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ENGLISH LOANWORDS IN INFORMAL GERMAN

Rozprawa doktorska

napisana pod kierunkiem

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Table of Contents

Abstract

Linguistic borrowing is a universal phenomenon that according to the earliest written records has been present in German since the eighth century. However, it was with the growing importance of the British Empire in the nineteenth century that a significant number of English words entered the German language. The language contact between English and German intensified then in the post-war period, as one of the consequences of the political and cultural dominance of the United States. Nowadays, the use of English loanwords in contemporary German can be regarded as one of the effects of globalization and linguistic primacy of English as an international medium of communication.

The present thesis aims to provide a linguistic description of English loanwords in the informal variety of German. It is composed of four chapters, three of which offer a theoretical framework that navigate the readers through the main concepts adopted in the study. Chapter One consists of two main sections that provide an overview of the historical influence of English on German from its early beginnings in the fifth century until the most recent contact. Chapter Two attends to the term 'Anglicism' and selected typologies of borrowing applied in previous studies on English and German. Apart from that, it addresses stylistic, pragmatic, and social functions of lexical borrowings. Chapter Three demonstrates that there is a close link between language and social relationships in that it delineates and juxtaposes two concepts of linguistic variation, which are 'informal language' in English and 'Umgangssprache' in German. Chapter Four explores the usage of 267 lexical units as evidenced by more than 900 quotation examples selected from the German-language press, television shows and series, fiction, textbooks, social media, podcasts, and music. Such a variety of lexical sources attests to the extensive use of English loanwords in informal German and provides evidence for a significant role of the German-language media in popularisation of the borrowed words.

Each lexical unit analyzed in the present study was assigned thematically to one of nine semantic domains. The largest number of English loanwords in informal German was observed in the domain of emotional feelings, states, and attitudes, whereas the least numerous lexical group was represented by English loanwords that refer to body and mind. The layer of meaning covered also dictionary definitions provided by the English dictionary Lexico, as confronted with definitions included in Duden and DWDS. The contrastive analysis, which aimed to determine semantic relationships between English

lexemes used in German and their English equivalents, was based on Ryszard Lipczuk's classification (1985). It was demonstrated that German tends to borrow one selected meaning of an English word. However, among the analysed lexical units were also monosemous words and those related to their English equivalents on the basis of inclusion and equipollence.

Apart from the meaning of the extracted lexical units, the present thesis examined the use of stylistic labels in the dictionary of the English language Lexico and in the dictionaries of the German language – Duden and DWDS. It was shown that the majority of English words has its source in informal English. As far as German dictionaries are concerned, they show considerable inconsistencies in the use of stylistic labels. Another important observation was made with regard to the absence of English loanwords in the dictionaries in question. It was shown that some of lexical units from the data set of the present study has not been included in Duden or DWDS, which may account for either their recent status in the German language or the approach of dictionary compilers towards their inclusion in the dictionary.

The lexical set of the present study includes, in the descending order of their occurrence in informal German, nouns, adjectives, verbs, interjections, and adverbs. The distinctive features of the analyzed words are their monosyllabic and disyllabic forms, as well as their emotive, expressive, playful, or disparaging character. That English loanwords in informal German serve a wide range of purposes, i.e. emotiveness, humorous purposes, brevity, lowering the register, belittlement, familiarity, was illustrated by quotation examples. Discourse markers borrowed from English can express agreement or objection, and introduce a new topic. Rhetorical and stylistic devices used in quotation examples are conceptual metaphor, onomatopoeia, allusion, word play, and antithesis.

The linguistic description of English loanwords in informal German would not be complete without a list of sources (Appendix 1) and a list of lexis (Appendix 2), which comprise an integral part of the present thesis.

Streszczenie

Przedmiotem niniejszej rozprawy są angloamerykańskie zapożyczenia leksykalne w potocznej niemczyźnie. Badane w dysertacji zjawisko zapożyczeń leksykalnych ma i miało charakter powszechny, a najstarsze zapożyczenia z języka angielskiego, występujące w niemczyźnie, sięgają VIII wieku. Zapożyczenia z języka angielskiego w niemczyźnie do XIX wieku nie były zjawiskiem częstym i dopiero wzrost znaczenia Wielkiej Brytanii w XIX wieku, która stała się mocarstwem światowym, przyczynił się do nasilenia tego zjawiska. Dalszy wzrost liczby zapożyczeń odnotowano także po 1945 roku wraz ze zmianą układu sił w świecie i dominującą rolą USA. Występowanie angloamerykańskich zapożyczeń we współczesnej niemczyźnie jest efektem rosnącego znaczenia globalizacji, a wraz z nim statusu języka angielskiego jako języka instytucji międzynarodowych, biznesu czy prywatnych kontaktów międzynarodowych. Celem niniejszej rozprawy jest opis użycia angloamerykańskich zapożyczeń leksykalnych w wariancie potocznym współczesnej niemczyzny.

Zasadniczy temat dysertacji poprzedzają trzy rozdziały teoretyczne. W pierwszym z nich przestawiono zarys historii kontaktów językowych między niemczyzną a angielszczyzną, uwzględniając istotne dla badanego zjawiska wydarzenia społeczno-kulturowe i polityczne. Dwudzielna struktura rozdziału obejmuje okresy przed i po 1945 roku. Rozdział drugi przybliża pojęcie anglicyzmu, przedstawia wybrane klasyfikacje zapożyczeń, odwołując się do opracowań anglojęzycznych i niemieckojęzycznych, oraz opisuje funkcje stylistyczne, społeczne i pragmatyczne zapożyczonych wyrazów. W rozdziale trzecim omówiono w sposób konfrontatywny dwa istotne dla niniejszej rozprawy pojęcia – *informal language* i *Umgangssprache*.

Podstawą materiałową dysertacji jest korpus 267 jednostek leksykalnych w 905 użyciach. Pochodzą one ze źródeł prasowych, seriali telewizyjnych, programów rozrywkowych, produkcji filmowych, literatury, mediów społecznościowych, podcastów oraz utworów muzycznych. Heterogeniczny charakter źródeł materiału leksykalnego odzwierciedla szeroki zakres użycia wyrazów zapożyczonych z języka angielskiego w niemieckim, a tak liczna ich obecność w mediach niemieckojęzycznych świadczy o znaczącej ich roli we współczesnym języku niemieckim. Dodać należy, że same media przyczyniają się znacząco do utrwalenia i upowszechnienia zapożyczeń z języka angielskiego.

Zbadaną leksykę przyporządkowano do dziewięciu obszarów semantycznych, z których najliczniejszy stanowią jednostki nazywające i opisujące stany emocjonalne, uczucia oraz postawy. Najmniejszą liczbę wyrazów stwierdzono w obszarze leksykalnym „ciało i umysł". Znaczenie jednostek leksykalnych oraz zachodzące między nimi relacje semantyczne ustalono na podstawie użyć kontekstualnych oraz monolingwalnych źródeł słownikowych, słownika języka angielskiego Lexico i dwóch słowników języka niemieckiego – Duden i DWDS. Wykazano, że relacje semantyczne między leksemami występującymi w potocznej niemczyźnie a ich angloamerykańskimi ekwiwalentami odpowiadają trzem spośród pięciu kategorii międzyjęzykowych relacji semantycznych wyróżnionych przez Ryszarda Lipczuka (1985). Najczęściej występującą relacją semantyczną w materiale badawczym niniejszej dysertacji jest relacja prywatywności. Relacja ta zachodzi, gdy leksem w jednym z języków wykazuje więcej znaczeń niż w języku drugim. Mimo tendencji niemczyzny do zapożyczania jednego znaczenia leksemu angielskiego, wyodrębniono także relacje inkluzji i ekwiwalencji. Stwierdzono także obecność wyrazów monosemantycznych, tożsamych pod względem semantycznym w obu językach.

Analiza kwalifikatorów stylistycznych w słowniku Lexico wykazała, że znacząca część wyrazów pochodzi z angielszczyzny potocznej, zaś użycie kwalifikatorów w słownikach języka niemieckiego wykazuje w tym zakresie duże niekonsekwencje. Badanie haseł w słownikach języka niemieckiego natomiast, że niewielka część jednostek nie została jeszcze zarejestrowana, co wynikać może z faktu pewnego opóźnienia rejestracji zjawisk językowych przez leksykografię, a także ze stosowanych przez leksykografów procedur.

Zgromadzone jednostki to rzeczowniki, przymiotniki, czasowniki, wykrzykniki i przysłówki. Są to przede wszystkim wyrazy jedno- i dwusylabowe, zdrobnienia, wyrazy o nacechowaniu ekspresywnym i charakterze wartościującym, obelżywe, żartobliwe, służące emocjonalności, precyzji wypowiedzi, kategoryzacji, obniżeniu rejestru, familiarności, stylizacji, wyrażeniu zgody, sprzeciwu, woli przywitania lub pożegnania, wprowadzeniu nowej myśli. W materiale badawczym odnotowano użycie takich środków poetyckich oraz figur stylistycznych i retorycznych jak metafory konceptualne, onomatopeje, aluzje, gry słów i antytezy.

Integralną część niniejszej dysertacji stanowi wykaz źródeł uwzględniający ich mówiony i pisany charakter oraz indeks jednostek poddanych analizie wraz z syntetycznym przedstawieniem ustaleń poczynionych w toku rozważań.

Introduction

English has acquired its status of an international medium of communication due to historical, political, economic, and cultural reasons. The global recognition and linguistic primacy, which English enjoys nowadays, date back to the colonial and the post-war period. After the First World War, English and French were adopted as two official languages of the League of Nations founded in 1920. Then, it became the language of proceedings for a number of international organisations, including those oriented towards politics such as the Commonwealth of Nations, the Council of Europe, the European Union (the former European Coal and Steel Community and the Europan Economic Community), the North Atlantic Treaty Organisation), science (e.g. the African Association of Science Editors, the European Academy of Anaesthesiology), and sport (e.g. the Asian Amateur Athletic Organisation, Association of Oceania National Olympic Committees). The dominance of the English language is not restricted to politics, science, or sport, yet it can also be observed in the press, advertising, broadcasting, cinema, popular music, international travel and safety, education, and communications (Crystal 2003: 86-122).

Found in various domains of human activity, English as a global language comprises a significant source of new lexis. Tadmor and Haspelmath (2009: 55) in their comparative work on loanwords note that probably no language is resistant to the influence of another: "Lexical borrowing is universal. No language in the sample and probably no language in the world is entirely devoid of loanwords". As a consequence of borrowings, speakers of one language adopt foreign features of another language (Thomason, Kaufmann 1988: 37). In the recent decades there has been a considerable interest in analyses, description, and collection of Anglicisms in European languages. Manfred Görlach in "An Annotated Bibliography of European Anglicisms" (2002) provides a sizeable list of scholarly works on the influence of English in Europe. The most comprehensive and systematic reference work that has documented English loans in as many as sixteen European languages (Albanian, Bulgarian, Croatian, Dutch, Finnish, French, German, Greek, Hungarian, Icelandic, Italian, Norwegian, Polish, Romanian, Russian, and Spanish) is probably "A Dictionary of European Anglicisms". Its aim is to inspire linguists and word enthusiasts to involve in the collection and description of the influence of English on European languages (Görlach 2001: xv-xvii). The list of languages is also not exhaustive: there are other languages in contact with English that fall outside the scope of the dictionary in question.

Borrowing from English is a global phenomenon and therefore a subject of interest also for studies on languages of Asia, such as "A sociolinguistic analysis of English borrowings in Japanese advertising texts" (Takashi 1990), or "Translingual Words: An East Asian Lexical Encounter with English" (Kiaer 2018).

Another work that aims to examine language contacts from the European perspective was published under the title "Pseudo-English: Studies on False Anglicisms in Europe" (Furiassi, Gottlieb 2015). It is a collection of papers on pseudo-loans or false loans in Danish, German, Norwegian, French, Italian, and Spanish. Such a broad perspective adopted both in the dictionary edited by Görlach (2001) and in the study on pseudo-Anglicisms (2015) shows, on the one hand, pervasiveness of the English language and, on the other hand, its significance for communication in other European languages. It provides evidence that the impact of English does not concern one single language but has been observed in different language families (Görlach 2001; Furiassi, Gottlieb 2015).

Among Slavic languages included in "The Dictionary of European Anglicisms" edited by Görlach (2001) are Polish, Bulgarian, Croatian, and Russian. The most recent English borrowings in Polish have been compiled in "The Dictionary of English Loanwords in Informal Polish" published by Małgorzata Kowalczyk and Maciej Widawski (2019). The English-Polish contact has also become a central issue for such studies as "Angielsko-polskie kontakty językowe" (Mańczak-Wohlfeld 2006), "Wpływ języka angielskiego na polszczyznę blogów" (Wiśniewska-Białas 2011), "English lexical and semantic loans in informal spoken Polish" (Zabawa 2012), "Przewodnik po anglicyzmach w języku polskim" (Witalisz 2016), or "Zapożyczenia angielskie w polszczyźnie korporacyjnej" (Cierpich 2019). As for Bulgarian, selected aspects of its most recent contact with English were described in such works as "The Bulgarian Language in the Digital Age" (Blagoeva, Koeva, Murdarov 2012: 53). Croatian and English are languages in contact, which can be corroborated by, for example, the chapter entitled "English Borrowings in Croatian and Romanian Cuisines" published in "The English of Tourism" (Perković, Rața 2012: 215-228). One of the recent works on the English-Russian contact published in English is "English Loans in Contemporary Russian" (Baldwin 2020).

Romance languages addressed by Görlach (2001) are French, Spanish, and Italian. As far as French is concerned, it is interesting to note that the English-French contact resulted in the past in a number of French loanwords in English, whereas the reverse was rather not that common. Similarly to French, the number of works on the English-Spanish contact seems to deal rather with Spanish borrowings in English than the reverse. As far as French is concerned, the number of recent publications on its contact with English is

scarce. The English-Italian contact was described in such works as "False Anglicisms in Italian" (Furiassi 2010), "English Interferences in Italian Journalism: The Use of Anglicisms" (Demata 2015), or "A taxonomic approach to the use of English in the Italian media" (Gazzardi, Vázquez 2020).

English words can also be found in Hungarian, Finnish, Greek, and Albanian (Görlach 2001: xv). Hungarian is said to have been influenced by English to an insignificant extent. In the publication entitled "Globally Speaking: Motives for Adopting English Vocabulary in Other Languages", Gombos-Sziklainé, Sturcz, Rosenhouse, and Kowner come to the conclusion that – as compared to other languages – the impact of English on Hungarian is minor: "Hungarian is one of the languages that have been least affected by lexical borrowing from English among 12 case studies surveyed in this volume" (Gombos-Sziklainé, Sturcz, Rosenhouse, Kowner 2008: 96). As for the English-Finnish contact, Google Scholar provides such recent papers as "Same old *paska* or new *shit*? On the stylistic boundaries and social meaning potentials of swearing loanwords in Finnish" (Vaattovaara, Peterson 2019). Examples of papers that deal with the English-Greek contact are "Fashion Anglicisms in Modern Greek: A preliminary investigation" (Xydopoulos, Papadopoulou 2018) and "English-Greek code-switching in Greek Cypriot magazines and newspapers – an analysis of its textual forms and functions" (Fotiou 2017). Last but not least, the evidence that Albanian uses English borrowings can be found in the following papers: "The morphological behaviour of borrowings in Albanian colloquial speech and slang language" (Klosi 2020) or "Morphological Adaptation of Anglicisms in the Albanian Press" (Kapo 2017).

Germanic languages in contact with English as differentiated by Görlach (2001) are Dutch, Icelandic, Norwegian, and German. English influence on the Dutch language was described in the publication "English in the Netherlands. Functions, forms, and attitudes" (Edwards 2016). A paper illustrating several aspects of the Norwegian-English language contact and providing examples of research in this field is "The collection of Anglicisms: Methodological issues in connection with impact studies in Norway" (Graedler 2012).

The most recent literature on the direct impact exerted by English on German is abundant and includes monographs, reference works, and journal articles. Among them are not only studies that centre around the English-German contact but also contrastive studies that, apart from German, take into account other European languages. A closer look on the English-German contact as contrasted with another European language was taken in such publications as "English Loanwords in Polish and German after 1945: Orthography and Morphology" (Nettmann-Multanowska 2003), "Anglizismen-Sprachwandel in deutschen

und norwegischen Texten der Informationstechnologie" (Brandt 2017), "Neue Anglizismen im Deutschen und Schwedischen 1945-1989" (Göran 2002), "Anglizismen im Tschechischen und im Deutschen: Bestandaufnahme und empirische Analyse im Jahr 2000" (Gester 2001), to name only a few. With regard to the global research on anglicisms worth mentioning is also the Global Anglicism Database Network (GLAD)[1], whose main interests concentrate around fostering communication between scholars interested in borrowings from English and creating a global database of Anglicisms.

Due to the fact that the contact between English and German intensified after 1945 (Görlach 2003: 117), a significant number of works on English influence on German is devoted to that period. The cooperation between the United States and West Germany, contacts with the American Forces Network, a growing interest in English-language press, cable television, music and press, and the return of German citizens into their homeland contributed to the spread of English words and their adoption into the German language. The periods after the Second World War and then after 1990 are recognised by Busse (2008: 39-40) as significant periods of the English-German contact. Because it is probably impossible to provide a comprehensive analysis of all English influences on German (Carstensen 1984: 54), the majority of works focus on their selected aspects. The major aspects of English borrowings in German adressed in works published after 1990 are domains of their occurrence, their functions, and the degree of adaptation. Other topics discussed are the usage of Anglicisms and historical influence of English.

Observations made on the influence of English on German show that its impact is significant in a variety of domains. In linguistic descriptions of borrowings from English into German much attention was paid to advertising (Bohmann 1996; Wetzler 2006; Kupper 2007; Fischer 2015), press including newspapers and magazines (Yang 1990; Langer 1996; Zürn 2001; Meder 2005; Onysko 2007; Götzeler 2008; Burmasova 2010; Knospe 2014; Schroeder-Krohn 2015), politics (Borsch 2008; Kennedy 2014), economy (Kovtun 2000), computer technology (Yǒng-ik Chang 2005), and education (Harbig 2001). Examples of semantic domains provided throughout the section "English Influence after Reunification" of the present thesis were extracted from the monographs of Leisi and Mair (1999), Glahn (2002), Meder (2005), Kupper (2007), Onysko (2007), Busse (2008), Götzeler (2008), and Burmasova (2010) and papers written by Steffens (2005) or Hilgendorf (2007).

Apart from lexical domains of their occurrence, English influences in German are classified into specific types of borrowing. The vast majority of works in this field

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[1] *www.nhh.no/en/research-centres/global-anglicism-database-network/* [accessed: 5th September 2021]

concentrate on the lexical influence of English on German. The majority of studies on Anglicisms concentrate rather on the written than on the spoken language. Among works based on the written material are those of Yang (1990), Onysko (2007), or Knospe (2014). In his groundbreaking study, Glahn (2002) investigates representative examples of English loans in the language of the German media, addressed by the author as "Fernsehdeutsch". In conclusion, Glahn (2002: 181) states that a word borrowed from English occurs in the examined material statistically every 56.5 seconds. Interestingly, it is advertisements and sportscasts that most frequently use English borrowings in his study. Apart from this statistical data, the author analyses the extracted vocabulary with regard to its pronunciation. One of the conclusions drawn by the author is that the pronunciation of new and short English words in German is close to their original English pronunciation. The literature review shows that explorations of the influence of English in spoken German, such as Glahn's (2002) or Hunt's (2011) studies, are hardly to be found. The present thesis attempts to remedy this situation. For the sake of the present analysis, lexis was extracted from both types of sources. The list of sources in question was appended (Appendix 2), and constitutes thereby an integral part of this thesis.

There are different attitudes towards borrowing as a linguistic process. Whereas modern linguistics focuses on the language as an open system and claims that language contact is rather an inherent part of language development (Thomason 2001: 8; Fiedler 2014: 9-10), concerns arise among some language users who consider the massive influence of English as a certain threat towards their native language (Fiedler 2014: 9-10). According to Görlach (2003: 117), these opinions may be held especially by older speakers who perceive the use of lexical borrowings by the youth as a linguistic fashion. As far as linguistics is concerned, it is Jürgen Spitzmüller (2005) who discussed diversified approaches towards borrowings in the German language. Although this work provides valuable information on attitudes towards borrowings, the subject of its study is beyond the scope of the present thesis, which is descriptive in nature.

Purist attitudes towards the influx of English influences into German were common rather before 1945 (Görlach 2003: 117). Prescriptive measures intended to hamper the influx of Latin, French and English loans into the German language were taken by Hermann Dunger who published a dictionary of foreign words with native German equivalents. The publication of the "Wörterbuch von Verdeutschung entbehrlicher Fremdwörter" in 1882 (Hickey 2020: 186) seems to have reflected Dunger's approach towards the use of foreign words in German: "Kein Fremdwort für das, was deutsch gut ausgedrückt werden kann" (No foreign word for anything that can be expressed in

German; my translation) (1899). Then, his objections concerned the use of English words in a number of domains, among which were, as listed by Busse and Görlach (2002: 16), society, food and drink, clothing, trade, sailing, as well as sports.

Dunger is said to have initiated studies on the impact of English on German (Hickey 2020: 186). After the publication of his dictionary, the linguistic interest in the field was gradually broadened. A seminal contribution to the research on the history of the English-German contact was made by Agnes Bain Stiven. The work entitled "Englands Einfluss auf den deutschen Wortschatz" (1936) explores major periods of lexical influence focusing predominantly on the eighteenth and nineteenth centuries, when the contact seems to have been most intensive. Another publication that offered an intersection of the most significant periods of the English-German contact is that of Philip Motley Palmer (1933). Other studies on lexical influence of English on German conducted by the same author include "The Influence of English on German to 1700" (1950) and "The Influence of English on German to 1800. A supplement" (1960). The studies of Stiven (1936) and Palmer (1933; 1960) constitute valuable sources of the historical influence of English on German. Therefore, lexical domains of influence along with specific examples of loans provided throughout the works in question are included in the present study in order to describe the historical influence of English on German until the early twentieth century.

