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1. Introduction

In 2012, I took a linguistics course at the University of Vienna that dealt with English in everyday life in Austria. Its focus was on the sociolinguistic perspectives. For my term paper, I chose to address the application of English words in the sections dealing with fashion and beauty in the most widely read Austrian and Italian women magazines. I examined a total number of sixty thousand words with regard to the following research focus: One scope of my paper was to identify the overall frequency of English words in Austrian and Italian magazines and to see how the words are integrated into the respective language systems. Furthermore, I was interested in how far age correlates with language usage. More precisely, I intended to find out if women magazines aimed at younger people applied more Anglicisms and hence imitated the teenagers' expected use of language. That is why I analyzed four women magazines addressing two different age classes, i.e. teenagers and adults. Finally, I aimed to find out about the proportion of Anglicisms that is included in a selected German and Italian dictionary in order to be able to make any estimation about the degree of acceptance of selected English words in the two languages that can be expected.

My findings have shown that the age of the target audience of magazines has an impact on the usage of Anglicisms. While the frequency of Anglicisms in my corpus proved to be more or less similar in both groups, there were far more different kinds of Anglicisms in youth magazines than there were in magazines addressed at adults. Moreover, I found out that in German less than half of the Anglicisms used in the magazines have a dictionary entry, while almost three quarters of the words in the Italian corpus appear in the Italian dictionary. The period of coverage of this topic was limited to one semester and therefore, the research questions could only be treated in a rather simplistic and superficial kind of way. Moreover, there were many additional questions emerging throughout this time and my interest in this topic grew. Therefore, I decided to do some further research on it.

A large number of scholars have committed themselves to the observation and systematic analysis of Anglicisms and most of them limited their research to the field of written language, especially to the language of the press. Among the few noteworthy contributions to the analysis of Anglicisms in spoken German are the works by Richard Glahn (2000) and Julia Abresch (2007). My thesis examines the way the language of online magazines influences the usage of Anglicisms in both the oral and written discourse of adolescents and it gives information on how English words are integrated morphologically and semantically into

German and Italian. For the first time, youTube tutorials and comments to them, which are seen as examples of spontaneous spoken and written language, are used for the research on Anglicisms. Overall, the thesis summarizes the results of a cross-country study, which tries to take a deeper dive into issues related to Anglicisms in written and spoken language, as well. As mentioned previously, the field of beauty was chosen as a research area.

The first part of the paper is aimed to provide some theoretical background to the topic area. To begin, the term globalization is defined and its implications are discussed. The description of the empirical part of the research involves providing the definition of Anglicisms that is applied here. This is followed by a description of the corpus data and a delimitation of the research area. The thesis concludes with a presentation and discussion of the main findings.

Apart from numerous factors including age and gender, the role of Anglicisms in the language people make use of will undoubtedly be influenced in a certain direction by characteristics such as the language policy practiced in their home countries and the contact with mass media. The significance of a foreign language and the average engagement with one form of mass media, namely the Internet, is indicated quantitatively, by statistics e.g. as included in studies measuring the number of European households which possess access to the Internet, as well as qualitatively by the observations in the writings of some academics that deal with these issues. Since language policy and the usage of the Internet are expected to have an intimate correlation to Anglicisms, they will be tackled before formulating specific hypotheses.

2. Globalization

As this thesis deals with the way globalization affects language, a clarification of what is understood by globalization is indispensable. Globalization has been discussed widely across all kinds of disciplines, yet there is no definition that academics can agree on, as understandings of this issue are multiple. Debate raises the question of whether it is an old or a recent phenomenon. Moreover, some people see negative developments such as the decline of local identities as a consequence of large-scale globalization, while others judge it a source of cultural enrichment.

As far as the characterization of globalization is concerned, scholars such as Jan Aart Scholte (2008, 11: 1499) criticize the common approach to this issue, which centers around four key terms: “internationalization”, “liberalization”, “universalization”, and “westernization” (2008,

11: 1499). These terms are not compatible with the changes to social relations that have occurred in the course of the last decades. For example, there is a difference in meaning between internationalization, which denotes the relations between different nations and globalization, where the national boundaries are blurred in favor of a global economy (Daly 1999: 31) that is currently dominated by America (Hargittai & Centeno 2001: 23). Many scholars describe globalization by pointing to the accelerated pace at which life takes place. This might be one of a million characteristics of globalization, but it cannot be its definition. Instead, globalization needs to be regarded as a drastic change in the way the world is interconnected (Hargittai & Centeno 2001: 22).

In this new era, space still has an important impact on the way people relate to the world, but innovations in all sorts of spheres of life have led to a change in social geography, which has allowed for connections between people, that transcend territorial boundaries. Globalization is understood as the expansion of transplanetary, and in particular supraterritorial social relations. Scholte (2008, 11: 1478) remarks that "[p]eople become more able - physically, legally, linguistically, culturally and psychologically - to engage with each other wherever on earth they might be". Without doubt, mass media has contributed to the conception of the world as a global village (McLuhan 1962: 31). This image was promoted by Marshall McLuhan in his books *The Gutenberg Galaxy: The Making of Typographic Man* (1962) and *Understanding Media* (1964). The World Wide Web responds to the needs of an interconnected world for example by a reduction of physical distance (Scholte 2008, 11: 18). In his much-cited article about globalization, Moisés (2009: 1) observes that "Internet access penetrates the most remote corners of the globe, it is transforming the lives of more people, in more places, more cheaply than ever before--and the pace of change is accelerating faster than we can hope to chronicle it".

New forms of communication have spread due to the advances in technology and English is often perceived as "modern day lingua franca" (Jenkins, Modiano, Seidlhofer & Yano 2009: 370), as it is widely used throughout the world. Ressmann (2002: 51) describes the effects of language contact on different spheres: The personal sphere comprises the question of identity, language use and the prestige associated with a certain language. The social sphere includes again the prestige of a language and the use of language. In this context, he points to the employment of elements of a foreign language in commercials. The political sphere is dedicated to language policies. It strengthens or weakens languages and may even lead to acts of war in case of a failure. Finally, the linguistic sphere is subject to changes on a lexical and

structural level, for example by means of borrowings from other languages (Ressmann 2002: 51) which my thesis is concerned with.

3. European language policy

Let us now take a closer look at the European politics and at how it approaches the language issue. In 1995, the Council of Europe unveiled its decision to improve the quality and to diversify the acquisition of foreign language and the foreign language education. The year 2001 was declared as the "Europäische[s] Jahr der Sprachen" (Moraldo 2008: 10) and the 26th of September referred to as the "Tag der Sprachen" (Moraldo 2008: 10). Moreover, the aim since then has been to encourage the European citizens to gain proficiency in at least two foreign languages that are spoken within the European Union (Moraldo 2008: 10).

This intention of the Council of Europe is further reinforced by the publication of guidelines and reference tools such as the C*ommon European Framework of Reference for Language* as well as the *European Language Portfolio*, both of which were designed by the Language Policy Division of the Council of Europe that in 2010 commemorated its 50th birthday (European Center for Modern Languages 2013: 7) and by the development of useful education programs. According to the Language Policy Division (Little 2008: 3),

> [t]he emphasis is upon valuing and developing the ability of all individuals to learn and use several languages, to broaden this competence through appropriate teaching and through plurilingual education, the purpose of which is the creation of linguistic sensitivity and cultural understanding, as a basis for democratic citizenship.

English has a special status among the foreign languages, especially in Spain, Italy, Austria and Greece. In these countries, almost ten out of ten students study English from primary school age onwards (Eurostat: 2014). For the school year 2003-2004, foreign language education, which in most cases refers to English, became mandatory for first grade primary school pupils in Austria and Italy. For a detailed account cf. Bundesministerium für Kunst, Unterricht und Kultur 2007; Calabrese & Dawes 2008. In 2012, a survey carried out by the Public Opinion Analysis sector of the European Commission shows that 67% of Europeans asked for this purpose regard English as one of the two most useful languages for themselves. Spanish with a percentage of 14% has a comparatively low popularity among people (European Commission 2012).

To sum up, it could be stated that the European government places great importance on foreign language learning and cultural experiences. As the status of English is particularly high, in most cases the first foreign language that European pupils study in school is English. The foreign language education will help the children acquire language skills. Without the promotion of plurilingualism on the part of the government by means of including English in the curriculum of school and education programs, Anglicisms would certainly not be present, or at least not to this extent. If the audience did not understand the meaning of English words, the people performing youTube tutorials as well as the journalists writing articles for beauty magazines would not use them. In other words, an effective language policy surely has an impact on the successful education of English, which then influences the out-of-classroom usage of the language, including the use and understanding of Anglicisms.

4. New media and the change of communication routines

This section tries to give an overview about the changes that have taken place in the way people use the Internet. An emphasis is meant to be laid on the fact that the users now contribute to the generation of media content. A closer look is taken at the platform youTube and at its young users, who are of special interest for the thesis. As will become clear in the following paragraphs, the video platform can be described as an online community. Moreover, the distribution of households possessing technical gadgets which provide Internet accessibility is shown.

4.1. Technological advances

During the mid-1990s the first interactive services to be available online, comprising chat-rooms were introduced, granting priority to the Internet users themselves. The Internet experienced a shift in meaning, changing from a static center of information referred to as "Web 1.0" (Wigand 2010: 167) to the present "Web 2.0" (Wigand 2010: 167), which focuses on the users as active participants in the construction of publicly accessible contents. This innovation was facilitated by a consistent further development of communication technology related to the access of the Internet. Fast data rates and a dramatic decline in prizes have contributed to the fact that the number of households with Internet access is relatively high (Bauer 2011: 8-9). The early Web 1.0 could be described as static. Studies about it involved various institutions such as news agencies on the one hand and the audience as receptors on

the other hand. Nowadays, however, there is no clear boundary between the two parties and as mentioned before, senders are not necessarily institutions (Bedijs & Heyder 2012: 9).

The concept of the Internet as a mere source of information has been extended to include the Internet users' active role as participators in creating Internet content and communicating with other users. With the introduction of the so-called Social Software, users are granted the possibility of publishing self-made digital photos and videos on various platforms, creating a personal profile and making virtual friends there (Bauer 2011: 9). The current Web 2.0 also enables users with a low level of computer literacy to publish texts and pictures online, converse with other contacts, keep in touch with them even if their friends live in other parts of the world (Grossegger 2013: 5). As opposed to older concepts understanding the circulation of media content as a passive process, media producers and consumers interact with each other in what can be referred to as a "participatory culture" (Jenkins 2006: 3).

4.2. Participatory culture on the web

The participative web is a concept, which is currently used to describe the web. The term is used as the web can be characterized by a far-reaching participation of a large number of people. The users take an active role in communicating with others, assessing other people's content and contributing to information diffusion. The content that is produced by users is generally referred to as user-generated content (abbreviated in UGC) and user-created content (abbreviated in UCC). In the following, the former definition and its abbreviation are used interchangeably. Generally speaking, this concept describes media content, which is generated by Internet users. There are countless approaches to this issue, particularly in the fields of communication, media science and economic science. Despite the great interest in the phenomenon, no common definition has been found (cf. O'Reilly 2005).

Probst (2007: 14) suggested a definition that would allow a distinction of user-generated content from the area of journalism. She pointed out that these days media content is increasingly generated by recipients. In the majority of cases, content is created by lay people, such as amateur reporters, who do not have a degree in media studies. She (2007: 14) uses the terms "partizipativer Journalismus" (Probst 2007: 14) and "Bürgerjournalismus" (Probst 2007: 14) to refer to these circumstances and argues that work of professionals such as journalists, photographers and editors does not have to do with user-generated content. Bauer (2011: 20) rightly argues that what this line of argumentation overlooks is the fact that not

only amateurs have the possibility of submitting UGC, but also professionals might provide UGC. This definition holds true for a large part but not all of the existing UGC and thus is not reflective of reality (Bauer 2011: 20). The OECD (2007: 8) adduces the following three features of this notion:

1) The content needs to be published somewhere in order to be understood as UGC and to be distinguished from e-mails.

2) A user needs to have put some work and thought into it. The simple uploading of another person's creation, e.g. a music video performed by a celebrity, does not qualify the material as UGC.

The third aspect has already been mentioned before. It determines the circumstances behind user-generated content.

3) Generally speaking, UGC is produced by amateurs following a hobby and not a profession, but in many cases with the intention to create profit out of it.

The fastest-growing type of UGC on the Internet is made up of digital video files that users create using their own or someone else's audiovisual material. Apart from weblogs, there are also video platforms, where these files can be published (Bauer 2011: 40-42). One example of a video platform is youTube, which is going to be presented in greater detail in the following section, as it is the source that part of my corpus data is derived from.

Many established media organizations allow for interaction opening up their websites to UGC in the form of user comments and ratings. According to the OECD (2007: 6), UGC can lead to the "joint production of information". For example, by the interaction between consumers and/or potential buyers of a certain product on discussion forums, the purchase decision might be affected. What are the potential negative consequences that might arise due to it? People having the ability to use a computer could be contrasted with those members of general public that are not computer literate. Moreover, the process toward individualization might eventually elicit "cultural fragmentation" (OECD 2007: 6). Other common problems associated with the production of content by amateurs concern the violation of privacy and a lack in quality as content is not evaluated by experts prior to its publication (OECD 2007: 6).

Measuring the quantity of UGC proves to be a rather challenging enterprise, for a number of reasons, one of which is the possibility of users to have an account on UGC platforms but never using it. However, researchers generally agree upon the fact that the figure of the users'

creative engagement is a high one and that UGC is particularly popular among young people (OECD 2007: 9). Obviously, there are also users, who prefer to consume information passively and who thus do not choose to contribute content. However, the trend is toward increasing participation.

4.2.1. YouTube as a source of user-generated content

YouTube is a video platform that does not only allow users to view content but they can also create, upload, edit and share files. Therefore, it features lots of user-created content. Everyone can apply for membership. The platform was founded in February 2005. It constitutes an acceptable alternative to the sending via the email account, as users do not need to pay attention to the size of the video data they want to share. It also provides its users with a message board, where people can get in touch with others, have a discussion, inform themselves and inspire other people throughout the world (http://www.youtube.com/t/about_essentials, 1 Aug. 2013; Marek 2013: 16).

Due to a dramatic increase in popularity, only one year following its launch into the World Wide Web, Google decided to absorb youTube in exchange for an amount of money exceeding a billion Euros. From the beginning, youTube was denigrated by media as it was characterized as a phenomenon that is specific to the generations of young people, i.e. it was marginalized. Moreover there were numerous actions against copyright infringements by its users as well as frequent criticism against the prevalence of banality characterizing a clear majority of video clips on youTube (Marek 2013: 17-18). Following this, Burns (2009: 61) argues that "[o]n video-sharing sites, the most ordinary of situations can become an Internet sensation. Babies laughing, kids lip-syncing, teens describing their heartaches, animals playing, and grown men dancing can all be found in the vaults of video-sharing sites".

Despite the adverse criticism, the number of users has grown steadily and according to the youTube statistics (http://www.youtube.com/yt/press/statistics.html, 13 May 2014), "over 6 billion hours of video are watched each month on youTube". Technical innovations that led to the invention and spread of digital cams, webcams and similar devices which went hand in hand with a reduction in price raised the number of people subscribing to video platforms, such as youTube, further (Bauer 2011: 8). The type of UGC that can be found on this video platform might be subsumed under the OECD's category "video and film". The contributors' activity is described by the OECD (2007: 15) as "[r]ecording and/or editing video content and

posting it. Includes remixes of existing content, homemade content, and a combination of the two".

4.2.2. YouTube as a community

Amongst other things, youTube is perceived as a place of communication, conversation and exchange of ideas and opinions. Its purpose is to enable communication between people who share a common interest. Despite the huge number of visitors, users characterize the atmosphere as personal, as interests are shared and relationships are built. There is a sense of affiliation that is more akin to a community than to a broadcasting platform (Lindgren 2012, 2: 156). According to Rotman and Preece (2010, 3: 330), "subgroups of smaller communities are created within the larger scope of the larger site, enabling users to find kinship and cultivate close relationships".

Lindgren (2012, 2: 154) took a closer look at how-to videos on youTube, dealing with their discursive contexts. He selected ten popular how-to videos and analyzed the first thousand comments to them, using specific software tools. The results of Lindgren's (2012, 2: 166) study indicate that "[i]n spite of youTube having an architecture that is not primarily built to support collective participation or collaboration, a lot of 'community-oriented activities' are taking place on the site". Many how-to videos lead to some kind of interaction between the people, which is why they might be described as "affinity spaces" (Lindgren 2012, 2: 168). Even if they might not allow for close ties between its users, they can still be characterized as "virtual space[s] adhering to specific social rules and costumes" (Lindgren 2012, 2: 164). The scholar (Lindgren 2012, 2: 165) further elaborates his point by indicating that the how-to videos are often received with gratitude by other users. Moreover, in many cases users express the motivation for following the instructions given by the authors and some also return to the thread to leave a feedback after trying them out. The feedback often involves praising the author and giving constructive criticisms (Lindgren 2012, 2: 165). This impression can clearly be confirmed when taking a closer look at the youTube tutorials I analyzed for this paper. Apart from informing and entertaining others, speakers instruct their followers how to recreate certain beauty trends. In the majority of cases, practical advice is given, possible difficulties are anticipated and solutions are suggested. Finally, the viewers are invited to give feedback, which should also serve to improve the tutor's future contributions.

4.3. The Internet usage

The following section deals with the degree of immersion of people in the virtual world. Frequency of use is measured with the help of statistics and user behavior and attitudes are identified by academic studies from scholars whose work belongs to all kinds of critical schools, particularly to sociology.

4.3.1. Distribution of the Internet users in Europe

According to the Eurostat, which is a standard source of international statistics capturing a great variety of topics (http://epp.eurostat.ec.europa.eu, 13 September 2013), Italy is one of the countries that come last regarding the possession of computers as well as the quantity of households which are equipped with Internet access. However, compared to a survey that was conducted by the same company in 2008, there has been a gradual increase. A 2012 survey on the share of the Internet users reveals that the World Wide Web is used by 63% of the population, while a small proportion of slightly over half of the population uses the Internet at least once a week. Half of the Italian population uses the Internet on a daily basis or almost every day (Seybert 2012: 3). Nevertheless, as compared to international standards, Italy still takes a weak position. The European average amounts to 76%, which is slightly below that of Austria (79%) and significantly below that of Germany (85%) (Seybert 2012: 2).

Regarding the use of the Internet via mobile devices, the data reveals a significant growth in the frequency of this kind of access, following the market launch of new mobile devices like tablet computers and smartphones. One third of the European population accesses the Internet utilizing one of these technological gadgets (Seybert 2012: 1). In December 2013, three quarters of the total number of Facebook users access the social utility via their mobile phones. This has led to the recent News Feed redesign, which is reminiscent of the Facebook version for mobile phones (Hamburger: 2014).

4.3.2. Age distribution of the Internet users

As concerns the age distribution, by far the largest group of European Internet users is made up of teenagers aged between 16 and 24 years. 93% of them use the Internet at least once a week and the ratio falls with age. The Internet fulfils different purposes for young and old people. While communicating via emails, searching for information and reading online

newspapers are similarly popular among all age groups, activities including participation in social media networks, listening to web radio channels and watching movies online are far more frequently conducted by the younger generation (Seybert 2012: 3-4). A survey comparing the media use patterns of the European Union was carried out by the TNS Opinion & Social contracted by the European Commission. As expected, the usage of the Internet is particularly high among young people. 79% of the questioned teenagers between 15 and 24 years use the Internet daily. More than half of the asked young people also use social networks daily or almost on a daily basis and their trust in the Internet is above the average as well. Moreover, they state that official websites and websites from institutions are more reliable (TNS Opinion & Social 2011: 12).

Also other studies occupied themselves with the analysis of Internet usage by different age groups. Grossegger mentions the advantage young users see in the Internet: its flexibility and convenience allows its users to access information at any time and place. Research on the age distribution of German Internet users done by the Medienpädagogischer Forschungsverbund Südwest shows that a proportion of 20% of children as young as 6 to 7 years already connect to the World Wide Web and an incredibly high proportion of 93% of twelve-to thirteen-year-olds does so. Their usage of technological gadgets often takes place in conjunction with other leisure activities, regardless of whether they are at home or on the move (Medienpädagogischer Forschungsverband Südwest 2013: 33, referred to in Grossegger 2013: 3).

Shortly before the expansion of Facebook, in 2006 a study was carried out by the University of Turin that analyzed the children's usage of the Internet in the region of Piedmont. The research centers on middle and secondary schools, involving 105 students from eleven to nineteen years, who were divided in focus groups and asked to compile a questionnaire. The results show that eight years ago, average students already possessed 1.6 computers per family and 84% of those owning a computer were also connecting to the Internet (Cavagnaro, Gallina & Grimaldi 2011: 1-6). However, a different usage of the Internet was employed by middle school- and secondary school-aged children. While the younger pupils only connected to the Internet about 3.5 hours a week, the older ones were online approximately seventeen hours. Moreover, a more active and communication-oriented usage by the older ones as opposed to a more passive connection to the Internet was observed. The students of middle school downloaded term papers and other scholarly material, music, films and in turn uploaded similar material by themselves. In contrast, most students of secondary school

wanted to deepen their knowledge about themselves and thus engaged in creative activities such as creating personal blogs, leaving comments on friends' blogs and communicating in forums (Cavagnaro, Gallina & Grimaldi 2011: 6).

It turns out that children primarily make use of online media to interact with peers, to make purchases online and to share important moments in their lives online. The results also indicate that the Internet is becoming more and more a new kind of social sphere, in which "adolescenti stabliscono e individuano ruoli che permettono loro di trovare soluzioni e di compiere azioni anche in un contesto virtuale [the adolescents establish and recognize roles that allow them to find solutions as well as to perform actions in a virtual context]" (Cavagnaro, Gallina & Grimaldi 2011: 7). The scholars contributing to this research further divide the social spheres into the "sfera famigliare [personal sphere]", the "sfera scolastica [sphere of school]", and the "sfera della socializzazione e del divertimento [sphere of socialization and entertainment]". While the usage of the Internet by younger students mainly regards issues related to school and family, the new social sphere that is touched upon more deeply by older students particularly involves issues of socialization and entertainment. The authors (Cavagnaro, Gallina & Grimaldi 2011: 7) point out that these findings are in line with evidence in the field of child development which reveal the necessity for children of a young age to receive a lot of support by their family members and the propensity of older ones to seek approval by their friends (Cavagnaro, Gallina & Grimaldi 2011: 7).

4.3.3. Internet usage behavior

Grossegger (2013: 3) observes that communication routines have changed in an unexpected direction, because people's sense of space and time has altered. Online and offline are no opposites but they are growing together and communication takes place on an accelerated and intensified scale. Time-displaced acting is associated with age and old-fashionedness, what redounds to the benefit of those, who can keep pace in the "century of information overload" (Grossegger 2013: 3). Also according to Moraldo (2008: 108-109), the communication infrastructure has been revolutionized through the Internet.

Teenagers are open to changes and they adopt new skills in a playful manner. Grossegger (2013: 9) praises the strong technological capability of young people: Young people integrate innovative technology into their lives and take advantage of the multi-function devices. They are one up on the average grown-up as far as technology is concerned. With numerous

advancements in this field, avenues of communication are opened up and exploited by the teenagers. Young people living in the countryside can remain up-to-date with regard to youth culture and teenagers from migrant backgrounds are able to keep in touch with their remote family members (2013: 8). Weber (2012) argues that "Jugendliche zeigen uns hier vor, was <technische Konvergenz> bedeutet [Young people show us the meaning of <technical convergence>]".

Consequently, in order to live up to the teenager's expectations, the companies need to have an online resource in addition to its traditional core business. Lots of established media organizations allow for interaction opening up their websites to UGC in the form of user comments and ratings (OECD 2007: 5). Only recently, I came across an image shared by the social media website, 9GAG, Inc., on their Facebook page, where they give thanks for the users' feedback and ask for any further suggestions and comments. Since the day of its publication, the link has been shared 2 times, it has received almost 1500 likes and 82 comments which in most cases constitute suggestions for improvement (9GAG: 2014). In this example, the Internet is made advantage of for the purpose of customer satisfaction surveys that do not cost anything for the companies. According to the OECD (2007: 6), UGC can also lead to the "joint production of information". For example, by the interaction between consumers and/or potential buyers of a certain product on discussion forums, the purchase decision might be affected (OECD 2007: 6).

