain outfit or style), *slim* (for size), *office* (formal), *outfit* (ţinută). These are not dictionary entries but are frequently used both in standard and specialised press language for their denotative function and their advantage over their Romanian equivalents: precision and international usage (Stoichiţoiu-Ichim 2001).

The same situation occurs in French in the case of the English word look, for example à votre look (French Touch Seduction.com 2014), as well as in Spanish, for example *un look sofisticado* (Loreal-Paris.es 2013). Also, the English term *outfit is used in Spanish, for example: el complemento perfecto de un outfit* (Glamour.mx 2014). Therefore, we observe the international usage of certain anglicisms and a similarity in their adaptation to different languages.

4.1.2. RECENT ANGLICISMS

We notice the usage of some new English loanwords that could be regarded as specialised terminology since their meaning refers to particular concepts in beauty and fashion. Therefore, journalists do not consider it essential to explain them but use them as such. The reason could be "comfort or rush which – especially in the case of journalists – do not allow them to reflect over Romanian lexical equivalents in order to choose the most adequate term" (Stoichiţoiu-Ichim 2001, 95).

For example, the word *styling* replaces both the English loanword *style* and its Romanian equivalent *stil* as follows: *jocuri de styling* (fashion365.ro 2016) to suggest a combination of styles in one's outfit, *iată câteva sfaturi de styling cu privire la modul de a purta un trenci indiferent de sezon* (*here are some pieces of advice to wear a trench coat in different ways/ styles in any season*), (fashion365.ro 2017). We also notice the use of the anglicism trenci, which is phonetically, graphically and morphologically adapted to the standards of the Romanian language and to its semantic system and is also registered in dictionaries of neologisms as *trenci s.n. pardesiu impermeabil cu croială de raglan; trencicot; <engl. trench/coat* (*trenci - neutral noun, a raglan sleeve waterproof coat; trencicot; <engl. trench/coat*), (Marcu 2000). Although this term has a Romanian equivalent (*impermeabil*), it is a *necessary anglicism* due to the fact that it designates

an item of clothing made of waterproof fabrics. Also, even if it is not a recent loan, we identify both its alternation with a Romanian equivalent and the incorrect differentiation between the Romanian *o geacă impermeabilă* (a waterproof jacket) and *trenci*; for example: *o geacă impermeabilă sau un trenci sunt de sezon* (*a waterproof jacket or a trench coat are this season's look*). This may show that it is still used as a loanword.

We also remark the exaggerated use of derivatives like *fashionistele* in the example *această piesă vestimentară a reușit să cucerească fashionistele din întreaga lume* (*this item of clothing has conquered fashionists around the world*), (Starsblog.ro 2015). The noun fashionistele is formed from the English fashionist used as a feminine noun fashionistă (-*ă* for singular), followed by the definite article for feminine plural form in Romanian (*le*). This term does not have an equivalent in Romanian but could be replaced by *persoanele interesate de modă* (*people interested in fashion*) since it does not sound natural to Romanian native speakers and may be difficult for those who lack knowledge in this field.

Moreover, recent anglicisms are prominent in beauty and fashion publications, for instance: *statement, messy, dress code, item, vibe, fresh, trendsetter, urban, skinny, slim, army, leggings, in*. They are used with stylistic roles and to universalise fashion terminology, for example *sprâncene statement [...] din nou în trend [...] menținerea lor într-o formă cât mai naturală, ușor messy* (*statement eyebrows [..] again in trend [...] keeping them in a slightly messy natural form*) (RomâniaTv.net 2016); *stilul office impune un anumit dress code* (*the office style requires a particular dress code*); *un alt item vestimentar în tendințe* (*another item of clothing in trend*); *să aducă un vibe fresh întregii ținute* (*to create the outfit a fresh vibe*); *vei deveni un trendsetter* (*you will become a trendsetter*); *ținute urban chic* (*urban chic outfits*) (Starsblog.ro 2015); *foarte in vor fi și fustele de zi cu volane* (*layered skirts will be in fashion*) (Fashion365.ro 2016).

We identify the polysemic words *trend, office, item* and *urban* which are used in various fields (business, marketing, education, constructions, etc.), not only in fashion.

Moreover, in the example *foarte in vor fi și fustele de zi cu volane* (*layered skirts will be in fashion*) (Fashion365.ro 2016), we remark the clipping or truncation of the English phraseological unit *to be in fashion* (*a fi la modă*). This is used in Romanian by eliminating the noun *fashion*, but keeping the Romanian verb *to be* (*a fi)* followed by the English preposition *in*.

Other examples of stilistically marked anglicisms are: *outfit, trendy, grunge, must-have, fashion girl, oversize, sporty*.

Out of the previously mentioned examples, the anglicisms *trendy, grunge, item* and *fresh* are entries in the dictionary of neologisms - *Marele Dicţionar de Neologisme* (Marcu 2000). Further analysis of *item* and *fresh* is presented in the following subsections.

4.1.3. ASSIMILATED ANGLICISMS

We notice loanwords that are formally adapted to the standards of the Romanian language. For example, the word *fashionistele* is used as a feminine noun and receives the feminine definite article for the plural form. Also, it is phonetically adapted - the suffix is stressed, according to Romanian language norms.

Other examples of morphologically adapted loanwords are *designer, trendsetter, show, look* and *trend*. All except *trendsetter* are registered as neologisms. The words *designer* and *trendsetter* are used as masculine nouns and receive the masculine definite article (*u*)*l* (*designerul*) or indefinite article un (*un trendsetter*), whereas the others are used as neuter nouns and receive the neuter definite article (*u*)*l*, for example *show-ul, look-ul, designerul, trendul*.

Most inanimate English nouns are used as neuter nouns in Romanian and they form their plural by adding the Romanian *-uri* ending for plural form of neuter nouns (Stoichiţoiu-Ichim 2006). For instance: *un look, look-ul, catwalk-ul, trenduri, trendurile, un outfit, un vibe, un dress code, topurile, un must, un item*.

Another example of a *luxury loan* is the collocation *fashion show*, which receives the Romanian neuter definite article and is used in plural form as *fashion show-urile* (RomâniaTv.net 2016). It replaces its Romanian equivalent *prezentare/galā de modā*.

According to studies in the field, "frequent inconsistencies occur in the use of the hyphen when spelling the English nouns that receive Romanian definite articles or plural endings [...] which highlights the *foreign* characteristic of a recent loanword" (Stoichiţoiu-Ichim 2006, 48–49).

We identify the morphological assimilation in terms of noun neuter gender of the English words must, outfit and look in the examples: un must, un outfit and look-ul.

4.1.4. NON-ASSIMILATED ANGLICISMS

A number of anglicisms are not formally adapted to the standards of the Romanian language, but "keep their English phonetic and graphic features which do not allow the Romanian morphological, nor phonetical adaptation" (Stoichiţoiu-Ichim 2006, 37). This is specific to *luxury anglicisms*, which are "predominant in youth publications addressed to a cosmopolit audience that are non-native speakers of English" (Stoichiţoiu-Ichim 2006, 37).

For example, the English loanwords *fashion, casual, smart, messy, skinny, statement, urban, army, slim, style, styling, grunge, oversize, sporty* are not morphologically adapted to the standards of the Romanian language or to its semantic system. Except *grunge*, they are not registered in Romanian dictionaries of neologisms.

4.1.5. ANGLICISMS WITH NEW SEMANTIC MEANING

According to Stoichiţoiu-Ichim, "lexico-semantic assimilation of anglicisms implies evolution in the meaning (extension, reduction or specialisation, extra connotations or changes in the existing ones)", (Stoichiţoiu-Ichim 2006, 56).