With the intensified English-German contact after 1945 a vast amount of literature investigating the lexical exchange between both languages emerged. Studies on Anglicisms in German were related to a specific linguistic situation at that time. In 1945 Germany was occupied by the United States of America, Britain, France, and the Soviet Union. Four years later two separate states, i.e. the Federal Republic of Germany (FRG) and German Democratic Republic (GDR) were established. This political situation and different ideologies left their mark on terminology used on both sides of the border. Thus, it was interesting to find out to what extent English influenced German in West and East Germany. The impact of English in the FRG is described in the present thesis from the perspectives of Moser (1961), Leopold (1967), Buck (1974), Jabłoński (1990), Yang (1990), and Kämper (2001). These authors provide a sizeable portion of examples illustrating intensive contacts between English and German and the domains of their occurrence, among which are media, music, sport, politics and economy, tourism, free time and hobby, fashion and cosmetics. Apart from that, the historical overview of English influences on German presented in this thesis includes studies on the English-German contact in the GDR. The preliminary work on the impact exerted by English on German in the GDR is that of Göran Kristensson (1977). It relies on the material extracted from the

press and takes into account both linguistic aspects of borrowings from English and the political and social situation of the analysed period. This study suggests that despite ideological differences German, on both sides of the border, used Anglicisms. One of the conclusions drawn by the author is that Anglicisms used in the analysed texts serve three major functions. First, words borrowed from English occurred in the East German press with a reference to phenomena characteristic of both socialist and non-socialist states. Another group comprises lexis that denotes phenomena typical for western capitalist states. Last but not least, among lexical elements borrowed from English and adopted in East Germany are the words whose usage is restricted to the GDR and its reality (Kristensson 1977: 240). Lehnert (1986; 1990), another linguist interested in the influence of English on German in the GDR, discusses its several aspects including types, forms and meanings of the borrowed words, their occurrence in Duden, and the domains in which they could be found.

The general panorama of research on the English-German contact shows that some areas in this field may have been neglected. To the best of my knowledge, little attention was paid to the stylistic variation of borrowings from English into German. This concerns both the variation within English as the donor language and within German as the recipient language. Busse and Görlach (2002: 18) argue that English has influenced predominantly the technical and the colloquial register of the German language. In their view, the former category comprises words from such domains as sports, pop music, computer technology, and drugs. Although the vocabulary from the latter group is omnipresent, it can be found mostly in the press and advertising, as well as in the language of the young generation. In the same vein as Busse and Görlach (2002), Onysko (2007: 98) points out that a comprehensive approach towards English loans in the German language should take into account its written and spoken variety, as well as its formal and informal register.

What we know about the influence of English on particular styles of German is largely based on dictionaries, on selected aspects of monographs and a number of papers on the English-German contact. A valuable source of informal lexis and slang borrowed from English and used in the language of the youth is the chapter "Entlehnung" of the dissertation written by Jannis Androutsopoulos (1998). It provides examples from slang, coarse slang, and colloquial English, part of which (e.g. *cool*, c*op*, *dope*, *girlie*, *kids*, *joke*, *pic*, *quickie*), used in contemporary German, has been included in the present analysis of English loanwords in informal German. In one of his subsequent papers, Androutsopoulos (2005) observed that lexis regarded as part of *Jugendsprache* (youth language) tends to permeate into *die Standardsprache* (standard German). According to him, colloquial

German adopts greeting and farewell formulae and those lexemes that have an emotive and evaluative character (Androutsopoulos 2005: 202).

Numerous examples of foreign words and loanwords borrowed from English and used in the Umgangssprache were compiled in "Englisch im deutschen Wortschatz. Lehn- und Fremdwörter in der Umgangssprache" published by Ilse Sörensen in 1995. A significant part of the work is an index of words grouped into the following lexical categories: Bauen und Wohnen (building and living), Forschung, Wissenschaft und Technik (science and technology), Foto und Optik (photo and optics), Gesundheit, Medizin, Kosmetik (health, medicine, cosmetics), Informationstechnik (information technology), Kultur und Bildung, Literatur und Kunst (literature and art), Luft- und Raumfahrt (aviation and astronautics), Mensch – Berufsleben, Tätigkeiten (human – professional life and activities), Mensch – Gesellschaft, Familie (human – society, family), Militärwesen, Waffen (military, weapons and arms), Mode, Bekleidung, Textilien (fashion, clothing, textiles), Musik und Tanz (music and dance), Nahrungs- und Genußmittel, Gastronomie (food, drugs and stimulants, gastronomy), Natur und Umwelt (nature and environment), Schaugeschäft und Unterhaltung (show business and entertainment), Sport, Spiel, Frezeit (sport, games, free time), Staat, Recht, Politik (state, law, politics), Szene- und Jugendjargon (slang and youth language), Telekommunikation, Post (telecommunications, mailing), Unterhaltungselektronik (entertainment electronics), Verkehrswesen, Kraftverkehr, Seefahrt (transportation, motor traffic, seafaring), Werbung und Publizistik (advertising and journalism), and Wirtschaft, Handel, Finanzen (economy, trade, finance). Such an organisation of vocabulary shows on the one hand which domains had been influenced by English until 1995 and that the impact in question was considerable. On the other hand, it is limited to grammatical and phonological information, as well as to the definitions of the foreign words and loanwords in question. What Sörensen's work does not take into consideration is the contextual usage of the collected words.

Another publication on the influence of English on German that allows for stylistic aspects of Anglicisms is "A Dictionary of European Anglicisms" (Görlach 2001). It includes lexical units used in German and labelled as *colloquial*. In Görlach's terms, colloquial refers to "informal normally used in spoken language" (Görlach 2001: xxiv). A closer look at lexical entries in the dictionary shows however that since 1995, i.e. the deadline of documentation of the lexis included in the dictionary, German has adopted new English words of colloquial character. These are, for example, *bingen*, *Hoodie*, *lame*,

nerdig, or *pimpen*. This observations leads to conclusion that such a rapid development of informal vocabulary requires its constant documentation.

The present thesis is concerned with informal lexis and aims to shed a new light on English loanwords in German. This perspective enables to isolate informal lexis from lexical units used in other language styles. Informal is a term used here with a reference to language (lexis and syntax) and style (a linguistic choice that depends inter alia on a social situation) typical of informal and familiar situations, as well as casual conversations. Informality is signalled by vocabulary that has got a colloquial and slangy character (Goodman, Graddol 2005: 147). Loanwords, as understood in the present study, are words of British (English or American) origin adopted into the German language with their original form. In Haugen's terms these are pure words that "show morphemic importation without substitution" and loanblends that "show partial morphemic substitution" (Haugen 1950; 1953).

Taking into consideration that the prevalence of English lexis in German is a result of the intensified English-German contact and an effect of globalisation, it attempts to discuss major domains affected by the contact and intends to show that German informal language makes a relatively significant use of English lexis. Drawing on Leisi and Mair (1999: 220), according to whom some of the borrowed words may perform similar functions to that of slang, this study aims to define specific features of English loanwords of informal character in German that distinguish them from English words used in other language styles.

The analysed lexicon has got a representative character and the study does not aspire to provide a full picture of English loanwords used in informal German. Another limitation of the study concerns functions of the borrowed lexis within German contexts. These are difficult to determine objectively because language users may have various communicative intentions. Apart from that, one lexical unit can perform several functions within a certain context, as observed by Jakobson (1960: 353): "any linguistic message will contain more than one of the language functions, but one of the functions might be dominant and the remaining functions might play a minor role in the analysis of the linguistic message".

The methodology applied in the present study is that of a descriptive and synchronic character. Descriptive linguistics focuses on the observation of language used in its natural context and does not exclude any language variety (such as informal language) from the linguistic analysis. As opposed to the prescriptive approach, it does not discuss correct or incorrect forms of language usage. Instead, it aims at objectivity because „Language, be it remembered, is not an abstract construction of the learned, or of dictionary-makers, but is

something arising out of the work, needs, ties, joys, affections, tastes, of long generations of humanity, and has its bases broad and low, close to the ground (…)" (Whitman 1885: 432). Another aspect of the methodology adopted in the present study is that it is rather synchronic than diachronic. Synchronic linguistics examines the language at a particular point of time and does not take into consideration the process of its historical development. Consequently, adaptation of the borrowed lexis understood as a process is not covered in the present thesis.

The study is rather empirical than theoretical in nature. Theoretical background addressed in three chapters, i.e. Chapter One, Chapter Two, and Chapter Three, serves the presentation of the historical outline of the English-German language contact and terminological clarification. The main focus, however, is on the authentic contextual usage of English loanwords in German. The database consists of 267 lexical units grouped into 9 semantic domains arranged according to the number of lexical units in the descending order. This arrangement has got an advantage over the alphabetical order because it is not arbitrary. On the contrary, it provides the reader with an overview of the major lexical areas in which English loanwords can be found. A good example of a work that successfully utilises the systematic arrangement of lexemes according to semantic domains is "Der deutsche Wortschatz nach Sachgruppen" published by Franz Dornseiff in 1933. By such an arrangement the book intends to present a full picture of the lexicon of German, described by the author as "Reichtum der Sprache" (richness of the language; my translation) (1933/2020: 4). Similarly, the present thesis groups thematically the lexicon borrowed from English and used in informal German. This arrangement shows that the most numerous lexical group is FEELINGS, EMOTIONS, AND ATTITUDES, whereas the fewest number of lexical units can be found in the domain of BODY AND MIND. Lexical units are organised throughout each category in the alphabetical order. Each lexeme is analysed separately. The analysis and description consist of two parts. First, definitions of the lexeme used in English and of that adopted from English into German are provided. Whereas the former are taken from the online dictionary *lexico.com*, the latter have their source in the dictionary of the German language Duden (online) and in the Dictionary and Corpus of the German language DWDS (Digitales Wörterbuch der deutschen Sprache). Lexico, as indicated on the website of the dictionary, is "a new collaboration between Dictionary.com and Oxford University Press (OUP) to help users worldwide with everyday language challenges. Lexico is powered by Oxford's free English and Spanish dictionaries and features multi-language dictionary, thesaurus, and translation content"[2]. Importantly, it

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[2] www.lexico.com/about [accessed 21st September 2021]

is Oxford lexicographers that work on the dictionary content. As far as dictionaries of English are concerned, it goes without saying that those published by the Oxford University Press comprise esteemed reference works. Another advantage of this online dictionary is that the publication date of entries is the current year. German reference works used in the present study, which are Duden and DWDS, provide valuable and current information on the meaning, orthography, grammar, pronunciation and usage of the lexemes included in their databases. If a lexical unit analysed in the present study has been registered in Duden or DWDS, can be found in Appendix 2.

As English loanwords in informal German are analysed from the synchronic perspective, the analysis does not focus on language change. Instead, it aims to determine the semantic relation between lexemes used in English and those applied in German contexts. In order to identify semantic relationships between lexemes in question, the present study exploits five categories of semantic relationships differentied by Ryszard Lipczuk with a reference to Polish and German *faux amis* (1985; 1987). These are the relationships of privativeness, inclusion, equipollence, exclusiveness, and the relationship between two lexemes of contradictory meaning. Privativeness applies when a term in one language has more meanings than its equivalent in the other language. Inclusion concerns two terms, one of which has a wider meaning than its equivalent. Another relation occurs when two terms have contradictory meanings. When the relation between two terms is that of equipollent character, it means that their meanings overlap partially but each term has also its exclusive additional meaning or meanings. Last but not least, exclusiveness refers to two terms that have distinct meanings. The major advantage of Lipczuk's classification for the present study is that it looks at relationships between the lexemes from the point of view of synchronic linguistics. In other words, it analyses the meaning of lexemes in question at a given point of time and excludes the change of meaning as a linguistic process.

The second part of the analysis presented in the study on English loanwords in informal German relies on the description of their form, functions, and usage. It is based on a corpus of quotation evidence that illustrates the usage of the borrowed lexis in context. It intends to present contemporary and authentic examples extracted from newspapers, magazines, tabloids, television and streaming television shows and series, fiction, textbooks, songs, and podcasts. Dating back to 2009, the selection of 905 citations spans over 10 years. Such a diversity of sources aims to demonstrate the prevalence of borrowings from English in German and potential channels of the English-German contact. It shows also the possible contribution of media in the use of English loanwords in

German. After all, informal language, which is the subject of the present thesis, is commonly used in the media, including first and foremost the Internet, as well as the press, and television. This trend is not restricted to the German-language area but can also be observed in the Polish media[3]. The language used by the media can have a significant influence on some speakers of German (Busse 2001: 133). Thus, the media seem to be a relevant source in the study of English loanwords. As stated by Samuel Johnson in the preface to "A Dictionary of the English Language" (1775), "(…) words must be sought where they are used".

As far as organisation of the lexis in the empirical part of the present study is concerned, quotation examples are numbered and provided in the chronological order throughout the analysis of each lexical unit. The main parameters of the analysis undertaken in the present thesis were meaning, use, form, and functions of each loanword. The layer of meaning covers dictionary definitions provided by the English online dictionary Lexico, as contrasted with definitions included in the Duden dictionary and in the dictionary of DWDS (Digitales Wörterbuch der deutschen Sprache). The contrastive analysis aims to determine semantic relationships between lexemes borrowed from English and used in German and their English equivalents. Another aspect of English loanwords in German investigated in this thesis is their use. Within the category of use, the present study addresses stylistic labels used in Lexico, Duden, and DWDS. It intends therefore to analyse the usage of lexis from the data set across English and German. The main criteria of the incorporation of English loanwords into the present corpus of informal lexis were stylistic labels used in Duden and DWDS, and the contextual indicators of informality (i.e. contracted forms, familiarity, spontaneity, evaluative and emotive character of the utterances). Stylistic labels found in Duden and DWDS in most examples were *derb*, *Jargon*, *Jugendsprache*, *salopp*, and *umgangssprachlich*. The investigation of the frequency of occurrence of the lexical units was based on the number of quotation examples provided throughout the analysis of each lexeme. Within the category of form, this study groups loanwords from the data set into parts of speech, which are nouns, verbs, adjectives, interjections, and adverbs. As nouns, which represent the most numerous category of the analyzed words, must be assigned a grammatical gender on entering the German language, the present study aims to distinguish articles assigned to the words from the dataset. It should be noted, however, that due to the fact that the study of Hunt (2011)

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[3]Lubaś, Władyslaw. 2003. *Polskie gadanie. Podstwowe cechy i funkcje potocznej odmiany polszczyzny*. Opole: Wydawnictwo Uniwersytetu Opolskiego; Ożóg, Kazimierz. 2001. Polszczyzna przełomu XX i XI wieku. Wybrane zagadnienia. Rzeszów: Stowarzyszenie Literacko-Artystyczne „Fraza". Wojtak, Maria. 2016. Potoczność w tekstach prasowych. Półrocznik Językoznaawczy Tertium Linguistic Journal 1 (1&2).

has already provided valuable information on this characteristics of nouns, the present work does not intend to delve into any regularities that govern gender assignment. Then, the analysis of verbs takes into consideration transitivity and their use with particular prefixes. It is interesting to see in case of adjectives, if they are used in the attributive or predicative position, and if the meaning of an English adjective in German depends on its position in a sentence. As interjections very often function as pragmatic markers, the analysis of their use in the present study is restricted to their major functions. Adverbs constitute the least numerous group of English words in informal German. It can be assumed that German is more likely to borrow adjectives and modify their meaning with words used in German for centuries than the reverse. Last but not least element of the analysis are functions of English loanwords in informal German grouped into three main categories, i.e. stylistic, pragmatic, and social functions.

The dissertation is composed of four main chapters. Such a structure intends to guide the readers through the long history of the English-German contact and the key terms for the present study. Chapter One consists of two sections that provide an overview of the historical influence of English on the German language from its early beginnings in the fifth century until the end of the Second World War and after the ceasefire in 1945 until the most recent influence. Addressing different periods of contact between English and German, each section presents historical and historic events that contributed to the entering of English lexis into the German language. It shows also that the lexical exchange between English and German is not a recent phenomenon but a consequence of both past and contemporary events of political, economic, and social character. This leads to the conclusion that the relationship between language and reality is reciprocal. Apart from that, Chapter One shows that the contact between languages in question was intensified after 1945 with the growing dominance of the United States of America and less influence of Great Britain. One of the most important political decisions at that time was the partition of Germany into West Germany and East Germany, a consequence of which were concerns about the language division. However, a number of linguistic studies, such as those of Moser (1961) or Fleischer (1983) have refuted the theory about two German languages at that time. Despite ideological differences, speakers of German used lexis of English origin both in West and East Germany. Referring to the major domains of the English influence on German, Chapter Two also demonstrates that the contact has left a significant mark on such fields of human activity as the media, music, advertising, sport, tourism, politics, technology, literature, and research.

A linguistic description of the influence of English on the German language requires a terminological clarification, which is the major focus of Chapter Two. This chapter attends to the term 'Anglicism', selected theories and typologies of borrowings from studies on English and from analyses of borrowings based on the German language. It addresses also stylistic, pragmatic, and social functions of lexical borrowings. The description of stylistic functions in Section 2.3.1. draws on the study of Galinsky (1963) used also in previous works on English-German contact (Yang 1990; Nettmann-Multanowska 2003; Kupper 2007). With regard to the functions of informal language, slang, and the youth language the present study utilises functions differentiated by Androutsopoulos (1998) and Widawski (2015). The following section is devoted to pragmatic functions of borrowings and discusses discourse markers, which on the borrowability scale of Matras (2007: 6) follow verbs, nouns, and conjunctions. Last but not least, the section devoted to functions of borrowings discusses Malinowski's idea of *phatic communion* (1923), which implies that language is used not only to convey specific information but also to maintain social relationships. As part of the German language, lexis of English origin can perform a similar function. A good example here are groups of hip-hop enthusiasts or young snowboarders addressed in Section 2.3.2 of the present thesis.

Chapter Three demonstrates that there is a close link between language and social relationships. It delineates two concepts of linguistic variation, which is informal language in English and the Umgangssprache in German. The goal of Chapter Three is to define informal language and the Umgangssprache and to identify distinctive features of both varieties.

Chapter Four presents a linguistic analysis of loanwords in informal German divided into nine lexical domains. EMOTIONAL STATES, FEELINGS, and ATTITUDES is both the first and the most numerous group among all the groups differentiated in the present study. Drawing on the assumption that language uses expressive and descriptive emotion words (Köveces 2003: 2), it describes lexis denoting and representing the whole gamut of emotions and feelings, such as happiness (*happy*), triumph (*yeah*), surprise (*wow*), sadness (*down*), tiredness (*ausgepowert*), or annoyance (*shit*). A high number of lexical units denoting and expressing emotional states, feelings, and attitudes reflects the expressive, evaluative, and attitudinal character of informal language. MEDIA AND COMMUNICATION is another lexical domain in the present study, and includes lexis referring to television, cinema, and show business. Apart from that, it describes the use of discourse markers borrowed from English and used in informal German. Among them are attention getters, conversation openers and closers, as well as discourse markers serving affirmative

responses and spontaneous reactions. Another lexical group, which is devoted to PEOPLE, provides examples of nouns that denote people. Among the lexical units differentiated within this group are terms of address, affection, endearment, and derogatory terms. The contextual evidence provided throughout this section shows that the nouns in question can express belittlement, categorisation, criticism, or approval. Apart from that, nouns that refer to people can serve as attention getters, forms of address, or inform about emotional bonds between the speaker and the referent. The category of SOCIAL LIFE AND HOBBIES aims to show the significance of language for the society. It comprises lexical units that refer to the social aspect of human life and denote leisure activities. The category of IMPROVEMENT, MONEY AND SUCCESS, FAILURE depicts the use of lexis synonymous with successful people, personal achievements, endeavours, and instances when a person experiences the lack of the desired effect, or disillusion. CONSUMPTION involves names of products or substances used in excess, experiences after their consumption, and descriptive names of people engaged in drug trafficking. This section shows the importance of mass production and advertising, as well as the influence of the drug scene on the use of English loanwords in informal German. FASHION provides lexical units denoting parts of clothing and one's appearance, and giving someone or something a particular character. MOVEMENT AND TRANSPORT, LOCATION describes the use of lexis that refers to the movement from one place to another, to specific places such as neighbourhood, to means of transport, and speed. Last but not least, BODY AND MIND centres around human body, its shape and appearance, as well as the state of mind.

The linguistic description of English loanwords in informal German would not be complete without a list of sources (Appendix 1) and a list of the lexis (Appendix 2), which comprise an integral part of the present thesis.

Chapter 1. English-German language contact

This chapter presents an overview of the English-German contact beginning from its early origins in the fifth century, spanning throughout the eighteenth century until the recent influx of imports into the following domains: music and media, advertising, sport, tourism, economy, politics, technology, and research. It focuses on the milestones in the history of the English-German contact involving such topics as migration, common trade, literature, politics, technological development, mass-media and socio-cultural influence of the English-speaking countries. The significance of each period for the development of German is accentuated with historical events and, most importantly, with specific examples of lexis and lexical domains characteristic of the contact periods. The main focus is on the influence of English on German, excluding the reverse impact which is of mere importance for the present study. Little is also commented on the English influence on the structure of German, as it is rather the lexicon that has left a significant mark on present German. Providing an insight into the history of the English-German contact, the chapter serves as a prelude to further analysis of contemporary English loans in informal German.

1.1. English influence on German until 1945

This section gives an account of the major historic and historical events of the English-German contact until 1945. It begins with the first written traces of the contact in question and delves further into the Middle Ages and common trade. It discusses also the seventeenth century and civil wars in England, describes areas of contact from the eighteenth century, and delineates the vocabulary incorporated into German as a result of the Industrial Revolution. The historical overview concludes with the English influence on German from the mid-twentieth century.