A characteristic that is common to the new generation, which can be referred to as "net generation" (Cavagnaro, Gallina & Grimaldi 2011: 2), is certainly the ability of multi-tasking. Teenagers can carry out a number of tasks at the same time, a capacity that is further encouraged by digital technologies (Cavagnaro, Gallina & Grimaldi 2011: 4). Another important aspect that needs to be pointed out as the thesis also draws data from online magazines, regards the huge expansion of online versions of newspapers, magazines, and radio and television channels. Whereas some years ago, newspapers were only available in a printed format, nowadays many people do away with them and check the latest news on the Internet. Grossegger (2013: 4) describes the Internet as a "multifunktionaler Allrounder", as it serves a great variety of purposes, acting as an information provider, a learning aid, a place of communication and entertainment etc.

With regard to information preferences, different generations do not have the same demands they bring to the information providers. First of all, teenagers have other interests including music, youth culture and lifestyle. Moreover, teenagers have a different understanding of the

quality of information, as they prefer fast and cutting-edge information, which is also costless. Teenagers value news that give interesting facts, which are not common knowledge among their peers. They like to be informed by people who experience the subject matter at first hand and perceive this aspect of proximity as a significant quality feature. If they are interested in a subject matter, they usually connect to the Internet as a first step (Weber 2012).

Thirty years ago, young people had a different concept of the technological innovations they were confronted with. When the computers started to appear, many people took a very skeptical stance toward them, believing that the computer would eventually exceed the human brain's capacity and set out to destroy the human race. With the passing of time, computers were integrated into their daily lives and concerns about this gradually faded from their consciousness. Nowadays, a clear majority of people could not imagine their life without these technological must-haves (Grossegger 2013: 4).

4.3.4. Internet usage for the purpose of learning foreign languages

In what follows, the results of a case study in Eastern Europe determined to find out about the potential of social media for language acquisition, shall be presented briefly in order to highlight the fact that the Internet contributes to a diffusion of English. This study included approximately sixty interviews with people exhibiting varying frequencies of computer use and competences in the technical handling of web 2.0 technologies (Krajka, Jurek, Maciaszczyk, Savlovska, Vlad & Zourou 2010: 6). Findings include a depiction of the prototypical user as young and participative in the usage of social media networks. The new technological advances are embraced in their everyday life and in their language education. The largest group of Internet users is made up of the group of 16- to 24-year olds as 90% of its members use the Internet, what backs up the aforementioned results of Eurostat statistics (Krajka, Jurek, Maciaszczyk, Savlovska, Vlad & Zourou 2010: 18). This is a very interesting fact, because my thesis deals with approximately the same age group.

The Internet is used for the purpose of learning by a remarkable proportion of 40% of the interviewees. There is an intergenerational gap with more than 50% of participants being aged below 25, but with less than 14 percent being older than 36. Regarding the foreign languages that are studied with the help of a consultation of the Internet by the research participants, there is a clear dominance of the English language, which is being studied by 52 out of 61 people (Krajka, Jurek, Maciaszczyk, Savlovska, Vlad & Zourou 2010: 19). These findings

show that the diffusion of authentic and non-authentic English texts is nowadays facilitated by the Internet. Adolescents, which are the target group for analysis, mostly attend high school or university. As mentioned in section 3, students learn English as a second language in school and, according to the findings of this research, they consult the Internet to find answers to language-related questions. The ubiquitousness of English material on the Internet therefore promotes foreign language learning, which, as mentioned in section 3, partly conditions the frequency of incidence of Anglicisms.

4.3.5. Social media

Kaplan and Haenlein (2010: 61) define social media as "a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, which allows the creation and exchange of user-generated content". Italy's most popular social network is Facebook. In 2013, it was used by 43.6% of 1500 Italian teenagers aged between 11 and 25 years (Pellegrino Lise 2013) and recently, on the 4th February 2014 it celebrated its 10th anniversary (Luna 2014). Also in German-speaking countries, a vast majority of teenagers use social networking services and Facebook is the most well-established site. Following a great expansion in the course of the last few years, the amount of Austrian teenage users of this website has experienced a dramatic surge and the average number of friends per user has risen too. Many teenagers have about 300 friends. Who does not use Facebook is seen as a "Mensch ohne Freunde [Person without friends]" (Weber 2012).

Grossegger (2013: 7) mentions the essential avail of using social networking sites such as Facebook. They allow young people to self-publicize themselves. They provide an excellent way to present oneself in a proper way to develop and maintain a beneficial social reputation. Users post pictures and short texts, documenting their daily lives and so practice two skills that are also necessary for a successful professional life: creating a favorable self-representation and connecting with those kinds of people that are to their advantage. However, if one wants to be successful, they need to show who they are. Therefore networking does not only offer new opportunities, but it is also a constraint. Grossegger (2013: 7) compares social networks to a stage that people enter to exhibit and perform but also observe, find some inspiration and comment what others do. Finally, she (2013: 7) claims that online communication corresponds to the expression of opinion as a means of self-

dramatization. Compelling people's attention prevails against sharing one's arguments or experience with others and discussing about them.

In line with this argument, Grossegger (2013: 9) claims that "[d]ie viel zitierte 'Generation Facebook' übt sich darin, Lifestyle-Reporter in eigener Sache zu sein und in einem stetigen Fluss der community-tauglichen Selbstinszenierung über das eigene Leben zu berichten [members of the much-cited Facebook generation exercise themselves as journalists reporting on their lifestyles, being in a continuous flow of community-fit self-dramatization]". This point of view is shared by the OECD (2007: 4) that sees the production of user-created content as motivated by the desire for self-expression, for example to demonstrate one's success in life and status and thus it can be regarded as an attempt to achieve a certain image. Moreover, it allows users to socialize with their age-mates. This development is certainly facilitated by the trend toward an increased embedding of computers in people's lives.

However, even well-established social networking sites such as Facebook have to face harsh competition and recently in the Italian newspaper, *La stampa*, journalist Castelli (2013) points out that "Facebook ha un problema: per i teenager non è più cool [Facebook has got a problem: for teenagers it is uncool]". Many Facebook users abandon the social network for various reasons. First of all, there has taken place a growth in complexity as well as in the space that is dedicated to advertisement. Castelli (2013) adds another reason why lots of young people do not use Facebook anymore: old and new generations intermingle with each other. He (2013) states that

> [p]er un quindicenne, presumibilmente, non è il massimo far parte dello stesso network prediletto dai genitori (magari avendoli pure come 'amici') [Fifteen-year-olds do not necessarily want to use the same social network as their parents, not to mention having them as their friends)].

However, it certainly will not cease anytime soon. Luna (2014) reveals some astonishing facts:

> Negli anni sono aumentati gli accessi dal telefonino ed è scoppiato il feeling con le persone di terza età. Il fenomeno è ancora più evidente in Italia: gli over 56 sono passati da 12mila a oltre due milioni. Ogni secondo 41mila persone aggiornano il loro status, raccontando come stanno [With the passing of some years, access of Facebook on mobile phones has increased and the craze over Facebook has extended to the old people. The phenomenon is very evident in Italy, where the number of people over 56 years has grown from twelve thousand to more than two million. Every second 41 000 people update their statuses, telling others how they are].

The journalist describes the success story of the 29-year-old Mark Zuckerberg, founder of this popular social networking site. Consider also, that Luna (2014) uses an English word here. This leads us to the next big topic area: Anglicisms.

5. Anglicisms

This section provides the definition of Anglicisms that was applied in this study. After that, the term is put into the context of borrowings. A delimitation of the research area is presented in section 9 only, as the following sections need to be dedicated to the description of the research process and the data collection. Instead of having a review showing all the possible ways of defining Anglicism, it was considered as more useful to have an in-depth presentation about the one interpretation that was eventually applied for the thesis in order to clarify what type of English words were analyzed for the thesis.

5.1. Definition of Anglicisms

There is no agreement among scholars about the definition of Anglicisms. Yang (1990: 7) states that "Anglizismus ist der Oberbergriff von Entlehnungen aus dem amerikanischen Englisch, dem britischen Englisch sowie den übrigen englischen Sprachbereichen wie Kanada, Australien, Südafrika u. a. [Anglicisms is an umbrella term for borrowings from American English, British English as well as the remaining English-speaking countries such as Canada, Australia, South Africa and others]". This is a simple, yet far-reaching definition of what may be said to constitute Anglicisms. Görlach (2003: 3) adopts a narrower interpretation of Anglicisms. Even though he does not negate the presence of pragmatic and discourse patterns in foreign languages that are formally modelled on the English language, he does not consider them for his definition of Anglicisms. Instead he labels an Anglicism as "a word or idiom that is recognizably English in its form (spelling, pronunciation, morphology, or at least one of the three), but is accepted as an item in the vocabulary of the receptor language" (Görlach 2003: 1).

For my term paper, I consulted the Anglicisms dictionary *A Dictionary of European Anglicisms*: *A Usage Dictionary of Anglicisms in Sixteen European Languages* (2005) by Görlach in order to trace down Anglicisms. The publication contains Anglicisms which are used in one or sixteen European languages. It comprises English words which emerged at any

time after the Second World War and which were integrated in the language systems of the respective receptor languages until 1996 (Görlach 2005: xvi). As the thesis takes a closer look at a specialized field of language use, i.e. the area of beauty, not all English words will appear in Görlach's Anglicism dictionary, as the publication focuses primarily on general language use. However, I will employ his criteria for judging a word as an Anglicism and apply it to my corpus. After a brief overview of the types of borrowings and after the following sections, which are dedicated to a presentation of the study's approach and sample, a more detailed specification of what words were understood as Anglicisms and thus were considered in my analysis is going to be given (cf. section 9).

5.2. Types of borrowings

Anglicisms can be grouped into various categories and subcategories. Werner Betz (1965) designed a classification scheme that many scholars, such as Carstensen (1979), Kirkness/ Wiegand (1983), Busse (1993) and Glahn (2000) find convenient in the analysis of the various types of borrowings. Glahn (2000: 35-42) devised an adapted version of it and I consider this the most straightforward model. A schematic illustration is shown in Figure 1, which is followed by a brief explanation of the technical terms and they are explained more fully in sections 5.2.1. and 5.2.2.

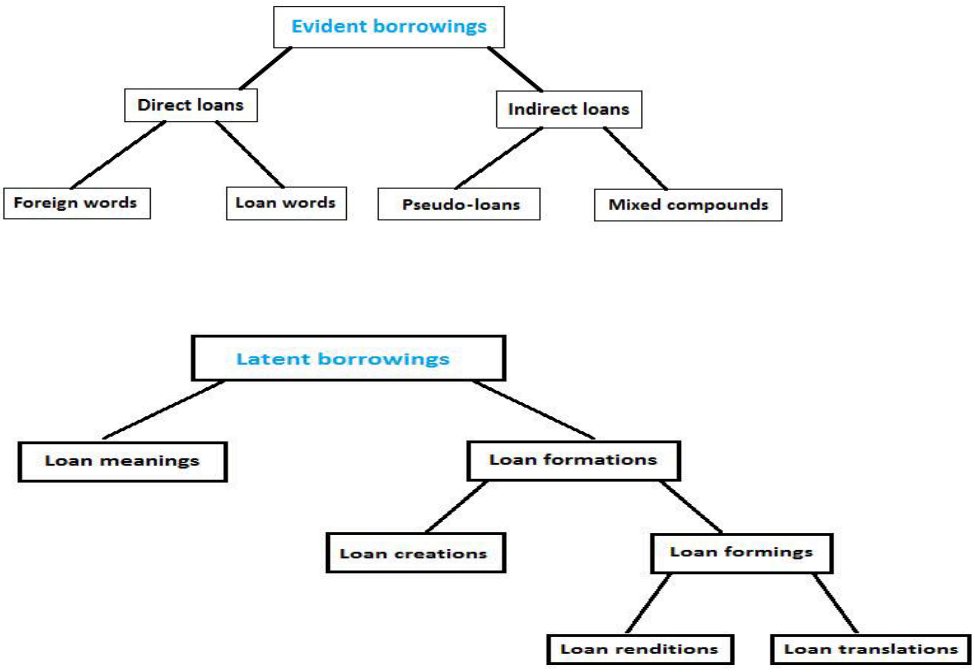

Figure 1 Reconstruction of Glahn's classification of borrowings (2000: 36, 39)

In the view presented here, borrowings are defined as either evident borrowings or latent borrowings and then subdivided further. Evident borrowings comprise direct and indirect loans: direct loans are foreign words and loan words and indirect loans are pseudo-Anglicisms and mixed compounds (Glahn 2000: 36). Latent borrowings can be split into loan meanings and loan formations. Loan formations can be further divided into loan creations and loan formings, the latter of which comprises both loan translations and loan renditions (Glahn 2000: 39).

5.2.1. Evident borrowings

The exact borderline between loan words and foreign words is disputed. A foreign word is described as a word that was not adapted to one or more of the recipient language's rules of articulation, intonation and spelling. Loan words are also words that were taken over from English. However, they changed their orthography and/or their pronunciation at the moment they were integrated into the German language and thus the foreign provenience is often undiscernible. The word *Freestyle* qualifies as a foreign word, while *Sport* represents a loan word (Glahn 2000: 36). Moreover, I agree with scholars like Schütte (1996: 37) who adds the category of people's perception of words as foreign or not to the identification of foreign words. Therefore, in addition to a deviation in German/Italian flexion, a word can be characterized as a foreign word if it is perceived as foreign by a majority of native speakers of German/Italian. For the present paper, I designed an online questionnaire to gather native speaker intuitions regarding foreign words and loan words.

A pseudo-Anglicism constitutes a borrowing of one or more foreign phonemes, which together form a new word or an existing word with a meaning which it does not bear in its donor language (Kovács 2008: 82). There are three groups of pseudo-Anglicisms:

1) lexical pseudo-Anglicisms: the most well-researched type of pseudo-Anglicisms. This term denotes words that seem to be English, but which do not exist in English-speaking countries. For example, the word *Twen* was created based on the English number *twenty*. *Twen* refers to someone who is between twenty and twenty-nine years old. Another example is *Talkmaster*, which was formed by the English lexemes *talk* and *master*. However, this expression does not exist in English. Its meaning corresponds to the English term *talk show master* (Glahn 2000: 37).

2) semantic pseudo-Anglicisms: words that also exist in English, but which have a different meaning. This categorization applies to the word *Handy*, which in German is used to refer to mobile phones. In English-speaking countries *handy* denotes 'convenient' or 'practical' (Glahn 2000:37).

3) modified loans: words that were morphologically changed when they were taken over. They can be abbreviations (e.g. *Pulli* abbreviated from *pullover*) or partially borrowed words (e.g. *Discounter* deriving from *discount store*) (Glahn 2000: 37). Other short compounds are *Pocket*, which was derived from the English *pocket-camera* (Glahn 2000: 37) and *Happy End* ('happy ending') (Kovács 2008: 82).

Mixed compounds are words that also consist of a foreign element. *Handyrechnung*, *Computerbuch, Shoperöffnung* (Kupper 2007: 77), *Teamarbeit* (Kovács 2008: 82) and *Sportwagen* (Glahn 2000: 38) are considered part of this group. Mixed compounds are sometimes, but not always based on an example in the donor language. *Haarspray* was influenced by *hair spray* and *Managerkrankheit* would be translated into English as 'stress disease' (Glahn 2000: 38). Therefore Glahn (2000: 38) distinguishes between a "Lehnübersetzungsmischkompositum [loanblend]" (Glahn 2000: 38) and a "Scheinentlehnungsmischkompositum [hybrid creation]" (Glahn 2000: 39), the former term being applied to Anglicisms following English examples and the latter to those, which are coined freely. Neither the words counting as loanblends nor those referred to as hybrid creations occur in the English language, which for me is a reason to include them in the group of pseudo-Anglicisms. According to the classification scheme mentioned earlier (cf. section 5.2.), loan formations are seen as latent borrowings. However, I do not regard mixed compounds as part of latent borrowings, as their English word material is conspicuous. Mixed compounds will thus be summarized under the umbrella term of pseudo-Anglicisms and they will be referred to as hybrid compounds, as it is the most current terminology used to describe this phenomenon.

5.2.2. Latent borrowings

Latent influences comprise words that do not include foreign lexemes and are thus difficult to prove as such. Therefore, they are often not included in quantitative analyses of Anglicisms (cf., e.g. Onysko 2007). Due to their elusive nature, I excluded them from my analysis as well. Loan meanings are words whose meaning in the donor language is partially or completely

adopted by an existing word in the receiving language. Hence, its meaning is extended beyond its original definition. For example, *realisieren* was in the past used to describe projects that are put into practice, while the English word *realise* (BE) / *realize* (AE) triggered an extension of meaning in that it also applies to a recognition of something by someone (Glahn 2000: 40).

Loan formations can be divided into two categories:

1) Loan creations are borrowings of the concept behind English terms. Schütte (1996: 35) names *handwerkliche Selbsthilfe* that is used to denote 'do-it-yourself'. Lehnert (1990: 37) mentions *Fertiggericht* that is employed instead of *fast food*.

2) Loan formings: 2a) Loan translations are translations using the native vocabulary. The term is limited to the definition of compounds. Schütte suggests (1996: 35) *Eierkopf* as a translation of *egg-head*. 2b) Loan renditions are understood to refer to a slightly more imprecise or freer translation of an English original (Glahn 2000: 42).

5.3. Codeswitchings

Another definition that needs to be provided is that of codeswitching. Baker and Jones (1998: 58) define it as "a change of language within a conversation, most often when bilinguals are in the company of other bilinguals". The phenomenon occurs intrasententially when there are utterances of two different languages within one sentence, or intersententially when the language of one sentence is different from the language of the following one (Potowski & Bolyanatz 2012: 116). Borrowings experience some kind of assimilation to the host language, while codeswitchings have no morphosyntactic integration.

One aspect worth pointing out is the criterion used to distinguish borrowings from codeswitchings. Some scholars measure the degree of integration into the host language to differentiate borrowings from codeswitchings, while others rely on the criterion of token frequency. They see those words as borrowings, which occur at least several times in a corpus (cf. Myers-Scotton 1993). In the following, I will distinguish between "single lexical items" (Onysko 2007: 38) including compounds understood as borrowings and "multi-word syntactic units" (Onysko 2007: 38) that will be referred to as codeswitchings.

6. Description of the approach

This section summarizes the aims and the scope of the empirical part of the thesis. The research process was planned in several stages, applying the model of Atteslander (2006) described in sub-section 6.2. Moreover, the methodological approach for the investigation is presented. The section concludes with an outline of the research questions that guide this study.

6.1. Case study

The thesis can be seen as a case study if following the definition provided by scholars such as Harling (2002: 1), who describes a case study as "a holistic inquiry that investigates a contemporary phenomenon within its natural setting". He further specifies his description, claiming that a phenomenon can have multiple meanings, for example it can denote a problem, an individual, a program and an event. In my opinion, Dörnyei (2007: 151) offers a precise explanation of what can be considered as this phenomenon, stating that it can be anything that embodies "a single entity with clearly defined boundaries". In the context of the present thesis, the phenomenon clearly constitutes the language use of teenagers in German and Italian speaking countries.

According to Stake (2005, referred to in Dörnyei 2007: 152), it is necessary to distinguish between three different types of case studies. The term intrinsic case study denotes those instances, where research is carried out for the sake of a case itself, because of the particularity of a certain case that makes it stand out from others. As far as instrumental case studies are concerned, the case itself only plays a secondary role as its primary purpose is to provide a better understanding of a broader context. The third kind is the multiple or collective case study, which denotes a series of instrumental case studies put together with the objective of analyzing a certain condition (Stake 2005, referred to in Dörnyei 2007: 152). The thesis clearly adopts a multiple case study format, as it involves an analysis of written and spoken language represented in the corpus, covering elements of the language of the media, on the one hand, and more or less spontaneous speech by teenagers in both spoken and written form, on the other hand.

Researchers concerned with case studies often employ more than one tool of data collection and despite the fact that case studies are often subsumed within the category of qualitative research, they frequently comprise quantitative data-gathering devices such as questionnaires,

too (Dörnyei 2007: 152). For the purpose of this research, many different materials including online articles, youTube tutorials and comments to the videos were collected and examined. Moreover, an online questionnaire was handed out to native speakers of both languages in order to learn about people's awareness of the origin of selected words. When researchers pay attention to what Dörnyei (2007: 154) refers to as "analytic generalization", their studies are often able to yield significant insights into a certain subject matter. Palmquist (1997: 1) remarks that "[c]ase study research excels at bringing us to an understanding of a complex issue or object and can extend experience or add strength to what is already known through previous research".

6.2. Research process

The research process was built upon the following five phases mentioned by Atteslander (2006: 17) and translated into English:

1) Definition of a problem

2) Definition of the subject matter

3) Practical application

4) Analysis

5) Use

In the following two sub-sub-sections, a description of the first two phases is attempted. The comments and reflections on the final steps will be specified in greater detail in the regarding sections.

6.2.1. Research phase 1: Definition of a problem

This sub-sub-section is dedicated to providing an overview of what the thesis will be concerned with. Atteslander (2006: 20) encourages researchers to ask themselves specific questions. I followed the advice and summarized my reflections on the execution of the research project here: The aspect of reality that my study is going to focus on is the language of beauty. This social scientific research has the usage of Anglicisms in the language of teenagers, both male and female ones, as its unit of analysis. The teenagers come from any parts of German- and Italian-speaking countries. The time period that is interesting for my

study is the present. Due to the fact that the data is collected at a single point in time, my analysis of Anglicisms can be described as a cross-sectional study (cf. Babbie 1989: 89). The topic of Anglicisms is analyzed with respect to the research questions (e.g. the frequency and formation of English words). I built upon the findings from my seminar paper, which were described in the introduction of the thesis, and works of other scholars such as Glahn (2000), Onysko (2007) and Komu (1998), who contributed significantly to the understanding of the phenomenon of linguistic borrowing.

6.2.2. Research phase 2: Definition of the subject-matter

In the following, a visualization of the research framework is given in Figure 2. This figure was created based on the concept by Atteslander (2006: 34).

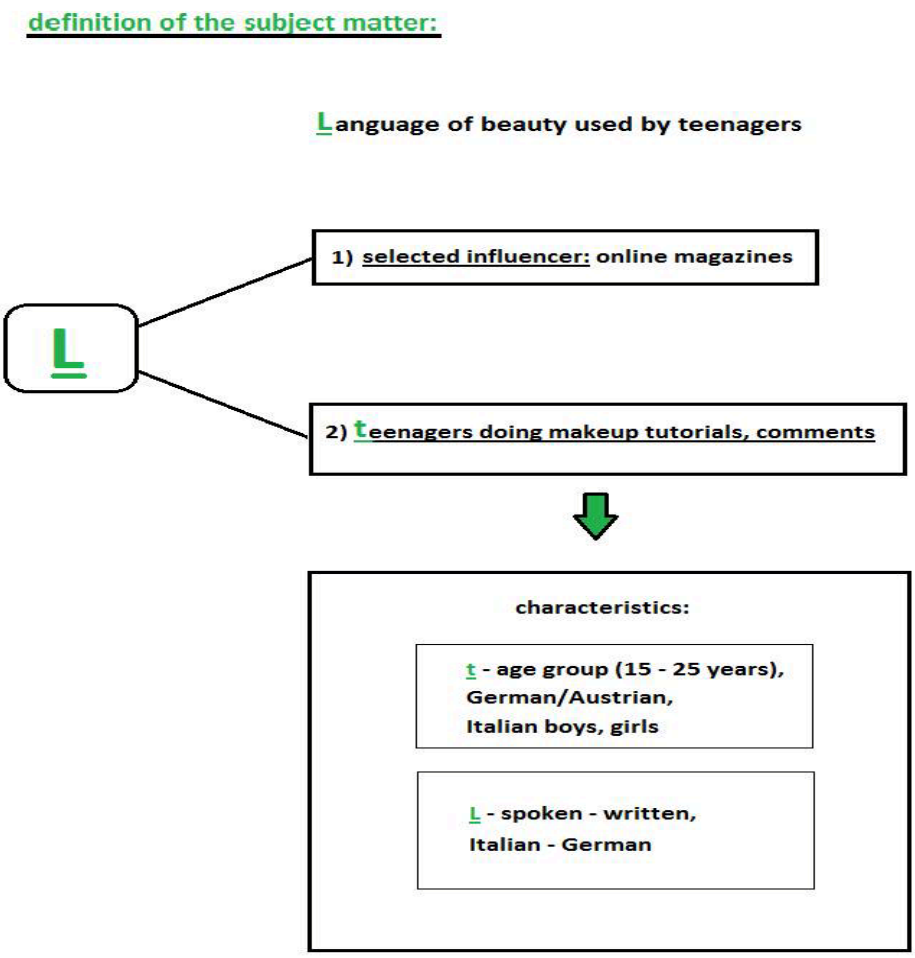

Figure 2 Definition of the subject matter of the paper

Figure 2 illustrates the paper's objective and its subjects. As mentioned above and illustrated by the figure, the aim of the paper is an analysis of the usage of Anglicisms in the language of beauty. Language in a professional context is compared with samples of everyday language by teenagers. A more complete visualization of the procedure is presented after an outline of methodology (cf. section 7). Before that, the methodology that was applied for this study is presented and the research questions are stated.