We will analyse a number of frequently used or assimilated English loanwords that developed new meanings in the Romanian language. The rationale behind this process could be the need of journalists to use new terms that have an international character and are introduced in tandem with new fashion trends.

In the examples *hainele fashion* (*the *fashion clothes*) and stilul fashion (*the *fashion style*) (Fashion365.30, 2015), we identify that the noun *fashion* replaces the English adjective *fashionable*. It has the syntactic function of an adjective and it is placed after the noun, according to Romanian language norms. This process also occurs in French, for example, *vêtements fashion et confortables* (Utile.fr 2011) as well as in Spanish (the noun *fashion* has the syntactic function of an adjective in the superlative form), for example *las faldas más fashion* (Venca.es 2016), which reflects the international character of the loanwords.

In the example *totul ţine de creativitate şi de modul în care reuşiţi să mixaţi hainele ce se regăsesc în tendinţele designerilor, astfel încât să rezulte un outfit demn de admirat sau chiar invidiat* (*it's all about creativity and the way in which you manage to mix clothes that are in trend according to designers, so that your result is an outfit worth admiring and envying*), (Fashion365.ro 2015), we notice the loan of the English phraseological unit *a mixa haine* (*to mix clothes*). The English verb *to mix*, which originates in

the French *mixte* (New Oxford Dictionary 2001), is an entry in Romanian dictionaries for a *amesteca* (*blend, mingle* or *stir*) (Dicţionarul Explicativ al Limbii Române n.d.) and also as a technical term: *mixaj film, muzică* (*film/music/audio mix*) (Dicţionarul Explicativ al Limbii Române n.d.). In English, the verb *mix* also means to combine clothes (*to mix clothes*) (Hornby 2004). This meaning has been recently borrowed in Romanian to replace the Romanian verbs *a combina/a asorta haine* (*to combine/to assort clothes*).

The same process occurs in French, where the French verb *assortir* is replaced by the verb *mixer* as in the example *mixer les vêtements* (Utile.fr 2011). Therefore, in the field of fashion, we notice the international character of the usage of various structures that contain anglicisms to define new fashion trends. The phraseological unit *to mix clothes* does not refer to the classic pattern of assortment – colour/fabric/style etc. – but to a combination of items of clothing in order to create a new outfit (for example the combination of sporty and classic items of clothing). Other examples that define certain outfits or clothing styles are: *rochii stil baby doll* (*baby doll dresses*) (Fashion365.ro 2015); *stilul offic*e (*office style*) (Fashion365.ro 2015); *rochiile midi stil vintage* (*vintage style midi dresses*) (Fashion365.ro 2015); curentul street style (*street style trend*) (Starsblog.ro 2015).

Another example of an anglicism that has developed a new meaning in Romanian is the English word *top*. This term is an assimilated loanword and is registered in Romanian dictionaries of neologisms as follows: *top¹ s.n. clasament al preferinţelor pentru unele spectacole, actori, bucăţi muzicale (<engl. top); top² s.n. 1. semnal scurt care previne un auditoriu să noteze o indicaţie într-un moment precis. 2. (tv) impuls de curent de scurtă durată, pentru sincronizare (<engl., fr. top)*, [*top¹ neuter noun, highest rank of preferences in shows, actors, pieces of music (<engl. top); top² neuter noun 1. short signal that announces an audience to take notes of a certain indication in a particular moment. 2. (tv) short electrical impulse for synchronization (<engl., fr. top)*] (Marcu, 2000). The term *top* has also borrowed the English meaning of *a piece of light clothing worn on the part of the body above the waist* (Oxford dictionary n.d.), which is not registered in Romanian dictionaries of neologisms, for example *topuri şi tricouri care se poartă în vara asta* (*tops and t-shirts that are trendy this summer*) (tendinţemodă.ro 2015).

A similar example is the word *item* – assimilated and registered in the Romanian dictionaries of neologisms as follows: *item¹ adv. de altfel, în plus (< lat. item); item² s.n. 1. temă, element constitutiv al unui test, chestionar etc. cu o notă specifică în cadrul unei probleme, referindu-se la un fragment strict determinat şi unic al acesteia; 2. termen de apreciere în problemele analitice; 3. termen al unei descrieri analitice destinat a fi luat în considerare într-un proces mecanizat; 4. (psih.) situaţie particulară*

care produce din partea subiectului două sau mai multe comportamente posibile (<engl., fr. item), [item¹ adverb, also, as well (< lat. item); item² neuter noun 1. a question, a topic in a test, questionnaire etc. with a specified note regarding a particular problem, which refers to a particular unit or aspect of an issue; 2. assessment term used in analytical problems; 3. term used in an analytical description as an important key factor of a mechanized process; 4. (psychology) a particular situation in which the subject produces two or more possible types of behaviour (<engl., fr. item)] (Marcu 2000).

This word is now also used with the meaning *a piece of clothing* analogous to the English *item of clothing*, in the Romanian phraseological unit *un item vestimenta*r (Starsblog.ro 2015).

Another example is the word *fresh*, which is registered in Romanian dictionaries of neologisms as *freş - adj. care exprimă prospeţime, sănătate, tinereţe; voi (< fr. fraiche), [freş - adj. something that expresses freshness, health, youth (< fr. fraiche)]* (Marcu 2000). We notice its Romanian graphical adaptation. One of its new semantic meanings is that of a juice made from squeezed fruit as in the example, *fresh de portocale* (*fresh orange juice*), (Secretele.com 2014), after the English *fresh juice*, where the word *fresh* is etymologically and semantically related to French. We notice that it is not graphically modified, but morphologically adapted to Romanian language, under the Romanian neuter gender form, for example *un fresh* or *fresh-ul* (the hyphen marks its foreign character), with its plural form ending in –*uri*, for example *mulţi preferă […] să îşi facă fresh-uri din diverse fructe* (*many people prefer to make their own fresh drinks from a variety of fruits*) (Secretele.com 2014). Another new semantic meaning of this term occurs in fashion, for example *stil fresh* (*fresh style*) (Starsblog.ro 2015); *un vibe fresh* (*a fresh vibe*) (Starsblog.ro 2015). The word *fresh* is not graphically modified and is used as an adjective that doubles its French equivalent.

4.1.6. DISTRIBUTION OF ANGLICISMS IN TEXTS

We notice the fact that anglicisms are predominant not only as autonomous words, as in the example *imprimeurile florale rămân şi ele, ca întotdeauna, un must în anul 2016* (*floral patterns are, as always, a must in 2016*) (Fashion365.ro 2015); *cum trebuie purtată o cămaşă slim-fit* (*how to wear a slim-fit shirt*) (Iyli.ro 2015), but also in different combinations. For instance, *blugii skinny sunt încă o modalitate trendy* (*skinny jeans are another trendy option*) (Fashion365.ro 2016b); *caracter must-have pentru orice fashion girl* (*must-have character for every fashion girl*) (Starsblog.ro 2015); *la modă vor fi stilul grunge, oversize, stofele transparente* (*grunge, oversize, transparent fabrics will also be a fashionable style*) (Xmodax.com 2016).

These anglicisms can designate certain international fashion styles or can be justified by the need of certain social categories to be linguistically distinctive from others.