1.1.1. Early beginnings

The English-German contact is not a recent phenomenon (Hilgendorf 2007: 132). Although both English and German can be classified as Indo-European and further as Germanic languages, the history of their contact dates back to the fifth century when Germanic tribes from northern Germany and southern Denmark, also known as Angles, Saxons and Jutes, gradually conquered England. However, it was in the eighth century that first written traces of the English-German contact were noted. English borrowings in the German language were then a part of ecclesiastical language and a consequence of Anglo-

Saxon missions to Fulda and Mainz. Among the most common examples of that period are *gotspell* and *der heilago geist* ("the holy spirit") (Viereck 2002: 135). Interestingly, it was rather Old High German that influenced English at that time. Although the contact between the languages in question was indirect and went through Norman, English adopted some elements of German (Stanforth 1968: 539).

1.1.2. Middle Ages and common trade

The intensified linguistic exchange between English and German was a consequence of the establishment of commercial trade from the Rhine to the Thames (Huffmann 1998: 9). Lying on the river *Rhine*, Cologne became between 1000 and 1300 "the inchpin to Anglo-German relations on amost every level" (Huffmann 1998: 242). With the establishment of the German Hanseatic League, a great number of English borrowings from the domain of seafaring appeared in the German language (Viereck 1986: 107). Among them were such words as *Boot*, in use in 1290 and since 1554, or *Dock,* the first use of which was registered in 1436. Both were most commonly used in the northern part of Germany. Thus, English loanwords are said to have spread in German through Low German. One of the lexical consequences of the common trade was also the introduction of English units of measure into the German language such as *hogshead*, which corresponded to a large barrel of wine (Stiven 1936: 16-17). Görlach suggests (2002: 13) that a number of words from the field of seafaring that entered German in the late Middle Ages are well-assimilated in German and hardly recognisable as those of foreign origin to average speakers of the German language.

Another important event in the history of English-German contact was European colonisation of America (Stiven 1936: 16). Thus, some part of lexis borrowed from English and then transmitted into German can be owed to the indigenous peoples of America. For instance, the word *Mokassin* ("the soft skin shoe of the North American Indians and its imitations on the part of the whites") has its source in an eastern Algonquian dialect. Although its first registered use in German can be traced back to the seventeenth 17th century, it was popularised through English in the nineteenth century (Palmer 1933: 110). Other examples are the words *Tomahawk* ("a weapon used among the Algonquian tribes") and *Hominy* ("a kind of dish") that originated from dialects of New England or Virginia. The first use of the former was registered in 1617 and of the latter in 1684 (Palmer 1933: 141).

1.1.3. Seventeenth century and civil wars in England

Although only few German speakers could speak English in the seventeenth century (Ganz 1957: 11), Peter Ganz (1954: 478) describes it as a period of "almost uninterrupted stream of borrowings". A milestone in the history of the English-German contact of that time were English civil wars that began in 1642 and ended in 1651 with the establishment of the Commonwealth and Protectorate (Britannica 2006: 622).

The contact between English and German in the period of civil wars occurred through research, literature and new media, such as pamphlets, which contained a lot of English expressions, either as direct loans or calques. Among them were: *Unterhaus* (1649), *Oberhaus* (1661), *Haus der Gemeinen* (1661), *Bill* (1683) and *Hochverrat* (1668) (Ganz 1957: 13).

However, not only political events but also British literature, innovation and technology gained recognition in Germany (Hilgendorf 2007: 133). The reason why German was influenced by English to such an extent is the fact that German authors in order to reconstruct the British reality of that time had to coin new terms. These were predominantly words from the domain of politics, such as *Adresse, Akte*, *Debatte*, *dissolvieren* and *Projektor* (Graz 1957: 13). Hamburg was still the centre of the English-German contact and the first German city to publish the grammar of the English language ("Grammatica Linguae Anglicanae"). It was also in Hamburg where the first coffeehouse by an Englishman was opened (Viereck 2004: 3318), the consequence of which was also the introduction of the new word *Kaffeehaus*. It was then at the onset of the seventeenth century that first traces of English influence on everyday German life were noted. A good example, aside from *Kaffeehaus*, is *Tabak*, the word used also by Goethe in his works (Stiven 1936: 19-20). Other terms included: *Baronet* (1668), *Bowling Green* (1694), *Brownist* (1699), *Groom* (1668), *Kaffeehaus* (1694), *Kitz* (1668), *Presbyterianer* (1668), *Pudding* (1692), *Rum* (1673) (Ganz 1957: 14). The linguistic influence of English on German was reflected also by innovation and technology, the result of which the following lexemes were popular in the seventeenth century: *Logarithmus* (1652), *centrifugal* and *centripetal* (1687) (Viereck 2004: 3318). English had not been taught at schools in Germany until the eighteenth century and courses in English were offered only by few knight academies (*Ritterkademien*) after 1648 (Ganz 1957: 11). German universities began to teach English in the seventeenth century. Among them were the Universities of Greifswald, Altdorf and Wittenberg (Schröder 1969: 20).

Only few could speak English in Germany at that time and these particularly were speakers settled in harbour towns in northern Germany. Importantly, their abilities were

restricted to formal and academic language (*Bildungssprache*), impractical in everyday language use (Polenz 2013: 110). The first English grammar book ("A double grammar for Germans to learn English and for Englishmen to learn the German tongue") is said to have been published in London in 1686 by H. Offelen. Following its publication, the first English-German dictionary appeared in 1706 in Leipzig ("Englisch-Tetutsch-Französisch Lexicon") (Ganz 1957: 11-12).

1.1.4. Eighteenth century and English Enlightenment

The influence of English on German in the eighteenth and nineteenth centuries centres around German translations of English literature. As the knowledge of English at that time was predominantly attributed to the educated members of the society, their lexicon included English borrowings. Consequently, English affected the intellectual sphere of German and therefore its influence can be regarded as one of the most significant in the late seventeenth and at the beginning of the eighteenth century (Ganz 1957: 11).

According to Palmer (1960: 40) it is literature that makes the most numerous lexical category of English words in German of the eighteenth century. The most popular word at that time was *romantisch* popularised by Bodmer, Breitinger and translations of Thomson's poems done by Tobler (Palmer 1960: 40). As far as speakers and recipients of English at that time are concerned, English literature and its vocabulary reached predominantly German intellectuals. The major sources of English borrowings for the intellectual were English literature with its translations and reviews published in such German periodicals as "Die Allgemeine deutsche Bibliothek" and "Briefe, die neue Literatur betreffend" (Ganz 1957: 17-19).

The contact between English and German concentrated around four towns, i.e. Hamburg, Leipzig, Göttingen and Zurich. It was in Hamburg where the common trade with England in the seventeenth century was established (Ganz 1957: 14). However, not only the economy, but also the cultural life thrived in Hamburg under the influence of English. Since 1769 a regular class of English was run (Ganz 1957: 12-15) and eighteen years later the first English bookshop was opened (Fabian 1985: 182). Probably the most significant centre of the English-German contact in Germany was Göttingen, which celebrated in 1737 the opening of a new university. The university enjoyed such prestige after the Seven Years' War that English students, including three sons of King George III, decided to study there (Ganz 1957: 16).

Most English words enriched German through translations. Good examples constitute translations of Thomas Seasons (*romantisch*), Richardson (*doppelsichtig*,

hasenköpficht, *Klumpen*, *pflichtvoll*, *Schade*) (Ganz 1957: 18) and the work of Pope and Swift translated into German by Johann Christoph Gottsched who in the first half of the eighteenth century popularised such words as *Bombast*, *Nonsens*, *Humor* and *Held* in German (Palmer 1960: 40). Noteworthy are also translations of Shakespearean works with a number of direct loans, such as *gewonheitsmäßig* (1766) from English *customary*, *Kriegserklärung* from English *overture of War*, *lebensüberdrüssig* for English *life-weary* and fixed phrases: *der Zahn der Zeit* (the tooth of time), or *Ich wittere Morgenluft* (I scent the morning air) (Viereck 2004: 3318), *Kaviar für das Volk* (Caviare to the general) (Ganz 1957: 7-8). Other English borrowings that entered German through translation of the works of Shakespeare were: *ausherodisieren*, *Caliban*, *fragwürdig*, *Lullabei*, *Pippin*, *shakespearisch*, *Shakespeariade*, and *Klown* (Ganz 1957: 19). Other English authors whose translations enriched the German language in the eighteenth century were Addison (*Egotismus*, *Egoist*), Pope (*Bathos*, *Duns*, *Skribler*, *skribeln*, *skriblerisieren*, *Skriblerei*), Swift (*Lilliputer*, *lilliputisch*, *Yahoo*, *Held*), Defoe (*Robinson*, *Robinsonade*, *robinsonisch*), and Milton (*Myriade*, *miltonisch*, *Fahre wohl*, *Schöpfung*, *empyreisch*, *Empyereum*) (Ganz 1957: 18).

The most prolific German author in terms of the use of English borrowings in their works was Johann Wolfgang von Goethe. According to Palmer (1960: 42), his works amount to 130 quotations with words of English origin. Other German authors that used English borrowings are Wieland, Lichtenberg, Schiller, Herder, Lessing, Möser, Musäus, Schubart, Klopstock, Gottsched and Bodmer (Palmer 1960: 42).

However, it was not only the English literature that constituted the source of English imports in German in the eighteenth century. Palmer (1960: 40) states that the most numerous group of lexis of English origin in German until the nineteenth century comprised vocabulary used in politics. Among the examples are *Adresse*, *Sprecher*, *Debatte*, *Pressefreiheit*, *Klub*, *Mob* used in the middle of the eighteenth century (Palmer 1960: 40). Other words were: *europäisches Gleichgewicht*, *Koalition*, *Opposition* (Viereck 2004: 3318), *Agitator* (1792), *adjournieren* (1779), *Gemeingeist* (1737), *Gemeinwohl* (1780), *Haus der Lords* (1781), *Koalition* (1791), *Kolonisierung* (1778), *Korporation* (1785), *Lesung* (1737), *Minderheit* (1797), *Mutterland* (1772), *Opposition* (1776), *parlamentarisch* (1791), *passieren* (1737), *Preßfreiheit* (1752), *unparlamentarisch* (1791) (Ganz 1957: 21).

The lexical inventory of German proliferated through English terms also in the field of social life and sports, which Palmer (1960: 40) regards as the third most numerous

group of English loanwords in German in the eighteenth century and lists the following examples: *Kontertanz*, *Fop*, *Whist*, *Milchsuppe*, *Clown*, *Boxer*, *gentlemanlike*, *Blaustrumpf* and *fashionable*. In the field of food and drink new words appeared that referred to strong liquid refreshments. Among them are *Toddy* (1702), *toasten* (1792) (Palmer 1960: 40).

Worth mentioning is also the group of philosophical terms that spread in the eighteenth century. However, the number of English words from the lexical field of philosophy was disproportionate to the impact of English philosophy *per se*. In other words, the influx of philosophical vocabulary in the eighteenth century was relatively insignificant. The most influential philosopher of that time in Germany was John Locke and his contribution to the German lexicon encompassed the following lexical items: *Ideenassoziation* (1736), *Ideenverbindung* (1791), and *Selbstaugenscheinlichkeit* (1757). However, it was Anthony Shaftesbury that lexically influenced the German language. His concepts, such as *Denker*, *Selbst* and *politischer Körper* entered the German language around the middle of the eighteenth century. Other philosophers whose theories enriched German lexicon at that time were David Hume (*Nationalcharakter*) and Thomas Hobbes (*Naturzustand*) (Ganz 1957: 20). Among other borrowings from the field of philosophy were also: *Tatsache* (1756), *Gemeingeist* and *Gemeinsinn* (1780s) (Palmer 1960: 40-41), *Common Sense* (Viereck 2004: 3318).

Palmer (1960: 41) differentiates further a group of 17 words related to finance and trade. The examples are: *Papiergeld*, *Schwindler*, *Budget* (Palmer 1960: 41), *Import*, *exportieren* and *Banknote* (Viereck 2004: 3318). The trade in the eighteenth century thrived through the import of English products to Hamburg, and English business trips. Consequently, among the names of the imported goods that entered the German language were: *Flanell* (1715), *Flintglas* (1786), *Kambrik* (1781), *Kronenglas* (1800), *Moleskin* (1800), *Velvet* (1782) (Ganz 1957: 23).

Science and medicine comprise another source of English borrowings in German from the eighteenth century. In this field experiments with electricity done by Benjamin Franklin gained enormous popularity, the consequence of which were two terms *Konduktor* and *Blitzableiter* introduced into German in 1770. The word *elektrisch*, aside from its literal meaning, gained a figurative one, which referred to human emotions (Palmer 1960: 41). Medical terms of English origin in German were also *Spektrum*, *Barometer*, and *Impfung* (Viereck 2004: 3318). One of the most notable discoveries of the eighteenth century was anti-variola vaccination, which was followed by terms such as *eintropfen* (1753), *Eintropfung* (1755), *Inokulation* (1755), *inokulieren* (1762) the verb *impfen* (1762) followed by the noun *Impfung* (1780), Vakzination (1805), *vakzinieren*

(1805), and *Vakzin* (1813) (Ganz 1957: 21). New medical terms in German were also related to the circulation of blood (Palmer 1960: 41). Among them were: *Umlauf* (1649), *Kreislauf* (1729), *Zirkulation* (1731), and *Blutkreis* (1733). It was also the English psychiatry that brought new terms into German: *Hypochondrie* (1745), *Idiot* (1775), *Nerv* (1760), *nervös* (1758) (Ganz 1957: 20-21). Vocabulary related with Isaac Newton's discoveries that entered German was: *Zentrifugalkraft* (1737), *Zentripetalkraft* (1737), and *Spektrum* (1791) (Ganz 1957: 20).

Aside from politics, science and medicine, it was also the financial and technological sector that experienced the English influence. New English terms appeared in German as a consequence of the contact with specialists in this field from England. Among them were the following examples: *Banker* (1784), *Export* (1800), *exportieren* (1791), *fundieren* (1785), *Import* (1782), *Jobber* (1813), *konsolidierte Schulden* (1813), *Note* (1782), *sinking Fund* (1770), *Stocks* (1780), *Stockjobber* (1778), and *unfundiert* (1785) (Ganz 1957: 22).

Less influential were such domains as clothing (*Mokassin*, *Frack*, *Redingote*) (Palmer 1960: 41), music (*Harmonika*, *Hornpipe*, *Kontertanz*, *Landtanz*), journalism (*Faksimile*, *Intelligenzblatt*, *Magazin*, *Review*, *Reviewer*), horticulture (*Aster*, *Boskett*, *Haha*, *Lobelie*, *Pleasure Ground*, *Shrubbery*, Wildnis), and sailing (*Brise*, *David*, *Hiel*, *Kommodore*, *Kriegsmann, Kutter*, *Linienschiff*, *Log*, *loggen*, *Schoner*, *Schwabber*, *Tank*, *Trockendock* (Ganz 1957: 24). Words related to English agriculture and land farming such as *Raigras* (1765) and *Turnips* (1765) spread through *Königlich-kürfürstlich braun-schweigerisch-lünebürgische landwirtschaftliche Gesellschaft* (Ganz 1957: 23).

Aside from the aforementioned specific linguistic spheres, English with its prestigious status affected German everyday life. The list of exotica is abundant and involves the following words: *City* (1752), *Cottage* (1770), *Drawing Room* (1794), *Flip* (1769), *Kilt* (1772), *Lady* (1755), *Miss* (1755), *Peer* (1770), *Pickpocket* (1783), *Schokoladenhaus* (1739), *Teegarten* (1791), *whimsical* (1814), *Whisky* (1794), and *Yard* (1748) (Ganz 1957: 24-25). Some of the words that entered the German language in the eighteenth century are commonly used today. These are, for example, *Gardinenpredigt* (1743), *Gemeinplatz* (1770), and *Tatsache* (1756) (Viereck 2004: 3318).

Some of the English borrowings in German gained new meanings. Good examples are the words *Held* (Eng. *hero*) used since 1729 in an additional meaning of "the main character of a drama" and *Magazin* (Eng. *magazine*) which since 1747 can be referred to as both a building and a type of book containing articles and photographs. Also words in the field of medicine gained new professional meanings. These were, for example: *Idiot*, *Inokulation*, *impfen*, *Kreislauf*, *Nerv*, *nervös*, *Zelle* (Ganz 1957: 20-21). Another example

is the word *Pflanzer* from the field of agriculture, which since 1772 gained the meaning of a "person who owns a plantation" (Palmer 1960: 41).

Despite a huge influx of English vocabulary into German in the eighteenth and nineteenth centuries, it was French that dominated as a foreign language taught at universities. Consequently, a number of German speakers tended to adapt the French pronunciation and accent to words of English origin. The examples are: *Budget* and *Jury* (Ganz 1957: 5).

1.1.5. Nineteenth century and the Industrial Revolution

Another impetus for the German language, and other European languages, to absorb new vocabulary was the Industrial Revolution along with the worldwide recognition of Great Britain. The Industrial Revolution revolutionised the economy with innovative methods of production and introduced an extensive number of inventions. Among the most frequently mentioned ones are the use of iron and steel, the steam engine and the spinning jenny (Britannica 2006: 939). Along with inventions of the Industrial Revolution emerged the need for equivalents of their English names. Among the examples are: *Dampfmaschine*, *Kaleidoskop*, *Flintglas*, or *Jenny-Maschine* and *Water-Maschine* (Stiven 1936: 41-42; 62).

As Britain played in nineteenth century Europe a dominant role in many spheres of life, it is also German that adopted new English terms from the fields of politics, sports, journalism, textile industry, fashion, food and drinks, business and banking, transport, science, agriculture, and to less extent of spiritual and social life. England gained prestige and a recognisable status due to its successful figures also in physiology (e.g. Harvey, Jenner), physics (e.g. Newton), philosophy (e.g. Locke, Hume), literature (e.g. Shakespeare, Milton, Byron), political economy (e.g. Adam Smith) and mechanics (Watt, Stephenson), to name only a few (Whitman 1901: 229).

Political influence of England in the nineteenth century is mirrored in the vocabulary that entered the German language due to the fact that the contact between English and German was fostered by the alliance between the Crown and Prussia during the Seven Years' War (1756-1763), and then by the personal union established between the Kingdom of Hannover and England (Whitman 1901: 223). Among new English words in German related to politics were: *Freidenker*, *utophisch*, *Pressefreiheit*, *Tatsache*, *Demonstration*, *Mob* (Polenz 2009: 134), *Parlamentarismus*, *parlamentarisch*, *Parlamentarier*, *Partei-System*, *Agitator*, *Agitation* (Stiven 1936: 48).

The nineteenth century is a time of new sport disciplines. Consequently, new terms denoting branches of sport, let alone the word *sport* itself, entered the German language.

Among them were *horse-racing*, *boat-racing*, *cycling, rowing* or *football* and *tennis* with their technical terms (Viereck 2006: 49) such as *Meeting*, *Paddock, Start*, *Stops* (horse- racing), and *Gig*, *Skuller* (rowing), *Racket* and *Net* (tennis), *Goal* and *dribbeln* (football) (Stiven 1936: 73-74).

In the mid-nineteenth century it was journalism that gained popularity over poetry, thus such terms as *leitender Artikel*, *leitartikeln*, *Reporter*, *Interview*, *Interviewer*, *interviewen* appeared in the German language (Stiven 1936: 76). English literature, which played a significant role in the English-German contact in the eighteenth century, did not influence German to such an extent in the following century. In the nineteenth century, Among the most characteristic loanwords that have their origin in the English literature were such words as *Utopie*, *Faksimile*, *Essay* and *Essayist*. The textile industry provided new fabrics with its English names: *Buckskin*, *Calmank, Cambrick*, *Casimir/Kaschmir*, *Coating*, *Calmuck*, *Jute*, *Mohair* (Stiven 1936: 42). Also fashion, especially for men, provided a substantial amount of English loanwords, gaining dominance over French in the field of fashion: *Mackintosh*, *Havelock*, *Schlips*, *Waterproof*, *Panamahut*, *Bloomers* and *Bloomers-Dreß*. With advancements in the industry and international commerce, German adopted such English loanwords as *City*, *Fair*, *Affidavit*, *Bonus*, *Receipts*, *Check* (Stiven 1936: 53-54). Among the names of English products were: *Cold-Cream*, *Fancy-Artikel*, *Shampoo* and *kondensierte Milch* (Stiven 1936: 60).

It is also German *Umgangssprache* that was influenced by English in the second half of the nineteenth century. The lexis borrowed from English at that time included: *allright*, *fair*, *unfair*, *fair play*, *ladylike*, *shocking*, and *last not least*. As observed by Stiven (1936: 67) who isolated the lexis in question, some of the expressions that appeared in German at that time were also used at the beginning of the twentieth century. The lexis borrowed from English between 1825 and 1885 was grouped by Bain Stiven (1936) into as many as 24 lexical domains. This shows that the impact of English on German at that time was immense and far-reaching. Many of English imports are still present in contemporary German but probably not recognised as English loans by an average speaker of German.

In the nineteenth century imperialism and the globalisation process triggered discussions about a language that could serve as a *lingua franca*. Leading languages were English, French, Spanish and Portuguese, but it was also in the nineteenth century that Esperanto, as an international auxiliary language, was created. Another step towards the internationalisation of languages was taken with the devise of the International Phonetic Alphabet in 1886. Originally designed for English learners, it has become an alphabetic system that can be applied to any language ever since (Eisenberg 2011: 49).

The English-German contact in the United German Empire was affected by prescriptive practice aiming at limiting the number of English borrowings into German. The establishement of the new state was followed by the introduction of new terms and legal principles (Lipczuk 2014: 31). At that time, one of the key figures was Postmaster-General Heinrich von Stephan who contributed to the introduction of 750 German equivalents for English loans in the fields of transport and postal services. Consequently, such words as *Eilbrief* (Expressbrief), *einschreiben* (rekommendieren), or *Postkarte* (Korrespondenzkarte) replaced lexemes of English origin. Other measures taken to impede the influx of English borrowings into German at that time were the establishment of the Allgemeiner Deutscher Sprachverein and publishing Dictionaries (*Verdeutschungswörterbücher*) whose main aim was to promote German equivalents for English loans (Russ 1994: 251). The endeavors to limit the number of foreign words were pursued by the publication of dictionaries, which predominantly covered specialist vocabulary (Lipczuk 2014: 33). One of the most notable activists of the organisation was Hermann Dunger, the author of the lecture entitled "Wider die Engländerei in der deutschen Sprache" (Kirkness 1975: 419) who declared the following: "Kein Fremdwort für das, was deutsch gut ausgedrückt werden kann" (No foreign word for anything that can be expressed in German) [translated by the author] (Dunger 1899). However, 41 German intellectuals and writers, among them Theodor Fontane, declared in 1889 their protest against prescriptive measures taken against the language (Lipczuk 2014: 33).