6.3. Corpus linguistics

In order to gain a better understanding of how globalization has influenced our speech performance, the study employed corpus linguistics as a methodological tool. Corpus linguistics is a methodology in linguistics that is always concerned with "real life language use" (McEnery & Wilson 2001: 1). According to Kupietz (http://www1.ids-mannheim.de/kl.html, 23 December 2013), corpus linguists perform explorative analyses of large bodies of natural speech data to gain insights into the regularities of language.

Lenz (2000: 9) states that it covers a broad application spectrum for the description of language. Corpus linguistics can be used for plenty of areas of linguistic research and over the past years it has been used more and more frequently. As opposed to idealist approaches, which rely on introspection and speaker judgment, corpus linguistics can offer an empirical basis (Lenz 2000: 8). Corpus linguistics focuses on natural languages, as opposed to constructed languages such as computer-programming languages (Lemnitzer & Zinsmeister 2010: 10). Tognini-Bonelli (2001: 84) introduces the following approaches to corpus analysis:

1) corpus-based approach (the corpus serves as the basis for a confirmation, refinement or rejection of a certain theory)

2) corpus-driven approach (hypotheses derive from corpus analysis and do not exist before it)

The thesis can be best described as corpus-based approach, as there are certain assumptions at the beginning and the corpus functions as an auxiliary means for the research.

6.3.1. What is a corpus?

In his book *A Dictionary of Linguistics and Phonetics*, Crystal (2008: 143) offers the following definition of a corpus:

> corpus, plural corpora (n.) (1) A collection of linguistic data, either written texts or a transcription of recorded speech, which can be used as a starting-point of linguistic description or as a means of verifying hypotheses about a language (corpus linguistics).

Apart from corpora that consist of textual content or sound, there are also multimodal/ multimedia corpora, where text and sound are connected with standing or moving images (Lemnitzer & Zinsmeister 2010: 9). According to Lemnitzer and Zinsmeister (2010: 10), corpora represent collections of authentic texts that can be characterized as "konkrete sprachliche Äußerungen [concrete linguistic utterances]" (Lemnitzer & Zinsmeister 2010: 10). McEnery and Wilson (2001: 29) list four characteristics in connection with the common understanding of a corpus: sampling and representativeness, finite size, machine-readable form and standard reference. In the following, the four criteria are explained briefly.

6.3.1.1. Sampling and representativeness

When setting out to investigate a certain language variety, in most cases it would be simply impossible to analyze every single utterance that was made in the language. Therefore, linguists usually select a sample of the language variety under examination. This sample needs to be representative of the variety they are interested in, which means that the chosen texts should be able to reflect reality in a reasonably accurate way (McEnery & Wilson 2001: 29). This extract may also be referred to as *purposeful sample* (Patton 1990: 174).

6.3.1.2. Finite size

Only few linguists use the so-called monitor-corpus, which is a collection of texts that changes over time, as new texts are added constantly according to the purpose of the research. In a clear majority cases the corpus is limited to a certain size and it is thus static (McEnery & Wilson 2001: 30).

6.3.1.3. Machine-readable form

McEnery and Wilson (2001: 17) define the typical corpus as "machine readable corpus". With the help of the computer, text processing can be done in a fast, cheap and flawless way. Also according to Steinbach (1984: 99), linguists agree on the fact that in order to analyze spoken language it needs to be written down and thus become optically accessible data material. Nowadays, corpora stored in digitized form are the norm. Many older texts usually get digitized subsequently and the same applies to audio recordings of interviews and conversations (Lemnitzer & Zinsmeister 2010: 8).

6.3.1.4. Standard reference

Corpora are also often disposable for other researchers. Therefore the results need to be verifiable and reproducible by means of other corpora. The use of a common corpus by different studies guarantees comparability between the results of the studies (Lemnitzer & Zinsmeister 2010: 11).

6.3.2. Compiling the ItGerAng Corpus

The methodology was chosen such that it could meet the precise needs of the research that was to be tackled. Therefore, it was necessary to compile a corpus that would be as representative as possible for the language field I was interested in. The corpus that was eventually used for this study satisfies all of the above-mentioned properties. In order to distinguish it from the other reference corpora used for the purpose of my study, it was given a name, i.e. ItGerAng Corpus.

6.3.3. Research questions

The thesis attempts to arrive at a comprehensible description of the way in which the German and the Italian language users are affected by globalization. This is done by addressing the following set of research questions:

- How frequent are English words in the make-up tutorials (as compared to their appearance in online magazines and comments)?
- Are there more hybrid compounds in German or in Italian?

- Which grammatical categories do the majority of words belong to?
- What functions do Anglicisms most often have? The functions identified by other scholars were taken up and reformulated to fit the impression I have acquired from the language of beauty. They will be presented in section 11.3.
- What are the typical or recurrent features in gender and plural formation of Anglicisms?
- What pseudo-Anglicisms occur in the ItGerAng Corpus?
- What is the spelling of English words like in the online magazines?

7. Methods of data collection

For the purpose of my research, three types of data material were collected and used as a corpus. At a later stage, the concordance software Antconc 3.2.4. was used as a means of analyzing them. A more detailed description of the way in which the data is analyzed is given in section 8 (cf. section 8.4.). The particular corpus that was compiled for this research is illustrated below, in Figure 3. It serves as a visual explanation of what was done.

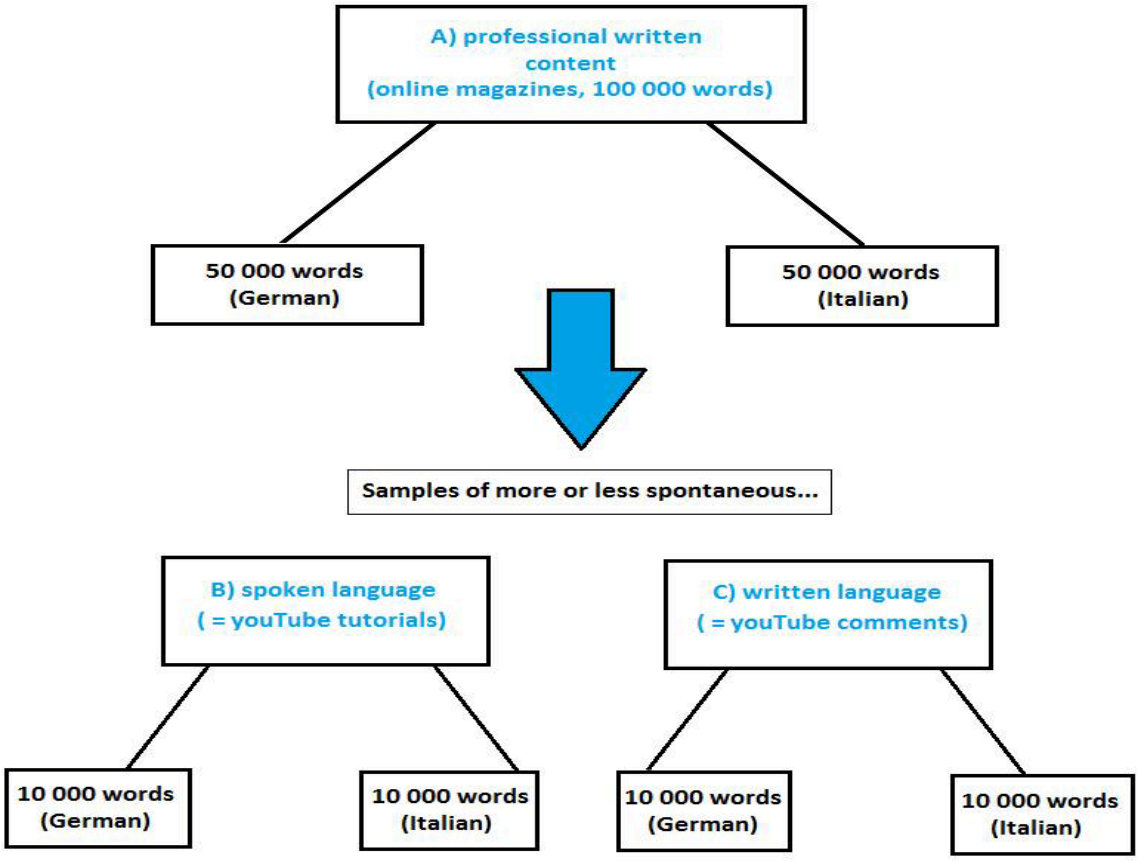

Figure 3 Compilation process of the ItGerAng Corpus

As mentioned before, the Internet turns out to be a modern-day source of information and entertainment for teenagers. Since the media is said to enhance globalization and beauty was chosen as the research area, the most widely-read Italian and German online magazines were identified and their contents were used to form the corpus part comprising articles, which is referred to as CorArt. Being a motor of globalization, the periodicals are believed to contain a large number of Anglicisms. The CorTut comprises youTube tutorials relating to make-up that were produced by teenagers and the CorCom consists of user comments on the youTube tutorials.

7.1. Sampling methods

In order to learn something about the language used in beauty tutorials and on websites dedicated to make-up, research needed to be carried out. Obviously, it would have been impossible to investigate every single instance of the chosen area of research. Instead, the corpus was reduced to a more manageable size. The data that was collected can be referred to as a sample (cf., e.g. Atteslander 2006: 257). Due to constraints of time, the present study is not generalizable to the language of beauty at large, but the results from the research might very well contribute to a deeper understanding of the phenomenon in question.

Babbie (1989: 165) differentiates between probability and non-probability sampling and points out to the fact, that the former is the most widely-used method for social science research. Within the group of probability sampling techniques, according to Babbie (1989: 165) a distinction can be drawn between:

a) simple random sampling
b) systematic sampling
c) stratification
d) cluster sampling

This study drew on the probability sampling procedure referred to as cluster sampling (Babbie 1989: 191), to obtain a meaningful corpus collection. The corpus is made up of spatially close elements that are borrowed from a main unit. Atteslander (2006: 258) illustrates the use and efficacy of this method by the following example: If one is interested in an investigation which is based on an interview with the inhabitants of a specific district, it might prove worthwhile to choose random apartment buildings and interview those living there. Money and time can be reduced dramatically in this way.

Moreover, in many cases there is no complete list of all elements that make part of the main unit (Atteslander 2006: 258). This is also true for my research as neither the online magazines nor youTube provide one with a complete list of all the articles and tutorials that are available. However, the primary reason for choosing this method was the preference for a most recent data entity. Language changes happen quickly. The population of certain words might be a short-living one. As the scope of the paper was to provide a clear picture of the current language situation, there was a need for up-to-date data and so data was collected depending on its date of publication. The most recent articles as well as make-up tutorials were picked out. In the following sub-sub-sections, the design of the corpus is outlined in more detail.

7.1.1. Sampling of the CorArt

The articles were arranged according to their date of publication. The most recent ones were selected for the research. Furthermore, only articles from the beauty and make-up sections were chosen, in order for their language to be comparable to the language of the corpus part comprising tutorials. Therefore, articles describing fashion items were left aside. Another important point to mention is that I chose not to include advertisements by companies as they belong to another text type and they would undoubtedly deserve a study in their own right.

As especially magazines, but also tutorials and comments to tutorials contain a large number of advertisements which are not explicitly labeled as such, I could not exclude indirect advertisements, e.g. in form of descriptions of beauty products, including information about prices and on how to purchase the items. Steinbach (1984: 21), who analyzed English words in the field of commercial television, refers to this concept as indirect address. I found one example in the online-magazine *Cosmopolitan*. In this example, the author does not persuade the readers to purchase the product by using an imperative or by justifying why one should buy it. Instead, he tackles the necessity of buying a perfume and then, in the same breath mentions this product, which fulfils the quality requirements set before. As with my seminar paper, I also considered these kinds of texts as useful for my research. This was done firstly because indirect advertisements are hard to distinguish from other information elements. Secondly, they also play a significant role in fashion and beauty sections. Therefore, only the editorial content of the online magazines was considered for the thesis and, thus, advertisements that the reader would be able to recognize as such were excluded.

7.1.2. Sampling of the CorTut

As for the youTube videos, the method that I used needs some more explanation: I entered search terms such as “beauty tutorials Deutsch [beauty tutorials German]” or “Schminke für die Schule [make-up for school]” on youTube. Moreover, I used the “filters”- button to get to see all the videos that were uploaded this year, in order to be able to deal with data that is as current as possible. However, it would have manipulated the results if all the recent youTube videos had been included. Instead, prior to the analysis, some criteria for the exclusion of videos from the corpus were determined: 1) video/speaker, 2) age and 3) quality.

Ad 1) If the same speaker published more than one video, only the most recent video was considered for the research.

Ad 2) As this study attempts to provide some information about the language of young people, only youTube tutorials by people between 15 and 25 years entered into the corpus. In order to find out how old the teenagers are, some extra research was required: When the age was not mentioned on their personal profile page, they needed to be asked in a private message.

Ad 3) A small part of video tutorials was hardly understandable due to poor audio quality and thus could not be used for analysis.

Once collected, the recorded material was transcribed. The subjects of the analysis were all the oral utterances, i.e. the verbal part of the communicative acts that is conveyed by the speakers. In other words, I concerned myself with everything that can be captured in the transcription of the spoken acts, without using special characters. Pauses and hesitations were not included. Nonverbal communication such as gestures, tone and facial expression taking place did not make part of this research either. Finally, background sounds of laughter, coughing and babbles of voices were not considered.

7.1.3. Sampling of the CorCom

The technique used for obtaining user comments on youTube tutorials is a very straightforward one. One part of them relates to the make-up videos that form the corpus part “tutorials”. As they would not have been enough, other comments on similar make-up tutorials were added. Just like the other data, the publication date of the comments used for this research project does not exceed one year so that an analysis of the present language

situation could be performed. Some of the comments contain special characters such as emoticons appearing as text characters. They were not considered for the analysis and not counted as words.

8. Description of the individual subcorpora and the concordance program

In order to get an idea of what the corpus looks like, I will briefly sketch out each of its parts. As far as the CorArt is concerned, the online magazines that were selected for an analysis are presented and a justification for their choice is provided. Section 8.2., which deals with the presentation of the corpus that comprises youTube tutorials, describes the major features of oral communication and how they are applied in youTube tutorials. This is followed by a description of the corpus part, which consists of comments to these tutorials. The sub-section aims at a clarification of the concept of online communication. Subsequently, the concordance program and its functions are to be portrayed.

8.1. Description of the CorArt

A small-scale survey on the way teenagers inform themselves about fashion and beauty was performed prior to the thesis. This was done by means of posting a question on discussion boards which are highly frequented by Italian-speaking and German-speaking teenagers. Most people who responded mentioned the Internet as an information utility that allows them to stay up to date with beauty trends and products. This corresponds to the findings of research on media usage presented in section 4, which testify the great popularity the Internet has enjoyed from the late twentieth century onwards. People's preference for using the Internet to inform themselves about beauty trends might also be due to the fact that information on the web does not bear any cost for them. Moreover, teenagers have access to the information wherever they are. They can check news when they are at home, on the move or at their friends' place (cf. section 4).

Based on the results of the survey, gofeminin.de, alfemminile.it, cosmopolitan.de, cosmopolitan.it, vanityfair.it and typisch.at were chosen as a basis for corpus text selection. Content was gathered through an application of the method which was described earlier on: the most recent make-up sections were selected. All of the online magazines have a beauty

section containing a sub-section named “make-up”, which was chosen for the study. The online magazines also exist in printed format, while gofeminin.de and alfemminile.it are web portals and they are only available electronically. The latter two portals are part of the aufeminin group. This is the world's most important editor of webpages which are dedicated to women. More than three quarters of it is in the possession of the Axel Springer Group. Their content was chosen for the corpus as they are the most widely read and most interactive online magazines for women (http://info.alfemminile.com/, 21 January 2014).

Basically speaking, the content provided in all of the online magazines listed above is similar, since their aims and their target audience are similar. This becomes obvious when clicking through the websites and when looking at their descriptions: Typisch.at aims to provide readers with updates regarding the life of celebrities, the newest beauty and fashion trends as well as plenty of shopping advice (http://typischich.at/mediadb/pdf/Mediadaten_2013_Styria_Multi_Media_digital_Frauen_Portfolio.pdf, 22 January 2014). The Italian and the German online magazine, *Cosmopolitan*, intends to encourage “cosmopolitische, moderne und visionäre [cosmopolitan, modern and visionary]” women to follow and live their dreams and to be happy. The guiding principle is expressed by the alliteration: “fun.fearless.female”. *Cosmopolitan* is meant to assist women in the mastering of all kinds of spheres of life: relationships, sexuality, hobbies and many more. Moreover, it informs them about trends in fashion, beauty and lifestyle (Bauer Advertising KG 2013). Finally, the German gofeminin.de and the Italian alfemminile.de offer information on topics such as beauty, fashion, family, free time and celebrities and users can interact using discussion boards, blogs, chats and photo albums (http://www.gofeminin.de/regie/imregie/preise_gofeminin0310.pdf 21 January 2014).

They all have a broad reach, as can be seen by the high number of visitors: In December 2013, gofeminin.de recorded visits from 4,6 million people (http://unternehmen.gofeminin.de/werbung/gofeminin, 22 January 2014). Regarding alfemminile.it, in July 2013 more than 5 million unique users were reached (http://info.alfemminile.com/, 21 January 2014). Cosmopolitan.de counted 343.000 unique users in October 2013 (Bauer Media Group 2014: 5). The Italian cosmopolitan.it did not publish its media data, but it is expected have a great number of visitors as well. In September 2012, 1,8 million people were visiting vanityfair.it (http://www.pubblico-online.it/2012/10/veste-e-formati-adv-nuovi-per-vanityfair-it/, 22 January 2014). Finally,

miss.at registered 271.404 unique users in December 2013 (http://typischich.at/home/unternehmen/mediadaten/index.do, 22 January 2014).

8.2. Description of the CorTut

Scholars attempt to make precise distinctions between the various forms of oral communications and try to find fundamental conditions that all of the speech events have in common. A classification of speech would be far too extensive for this paper, but one of the numerous approaches of dealing with this issue is introduced at this point and then it is discussed in relation to the spoken data collected for my research. One approach to characterizing spoken data was made by Steger et al. (1974: 45, referred to in Fiehler, Baden, Elstermann & Kraft 2004: 75), whose model, the "Freiburger Redekonstellationsmodell [speech constellations model of Freiburg]", relies on nine characteristics. When analyzing oral communication, various speech constellation types that depend on the manifestation of these characteristics, can be identified.

The research is thus based on the hypothesis that these properties of speech have a determining influence on language behavior. Steger et al. (1974: 45, referred to in Fiehler, Baden, Elstermann & Kraft 2004: 75) assume that each text sample corresponds to a certain type of speech constellation and can then be subsumed under a specific text type.

According to Steger et al (1974: 45, referred to in Fiehler, Baden, Elstermann & Kraft 2004: 75), the following categories need to be taken in consideration:

1) number of participants (one speaker; multiple speakers)

2) time reference (timeless, simultaneous, ahead of time or subsequent)

3) relation between text and situation (none, weak, strong)

4) hierarchy (same ranking, subordination or privileging)

5) degree of preparedness (particularly prepared, practiced, not prepared)

6) number of turn-takings (none, relatively few turn-takings, relatively many turn-takings)

7) determination of conversational topic (determined beforehand or not)

8) modality (descriptive, argumentative, associative)

9) degree of publicness (public, semipublic, not public, private)

The results of this paper are derived from (public) youTube videos, which are performed by one speaker each and the question of turn-takings therefore does not need to be tackled. Data comprising many different speakers were collected in order to ensure a valid qualitative interpretation. Onysko (2007: 272-273) claims that in order for a study to be useful one must "actually assess the token frequency in relation to a word's dispersion among diverse speakers. On the individual level, lexical choice is a result of a speaker's language competence, and the use of mixed vocabularies in speech is a token of a speaker's individual mental lexicon".

The degree of interconnection between text and social setting is a strong one. What can be stated about all video tutorials is that the speakers apply make-up products and at the same time they comment on this process. What he/she says will certainly also depend on what comes to his/her mind as performing an action. However, there are also instances, in which the speakers get interrupted by family members (e.g. who enter the room while the speaker records the tutorial) and we get to see their reaction. The modality is mainly descriptive, but in some cases there is also some argumentation (e.g. to justify the preference for a certain product over alternatives) and association.

As far as hierarchy is concerned, the young people in the videos speak to other occupants of the same social position. They produce the videos for people, mainly women, who share their interest in beauty. Their objective is to satisfy and augment their listenership not only by sharing valuable video content that is worth the watch but also by creating a friendly atmosphere of equality. YouTube represents an environment where guidance is provided and advice is exchanged. This can be further observed by the language that is used to address the audience. As a matter of fact, there is a frequent occurrence of the demonstrative pronoun *we* in phrases such as *Wenn wir 2 Minuten übrig haben und in eine schöne Frisur investieren wollen* 'If we have some time left and want to use them to create a beautiful hairstyle'. Additionally, speakers often ask rhetorical questions or make requests. For example, many speakers ask their audience for feedback as well as enquire for helpful advice that might prove beneficial for themselves as well.

The degree of preparedness will surely differ from one speaker to another. In general terms, the speakers will have thought about the topic, i.e. the content of the videos, beforehand and accordingly, a title was attributed to it. During their talks, a minority of them might rely on a sheet of paper where they took down some keywords in case they lose the thread, while most of them will probably be able to cope without the help of notes. Obviously, it would have

been impossible to check which of the two cases applies, but it can be said with certainty that all of the speakers talk freely. Due to the fact that it is assumed that to a high degree these youTube videos can be characterized as forms of spontaneous speech, the verbalizations that are used comprise a multitude of different effects: hesitations, slips of the tongue, struggles for wordings, restatements of the main ideas etc. If there is a pre-formulating of a certain text taking place prior to a talk, these phenomena would occur on a less frequent basis (cf. Fiehler 2004: 95). Also Freiermuth (2011, 2: 129) claims that a characteristic of spoken speech that puts it at a disadvantage with written discourse is the promptness with which recipients need to react. Speech is expected to flow smoothly and there is only a limited amount of time a person can take to think about one's register and language. In most cases, people do not get the chance to demonstrate their linguistic competence.

It is important to keep in mind that even if there is always just one speaker who presents her ideas about make-up, the videos cannot be regarded as monologues in its most widely used sense, i.e. as an act of thinking loudly to oneself. The reason is that speakers directly address the audience. As stated earlier, they intend to involve their listeners in the talk in order to convey the impression that they are communicating directly to each other and in order to connect with them. They often dwell on the needs of their listeners. Many of them even record a tutorial because of an assumed demand for it (e.g. before the advent of Halloween, tutorials dealing with suitable make-up are published) or after the wish of learning more about a certain topic was uttered by a group of followers. In addition, speakers usually provide information about themselves and their lives, probably such that a relationship with their audience can be established and that the listeners have the impression of knowing the speaker very well.

8.3. Description of the CorCom

Terms such as *conversation* and *chat*, which are employed to describe the people's interaction with computers, already hint at its similarity with spoken speech. However, what distinguishes online communication from spoken face-to-face conversation, according to Crystal (2005: 1), is for example the absence of "simultaneous feedback", the "tone of voice" and the possibility of having "multiple interactions". As compared to written language, online communication contains features such as "hypertextuality" and special effects (Crystal 2005: 1). Furthermore, Crystal (2003: 427) coined the term "netspeak" (Crystal 2003: 427) to

describe the new medium of communication. It can also be described as computer-mediated communication, denoting "[c]ommunication that takes place between human beings via the instrumentality of computers" (Herring 1996: 1).