For example, *totul ține de creativitate și de modul în care reușiți să mixați hainele ce se regăsesc în tendințele designerilor, astfel încât să rezulte un outfit demn de admirat sau chiar invidiat* (*it's all about creativity and the way in which you manage to mix clothes that are in trend according to designers, so that your result is an outfit worth admiring and envying*) (Fashion365.ro 2015); *alegere smart* (*a smart choice*) (Fashion365.ro 2015); *look fresh* (*fresh look*) (RomâniaTv.net 2016); *trendurile în make-up* (*trends in make-up*) (RomâniaTv.net 2016); *look-ul no make-up este din nou în trend* (*the no-make-up look is again in trend*) (RomâniaTv.net 2016); *creează-ţi un look cât mai rebel, messy si neglijent* (*create yourself a rebellious, messy and careless look*) (RomâniaTv.net 2016); *noile trenduri, prezente pe catwalk-ul de la Fendi* (*the new trends presented on the catwalk by Fendi*) (RomâniaTv.net 2016); *make-up artist* (*make-up artist*) (RomâniaTv.net 2016).

Similar to Romanian, word combinations of anglicisms also occur in French, for example: *une pièce forte qui peut apporter énormément de style et d'élégance à votre look* (French Touch Seduction.com, 2014), as well as in Spanish, for example: *el complemento perfecto de un outfit casual* (Glamour.mx 2014).

In order to avoid repetition, journalists alternate English loanwords with terms from their native language and use them as synonyms. For example: the Romanian **stil** *(inspirată din* <u>stilul</u> *army = inspired from the army style)* vs. the English *style* (*jocuri de* <u>styling</u> *= combinations of style*); the Romanian *piesă vestimentară* (*această* <u>piesă vestimentară</u> *a reuşit să cucerească fashionistele din întreaga lume = this item of clothing has conquered fashionists around the world*) vs. the English *item* (*un* <u>item</u> *versatil = a versatile item*); the Romanian *ţinută* (<u>ţinute</u> *sporty chic = sporty chic outfits*) vs. The English *outfit* (*completează* <u>outfitul</u> *cu accesorii statement = complement your outfit with statement accessories*).

4.2.   VLOGGING

A vlog or a video blog is a record of one's thoughts, opinions, interests or experiences published on the internet with a view to communicating and interacting with the audience on a personal level by sharing information on various topics. It is also a new form of entertainment, as well as a source of information for the youth, since there is also interaction through written comments between the vloggers and the viewers who are called *followers*. Therefore, we can distinguish *a computer-mediated dialogical*

interaction in which both the vloggers and the followers frequently use anglicisms in spoken and written communication.

Considering the fact that by discourse we generally mean "a wide range of forms of language use: written and spoken, dialogical and monological" (Bidu-Vrânceanu et al. 2001), and that video blogging is an evolving and ongoing reality, we can assert that linguistic and pragmatic analysis of the discourse in vlogging should not be overlooked. It can be regarded as a relevant and interesting object of study in order to develop an understanding of language in use and in a given context.

The video blogging industry in Romania is still evolving and Romanian vloggers get inspired by American models who influence their content and their performance style but also their linguistic choice. We notice a frequent use of anglicisms due to the need for using a language specific to online communication. These are *necessary loans* or *technical borrowings* – English terms that do not have a Romanian equivalent. On the other hand, vloggers who use *luxury loans* or *stylistic borrowings* - an alternative for an already lexicalised concept - show the need for being distinctive and remarked in the vlogosphere and deliberately use these kinds of linguistic units. Nevertheless, some English loanwords became part of the Romanian lexicon, for example: *job, dealer, laptop, cash, cheeseburger, hit,* etc.

The research study is based on twelve recordings of Romanian vloggers on a YouTube channel (the list is provided after the list of references). According to Gandul.info (2015), an online journal, these are among the most popular and have generated the highest subscriber rate and the highest number of views. Grounded theory in qualitative research shows that a minimum of twelve cases is required to meet one's proposed objectives and to avoid saturation (Guest et al. 2006).

The terms *blog, vlog* and their derivatives *blogger, vlogger, bloggăriţe, vloggăriţe* are *necessary anglicisms*, as they do not have Romanian equivalents. These loans are ortographically, phonetically and morphologically adapted to Romanian language conventions. We notice the use of *blog* and *vlog* as neuter nouns (*un blog, blogurile, un vlog, vlogurile*), whereas *blogger* and *vlogger* are used as masculine nouns and *bloggăriţe* and *vloggăriţe* as feminine nouns. The same happens in the case of *gamer* where we distinguish the forms *un gamer* for masculine and *o gameriţă* for feminine.

We identify frequently used *luxury English loans* that replace Romanian words and are used as neuter gender forms as follows: *gaming; e un must* (*it's a must*); *e în trend* (*it's in trend*); *Q&A-ul ăsta vreau să fie mai*

scurt (*I want this Q&A to be shorter*); *Oamenii mă întreabă - când faci friends meeting? - Încă nu am nimic concret. Am tot vorbit de friends house, friends meetings* (*People ask me when there will be a friends meeting. I haven't decided yet. We've already talked about friends house, friends meetings*); *Nu lăsa eşecurile să te tragă înapoi. Nu e bine să vezi un fail ca o mare nenorocire. Un fail e doar o experienţă* (*Don't let yourself be put off by a failure. A failure is just an experience*).

In the example *ţi se pare că n-am hateri?* (*do you think I don't have haters*) we identify the English loan *hateri*, which replaces the Romanian phrase *oameni care te urăsc* (*people who hate you*). This linguistic choice can be justified by the fact that it requires less effort when typing or it may have a stronger impact in meaning and may distinguish the speaker. Moreover, in the example *de ce se hateresc femeile?* (*why do women hate each other?*), we notice the use of the English verb *hate* that replaces its Romanian equivalent *a urî* but it is adapted to the Romanian conjugated verb form for the third person plural in relation to the subject of the sentence.

Also, we notice the loan of words and structures suggesting exaggeration, such as *super cool; that's awesome; the best* as well as of greeting and farewell phrases, for example *Hello; Hey; Hey, what's up?; Whazzuuup, dude!* etc.

Regarding paralinguistic and nonverbal communication, we notice similarities between Romanian vloggers and foreign vloggers, American mainly, in terms of attitude, gestures and body language, for example *virtual quotation marks* or *finger quote marks* (often used to express satire, sarcasm, irony or euphemism), the *hand gesture for OK* (by connecting the thumb and index finger into a circle and holding the other fingers straight or relaxed in the air), the *thumb-up* or *thumb-down sign* (a hand gesture achieved by a closed fist held with the thumb extended upward or downward) for approval or disapproval, the *V sign* for *peace* or the excessive use of some English words such as *ok; yeah; yeah,right!; really?!; No way!*, complemented by various facial expressions or gestures.

Pseudonyms or nicknames are *common* in blogging and are carefully chosen since they are considered important factors in creating an impact on the viewers and in drawing a personal connection with the audience. Both vloggers and their followers either adopt English nicknames or create pseudonyms that display English language features, such as *Mickey Hash, Zmenta's, Ms Anne-Green, Shelly, Blackrain226, Mihai Android, Gold Messi, Da Bacon* etc.

Stylistic borrowings are common in the titles of the postings, for example *De ce se hateresc femeile?* (*why do women hate each other?*);

Friends Show; M-am apucat de gaming???!! (*I've taken up gaming*), whereas *technical borrowings* are frequent in farewell endings: *Dă-mi un follow pe Instagram, pentru LIVE updates zilnic pe Instagram Stories!* (**Give me a follow on Instagram, for Live updates daily on Istagram Stories*); *Daţi-mi like* (*Give me like*); *Nu uitaţi să daţi like dacă v-a plăcut episodul şi subscribe la canalul meu de youtube! Vă pup!* (*Don't forget to give like if you enjoyed the episode and subscribe to my youtube channel! Kisses!*); *Nu uitaţi să daţi like!* (*Don't forget to give like!*); *Tot ce trebuie să faceţi este să daţi share la postare* (*All you need to do is *give share to the posting*) etc.