1.1.6. Twentieth century and world conflicts

At the onset of the twentieth century the German language was not influenced by English to such an extent as it had been before, the reasons for which were the outburst of the First World War, the changing world order and balance of power. Since then, it is not the impact of Great Britain but rather of the United States of America that has contributed to popularisation of English loanwords in the German language (Viereck 2006: 49). Another reason for the limited number of English loanwords in German at that time were purist measures determined by beliefs that it is not only the state that should be defended but also the language (Lipczuk 2014: 33). What continued at that time was the interest in translations of Shakespeare's, Byron's, and Shelley's works (Whitman 1901: 226). A lot of English loanwords can be found in the German literature of the period in question, e.g. *die Musikhall*, *die Airkraft*, *der Service*, *der Selfrespekt*, *der Snobismus, der Snob*, *Taxis* (Viereck 1986: 111). An interesting example constitutes a line from *The Magic Mountain*, written by Thomas Mann and published in 1924 (43): "Na, go on, wir kriegen sonst nichts

mehr zu essen" (Zieglschmid 1935: 25-32), or the novel *Unwiederbringlich* written by Theodor Fontane: "Nun, was sagst du, Christine? Pentz from tip to toe" (Stiven 1936: 78).

At the end of the First World War, English was a recognised language due to strong American economy and Waterloo success from the previous century (Whitman 1901: 227). The influence of English on German at that time is reflected in expressions denoting products of everyday use (*Anti-Hair Cream*, *Cherry Tooth Paste*, *Obesity Reducer*), English lifestyle (*Gardenparties*, *Five o'clock tea*, *Ping-Pong*), fashion (*Oxfordhosen*, *Trenchcoat*, *Burberry-Mantel*, *Jumper*, *Pullover*), names of hotels (*Continental Hotel*, *Bristol Hotel*, *Hotel Prince of Wales*), and English names given to German children (*Alice*, *Betty*, *Edgar*, *Tommy*) (Stiven 1936: 79-90).

According to Lipczuk (2014: 173), a number of English loanwords that could be found in German dictionaries until 1929 has not been used until today due to purist measures taken at the onset of the twentieth century. These were predominantly exotica and specialist terms, so lexemes denoting British and American reality: *Cocket*, *Coal-pit*, *Cross-readings*, *Chapel*. The linguist observes also that some English loanwords used until 1929 still exist in the German language, e.g. *Baby*, *Coaching*, *Cup*, *Brandy*, *boykottieren*, *Chief* (Lipczuk 2014: 174).

It was in 1933 that the Third Reich was established. Its policy concentrated on suppressing foreign influences, also those of lexical character. Nazi ideology supported by Allgemeiner Deutscher Sprachverein took prescriptive measures to limit the number of borrowings in German (Lipczuk 2014: 33). Also *Muttersprache*, a linguistic journal, suggested to limit foreign lexical influences of Greek, French, and Latin origin (Polenz 1967: 83-89).

1.2. The influence of English on German after 1945

The influence of English on German after 1945 can be approached from two perspectives that take into account the division of Germany between the Western Allies and the Soviet Union, and then the establishment of the Federal Republic of Germany (FRG) and German Democratic Republic (GDR). After the Second World War, Germany was divided into four zones controlled by Britain, the United States, France, and the Soviet Union. As since 1949 until 1990 two separate states had existed within today's Germany, linguists attempted to analyse German on both sides of the border. Although some scholars anticipated linguistic divergencies leading to miscommunication between West Germany and the GDR, a significant number of linguists refute the theory about two separate German languages in

the era of the German partition (Moser 1961; Fleischer 1983; Geier 2004; Fix 1997; In der Smitten 2004). Although divided by ideological differences and since 1961 until 1989 also by the Berlin Wall, speakers of German living on both sides of the border used lexis of English origin. Differences in the use of English loanwords can be exemplified with the lexeme *plastics*, the form of which on the east was *die Plaste/der Plast* and on the west side of Germany *der/die/das Plastik* (Besch, Betten, Reichmann 2004: 3326). Another example is the word *Broiler*, which is said to have been the most characteristic English borrowing in German in the GDR. Whereas on the east side of the border the use of *Broiler* expanded, more common lexeme *Hähnchen* was used in the western part of Germany (Besch, Betten, Reichmann 2004: 3326). However, the areas of English influence were similar on both sides on the border and included media, music, sport, politics and economy, tourism, free time and hobby, fashion and cosmetics.

The description of vocabulary borrowed from English and used in German will be restricted in the present study to thematic domains because it seems problematic to differentiate between words from the standard variety, jargon and specific terminology. According to Carstensen (1965), some specific terms may be used beyond one particular domain: „Aber die Scheidung zwischen Hochsprache einerseits und den Fach- und Sondersprachen andererseits ist nicht immer eindeutig möglich; manches fach- und sondersprachliches Wort kann in den allgemeinen Wortschatz aufsteigen und weite Verbreitung erlangen" (Carstensen 1965: 28). Also the grouping done by Kristensson (1977: 240) will not be treated as the main criterion for the present description. The linguist differentiates the following categories of English borrowings in German in the GDR: words used in the GDR and other languages, words that occurred in the GDR and denoted objects and concepts characteristic of capitalist societies, and those used only with a reference to GDR-specific phenomena. It means that not all English borrowings used in the GDR reflected its reality but referred also, and very often in an evaluative way, to the Western lifestyle (Kirstensson 1977: 241). Apart from the description of the influence of English on German in the FRG and GDR, this subchapter attends to words of English (British and American) origin used in German after its reunification in 1990. The domains discussed in this regard are the mass media, music, advertising, sport, economy, politics, technology, science and research.

1.2.1. English influence in the German Democratic Republic

The birth of the German Democratic Republic (further also the GDR) as a state dates back to 1949. East Germany was at that time in the Soviet occupation zone and the GDR was raised to the status of a satellite state. The evidence for the linguistic contact between

English and German used on the east side of the border can be found predominantly in the press from the era of German partition. English borrowings appeared in such newspapers as *Berliner Zeitung* (Lehnert 1986: 10), *Berliner Illustrierte* (Leopold 1967: 7) as well as in *Neues Deutschland*, *Junge Welt*, *Ostee-Zeitung*, *Der Morgen*, *National-Zeitung*, *Wochenpost*, and *Horizont* (Kristensson 1977: 35-37).

The influence of English was visible in German in the GDR in such domains as music, film, sport, politics and economy, science and technology, free time and hobby, tourism, and everyday life, and advertising. The major sources of English influence on the German language in the GDR were literature, television and radio broadcast from West Germany, as well as a direct (and indirect) contact with German speakers living on the other side of the border (Moser 1962: 10). The main motive for borrowing from English at that time was the fact that English lexis denoted fashionable things (Lehnert 1986: 136) and was associated with modernity and international lifestyle (Barbour, Stevenson 1990: 178). Apart from that, due to their concise character, English words were regarded as capable of creating compound nouns much shorter than those usually occurring in German. Among the most common examples were *Hit*, *Sex*, *Lift*, *Look*, *Trip*, and *Set* (Lehnert 1986: 136).

The youth were predominantly fascinated with the American way of life and more often than other speakers of German incorporated English borrowings into their everyday speech (Lehnert 1990: 59). The main impetus behind that was probably the need to distance themselves from older generations. Not uncommon in conversations of the young in the GDR were such words as *happy*, *Shop*, *Designer*, or *high* (30). Apart from that, some young adults were able to recognise such English terms related to music as *Rock-Blues*, *Rockswing*, *Polit-Rock*, *hard rock* and name particular types of music (Langer 1986: 409).

As far as music is concerned, German in the GDR used nouns and adjectives referring to types of music and dances, and general terms referring to pieces of music:

Allrounddarsteller, *angebeatet*, *angejazzt*, *angepoppt*, *beatbetont*, *beatig*, *Beatwelle*, *Big Band*, *Combo*, *Disko/Disco*, *Festival-Mix*, *Free Jazz*, *Folkloregruppe*, *Hit*, *jazzig*, *Musik*, *Party*, *popbeeinflusst*, *Singles*, *Song*, *Spirituals*, *Story*, *Swingstil*, *Swing-Tempo*, *Tanzcombo*, *Top Hits*, *Twist*, *Westbeat* (Kristensson 1977: 152-162), *Beat*, *Blues*, *Boogie-Woogie*, *Free Jazz*, *Oldie*s, *rocken* (Lehnert 1986: 136).

In the domain of film, German in the GDR used nouns denoting types of films and their parts, as well as film characters and people from the film industry: *Abschlusscocktail*, *Beat-Sendung*, *Bit*, *Breitwandmusical*, *Cowboy*, *Cutterer*, *Gag*, *Gag-Geschichte*, *Gang*,

Gangster, *Farmer*, *Filmkiller*, *Filmstar*, *Hafenbarbesucher*, *Happy-End*, *Hollywood-Star*, *Kidnapping*, *Leinwandstar*, *Moderator*, *Musik-Moderator*, *Musical*, *Puppentrickfilm*, *Rallye-Film*, *Realfilm*, *Science-fiction-Film*, *Sex-Symbol*, *Star*, *Stereofilm*, *Story*, *Stummfilmstar*, *Trickfilm*, *Trickfilmer*, *Trick-und Starbesetzung*, *Tricktechniker*, *Wildwestfilm* (Kristennson 1977: 163-168).

Sport represents a numerous group of English borrowings in German in the GDR. Vocabulary of British (English and American) origin used at that time on the east side of the German border includes such domains as basketball (*Basketball*, *Basketballer/in*, *Basketball-Damen*, *Basket-EM*, *Basketerfolg*, *Basketball-Frauen*, *Center*), boxing (*Boxen*, *Boxsportler*, *Ameateurboxer*, *DDR-Boxer*, *DDR-Boxjunioren*, *boxen*), ice hokey and hokey (*Eishockey*, *Eishockeyspieler*, *Eishockeymeister*, *DDR-Hockeymeister*), football (*Cup*, *Cup-Gegner*, *Cup-Gewinner*, *Cupsieger*, *Liga-Derby*, *Ortsderby*, *Kicker*, *Stopper*, *Referee*, *FIFA-Referee*, *Foul*), high jump and pole vault (*Flosbury*, *Sky-Pole-Stab*), bowling (*Bowling*, *Bowling-Damen*, *Bowling-Kegler*, *DDR-Bowling-Kegler*), running (*Sprint*, *sprinten*, *Spurt*, *spurten*), motosport (*Rallye*, *Jugoslawien-Rallye*, *DDR-Speedway-Mannschaftsmeisterschaft*), horserace (*Crack*, *Turf*, *Derby*, *Pacemaker*, *Sulky*), luge (*Bob*, *Bobfahrer*), sailing (*Crew*, *Skullerin*, *Flying Dutchman*), tennis and table tennis (*Tennis*, *Tennisspieler*, *DDR-Tischtennismannschaft*), gymnastics (*Flick-Flack*, *Half in – half out*), volleyball (*Volleyball*, *UdSSR-Volleyball*, *Wohnbezirksvolleyballmannschaft*), cyclo-cross and trail running (*Cross*, *Cross-Lauf*, *Cross der Jugend*, *Crossveranstaltung*), as well as general and universal terms referring to any discipline (*Champion*, *Comeback*, *Doping*, *fit*, *topfit*, *DDR-Team*, *Training* (Kirstensson 1977: 181-184).

Politics and economy were domains strongly influenced by English and included, to a significant extent, nouns referring to American politics: *Brain drain*, *Nullwachstum*, *Star Wars* or *Krieg der Sterne*, *Strategic Defence Initiative* (Langner 1986: 409), *Air-Force*, *Aktiv*, *American global strategy*, *amerikanische Agressoren*, *Army*, *CIA- Big Business*, *Black Capitalism*, *Boss*, *Boykott-Aktionen*, *Eskalation*,*Green Barrets*, *fat cats*, *Freundschaftsmeeting*, *Gangster-Syndikat*, *imagebesorgt*, *Kampfmeeting*, *Kombinat*, *Kongress-Lobby*, *Konzernbosse*, *Laserwaffen*, *Lebensmittel-Discount-Unternehmer*,*Luftgangster*, *made in USA*, *Manager*, *Marine Corps*, *Mr. Nixon Boys*, *Navy*, *Neubauboom*, *Panama-Lobby*, *Partnerbetrieb*, *partnerschaftlich*, *Pipeline*, *Show-Demokratie*, *Software-Consultant*, *Supermarket*, *Unternehmerlobby*, *US-Army*, *US-Boys*, *Vietnam-Eskalation* (Kristensson 1977: 74-104).

Less influenced seem to have been the domains of science and technology, free time and hobby, tourism, everyday life, clothing and cosmetics, and advertising. Selected

examples borrowed from English with regard to the first group refer to technological development, inventions, and the outer space: *Hardware*, *LCD*, *Orbit* (Langner 1986: 409), *Astronaut*, *Bluebox*, *Computer*, *Computer-Auswertung*, *Laser*, *Lasergenerator*, *Spot*, *Supercord*, *Tracer*, *USA-Astronaut* (Kristensson 1977: 142-147). The areas of free time, tourism and hobby used nouns and verbs of British (English and American origin) with regard to housing and accommodation, travelling by plane, and hobbyists: *Autocamping*, *Bungalowbesitzer*, *Bungalowdorf*, *Campingausstellung*, *Charterflüge*, *chartern*, *Fototip*, *Hobby-Autofahrer*, *Hobbyausstellung*, *Hobbybeschäftigung*, *Hobbytisch*, *Hobby-Bastler*, *Hobby-Entenzüchter*, *Hobbyfreunde*, *Hobbypartner*, *Hobbyschneiderinnen*, *Hobbytischler*, *Hostess*, *Jugendcampingplatz*, *Lift*, *Motel*, *Service*, *Swimmingpool*, *Tip* (Kristensson 1977: 174-180).

Other domains that showed English influence were everyday life, clothing, cosmetics, advertising, and literature. These groups include products of everyday use, pieces of clothing, hair care products, names of products used to apply make-up or store cosmetics: *after-shave*, *Ballerina*, *Cornflakes*, *Fruchtjam*, *Jeans-Star*, *Lotion*, and *Party-Soda* (Langner 1986: 408), *Abend-Make-up*, *Bikini*, *Blazerjacke*, *Capes*, *Coat*, *College-Stil*, *Dreß*, *Eyeliner*, *Eyeliner- Haarlack-Spray*, *Jeans*, *Jumper*, *jumperartig*, *Kosmetikbox*, *Make-up*, *Magazin-Look*, *Shampoo*, *Strich*, (Kristensson 1977: 134-138), *Overall*, *Parka*, *Shorts* (Langner 1986: 409), *Blazer*, *Cordjeans*, *Jumper*, *Knickerbocker*, *Shorts*, *Stretchers*, *Twinset*, *Westover*, *Smoking*, (Lehnert 1990: 105-106). Advertising included names of products: *Disco-Drink*, *Club-Cola*, *Goldy-Hundekonserven*, *Ultracolor*, *regard-maschara* (Kristensson 1977: 187). Last but not least, literature borrowed from English such words as *Bestseller*, *Bildstory*, *Comic-Hefte*, *Kinder-comic-Serie*, *Story* (Kristensson 1977: 168-169).

According to Langner (1986: 406), such a diversity of English loanwords in German in the GDR shows the intensity of the English-German contact in the period discussed. However, the influence of the Anglo-American culture and the English language seems to be much more visible in West Germany, and it will be presented in the following subchapter.

1.2.2. English influence in West Germany

What influenced the German language after the Second World War was a close political cooperation between the United States and West Germany. Within the first years after the ceasefire, English loanwords entered German in the area of British and American occupation zones, mostly through the oral communication channel. The contact intensified gradually with the incorporation of the West Germany into the western system (Stanforth

1968: 553). In consequence of the turn from the French towards the American culture (Leopold 1967: 58), citizens of West Germany got an access to English-language press and cable television, popular music and comics, and American commodities (Nettmann-Multanowska 2003: 45). The linguistic exchange was aditionally fostered through contacts with the American Forces Network, bilingual (German and English) road signs, and return of German emmigrants from America to their homeland (Galinsky 1977).

The linguistic contact between English and German after 1945 was reflected in the mass media, newspapers and periodicals (Leopold 1967: 1), which used English borrowings for a special effect. The vocabulary that could be found in German magazines at that time was recognised and well-known by the readers but probably not used in everyday conversations (Buck 1974: 135-137). It should also be noted that it was rather the linguistic layer that was affected by English than the deeper structure of the German language (Leopold 1967: 2). As evidenced by linguists (Carstensen 1965; Leopold 1967; Jabłoński 1990; Yang 1990; Kämper 2001), the influence of English on German that occurred between 1949 and 1989 was not restricted to one domain but encompassed various areas. The following is a compilation of lexical categories differentiated by the scholars in question. Among the most productive domains of influence between 1945 and 1990 were entertainment and culture, everyday life, clothing and cosmetics, advertisement, sport, politics and military, technology and science, economy and international business.

A significant number of new terms borrowed from English occurred in the domains of entertainment, social life, and leisure time. Borrowings from English, as opposed to French imports that drew from intellectual and cultural sources, referred to products of everyday use, advertisements, and included lifestyle expressions (Leopold 1967: 27). The entertainment imported from the USA along with its vocabulary involved the domain of music as well as film and theatre. With regard to music German used terms of English origin referring to music genres (*jazz*, *heavy metal*, *rock*), pieces of music (*anthem*, *round*), dances (*breakdance*), musical instruments (*drums*, *washboard*), musicians and dancers (*breakdancer*, *rockstar*), reception of music (*best seller*, *fan, wow!*), interpretation of music (*cool*, *feeling*, *psychodelic*), electronic musical instruments (*booster*, *stereo*), cultural trends (*hippies*, *new wave*), festivals (*Love Aid*, *Woodstock*), and words that denote people associated in certain respects with music (*boss*, *high society*) (Jablonski 1990: 122).

Terms used in the film industry denoted film genres (*Actionfilm*, *Horrorfilm*, *Science fiction*), film effects (*Suspense*) or people working in the film industry (*Cutterin*, *Stuntman*, *Stuntfrau*) (Kämper 2001: 501). Selected words of English origin used in West Germany with a reference to free time were *Camping*, *Hobby*, or *Party* (Moser 1961: 91). German

borrowed words from English that related also to television: *Kanal*, *Reality-TV*, *One-Man-Show*, *Talkshow* (Kämper 2001: 501).

Anglo-American lexical innovations were a consequence of social changes in West Germany. A significant lexical contribution to the German language, including drug slang, was made in 1960s and 1970s by the hippie movement. Among the lexis that entered German at that time were: *ausflippen*, *Cold Turkey*, *Crack*, *Designer Droge*, *Fixer*, *fixen*, *high*, *Joint*, *Junkie*, *Pot*, *Shit*, *Schnee*. The word *Teenager* gained popularity at that time; it referred mainly, yet not exclusively, to a young girl (Leopold 1967: 10). English loanwords were also popular among the young: *clever*, *cool*, *freakig*, *happy*, *hip*, *in*, *Softie*, *tough* (Kämper 2001: 503). With a reference to the society, German utilised the following words: *Gang*, *Gangster*, *kidnappen*, *Kidnapper*, *Slums*, *Statussymbole* (Leopold 1967: 13). The liberalisation of sexual behaviour in West Germany, also known as *sexual revolution* (Franz X. Eder 2014: 99-120), brought a number of new English expressions in the German language: *Safe Sex*, *sexy*, *Striptease* (Kämper 2001: 502-503) and compound nouns with the word *Sex*: *Sexfilmen*, *Sexstar*, *Sexwelle*, occurring in renowned newspapers such as *Frankfurter Rundschau* or *Süddeutsche Zeitung* (Leopold 1967: 12).

The phrase *American way of life* registered in the German language as early as in 1957 reflected the German turn towards American habits and attitudes. Lexis used within this category was: *Bottle-Party*, *Candlelight-Dinner*, *Coctailparty*, *Dinnerparty* (Kämper 2001: 502). New terms were also those relating to housing (*Airconditioning, Boiler, Mixer*) (Leopold 1967: 14), as well as food and beverages: *Appetizer*, *Candy*, *Curry*, *Currywurst*, *Drink*, *getoastetes Brötchen*, *Grapefruit*, *Ketchup*, *Lolli* (Leopold 1967: 14-16), *Coca-Cola*, *Dip*, *Snack*, *Soft Drink* (Kämper 2001: 502).

English borrowings in West Germany were present also in the field of cosmetics and fashion. Prevalent were such words as *Beauty-box*, *Clips*, *Deodorant*, and *Make-up* (Leopold 1967: 24), *Eyeliner*, *Eyeshadow*, *Lip Gloss* (Kämper 2001: 501). Terms used with regard to clothing were: *Beathosen*, *fully-fashioned*, *Trench Coat*, *Twinset*, *Twist-hose*, *Set* (Leopold 1967: 23-26), *Body*, *Leggins*, *New Look*, *Outfit*, *oversized*, *Shirt*, *Sportswear*, *Pants* (Kämper 2001: 501), *boots*, *dandy*, *glamour*, *interlock*, *pyjamas*, *strip-tease*, *trade mark*, *trench coat*, *unisex* (Jabłoński 1990: 122), and *Pullover* with its abbreviated form *Pulli* used more often with a reference to children (Leopold 1967: 26). Pseudo-loans such as *Dressmann*, *Pullunder*, or *Slip* (Buck 1974: 132) occurred in the German fashion industry. As it can be seen from the examples, lexis borrowed from English and used in the field of clothing related to pieces of clothing and to adjectives describing styles, nouns denoting trends, and other related terms.