Online discussion can be characterized as either synchronous or as asynchronous. Synchronous online discussions are typical for chats. The communication between the users takes place in real time (Cheung & Hew 2010, 1: 123). Hadžiahmetović-Jurida (2007, 2: 196-197) points out that "[t]he contributions can be seen on a screen that scrolls down incessantly and includes the contributions of other chat room users". One example is the website www.sms.at that is very popular among Austrian teenagers. It offers thirty different rooms that correspond to thirty different topics (http://www.sms.at/community/chat/, 19 September 2013). The messages that are sent by the users can be read and they can be commented on by anyone who enters a certain chat room. The online discussion resembles a real-life conversation (Hadžiahmetović-Jurida 2007, 2: 198).

In contrast, asynchronous discussions constitute conversations which can be accessed by users at any time and place. Users can reply to the sender's messages immediately or after some days or weeks. Discussion fora are usually organized in this way. Communication thus is not characterized by simultaneous contributions but it occurs in a sequence that might also be paused (Cheung & Hew 2010, 1: 123). User interactions on youTube can clearly be put in the category of asynchronous discussions. Videos are uploaded and comments are written subsequently, be it in the next instant or days/months/years later.

8.4. Description of the concordance program

After the compilation of the ItGerAng Corpus, data needed to be analyzed. For this reason, Antconc 3.2.4., a concordance software that was designed by Dr. Anthony Laurence, professor at the Waseda University in Japan, was used (Anthony 2012). Basically, this software allows for an application of seven efficient corpus analytical techniques: With the 1) Concordance tool the search item is presented in its context so that the researcher can see the way it is normally applied in a text. A certain element is presented with its immediate co-text. 2) The Concordance plot tool shows the position a specific item takes in the text. 3) The File View Tool gives an insight into the results of other tools of Antconc in the texts of individual files. 4) The Cluster Tool can produce a cluster list. 5) The Collocates Tool displays the words immediately surrounding a certain term. With the help of the 6) Word List words are counted

and arranged in a meaningful sequence. 7) The Keyword List quantifies the degree of distribution of certain terms in the corpus (Anthony 2011). Due to the fact that the concordance program assists researchers in detecting patterns in language, its application was regarded as appropriate for the thesis. Moreover, the software facilitated data collection and the evaluation of data: For the seminar paper, words in the women magazines needed to be counted manually and for example, there was no search engine. Here, the electronic structure assured rapidity, precision and accuracy and reduced effort.

9. Methods of data elicitation

As mentioned earlier, I only included words belonging to the category of evident borrowings in the ItGerAng Corpus (cf. section 5.2.1.). Anglicisms which are clearly recognizable as such, i.e. foreign words and loan words which maintained their foreign spelling, pronunciation, morphology, or at least one of the three were admitted in the analysis, and so were pseudo-Anglicisms and hybrid compounds. As stated earlier, a questionnaire was designed in order to compare my own intuitions with that of native speakers with regard to the foreignness of certain words. On grounds of the respondents' intuitions words were judged as either recognizably English or as German/Italian (cf. section 10.).

Loan words which do not originate from English-speaking countries but which entered into the German and Italian language through the medium of English were considered as Anglicisms too if they met these criteria. Moreover, codeswitchings and slogans such as *Fashion for living* were included. Some precision is needed though. Onysko (2007: 109) points towards the difference between a "conceptual unity" and a "lexical unity" when justifying why he did not count all the elements of multi-word codeswitchings. He (2007: 109) argues that in most cases, function words do not occur alone and separated from the other words. The same is said to apply to elements of phrases as well as to compounds which are not hyphenated, but written as two words (Onysko 2007: 109). I could not agree more and that is why the elements of codeswitching represent one conceptual unit and are counted as one. On a related note, also attributive genitives such as *Look of the day* were counted as one unit. English proper names of people, companies and geographical locations (e.g. countries, cities and lakes), buildings, institutions and titles of films, books and newspapers have not been considered for the analysis. Moreover, names of labels and product descriptions assigned

to products by the respective companies, such as "Walnut Pearls", were not analyzed as Anglicisms, as they are not expected to represent an influence on German/ Italian.

10. Online questionnaire

This section examines the first steps that were taken following the data collection phase: the various stages of the design and implementation of the online questionnaire. The significance of the online questionnaire for this project is tackled. Subsequently, the content and its structure are described in some detail. The last sub-sub-section discusses the outcomes of the survey, which had an impact on my further research direction. This section is the final section that deals with the description of the methodological framework of the research project. In section 11, the findings achieved with the help of these techniques will be discussed.

10.1. Aims of the online questionnaire

A distinction was made between 1) foreign proper names (including titles, locations and, most importantly, brands and product descriptions), 2) foreign words (found in monolingual English dictionaries and/or large-scale English corpora) and loan words that are regarded as rather foreign by native speakers of German/Italian, 3) loan words that are regarded as little foreign to native speakers of German and Italian and 4) compounds with at least one "foreign" phoneme (e.g. *Augen-Make-up* 'eye make-up').

As the aim of the paper is to analyze the influence that the English language has on the German/Italian languages and the first category of foreign words does not exert much influence on contact languages (Glahn 2000: 16), I excluded foreign proper names from my research. Instead, the thesis aims at an analysis of recognizably English words (Görlach 2003: 1), i.e. also loan words which were assimilated a bit to the German language, however leaving aside those which are already considered as German/Italian, comparable to native vocabulary. The questionnaire intends to resolve the foreign word/ loan word distinction in so far as it allows me to see how many of the words in the corpus are perceived as natural in the German/ Italian language and how many of them are (still) regarded as foreign. Moreover, it should enable me to verify or falsify my hypothesis that one reason for the usage of English words relates to people's fascinations of expressions which sound alien to the native language (cf. section 11.3).

10.2. Content and structure of the online questionnaire

After the compilation of the ItGerAng Corpus, I had a close reading of it to identify what I consider recognizably English. Two questionnaires were created: one questionnaire was developed for native speakers of Italian and the other one for native speakers of German. The respondents' answers were taken to reflect the view of the larger population of Italian/ German speakers. Each of the questionnaires contains instances from Italian/German tutorials, magazines and youTube comments. What are these instances? In the questionnaire I put those words that became assimilated to the Italian/German language. The foreign words from the ItGerAng Corpus that can be found in monolingual dictionaries of English and/or a representatively large corpus were not included into the questionnaire, as their foreignness is obvious due to the entry in the English dictionary.

Formal changes to words such as hyphenation, writing them together or apart were not considered as assimilation for the following reasons: 1) tutorials: I only found audio version, so the spelling was done by myself and 2) magazines, comments to magazines: authors provided countless ways of spelling one and the same word. Hence, the word *top-coat* as well as *videochat* were considered as foreign words and thus excluded from the questionnaire even if their spelling does not match the spelling of the original English word. As concerns compounds, I included those compounds that consist exclusively of English lexemes but do not appear in the dictionaries and corpora 1) in this specific combination (e.g. *hair styling spray* and *cat eye feeling*) or 2) due to the fact that one or more of the lexemes has/have been assimilated to the German/ Italian language (e.g. *Profi* in *Nail-Profi*). I also included Anglicisms with German/ Italian lexemes that would only sound familiar to the native speakers of English if the words have a spelling that resembles the English one (e.g. *Beauty-Produkte* 'beauty products') or if they had some knowledge of the German language (e.g. as would be necessary in order to figure out the meaning of *Schullook* 'school look').With regard to a verb that occurs many times in the ItGerAng Corpus, varying in tense and person, I only showed the verb once as it will be treated as one type later on.

The words were provided in one-sentence context (e.g. *Nur sie macht immer so ne DUCKFACE MUNDBEWEGUNG* 'It is only that she always makes a duckface'). The instructions for the questionnaires were given in the native languages. Translated into English, the task description was defined as follows: "Have a look at the capitalized words used in

context. Do they sound natural to you in German/Italian? Also check the orthography of the words. Evaluate them on a 4-point scale, where 1 is very unnatural and 4 is very natural". The questionnaire can be characterized as a self-administered structured questionnaire, i.e. people are invited to complete it on their own and not within the framework of an interview (Babbie 1989: 238), and it contains closed-ended items. A four-point Likert scale was used to score each item (1= natural, 2= rather natural, 3= rather unnatural, 4= unnatural) in order to constrain participants to choose if a word is more an Anglicism or not, unlike a 5-point Likert scale, which allows for the mid-point answer "don't know". The completion time of the Italian questionnaire averaged 20 minutes, while a completion of the German questionnaire was estimated at 48 minutes. The Italian questionnaire comprised 121 language examples, while the German questionnaire contained 267 sentences. The reason for the considerable difference in length is given in section 11.2.1. Participants were informed about its length at the beginning of the questionnaire in order to warn them and in order to reduce dropout rates. The questionnaire was filled in and submitted on the web. 50 Germans/ Austrians and 50 Italians took part.

11. Data analysis

The following sub-sections address the examination and interpretation of the information that was gathered. After the collection of questionnaire results, the Anglicisms were separated from words that have already become native vocabulary. Therefore, the list of Anglicisms used for this project could now be analyzed thoroughly. The examination was partly achieved with the help of the above-mentioned software, Antconc, which proved useful for frequency analyses and collocation analyses. In this section, answers to the research questions are given, background information is provided and theoretical input is accompanied by some useful examples.

11.1. Questionnaire analysis

The first step was to examine the results of the online questionnaire. For the purpose of an analysis, I divided the words from the questionnaire into three groups: 1) loan words most people considered as unnatural, 2) loan words people had divided opinions about and 3) loan words most people considered as natural. Then I looked for patterns in these three groups, which are presented in this section. Sometimes the usage of a German and Italian dictionary

proved useful to check whether a certain expression might be in common usage or not. For this purpose, the online version of the Duden dictionary was used for the German corpus part and the online version of the Corriere dictionary was consulted for the Italian corpus part.

I found out that none of the words in the Italian questionnaire were regarded as unnatural. An evaluation of the German questionnaire data provided a different answer: There were some words that retained their English form and were considered as unnatural despite their acceptance of German inflection rules. However, all but one of these words, i.e. *Primern*, cannot be found in the German dictionary. As concerns compounds, at least one of the two parts has no entry in the Duden dictionary (e.g. *White-Inspiration* 'white inspiration" and *Blush-Erfahrung* 'blush experience'). There is only one exception, for which this is not the case: *Grunge-Scheitel* 'grunge hair parting'. Here, both nouns appear in the German dictionary. However, *Grunge* is usually associated with the music of the 1990s and not with a type of hair style and might have been considered as unnatural for this reason.

As concerns the second category of words, it was by far the largest group for both languages. The verbs in this group are all adapted to the Italian language, in so far as the Italian word endings were added to the English word stems (e.g. *liftare* 'to lift').The verbs in the German questionnaire which a majority of people judged as "rather natural" or "rather unnatural" corroborate this reasoning (e.g. *postete* 'posted', *gehypt* 'hyped' and *topt* 'to top'). As far as words like *lifting* and *topt* 'to top' are concerned, even if the words judging from their phoneme material might as well be German, they occur probably much more frequently in another form and thus people had divided opinions about them. For example, the noun *lifting* is much more widespread than the verb. As concerns the instances of single-word nouns and compound nouns in both questionnaires, they are at least partly covered in the dictionaries. They have two major characteristics, which might contribute to a feeling of uncertainty about their nature:

1) The concept is usually not expressed by the application of a specific word form. For example, the feminine form of the word *blogger,* i.e. *Bloggerin*, is considered as unnatural, as the expression normally occurs in the masculine form.

2) The noun is used in an atypical context (e.g. *trend labbra* 'lip trend' and *Anti-Aging-Bereich* 'area of anti-aging').

The third category exclusively consists of words integrated into the Italian language, i.e. they have entries in the Italian dictionary. In the case of compounds, all elements have had separate

entries for a very long time (e.g. *make-up occhi* 'eye make-up' and *aziende leader* 'leading companies'). All the single words have experienced some degree of adaption to the Italian language (e.g. *testare* 'to test' and *stressante* 'stressful'), while none of the English compound elements has (e.g. *color jeans* 'color of jeans', *effetto clown* 'clown effect'). However the nouns have been present in the Italian language for a long time. The only instance of an English word consisting only of foreign elements that was considered as natural is the *beauty case* 'toilet case'. The familiarity with this term might be justified by the fact that beauty case is a case of a pseudo-Anglicism (Furiassi 2010: 39) and has been found in Italian since the 1960s (Görlach 2005: 19). As concerns the questionnaire addressed to native speakers of German, the situation is similar. All the single-word instances that were considered as natural have been accepted in the Duden dictionary for a long time and they were modified so that they would agree with German grammar rules. Hence, nouns are declined (e.g. *den Stickern* 'stickers' and *den Concealern* 'concealers') and verbs are conjugated (e.g. *rockt* 'rocks', *coloriert* 'colored' and *boomt* 'booms') obeying the German inflection rules. The elements of the compounds have entries as independent single words in the dictionary as well (e.g. *Eyeliner-Strich* 'eyeliner' and *Lieblingsvideo* 'favorite video'). The only difference that could be established regards the compounds which consist exclusively of English elements: *Showstars, Make-up-Designer, Shopping-Highlights, Tattoo-Fans* and *Business-Trip* are all seen as natural German words by the respondents to the questionnaire. What these words have in common is that put together none of them appears in the German dictionary. However, both parts of these compounds have entries as single-word nouns in the Duden. Therefore, it is assumed that they are considered as natural as a result of a conventionalization process.

11.2. Frequency analysis

11.2.1. Overall frequency and relative frequency of Anglicisms

I decided to analyze only these words that less than 80% of the respondents classified as "very natural" in the previous questionnaire analysis, as it was my intention to exclude those words whose exoticism is only discernible to a minority of people and which thus might be understood as Anglicisms only by few people. Figure 4 compares the overall frequency of English words (tokens) in the beauty sections of Italian and German magazines and the tutorials and comments to tutorials in both languages.

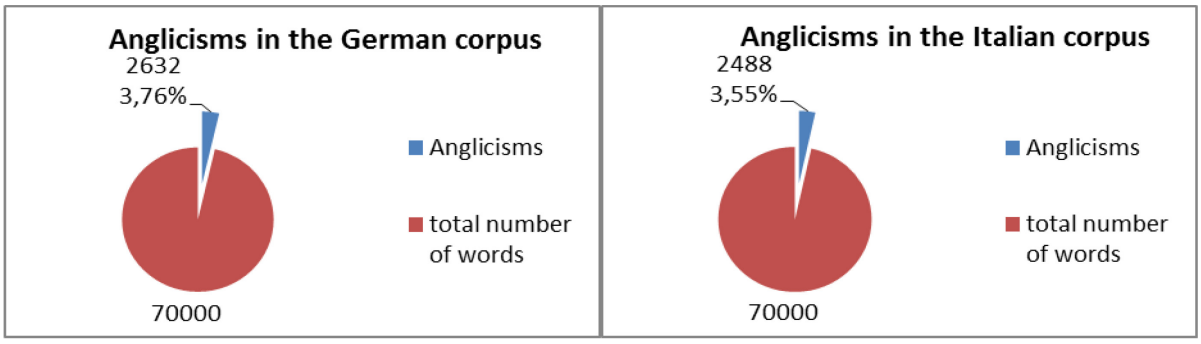

Figure 4 Overall frequency of Anglicisms in the ItGerAng Corpus

As can be seen by Figure 4, the number of Anglicisms is relatively similar in the corpora of the two languages. In both cases, a total number of 70 000 contains less than 3000 English words. Converted into percentage terms, the Anglicisms in German data amount to about 3.8% and the Anglicisms in Italian data account for approximately 3.6% of the 70 000 words analyzed. However, these numbers do not constitute the proportion of distinct English words, i.e. types, that occur in the data of the two languages. Instead, they are the total numbers of Anglicisms including all their repetitions, i.e. tokens.

How many different Anglicisms (types) are found in the ItGerAng Corpus? The frequency of each English word can be identified by means of the type/token- distinction. This means that a word which occurs more than once is regarded as one type but more than one token. The number of tokens depends on the frequency with which a certain word appears, e.g. if a word occurs three times it is counted as one type and three tokens. If the same word occurs in more than one form, namely the singular and plural (e.g. *Model* and *Models*), masculine, feminine and neutral gender (e.g. *der Blogger* and *die Bloggerin* 'blogger') it is still regarded as one type. The frequency that one type occurs is measured as well and regarded as its token value. Therefore, Figure 5 below provides information on A) how many English words can be found among the set number of words and on B) how many times each of these words appears in the ItGerAng Corpus.

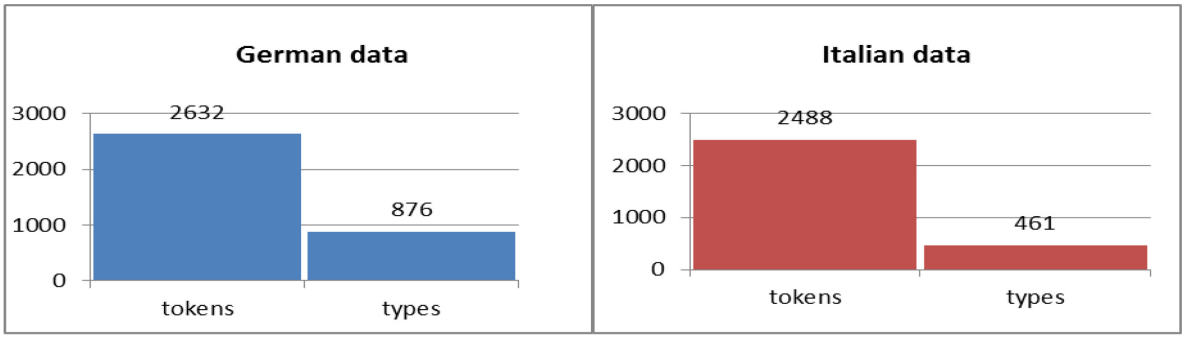

Figure 5 Type/token frequency of the Anglicisms in the ItGerAng Corpus

Figure 5 shows that the German data contains 876 English expressions, i.e. types, that are used a certain number of time, resulting in 2632 total occurrences, i.e. tokens. The number of tokens is considerably lower for Italian data: There are 461 words and phrases, which will be referred to as types, comprising items that are used more than once, resulting in 2488 total occurrences. Hence, in the German and Italian corpus data, Anglicisms have a type/token ratio of 3 and 5.4 respectively, i.e. which means that in average an Anglicism is used about 3/5 times. Therefore, the Italian corpus features the individual expressions more often than the German corpus.

Translating the above-mentioned percentages of Anglicisms in German/Italian data into numbers, around 38 Anglicisms (tokens) appear in the German corpus per 1000 words. In the Italian corpus, around 36 Anglicisms are found for every 1000 words of text. In 1980, Yang (1990: 26) counted 3 Anglicisms per newspaper page. Unfortunately, many scholars interested in Anglicisms use the number of pages as a point of reference for counting, even though the size of pages of the newspaper chosen for an analysis vary depending on the font, the number of announcements and images etc. However, when looking at the German newspaper, *Der Spiegel*, which he used for the analysis, an average word count of 702 words per page was calculated. Therefore, Yang found about 4 Anglicisms in 1000 words, which is far less than the number of Anglicisms registered in the ItGerAng Corpus. Reasons for the large divergence in numbers-might include the material he analyzed, which also includes sections in which traditional values are treated and thus only few Anglicisms are used (cf. Schütte 1996: 255). Most importantly, his definition of Anglicisms might be different and much time, i.e. 24 years have passed since he published his study.

11.2.2. Distribution of Anglicisms over the specific text types

As far as the distribution of Anglicisms over the different text types is concerned, the magazines have by far the largest type/token ratio of Anglicisms. Around 43 Anglicisms per 1000 words are found in magazines, while comments contain about 27 Anglicisms and tutorials contain approximately 26 English expressions for every thousand words. Therefore, comments and tutorials have a nearly identical number of Anglicisms. If one is interested in the comparison of the usage of Anglicisms between spoken and written language, due to the large occurrence of English words in magazines, written language easily outclasses spoken language regarding the usage of Anglicism. Moreover, professional material outclasses non-

professional content.

An analysis of the Italian corpus shows that the distribution of Anglicisms in each corpus is similar to that found in the German corpus. The journalists use a significantly higher proportion of English words than the teenagers use in their spontaneous language. As far as the proportion of Anglicisms in magazines, comments and tutorials is concerned, they contain 41, 26 and 19 English expressions for every thousand words respectively. Therefore, in both corpora it is the magazines which are most imbued with Anglicisms and it is the tutorials which differ from each other the most, but not strongly. Despite the fact that the part of magazines outclass the other corpus parts, the usage of English words in comments and tutorials is anything but low. The following section will describe the most important factors that promote the application of English words.

11.3. Reasons for the usage of Anglicisms

In this section, the motivations for adopting English words are outlined. The intention is to combine what has already been said about this topic with new insights obtained from the ItGerAng Corpus data. In the previous section, it has been made clear that the usage of Anglicisms primarily depends on the text genre and its specific functions. Therefore, the functions of Anglicism as described by the various scholars are interrelated with the aims of the text in which they are employed. At the end of the section, the English words which were used with the highest frequencies are portrayed briefly and their adoption is justified.

Schütte (1996: 24) explains the phenomenon of language change as caused by a combination of both intra-linguistic and extra-linguistic factors. According to the scholar, they influence each other and thereby determine the direction of the language change. Intra-linguistic factors comprise language economy, which describes the principle of a communication that occurs without any great effort related to speaking, but where still attention to the aim of the communication act is being paid. Other internal factors include the semantic and/ or morphological similarity between new words and the language system. The more similar a novelty based on language-economic considerations is to the system, the more likely is its usage by the speech community. Extra-linguistic factors involve awareness of norms, stylistic criteria and historico-cultural aspects such as changed communication needs. In particular socio-cultural factors play a significant role in language change (Schütte 1996: 24).

In this regard, there is also the division into “Bedürfnislehnwörter [necessary loans]” (Schütte

1996: 39) and "Luxuslehnwörter [luxury loans]" (Schütte 1996: 39). The latter term is problematic, as the usage of a certain word is always due to a need. Moreover, the assumption that luxury loans are luxury, as there is no German equivalent might be argued against, as there are expressions that on first sight are categorized as synonyms, which, however often include two different connotations (Schütte 1996: 39). For example, the term *fan* does not have the same connotations as *Anhänger* in German.

All the discussed text types make use of necessary loans. In this regard, terminology that is introduced due to the takeover of objects from other cultures and language contact in connection with commercial relationships and migration shall be mentioned. A certain technical term was not translated into the German/Italian language but instead entered our language in its original form. In other words, an English word is used in order to fill lexical gaps. As far as the field of beauty is concerned, this reason is by far the most important one. This is reflected by their by their occurrences in the list of the most frequent Anglicisms (cf. section 11.3.). Schütte (1996: 255) points out that if the advertised product is part of a field whose nature demands the usage of technical vocabulary, its share of Anglicisms will be particularly high, as additionally, countless Anglicisms will be used for functional reasons. In the ItGerAng Corpus, examples are names for products such as *eyeliner, eyeshadow, powder, foundation* and *conditioner*. These terms occur as simplexes and complexes. Often, they occur together with the product description or their brand name (e.g. *Croc'n chic- Nagelsticker* 'Croc' n chic nail stickers' and *Yves Saint Laurent Gesichtsmake-up Concealer* 'Yves Saint Laurent face make-up Concealer'). Moreover, German and English words which can express the quality of objects such as words to describe shape, color and texture are often combined with technical terms for make-up products to form a compound. For example, this is true for compounds such as *Flüssig-Eyeliner* 'liquid eyeliner'*, Black-Mascara* and *Nude-Eyeshadow*. As stated before, this reason for using Anglicisms is equally important to all text genres, as is the next aspect.

In my seminar paper I referred to Pfitzner (1978: 40), who uses the term "Lokalkolorit [local coloring]" to describe Anglicisms that are used in order to convey certain notions and emotions associated with the Anglo-American culture. I illustrated this point by bringing up the example of the word *date*, which is often preferred over its German lexical equivalent, *Verabredung* in the dubbing of American television series. Following his argument, *date* is used to evoke the image of a romantic encounter in the audience that has been created by Hollywood and which has fueled the fascination of the Europeans ever since the Second

World War. In the ItGerAng Corpus, I found countless examples of Anglicisms that are used for this purpose. For example, on the 14th of February, many articles about how to dress on Valentine's Day were written. One title read, "TOP 5: Be My Valentine". As Valentine's Day is often celebrated as an important day in Hollywood films, it has become associated with American culture.