4.3. PODCASTS

Podcasts are similar to radio programs, but they are an episodic series of digital audio or video files that can be downloaded and listened to. Listeners can play them at their convenience, using devices that have become more common than portable broadcast receivers. Podcasts usually contain talk back radio style content rather than music and have become a recognized medium for spreading information for both corporate and personal use (Starak, 2018). They are another form of online entertainment where listeners can leave comments about each podcast episode and also interact with other listeners. Podcasts are considered "a community of individuals sharing a common interest" (International Podcast Day 2018).

As far as Romanian podcasts are concerned, these have started to grow in popularity, especially among younger generations. Since they are still a new concept, our corpus is based only on six podcasts on a YouTube channel that are presented by Romanian comedians popular with the young audience (the list is provided after the list of references).

It is worth mentioning that *stand-up comedy* itself is borrowed from American models as well as the comedians' approach, the nature of their jokes or punchline stories. These comedy acts are different at times from classical comedy shows performed by Romanian comedians as they are mainly performed in comedy clubs or pubs rather than in theatre halls and they involve direct interaction between the comedian and the audience in an informal style, usually with a sarcastic or ironic but humorous tone. They are also distributed online via YouTube videos or podcasts and are a popular form of entertainment for the youth.

However, the data used in our study is based on podcasts in which the comedians are either the hosts or the guests (similar to radio shows) and they discuss or present various topics and interact with their listeners. This is to say that we are not studying the language used in comedy

acts, but the role of anglicisms in the language used by comedians as participants in a podcast discussion, which reflects features specific to the stand-up comedy style in terms of register (colloquial) and tone (sarcastic, ironic, humorous). We notice a predominant use of English loanwords that are integrated in the Romanian text and adopt Romanian inflexion features. Not only the concept of the podcast has been adopted, but also its name, which is a *necessary* loanword since it does not have a Romanian equivalent, but, as in the case of most anglicisms, has been adapted and used as a neuter noun, for example *un podcast, podcasturi, podcasturile.*

Moreover, the frequent distribution of anglicisms in this dataset creates a text with a mixed structure that addresses an elitist audience with a high level of English in order to mark group solidarity. Consequently, we consider these videos as a relevant and interesting source for our object of study in order to develop an understanding of language in use and in a given context.

4.3.1. STYLISTIC BORROWINGS WITH AN EXTENDED SEMANTIC MEANING

We identify anglicisms that are deliberately used to replace their Romanian equivalents in order to suggest implied meanings.

In the example *pantofii mei sport sunt special edition* (*my trainers are special edition*), the speaker wants to highlight the fact that he is wearing brand new shoes that are the latest model. He indirectly refers to those who feel the need to boast about their labelled items, thus creating a humorous context. This would have less of an impact if the Romanian equivalent *ediţie specială* was used and it would not sound natural either. This loan is orthographically and phonetically adopted.

In the case of the English *discount*, which alternates with its Romanian equivalent *reducere*, the speaker uses the loanword (orthographically and phonetically adopted) when he talks about brand clothes that are worth buying since there are discounts, and indirectly creates the idea of a high-status consumer, whereas the Romanian *reducere* implies a low quality of clothing items, usually bought from regular shops, by people with a low income.

In the examples *nu sunt un workaholic* (*I am not a workaholic*) and *trebuie să fim aware de ceea ce se întamplă* (*we have to be aware of what is happening*) the speaker deliberately uses the English words instead of their Romanian equivalents in order to differentiate himself from other social groups as it may sound *more sophisticated*. The same happens

when the comedians talk about their next show in Italy and announce the number of people attending their event: *avem 28 going deja* (*we already have 28 going*). Here we also identify an ellipsis. In the example *Aşa am zis, checked!* (*This is what we said: checked!*) the anglicism is used to suggest agreement.

Another example is *nu pot să lean back, să mă bucur, să mă liniştesc, să fac un show relaxant* (*I can't lean back, to enjoy myself, to rest, to prepare a relaxing show*). The speaker replaces the Romanian verb *a se relaxa* (*to relax*) with the English *lean back*. It is an unnecessary loan used to distinguish the speaker.

We also exemplify *m-a abordat unul azi în pasaj la Universitate, unul cu gecuţă de la Unicef, cerşetor next level care mi-a cerut bani să-i ajut pe copii* (*I was approached by a guy at the subway today, he was wearing a Unicef jacket, next level begger who asked me for money to help children*). Here we sense the ironic tone of the speaker with a view to being humorous.

Another example is: *ăsta ne-a dat slam-dunk* (*he gave us a slam-dunk*) - when talking about somebody who is not fond of their jokes. A *slam-dunk* is a specialised term used in basketball meaning *a shot in which a player thrusts the ball down through the basket* (Oxford dictionary n.d.). Starting from the idea of this forceful movement in order to score a basket, the speaker wants to highlight the level of dissatisfaction of their viewer who bluntly tells them that he dislikes their jokes.

4.3.2. ADAPTED LUXURY ANGLICISMS / ADAPTED STYLISTIC BORROWINGS

In the examples *nu sunt un workaholic* (*I am not an workaholic*) and *Jay Leno nu filmează special-uri pentru că vrea să repete glumele în diferite show-uri* (*Jay Leno doesn't record specials because he wants to repeat his jokes in various shows*), the English nouns *workaholic* and *specials* are used as masculine nouns. The English *workaholic* (orthographically and phonetically adopted) receives the Romanian masculine indefinite article un, whereas *specials* is used in the Romanian masculine plural form *special-uri* and is phonetically adapted. The use of the hyphen marks its foreign characteristic and differentiates the English *special* from its Romanian homograph. We also identify here the frequent distribution of anglicisms in the text. We notice the use of *show-uri*, which is registered in dictionaries of neologisms, replacing the Romanian *spectacol*. Here it is used as a neuter noun in its plural form, by receiving the uri ending. The hyphen marks its foreign characteristic.

In the following examples the English loans are used as Romanian neuter nouns and receive the definite article (*u)l* or the indefinite article *un: Ideea era că a fost boom-ul ăla din '80 care s-a spart în '90. Ultima dată când s-a produs boost-ul ăla a venit un nou val de creativitate. Se aşteaptă din nou boost-ul ăsta ca să vadă din nou un refresh.* (*The idea was that there was that boom in the 80s which vanished in the 90s. The last time that boost took place a new creativity wave came up. This boost is expected to come again and *to see a refresh*). We distinguish the use of the hyphen, which marks the foreign characteristic of the loans and the frequent distribution of anglicisms in the text. We consider these loanwords *stylistic borrowings* since they have an equivalent in Romanian (*boom = explozie/creştere; boost = amploare/creştere; refresh = reînvigorare*). In both languages these nouns are figuratively used in the example above, which leads us to the conclusion that the speaker's linguistic choice is justified by a need to be distinctive and to create impact.