Sport was another domain that showed the influence of English. The main disciplines that borrowed from the language in question were football, bowling, horse racing, and athletics. In sports such words occurred as *goal*, *quarterback*, and *offside*. Some terms commonly used in German were replaced in some contexts by English imports, in that *Bowling* replaced *Kegeln* and *Coach* substituted *Trainer*. The word *Professional* was used in its abbreviated form *Profi*, whereas another abbreviation − k.o. − extended its sense beyond sports and occurred in colloquial contexts as a synonym of the adjective *exhausted* (Leopold 1967: 21-23). Among the examples of lexis most frequently used in the domain of sports and registered in *Der Spiegel* are: *Bozer*, *Club*, *Trainer*, *Training*, and *Star* (Yang 1990: 32). Other examples registered in West Germany between 1947 and 1990 were: *Aerobic*, *Bodybuilder*, *Bungee-Jumping*, *Doping*, *Fitneß*, *joggen*, *Workout* (Kämper 2001: 501). As demonstrated by the examples above, the category of sport involved mainly nouns denoting sport disciplines, people doing sports and sport activities.

Politics and military are areas that show the intensity of the English-German contact. First words from this category that are said to have entered German after 1945 are calques *Eiserner Vorhang* and *schwarzer Markt* (Kämper 2001: 499). It is commonplace that the influx of English vocabulary into the fields of politics and military was a consequence of historic events such as the introduction of the Marshall Plan in West Germany or German accession to the North Atlantic Treaty Organisation in 1955, which enabled Germany to establish international communication and cooperation with other states worldwide (Nettmann-Multanowska 2003: 45). Political terms frequently used in *Der Spiegel* in the period discussed were mainly nouns: *Partner*, *Streik*, *parlamentarisch*, *Reporter*, and *Konzern* (Yang 1990: 30). Some terms gained with a reference to the NATO alliance new meanings. A good example for this is probably the word *Logistik* as an "organisation of supplies for troops" (Leopold 1967: 30).

As far as technology and science are concerned, German adopted the following words from English: *City*, *Computer*, *Konzern*, *Manager*, *Test*, *TV*, *Video* (Yang 1990: 31), *Background*, *By-pass*, *Cleaning*, *herd book*, *Kernphysik*, *Nuklear*, *Sozialisierung*, *Stress*, *testen* (Leopold 1967: 37-42). Since it is visible that these examples come from various branches of science (physics, psychology, biology, to name just a few), the linguistic influence of English on German seems to have been significant also in this field.

With the international character of its economy and new advertising strategies (Nettmann-Multanowska 2003: 45) West Germany could gain recognition worldwide (Kämper 2001: 500). Thus, it is not surprising that German adopted a range of English lexical items used in advertising. Those listed by Yang (1990: 34) as most frequent in *Der Spiegel* between

1950 and 1980 are: *Club*, *Design*, *HiFi*, *Import*, *Jet*, *Kassette*, *Komfort*, *Leasing*, *Partner*, *Service*, *Sherry*, *Test*, *Tip*, *Video*, and *Whiskey*. English influence can also be noticed on advertising signs in West Berlin: *Teenager-Girl-Kindermäntel*, *Wool Shop*, *Zwei Shows* (Leopold 1967: 2), signs of cheap bars and clubs: *Hill-Billy-Music Dayly. From 21.30 - 22:30*, and a window of china shop in Frankfurt: *Dinner set 96 pcs. From Rheinland* (Leopold 1967: 3-4).

Another domain that made use of English borrowings was tourism and traffic. Words that entered German from English between 1947 and 1990 referred to different means of transportation (*Autostopp*, *trampen*, *Wohnmobil*), activities done when travelling (*globetrotten*, *Sightsteeing*, *Trekking*), accommodation (*Camping*, *Motel*), or travelling by plane (*Bordkarte*, *Duty-free Shop*, *Fly and Drive*, *Terminal* (Kämper 2001: 501).

Last but not least, a source of English lexis in West Germany was international business. Very common expressions that occurred then in German were: *Boom*, *Boss*, *Computer*, *Discount*, *Experte*, *Lease*, *Paperclip*, *Promoter*, *Public relations*, *Supermarkt* (Leopold 1967: 31-34), *Boom*, *fixen*, *Kreditkarte*, *Rezession* (Kämper 2001: 501). An interesting example is also the word *Job* used at that time predominantly in derogatory contexts and with a reference to "work without dignity, merely to earn money" (Leopold 1967: 33).

1.2.3. English influence after reunification

The period of English linguistic influence in Germany after its reunification was described by Busse (2008: 39-40) as "Post Reunification". Globalisation, mass communication, and access to the Internet enabled lexical exchange between English and German. New terms appear in the areas of business, commerce, and IT. American economic support after World War II and its political, economic and military dominance have resulted in English enjoying the status of the language of business, science and politics (Steffens 2005: 50-51). Common has become the use of English words in advertising and by the youth (Busse, Görlach 2002: 14), as the American lifestyle (and language) popularised by the mass media has become attractive, especially for young people (Steffens 2005: 51). As demonstrated by Androutsopoulos (1998), English borrowings do occur in the language of the youth, whereby 15% of the data set collected by the linguist can be classified as lexemes of slangy and colloquial character. Among the examples are: *baby*, *bitch*, *girlie*, *grunge*, *hype*, *fuck*, *fucking*, *bad news*, *killer*, *super-duper*, *veg*, and *weird* (Androutsopoulos 1998: 527-528). However, the use of English imports in German after 1990 was not restricted to any social or age group. The spectrum of their use seems to be wide in German, as evidenced in works of Leisi and Mair (1999), Glahn (2002), Meder (2005), Kupper (2007), Hilgendorf

(2007), Onysko (2007), Busse (2008), Götzeler (2008), and Burmasova (2010). A compilation of domains influences by English will be considered below. These domains include mass media, music, advertising, sport, economy, politics, technology, science and research.

The overview of areas that frequently borrow words from English should begin with their most prolific recipient and donor, which are the media. The popularity of American media and international flow of information are especially conducive to the spread of English words, also in the German language (2007: 61), in which case the contact with English is to a significant extent mediated (Onysko 2007: 44). Speakers of German are confronted with English when communicating over the Internet, watching streaming television series and films, and listening to English-language music. Although the beginnings of the Internet date back to the 1960s when an expertimental network was established in the USA (Crystal 2001: 3), the Internet became more accessible in Western Europe later, i.e. at the beginning of the twenty first century. The Internet enables nowadays not only an access to a countless number of websites in different languages but also to computer-mediated communication. It is regarded as a global medium that serves communication and integration of particular communities, such as hip-hop enthusiasts (Androutsopoulos 2003: 9-10). English influences can be noticed particularly in the use of acronyms on Internet chats or forums. Referring to the Corpus Search, Management and Analysis System (COSMAS 2), Fiedler (2014: 15) provides the following examples of acronyms applied by Internet users in the Internet communication: *LOL* (Laughing Out Loud), *ROFL* (Rolling on The Floor Laughing), *AFK* (Away From Keyboard), *IMHO* (In My Humble Opinion), or *AFAIK* (As Far As I Know). Acronyms borrowed from English are also present in the language of the youth, as suggested by the authors of the dictionary 100% Jugendsprache (2019): *af* (as fuck), *afb* (away from brain), bae (before anyone else), *btw* (by the way), *DIY* (do it yourself), *MRW* (my reaction when), *OOTD* (outfit of the day), *WCE* (woman crush eternity), *TIL* (today I learned), *NT* (nice try), or *FOMO* (Fear of missing out).

The growing popularity of social media created in the USA brought new terms in many European languages including German. For example, due to ist popularity in the German language, the noun *Influencer* defined by the Duden as "männliche Person, die in sozialen Netzwerken besonders bekannt, einflussreich ist und bestimmte Werbebotschaften, Auffassungen o. Ä. vermittelt", was chosen as the"Anglicism of the year" in 2017[4].

A number of English borrowings in the field of music is not surprising given that English has been a language of successful songs recorded in Germany (Hilgendorf 2007: 139). Taking the example of hip-hop music, English borrowings can be found in lyrics and in the speech of hip-hop communities. Apart from that, such words can be part of meta-language used when referring to music industry. Among the most frequent "hip-hop specific" English borrowings used by hip-hop fans and extracted by Garley (2010: 284) from the threads of *mzee.com* are: *Flow*, *Peace*, *dissent*, *dope*, *batteln*, *Diss*, *word*, *Line*, and *haten*. Other examples of English borrowings related to music and used in the hip-hop magazine "Juice" are: *Act*, *Club*, *DJ*, *Fan*, *Gig*, *Hit*, *Intro*, *Jam* (Schroeder-Krohn 2015: 23-24). Lexis from the domain of "Music and media" comprises the most numerous group of English borrowings occurring in the language of the youth, as exemplified by Androutsopoulos (1998: 550-552): *Promo*, *Producer*, *singen*, *soundchecken*, *rappen*, *crossover*.

Advertising is another area influenced to a significant extent by the English language. Glahn (2002: 176) observes that advertising is one of two most numerous lexical groups influenced by English. The impact of English borrowings in German advertisements is reflected in the names of products (*Body Milk, Soft Shower Cream*) that use words or phrases of English origin and English slogans (*NOKIA connects people, soft pack special edition*) (Kupper 2007: 7), (Lufthansa: *There's no better way to fly*) (Czech-Rogoyska 2014: 26), (ProSieben: *We love to entertain you*)[5]. Words of English origin applied in German-language advertisements serve rather to evoke certain connotations and therefore emotions than provide specific information about the products (Bohmann 1996: 215). Selected examples of such lexemes are: *baby*, *bodyguard*, *drink*, *dinner*, *Beauty Fluid* (Bohmann 1996: 210-212). A number of English borrowings can be found in German cosmetic advertising published in lifestyle magazines addressed to women: *Anti-Aging*, *Frischekick*, *Foto-ready*, *Hylo-fresh*, *Mascara*, *Transformative Collection*, *Full Lush Volume* (Faulhaber, Elsen 2016: 194-196).

Not uncommon after 1990 have been English imports in the domain of sport. Glahn (2002: 176) mentions that English borrowings from the field of sport are as common in his data set as those used in advertising. Also Burmasova (2010: 195) shows that English lexemes used in German with a reference to sport constitute the most frequent entries in her database from 2004. The appended list of examples includes such words as *American*

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[5] *www.repo.uni-hannover.de/bitstream/handle/123456789/2959/networx-41f.pdf?sequence=5&isAllowed=y*[accessed: 18th July 2021]

Football, *Baseball*, *Basketball*, *Bodybuilder*, *Box*, *boxen*, *Boxen*, *Boxer*, to name only those beginning with A and B (Burmasova 2010: 263-265). The immense influence of English on German is also visible in a number of English borrowings in football, as listed by Lipczuk (2012: 102): *Coach*, *kicken*, *Klub*, *passen*, *Referee*, *Team*, *trainieren*, *Trainer*. Words of English origin appear in the German lexicon also along with the growing popularity of some sport disciplines, such as *Inline-Skating* or *Snowboardfahren* (Glahn 2002: 64).

Economy has been another domain of English lexical influence after 1990. English borrowings in this field are the consequence of the growing political and economic influence of the USA after 1945, as well as of the internationalisation and development of global economy. First used in specialised contexts, they entered general language through the media, such as the German-language press. A handful of examples commonly recognised and used by many speakers of German are: *Marketing*, *Leasing*, *Joint-Venture*, *Lean Production* (Kovtun 2000: 9-10). English terms related to economics are welcome by the German language because they have a concise form and denote specific phenomena that cannot be expressed with other linguistic elements of German (Langer 1996: 82). Due to their short form and brevity, terms from the domain of economy can create compounds, for example: *Business-Couple*, *It-Paar*, *No-Name-Banker*, (Pflanz 2017: 67–68), *Cash-Management*, *Exportmarketing*, *Mega-Deal*, *Multi-Level-Marketing*, *Manager-Outfit*, *Sozialmarketing*, (Kovtun 2000: 96).

Tourist industry has also drawn from the English language. Globalisation, advancements in technology and free movement of persons made it possible to travel within the EU and around the world. The consequences of international tourism are also these of lexical character. English words from the field of tourism can be found in travel magazines and brochures, as well as at airports and train stations. Some lexical items of English origin used in a travelling magazine are: *Bar*, *Ticket*, *Drink*, *nonstop*, *Pool*, *Basics*, *Bus*, *Cocktail*, *Dinner*, *Film*, *Guesthouse*, *Mini Guide*, *online*, *Tip-Topp*, *Vertical Farming*, *Website* (Kowalonek-Janczarek, Kawęcka 2015: 127). A closer look at the examples reveals that they refer to transport, premises, pace, quality, food and drinks, forms of spending free time, and the Internet. English as a *lingua franca* is present also on the airport signs (*arrivals*, *baggage claim*, *departures*, *duty free*, *emergency exit*, *gate*, *security check*), train stations signs (*delay*, *departures*, *platform*, *track*), as well as in airport and station announcements and notices (*X is now ready for boarding*).

English can also be found in the field of politics including its function as a working language in many international institutions (Crystal 2003: 87; Onysko 2004: 60;

Burmasova 2010: 76) and borrowings incorporated into some election programmes (Kennedy 2014). Kennedy (2014) provides a number of examples extracted from an election programme of the German Green Party. The lexical inventory of "the specific language used by the German Green" (Kennedy 2014: 5) includes such words as *Green New Deal*, *Internet*, *Jobs*, *Fair*, *Transgender*, *Genfood*, *Klimakiller*, *Gestoppt*.

An event that has contributed to new terms entering German from English is the global pandemic of coronavirus. The impact of pandemic on everyday life including such spheres as homeschooling, distance working, and travelling by public transport was so significant that it resulted in a number of new terms (Möhrs 2021: 141), mainly from the domains of free time and entertainment ("Freizeit/Unterhaltung"), sport ("Sport") and media ("Medien") (*www.ids-mannheim.de/neologismen-in-der-coronapandemie*). Referring to neologisms that have appeared in the German media ("Neologismen in der Coronapandemie"), Leibniz Institut für Deutsche Sprache mentions English borrowings in the first place. Among the examples collected by the research institute from Mannheim are: *Blended Learning* ("Modell des (schulischen) Lehrens, bei dem (wechselweise) verschiedene Methoden (häufig mit abwechselndem bzw. gleichzeitigem Einsatz von Präsenz- und Onlineformaten) zur Lernstoffvermittlung eingesetzt werden"[6]), *Holistay* („Urlaub, der nicht in der Ferne, im Ausland o.Ä., sondern im eigenen Zuhause (und näherer Umgebung) verbracht wird")[7], or *teamsen* („mit der Videokonferenzsoftware Teams® über das Internet (mit Bildübertragung) kommunizieren, arbeiten, Unterricht abhalten usw"[8]). Common and well-known to many speakers of German are compound nouns with the premodifier *home-*, such as *Homeschooling*, or *Homeoffice*[9]. A more comprehensive list of neologisms that appeared after the outbreak of the pandemic can be found in the glossary prepared by the editors of the DWDS[10] (*www.dwds.de/themenglossar/Corona*).

English is nowadays a dominant language, i.e. the metalanguage, of science and research. This is especially visible in a high number of papers that until 1945 were published mostly in German, French, and English (Hilgendorf 2007: 138). Since then English has become the language of academic publications utilised in various fields of study, including both sciences and humanities. Conducive to the spread of English are also exchange programmes, which are also an example of a direct language contact (Burmasova 2010: 74).

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[6] *www.owid.de/docs/neo/listen/corona.jsp#blended-learning* [accessed:18th July 2021]

[7] *www.owid.de/docs/neo/listen/corona.jsp#holistay* [accessed: 18th July 2021]

[8] *www.owid.de/docs/neo/listen/corona.jsp#teamsen* [accessed: 18th July 2021]

[9] *www.ids-mannheim.de/fileadmin/aktuell/Coronakrise/Klosa_homeschooling.pdf* [accessed: 18th July 2021]

[10] *www.dwds.de/themenglossar/Corona* [accessed: 19th July 2021]

1.3. Summary

The chapter discussed historical and contemporary influence of English on the German language drawing particular attention to a number of areas affected by English borrowings. Beginning with the fifth century, this overview shows that the English-German contact has existed for many centuries now but its intensity changed throughout the periods discussed. Whether the contact between the languages in question was more or less remarkable depended mostly on political decisions, or cultural and social changes. The factors that have supported the spread of English borrowings include common trade, fascination with the English literature, technological development, and globalisation. However, the intensified contact between English and German has occurred only after 1945 and resulted in a number of borrowings from various lexical domains, such as politics, technology, entertainment, advertising, music and media, sport, medicine, sport, physics, and fashion. This can also be observed in different approaches to collecting and analysing lexical units in German after World War II. Whereas the influence of English before 1945 was treated by linguists rather holistically, more recent analyses of English borrowings after 1945 focus on particular areas of contact. The lexis differentiated within all these groups can be regarded on the one hand as belonging to the meta-language used to discuss particular spheres of life and, on the other hand, as words denoting specific phenomena.

Chapter 2. Borrowing in English and in German. Types and Functions

Borrowing can be described as a process of "incorporation of foreign features into a group's native language by speakers of that language: the native is maintained but is changed by the additional of incorporated features" (Thomason, Kaufmann 1988: 37). Along with code-swithing, interference, calquing, relexification, semantic borrowing, L1 transfer in L1 learning, and convergence, lexical borrowing is one of the results of the intensified language contact (Muysken 1995: 188). Language contact as "the use of more than one language in the same place at the same time" (Thomason 2001: 1) is "the result of people in contact and different language backgrounds in contact" (Clyne 2003: 1). As pointed out by Sapir (1921: 192-193), "Languages like cultures are rarely sufficient info themselves (…). When there is cultural borrowing there is always the likelihood that the associated words may be borrowed too (…)". Borrowing from one language into another is thus a process involving social, cultural, and linguistic interaction.

That some linguistic elements are borrowed more frequently than others has been a subject of such language contact studies, as those of Whitney (1881), Haugen (1950), and Matras (2007), to name only a few. The pioneering work of Whitney assumed that nouns, followed by verbs, adjectives, adverbs, prepositions, conjunctions, and pronouns, are the most frequently borrowed parts of speech. Another borrowability scale was proposed by Haugen (1950) who stated that verbs, adjectives, adverbs, propositions, and interjections are preceded by nouns, which are the highest in rank. A more recent study is that of Matras (2007), who, referring to 27 languages, lists nouns and conjunctions, verbs, discourse markers, adjectives, interjections, adverbs, other particles and adopositions, numerals, pronouns, derivational affixes, and inflectional affixes. Although each sequence provides various lexical and grammatical categories, some similarities between them can be observed. For example, nouns and verbs seem to be the categories of words borrowed in the first place, followed by adjectives and adverbs (Matras 2007: 61). The primacy of nouns in the borrowing hierarchies may result from their function or the structure of the recipient language (Myers-Scotton 2002; Haspelmath,Tadmor 2009).

As far as German is concerned, the most frequent English borrowings belong to the classes of nouns, adjectives, verbs, adverbials, and phrases (Viereck 1980: 229). Taking an example of a more recent study, Yang (1990: 28) states that noun is the most frequently

borrowed word class followed by verbs, adjectives, and averbs. The same is true for the study of Burmasova (2010). Similarly, Schütte (1996: 356) places nouns at the top of the rank but in contrast to the studies conducted by Yang (1990) or Burmasova (2010) adjectives in her data set occur more often than verbs. Apart from grammatical classes, the borrowed vocabulary has a meaning. As noticed by Görlach (2002: 27), German tends to adopt one selected meaning of a borowed English word.

2.1. Anglicism

The majority of contemporary German studies in the area of borrowings from English makes use of the term 'Anglizismus' ('Anglicism') (Yang 1990; Glahn 2002; Kupper 2007; Götzeler 2008; Burmasova 2010).

Yang (1990: 7) defines Anglicism as „der Oberbegriff von Entlehnungen aus dem amerikanischen Englisch, dem britischen Englisch sowie den übrigen englischen Sprachbereichen wie Kanada, Australien, Südafrika, u.a." (an umbrella term for borrowings from American and British English, as well as other Englishes used in Canada, Australia, South Africa, etc.; my translation). In Glahn's view (2002: 16), Anglicism is „jegliche lexikalische, phonetische, semantische, morphologische und syntaktische Beeinflussung des Deutschen durch die englische Sprache" (any lexical, phonetic, semantic, morphological and syntactic influence of English on German; my translation). It is evident from the definitions that each linguist takes a look at Anglicism from a different angle. Whereas Yang (1990) focuses on the source language and its varieties, Glahn (2002) draws particular attention to the type of "English" influence. Then, providing a comprehensive definition of Anglicism seems to be a challenging task due to several reasons. First, it should consider different (or specific) varieties of English that serve as a source of new vocabulary in the recipient language. This seems to be problematic because English is a language used worldwide, i.e. in many parts of the world (Burmasova 2010: 32). Apart from that, some words regarded as *Anglizismen* can originate from Latin or French and could have entered German through English (Carstensen, Busse 1993: 45). Then, the definition of *Anglicism* should take into account its particular types, including phonetic, semantic, morphological, and syntactic influences (Glahn 2002).

2.2. Types of borrowing

As signalled in the title of this thesis, the present study is devoted to English loanwords in informal German. Because it brings into focus specific types of linguistic borrowings, a terminological clarification in this respect seems to be of particular importance. This subchapter investigates several approaches to the typology of borrowings from two perspectives, i.e. from English and from German. The English perspective can be understood as Einar Haugen's typology of lexical borrowing (1950; 1953) and two selected studies on the influence of other languages on English that followed his observations (Myers-Scotton 2002; Matras, Sakel 2007). In order to provide a clarification of the major terms from Haugen's typology of lexical borrowing adopted in the present study, this subchapter provides examples from previous studies on borrowing in German (Carstensen 1980; Yang 1990; Clyne 1995; Busse, Görlach 2002; Glahn 2002; Steffens 2005; Onysko 2007; Burmasova 2010; Hunt 2011). As far as the German perspective is concerned, it refers here to research on borrowings from other languages into German and reaches back to the traditional classification proposed by Betz (1936; 1959 and further). A particular attention is drawn to distinct terms 'Fremdwort' and 'Lehnwort' that in contrast to German can hardly be found in studies on English (Winter-Froemel 2008). With regard to the distinction between *Fremdwort* and *Lehnwort* problematic is the ambiguous character of the latter term (Winter-Froemel 2008: 160). However, it should be noted that some works on English influences in the German language utilise the English perspective on borrowing (Knospe 2014), or its terminology (Fink 1970). Taking into account all of the aspects mentioned above, the intersection of classifications and theories on linguistic borrowings will be provided in the chronological order.