In the following, each text genre is portrayed with regard to the reasons for the application of Anglicisms. In magazines, Anglicisms often appear in the titles. Looking at the first 50 titles in the German magazines, about 60% of them contain at least one English word and 40% of the titles in Italian magazines comprise Anglicisms. Already the names of the sections (e.g. "Beauty", "Lifestyle" and "Community") indicate a great diffusion of Anglicisms: 56% of the names of the sections in the German online magazines are in English and 49% of the names of the sections in Italian magazines are Anglicisms and all of them retained their English spelling. These findings confirm the observations made by Schütte (1996: 219), who claims that weakly integrated Anglicisms are increasingly used and they are often positioned at noticeable and prominent places in the journals. With regard to the body of text, the visible foreignness of Anglicisms makes them eye catchers and makes the writing hip and alive. This is illustrated by the following example (1):

(1) *Damit Ihre **Beauty-Helfer** für ein schnelles **Make-up 'on the go'** beim Bremsen nicht davonkullern oder irgendwann für immer unter dem Sitz verschwinden, brauchen Sie nicht zuletzt auch eine kleine Beauty-Bag, in der alles bequem Platz hat* 'You will need a small beauty bag, where everything fits in, in order to prevent your beauty aids for a quick make-up 'on the go' from falling down or disappearing below the car seat'.

In this example, the words *Beauty-Helfer* 'beauty aids' and *make-up on the go* can certainly be described as occasionalisms that were coined to keep the language fresh and original. Moreover, the metaphorical color of many English words encourages their usage, particularly in the language of the media. Elsen (2011: 101), who analyzed the characteristics of the language of journalism, points out that information is always in conflict with the lack of space in the newspaper or periodical and the lack of time on the part of the journalists. The articles need to be informing, entertaining, interesting and brief at the same time and therefore there are lots of short and often incomplete sentences. This becomes especially evident when considering a great number of titles, which are often characterized by elliptical construction as a means of encouragement of readers to delve into reading the whole article (Elsen 2011: 101). As English words are often shorter than their German lexical equivalents, they are

frequently employed to save place. For example, my corpus only features *Hobbys*. Its German lexical equivalent, *Freizeitbeschäftigung* might be considered as outdated and too long and thus it is mostly replaced by the English word.

In this regard, Braun (1998, 4: 168) also mentions the compounding process as the most popular approach to shorten sentences. In the ItGerAng Corpus, Anglicisms that in the English language would be two separate words or phrases are retrieved. For example, *Glossy-Eyes* would correspond to two separate words, i.e. the adjective *glossy* and the noun *eyes*. *Out-of- Bed-Looks* might be rephrased *a look that can be compared to the way you look in the morning after waking up*. This phenomenon might also account for usages of the word *Trend,* which was originally borrowed to refer to a tendency in a certain field (e.g. *fashion trend*). The expression is also used in another sense, namely as a way of describing something that is in fashion. In my corpus, it is most often taken in the latter meaning (e.g. *Trend-Tool* and *Trend-Make-up*). Instead of forming a phrase, it is frequently shortened to a compound word.

It has been claimed that Anglicisms hinder interpersonal communication, as certain words may be unknown to some of the interlocutors. Moreover, Anglicisms are said to encourage the privileging of certain social groups, which have access to an education that includes the teaching of the English language (Moraldo 2008: 58). In order to satisfy the interests and needs of the readers, magazines attempt a gradual integration of new terms or the introduction of terms that are already circulating but might not be understood by all of the readers. In my corpus, an example for this is the word *square* that appears next to its German translation.

Furthermore, Anglicisms are used for a word play. For example, make-up that makes you look older is described as ***Pro-aging*** *durch Powder und Pinsel* '**Pro-aging** through powder and brush'. Another linguistic technique that is often used in magazines is alliteration. E.g. *Locken-Looks 'looks for curls'* and *Lässig-Look 'casual look'*. In the Italian magazines, the instances *go green* and *make-up minimal* are retrieved. Galinsky (1963: 134 quoted in Schütte 1996: 40) points out that some English words are used for an "intentional disguise" (1963: 134 quoted in Schütte 1996: 40) and lists the word *Callgirl* as an example. In the language of beauty, this function might be used when the aging process is approached. The words *anti-aging* and *Lifting* might cover up the problems of a certain age group. Finally, Anglicisms are frequently employed in the quality of synonyms in order to avoid repetitions. This might play the most important role in professional content, where the quality of writing should not be poor. For example, there is the alternate use of the words *Lässig-Look*, *Undone-Look* and *Casual-Look* in only one paragraph in the German magazines.

After a close analysis of the comments, there are some recurring patterns found in the corpora of both languages. Regarding the language behavior of young people, there is the frequent use of particles and greetings, discourse markers etc. (Elsen 2011: 76). Expressions that occur in the corpus part of both languages include *ok* and *okay* that are sometimes preceded by *Ah*, exclamations of joy (*yeah* and *yay*), greetings such as *hey* and *hi* and the initialism *omg*, which in Italian is capitalized and in German not. Expressions that only occur in the German corpus are *ey*, which seems to be an abbreviation for the greeting *hey*, occurring at the beginning of sentences, *hey ho*, the Internet slang expression *lol*, *what the!* to express surprise and *sorry* to apologize. The Italian corpus reveals the interjection *please*. At the beginning and at the end, typically a greetings is used and that is where Anglicisms are popular.

The comments to youTube tutorials can be divided into two groups according to their intention: 1) Questions which, most often, have reference to the make-up utensils used for the creation of a make-up, e.g. *Welchen Lipgloss hast du benutzt?* 'Which lip gloss did you use?' As shown by the example, technical terms, which sometimes are in English are used by the teenagers who want to inform themselves about a make-up product. 2) Often, teenagers comment on a tutorial, as they want to express their opinion about it. Teenagers argue what they like about the tutorial and what not and often suggestions for the content of the next beauty tutorial are given. In most cases, compliments are included. The interjection *wow* occurs 14 times and there is the usage of the expression *whoa* (which is misspelled to *woah*). Moreover, adjectives appear in these comments, e.g. *Wow du bist sooo exxxtreeem pretty* 'wow, you are so extremely pretty'.

A concern for a variation in expression is expected to play a secondary role. This is due to the fact that language use in general does not seem to be regarded as important to the majority of them. As far as spelling is concerned, there are lots of orthographic variants in the corpus parts of both languages. Sometimes it was even impossible to figure out the meaning of the words. Another reason why the application of Anglicisms as synonyms for German words plays a minor role is the fact that these texts are often rather short. The longest contribution counts 72 words and the shortest is one word. Instead, the desire to belong to a social group and the development of jargon are additional objectives people might have when using Anglicisms (Onysko 2001: 47). This can be confirmed when having a closer look at the ItGerAng Corpus, which includes the common usage of words that have become popular among American and European teenagers (e.g. *Duckface, liken* 'like' and *haten* 'hate'). Therefore, teenagers use Anglicisms as they are seen as hip and modern by their peers. This

last aspect obviously also concerns tutorial that are similar to comments, in so far as they are created by non-professionals of the same or a similar age group. In the following, the usage of Anglicisms in tutorials is presented.

As comments, tutorials often begin with a salutation and not seldom the greeting is in English (e.g. *hi* and *hey*). The typical structure of tutorials can be described as follows: After the greeting, in many cases the speaker says what is on his/her mind at the moment, talking briefly about what is going on in his/her life. After that, he or she talks about what the viewers can expect from the video and from the make-up and suggests the ideal occasions for wearing it. Adjectives are often used to describe the color and substance of a product and as in comments, for the evaluation of the created make-up look and of a certain make up product. Technical terms can be nouns and verbs and are used during the creation of the make-up effect. Nouns often denote a make-up product and are sometimes accompanied by the product description or the brand name of the product. Nouns are also often used to express the shade of a certain color. As mentioned before, the verbs usually refer to a make-up technique. The audience's knowledge of English technical terms is most often presupposed. For example, newer words that are not found in the magazines but occur in some of the tutorials are *swatchen* 'swatch' and *caky*. It might be assumed that teenagers who are interested in their videos are already familiar with these words and that is why these terms are not explained by the speaker. The above-mentioned pedagogical role of a gradual introduction of foreign words is not recognized by the speakers.

As in comments, the use of language takes a back seat. Tutorials take place in an informal setting, where language plays a secondary role. As mentioned in section 8.2., the teenagers who hold the tutorials aim at expanding their listenership. In order to gain audience rapport, humor is important and at times, the English language is used for this purpose. Some instances provide evidence therefore: *No-Look-Look, No-Make-up-Make-up-Look* and *Ich-setz-mich-einfach-hin-und-mach-was-Tutorial* 'I will sit down and do something-tutorial'. Finally, the ending of the tutorials often includes a call for feedback and input and the video is terminated by a greeting that sometimes is in English. The following tables (1-2) show the most Anglicisms that were used most frequently as single lexemes and how they are distributed over the three different text types. The frequency of occurrence is indicated in brackets.

Table 1 Anglicisms with the highest token frequency in the German corpus part

CorCom	CorTut	CorArt
Video (245)	Video (32)	Look (124)
Make-up (27)	Concealer (20)	Make-up (112)
Look (18)	Look, Bronzer (16)	Concealer (65)
hey (17)	Blush (15)	Mascara (47)
wow (14)	Make-up, verblenden (14)	shoppen (41)

Table 2 Anglicisms with the highest token frequency in the Italian corpus part

CorCom	CorTut	CorArt
video (79)	make-up (18)	make-up (213)
make-up (17)	video (17)	look (188)
eyeliner (14)	tutorial (13)	blush (62)
look (11)	palettina, look (12)	gloss (59)
wow (10)	okay (11)	palette (37)

When looking at the English words that occur in the comments of both languages, it can be noticed that the first and the second rank are identical. Moreover, it is noticeable that the usual dominance of nouns over the other word categories is threatened by interjections. *Hey* is used as an informal greeting and its frequency within this text sort can be explained by the fact that the corpus part is made up of numerous small comments by the users, which in the typical case contain a greeting. As far as tutorials are concerned, the results are less similar. As in the comments, the noun *video* appears quite frequently. This is not surprising, as it is the speakers' medium of communication. Just like the comments, also magazines have identical first and second places.

As can be seen from the tables, the German corpus part also contains two verbs, while the Italian corpus part does not include any verb. However, the frequent use of interjections is more striking but can be justified, as was done above, on the basis of text-specific characteristics. What is conspicuous, yet unsurprising, is that *make-up* and *look* appear in all

corpus parts as one of the most frequent words. This is certainly due to the common choice of topic.

What is very surprising is the rare use of the adjective *sexy*, which only occurs 11 times in the German corpus and 9 times in the Italian corpus. This is astonishing, as other sources mention the word as one of the most frequent Anglicisms in their corpora. For my seminar paper, where a much smaller corpus was used, 57 instances were found in the German and Italian corpus parts. It is assumed that *sexy* might already be considered part of the native vocabulary. As a consultation of the *Dictionary of European Anglicisms* by Görlach (2005: 277) shows, the word *sexy* was first found in German in the 1950s and in Italian, it was found in the 1960s. Therefore, this adjective probably gets gradually substituted by more unfamiliar English and therefore more posh lexical equivalents such as *trendy* and *stylish*.

To sum up, the text types are very different in nature and thus exhibit quite a variety of different properties. Journalists write articles for the purpose of publishing them, and thus language-related issues such as creating a variety in expression and dealing with minimum space requirements will play a more important role than in the other two text types. As far as youTube tutorials and comments are concerned, the reasons for applying Anglicisms might be considered in connection with their desire of expressing themselves in an in-group language and of joining youTube as an online community, where they can talk to people sharing the same interests and where they wish to interact with others and appeal to them.

11.4. Morphological and semantic aspects of Anglicisms

In this section, the Anglicisms are broken down according to the word category they belong to and they are analyzed thoroughly. The frequency of occurrence of the members of each lexical class is measured and compared. The aim of the analysis is to find out how Anglicisms are integrated into the German/Italian language. In sub-section 11.4.2., which is concerned with an analysis of verbs, adjectives/adverbs and nouns, the data are first regarded from the perspective of morphology and then from the perspective of semantics. For example, the question of whether they follow English or German/Italian grammatical rules is tackled. Nouns are additionally examined concerning the allocation of gender and plural forms and adjectives are also categorized according to their position in the sentence, i.e. predicative or attributive position. Moreover, the semantic roles of selected Anglicisms are determined.

11.4.1. Frequency of word categories

The next step was a subdivision into four grammatical categories in which the words in the ItGerAng Corpus can be divided: nouns, verbs, adjectives/adverbs and interjections. Yang (1990 29f) differentiates between nouns, verbs, adjectives and adverbs and Glahn (2000: 135f) makes a distinction between nouns, adjectives and verbs only. The above-mentioned classification was preferred as many examples for each of these categories were found in my corpus. According to Yang (1990: 29), the biggest group of Anglicisms is that of nouns (92%), what is followed by the groups of verbs and adjectives. Also Schütte (1996: 222) points out that three-quarters of the Anglicisms used in the advertisements that she analyzed are nouns and that there has been a constant increase in adjectives and verbs since 1971. Yang (1990: 29) argues that his findings contradict the results of many other studies that claim that the number of Anglicisms that are members of the group of adjectives and adverbs is higher than the percentage of Anglicisms that are part of the group of verbs. Yang (1990: 29) finds out that in his corpus there is a greater variety of adjectives and adverbs, as the same verbs occur many times and verbs outweigh adjectives and adverbs only by means of token frequency. Let us now take a closer look at my corpus. For illustration, Tables 3 and 4 show the distribution of word classes in percentage terms:

Table 3 Distribution of word categories in the German subcorpora

CorArt	CorTut	CorCom
Nouns (90.5% of types, 86.9% of tokens)	Nouns (73.3% of types, 79.2% of tokens)	Nouns (68.9% of types, 60.3% of tokens)
Adjectives/adverbs (6.5% of types, 7.3% of tokens)	Adjectives/adverbs (14% of types, 8.1% of tokens)	Interjections (15% of types, 20.5% of tokens)
Verbs (2.4% of types, 5.4% of tokens)	Verbs (9.3% of types, 11.2% of tokens)	Adjectives/adverbs (8.8% of types, 15.5% of tokens)
Interjections (0.6% of types, 0.4% of tokens)	Interjections (3.4% of types, 1.5% of tokens)	Verbs (7.3% of types, 3.7% of tokens)

Table 4 Distribution of word categories in the Italian subcorpora

CorArt	CorTut	CorCom
Nouns (76.1% of types, 85.6% of tokens)	Nouns (80.7% of types, 78% of tokens)	Nouns (74.5% of types, 86.8% of tokens)
Adjectives/adverbs (21.1% of types, 13.1% of tokens)	Adjectives/adverbs (12.3% of types, 8.6% of tokens)	Interjections (12.7% of types, 9.4% of tokens)
Verbs (1.7% of types, 1.1% of tokens)	Interjections (5.2% of types, 11.2% of tokens)	Adjectives/adverbs (7.3% of types, 1.9% of tokens)

As can be seen from Table 3 and Table 4, the percentage of nouns (types) is highest in all text types and they are particularly present in German magazines. In German comments, merely slightly more than half of the words are nouns. A similarity with Yang's findings is that also my corpus contains more foreign adjectives and adverbs than verbs. Moreover, apart from the comments, the group of verbs is repeated frequently, and as a result they surpass adjectives/adverbs in terms of frequency in the case of tutorials. In both corpora, the comments to the youTube tutorials diverge from the other subcorpora in so far as more interjections than Anglicisms that belong to the word categories "verbs" and "adjectives and adverbs" are found, and in the Italian tutorials, verbs are not as frequent as interjections. Reasons for this were provided above (cf. section 11.3.). The major difference between the Italian and the German corpus parts is that the Italian magazines contain three times as many adjectives and adverbs than the German magazines do and that the German tutorials contain more verbs, while the Italian tutorials contain more interjections. Apart from these deviations, the corpus parts are similar. This confirms again the fact that the distribution of Anglicisms depends not only on the research field one is concerned with but also on the text type and the borrowing language.

11.4.2. Closer analysis of verbs, adjectives/adverbs and nouns

In this section, an analysis of the selected word categories is attempted. The aim is an examination of word-formation patterns observed in the Italian and German corpus parts. We can already expect some similarities and differences among them. The grammatical function of the English words was determined by their context within the German and Italian texts.

This is due to the fact that words do not have meanings, but only potential meanings, and their actual meaning in a text is only established by their context. Similarly, words do not have a priori parts of speech, but acquire the part of speech in the act of their use in a specific context. As the English expressions do not occur in English texts, it was my knowledge of German/Italian grammatical categories and syntax that helped me determine their part of speech categorization, as their composition/internal structure is not congruent with English norms, but with German/Italian norms.

Since we are dealing with two languages, it was found useful to begin with the description of findings in the corpus of one language and then go on to discuss the results obtained from the corpus of the other language. A portrayal of the German language precedes the discussion of findings regarding the Italian corpus part. Interjections were not included in this section, as their functions have already been described sufficiently in the same breath of the portrayal of the most frequent words (cf. 11.3.). As regards their morphological characteristics, all of the interjections retained their English form and they thus do not require an elaboration. Finally, it should be noted at this point that linguistic examples consisting of German/Italian lexemes were translated into English in order to guarantee readability.

11.4.2.1. Verbs

As far as the German corpus is concerned, most verbs are adapted to German grammar rules. This can be illustrated by their adoption of German endings, i.e. they add *-en* or *-n* to the stem. Moreover, with the exception of *liken* 'to like', *haten* 'to hate' and *glow*, which are stative verbs as they belong to the group of verbs that express a certain state, all the other Anglicisms are action verbs as they state an action. There are also two instances of derivation by means of an addition of the inseparable prefix *ver-* to English words to form *verblenden* 'blend' and *verlinken* 'link'. There are various meanings of this prefix. Amongst other motivations for using it, *ver-* is used to indicate the connection of things (*German is easy* 2013). *Verlinken* is used to connect a picture with a certain person, and the English borrowing *verblenden* is applied to describe the relationship of colors, which are connected with each other. Finally, the adverbial prefix *weg-* is added to the verb *blenden* to form the separable verb *wegblenden* 'blend away' in its perfect tense form, *weggeblendet*.

The English verb *to google* has three occurrences in the corpus part of the comments. In all instances, the imperative of the verb is used. Two authors ask the speaker to have a look at

their websites, using the verb *google* and the third author uses the imperative in the plural form, i.e. *googlet*, as she addresses the other listeners of the beauty tutorial. Fink and Fijas (1997: 71) argue that English words ending in *-le* are often adapted in so far as they adopt the German ending in *–el.* This is not true for the instances retrieved from my corpus. I would have expected the word to end in *–elt,* as in the plural form the [e] is unlikely to be pronounced. However, only one instance of the realization of the imperative form is found in the corpus. The assumption that a greater corpus would show a variation immediately suggests itself. Moreover, the verb *stylen,* which corresponds to the English 'to style' is not only used in the infinitive form, but it also occurs in the third person of the present tense and the perfect tense. What is striking is that, unlike *google*, that simply adds the *-t* to the base form, the third person form of *stylen* is formed by the addition of the German third person ending, *-t*, but the omission of the vowel <e> in both writing and in speaking. While *google* might be the word's root morpheme, the word *style* might have *styl* as a stem and therefore the letter <e> does not occur in the third person. Therefore, it can be said that both *google* and *style* are adapted to German and that the stem of English words is sometimes recognized and maintained, while in other cases it is changed.

The past simple tense in English, which is used to describe actions that terminated in the past, is formed in two ways: 1) weak verbs add the past tense suffix *-ed*, while 2) strong verbs have the vowel in the stressed syllable changed. Verbs which do not conform to either of these rules (e.g. *was/were* and *bought*) are referred to as irregular verbs. In German, there are two ways to talk about completed actions: Written speech prefers the Präteritum, while spoken speech, with the exception of the verb *to be*, often replaces this tense with the Perfekt. None of the instances in the corpus is formed according to the German Präteritum tense conjugation form. The corpus exclusively contains verbs that obey the formation of the German Perfekt to refer to events in the past. Examples for this are the verbs *getestet* 'tested' and *gepostet* 'posted'.

A verb that has a high frequency ratio, occurring 37 times in the German corpus, but which is not included in the German dictionary expressing the meaning it has in my corpus is *verblenden*. The Oxford dictionary (Stevenson 2013: s.v. *blend*) reads: "Merge (a colour) with another so that one is not clearly distinguishable from the other". A better explanation for its usage in the context of cosmetics is given on the blog, *xovain* (2013): "Move your brush in little circles and blend the dark shadow inwards about a quarter of the way across your lid. It will look like the light colour on the lid is fading into the dark colour". This explanation

reflects the way the expression is adopted in my corpus.

Moreover, a verb that is used in an unusual way is *shoppen*. The context reveals that it is used in two meanings, i.e. to go shopping and to purchase something, illustrated by examples 2 and 3, found in the CorArt:

(2) Gleich hier shoppen 'Do your shopping here'.

(3) Gleich hier zu shoppen 'Buy it here'.

As can be seen by my translation of these examples, in English the verb is not the same in both sentences. As the meaning changes, the word gets replaced as well. In English, *to shop* can be used to describe the general action of shopping, (e.g. *Shop 'til you drop*), but rarely in connection with specific items. Therefore, the meaning of the word has been broadened.

Let us take a closer look at the Italian corpus part now. Italian verbs can be divided into three main verb types. This classification is made on the basis of their infinitive endings. Words that end in *-are* (e.g. *amare* 'to love', *rallentare* 'to slow down' and *disegnare* 'to draw') are referred to as first conjugation verbs. In my corpus, all English words are adapted to the Italian language, in so far as they are conjugated following this standard pattern of conjugation for Italian verbs (e.g. *editare* 'to edit' and *mixano* 'they mix'). Hence, the words are action verbs occurring in the infinitive form (e.g. *testare* 'to test'), the singular/plural form of a certain person (e.g. *filmi* 'you film') and the past participle form (e.g. *glossato* 'glossed').

11.4.2.2. Adjectives

In the German corpus, there are 11 different adjectives that were borrowed from the English language without any adaptions. These words can be regarded as members of the first group, i.e. foreign words. English adjectives that are found in the corpus part of comments are *cakey, perfect* and *sweet*. As concerns tutorials, there are no foreign adjectives at all. Other foreign adjectives that occur in magazines are *easy, edgy, sexy, square, trendy, casual, ladylike* and *tricky*.

The verbs *gestylt* 'styled', *gepeelt* 'peeled' and *coloriert* 'colored' function as adjectives. As far as the formation of the past participle is concerned, all of these verbs adhere to the German conventions: regular weak verbs in German such as *kaufen* 'buy' and *retten* 'save' assume the prefix *-ge* and the suffix *-t* or *-et*. This is also true for the English borrowings, *gestylt* 'styled' and *gepeelt* 'peeled'. Those weak verbs that end in *-ieren*, such as *notieren* 'note' and

produzieren ‘produce’, however, omit the prefix and assume the suffix *-t. Coloriert* derives from the verb *colorieren* ‘color’, i.e. a verb ending in *-ieren* and indeed, it behaves as one would have expected.