A similar process regarding the adaptation of the loans, their distribution and the linguistic choice with a figurative meaning occurs in the following examples: *mie mi-a plăcut foarte mult un bit de stand-up care semăna cu un banc* (*I liked one bit of a stand-up that was similar to a joke*); *Doru Octavian şi-a dat la zero counter-ul* (*The Romanian comedian Doru Octavian placed his counter at zero*). The loanwords *bit* and *counter* are used as Romanian neuter nouns, and receive the indefinite article *un* (*un bit*) or the definite article (*u)l* (*counter-ul*) and the use of the hyphen to mark their foreign characteristic. In both cases, the speaker could have used Romanian equivalents. The phrase *un bit de stand-up* could have been replaced by <u>*un număr/o glumă*</u> (a Romanian alternative to <u>*one act of a stand-up comedy show*</u>), while the phrase *şi-a dat la zero counter-ul* (*he placed his counter at zero*) could have been replaced by the Romanian expression a luat-o de la zero (an alternative to *he started from scratch*). Here again we identify a deliberate use of *stylistic borrowings*. The speaker addresses an elitist audience with a high level of English in order to mark group solidarity.

4.3.3. UNNECESSARY ANGLICISMS

In the following examples, we identify various anglicisms that are adopted as *concepts, ideas or meanings* and are inserted into a Romanian sentence as independent words. Sometimes they do not respect the English language norms. Moreover, even if they do not always have a direct equivalent in Romanian, they are *unnecessary* since they replace Romanian words or phrases that could be used with the same meaning.

An example is *ce putem să zicem ca review e că ambalajul e foarte rezistent* (*what we can *say as a review is that the package is quite resistant*) when

talking about a wrapped present. Starting from the meaning of the English *review – evaluation, assessment, appraisal* (Oxford dictionar n.d.), the speaker uses this term as functional language to express opinion, which does not follow the English language norms. However, it has impact and also distinguishes the speaker.

In the example *ne-a dat shut out la telefon* (*he gave us shut out on the phone*) the speaker implies the idea of not being allowed to be part of the conversation. However, you cannot *give somebody shut out*. Another example is *umorul lui este squeaky clean* (*his humour is squeaky clean*). The speaker means that the jokes are not vulgar. However, in English *squeaky clean* has a rather different use, namely to describe somebody's appearance or behaviour.

In the example *se aşteaptă din nou boost-ul ăsta ca să vadă din nou un refresh* (*This boost is expected to come again and *to see a refresh*), the speaker uses the specialised term *refresh* to imply the idea of a new start, but you cannot *see a refresh*.

When the speaker wants to open a present, he says *vreau să fac opening* (*I want to *make opening*) instead of *vreau să deschid cadoul* (*I want to open the present*). The English *opening* replaces the Romanian verb *a deschide* (*to open)*, after the English *grand opening*. We can sense the deliberate exaggeration used for a humorous purpose.

Another example is: *gluma asta are replay value* (*this joke has replay value*) - to highlight how funny the joke was. In the example *Doru Octavian şi-a dat reset pe plan internaţional* (*The Romanian comedian Doru Octavian reset himself internationally*) - the specialised term *reset* is used to imply the idea of a new start.

Other examples of *unnecessary loans*, used for stylistic purposes and which might require a certain level of English knowledge, are *aşa ajunge materialul să fie hacked* (*this is how the material gets hacked*); are *un efect booming* (*it has a booming effect*); *ai hateri, asta înseamnă că o duci bine* (*you have haters so you are living a good life*); *eu care sunt joy of life* (*I am the joy of life*); *Trebuie să dai totul pe scenă. E faza aia cu you're only as good as your last show* (*You have to do your best on stage. It's that thing that you're only as good as your last show*); *sunt safe aici* (*I'm safe here*). We notice that the loanwords in the examples above keep their original orthography and phonetics unchanged.

4.4. YOUTUBE VIDEOS

The following examples appear in various videos covering different topics on a YouTube channel (the list is provided after the list of references).

4.4.1. NECESSARY LOANS

The names of certain products, concepts, processes etc. determine the use of English terms, for example: *Jay Leno nu filmează special-uri pentru că vrea să repete glumele în diferite show-uri* (*Jay Leno doesn't record specials because he wants to repeat his jokes in various shows*); *ne-a adus un bucket for one cu multe crispy* (*we were served a bucket for one with lots of crispy strips*); *aveţi 10 mii de view-uri* (*you have 10 thousand views*); *aştept ofertele de Black Friday* (*I'm waiting for the Black Friday offers*); *mi l-am luat de Black Friday* (*I bought it on Black Friday*); *daţi un subscribe* (*subscribe*); *după update, auto steer se calibrează* (*after the update, auto steer is on*); *activez auto lane change* (*I activate auto lane change*); *mă interesează auto steer care a trecut din off în on* (*I am interested in auto steer which turned from off to on*); *suntem la setări şi mă interesează driver assistance* (*we're looking at the settings now and I'm interested in driver assistance*); *un update de soft* (*an update of a soft*); *maşina asta are o mulţime de lucruri noi ca evitarea accidentelor atunci când mergi în cruise control activat, un fel de auto hold care ţine maşina pe loc* (*this car has a lot of new things like avoiding accidents when you drive in cruise control activated, a kind of auto hold which keeps the car steady*); *activează acceleration sport insane* (*activate acceleration sport insane*).

4.4.2. CALQUED FORMS AND STRUCTURES

The following examples are loan creations formed by literally translating English words or idioms, as follows: *nu vrei să ştii* (*you don't want to know*) instead of *e mai bine să nu ştii*; **nu vrei să te duci acolo** (*you don't want to go there*) instead of *nu e bine (nu e recomandat) să te duci acolo*; *a face sens* (*to make sense*) instead of *are sens; a se focusa* (*to focus on*) instead of *a se concentra; a fi fericit cu ceva* (*to be happy with something*) instead of *a fi mulţumit de ceva, for example este fericită cu noul job* (*she is happy with her new job*).

Other examples are: *a aplica pentru, a aplica la* (*to apply for*) instead of *a se înscrie, a-şi depune actele; suport* (*support*) instead of *sprijin; determinare*(*determination*) instead of *hotărâre; audienţă* (*audience*) instead of *public, auditoriu; instrumental* (*instrumental* as in *influential, contributory*) instead of *indispensabil* or *decisiv, for example Podolski a fost instrumental în obţinerea victoriei* (*Podolski was instrumental in getting the victory*) instead of *Podolski a fost decisiv pentru obţinerea victoriei; inconfortabil*

(*uncomfortable*) instead of *stânjenit/ă,* for example *eram inconfortabil cu Andrew* (*I was uncomfortable with Andrew*) instead of *eram stânjenit/ă în prezenţa lui Andrew* or *nu mă simţeam în largul meu în prezenţa lui Andrew.*

Moreover, we identify the use of a number of English adjectives ending in *ic*, which replace their Romanian equivalents, for example: arabic instead of *arab/arăbesc*; *realistic* instead of *realist*; *homofobic* (orthographically adapted from the English *homophobic*) instead of *homofob*; *energetic* instead of *energic*.

We also notice the use of the possessive adjective in an unnatural way following the English model, for example: *Stimaţi călători, în timpul călătoriei cu metroul sunteţi rugaţi să ţineţi sub supraveghere bagajele dumneavoastră* (*Do not keep your luggage unattended*) instead of S*timaţi călători, în timpul călătoriei cu metroul sunteţi rugaţi să vă ţineţi sub supraveghere bagajele.*

Other examples are: *Fii gata să primeşti pedeapsa ta* (*Be ready to receive your punishment*) instead of *Fii gata să-ţi primeşti pedeapsa; Încetează cu minciunile tale* (*Stop your lies*) instead of *Încetează cu minciunile; Găseşte destinaţia ta de vacanţă* (*Find your holiday destination*) instead of *Găseşte-ţi destinaţia de vacanţă.*

4.5.TYPES OF ONLINE SLANG

Based on our researched material, we classified the examples of the specific online slang as follows: abbreviations and acronyms; clipping; emoticons & emoji; onomatopoeic spellings; punctuation, capitalisation and other symbols; letter & number homophones; leetspeak and specialised terms.