2.2.1. Types of borrowing in English

Among the recent typologies of borrowing are those offered by Myers-Scotton (2002) and Matras and Sakel (2007). Drawing on the phenomenon of bilingualism, Myers-Scotton differentiates two types of borrowings, i.e. 'cultural borrowings' and 'core borrowings'. According to her, the former covers words and objects that denote new phenomena in the borrowing culture, while the latter refers to borrowings that reduplicate words existing in the recipient language (Myers-Scotton 2002: 41). Another typology of borrowing was proposed by Matras and Sakel (2007) who distinguish between 'matter' and 'pattern' borrowing. The former, abbvreviated as MAT-borrowing, is used by them with a reference to borrowing of a word with its morphological and phonological form, wheras the latter,

called also PAT-borrowing, occurs in their view when the recipient language replicates the patterns of the donor language. What they understand as 'pattern' is not the form but grammatical (organization, distribution, mapping) and semantic meanings. Possible are also combinations of MAT-borrowing and PAT-borrowing, which additionally adopt their functions from the donor language (Matras, Sakel 2004: 15).

A seminal work on types of borrowing was published more than seventy years ago by Einar Haugen (1950; 1953), who investigated the language contact phenomenon between English and Norwegian. His contribution to the studies of language seems to be useful also for contemporary analyses, many of which have treated it as a reference point (Myers-Scotton 2002; Matras, Sakel 2007; Haspelmath, Tadmor 2009; Bator 2010; Winford 2010; Schultz 2012; Zabawa 2012; Durkin 2014; Knospe 2014; Witalisz 2016; Cierpich 2019). It is also the present thesis that adopts Haugen's perspective of borrowing classification.

With regard to linguistic borrowing, Haugen (1950) makes use of two distinctive terms, i.e. 'importation' and 'substitution'. In his view, the former refers to new patterns provided by the donor language to the recipient one, whereas the latter involves using native patterns to replace an element from the donor language. Drawing on the distinction between loanword, semantic loan, and loan translation, Haugen (1953) differentiates two major types of linguistic borrowing, which are loanwords and loanshifts. Loanword can be defined as a word that imported both the meaning and the phonemic shape from the donor language. According to the degree of their morphemic substitution, loanwords can be further divided into pure loanwords and loanblends. Pure loanwords are those words that show no morphemic substitution, whereas loanblends show partial morphemic substitution. Good examples of pure loanwords of British origin in German are *der Airbag*, *das Investment*, *triggern* (Glahn 2002), *clever*, *die Crew*, *der Deal* (Burmasova 2010). As a loanblend one can regard a stem, a derivative, or a compound. Previous works on English words in German provide evidence for the occurrence of the following loanblends: *punky* (Carstensen, Busse 1993), or *trendig*, *trashig*, and *freakig* (Onysko 2007), *Popmusik* (Carstensen, Busse 1993), *Haarspray* (Yang 1990: 15).

Loanshift in Haugen's terms is a substitution of native morphemes, which involves creation and extension. Creation occurs when a morpheme arrangement (either literal or approximate) is imported. Extension embraces homophonous extensions, which are words that phonetically resemble the element of the donor language, homologous extensions, which both phonetically and semantically resemble the word from the donor language, and synonymous extensions, which only semantically resemble the word from the donor

language (Haugen 1953: 402-403). Examples of loanshifts in German are: *Gipfelkonferenz* (*summit conference*), *Kabelfernsehen* (*cable television*), *Taschenbuch* (*pocket book*) (Carstensen, Busse 1993: 54). *Gruppe* (*folk group*), *Pop-Sänger* (*pop singer*) (Carstensen, Busse 1993: 66), *Rekord-Jagd* (*record persuit*), *Fehlstart* (*false start*) (Glahn 2002: 205-206), or *Gesichtstattoo* (*face tattoo*) (Burmasova 2010: 54).

As the present thesis focuses on the use of loanwords in informal German, more attention will be paid to this type of linguistic borrowing. Haugen (1950: 213-214) states that each loanword entering another language must adjust to a certain degree to its grammatical system. As pointed out by Haspelmath (2009: 42), "loanwords often undergo changes to make them fit better into the recipient language. These changes are generally called loanword adaptation or loanword integration". As the present doctoral thesis does not investigate the use of English loanwords in terms of diachronic linguistics, the investigation of the degree of loanword adaptation lies outside the scope of its study.

Haugen (1950: 217) observes further that loanwords must be assigned a grammatical class, whereby it is possible that a word belongs to one class in the source language and to another in the recipient language. As far as the English-German language contact is concerned, loans adopted into the German language system must be assigned a grammatical gender, a plural form, and in case of masculine and neuter nouns − also genitive case inflection (Onysko 2007: 151). It has been observed that English words in German follow those semantic and morphological regularities that are characteristic of the German lexicon (Gregor 1984: 60-62; Hunt 2011: 200).The categories that can determine the assignment of a particular gender are: semantic analogy based on the nearest equivalent (Carstensen 1980; Schlick 1984; Viereck 1980), such as *der Airport − der Flughafen, der Hit − der Schlager*, *das Business − das Geschäft*, *die Crew − die Mannschaft* (Yang 1990: 154), biological gender (Carstensen 1980; Schlick 1984; Yang 1990), *die Queen*, *der Cowboy* (Onysko 2007: 152), semantic domains (Schlick 1984; Yang 1990), such as types of music, which are masculine: *der Blues*, *der Jazz*, *der Pop* (Onysko 2007: 159), number of syllables (Carstensen 1980; Schlick 1984; Yang 1990), which assume that monosyllabic nouns are masculine: *der Bob*, *der Jet*, specific suffixes (Carstensen 1980; Schlick 1984), such as *der Banker*, *das Bodybuilding*, *die Fitness* (Yang 1990: 156), and nouns created from verbs, i.e. *der Countdown*, or *das Check-in* (Yang 1990: 157). As far as pluralisation is concerned, Yang (1990: 159-160) differentiates the following groups of nouns: singulare tantum, such as *Art*, *Brainstorming*, plurale tantum, such as *Blue Jeans*, *Cornflakes* (Yang 1990: 159) or *Basics*, *Jeans*, *News* (Onysko 2007: 187), nouns that retain their English plural form, such as *die Crew − die Crews* (Yang 1990: 159), *Left-overs* or *Sneakers*

(Onysko 2007: 185) nouns that use German plural endings, such as *die Hostess − die Hostessen*, or *Boss − Bosse*, *Film − Filme* (Onysko 2007: 183), masculine nouns that show zero plural marking, such as *der Fixer − die Fixer*, *der Boxer − die Boxer* (Yang 1990: 160), or *Designer*, *HipHopper*, and *Stalker* (Onysko 2007: 185), plural English nouns that occur in German as singular nouns *cakes − Keks*, nouns that use both English and German plural forms *Tests − Teste* (Yang 1990: 160). Interesting examples of plural marking are the words *Baby*, *Hobby*, *Party*, *Story* (Yang 1990: 160), *Rowdy*, and *Security* (Burmasova 2010: 105), because their plural forms differ in German and in English (Yang 1990: 159-160). That they take the ending *–ys* in German and *–ies* in English[11], as opposed to *Teenies*, *Celebrities*, or *Ladies* (Onysko 2007: 186) may be one of the consequences of the reform of German orthography introduced in 1998 (Busse, Görlach 2002: 23). There are also nouns of English origin that do not form plural and can be found in German in these forms: *Sneakers*, *Players* (Onysko 2007: 185). As regards declension, nouns of English origin in the German language tend to follow the German pattern (Yang 1990: 161). Some of the exceptions are: *des Containment*, *des First Brother*, *eines Gentleman*, *des Jet Set* (Yang 1990: 161), or nouns that end in an [s] sound, which are *Business* or *Jazz* (Onysko 2007: 188). In case of some English nouns in German the genitive case can be marked by the suffix *–s* or they can show the zero marking, e.g. *des Crash* or *des Crashes* and *des Laptop* or *des Laptops*[12] (Onysko 2007: 189). Referring to adjectives, they can occur in German in the predicative or attributive position . The position that an adjective takes in a sentence determines whether it is inflected or uninflected. Adjectives in German inflect only in the attributive position (König, Gast 2009: 64) for gender, case, and number. A substantial number of adjectives borrowed from English occur in German in the predicative position (Busse, Görlach 2002: 24). Some adjectives, such as *cool*, *fair,* or *smart* can be placed in both positions in German (Yang 1990: 162). English adjectival loanwords inflect and occur in comparative and superlative phrases: *die coolsten Klamotten*, *einige der smartesten Köpfe*, *subjektiv fitter denn je* (Onysko 2007: 252). Participles that function as attributive adjectives inflect in most cases regularly adopting suffixes that mark gender and number of the head noun: *mit gepierctem Bauchnabel* (Onysko 2007: 236). Adverbs borrowed from English and used in German resemble in

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[11] The statement can be supported with examples from the Corpus of the German Language (dwds.de) which in fact registers the form *Babies* but the evidence for the use of *Babys* is incomparably higher. Although the evidence for other examples shows that the number of *–ies* suffixes is higher, they are predominantly proper names or quotations from English and French. Similarly, Onysko (2007: 186) observes that each spelling form, i.e. *Ladies* and *Ladys*, occurs in different contexts.

[12] Duden Online suggests the Genitive-form *des Laptops* and *des Crahs*. However, the Corpus of the German language (dwds.de) provides both Genitive-forms of *Laptop* mentioned by Onysko (2007) and the form *des Crash(e)s*.

their form uninflected adjectives, whereby those with the typical English morpheme *−ly* have not been recorded in the German language so far (Busse and Görlach 2002: 24). As regards verbs borrowed from English, they follow the German inflectional pattern, i.e. they take suffixes that mark tense, person, number, and mood (Onysko 2007: 239). Some verbs of English origin in German tend to double the consonant, as in *to mob* and *mobben* (Steffens 2005: 55). English verbs in German usually follow the weak conjugation (Clyne 1995: 215; Yang 1990: 162), which means that the past participle form is derived regularly, i.e. by circumfixation, as in *ge-cancel-t* from *cancel*. Thus, it enables the creation of tenses with the past participle in German, such as present perfect (Perfekt), past perfect tense (Plusquamperfekt), and future perfect tense (Futur II). In addition to that, a past participle derived from an English loanword can also occur in the passive voice, which is frequently used in the German language (Onysko 2007: 235-236). Noteworthy are also prefixes that can modify the meaning of words borrowed from English. A comprehensive list of German prefixes along with their possible meanings was provided by Engel (1996: 439-440) in the grammar of the German language "Deutsche Grammatik". An analysis of English loans used with prefixes in German was presented in Onysko's study on Anglicism in German (2007). The linguist observes that separable and inseparable prefixes can imply a movement away (*abgedriftet*, *wegdriften*), an increase (*antrainieren*, *heraufjazzen*), endowment with something (*aufgestylt*), completion (*ausgepowert*), a movement through (*durchgepiercten*) into something (*einloggen*) or towards a speaker (*herjetten*), a non-targeted movement (*herumsurfen*), a movement downward (*heruntersprintet*), a movement to target location (*hingesprayte*), addition (*hinzugemixt*), inclusion or participation (*mitsurfen*), a movement ahead (*voranzujoggen*), a movement back (*zurückgekickt*), and inclusion (*zuammenmixen*) (Onysko 2007: 241).

2.2.2. Types of borrowing in German

As mentioned in 2.2, the main difference between traditional approaches in English and German studies lies in two terms 'Fremdwort' and 'Lehnwort' (Winter-Froemel 2008). In order to identify the main differences between 'Fremdwort' and 'Lehnwort' several approaches towards the definitions should be taken into account. To begin with, Yang (1990: 11) defines *Fremdwörter* as:

"…Lexeme oder Lexemverbindungen, die aus einer Fremdsprachliche übernommen und im Deutschen ohne phonologisch, orthographische, morphologische und semantische Veränderung gebraucht werden und deren fremde Herkunft sich deutlich und leicht erkennen lässt, wie z.B. Callgirl, Cowboy, Playboy, Jeans, Quizmaster, Show und viele andere Beispiele".

[lexemes or lexical phrases that have been adopted into German from a foreign language without any phonological, orthographical, morphological or semantic changes and whose foreign origin can be easily recognised, as in case of Callgirl, Cowboy, Playboy, Jeans, Quizmaster, Show, etc.; my translation.]

In contrast to Yang's definition of *Fremdwörter* and *Lehnwörter* are words adapted to the phonological, morphological, and orthographic system of the recipient language (Yang 1990: 11). Similarly, Bussmann (1996: 420) observes that *foreign words* and *Lehnwörter* are distinguished by their morphophonemic structure and orthographic representation. Apart from that, she mentions such factors as the frequency of occurrence and the familiarity with the term. All these considered, *Fremdwort* and *Lehnwort* may be regarded as terms used to categorise English borrowings in German with regard to their adaptation degree (Yang 1990: 11). Whereas *Fremdwort* can be understood as an "unassimilated or partially assimilated" loan, *Lehnwort* is "only recognizable as loan by historical evidence and etymology" (Russ 1992: 102). In this respect, good examples of *Lehnwörter* are probably the oldest borrowings from the field of religion that are adapted in the German language to such an extent that the average speaker of German could hardly recognise them as words of foreign origin (Busse, Görlach 2002: 13). Thus, the distinction 'Fremdwort' – 'Lehnwort' is applicable rather in diachronic than synchronic studies on borrowing. Another term that should be distinguished from 'Fremdwort' is 'fremdes Wort'. Carstensen (1965: 88) defines *fremdes Wort* as "die englische Bezeichnung für eine englische oder amerikanische Sache, Einrichtung usw. (an English term that denotes English or American entity, phenomenon, etc.; my translation) and provides the following examples of *fremde Wörter*: *Barrister* or *Church-Army*. The studies on the German language pertaining to the distinction between 'Fremdwort' and 'Lehnwort' are presented in the following section in the chronological order (Betz 1936; Carstensen 1979; Carstensen and Busse 1993; Yang 1990; Zürn 2001).

Betz (1936; 1959) proposes a classification of borrowings in German focusing on Old High German. The linguist divides the influence of Latin into two categories, which are *Lehnwort* and *Lehnprägung*. In his view, the former is an umbrella term that encompasses *assimiliertes Lehnwort* (1936) or *Lehnwort im eigentlichen Sinn* (1959) and *Fremwort*. According to Betz, the category of *Lehnprägung* can be further subdivided into *Lehnbildung*, and *Lehnbedeutung*. The subtypes of *Lehnbildung* are *Lehnübersetzung*, *Lehnübertragung* and *Lehnschöpfung*.

Carstensen (1979: 90-93) divides English influences in German into *evidente* and *latente*. In his view, the former involves words that retain their English form and pronunciation in German. These are *Fremdwörter* and *Lehnwörter* (*Flop*, *Midlife Crisis*, *Skyjacker*, *Talk-Show*, *Zoom*), *Scheinentlehnungen* (*Callboy*, *Dressman*, *Pullunder*,

Showmaster), and three types of *Mischkomposita*. Among *Scheinentlehnungen* are words that retained their English form but acquired new meanings, such as *City* for *city-centre*, *fit* to describe somebody who is in good mental health. Other examples are German *Happy Ending* as contrasted with English *happy end* and *last not least* as compared to English *last but not least*. Apart from that, German uses abbreviated English words, such as *Profi* (*professional*) or *Pulli* (*pullover*) and words created with English elements, such as morpheme *–ical* (*Erotical*). *Mischkomposita* include compound words created with English and German elements (*Haarspray*, *SPIEGEL-Feeling*, *Popsänger*), compounds whose one constituent was translated from English into German (*Opernfestival*, *Topverkäufer*), compounds fully translated from English (*Achselspray*, *Sexbombe*), and compounds created from one English element and one element from another foreign language (*Computer-Roboter*, *Nightclub-Chef*). The group of *latente Einflüsse* encompasses *Lehnübersetzung* (*Blutbank*, *Himmelszug*, *Kabelfernsehen*), *Lehnübertragung* (*Krisenplanung*, *Titelgeschichte*), *Lehnschöpfung* (*topless*), *Lehnbedeutung* (*Allergie*, *Kanal*, *Kette*, *realisieren*).

Yang (1990: 10-16) differentiates between *äußeres Lehngut* and *inneres Lehngut*. The former is further subdivided into *Mischkomposita*, *direkte Entlehnung* and *Scheinentlehnung*. Examples of *Mischkomposita* are: *Jetflug*, *Nachtclub*, *Popmusik*, *Schowgeschäft*. *Direkte Entlehnung* encompasses *Fremdwort*, *Lehnwort* and *fremdes Wort*. What distinguishes *Fremdwort* from *Lehnwort* are their morphological, orthographic, and phonological features. As far as morphology of the German language is concerned, *Lehnwörter* are verbs that use the ending *–en* or *–n* (*campen*, *managen*, *interviewen*) and follow conjugation rules of the German language (*ich grille*, *du grillst*, *er/sie/es grillt*, etc.), inflected adjectives, and nouns that comply with pluralisation rules of German. However, capitalisation of nouns characteristic of the German language does not account for their classification as *Lehnwörter*. In terms of orthography, *Fremdwörter* and *Lehnwörter* are distinguished by the replacement (or its lack) of English *c* for *k* as in *comfort – Komfort*. Although Yang (1990) suggests that the category of orthography includes also the usage of *ß*, instead of *ss*, this does not seem to be applicable in German after the German ortohraphy reform of 1996. Phonology is the last category that distinguishes *Fremdwörter* and *Lehnwörter* from Yang's perspective. Words borrowed from English whose pronunciation in German resembles English can be regarded as *Lehnwörter*. The category of *direkte Entlehnungen* includes also *fremde Wörter* that may serve stylisation (Lokalkolorit) for the English-speaking reality. Examples are: *Bobby*, *Barrister*, *High School*, and *Public School*. *Scheinentlehnung* is a lexeme or phrase used in German that has been created with English

elements but does not exist in such a form in English. Its types are *Lehnveränderungen* (*Smoking*, *Happy Endling*, *Gin Tonic*) (Carstensen 1979: 160, as cited in Yang 1990: 13), *lexikalische Scheinentlehnungen* (*Callboy*, *Showmaster*, *Snobiety*) and *semantische Scheinentlehnungen* (*Flirt*, *Slip*). Apart from *Äußeres Lehngut*, Yang (1990) differentiates *Inneres Lehngut* that is further subdivided into *Lehnbedeutung* and *Lehnbildung*, whereas the latter includes *Lehnübersetzung*, *Lehnübertragung*, and *Lehnschöpfung*. Uncrecognised in their form as words of English origin, *Inneres Lehngut* can hardly be identified in a German context (Yang 1990: 15).

Carstensen and Busse (1993: 53-62) have a rather skeptical approach towards the classification proposed by Betz (1936) and state that it cannot be applied to English borrowings in German after 1945 collected in *Anglizismenwörterbuch* (1993: 53): "Die Arbeit am AWb hat in aller Deutlichkeit gezeigt, dass die Betzsche Terminologie für die Erfassung von nach 1945 ins Deutsche entlehnten Anglizismen nicht recht brauchbar ist" (The work on the Dictionary of Anglicisms in German has shown in its entirety that the terminology offered by Betz is rather not useful for the compilation of Anglicisms that entered German after 1945"; my translation). Instead, they provide the following groups of borrowings: *aus engl. X*, *nach engl. X*, and *zu engl. X*, where *X* is to be understood as an English sign (Castensen, Busse 1993: 59-63). Words from the group *aus engl X*, labelled also as *direkte Entlehnungen*, are borrowed from English in their unchanged form. These are such nouns and verbs as *Computer*, *campen*, *Clip*, and *shampoonieren*. Among them are words not registered in dictionaries of the English language, such as *Disco-Queen*, and words that retain their English form but are used in a different meaning in German, such as *Oldtimer*. Another group differentiated by Carstensen and Busse (1993) is *nach engl. X*. It refers to words that use German elements to convey the meaning of a word from the donor language: *Wolkenkratzer*, *Erste Dame*. The third and last group concentrates on the least frequent vocabulary, which in their form resembles English but as such is not used in this language, a good example of which is *Twen* (English: *twenty*).

Zürn (2001; as cited in Burmasova 2010: 46) groups English borrowings in German into two main categories: lexical (*lexikalische Entlehnung*) and semantic borrowings (*semantische Entlehnung*). Taking into account the level of assimilation, the former is further subdivided into lexical borrowings *assimiliert an Orthographie*, lexical borrowings *assimiliert an Morphologie*, and *nicht assimiliert* (*Fremdwörter*). Borrowed words that have been assimilated on the level of morphology are further classified into *Hybridbildungen* and *Scheinentlehnungen*. *Fremdwörter* include *Wortkürzungen*

(*Kurzwörter*, *Abküzungswörter*, *Kontaminationen*), *Exotismen*, *Internationalismen* with *Modewörter*, and *Mehrfachentlehnungen*.

2.3. Functions of borrowing

What should be analysed in order to understand the meaning and use of English lexical borrowings in the German context are functions of borrowings. Some generalisations can be made in this respect with a reference to functions of language differentiated by Jakobson (1960) and previous works on Anglicisms in the German language. The six types of language functions distinguished by Jakobson (1960: 353-356) are: referential (or: "denotative", "connotative"), emotive (or: "expressive"), conative, phatic, metalingual, and poetic. Mentioned as first in the sequence, the referential function of language is oriented towards the context and applies when the speaker needs to denote a person, an object, or a state. The emotive function of language serves to express certain emotions or the speaker's attitude. The conative function of language occurs when the speaker uses imperative sentences to turn to the addressee. Another function, called "phatic" by Malinowski (1923) may be applied when the speaker intends to start, prolong, or end a conversation. The metalingual function of language is used to convey some information about the language as a code. Last but not least, the poetic function of language occurs most frequently in poetry and has a referential and emotive character. Similar functions to those differentiated by Jakobson (1960) can be found in the studies of English borrowings in German conducted by Galinsky (1963), and followed by Yang (1990), Bohmann (1996), Plümer (2000), Meder (2005), to name just a few. Classified as stylistic, pragmatic, and social functions of borrowings – discussed in the following subchapter – overlap to some extent with functions of language distinguished by Jakobson (1960).