Moreover, there are 17 adjectives that are derived from word formation processes. They consist of a mixture of German and English morphs. 8 of them might be seen as instances of a derivational process: *Makeuplosen* is used as a substitute for the phrase *without make-up*. *-Förmig* is added to the noun *cateye* to express the comparison of the shape of a cat’s eye to the result of eye-make up. *-Artig* is a suffix which expresses the resemblance of an object with another object. In our case, it is used to form the word *gelartig* ‘gel-like’, a word with which an eye shadow is characterized. In the first case, the original form might have probably been a noun, i.e. *Cateyeform,* which was subject to a derivational process to form the adjective, *cateyeförming*, while in the second case the established suffix *-artig* certainly derives from the noun *Art* ‘type’ and not the homographic adjective, which translates to ‘well-behaved’. The suffix *-mäßig* is attached to the noun *tutorial* in order to compare the author’s project to a tutorial. *Blush* is combined with the suffix-*technisch*, as the author wants to announce that she is now going to talk about blushes. *-Tauglich* is added to the nouns *club* and *business* in order to express the suitability of a certain hairstyle for specific occasions. Finally, there is the English word *waterproof*, where the suffix *-proof* is added to the noun *water* to form this adjective. As far as the compounding process is concerned, there are 9 cases of compounding in the corpus. According to Lohde (2006: 165), nouns belong to the category that is most frequently joined with adjectives. In my corpus, the German adjective *bedingt* ‘contingent on’ is combined with the English noun *job*. Moreover, there are three copulative compounds, i.e. compounds with two semantic heads: *rockig-zart* ‘rocking-tender’*, rockig-frech* ‘rocking-cheeky’ and *weiß-pinkfarben* ‘white-pink’. The elements are equal and can be swapped without causing a semantic shift. The conjunction *und* could be used to paraphrase them (Lohde 2006: 173). What is striking, is the high frequency of color adjectives, as simplex and complex forms. This complies with the findings by Lohde (2006: 161), who argues that there are countless neologisms used in the fields of advertisement and fashion, which enrich the traditional vocabulary. However, they are often occasionalisms and only a small proportion of them is integrated in the vocabulary subsequently (2006: 161). *-Farben* ‘colored’ is highly productive and can be added to a great number of nouns and adjectives. Its synonym, *-farbig*, is much more limited and it occurs mostly next to color adjectives (Lohde 2006: 162). In my corpus, the copulative compound *weiß-pinkfarben* ‘white pink colored’ consists of two

adjectives. Furthermore, *pinkfarben* 'pink colored', *nudefarben* 'nude colored' and *apricotfarben* 'apricot colored' consist of a color word, which is combined with the combining word *–farben*. Furthermore, there is the comparative compound *almond-shaped*, which is formed by joining a noun and a participle and there is only one adverbial compound, i.e. *backstage*.

For a closer analysis, the adjectives were placed in one of three categories, according to their position in the sentences. They were divided in words occurring in 1) attributive usage, 2) predicative usage and 3) attributive and predicative usage. In my corpus, English adjectives used in predicative functions are *easy, perfect, edgy, sweet, trendy, tricky, cakey, bombastisch* 'bombastic' and *trashig* 'trashy'. Adjectives used as attributives only are *smokey/smoky, clean* and *hip*. Words that are used both in predicate position and in attributive position include *fake, casual, sexy, square, clever, glossig, pink, cool, soft, sleek, stylisch, stylish* and *trendig*. Like in German, adjectives ending in *-n, -t, -er, -ig* and *–k*, i.e. *clean, soft, clever, glossig* and *sleek* remain in this form and, when used in an attributive position, they adopt the accusative case endings according to the noun they qualify. *Hip* is used in the attributive position and is adapted to the German language in so far as the consonant <p> is doubled. The word *stylish* in the predicative position remains *stylish*, while as an attributive adjective it adapts to the German language and expresses the accusative case following the German declension pattern. However, all words ending in *-y* remain as they are, even when used in the attributive position and only a minority of them substituted the English *-y* with the German ending *–ig*. The adjectives *sexy, cakey, smokey, edgy, trendy* and *tricky* might be compared with *trendig* 'trendy', *glossig* 'glossy' and *trashig* 'trashy'.

A word that is used in a vague, undefined sense in my corpus is *clean*: *Tiermotive wie Leopardenmuster und graphische Prints wirken natürlich besonders edel zu schlichten Outfits wie einem **cleanen**, schwarzen Abendkleid* 'Naturally, animal prints such as a leopard print and graphic prints look particularly noble combined with modest outfits such as a **clean** black evening dress'. This expression might refer to the brightness of color or it could also be used to describe the design and cut of the dress. The author might want to say that it has clean lines and that it doesn't have any decoration. Hence, the dress could be cut in a way that makes it look very neat, simple and elegant, not loose or flowing (cf. *Fashion all day every day* 2012).

After looking at the corpus of both languages, what is striking is the difference in treating borrowed adjectives/adverbs. Many nouns and verbs that were borrowed from the English language both in German and in Italian adapted to the rules of the receiving languages.

Borrowed adjectives/adverbs in German are sometimes adapted to German. In Italian, on the other hand, apart from the deverbal adjectives (the past participles and *liftante* 'lifting') and the word *sofisticato* 'sophisticated', other English adjectives were taken over without any adaptions to them.

In the following, the instances of derivation that were retrieved from the Italian corpus will be outlined. Three items fit the description of verbs that underwent a functional shift to function as adjectives: *Baked* occurs with the English past participle form of the verb *to bake*. The translation of the word is provided next to the verb, as the word might not be familiar to all of the readers yet. Other verbs that are applied with an adjectival function are *glossato* 'glossed' and *glitterato* 'glittery'. What distinguishes these words from the word *baked* is that both of them are adapted to the Italian word-formation rules. In my corpus I also came across the instance *glitterati*, which is a past participle form of the borrowed verb *glitterare* 'to glitter'. The past participle form is used to create a new word, i.e. an adjective, which can be used to describe a noun as a glittering substance. However, this past participle form exists in English in the same form, i.e. as a noun having a different meaning. The Oxford dictionary (Stevenson 2013: s.v. *glitterati*) defines it as "[t]he fashionable set of people engaged in show business or some other glamorous activity". As mentioned above, also *liftante* 'lifting' can be considered as an instance of derivation. In order to form an adjective, the denominal suffix *-ante* is added to the English stem *lift*. Other instances of derivation in the Italian corpus are *ultra black*, *ultra shine, ultra shining*, *ultra glam* and *ultra soft*. The prefix *ultra* is attached to an adjective to give emphasis to it.

In my corpus, examples of adjectives that express appreciation are *classy, glam, sexy* and *hot*. All of them are exclusively used in the magazines, apart from *sexy,* which occurs in the tutorials too. *Sexy* is also the adjective that occurs most frequently in the Italian corpus part. *Super* and *molto* 'very' sometimes occur on the left of the adjective *sexy* so as to stress it. *Hot* is also preceded by *molto* 'very' and it is often used in comparisons between people, looks, events and cosmetic products. *Classy* is only used twice in the corpus, each time in attributive position. Other adjectives that were found include color-related adjectives (e.g. *dark* and *light*), texture-related ones (e.g. *glossy* and *wet*), style-related (e.g. *vintage*) and shape-related English words (e.g. *curvy* and *XXL*).

Also the adjectives in the Italian corpus were categorized according to their position in the sentence. Most adjectives are used attributively only. Some of them include *gold, dark, casual, classy, curvy, easy, fake, girly* and *wet*. *Out, wet* and *tropical* appear exclusively as

predicative adjectives. Finally, words such as *waterproof, sexy, glossy, strong* and *silver* occur in both forms. A functional shift can be observed when looking at the instances of *wow*. In English, it is used as an interjection. In my corpus, it also occurs as a predicative adjective, i.e. in the sentence *La permanenza non sarà il massimo, ma l'effetto è WOW*! 'It might not be long-lasting, but the effect is terrific'.

The morphological development of conversion from a noun to an adjective can be observed for the words *pop, grunge, punk, rocker, rap* and *hipster*. *Hipster*, which is originally used as a noun to denote a person who follows the trends in fashion is most frequently applied in the function of a noun (e.g. *beauty da hipster* 'beauty like a hipster' and *gli hipster* 'the hipsters') but is also used as a compound noun (*beauty-hipster*) and as an adjective. In the latter case, it is applied to describe an attitude associated with hipsters (*Hai un'anima hipster*? 'Are you a hipster?'). In this instance it might also be part of a compound noun. One instance in which it is unambiguously used as an adjective is the following: *Una posa molto hipster*, *in alternativa al solito "bun"* 'a hipsterish hairstyle as an alternative to the usual bun'. Apparently, a conversion process of *hipster* from a noun to an adjective is preferred over the borrowing of the English adjective *hipsterish*.

With the exception of the word *hipster* that is almost exclusively associated with fashion all the other words originally relate to the world of music and they only appear with this meaning in the English dictionaries. Nevertheless, all of them are quite frequently used in the Italian corpus part to describe the fashion trend associated with subcultures surrounding these musical genres: In the instance *Per un look ancora più rocker* 'for a look that is even more rocker-like', the English noun *rocker* is used as an adjective to depict the look associated with rock stars. Moreover, *rap* is used in the compound *berretto rap* 'rap cap' to describe the style of a hat, which resembles that of a rapper. The adjective *grunge* is used for the description of the style of lip make-up and the style of accessories. The usage of the word *pop* is a little more complex. According to the Encyclopedia Treccani (*Treccani* 2014: s.v.: *pop*), the adjective *pop* emerged in the 1960ies and is used to refer to the pop-art movement and most frequently to the musical genre, which enjoys mass popularity. Those examples in my corpus which do not relate to a description of the context of pop music (e.g. *superstar del pop* 'pop superstar', *regina del pop* 'queen of pop') can be divided in two groups. A) In some instances *pop* is used to describe the make-up, most often of nails and lips, which is reminiscent of the 1960ies (e.g. *È uno stile grafico, pop, che usa i pigmenti primari per creare qualcosa di nuovo* 'it's a graphic, pop style which uses the primary pigments to create something new').

In this instance, the adjective *pop* is a lexical equivalent of the English denominal adjective *pop-art*. It does not appear in monolingual English dictionaries with this meaning. However, English magazines do produce results for the search term *pop-art lips*. B) There are many instances, in which *pop* is undoubtedly used as a synonym of *popular*. In these occurrences, it is used to characterize something as modern, fashionable and trendy (e.g. *Con lo smalto rosa candy Selena Gomez ha il perfetto tocco pop* 'Selena Gomez's pink nail polish adds the perfect touch of style to her appearance') Therefore, in both cases, *pop* can be characterized as abbreviation, and might stand for *pop-art* or *popular*. This application of English technical terms related to music in the field of beauty cannot be detected in the German corpus to such a great extent: *Grunge* does appear in connection with beauty, referring to the messy hair style copied from grunge band leaders of the Nineties. However, *Punk* and *Pop* appear as nouns and they are used exclusively in relation to music and the other terms do not appear at all. It can be understood as a semantic change brought about by morphological modifications.

Other words that behave in a similar way are *glamour* and *nature*, which appear in the Italian magazines and comments. For example, in the instance *L'ispirazione della sfilata è una storia che ricorda il film «Cast Away», in chiave decisamente più glamour* 'The inspiration of the fashion show is a narration that is reminiscent of the film 'Cast Away', but in a more glamorous way'. In English, the adjective form of this noun is *glamorous* (or more informally *glam*). In Italian, *glam* and *glamour* are used interchangeably performing an adjective function and *glamour* additionally acts in the function of a noun. Moreover, the English noun *nature* is applied in the function of an adjective (e.g. *Mi serviva proprio un trucco cosi nature* 'I needed a make-up that is as natural as this one').

Another example for an unusual usage of English grammar is the application of *total* in the Italian corpora. It co-occurs with color-adjectives, such as *black* and *fucsia*. As the word *total* is used to describe the color of eyes and eyelashes (e.g. *trucco occhi total fucsia* 'eye make up for totally fuchsia eyes' and *ciglia total black* 'totally black eyelashes') it should occur as an adverb and thus add the *–ly* ending. These instances exemplify that in Italian English words are used in a much more flexible way, transcending the foreign grammatical boundaries.

The following points regard the usage of English adjectives in the corpora of both languages: The adjective *super* is highly productive. As a prefix, it stems from Latin, and was diffused with the help of the English language (Lohde 2006: 218). It is similar to *hyper* and sets itself apart from the word as it always carries a positive connotation. Moreover, it can be referred to as an augmentative prefix (Schneider 2003: 17) In my German corpus, collocations include

positive adjectives such as *frisch* 'fresh'*, hübsch* 'pretty'*, toll* 'fantastic' and *natürlich* 'natural' and it has one of the most frequent occurrence ratios, appearing 79 times. It is used as a simplex, i.e. as an uninflected adjective (4), as well as an affix (5). An example for each usage is provided:

(4) Ich finde das Video super und auch wie du das video gestaltet hast, gefällt mir total 'I think the video is super and so is the way you created it'.

(5) Du bist super gut drauf 'You are feeling good'.

It is sometimes written as a solid compound (e.g. *supertoll* 'super great') and as a hyphenated compound (e.g. *das super-sauber-Gefühl* 'super clean feeling'). According to Lohde (2006: 154), it is primarily used in informal language. This is reflected by the corpus data, in so far as magazines only feature 21 occurrences of the word, while an analysis of the corpus consisting of youTube tutorials and comments results in 57 matches of the search term. Considering the fact that the CorTut and the CorCom together are half the size of the CorArt and nonetheless generate more than twice as many matches, there is no doubt about the truth of the author's claim. In the Italian corpus part, it is registered in a greater variety of contexts, but there are fewer usages and it appears more often in magazines proportionally. As in the German corpus, it is primarily used to emphasize a positive adjective and it is sometimes directly attached to the adjective. Examples for this usage are *super felice* 'super happy' and *superpigmentato* 'super pigmented'. However, it also appears with nouns to give emphasize to them: *un super smokey eyes* 'super smokey eyes'*, una supercoprenza* ' super coat' and un *super bacione* 'super great kiss'.

Finally, it needs to be pointed out that some of the Anglicisms are narrowed down to the usage in merely one semantic field in my corpora. For example, the usage of the word *smokey/smoky* is limited to the description of eye make-up. 22 out of 28 times the adjective is situated left to the constituent *eye/s* and the remaining 6 times it is used to specify the nuances of colors that are contained in a cosmetic palette and the form of the line that can be drawn by the advertised eyeliner. Another example is *glossig* 'glossy', which is only applied in the context of lip care. Moreover, *square* is only used in the context of nail care. Entering the search term *square* in Antconc, returns two results. It occurs together with *nails* in the expression *square nails* and it occurs as a translation, being written next to the German equivalent *eckig*, which is put in brackets. According to the Oxford dictionary (Stevenson 2013: s.v. *smokey, square, glossy*), the words can also be used in other contexts in the English language. Therefore, *square* might be considered as an instance of semantic narrowing, as it is

only borrowed in the usage of a technical term in nail cosmetics. The reverse is true for adjectives such as *cool* and *clean*, whose usage in my corpus implies a broadening of the original meaning. Apart from other meanings of the word in German, the expression *cool* usually describes our pleasing with someone or something. However, in my corpus it is used for a description of a property of a color (e.g. *Zu einem blassen Teint passen aschige, coolere Blondtöne besser* 'Fairer skin tones suits a cool ashy blonde color better').

11.4.2.3. Nouns

Nouns are deeply involved in the word formation process. There is a great variety of them, comprising both single lexemes and compounds. Nouns are often compounds in combination with other nouns (Fleischer & Barz 2012: 117). In the previous section, the conversion from nouns to adjectives in the Italian corpus part was described. This morphological process is also found to occur the other way round. Let's consider the following example: *Potete anche scegliere di non truccare gli occhi ed enfatizzare la bocca con un gloss ultra shine* 'You may also choose not to put on eye make-up, but to highlight the mouth with an ultra-shiny gloss'. As the speaker in the tutorial intends to qualify the noun *bocca* 'mouth', the word should be used in its adjective form, i.e. *shiny* instead.

German magazines frequently use *Multitasker* and *Multitasking* in a context that does not match the original field of application. In the English language (Stevenson 2013: s.v. *multitask*), it is applied in the language of computing and in reference to people who can do more things at the same time. In my corpus, the two words are used to refer to make-up utensils that are broadly equipped or multi-functional. They are used as a synonym for *allrounder*, which is also frequently found in the corpus: The Macmillan online dictionary (Macmillan Publishers Limited 2009-2014: s.v. *allrounder*) defines it as "someone who is good at doing a lot of different things, especially in sport", and it's really a cricketing term. All 31 examples of "allrounder" in the British National Corpus (*The British National Corpus* 2007: s.v. *allrounder*) are to do with cricket. However, according to the Oxford Dictionary (Stevenson 2003: s.v. *allrounder*), it can also be used to describe objects which are versatile. In my corpus, it is often found in this sense, but there are also instances, in which the word is used in a different sense, i.e. to denote that a certain product is ample yet space-saving. This implies that the word is being used in a broader sense in German.

Moreover, in section 11.3., the role of magazines as (language) teachers was discussed and it

was pointed out that, when necessary, English words that might not be understood by some of the readers are explained. One example where an English word is explained by means of a translation into Italian that turns out not to be fully useful shall be demonstrated at this point: *Qui si parla di selfie, gli autoscatti che impazzano sui social network* 'Here we are talking about a selfie, the *autoscatti* which are all over the social networks'. The word *autoscatti* is inappropriate, as it denotes 'delayed-action shutter releases' and that is clearly not what a selfie is about. Selfie might be understood as an instance of an Anglicism that fills a lexical gap. Another peculiar instance found in the Italian corpus is *tubo* for 'youTube'. This expression may be seen as an instance of homography, since the word has the same spelling as other Italian words such the lexical equivalent of *pipe*. However, in this context, the same word is used to denote an absolutely different concept. The reason for its usage is a pun serving to a humorous effect. As it is used several times in more than one corpus, it might have become part of youth language already.

Furthermore, the word *Eyeliner* in German and Italian is more limited in scope than it is in English. While in all three languages, the word is used to refer to the make-up product and to the make-up look, in English it has an additional meaning, i.e. drawing an eyeliner. In the context of the line that is being created by the make-up product, the English borrowing is translated into 'Lidstrich' and 'riga di eyeliner'. Finally, the noun *base* is used more and more often the in the German magazines and tutorials. The substitution of the German word *Basis* with the English *base* is seen to be triggered by the extensive make-up advertising, as for example done by the company Artdeco, which, among other products, advertises the Artdeco Make-up Base and the Artdeco Eyeshadow Base. The word also occurs often in combination with the German noun *Lidschatten* 'eye shadow' to form the compound *Lidschatten-Base* 'eye shadow base'. However, the word *Basis* is still used about twice as often, also due to the fact that it is a broader term. In Italian, the word *base* is borrowed from Latin and the English lexical equivalent is only borrowed as an element of the compound form *base coat* in the field of manicure.

11.4.2.3.1. Gender

As the English article *the* does not provide information on the gender of the nouns, the borrowings need to be assigned one of the gender classes in Italian and German. According to scholars such as Fink (1970) and Schelper (1995), some of the potential aspects that motivate the assignment of gender to many borrowings are natural gender (e.g. *die Lady, der*

Gentleman, il make-up artist and *la make-up artist*) and the gender of a semantically close word in German/Italian. For example, *Seite* 'page' is feminine and that is why the compound *die Fanpage* 'the fan page' is feminine as well. In my corpus, the effects of the latter factor can also be witnessed in an example, where the two receiving languages digest the same borrowing in a different way. In German, *pencil* is regarded as masculine noun, as the lexical equivalent *Stift* is masculine too. The Italian expression *matita* is a feminine noun and that is why *pencil* appears with a feminine article. These criteria do not account for all borrowings and despite the fact that a substantial amount of studies have been dealing with the motivations of gender assignment, there does not exist any undisputed approach to this topic (Glahn 2000: 68). However, there is clarity about the fact that most borrowings are assigned the masculine gender. This is true for both the German language (Glahn 2000: 52) and the Italian language (Giunti 2001: 650).

For the purpose of an analysis of gender assignment, the single and complex nouns were divided into two groups in Italian and into three groups in German, according to their gender. It was not possible to analyze the gender of all English words, as sometimes the gender of the instances is not indicated. Therefore, the analysis only concerns itself with words where the gender is disclosed. As far as the German corpus part is concerned, the dominance of masculine words is not that evident, but they are still the strongest group: 44% (54) of all words masculine, 31% (38) are neuter and 22% (28) are feminine. Moreover, there is only one case of gender variation, i.e. where one word appears several times, showing more than one gender (cf. Callies, Onysko & Ogiermann 2012: 66) is present in my corpus: In the tutorials and comments, the word *blush* appears in neuter and in masculine form. This is illustrated by examples 6 and 7:

(6) *Dazu zählt natürlich auch braunes Blush* 'Obviously also the brown blush makes part of it'.

(7) *Weiter geht es mit einem Blush* 'Now we will talk about a blush'.

However, when looking at the individual text types, a different picture emerges: While the Anglicisms in the magazines only cede two masculine nouns and otherwise do not change, the male dominance shrinks even further for the other subcorpora. Tutorials include 14 masculine nouns (38%), 13 neuter nouns (35%) and 10 feminine nouns (27%). Comments have 16 masculine nouns (44%), 12 neuter nouns (32%) and 8 feminine nouns (22%).

As far as the Italian corpus part is concerned, it needs to be stated that the neuter gender does not exist in Italian. Hence, a distinction is drawn between masculine and feminine nouns. 40 nouns (27%) are feminine, and 107 (73%) are masculine. The magazines have even more masculine nouns (78%), while the tutorials and comments include more masculine nouns than feminine nouns, but the disparity in proportion between the genders is smaller. They consist of 70% and 72% of masculine nouns respectively. Therefore, in the corpora of both languages it is the magazines that contain the largest part of masculine nouns. However, a clear dominance of nouns can only be confirmed with regard to the Italian comments and tutorials

11.4.2.3.2. Plural formation

Most Anglicisms in the German corpus form their plural form by adding an *-s* (e.g. *Basics, Cocktails* and *Colors)* and, thereby, retain their original form and do not violate the rules of the German plural system. The second most dominant plural formation pattern is that of zero plural marking. According to the German plural paradigm, masculine words ending in an unstressed *-er* usually do not take a plural form (Gallmann 2014). Anglicisms counted among this group are *Primer, Sneaker, Designer, Sticker, Eyeliner* and *Blusher*. Finally, some Anglicisms take the plural in *-en*, which in German is associated with feminine nouns. In my corpus I found *Favoriten* 'favorite', *Paletten* 'palettes' and *Colorationen* 'colorations'. All but *Favoriten* appear with the German feminine article *die* in the singular form. *Favorit* is regarded as masculine and should thus add either *-e* or *-s* in the plural. It is however not suspicious, as it behaves like the German irregular word *Staat* 'state', which is *Staaten* in the plural. Another word that does not comply with the patterns of German plural formation, but which retains its original plural form is *celebrity*, whose plural is *celebrities*. The German plural formation does not involve the change of *y* to *ie*, which is an English spelling rule. The other expressions ending in *-y*, namely *Babys, Ladys* and *Partys* comply with the German conventions of plural marking.

Furthermore, there is some variation in the plural formation of *Favorit* and *Sticker*. Additionally to the before-mentioned form, both of them appear with the English plural markers, in so far as they also occur as *Favorites* and *Stickers*. Finally, what is striking is that *make-up* also appears as *make-upes* and is thus sometimes considered as a strong substantive. In percentage terms, the *-s* plurals are 86% (57) the zero plurals are 9% (6) and the *–en* plurals are 5% (3). The proportion of *-s* plurals is higher than claimed by Glahn (2000: 183), who counted 74.4% of all nouns among this category. Looking at the distribution of plural

proportions in the various subcorpora, there are no significant deviations from this portrayal. The differences are very minimal and are limited to changes of a maximum of 5 percentage points.

In order to get an idea about the way plural formation of English words works in Italian, the plural forms that were found in the subcorpora were placed in one of three categories. There are invariable plural nouns and Anglicisms that form the plural according to the English grammar rules. As already scholars such as Komu (1998: 35) pointed out, the plural form of most Anglicisms is rendered invariable. 87.5% (35) of all plurals fall into this category and examples are the words *clip, star* and *brand*. The remaining Anglicisms retain the original plural form. With only 12.5% and 5 members, i.e. *celebrities, drag-queens, extensions, selfies* and *tips*, this group is far smaller and it ought to be mentioned that *extension* and *celebrity* appear in the group of invariable plural nouns as well. As was briefly touched upon above, the variation in the plural formation is noted for a few words. The list can be extended still further so as to include another instance: The word *model* to denote a "person employed to display clothes by wearing them" (Stevenson 2013: s.v. *model*) is integrated in the Italian language by the usage of two words, i.e. *model*, whose plural is the same as its singular form, and *modella*, which in the plural changes to *modelle*.

The distribution of plural formation according to text type is the following: In magazines, 89% (32) of nouns remain invariable and 11% (4) follow the English model. Tutorials and comments both do not include many plural forms and that is why the results need to be examined with caution. The nouns in the tutorials and the comments are made up of 85% (6) and 82% (9) of invariable plural nouns respectively. The group consisting of words that adhere to the English plural formation has a proportion of 15% (1) and 18% (2) respectively. An expression that does not always conform to the Italian rule of pluralization is *smokey eyes.* There is some variation in the usage of this expression. For the majority of usages, the plural noun is used to express the singular, even if the right-most element sometimes preserves the inflectional suffix *-s: lo smokey eye/s / uno smokey eye/s* and its abbreviated version *lo smokey / uno smokey*. As can be seen by this example, the Anglicism is borrowed without any adaptions to it, but is preceded by the Italian definite article and indefinite article that is usually used before masculine singular words formed by *-s* and a consonant. Only once out of 82 times, the plural marker is retained in Italian (e.g. *Crea 3 smokey eyes super seducenti* 'Create three smokey eyes that are really seducing').