The examples presented below illustrate changes in the English language that have been adopted in Romanian. Also, the Romanian examples follow similar changing pattern(s).

4.5.1. ABBREVIATIONS AND ACRONYMS

Shortening forms of words or phrases (*abbreviations*) and forming new terms from the initial letters of other words that are pronounced as a whole (*acronyms*) are the most productive ways of word-building in order to save time and effort during online chatting. Some English examples are: *BF* = boyfriend, *GF* = girlfriend, *pls* = please, *CEO* = chief executive officer, *FYI* = for your information, *BTW* = by the way, *ZUP* = what's up?, etc.

A similar process takes place in Romanian, for example: *CNV = cineva (somebody), Ms = merci (thanks), CMF = Ce mai faci? (how are you?), CF = ce faci? (how are you?), LMA = La mulţi ani (Happy Birthday), CP/CPL = cu plăcere (you're welcome), E BESC / T'BESK = te iubesc (I love you), PWP = (te) pup (kisses), NPC = n-ai pentru ce (no problem/don't mention it), nik = nimic (nothing), sal = salut (hello), BV = bravo (well done), AFR = afară (outside), APP = apropos (by the way), mrgm = mergem (we're going/gonna).*

4.5.2. CLIPPING

Another common linguistic means of word formation used in online communication is *clipping* - reducing or shortening words without changing their meaning, for example: *advertisement – ad, examination – exam, telephone – phone, website – site, photograph – photo, hamburger – burger, graduate – grad, teenager – teen, internet – net* (Barseghyan, 2013, 28). In Romanian, we have identified: *mulţumesc = mulţu* (*thanks*), *cu plăcere = cu plă* (*you're welcome*), *trebuie = tre* (*must/have to*), *sunt online* (*sunt conectat*) *= sunt on* (*I am online*), sunt offline (*sunt deconectat*) *= sunt off* (*I am offline*).

4.5.3. EMOTICONS & EMOJI

Keyboard-generated icons and smileys are abundant in instant messaging, as well as pictorial representations (*emoticons*) of facial expressions, common objects, places, types of weather, animals etc. (*emoji*). Apart from being efficient, they also portray specific emotions and are more appealing to the eye, for example *:-) (smile), :-((sadness), :-((((cry), ;-) (wink), :*/xxx (kisses), ( )( )( ) (hugs), <3 (heart – I love you), zzz (sleep/ tiredness)* etc.

4.5.4. ONOMATOPOEIC SPELLINGS

Onomatopoeic spellings are used to replace words and phrases that express feelings or reactions: *hihi/haha!* (amusement), *aha!* (confirmation of a statement), *aaa!* (confirmation of a statement complemented by wonder), *mda!* (no comment), *ooo!* (surprise), *hmmm!* (content). The following examples are borrowed from English language: *oops!* (surprise or feeling sorry about a slight accident), *wow!* (amazement), *ooh!* (joy or surprise), *yay!* (delight or triumph), *phew!* (relief).

4.5.5. PUNCTUATION, CAPITALISATION AND OTHER SYMBOLS

We identify an exaggerated use of punctuation for emphasis or stress while replacing words or expressions, for example *???* (what? / I don't understand), *!!!* (to express amazement or to highlight the importance of an idea), … (no comment). Also, capitalisation of each and every word from a title is used for emphasis, unlike Romanian norms. Symbols that replace words are common, too: *@ = at*, *@ home = at home*, *xxx* = *kisses*, *0x0x0x = hugs & kisses, G2G = got to go* etc.

4.5.6. LETTER & NUMERAL HOMOPHONES

Words or bits of words are also replaced by their phonetic equivalent embodied into letters or numbers. For instance, in English: *U = you, C = see, Q = queue, 2* (*two*) *= to/too, 4* (*four*) *= for, CU = see you, CU l8er = see you later, GR8! = great!, G2G = got to go, ME2 = me too, 4U = for you, and* in Romanian *DC? = de ce?* (*why?*), *K să = ca să* (*in order to*), *aks = acasă* (*at home*), *dak = dacă* (*if*), *C?? = ce??* (*what?*), *d la = de la* (*from*) etc.

4.5.7. LEETSPEAK

Leetspeak is an informal language or code, used on the Internet, in which standard letters are often substituted by numerals or special characters. *Leet*, or *1337*, is a short form of *elite*, commonly used by video gamers to suggest that they are skilled (Urban Dictionary n.d.). For example: *l337* (*leet*), *!nt3rn37* (*internet*), *8aCK* (*back*), *900d* (good) (NetLingo n.d.).

Another characteristic is the capitalisation of all the consonants in a word: *LIKe ThiS* or letter substitution for other letters that might sound alike. "For example, the letter *Z* can replace the final letter *S* in the word *skillz*. With the letter *X* replacing the letter *C* or *K*, the example becomes *sxillz*. Then using numbers and symbols, leetspeakers might refer to their computer skills as *5x1llz*" (NetLingo n.d.).

4.5.8. SPECIALISED TERMS

Another interesting aspect is the adaptation and assimilation into Romanian of a number of common verbs in IT such as: *to download, to upgrade, to search, to scan, to turn off, to process, to stand-by* etc. These have developed new meanings in Romanian, as integrated parts of a phrase or expression, for example: *a-şi downloada sufletul* (*to confess*); *a se upgrada* (*to buy something new/to improve*); *a procesa* (*to think*); *a fi în stand-by* (*to wait*), *a scana* (*to stare*), *a-şi da un search* (*to remember something*), *a da un turn off /„sunt off* (*to be silent*), etc.

5. CONCLUSION

The analysis of anglicisms in terms of frequency, assimilation and adaptation to the standards of Romanian and to its semantic system, semantic evolution and text distribution brought forward some findings.

We noticed that a number of the English loanwords are phonetically, graphically and morphologically adapted to the standards of Romanian and to its semantic system and are used with a stylistic role, replacing their Romanian equivalents.

Based on our corpus, *luxury anglicisms* are more frequent than *necessary anglicisms* and are used not only isolated, but also in different word combinations. Moreover, they are used as synonyms when alternating with the Romanian words in order to avoid repetition. Furthermore, a number of anglicisms have developed new semantic meanings and are used as *stylistic borrowings*.

We can assert that anglicisms used in online fashion publications may be extrinsically motivated as they *designate certain international fashion styles, thus becoming more precise. Moreover, they can also be justified by the need of particular social categories to be linguistically distinctive from others since* they are assimilated both in standard and specialised press language.

On the other hand, English loanwords used in vlogs, podcasts and YouTube videos may be intrinsically motivated. The speakers deliberately replace Romanian words or phrases with English loans in order to produce impact, to create humour or irony, or to mark group solidarity.

We can conclude that online communication is constantly changing due to the need for instant interaction between its users, for saving time and effort when typing, for diferentiation from other groups and for entertainment and socialising purposes. We identified the use of a simple and sometimes coded language, which consists of abbreviations, acronyms, clipping, emoticons, onomatopoeic words, punctuation marks and graphic symbols, homophone letters and numbers as well as specialised terms borrowed from English or internally created, without respecting and following language rules and norms. It can be considered as a nonconventional language used to show modernisation and independence of the users.