2.3.1. Stylistic functions

Referring to the German press, Galinsky (1963) differentiates seven stylistic aspects of English borrowings in German. According to the linguist, borrowed words can serve the description of American[13] reality, precision, intentional disguise expressed by euphemism, brevity, vividness (figurative character), playfulness, and variation of expression.

First, words of British (English and American) origin are applied in German to interplay with the setting, characters and atmosphere and reconstruct the American reality (Galinsky 1963: 101). This use of terms native to the character of a play offers the

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[13] Although Galinsky (1963) based his study on American English, this observation can also be regarded as relevant for an analysis of any variety of the English language.

listeners an insight into the depicted reality (Carstensen, Galinsky 1967: 38). The main linguistic impetus behind their use is to present the atmosphere of the reality described, which would not be possible with elements of the German language. Examples of stylisation are names of people, places, political parties, institutions: *New York*, *Labour Party*, *Buckingham Palace*, *Prince Charles*, *Royals* (Plümer 2000: 259-261), *Daddy*, *Bobby*, *Queen* (Yang 1990: 122), or slogans of products expressed in English, which draw on British tradition: *A class of its own (Rover)* (Meder 2005: 89). Stylisation may also be achieved with Anglicisms used with a reference to "Wild West" (*Cowboy*, *Sheriff*), American or English troops stationed in other states than USA and GB (*Air Force*, *US-Army*), American or English school systems (*High-School*, *Public School*), American or English academic degrees (*Bachelor*), the youth culture (*Flower-Power*, *Yippie*, *Hippie*), and dance or music types (*Beat*, *New Wave*, *Rock'n'Roll*) (Yang 1990: 119-123).

Another stylistic function of English words in German differentiated by Galinsky (1963) is precision not possible to achieve with linguistic means of German. It is desired not only in travelogs and science (Galinsky 1963: 108) but also in journalism and other forms of expression in contemporary German (Plümer 2000: 264). So common is the use of specific English terms among some speakers of German that it facilitates communication (Bohmann 1996: 196): "Da die präzisen Begriffe im Fachwortschatz rezipientenorientiert sind, können sie ohne Bedenken benutzt werden, denn der Adressatenkreis kennt die Fachtermini, so dass Missverständnisse nicht auftreten" (As precise terms from a specialised lexicon are recipient-oriented and are used instinctively among speakers who are familiar with them, their occurrence in communication does not lead to misunderstandings; my translation). Specific terms that seem to lack a German equivalent and would probably need additional explanation when "translated" into German are also: *Blackout*, *Boat People*, *Brainstorming*, *Busing* (Yang 1990: 124-125), *Barbecue*, *Bodybuilding* (Plümer 2000: 265).

Then, English words may be applied in German for intentional disguise expressed with euphemism (Galinsky 1963: 110). Euphemism is defined by Crystal (2003: 462) as "the use of a vague or indirect expression in place of one that is unpleasant or offensive" and may be applied to "(…) avoid possible loss of face: either one's own face or, through giving offence, that of the audience, or some third party" (Allan, Burridge 1991: 11). Words borrowed from English may fulfil the function of euphemisms when they refer to sexuality or drug scene. For instance, the word *Callgirl* may occur in some contexts instead of *Prostituierte*, *Eros-Center* in place of *Bordell*, or *clean* for *drogenfrei* (Yang 1990: 131-

132). An example from advertising, which seems to be more indirect than German *schwitzen*, is the use of *transpirieren* (Bohmann 1996: 186).

Another stylistic function of English borrowings differentiated by Galinsky (1963: 111) is brevity. English is a rich source of words that may be used to shorten the message (Steffens 2005: 51-52). Examples of short words borrowed from English and used in German are: *Stress*, *Cockpit*, *Spot*, *Boom* (Steffens 2005: 51), *Extra*, *Fun*, *Sex*, *Klima*, *Trend* (Götzeler 2008: 287), including abbreviations: *TV*, *G.I.*, *o.k.* (Carstensen 1965: 46), *WOSA*, *CIM*, *OCIS*, *CAD*, *COMETT* (Bohmann 1996: 195), *UN/UNO*, *UNESCO*, *NATO*, *AIDS*, *IRA*, *NGO* (Plümer 2000: 222), *PC*, *PR* (Meder 2005: 90). Due to their short, often monosyllabic, forms English words find their way to German newspaper headlines (Galinsky 1963: 111). In contrast to German compounds, which usually consist of many letters, English borrowings convey the meaning in a more concise manner. As stated by Lehnert (1986: 136), "The short monosyllabic Anglo-American word is, as a rule, much handier, more convenient and impressive than the corresponding polysyllabic and clumsy German compound word". Among such words of English or American origin in German are: *Camp*, *Fan*, *Jet*, *Sex*, *Spot*, *Spray*, *Star*, *Start*, *Team*, *Test* (Yang 1990: 136), *Jungstar*, *Jobabbau* (Burmasova 2010: 55), *Fernsehteam*, *Jetflug*, *Spraydose*, *Teamarbeit*, *Teamgefährte*, *Teamzeitung*, and *Testfall* (Carstensen 1965: 45).

Apart from that, English words with their metaphorical character are applied on the television and on the radio as well as in commercials for vividness of expression (Galinsky 1963: 121-122). The following examples of wordplay come from the German-language press and advertisement: *be*-swingt, *heiße* (originally in italics) *Musik gegen kühle Temperaturen* (Götzeler 2008: 288) *Have an Ice Day: West Ice Zigaretten* (Meder 2005: 91).

Neologisms borrowed from English can have a comical character and therefore serve playfulness (Galinsky 1963: 122) Examples of humorous expressions found in German contexts are: *friedliche Koexistenz, Mr. President* (Götzeler 2008: 288).

Last but not least, borrowings from English may be used for variation of expression. A borrowed word seems to be especially useful in journalism, in case of which repetitions are commonplace. Along with other German words (Yang 1990: 126), synonyms of English origin may be placed within a German-language text to diversify the forms of expression (Plümer 2000: 266). Examples of these English words applied in German to achieve the effect in question are: *Anhänger – Fan*, *Heroinsüchtiger – Fixer* (Yang 1990: 128), *Tierdrucke – Animalprints*, *Jazz-Fieber – Jazz-Fever* (Bohmann 1996: 201), *Friseur –Hairstylist*, *Werkstatt – Workshop* (Götzeler 2008: 286), *Flughafen – Airport* (Plümer

2000: 266), *Ereignis – Event*, *Herrenkleidung – Menswear* (Meder 2005: 91). It is also advertising that makes use of English for variation of expression. Words and phrases of English origin serve there as an "Eyecatcher" that attracts the consumer's attention: *the crazy world of swatch*, *limited edition* (Bohmann 1996: 200-201), or gains interest of the readers, as in headlines of articles published in Online Focus JOBS: *Dress for Success – Wie stilsicher ist Ihr Busines-Outfit*, *SMALL TALK – Kleine Gespräche mit großer Wirkung*, *Nie mehr sprachlos – Business Talk perfekt meistern* (Barbe 2004: 30).

2.3.2. Pragmatic functions

In his borrowability scale, Matras (2007: 61) points out that discourse markers are among the most commonly borrowed words, preceded by verbs, nouns and conjunctions. Brinton (1996: 29) remarks that the term 'discourse marker' is used in the literature interchangeably with a number of different names. The present study uses the terms 'discourse marker' and 'pragmatic marker' with a reference to "those elements, such as *you know*, *I mean*, *well*, *oh*, *m*, *you*, *see*, *look*, *listen* (originally in italics), that have a distinct prosodic entity, tend not to have a specific semantic meaning, and contribute to scaffold the pragmatic coherence of interaction" (Trillo 2006: 639) and "provide contextual coordinates for utterances: they index an utterance to the local contexts in which utterances are produced and in which they are to be interpreted" (Schiffrin 1987: 326). In other words, discourse markers occur in context and should not be interpreted in isolation. Importantly, they can frequently be found in oral discourse and signal its informality and spontaneous character (Östman 1982: 169).

Referring to English discourse markers used in Norwegian, Andersen (2015: 124) mentions the term "pragmatic borrowing". He draws on previous works on borrowings (Galinsky 1967; Onysko 2009; Onysko,Winter-Froemel 2011; Matras 1998; Prince 1988; Treffers-Daller 2010) and states that pragmatic borrowing can be interpreted as both "pragmatic aspects of lexical and technical borrowing" and "incorporation of discourse-pragmatic features from a source language into a recipient language". This subchapter deals with the latter and aims to provide an overview of functions performed by discourse markers in English and German contexts. The analysis of pragmatic functions of utterances that use borrowed word seems to be a challenging task because:

„Pragmatics is the study of the relationships between linguistic forms and the users of these forms. In this three-parts distinction, only pragmatics allow humans into the analysis. The advantage of studying language via pragmatics is that one can talk about people's intended meanings, their assumptions, their purposes or goals, and the kinds of action (for example, requests) that they are performing when they speak. The big disadvantage is that all these very human concepts are extremely difficult to analyse in a consistent and objective way" (Yule 1996: 4).

In other words, pragmatic functions of utterances are difficult to determine objectively because this would require knowledge about the speaker's intentions. However, some generalisations in this field have been made, in which linguists have shown that discourse markers can perform a multiplicity of functions within a context. An intersection of these functions based on, to name only few, Levinson (1983), Quirk et al. (1985), and Schiffrin (1987) is displayed in Brinton's study (1996: 37). As listed by the linguist, pragmatic markers can be used to initiate a discourse unit and gain attention of the interlocutor as well as to close a conversation. Then, speakers can use a discourse marker to take turns, to sustain a conversation and think what to say next, to suggest a new topic or a partial shift of a topic, to indicate that the information introduced is new or old, to mark an important point of an utterance, as repair or hesitation markers, a response, a reaction, or an expression of attitude. This includes situations in which the speaker signals that he/she understands his/her interlocutor, requests confirmation or expresses shared opinions or respect, verifies whether the interlocutor understands him/her, and intends to save face. Apart from that, they can introduce a new sentence, express emotions, acceptance and agreement, convey a particular meaning, or offend someone. They perform the functions of terms of address or acceptance, or express consent. Used as openings or closings, such linguistic items organise the discourse. Apart from that, discourse markers can serve as a tool to express the speaker's emotions and reactions (Carter, McCarthy 2006: 212-214).

As evidenced by Androutsopoulos (1998), discourse markers borrowed from English such as *well*, *yeah*, *yo*, *hey*, *hi*, *bye* can be found in the German youth language. Referring to English, Androutsopoulos (1998: 534) remarks that discourse markers of British origin display in German only part of the purposes they serve in English.

The most frequently discussed pragmatic markers in the literature on English is probably *well* (Beeching 2016)[14] and *anyway*, which has in German similar functions to *well* (Androutsopoulos 1998). As evidenced by Blakemore (2002: 130), *well* can be used by speakers of English when they introduce a counter argument, a denial of the interlocutor's utterance or a concessive dissent. It can also occur as an opening to sentences that express defensive or diffident responses, refusals, consents, or requests. Apart from that, *well* is productive when the speaker intends to correct the previous choice of words, emphasises a point, asks a question, shows astonishment or surprise, intends to withdraw from an answer, notices that his/her referrence to a person has succeeded, or

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[14] This observation has been made by Beeching (2016) who cites a substantial amount of previous research on its functions including Crystal and Davy (1975), Halliday and Hasan (1976), and Schiffrin (1985).

expresses an opinion that reflects real thoughts of the speaker only partially (Blakemore 2002: 131-132). As far as *anyway* is concerned, it occurs most frequently at the beginning of a sentence and signals "discourse discontinuity" (Urgelles-Coll 2010: 142). It can be used as a closing or "an offer to closing" (Owen 1985: 79-83).

Wow, *yeah*, and *yo* are used in German to express emotions (Androutsopoulos 1998: 533). Also in English, the use of *wow* has an emotive character. For example, it can express surprise (Feist 2016: 116), or praise and admiration (Stange 2016: 171). *Yeah* is the most frequent example of a discourse marker in the data set of Jucker and Smith (1998: 176). First and foremost, it can act as a positive reply to a yes/no question (Jucker, Smith 1998: 179). Then, speakers of English can use *yeah* to encourage the interlocutor to continue his/her speech or to signal a shift of a topic (Fuller 2003: 29-37). It can also appear in the middle of a turn as a preface of an unexpected addition, as an echo that expresses the speaker's acknowledgement, and as a confirmation (Jucker, Smith 1998: 181). The pragmatic marker *yo* is applied in informal situations in conversations between people who know each other. It can be used to greet someone, express approval[15] or excitement, attract[16] or show attention[17].

Greetings and farewells are regarded as phatic expressions which do not convey any specific content. Instead, they are fully conventionalised (Feist 2016: 293) and part of everyday rituals (Jaszczolt, Turner 2003: 335). Some of the greeting and farewell formulae can have additional functions in a conversation. This is the case of *hey*, which can be used not only to greet someone, but also to gain attention of the collocutor (Carter, McCarthy 2006: 218). *Sorry* and *thanks* are also taken into account in the study on the German language of the youth (Androutsopoulos 1998). The former can be regarded as an apology formulae, i.e. an expression used to "express the psychological state specified in the sincerity conditions about the state of affairs specified in the propositional content" (Searle 1976: 12).

2.3.3. Social functions

One of the main functions of language is to establish or maintain social relations. This has been observed by Malinowski (1923) who coined the term 'phatic communion' which is "a type of speech in which ties of union are created by a mere exchange of words" (Malinowski 1923: 315). It means that language serves not only the exchange of information but also social functions. Drawing on Malinowski (1923), Crystal (1995: 10)

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[15] *www.dictionary.cambridge.org/pl/dictionary/english/yo*
[16] *www.lexico.com/definition/yo*
[17] *www.merriam-webster.com/dictionary/yo*

states that "the social function of language arises out of the basic human need to signal friendship - or at least lack of enmity".

It is also loanwords that make use of the potential of language to participate in constructing the social reality, creating groups and therefore intra-group and inter-group discourses (Blom, Gumperz 2000; Zenner et al. 2019; Duszak 2002). Moreover, some recent studies accentuate the fact that incorporation of loanwords into speech is a socially meaningful act (Zenner et al. 2019: 2). This is visible in the German language of the youth that tends to relate to foreign cultures. As an example may serve English hip-hop terms derived by the German youth from song lyrics, magazines, or video clips (Davie 2019: 214; Androutsopoulos 2003). As observed by Androutsopoulos (2003: 2):

"In general terms, the formation and development of youth cultures in Germany (and probably in most other parts of the world) is dependent on English-speaking pop culture. Most new trends and styles related to pop music originate in Great Britain or the USA, then rapidly spread via media on an international scale, and are then reproduced and appropriated within national contexts"

As the use of language and language varieties may be restricted to some specific groups of a society, borrowings may aid in constructing the identity of their members. For instance, English can be regarded as a significant means of communication and integration of hip-hop communities. Conducive to both is the Internet as a global medium (Androutsopoulos 2003: 9). Words borrowed from English and used in German has got an in-group bonding effect also in case of young snowboarders because people from the outside may be not be acquainted with these terms. A handful of examples are: *Nose*, *Grab*, *Powder*, *Racer*, *Kicker*, and *Freerider* (Onysko 2004: 62).

2.4. Summary

Chapter 2 discussed selected classifications of borrowings from the perspectives of English and German studies as well as functions of English borrowings in German. In English, it is Haugen (1950; 1953) who laid the foundations for further analyses of linguistic borrowing. As far as classifications from the German studies are concerned, a number of them focus on the distinction between 'Fremdwort' and 'Lehnwort' proposed by Betz (1936; and further). A different approach was offered by Carstensen and Busse (1993) who group English influences on German into "aus engl. X" (direct loans), "nach engl. X" (indirect loans), and "zu engl. X" (related to English). Due to the synchronic character of the present study, the distinction between 'Fremdwort' and 'Lehnwort' seems to be irrelevant, as it also excludes the category of pseudo-loans. This chapter addressed also a number of

functions that borrowings can display in the German language. Among them were those of stylistic, pragmatic, and social character. Stylistic functions involve the description of British (English and American) reality, precision, intentional disguise expressed by euphemism, brevity, vividness, playfulness, and variation of expression. As far as pragmatic functions are concerned, they can be difficult to determine because each analysis may not be deprived of subjectivity. However, as observed by Androutsopoulos (1998), German seems to borrow pragmatic markers from English. These discourse markers perform specific functions in the language in question. It has been signalled that functions displayed by the analyzed discourse markers outnumber those occurring in the German context. Last but not least important factor in constructing the social reality and identities of some social groups are social functions of borrowing. It is equally important to note that many functions can participate in one context (Jakobson 1960: 353; Yang 1990: 119).

Chapter 3. Informal language and the Umgangssprache

This chapter delineates informal language and the Umgangssprache, which can be regarded as basic concepts of stylistic variation in English and in German. It discusses the salient characteristics of both forms taking into account the five-term distinction made by Quirk et al. (1985: 27) and the tripartite distinction between the terms of Dialekt, Umgangssprache, and Hochsprache. The section dedicated to informal English discusses the notions of style, register, and variety. It focuses mainly on informal English and very informal English, also known as slang. With its vibrant character, slang uses various forms of expression, including figures of speech, i.e. "device(s) that achieve a special effect by using words in distinctive way (…)" (McArthur 1992: 404). The description of slang presented in this chapter focuses on poetic devices in question and adresses coiners and users of slang, its formation processes, and functions. As far as German is concerned, this chapter attempts to characterise the Umgangssprache by taking into account its two definitions found in the Lexikon der Sprachwissenschaft (2008) edited by Bussmann.

3.1. Informal language

Studies on stylistic variation in English focus on the dichotomy between formal and informal language with a continnum of styles between these peripheral concepts. A speaker of English has a command over a great deal of language varieties and therefore an ability to adjust a particular variety to a social situation. It is evident that communication between friends or family and at work will require different linguistic means (Crystal, Davy 1976: 4). (In)formality can be signalled by both linguistic and extralinguistic means. As far as the linguistic dimension is concerned, it is lexis, grammar (syntax), and phonology that can be conceived of as indicators of (in)formality (Chalker, Weiner 1998: 140). Extralinguistic factors that may influence the (in)formality of communication are field, tenor, and mode. Field is a term that designates a subject. Tenor refers to participants of a conversation, including the relationship between them as well as the roles they perform and their status, whereas mode is the medium used for communication (Pearce 2007 : 69). By choosing particular words or expressions, the speaker has a command over the (in)formality of the speech (Leech, Svartvik 2013: 32). Quirk et al. (1985: 26) observe that the ability to distinguish between different language varieties, although difficult to achieve for both native speakers of English and English learners, is a result of education or a combination of such personal traits as maturity, tact, sensitivity, and adaptability. How

the use of specific wording can affect the style of an utterance can be illustrated with the following examples taken from Trudgill and Hannah (2008):

1. Father was exceedingly <u>fatigued</u> ("very formal") subsequent to his extensive <u>peregrination</u> ("ridiculously formal").
2. Dad was very <u>tired</u> ("intermediate") after his lengthy journey.
3. The old man was <u>bloody</u> ("taboLexico informal") <u>knackered</u> ("very informal") after his long <u>trip</u> ("informal").

With a reference to the examples above, Trudgill and Hannah (2008: 3) point out that each of the underlined words represents a different style. In Labov's view (1966; 2006), *style* is the attention of the speaker paid to his/her own speech. The more consciously speakers choose their words, the more prestigious variants they use. Then, style can be interpreted as a linguistic choice of the speaker that reflects his or her attitude towards the recipient (hearer or reader) of the message, towards the subject of communication and its purpose. Examples of the formal attitude are relatively stiff, cold, polite, impersonal, whereas those of informal character can be described as relatively relaxed, warm, rude, and friendly (Quirk et al. 1985: 25-26). Trudgill and Hannah (2008) show that the style may range from "ridiculously formal" to "very informal". English makes use of a whole range of styles with very formal and very informal as peripheral categories (Trudgill 2004: 12). However, the degrees of (in)formality are in Leech and Svartvik's view (2013: 32) immeasurable. Quirk et al. (1985: 25-27) distinguish five categories of register in English, which are: very formal/formal/neutral/informal/very informal. They notice that casual, familiar and colloquial can be used as synonymous terms of very informal. The term 'colloquial' is used with a reference to everyday speech and slang (McArthur 1992: 232), whereas colloquial designates especially spoken language (Quirk et al. 1985: 27). Spoken language can be characterised as imprecise, intensive, and rich in neologisms. This lack of precision lies in the emotional or informal character of the utterances, or possible concentration problems of the speaker. Then, speakers of English may use such words and phrases as *things*, *thingy*, *stuff*, *that sorth of thing*, or adjectives and adverbs that express exaggeration, such as *absolutely* or *horrible,* and vogue words, including *cool* and *super* (Gramley, Pätzold 1992/2004: 46). Informal language makes use of colloquial expressions and words, including those of local and dialectal origin. Unlike formal English, colloquial speech is short and simple. The source of colloquial expressions are very often local and

regional dialects (Melillo, Melillo 2005: vi). Highly colloquial is also slang, which significantly diverts from standard English (Coleman 2009: 13). Because this section focuses on informal and very informal language, these two concepts will further be described in more detail.