11.4.3. Compounding

Already in my seminar paper, I referred to the aspect of linguistic creativity, a quality which characterizes the language of many German speakers. This point was made by Fink (1997: 5), who suggests that people use language in an original way and thus often rely on word-formation processes such as compounding. In his analysis of Anglicisms in the field of sports, Onysko (2001: 42) makes readers aware of the great productivity of the Anglicisms *beach, snowboard* and *surf* as modifiers in compound nouns. My corpus, which is made up of language related to the field of beauty, shows the high productivity of other terms such as, *make-up, look, beauty, smokey/smoky* and *glamour*. *Make-up* and *look* are one of the most frequent words in all of the analyzed subcorpora (cf. section 11.3.).

As far as Anglicisms taking the head position in compounds in German is concerned, within the frame of a study on the influence of English over the German language, the term *look* and its numerous compounds were closely analyzed by Fink (1997: 5). He has shown that *look* is often used as a pseudo-Anglicism, as only few models for the words could be detected in the English language. The Anglicism occurs predominantly in the language of advertising and one of the 15 fields in which the word is most frequent is cosmetics. A search in the German corpus part results in 192 hits and it is thus used quite frequently. While Fink (1997: 7) claims that *look* occurs much more frequently in written language than it occurs in spoken language, the results of this research show otherwise. It can be stated that its frequency seems not to solely depend on the medium of communication, but it rather depends on the text genre and it is only marginal. As regards the frequency of *look*-tokens, with a frequency of 0.35% magazines lead by 0.15% and there is only a 0.02% difference between youTube tutorials and comments. When looking at the type frequency of *look*-expressions, the difference gets smaller or even disappears. Magazines again take the leading position with 0.09%, while tutorials and comments score level at 0.05%.

Another point that Fink (1997: 8) makes is that the influence that *look* exerts on non-English languages is highest over German. This hypothesis was rechecked by the ItGerAng Corpus and falsified. As regards the Italian corpus part, *look* and its compounds account for 0.48% in magazines, and thus appear here more frequently than they appear in the German corpus part. What needs to be remarked is that its frequency in the Italian language is particularly high as single lexeme: *Look* occurs 188 times, while the compound forms involving *look* account for 52 times. In German magazines *look* as a single lexeme can be found 124 times and there are 68 *look*-compound tokens. Therefore, the prediction needs to be restated: *Look* appears quite

frequently in both languages. However, the English expression is particularly prone to be used within compound constructions by German speakers.

Apart from *look*, a large number of other compounds were found in the ItGerAng Corpus. For the purpose of a closer analysis, a distinction was made between words which Fink (1970: 14) would refer to as "Nullsubstitutionen [no-substitutions]" (Fink 1970: 14), i.e. compounds which were taken over from the English language without adaptions (e.g. *make-up product*) and hybrid compounds or "Teilsubstitutionen [partial substitutions]" (Fink 1970: 14), i.e. compounds containing foreign (English) and native (German or Italian) components (e.g. *Alpen-Look* 'alps look'). The German-language corpus consists of 560 compound words. 207 of them contain two or more English elements, while the remaining 353 words can be referred to as hybrid compounds. The Italian corpus contains 189 compounds. 127 are English compounds, while 62 are hybrid compounds. The next sub-section will concern itself with hybrid compounds and sub-section 11.4.3.2. will analyze the instances of no-substitutions that were found in the ItGerAng Corpus.

11.4.3.1. Hybrid compounds

In hybrid compounds that are made up of a foreign and a native (German or Italian) element, the English constituent may appear in the initial, medial or final position in a word. What can be pointed out in general about compounding in German is that like in English (cf. Bauer 1983: 30), there is the right-hand head rule, which states that complex words usually derive their morphological properties from the right-most morpheme in the compound (Donalies 2005: 55). *Look*, which is masculine, in *Schullook* 'school look' determines that the whole compound is masculine, despite the fact that the left-hand element, *Schule* 'school', is feminine.

Some hybrid compound nouns are formed by the addition of a linking *–s* between the two nouns. The left-hand constituent, to which the *-s* is added, should retain this sound when combined with new heads. However, whereas *Lieblingsvideo* 'favorite video' and *Lieblingsyoutuberin* 'favorite youTuber' maintain the *-s*, variation in spelling is shown for other words (e.g. both *Alltags-Look* 'every day look' and *Alltag-Look* occur in the corpus). A search on Google shows that this variation is not restricted to English words entering the German language. Also German compounds consisting of *Alltag* do not always add the *–s*.

Compound nouns can be formed by a conjunction with a great number of nouns or with adjectives, while the compounding of words works less well with certain types of adverbs. Fleischer and Barz (2012: 118) list some examples such as the adverbs *dann* 'then' and *heute* 'today' and argue that they lack the capacity to co-occur with nouns to form compound words. This fact can be accepted with certainty when taking a look at my corpus, in which there are countless noun-noun compounds and adjective-noun compounds, while there is only one adverb-noun compound found: *Zwischendurch-Look* 'from time to time look'. Finally, the fact that German is a highly compositional language is corroborated by the identification of a number of compounds that consist of a whole sentence or a phrase, which appear hyphenated or partially hyphenated in the corpus (e.g. *Ich setz mich einfach hin und mach irgendwas-Tutorial* 'I will sit down and do something tutorial'). In my corpus, in almost 60% of all compound words the English lexeme takes the left-hand position.

As mentioned before, the German language adopts the right-hand head rule, which is also the regular pattern of compounding in the English language. This rule states that the most important information is provided by the right-most element in the compound. The Italian language, on the other hand, does not obey this grammatical rule. Instead, the position of endocentric compound heads is usually on the left. For example, *asciugamano* which literally means *dryinghand*, has the most important element *asciuga* on the left. There are more exceptions to the rule than there are in the other two languages, but the left-hand position of syntactic and semantic heads of compounds is the most productive ones. However, older compounds that trace back to Latin, as well as loan translations from English tend to behave differently. Generally speaking, in compounds with Latin origins (e.g. *terremoto*) as well as loan translations from English (e.g. *scuola bus*) the syntactic and semantic head constitutes the second constituent (Scalise 1994:132).

As far as English borrowings, which are combined with Italian words to form new words, are concerned, Rosati (2004: 28) argues that the Italian pattern of word order is maintained. For example, *jazz music* corresponds to 'musica jazz' and *leading industry* to 'industria leader'. This claim can be corroborated when taking a look at my corpus. There is only one example, where the structure of the compound noun is assimilated to the English language: *beauty pagelle* 'beauty testimonial'. All the other 88 hybrid compounds have the semantic head on the left. 75% of all hybrid compounds have the English lexeme on the right, whereas as mentioned above, the German compound words typically feature the English lexeme on the left. Therefore, in both languages Anglicisms are frequently found in the modifying position

and not as heads in compound words. This result is in accordance with the findings by Onysko (2007: 199).

Let us now consider the semantic aspects of hybrid compounds. Lohde (2006: 71) lists some categories in which adjective-noun compounds can be placed according to their semantic relationships. Following his line of argumentation, the compounds made up of Anglicisms appearing on the left side, i.e. non-head adjectives, and nouns can be split up in three groups according to their semantic value. The classification is done as follows:

1) color-related: *Metallic-Lidschatten* 'metallic eye shadow', *Metallicnuance* 'metallic nuance', *Metallicfarben* 'metallic colored', *Metallic-Paletten* 'metallic palettes', *Metallic-Partikeln* 'metallic particles', *Metallic-Ton* 'metallic shade', *Nude Lippenstift* 'nude lipstick', *Nude-Effekt* 'nude effect', *Nude-Lippen* 'nude lips', *Nude-Ton* 'nude shade', *Pink-Korall-Nuancen* 'pink coral nuances', *Korall-Pink-Ton* 'pink coral shade', *Pinktöne* 'pink shade', *White-Texturen* 'white textures'
2) shape-related: *XL-Variante* 'xl option', *XXL-Länge* 'xxl size', *XXL-Sonnenbrille* 'xxl sunglasses'
3) substantial: *Wet-Technologie* 'wet technology'

The hybrid compounds found in the Italian corpora can be categorized in this way:

1) color-related: *apparenza nude* 'nude appearance', *trucco nude* 'nude make-up', *make-up nude* 'nude make-up', *polvere silver* 'silver powder', *dettagli silver* 'silver details', *dettagli gold* 'golden details', *smokey dark* 'dark smokey', *effetto dark* 'dark effect', *matita dark brown* 'dark brown kajal pencil', *look Naked* 'Naked look', *total black*, *settore green* 'green sector', *prodotto shiny* 'shiny product', *terra mat* 'mat make-up', *rosso mat* 'mat red'
2) shape-related: *ciglia XXL* 'xxl lashes', *lunghezze XXL* 'xxl lengths'
3) style-related: *stile vintage* 'vintage style', *dettaglio vintage* 'vintage detail', *make-up vintage* 'vintage make-up', *coroncina vintage* 'vintage crown', *make-up minimal* 'minimal make-up', *look minimal* 'minimal look', *make-up strong* 'strong make-up', *ciglia glam* 'glam lashes', *effetto glam* 'glam effect'

German adjectives that are combined with English nouns are texture-related, i.e. *Matt-Look* 'matte look', descriptive, i.e. *Lässig-Look* 'casual look', age-related, i.e. *Jung-Star* 'young star' and substantial, i.e. *Flüssig-Foundation* 'liquid foundation'. In only two cases, an

English noun is joined with an Italian adjective, i.e. *gallery fotografica* 'photo gallery' and *shooting fotografici* 'photo shooting'.

German verb-noun compounds often describe techniques (e.g. *Highlight-Ton* 'highlighting shade'*, Blending-Pinsel* 'blending brush'*, Brighteningprodukte* 'brightening products'*, Tanning-Einheiten* 'tanning sessions'*, Anti-Aging-Pflege* 'anti-aging care' and *Coverstick*) or actions (e.g. *Shopping-Liste* 'shopping list' and *Shopping-Tüte* 'shopping bag'). German verbs that are combined with English nouns include techniques (e.g. *Abdeckfluid* 'cover fluid'*, Flecht-Look* 'braid look'*)* and verbs describing the purpose of the look that is created (e.g. *Ausgeh-Stylings* 'styles for going out'). Italian verb-noun compositions often include the description of techniques and effects achieved by certain products or colors: *effetto fill-up* 'fill-up effect'*, effetto body painting* 'body painting effect'*, trucco bronzing* 'bronzing make-up'*, trucchi anti-age* 'anti-aging make-up'*, effetti color-block* 'color block effect'*, effetto-lifting* 'lifting effect'*, corpetti push-up* 'push up cups'*, effetto glow* 'glow effect'*, effetto shine* 'shine effect'*, rosa shock* 'shocking pink'*, ombretto glitter* 'glitter eye shadow'*, vestito glitter* 'glitter dress', *bianco shimmer* 'shimmer white'*, terra shimmer* 'shimmer make-up', *ombretto panna shimmer chiaro* 'shimmer light cream eye shadow', *ombretto viola shimmer* 'shimmer purple eye shadow', *ombretto verde shimmer* 'shimmer green eye shadow' and *ombretto marrone shimmer* 'shimmer brown eye shadow'.

In German, Anglicisms referring to deverbal nouns that denote a make-up technique or a make-up product are often combined with German nouns like *Pinsel* 'brush' (e.g. *Concealerpinsel* 'concealer brush' and *Blusherpinsel* 'blusher brush') and *Farben* 'colors' (e.g. *Base-Farben* 'base colors', *Eyeshadow-Farben* 'eye shadow colors'). In these cases, the English terms are used for a specification of the product's application domains. The relationship that lies between the head and the Anglicism on the left side can also be described as purposive relationship, in so far as the second element of the compound is meant/ suited for the first element (cf. Lohde 2011: 67). Applying his argument for the above-mentioned examples, the brush is intended for the application of the concealer/blusher, the palettes are used for eye shadows/blushes and the colors are suited for the creation of a base/ an eye shadow. With regard to the English nouns that occur on the right side, the situation is similar in so far as there is much variation. However, what can be confidently asserted is that when the Anglicism takes on the head position, in a majority of cases the non-head gives information about the purpose of the make-up product and/or the ideal occasions for its application (e.g. *Braut-Make-up* 'bride make-up', *Abend-Dress* 'evening dress', *Oktoberfest-*

Set, Bräunungslotion 'bronzening lotion' and *Schullook* 'school look'). In some cases, the Anglicisms are combined with a German word that provides information about the area where it is applied (e.g..: *Nagel-Design* 'nail design' and *Gesichtspeeling* 'face peeling') or the composition of a product (e.g. *Salzwasserspray* 'salt water spray', *Puder-Make-up* 'powder make-up' and *Wellen-Look* 'curly look'). What else needs to be mentioned about noun-noun compounds that consist of at least one foreign element is that there are countless creative coinings of hybrid compounds, where the context and some imaginative guesses are required in order to figure out the meaning of the hybrid compound, e.g. *Beachwellen* 'beach curls', which could be misunderstood as a reference to the waves near a beach. In my corpus, it refers to a hair style of an actress, who relaxes on the beach.

In the Italian language, the description of tools used for the application of make-up products most often occurs in the context of phrases: *pennello da eyeliner* 'eyeliner brush'*, pennellino da eyeliner* 'little eyeliner brush', *pennello angolato per eyeliner* 'angled eyeliner brush' *pennello da sfumatura* 'brush to shade' and *pennello da fondotinta* 'primer brush'. In this regard, only one compound word was found in the corpus: *pennello labbra* 'lip brush'. What needs to be pointed out is that there are fewer Anglicisms for make-up products in the Italian language, as they were often assigned Italian names, including *fondotinta* for 'foundation' and *ombretto* for 'eye shadow'. However, in my corpus there are two instances in which the English word *stick* is combined with Italian nouns, i.e. *correttore stick* 'corrector stick', *illuminante stick* 'illuminating stick'. The English noun *brush*, which is frequently found in the German corpus, is only used in combination with English lexemes, i.e. *powder brush* and *blending brush*. Compounds consisting of an Italian noun and an English noun often express the style that is adopted or the effect that is created (e.g. *effetto smokey eyes* 'smokey eyes effect', *effetto treccia-fake* 'fake braid effect'*, sguardo glamour* 'glam glimpse' and *labbra nude look* 'nude lips').

As can be seen by the examples collected from the ItGerAng Corpus, the word *effect* is an important word to refer to the cosmetic effects that one wants to achieve when applying make-up. In German it translates to 'Effekt' and yields 77 hits in my corpus and in Italian it corresponds to 'effetto', generating 200 hits. Therefore, the word is very productive. In the German corpus, examples are *Gloss-Effekt* and *Glamour-Effekt* and in the Italian corpus*, effetto wet* and *effetto sunkissed* are found. My corpus also contains the expression *Wow-Effekt* in German and *effetto wow* in Italian. This expression has already been mentioned by Onysko (2007: 193), who labelled it an "occurrence of an interjection as a determinant, which

figuratively depicts amazement". The fact that it also appears three times in the German corpus and twice in the Italian corpus suggests an on-going conventionalization of this word.

Furthermore, many noun-noun compounds can be said to underlie a relationship to which Lohde refers as "themaangebende Relation [theme-specifying relationship]" (Lohde 2006: 68). Here, the left constituent determines the theme of the right one. Anglicisms that may be placed into this category are almost all of the instances formed with *Glamour, Fashion* and *Beauty* as well as some instances of *Make-up*, e.g. *Beautyprodukte* 'beauty products', *Glamourversion* 'glamour version', *Fashion-Magazin* 'fashion magazine' and *Make-up Kreationen* 'make-up creations'. In the Italian corpus, the following examples are found: *lato beauty* 'aspect of beauty', *tocco glamour* 'touch of glamour', *marchio fashion* 'fashion label' and *tendenza make-up* 'make-up tendency'.

Moreover, there are compounds that can be described as "composti intitolativi [designating compounds]" (Vallauri 2008: 560), which could be described as compound words, in which one constituent holds the name for a certain phenomenon. The semantic relationship between the elements of those compounds is not a subordinative one, i.e. the non-head is assigned a semantic role by the head. Instead, the right-hand constituent is a name for a certain concept (Vallauri 2008: 560). For example, the expression *effetto Fifties* does not denote an effect produced by the Fifties, but a cosmetic effect that can be compared to the make-up worn in the Fifties. Other examples in my corpus are *make-up color-block*, *look Naked* and *make-up anni 50* '50s make-up'.

11.4.3.2. English compounds

As mentioned before, the proportion of compounds consisting of foreign elements amounts to 207 instances in the German corpus. The members of this group of compounds were further classified: as native-like or non-native like usages of English. The former account for about 84% (173 hits), and the latter account for roughly 16% (34 hits). The criterion for the division was the words' presence in (or absence from) one of the following three corpora: a monolingual English dictionary, the Corpus of Global Web-based English and the archive of widely read American magazines such as *Cosmopolitan*. Instances showing an inaccuracy in spelling, particularly as far as the usage of hyphenation or together vs. separate spelling are concerned, were subsumed under the group of native-like usages of English nevertheless. Therefore, the criterion of non-native like usages only comprises instances which can be

described as creative usages of the English word material and semantic shifts.

As far as the native-like instances are concerned, the number of instances following English punctuation rules account for slightly more than a third of all native-like usages. The instances whose form deviates from the original English form are either hyphenated (68%) or written as one word (32%). In the next session, we will take a closer look at orthographic peculiarities of English borrowings. Following the definition by Furiassi (2010: 39), lots of the non-native usages found in the corpus can be described as autonomous compounds, i.e. compounds formed by the combination of two English lexemes which are only found separately, as two single lexemes, in the English language. In the German corpus, examples are *Barbie-Touch, Beauty-Food* and *Bob-Happy-End*.

An example of a questionable usage of English word material is the following (8):

(8) *Diese Methode - also das Infinity Sun Spray Tanning, mit dem wir arbeiten - ist zum absoluten Beauty-Must-Have geworden* 'This method- the Infinity Sun Spray tanning, with which we are working- has become the absolute beauty-must-have'.

This is one example of the many instances retrieved from the corpus, in which *must-have* is applied in an inappropriate context. In English, *must-have* is always used in connection with objects and so the Oxford Dictionary defines it as "an essential or highly desirable item" (Stevenson 2013: s.v. *must-have*). In the instance outlined above, an omission of the word *have* would have been required to achieve the meaning that the author presumably thought of in the first place. Therefore, the Anglicisms *must-have* and *must* tend to be used interchangeably in German.

Let us take a closer look at the findings from the Italian corpus. A majority of compound nouns consisting exclusively of foreign lexemes can be described as native-like usages. Out of the 127 compound words, only 16 (12.5%) do not appear in this form in the corpus of web-based English. For example, some of them have a different spelling in English (e.g. *Coverstick* and *fake-lashes*). Moreover, only 9 Anglicisms, i.e. 7%, were not found in the large-scale corpora and can therefore be regarded as non-native like usages. As mentioned before for the German corpus part, non-native-like usages in the Italian subcorpora include compositions that could be described as autonomous compounds, which were clearly coined for the moment. An example for this is *love nails,* which is used to refer to nails with hearts on them that would be fitting for people who celebrate Valentine's Day. What else can be stated about English compound nouns in the Italian corpus is that most of them behave as

English compound nouns do in that they obey the regular compounding pattern in English (e.g. *beauty tips*). However, a minority (7%) of English compound nouns are adapted to the Italian language in so far as the words are inverted in order (e.g. *look beauty*). With regard to the latter example, the corpus contains both versions *(e.g. look beauty* and *beauty look*) and the more Italian-like version occurs three times more often than the version in the English word order does.

11.4.3.3. An example of compounding: *Beauty*

A search on Antconc shows that *beauty* has a total frequency of 92 tokens in the German corpus and 76 tokens in the Italian corpus, which makes it a very frequent Anglicism. What is important to note is that in the corpora of both languages, only one of its instances is in the corpus of tutorials and it does not appear at all in the corpus of comments. Except for three usages in the German magazines and five usages in the Italian magazines, it always occurs in a compound construction. As a simplex, it refers to the world of esthetics in general. In the Corriere dictionary (Sabatini & Coletti 2014: s.v. *beauty*), the search term "beauty" produces three results: *Beautycase, Beautycenter* and *Beautyfarm*. In the Duden dictionary (Bibliographisches Institut 2013: s.v. *beauty*), the same words are listed and *Beauty* as well as *Beautyfluid* are added. It lists the French word "Beauté" as a synonym for *Beauty* and explains that the term denotes "beautiful woman". The absence from the dictionary on the one hand and the restriction in meaning on the other hand may be compared to the countless results obtained by a search of the search term "beauty" in the Oxford dictionary.

In my corpus, *Beauty* is used both in hybrid compound words (e.g. *gergo beauty* 'beauty jargon') and in English compound words (e.g. *Beauty tool*). The peculiar formation of compound constructions that have *beauty* as a constituent in the Italian corpus was mentioned above and shall be briefly repeated here: the hybrid *beauty pagelle* is not adapted to the Italian language, while surprisingly a minority of English compound nouns is (e.g. *look beauty*).

As mentioned before (cf. section 11.4.3.1.), the word is used as the left-hand element to impose the theme on the right element. Three examples taken from the German corpus are shown to illustrate my point: 1) A lipstick is referred to as a woman's favorite *Beauty-Accessoire* 'beauty accessory'. There are all kinds of accessories belonging to different fields of life. Through the addition of the element *Beauty* there is no uncertainty about the context. 2) Accentuated eyebrows are described as a *Beauty-Dauerbrenner* 'everlasting beauty trend'.

The constituent *Beauty* specifies what kind of trend is intended. 3) The secret to a woman's physical attractiveness is termed *Beauty-Geheimnis* 'beauty secret'. Here, *Beauty* is used to specify a secret to creating beautiful make-up looks. Hence, after a close analysis of both the German and Italian corpus, it is made the assumption that *beauty* is often used as a redundant word, which probably serves a psychological function, but is used with the excuse of adding clarity to the subject of conversation. As American celebrities are often praised as a paragon of beauty by young women, the word in English is assumed to be used to give rise to associations with Hollywood glamour and life and certainly also to ornament the language as it is used almost exclusively in magazines and as part of noun + noun constructions. It is also often employed in autonomous compounds by both corpora. For example, bad make-up is claimed to deteriorate the physical appearance of a person by calling it a *Beauty-Killer*, ignoring the fact that *killer* has totally different connotations in English.

11.4.4. Abbreviations and initialisms

Abbreviation is a highly productive morphological process, which leaves its traces in the ItGerAng Corpus. There are three abbreviations of single lexemes: *Starbiz, BRO* and *Wiesnflirt*. The former occurs in the Italian corpus part. *Biz* is used in the colloquial tongue as the short form of *business*. The remaining two words are found in the German corpus part. *Bro* can be considered as a case of back-clipping, as only the beginning in the word *brother* is retained. The occasionalism *Wiesnflirt* 'Wiesn flirtation' consists of *Wiesn*, which denotes the colloquial name for the field where the famous Munich Oktoberfest is held and flirt, which is a clipped lexeme deriving from *flirtation*.