REFERENCE LIST

PRIMARY SOURCES

Avram, Mioara. 1997. *Anglicismele în Limba Romậna Actuală*. Bucureşti: Editura Academiei Române.

Bidu-Vrânceanu, Angela, Cristina Călăraşu, Liliana Ionescu-Ruxăndoiu, Mihaela Mancaş, and Gabriela Pană Dindelegan. 2001. *Dicţionar de Ştiinţe ale Limbii*. Bucureşti: Nemira.

Collot, Milena, and Nancy Belmore. 1996. "A New Variety of English." In *Computer-Mediated Communication: Linguistic, Social, and Cross-Cultural Perspectives*, edited by Susan C. Herring, 13-28. Amsterdam: John Benjamins.

Crystal, David. 2006. *Language and the Internet (2nd ed.)*. Cambridge: Cambridge University.

Davis, Boyd H., and Jeutonne P. Brewer. 1997. *Electronic Discourse: Linguistic Individuals in Virtual Space*. New York: State University of New York Press.

Herring, Susan C., ed. 1996. *Computer-Mediated Communication: Linguistic, Social and Cross-Cultural Perspectives*. Amsterdam: John Benjamins.

Hornby, Albert Sidney. 2004. *Oxford Advanced Learner's Dictionary of Current English, 6th Edition*. Oxford: Oxford University Press.

Macfadyen, Leah P., Jorg Roche, and Sabine Doff. 2004. *Communicating Across Cultures in Cyberspace (Vol. 2)*. New Brunswick and London: Transaction Publishers.

Marcu, Florin. 2000. *Marele Dicţionar de Neologisme*. Bucureşti: Editura Saeculum I. O.

Panckhurst, Rachel. 2006. "Le Discours Électronique Médié: Bilan et Perspectives." *Lire, Écrire, Communiquer et Apprendre avec Internet*, 345-366. Available at https://hal.archives-ouvertes.fr/hal-00286914.

Pearsall, Judy, and Patrick Hanks, eds. 2001. *The New Oxford Dictionary of English*. Oxford: Oxford University Press.

Stoichiţoiu-Ichim, Adriana. 2001. *Vocabularul Limbii Române Actuale. Dinamică, Influenţe, Creativitate*. Bucureşti: Editura All Educational.

Stoichiţoiu-Ichim, Adriana. 2006. *Aspecte ale Influenţei Engleze în Romậna Actuală*. Bucureşti: Editura Universităţii din Bucureşti.

Thurlow, Crispin. 2001. "The Internet and Language." In *Concise Encyclopedia of Sociolinguistics*, edited by Rajend Mesthrie and R. E. Asher, 287-289. Oxford: Elsevier.

Werry, Christopher C. 1996. "Linguistic and Interactional Features of Internet Relay Chat." In *Computer-Mediated Communication: Linguistic, Social, and Crosscultural Perspectives*, edited by Susan C. Herring, 47-64. Amsterdam: John Benjamins.

Zafiu, Rodica. 2001. *Diversitate Stilistică în Romậna Actuală*. Bucureşti: Editura Universităţii din Bucureşti.

SECONDARY SOURCES

AbuSa'aleek, Atef Odeh. 2015. "Internet Linguistics: A Linguistic Analysis of Electronic Discourse as a New Variety of Language." *International Journal of English Linguistics* 5 (1): 135–145. doi: 10.5539/ijel.v5n1p135.

Ciacu, Nicoleta. 2008. "Influenţa Limbii Engleze în Spaţiul Audio Vizual Românesc." Conferinţa Naţională "Limbă, Literatură şi Universalitate". https://www.researchgate.net/profile/Ciacugrasu_Nicoleta/publication/215489599_The_influence_of_English_in_the_Romanian_audiovisual_space.

Dicţionarul Explicativ al Limbii Române. n.d. Accessed April 20, 2017. https://dexonline.ro/.

Dossou Koffi, and Gabriella Brigitte Klein. 2012. *Our Communication Concept.* Italy: Key & Key Communications. http://bridge-it.communicationproject.eu/res/default/OUR-COMMUNICATION-CONCEPT-WEB.pdf.

Fischer, Roswitha, and Hanna Pulaczewska. 2008. *Anglicisms in Europe: Linguistic Diversity in a Global Context*. Newcatsle Upon Tyne: Cambridge Scholars Publishing.

Forăscu, Narcisa, and Mihaela Popescu. 2002. *Dificultăţi Gramaticale ale Limbii Române*. Galaţi: "Dunărea de Jos" University of Galaţi.

Gândul.info. 2015. "Vloggerii din România" Accessed April 20, 2017. http://www.gandul.info/reportaj/vloggerii-din-romania-14090163.

Guest, Greg, Arwen Bunce, and Laura Johnson. 2006. "How Many Interviews Are Enough? An Experiment with Data Saturation and Variability." *Field Methods* 18 (1): 59–82. doi:10.1177/1525822X0527990.

International Podcast Day. 2018. "What Is a Podcast?" Accessed January 18, 2018. https://internationalpodcastday.com/what-is-podcast/.

Jucker, Andreas H., and Christa Dürscheid. 2012. "The Linguistics of Keyboard-to-Screen Communication. A New Terminological Framework." *Linguistik Online* 56 (6): 1–26. doi:10.5167/uzh-67310.

Lazăr, Vasilisia. 2012. "Greşeli Frecvente în Limba Română II." Accessed January 12, 2017. http://insemneculturale.ning.com/group/curs-de-limba-romana/forum/topics/greseli-frecvente-in-limba-romana-ii.

Mihu, Catalina. 2012. "Prinşi în Prescurtări. Cum Ne-a Acaparat Limbajul de pe Internet." Accessed January 10, 2017. http://adevarul.ro/tech/internet/prinsi-prescurtari-ne-a-acaparat-limbajul-internet-1_50b1155d7c42d5a663a2e7e4/index.html.

NetLingo. n.d. "Leetspeak." Accessed January 10, 2017. http://www.netlingo.com/word/leetspeak.php.

Oxford Dictionary. n.d. Accessed April 20, 2017. https://en.oxforddictionaries.com.

Sandu, Daniel, Catalin Augustin Stoica, and Radu Umbres. 2014. *Tineri în România: Griji, Aspiraţii, Atitudini și Stil de Viaţă. Raport de Cercetare Realizat de Centrul de Sociologie Urbană și Regională – CURS Pentru Friedrich-Ebert-Stiftung România (FES)*. Bucureşti: Friedrich Ebert Stiftung. http://www.fes.ro/media/2014_news/Raport-FES-Tineri_in_Romania.pdf. [Accessed 12 January, 2017]

Smântână, Diana. 2008. "Problema Anglicismelor în Limba Română Actuală." *Revista Limba Română* 5-6: 162-167. http://limbaromana.md/index.php?go=articole&n=467.

Starak, Yari. 2018. "What is a Podcast?" *Yaro.blog*. https://yaro.blog/230/what-is-a-podcast/.

Svobodova, Diana. 2013. "Assessment of Modern Loanwords by the Contemporary Czech Youth." *The New Educational Review* 32 (2): 163–171. http://www.educationalrev.us.edu.pl/e32/a13.pdf.

Urban Dictionary. n.d. Accessed April 20, 2017. https://urbandictionary.com.