The largest number of abbreviations, however, occurs with compound nouns and the results of this process can be referred to as compound ellipsis (cf. Furiassi 2010: 42). *Beauty case* is sometimes shortened to *beauty* (e.g. *Se dovessi dare un voto a questo prodotto darei sicuramente un 8, con la sua consistenza leggera ma una buona copertura delle discromie sarà sicuramente nel mio beauty per questa estate* 'If I was asked to rate this product, I would certainly give it a good mark. Despite the fact that it has a light texture it covers up all discoloration and that is why it will certainly be included in my summer toilet bag') in the Italian corpus, while in the German corpus I came across the word *cut*, which is derived from *haircut* (e.g. *Superelegant wird der Cut mit akkurat gelegten Wellen wie bei Rose Byrne* 'the haircut is super elegant with neatly done curls like Rose Bryne's curls'). *Cut* is also used within compounds, e.g. *Rachel-Cut* and *Pixie-Cut.* A further similar case could be mentioned

here, and that is the usage of *Gloss*, an abbreviation for the English word *lip gloss.* In the Italian corpus, the usage of *gloss* vastly outnumbers its usage in the compound noun *lip gloss.* There are 69 hits for *Gloss*, and merely 3 hits for the word *lip gloss*. In the German corpus, it is more balanced, as *Lipgloss* occurs 21 times, and *Gloss* can be found 15 times. *Gloss* mostly appears as a single lexeme. However, there are two occurrences, where the compound ellipses appears within a complex form: *Gloss-Effekt* and *Gloss-Trend*. Words whose shortened version only occurs in the German-language corpus are *eye shadow palette* and *eyeliner, catwing, catliner* and *high heels*. The exocentric compound noun *High heels* is abbreviated to *heels* and used in another compound construction (*Hingucker-Heels* 'eyecatcher heels'*)*. As far as *eye shadow palette* is concerned, the middle part of the compound word is taken away to form the clipped compound word *eyepalette.* Moreover*, eyeliner* is shortened to *Liner* and it is found as a single lexeme or as part of compound forms such as *Luxus-Liner* 'luxury liner', *Flüssig-Liner* 'liquid liner' and *Dot-Liner*. A very peculiar instance I came across is *Catliner*, which is being used to denote the technique of drawing a winged eyeliner. *Catliner* could be seen as an abbreviation of *cat-eye liner* and *cat-eye* could be seen as a simile, as one compares the human eye shape to that of an animal. A word that occurs in the same semantic field is *Catwing*, which is abbreviated to *wing*. Another case of an abbreviation concerns the expression *smokey/smoky eyes*, which is regarded as a compound noun denoting the effect created by a certain type of eye make-up. This is justified by the high rate of co-occurrence of the two words in the Italian corpus (93%) and in the German corpus (67%). When searching the corpus for *smoky* and *smokey* what is striking is that, particularly in the Italian part, the compound is abbreviated i.e. the second element, *eye/s*, is omitted. Finally, *top* is used as an abbreviation for *top model*.

After some research on Google, I found out that most of these abbreviations are also being used by native speakers of English- some of them, including *catliner, eyepalette* and *catwing,* having a different orthographic form. As monolingual English dictionaries do not list them, it is assumed that they are only applied in informal contexts. As concerns the expression *beauty case*, Furiassi (2010: 39) defined it as an autonomous compound. The meaning this term acquires in the Italian language would match the English expression *toilet bag*. The pseudo-Anglicism *beauty case* was coined and it has become so established in the Italian language that the journalists calculated on the people's reasoning by shortening the compound noun to *beauty*. What is surprising is that for *beauty case*, one would have expected the ellipses of *beauty* and not of *case*, which is the head of the compound noun. By normal reasoning it

would be claimed that Italian compounds have the head on the left side and therefore it is retained. However, in this case it appears still more probable that *beauty* is preferred over *case* due to the fact that *case* would most probably have been taken for the plural of the Italian noun *casa*, which is identical in form but has totally different meanings, i.e. 'house', 'family' and 'company'.

There are also some initialisms in the ItGerAng Corpus. *VIP* stands for 'very important person' and *LOL* is an abbreviation for 'laughing out loud'. These two initialisms are only found in the German corpus. Initialisms that are found in both corpora with a slightly higher frequency in the German corpus, are *omg*, which is formed from the first letters of 'oh my God', and *wtf*, a shortened version for 'what the fuck'. *VIP* is also used in a compound form, i.e. *VIP-Damen* 'VIP ladies'. The same is true for the phrase *Do it yourself*, which is found as an element of the compound *Do It Yourself-Welt* 'do it yourself world'. The initialism *DIY* does not stand on its own in my corpus, but is used in the compound form *DIY-Videos*. One instance of back clipping, which only occurs in the German corpus, is *deo*, the abbreviation for *deodorant*.

11.4.5. Combining forms

Top is used as a single lexeme and as a combining word in compositions and it takes on a variety of meanings. Its usage as a verb was mentioned above. As a noun, it refers to a sleeveless shirt. As a combining word, it ranks among the most productive ones (Lohde 2006: 78). In my corpus, it is attached to the noun *model*, to emphasize the success the model has in her career. It is also used in combination with the numerals ten and five. The Anglicisms dictionary by Görlach (2001: 326) translates it as "the first ten records in the charts" or as "the ten best players in the world (tennis)". In my corpus, it stands for the ten favorite cosmetic products, biological products and outfits. Therefore, the Anglicism has extended its meaning beyond its original usage in German, as it used to be applied to refer to the music industry only. This is confirmed by my own experience, as I have come across this term in the context of all kinds of rankings. *Top* is also combined with the past participle *gestylt* and functions as an adjective here. It is applied by the author of an article to refer to the way she dresses up for a romantic dinner. In the Italian corpus, it also appears as a single lexeme to express the supreme quality of something or someone or as element of the compositions *top model* and *topcoat*. Finally, in both languages, the word *topcoat*, which in English also refers to the fur of animals and to a type of outer coat, is restricted to the context of nail care.

Other combining forms that are used are *mega* and *mini*. *Mini* has its origins from the English word *miniature* and is attached to *Bob, Mascara* and some other German words to emphasize the small size of an object and it thus forms diminutives (cf. Schneider 2003: 7). However, in the Italian corpus it appears far more frequently and its orthographic representation varies. It mostly appears written separately, but it is sometimes attached to a noun. A consultation of the Cobuild dictionary (Sinclair 1995: s.v. *mega*) shows that in English, *mega* is used by young people as an adjective or as an adverb in front of adjectives, adverbs or nouns to stress them and it occurs in informal settings. As a prefix, it is combined with nouns or adjectives to stress the "size, quality or importance of something" (Sinclair 1995: s.v. *mega*). *Mega* is also found in the Italian corpus, but only in the words *mega party* and *mega concept store*. In the German corpus, *mega* is added to more nouns and adjectives. Some instances containing *mega* are *Mega-Model, mega hübsch* 'mega pretty'*, mega schlimm* 'mega bad', *mega gut* 'mega good'and *megaschön* 'mega beautiful'. As can be seen from these examples, orthography varies markedly. The Greek combining forms *mono* and *duo* are combined with the Anglicisms *Eyeshadow, Colours* and *Tone*, which is additionally combined with the German *Effekt* to create the expressions *Mono-Eyeshadow, Duo-Colours* and *Duo-Tone-Effekt.*

Finally, the combining form *Star*, which in the English language expresses the outstanding talent of an "entertainer or a sports player" (Stevenson 2013: s.v. *star*), goes beyond this meaning and is used to describe all kinds of people and objects that do not necessarily have to be famous but which are competent or have a good quality. The following instances occur: *Starvisagistin* 'star make-up artist', *Star-Designer, Starkollegen* 'star colleagues', *Star-Lack* 'star nail polish', *Star-Produkt* 'star product', *Strahle-Stars* 'beaming stars'*, Nagel-Stars* 'nail stars' and *Hollywood-Star*. In the Italian corpus, this extension of meaning is not found. Moreover, the word is only found as a single lexeme and in the composition *popstar*. Therefore, the word conforms to its original meaning in Italian.

11.4.6. Phrases

The instances of phrases include irreversible binominals such as *top e flop* 'top and flop' in the Italian tutorials and *in & out* in the Italian magazines. German magazines contain the binominals *Do's & Don't's* and *over bzw. underdressed* 'over or underdressed'. In both corpora, there are many phrases made up of two English words that function as titles in magazines, e.g. *Forever Love, Girl's stuff, Red Heat, Sexy Eyes* and *Simply Chic.* There are

prepositional phrases such as *on top* and genitive noun phrases such as *Queen of Pop.* Moreover, there are phrases formed with idiomatic expressions (e.g. *last but not least* and *place to be*) and short phrases using alliteration (e.g. *Pretty in Pink*). Finally, there is the usage of words deriving from currently popular songs by American singers (*Shine bright like a diamond*) and famous quotations (e.g. *Drama, Baby, Drama* uttered by the German casting show juror Bruce Darnell).

Other examples for the usage of phrases in the Italian corpus part are *riga di eyeliner, il mondo del beauty* 'world of beauty'*, eyeliner da diva anni 60* 'eyeliner like that of a 60ies diva' and *trucco da star* 'make-up like that of a star'. A peculiar instance that again demonstrates the usage of words in which their original word categories are ignored is the phrase *let's tropical!* Despite the fact that an imperative requires a verb, an adjective is applied to define the scent of an advertised perfume. Finally, *Top* is also used in the phrase *essere al top*, which means that something is in the best possible condition. For example, this instance (9) was found in the corpus:

(9) *Liberati del fondotinta, il focus di questo make-up sono gli occhi, appunto per questo la tua pelle dovrà essere al top* 'Free yourself from all foundation. The most important part of this make-up are the eyes, and that is precisely why your skin should be in top conditions'.

It is assumed that the formation of this phrase was assimilated to the existing native phrase *essere al massimo*, which has the same meaning.

11.5. Orthographic aspects

As far as capitalization is concerned, the rules of the receiving languages are applied. Hence, in German the first letter in an English noun is written with a capital letter. However, this is not always the case. For example, in the instance *beim onlineshopping* 'during the onlineshopping', the word *onlineshopping* should be capitalized as it is either a noun or a verb. If it is a verb, it should be nominalized as verbs occurring after *beim* usually are.

There are often inconsistencies in the punctuation of English words. An example for the employment of variant spellings of a word is *make-up.* In the German corpus, it occurs 269 times in this form, is written together 10 times and 18 times it is written as two words. In the Italian corpus, *make-up* produces 222 hits, *make-up* has 5 hits and *make up* 90 hits. This inconsistency might be partly due to the fact that the English rules on hyphenation are not so

strict. There are many examples of companies that use the word both in a hyphenated form and written as a single word. Its appearance as two separate words, which is very frequently found in the Italian corpus, can be regarded as incorrect though, as it might be confused with the verb *to make up*.

The following words are spelled in a particular way: *Coloration, Colorationsexperte* 'expert of coloration', *Wow-Colorationen* 'wow colorations', *Trend-Colorationen* 'trend colorations', *coloriert* 'colored' and *Colorierung* 'coloration' are used. According to the Duden dictionary (Bibliographisches Institut GmbH 2013: s.v. *Koloration*), their first letter should be a <k>and not a <c>. As there are as many as 80 examples of *color/colour* appearing as a single word and in compound forms, it is assumed that the replacement of the letter <k>with the letter <c> is directly due to English influence. The growing preference for <c> over <k> has also been pointed out by Onysko (2007: 62).

As far as compounding is concerned, the English compound words found in the Italian corpus are almost all open-spaced. In the German corpus, the situation is more complex. Dittmann and Zitzke (2000: 80) looked at 2726 compounds made up of English and German elements and found out that 67% of them were written as one word, 29% were hyphenated and 4% were solid compounds. They argue that compounds are more likely to be written together if there is a great familiarity with at least one of the elements in the compounds (Dittmann & Zitzke 2000: 81). These results are only partly reflected in my corpus. The large majority of hybrid compounds in my compound is hyphenated, while some of the instances are written as one word and only very hardly do they ever appear as two separate words. Compounds that only consist of English lexemes are mostly found as two words or they are hyphenated as well. As concerns the aspect of familiarity, which is claimed to enhance the likelihood of two compound elements to be written together, it possibly plays a role in some cases. This can be exemplified by the compounds made up of *Spray* that only occur as two words in the expression *Spray Tanning*. Here, *Spray* is combined with another English word which is not used frequently and is not expected to be a familiar term. On the other hand, in combinations that are used more frequently, such as *Haarspray* 'hair spray' and *Glanzspray* 'shine spray', *spray* is directly attached to the other noun. Combined with the expression *styling*, another Anglicism, it is found both in a hyphenated form and written as one word. The latter example is representative for the behavior of many Anglicisms used in hybrid compounds, as they often appear in more than one spelling variation. With regard to hyphenated noun-noun compounds, sometimes the second element is capitalized as well. This corresponds to the rule

of German compound formation, while in English, the word that comes after the hyphen is usually only capitalized if the compound occurs in headings or titles or if it is a proper name. The latter case most often concerns product names such as *PowerPoint.*

12. Conclusion

The aim of this thesis has been to show the impact that globalization has had on the language of beauty. This aim has been analyzed within the three sections of this work, namely the theoretical background to the phenomenon of Anglicisms, the discussion of the aims and limitations of the study and the presentation of its results. In the concluding section, the significance of the study is emphasized. On that point, a brief summary of the study's structure as well as the most important and striking outcomes is given.

The first section dealt with the question of how life has changed due to the vast advancements in language, as a result of the media and other focal aspects of life, especially the invention and the worldwide reach of the Internet. Thus, it has been established that people have become increasingly interconnected and that the Internet allows for fast and often costless communicative exchanges. English has become the main international language and its importance has been recognized by the European government, which promotes children's acquisition of English as a foreign language from a very young age.

Studies by various scholars (cf. Wigand 2010; Bauer 2011) have shown that the attitude of people towards the media has changed enormously. Only a few decades ago, people were wary of computers, fearing they might eventually have a suppressive effect on society. Nevertheless, computers have invaded every aspect of human life. Hence, the initial fear by some has in turn been transformed into a wide-ranging acceptance. Due to this, media usage has changed from a more passive existence to a significantly more active one and this is reflected by the phenomenon of user-generated content, i.e. the active participation of Internet users in the supply of media content. Sub-sections 4.2. and 4.3. have tried to emphasize the fact that, it is particularly the 15-25 year old age group the thesis is concerned with, as they are the group of people that use this media the most.

A cross-linguistic analysis, of German and Italian with regards to the usage of Anglicisms was attempted. The analysis of Anglicisms did not concern all German and Italian vocabulary, but specifically examined the language of beauty. The effect of globalization on this field was the main focus of the study. It can be regarded as a synchronic study in so far as the corpus used

for this study, which is referred to as the ItGerAng Corpus, is made up of data that is not older than one year. As opposed to a diachronic analysis, this study was concerned with the analysis of Anglicisms at the present time. In the context of Anglicisms, professional language was compared to non-professional language by adolescents. Finally, the language of beauty was examined with regard to the morphological and semantic integration of Anglicisms. Various electronic search tools were incorporated in the study to reduce the time consuming manual processes as much as possible and to enhance effectiveness.

Being the first of its kind, this study drew on magazines, tutorials and comments on youTube tutorials for much of its data. As stated in section 8.1., a survey has shown that large numbers of teenagers are using the Internet to teach themselves about the latest beauty trends in society. This realization prompted me to use online magazines instead of printed media, which has already been examined by a large majority of scholars before.

In order to differentiate between conventionalized Anglicisms and 'borrowed' words that are often still believed to be foreign, a questionnaire was used and the further analysis excluded words, which more than 80% of participants judged as natural. The first step in the interpretation of data was then to calculate the frequency of Anglicisms, so as to get an idea of the numerical extent of the borrowing of vocabulary. Interestingly, it was found that the chosen research field holds a fairly large proportion of English words. As far as the ItGerAng Corpus is concerned, in 1000 words of German and Italian texts 42 and 35 tokens occur respectively. An analysis of the distribution of Anglicisms over the different text types has yielded thought-provoking results. The magazines obviously include the highest number of English words. However, also tutorials and comments, which were found to be rather similar in this regard, contain quite a considerable amount of English words. Thus, it can be concluded that the implications of globalization are also noticeable in the language of teenagers.

Reasons for the application of English words have been discussed by many linguists including Galinsky (cf. 1963) and Schütte (cf. 1996). After an analysis of the individual corpus parts it was concluded that there are two factors that are particularly important for the language of beauty. Firstly, many terms for make-up articles are borrowed alongside the products' domestic market launch to give a name to the new product (cf. Schütte 1996). Secondly, Anglicisms often serve as local colorings (Pfitzner 1978: 40), as they trigger associations with the positive image attributed to the **American way of life** and consequently, that is why they

are regarded as ‘hip’ and modern. Other reasons were discussed in relation to the individual text genres.

Section 11.3. sketched out the way the morphology of Italian/German is affected by the inclusion of English words. The majority of words studied were nouns and there are more adjectives than verbs. English verbs are all conjugated following the standard pattern of conjugation of German and Italian. However, there is a major difference between the two languages regarding the adjectives, which in the Italian corpus are all foreign words. Whereas, in the German corpus, there are adjectives that retained their original English form, including the ending, and others that are adapted to German. Furthermore, a peculiarity concerning the usage of English adjectives in Italian is notable; words describing musical genres were curiously often used to describe the appearance of a certain look. Concerning the morphological processes that were employed for adjectives in both corpora, it can be asserted that the German corpus reveals a larger number of derivations than the Italian corpus does and compounding is completely restricted to German.

What is a major finding in my thesis is that English words are often used more flexibly in Italian. The word category they belong to in English is often ignored and thus, many English nouns are used in the function of adjectives and vice versa. In these cases, the morphological process of conversion is applied. This mechanism delimits them from Anglicisms in German, which in all cases were found to preserve the English word categorization.

The dominance of Anglicisms in the masculine gender, which was claimed by Glahn (2000: 52) and Giunti (2001: 650), was confirmed, but a trend towards integrating neuter and feminine words in tutorials and comments, particularly in German ones, was spotted. An additional particularity seemingly present in the language, is the high usage of interjections. However, this is probably a specific characteristic of the type of language used in comments, as this behavior is equally noticeable in German and Italian comments. As far as plural analysis is concerned, my findings are similar to those made by past studies (cf. Glahn 2000: 183) in so far as the preferable plural form of Anglicisms in German is the *-s* plural and in Italian it is the zero plural. Moreover, on the basis of the ItGerAng Corpus it was found out that in German there is a great variation in spelling. However, most often hyphenation takes place. In the Italian corpus the compound constituents are mostly written as two words, like in English.

The major forces of word-formation were recognized to be compounding and abbreviation. Especially within the German language, new words are frequently coined with the help of the mechanism of compounding, i.e. combining an English and a native lexeme or two English lexemes. In this regard, it is striking how frequently English words were added to nouns to function as modifiers and in turn make the language appear 'hip' and contemporary. This has been illustrated with the example of the English word *beauty*, which was particularly prominent in both languages' corpora. Other words that were found to be predominant are *smokey, nude, look* and *make-up*.

In conclusion, it shall be maintained that the cross-linguistic analysis of comparable data has proved valuable, as it shed light on the similarities and the language-specific differences. The paper has been a demonstration that the topic of Anglicisms needs to be taken into consideration from various perspectives in order to deepen the understanding of this phenomenon. Even if many scholars have been dealing with this subject, research always needs to stay up-to-date, since languages constantly develop and change, as globalization enfolds.

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Appendix A: Abstract in English

This paper deals with the use of Anglicisms, i.e. English words, in German and Italian texts as a result of globalization. Adopting a corpus-based approach, a focus is on the word-stock of language that is related to the world of beauty. In view of the hands-on acquaintance with the Internet that has led to the increased consumption and creation of media content, the Internet was used as a source of contemporary language usage data. The corpus, which is referred to as ItGerAng Corpus, comprises professional, i.e. articles of online magazines and non-professional content, i.e. youTube tutorials and comments to them. Thus it comprises of three different genres: written magazine articles, spoken tutorials and written informal commentaries. After an analysis of the vast number of existing definitions of what an Anglicism is, a questionnaire was designed to ultimately identify those words in the above-mentioned material that can still be seen as foreign according to native speakers of both languages. A series of research questions was addressed in the course of the study, which can be subsumed under two overarching concerns. On the one hand, the frequency and function of Anglicisms in everyday language were researched, in comparison with professional language. On the other hand, the integration of Anglicisms was examined with respect to their morphological and semantic properties.

On the basis of the corpus data, it could be concluded that Anglicisms loom large in the language of beauty. Out of 70 000 words in the ItGerAng Corpus, almost 3000 words were Anglicisms in German and Italian. Despite the fact that the corpus part of online magazines revealed the greatest number of Anglicisms, the influence of English over youth language is still conspicuous. Apart from the function of filling lexical gaps, it was argued that language-related reasons for the usage of Anglicisms played an important role in the corpus part of online magazines and authors of tutorials and comments to tutorials primarily employed Anglicisms for sociolinguistic purposes. Finally, morphological and semantic issues were presented, clustering the words into word categories. Therefore, the similarities and differences in the application of Anglicisms could be investigated by means of a cross-linguistic analysis. In the course of the study, not only language-specific peculiarities became apparent, but the close analysis of three different text genres, which for the first time included spontaneous spoken and written language as units of analysis for Anglicism research, also revealed a certain degree of text-specific variation.

Appendix B: Abstract in German

Das Thema meiner Diplomarbeit ist die durch die Globalisierung bewirkte Verwendung von Anglizismen, d.h. englische Wörter, in deutschen und italienischen Texten. Es handelt sich um eine korpusbasierte Analyse mit Schwerpunkt auf die Sprache der Schönheit. Aufgrund der zunehmend aktiven Nutzung des Internets, die zum Konsum und zur Erstellung von Medieninhalt geführt hat, wurde das Internet als Quelle aktueller Sprachverwendung ausgewählt. Der Korpus, der ItGerAng Corpus genannt wird, enthält Inhalte von Professionellen, sc. Artikel aus Online-Magazinen, und Laien, sc. YouTube-Tutorials und Kommentare. Er besteht also aus drei verschiedenen Genres: geschriebene Magazinartikeln, gesprochene Tutorials und geschriebene informelle Kommentare. Nach einer Analyse der zahlreichen bereits bestehenden Definitionen von Anglizismen wurde eine Fragebogenanalyse durchgeführt, die Klarheit über diesen Begriff bringen sollte. Damit sollten diejenigen im Korpus vorkommenden Wörter ausfindig gemacht werden, die von den deutschen und italienischen Muttersprachlern als fremd angesehen werden. Eine Reihe von Forschungsfragen wurde im Laufe der Studie gestellt und beantwortet. In dieser Arbeit zeichnen sich zwei übergreifende Themen ab: Einerseits galt es, die Häufigkeit und Funktion von Anglizismen in der Alltagssprache zu ermitteln und mit der Sprache im beruflichen Kontext zu vergleichen und andererseits sollte die Integration von Anglizismen in Bezug auf morphologische und semantische Eigenschaften untersucht werden.

Basierend auf dem Korpus konnte festgestellt werden, dass Anglizismen in der Sprache der Schönheit von großer Bedeutung sind. Von 70.000 Wörtern im Korpus waren, meiner Definition zufolge, 30.000 Wörter Anglizismen. Obwohl in den diversen Magazinen die meisten englischen Wörter gefunden wurden, ist der englische Einfluss auf die Jugendsprache unübersehbar. Außer ihrer Aufgabe, Wortlücken zu schließen, wurde bemerkt, dass sprachbezogene Gründe besonders in den Online-Magazinen eine wichtige Rolle bei der Verwendung von Anglizismen spielten, während sie in Tutorials und Kommentaren hauptsächlich aufgrund von soziolinguistischen Gründen eingesetzt wurden. Morphologische und semantische Aspekte wurden vorgestellt, nachdem die Wörter in Wortkategorien eingeteilt wurden. Mittels einer sprachübergreifenden Analyse wurden Parallelen und Differenzen im Anglizismengebrauch gefunden. Im Laufe der Recherche wurden nicht nur sprachspezifische Besonderheiten aufgedeckt, sondern eine genaue Analyse von drei verschiedenen Textgenres, die erstmals auch spontan gesprochene und geschriebene Sprache zum Forschungsgegenstand hatte, enthüllte auch textspezifische Variation.

Appendix C: Curriculum Vitae

Personal information

Name	**Christina Binder**
E-Mail	christina.binder@hotmail.com
Nationality	Austria

Working experience

October 2013- May 2014	Federal Ministry of Education and Women's Affairs
Position	Foreign language assistant
Task	Teaching German and English at a middle school in Italy
October 2011- October 2013	Team Plus
Position	Tutor
Task	Tutoring German, English and Italian
November 2009- Mai 2010	Telemark Marketing, Statistics Austria
Position	Call center agent
Task	Conducting surveys
July 2008- September 2008	Au pair 4 you
Position	Au pair in England (Hitchin)
Task	Babysitting, doing household chores
July 2007- September 2007	Au pair 4 you
Position	Au pair in Irland (Cork)
Task	Babysitting, doing household chores
Summer 2003, 2004, 2005	Raiffeisen Warehouse Röschitz
Position	Holiday job
Task	Customer care

Education

October 2006- present	Teaching degree (diploma studies) in English and Psychology/ Philosophy University of Vienna
Summer term 2011	Erasmus exchange program University of Malta
1998-2006	High school BG Horn
1994-1998	Elementary school VS Straning

Languages

Native language	German
Foreign languages	English (C2), Italian (B2)