TERTIARY ONLINE SOURCES
Fashion365.ro. 2015a. "Tendinţe Modă Bărbaţi 2016." Accessed January 10, 2017. http://www.fashion365.ro/tendinte-moda-barbati-2016/

Fashion365.ro. 2015b. "Tendinţe Modă Femei 2016." Accessed January 10, 2017. http://www.fashion365.ro/tendinte-moda-femei-2016/.

Fashion365.ro. 2016a. "Cum să Porți Adidașii Converse." Accessed January 10, 2017. http://www.fashion365.ro/cum-sa-porti-adidasii-converse/.

Fashion365.ro. 2016b. "Tendințe Cheie Bărbați Pentru Toamna-Iarna 2016-2017." Accessed January 10, 2017. http://www.fashion365.ro/tendinte-cheie-barbati-toamna-iarna-2016-2017/.

Fashion365.ro. 2016c. "Tendințe Modă Bărbați Toamnă/Iarnă 2016-2017: Catalog Mango Man." Accessed January 10, 2017. http://www.fashion365.ro/catalog-mango-man/.

Fashion365.ro. 2017. "Cum să Porți un Trenci Indiferent de Sezon." Accessed January 10, 2017. http://www.fashion365.ro/cum-sa-porti-un-trenci-indiferent-de-sezon/.

French Touch Seduction.com. 2014. "Le Blazer, un Basique du Vestiaire Masculine." Accessed January 10, 2017. http://www.frenchtouchseduction.com/le-blazer-un-basique-du-vestiaire-masculin.html.

Glamour.mx. 2014. "Los 10 Esenciales de un Look Siempre Chic." Accessed January 10, 2017. http://www.glamour.mx/moda/guia-de-estilo/articulos/ropa-accesorios-moda-tips-tendencias-looks-street-style/2771.

Iyli.ro. 2015. "Reguli Elementare la Bărbați: Cum Trebuie Purtată o Cămașă Slim-Fit." Accessed January 12, 2017. http://www.iyli.ro/2015/11/13/reguli-elementare-la-barbati-cum-trebuie-purtata-o-camasa-slim-fit/.

RomâniaTv.net. 2016. "Tendințe de Make-up în 2017." Accessed January 12, 2017. http://www.romaniatv.net/tendinte-de-make-up-in-2017-renunta-la-rujurile-mate-si-opteaza-pentru-cele-satinate-si-mult-mai-hi_331733.html#ixzz4UEgrDpZw.

Secretele.com. 2014. "Fresh-ul de Portocale nu Este Atât de Sănătos cum se Credea." Accessed January 10, 2017. http://www.secretele.com/2014/10/fresh-ul-de-portocale-nu-este-atat-de.html.

Starsblog.ro. 2015. "Învață să Porți o Geacă Parka!" Accessed January 12, 2017. http://starsblog.ro/invata-sa-porti-o-geaca-parka/.

Tendințemodă.ro. 2015. "Topuri și Tricouri care se Poartă în Vara Asta." Accessed January 10, 2017. http://tendintemoda.ro/topuri-si-tricouri-care-se-poarta-in-vara-asta/.

Utile.fr. 2011. "Comment Mixer les Vêtements Fashion et Confortables?" Accessed January 10, 2017. http://www.utile.fr/comment-mixer-les-vetements-fashion-et-confortables_2753.

Venca.es. 2016. "Webs Amigas: Magic Outlet Trucos para Ahorrar." Accessed January 10, 2017. http://www.venca.es/.

Loreal-Paris.es. 2013. "Maquillaje Natural Paso a Paso." Accessed January 10, 2017. http://www.loreal-paris.es/tendencias/maquillaje/look-natural-maquillaje.aspx.

Xmodax.com. 2016. "Principalele Tendinţe Modă Toamna-Iarna 2016-2017." Accessed January 10, 2017. http://xmodax.com/principalele-tendinte-moda-toamna-iarna-2016-2017/.

QUATERNARY ONLINE SOURCES

Youtube. 2017a. "O zi din viaţa unui VLOGGER". https://www.youtube.com/watch?v=TTkDI5yw9as&list=PLJkrT6jzt_5wv0tB3lobf8y2dnCgVsbZ3

Youtube. 2017b. "Roast-ul lui Mikey Hash". https://www.youtube.com/watch?v=xBXayZclj_c

Youtube. 2019a. "Giceste fornetti challenge". https://www.youtube.com/watch?v=c-SP7IZgasw

Youtube. 2019b. "Deschid cadourile de la majorat". https://www.youtube.com/watch?v=v3hx1C-XN0g

Youtube. 2018a. "Smash or pass cu vloggeri romani". https://www.youtube.com/watch?v=qEdZPYeZNHY

Youtube. 2017c. "Fericit singur sau trist intr-o relatie? - Q&A Live cu Levi pe Facebook.". https://www.youtube.com/watch?v=QpgPoWKbuRw&t=1s

Youtube. 2014. "Este religia obligatorie in scoli?" https://www.youtube.com/watch?v=Ok_sNfb9WKY&t=6s

Youtube. 2018b. "Conversatie libera despre Minciuni, Prieteni si Locul de Munca | Levi.". https://www.youtube.com/watch?v=725g0L_uSFA

Youtube. 2017d. "De ce traiesc o viata grea." https://www.youtube.com/watch?v=tL6ooTHxyO0

Youtube. 2013a. "Cum am devenit miliardari din vlog... | Friends Show". https://www.youtube.com/watch?v=U8lN2QSknBQ

Youtube. 2013b. "Cauti succesul? Tu esti rezolvarea! | Levi." https://www.youtube.com/watch?v=RuQVDvA9vOs

Youtube. 2013c. "Vrea toata lumea sa fie de succes? | Friends Show." https://www.youtube.com/watch?v=sl5Qncieafw

Youtube. 2017e. "In ce sa-mi investesc timpul? Cum sa-mi construiesc viitorul?" https://www.youtube.com/watch?v=BP5847OVCUg

Youtube. 2017f. "Cum poti iesi din depresie?" https://www.youtube.com/watch?v=wu8XThr-G_M

Youtube. 2018c. "Levi Elekes: Merita sa fii hater?" https://www.youtube.com/watch?v=0lpvoswu9d4

Youtube. 2016a. "Ce nu ne-a invatat societatea?" https://www.youtube.com/watch?v=YgiPP9dyi-Y

Youtube. 2019c. "6 frici pe care le ai si tu." https://www.youtube.com/watch?v=3wzRn2XAzC4

Youtube. 2017g. "Fac misto de frezele mele vechi." https://www.youtube.com/watch?v=vcGl6CoVIR4

Youtube. 2017h. "Podcast #120 | Fara bani dar cu prieteni cu Micutzu'." https://www.youtube.com/watch?v=XQlC6n0jOT0&t=1271s

Youtube. 2019d. "Podcast #253 | Ne vedem jos." https://www.youtube.com/watch?v=IgDdP7HhiBA

Youtube. 2016b. "Intre showuri cu Teo, Vio si Costel | Podcast | Ep. 14 - Partea 1 | Invitat: Micutzu'" https://www.youtube.com/watch?v=DE2ZAkUoOx4

Youtube. 2019e. "Podcast #238 | Stand up și orgoliu." https://www.youtube.com/watch?v=j-WqMePgvQk

Youtube. 2016c. "Podcast #43 | cu Mihai Bobonete (Trupa Deko completa)." https://www.youtube.com/watch?v=hwB051FQG9w&t=6s

Youtube. 2019f. "Podcast #251 | Pe Angliea | Între showuri cu Teo Vio și Costel." https://www.youtube.com/watch?v=68Z2nk8eYGA