Informal language is a type of language whose use depends on the context, situation, and relationship between interlocutors. It is used in informal situations, suh as casual conversations. Although it is mainly a spoken language variety, it frequently occurs in newspapers, magazines, advertisements, popular literature (Leech, Svartvik 2013: 30-31), as well as in films, on the television and on the radio (Quirk et al. 1985: 27). Informal English is a rule-governed system that can be distinguished from formal English by specific markers, such as lexicon and grammar. As compared to the formal style, its vocabulary seems to be familiar, whereas grammar seems to have a simpler structure (Chalker, Weiner 1998: 216).

One of the indicators of informality is vocabulary of colloquial and slangy character (Goodman, Graddol 2005: 147), which has its specific features. First, English vocabulary of informal type is short and monosyllabic (Gramley, Pätzold 2004: 46). A good example is the word *fun*, which, apart from its general usage as an uncountable noun, can occur in informal English as an adjective. It is then gradable (*a very fun party*) and can be used both in the predicative (*The party was fun*) and attributive position (*a fun person*) (Quirk et al. 1985: 412. Informal vocabulary excludes specialised terminology but involves hesitation markers (*you know*, *sort of*, or *and so on*) and such concise items as *yeah*, *all right*, *just*, or *a bit* (Crystal, Davy 1976: 114). Short in their form are usually also phrasal and prepositional verbs favoured in informal English (Leech, Svartvik 2013: 33). Compared to lexical verbs with a similar meaning, phrasal verbs are more informal (Pearce 2007: 120). Good examples are *cross off*, as compared to less informal *delete*, or *look into*, as compared to formal *investigate* (Leech, Svartvik 2013: 33). Apart from phrasal and prepositional verbs, colloquial English uses idiomatic expressions, such as *in a minute*, *just couldn't face*, *the thing to do* (Crystal, Davy 1976: 114), or *But it is important for parents to keep an eye on their children* (Biber et al. 1999: 1026).

Not uncommon in the informal language are expletives, which can also be referred to as four-letter words, swear words, or vulgar and taboo language (Fägersten 2012: 3). Such words and expressions occur not only in private conversations but also in the media. Swearing is emotional in that it can express annoyance, frustration, or anger. Examples of interjections that are regarded as swear words are: *Damn! Christ! Shit! Fuck! Fuck me!*

Swearing can also take the form of wh-exclamations, as in case of *What the fuck have I done with my glasses* or *Who the fuck is that*. Offensive as it may be, swearing can be directed at a particular person: *Lucky bastard! Ruth, you bitch! I hope it's your hormones, you stupid cow! I always give him money, and then when I ask him, he never gives it, bastard* (Carter, McCarthy 2006: 225-226).

Another characteristics of informal language is the use of diminutives (Eggins 2004: 101). Diminutives are very often nouns that refer to particular persons. Among them are: kinship terms (*mommy*, *daddy*), generic terms (*buddy*, *kiddy*), abbreviated professionalisms (*goalie*), terms that refer to domestic animals (*doggy*, *horsie*), and nicknames or terms of address derived from adjectives (*softie*, *sweetie*). The use of diminutives in question can have an evaluative and attitudinal character (Schneider 2003: 89-90).

Slang attracts considerable interest due to its emotiveness, vibrant character and distance from the mainstream. According to Eble (1996: 12), it is "an everchanging set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness within a group or with a trend or fashion in society at large". Using a variety of adjectives, Adams (2009/2012: 112) defines slang as "casual, extravagant, facetious, forced, humorous, irreverent, playful, racy, vivid, often superfluous (when slang items are synonyms of standard terms) and often ephemeral". Green (2015: 6) suggests that slang and urban life (language) have common features: "One needs only look at the dictionary definitions of slang to see what it is that links the city and its language: the over-riding suggestion is of speed, fluidity, movement (…)" and he adds that " [slang] is a language that requires the city's hustle and bustle, its rush, lights, excitement and even its muted (sometimes far from muted) sense of impending threat". Referring to dictionaries, Lighter (2001: 220) provides another definition of slang:

"So taking into account the various definitions in dictionaries as well as more detailed treatments of such authors as Henry Bradley, Stuart Flexner, H.L. Mencken, Eric Partridge the following definition will be stipulated: Slang denotes an informal, non-standard, nontechnical vocabulary composed chiefly of novel-sounding synonyms (and near synonyms) for standard words and phrases; it is often associated with youthful, raffish, or undignified persons and groups; and it conveys often striking connotations of impertinence or irreverence, especially for established attitudes and values within the prevailing culture".

A comprehensive perspective that concurs to a significant extent with the aforementioned definitions was offered by Widawski and Kowalczyk (2012: 18):

„[slang is] the most informal and unconventional type of vocabulary. It is perceived as expressive, catchy and undignified. It consists of standard expressions modified in some way or appended with new, often figurative meanings. Slang is coined chiefly by members of social, occupational or ethnic groups which are typically separate from mainstream society, yet it is often adopted by larger social segments. It is employed in place of

standard expressions to convey some extra information of a psychological, social or rhetorical nature. It thus provides alternative, highly informal synonyms for referents for which standard expressions, or which have yet to be named".

All the definitions considered, slang is the most informal (Widawski, Kowlaczyk 2012), colloquial (Eble 1996), or informal, non-standard and non-technical (Lighter 2001) vocabulary (Eble 1996; Lighter 2001; Widawski, Kowalczyk 2012) or language (Green 2015) of fleeting character (Eble 1996; Adams 2009; Green 2015) coined and used by specific groups of people (Eble 1996; Lighter 2001; Widawski, Kowalczyk 2012) and serving particular functions (Lighter 2001; Adams 2009; Widawski, Kowalczyk 2012).

Slang is ephemeral and characterised by high changeability beacause slang expressions, more frequently than general words, enter a language and then quickly fall into disuse (Eble 1996: 11). This can be illustrated by words attractive to one generation but not used by the following ones (Ayto, Simpson 2010: ix). For instance, the word *groovy* ("fashionable and exciting") enjoyed its popularity in the 1960s, then fell into disuse and was revived twenty years later (Thorne 1990/2014: 200). In the course of time the word *groovy* was replaced by *cool* and then by another adjective, which is *sweet* (Melillo, Melillo 2005: iii). However, not all slang expressions have a fleeting character (Coleman 2009: 2). Probably a good example is the word *bones* ("dice") used by Chaucer seven centuries ago until at least 1990s (Eble 1996: 16), the word *bastard* ("a man or a boy") whose origins trace back to 1940s (Ayto, Simpson 2010: 15), or *cock* for "penis" that date back to the seventeenth century (Stenström, Andersen, Hasund 2002: 67). Slang changeability is reflected not only in its elusiveness but also in the tendency to lose its informal character and become part of the standard language (Eble 1996: 17). For instance, the word *flapper* that originated in the nineteenth century and denoted then "a young unconventional or lively woman" evolved into "a young woman of the 1920s" (Ayto, Simpson 2010: x).

Slang, standard language, colloquial language, and jargon are separate terms. As noticed by Coleman (2009: 2), slang is "more informal than the standard language, less domestic than the colloquial and less official than jargon". Standard English consists of both formal and informal language (Trudgill 2000: 6). It is used regardless of regional accents and social class. Apart from that, standard English is taught in schools and universities and appears on the radio and television (Hughes, Trudgill, Watt 2005: 12). Although slang and standard English are different terms, a significant number of slang words have their roots in standard English. Slangy words tend to emerge from standard expressions, yet with slightly modified meanings (Coleman 2014a: 16). Thus, slang uses

not only newly-coined words but also new meanings of expressions from the standard language (Widawski, Kowalczyk 2012: 18). Slang follows also the same grammatical rules as other English expressions. For example, plural forms of standard English nouns including slang are created by attaching the ending *–s* and the past forms of verbs by the ending *–ed* (Coleman 2014a: 13). Slang is colloquial because it is part of the spoken language. However, not all spoken expressions are slang. A good example to illustrate that is the expression *shut up* ("be quiet") which is very rarely employed in the written language but cannot be at the same time regarded as slang (Eble 1996: 19-20). Slang and jargon are different terms, too. It is a language used at work by people who share a profession (Adams 2009: 17). Such language users can also develop their slang on condition that its purpose is to express feelings, attitudes, or establish the group's identity (Eble 1996: 119).

Among slang users are its primary coiners and users. The former are predominantly social, occupational, or ethnic groups that are not part of the mainstream society. The latter group is significantly larger (Widawski, Kowalczyk 2012: 18). Historically, the primary coiners were groups that operated on the margin of the society and often in secret. These were also groups of criminal beggars, who created their own *cant*. Among slang coiners were also young affluent schoolboys in the nineteenth-century Britain, the infrantry during the Great War and RAF officers during WWII (Coleman 2014a: 18-19). Nowadays, slang coiners are drug consumers, criminals (Green 2016: 101), or teenagers and young adults who thereby strive to exclude their parents and older friends from their conversations (Coleman 2014: 18).

Closed groups use slang to name outsiders. Among examples that designate outsiders are: *porch money* ("a black person") or *soda cracker* ("a white person") (Eble 1996: 50). The occurrence of slang within a particular group implies a special familiarity of its users. This especially refers to taboo words whose use in some contexts is not socially and conventionally accepted (Lighter, Dumas 1978: 14-15). Among such themes are, as listed in the Oxford Dictionary of Modern Slang (Ayto, Simpson 2010: 373: 408): nakedness, smell, sex, sexual orientation, prostitution, crime, killing, reprimanding and punishing, prison, alcohol, tobacco, drugs, dirt and clearliness, money, and bribery. Apart from that, Thorne (1990/2014: viii) enumerates terms of approval and enthusiasm, terms of insults, and pejorative nicknames.

Another group of slang coiners and users are hip-hop enthusiasts. Originating in Bronx in African-American and Hispanic communities at the turn of the 1970s and 1980s,

hip-hop became one of the major sources of the American youth slang (Dalzell 2014: 15-16). However, hip-hop "cannot be viewed simply as an expression of African-American culture (…) it has become a vehicle for global youth affiliations and a tool for revoking identity all over the world" (Mitchell 2001: 1-2). At the same time, the language of hip hop, also known as "hip-hop talk" or "hip-hop speech" should not be perceived solely as part of slang used by African Americans, as not only them are creators and fervid enthusiasts of this kind of music (Widawski 2015: 6-7). Among hip-hop slang users are fans of hip-hop culture that embraces hip-hop dance, fashion, as well as art and music. Dancers of hip-hop call themselves *break boys* or *break girls*. Hip-hop culture operates also with slangy vocabulary that includes expensive brand names or alludes to prison fashion. Thus, the hooded sweatshirt is also known as *hoodie* and a platinum necklace as *rope*. Hip-hop music is based on rhyming and operates with a music beat. It is a subject of strident criticism, as some rap songs touch upon controversial topics and operate with racist, misogynic, and therefore derogatory terms. A good example from English is probably the excessive use of such words as *nigga*, or *bitch* (Dalzell 2014: 19-20).

Due to the heterogeneity of hip-hop culture, its lexicon centres around various themes. These are: crime, gangsterhood and illegal activity (*baby gangsta*, *crook*), attitudes, behaviours and mental states (*get an attitude*, *jack move*), body and physical appearance (*afro*, *booty*), entertainment (*fly girl*, *krunk*), fashion, clothes, and dress code (*khaki*), Djing, MCing, breakdancing and tagging (*bust a rhyme*, *boombox*), intoxication, drugs and alcohol (e.g. *dope sack*, *weed*), knowledge, thoughts and opinions (e.g. *assed out*, *bootylicious*); location, situation and movement (*West Coast*, *O-Town*), money and possession (e.g. *hustler*, *scrilla*), people and relationships (*diss*, *homeboy*), police, law and prison (*drap*, *slob*), sex and sexuality (*booty*, *hoe*), street speech, society and ghetto subculture (*black ass*, *crack*), vehicles and transportation (e.g. *floss*, *hooptie*), violence and weapons (*cap*, *gauge*) (Garcarz 2013).

Apart from hip-hop, slang with its wide scope of use and vast lexical inventory can be found in almost every sphere of life. Common are words related to relationships, such as *spoon* ("a person who flirts or courts"), words or phrases related to behaviour, such as *keep one's nose clean* ("to behave well"), words related to attitudes, such as *bubble-headed* ("out of touch with reality"), emotions, such as *gross* ("disgusting"), laws, such as *fly-flat* ("a victim of crime"), succeeding, such as *walk* ("to win easily"), words expressing approval, such as *killing!* or disapproval, such as *no!* (Eble 1996: 49-50), or evaluation

(Widawski 2015: 83), as in *geek* ("one who studies excessively") or *slimebucket* ("objectionable person") (Eble 1996: 50).

Slang uses derogatory terms that name women as if they were objects (*bacon box*, *housebag*) or animals (*bitch*, *chick*, *dog*, *fox*) (Eble 1996: 50). Other derogatory slang terms can refer to a white-skinned person (*Charlie*) or a dark-skinned person (*eight rock*) (Widawski 2015: 157, 177). Some of derogatory expressions tend also to have bipolar meanings. Whereas the verb *bitch*, as in *I wish you wouldn't bitch about the mess in my half of the room* is used in negative contexts, the adjective *bitching* ("good-looking", "excellent", "objectionable") can be found in more positive ones, for example to refer to a drink: *What a bitching drink!* (Eble 1996: 67). Slang uses also a number of synonyms and near-synonyms, as in case of various states of intoxication: *hammered*, *hamstered*, *langered*, *mullered* (Thorne 1990/2014: viii).

Slang words are formed according to the existing patterns and are fully related to the English phonological system, its syntax and semantics (Adams 2009: 165). Slang can arise from amelioration, pejoration, generalisation, specialisation, word formation processes such as creating, borrowing, combining (compounding), shortening, blending, and shifting (Algeo, Algeo 1991; Eble 1996; Widawski 2003).

The process of acquiring positive connotations or removing negative ones from a word or an expression is called amelioration. As defined by Crystal (2008: 23), it is "the loss of an earlier sense of disapproval in a lexical item". Amelioration is very common in slang, as some slang words have their roots in taboo language of subcultures. A good example of amelioration is the word *freak* that developed from "a person, animal, or plant with an unusual physical abnormality" (OED, as cited in Eble 1996: 58) into "extremely interested in or overly fond of" (Eble 1996: 58). An opposite process to amelioration, i.e., pejoration, is another process of semantic change that can be found in slang. Also called deterioration, it can be understood as "a category of semantic change, in which the meaning of a word or phrase depreciates with time" (McArthur 1992: 287). Examples of pejoration are: *future* ("an unattractive man"), *attitude* ("an uncooperative or condescending attitude"), *booked* ("ugly"), *published* ("very ugly") (Eble 1996: 59-60).

Another process of a change in meaning is generalisation. For instance, the word *homeboy* may refer in English to "someone from the same hometown or high school" or to "a friend who appears friendly" (Eble 1996: 83). The opposite process to generalisation is specialisation "in which the meaning of a word narrows over the years" (McArthur 1992: 965). Specialisation is frequent in slang, which may be illustrated with the word *all-nighter*

73

that refers not only to an all-night activity, but also to "a night-long stretch without sleep to study hard or to write a paper". Another example may be the word *story* (soap opera): *I don't take afternoon classes – I can't miss the stories* (Eble 1996: 56-57).

Word formation processes conducive to both standard English lexicon and slang are: creating, borrowing, combining (compounding), shortening, blending, and shifting (Algeo, Algeo 1991, as cited in Eble 1996: 26). Compounding, in its simplest definition, is a word formation process that involves creating one single unit out of two separate words (Yule 2006: 54). A compound noun consists most frequently of two units that are regarded as one. Compound nouns in English can occur as one word (*overdose*), two separate words (*piggy bank*) or as hyphenated (*night-blooming*) (Eble 1996: 27). Compounds in English slang are created from two nouns, an adjective and a noun, a noun and a verb, a verb and a noun, or two verbs (Eble 1996: 27). Affixation is another common word formation process in slang. It entails creating new words by means of affixes. The most productive affixes in English in descending order are prefixes, suffixes, and infixes. Prefixes have their roots in Latin, suffixes signal the grammatical class of a word and infixes are very rare in English. Selected examples of prefixes used to create new slangy words are: *Joe-* (*Joe Blow*), *John-* (*John Wayne*), *Mc-* (*McPaper*), *Sunday-* (*Sunday driver*) (Widawski 2003: 145). Suffixes are not important for slang because of their structure but because of their lexical content (Adams 2009: 167). For example, the suffix *-age* can be applied in British English to add humour, as in *aceage* ("excellent") or *drinkage* ("drink or drinking") (Coleman 2014a: 35), or suggest an abundance of food, as in *foodage*, or cash, as in *fundage* (Adams 2009: 166). Other examples of productive suffixes in English slang are: *-driver* (*slave driver*), *-freak* (*control freak*), *-hop* (*party-hopping*), *-shit* (*bullshit*) (Widawski 2003: 78-86), *super-* (*superfatted*, *supercool*) (Coleman 2014a: 37). Infixes and interposing serve pragmatic purposes more often than convey specific information (Adams 2009: 166). Examples of infixes in English slang are: *-a-* (*workaholic*), *-fucking-* (*abso-fucking-lutely*), *-goddamn-* (*effer-goddamn-vescent*) (Widawski 2003: 129-130), *-iz(n)-* (*biznatch*, *shiznit*) (Coleman 2014a: 37).

Another word formation process typical of slang is reduplication (doubling). It is a special type of compounding, whereby a sound, word or word element is doubled. Examples of reduplication are *bang-bang*, *fifty-fifty*, *win-win*, *gaga*. Examples of non-exact reduplication are *itsy-bitsy*, *killer-diller,* or its medial vowel *tip-top*. Triplication involves *blah-blah-blah* and *yeah-yeah-yeah* (Widawski 2003: 103-106).

Abbreviation in the English slang is a word formation process that entails clipping, initialisms and acronyms (Widawski 2003: 145). Slang words can be produced by omitting the beginning or the ending of a standard English term, as in *Jap*, which when abbreviated has an informal and offensive character (Coleman 2014a: 37). Words can be abbreviated and reproduced by means of blending and clipping. Initialisms and acronyms are also popular in slang. In initialisms, such as *JAP*, each letter is pronounced separately, whereas acronyms, such as *MILF*, are pronounced as one word. Some abbreviations can be regarded as both initialisms and acronyms. A good example here is *LOL* that stands for "Laughing Out Loud" and can be used both in speech and writing (Coleman 2014: 37-39). Including LOL, initialisms, such as ROTFLMAO ("Rolling On the Floor Laughing my Ass Off") or BTW ("By The Way") serve the role of discourse markers. Initialisms are also applied when the speaker has no interest or time to use long phrases or when they want to add a playful element to their utterance. Initialisms are thus a consequence of texting and chatting on the Internet and cannot probably be recognised by language speakers outside the group of texters and Internet users (Adams 2009: 171).

Slang operates with figures of speech that can be found in poetry (Lighter 2001: 224). Slang uses poetic and rhetorical devices, such as metaphor, metonymy, synecdoche, verbal irony, antiphrasis, antonomasia, hyperbole, meiosis, onomatopoeia, personification, and rhyming. Metaphor, as defined by McArthur (1992: 653), is "A figure of speech which concisely compares two things by saying that one is the other". For example, a person who smokes *weed* can metaphorically *get fried* or *baked*, you can pay with *lettuce* ("cash in bills") and be attracted to *pepper* ("a pretty young woman") (Adams 2009: 113). An example of metonymy, which is "a figure of speech which designates something by the name of something associated with it" (McArthur 1992: 656), is the word *chucks* for the Converse shoes that comes from the name of a basketball player who promoted the brand (Eble 1996: 63). Synecdoche uses the whole to name a part, whereas the reverse is also true (McArthur 1992: 1014), as in *brain* ("an intelligent person"), *tube* (TV), *tunes* (music) (Eble 1996: 63-64). Verbal irony occurs when the speaker uses a word in its ordinary sense to express a contradictory meaning. Examples are pairs of words such as *sick-great*, as in "I'd love to live in Atlanta – it's the sickest city", or the word *killing* that connotes negatively in standard English and expresses approval in slang, as in *I made an A-killer!*) (Eble 1996: 66). Antiphrasis occurs when referring to *son of a bitch* as a "remarkable fellow". An example of antonomasia, defined as "replacing one name with another"

(McArthur 1992: 73), is *bad* in the meaning of "very pleasing, extremely impressive" (Lighter 2001: 224). Slang employs also hyperbole, which is "a rhetorical term for exaggeration or overstatement, usually deliberate and not meant to be taken (too) literally" (McArthur 1992: 491), as *super* ("quite pleasant or satisfactory") or *knock head* ("to impress very favourably") (Lighter 2001: 225). An example of meiosis, understood as "a kind of understatement that dismisses or belittles, especially by using terms that make something less significant than it really is or ought to be" (McArthur 1992: 649), is *peanuts* ("a small or inadequate amount of money") or *kid* ("a child") (Lighter 2001: 225). Onomatopoeia, i.e. "the function whereby the sound of a word mimics a sound occurring in the real word", such as *miaow* or *hiccup* (Brown 2006: 531), also occurs in slang. A good example of onomatopoeia is the word *buzz* that denotes "a telephone call" (Lighter 2001: 225). Onomatopoeic words apart from their informality have a humorous character and when uttered they have onomatopoeic associations. These are, for example, the words *barf* ("to vomit"), *yack* ("to chatter inconsequently) and *zap* ("to kill (with a gun)") (Coleman 2014: 45). Personification understood as "discourse in which animals, plants, elements of nature, and abstract ideas are given human attributes" (McArthur 1992: 764), occurs for example when referring to "an ordinary US soldier during and since the Second World War" by *GI Joe* (Lighter 2001: 224). Rhyming can often be found in farewells or salutations: *See you later, alligator. See you in a while, crocodile*; *Don't be silly, tiger lily*; *What's your story, morning glory?* (Adams 2009: 114-115).

With its various forms and vibrant character, slang can perform a range of roles in a context. The following list of its major functions was compiled from works on English, American, and African American slang (Partridge 1933; Lighter, Dumas 1978; Chapman 1986; Eble 1996; McArthur 2003; Coleman 2014a; Thorne 2014; Widawski 2015):

- group identification and hierarchy
- evaluation and categorisation
- expression of individuality
- gaining acceptance within a group
- substitution of familiar terms
- masking real intentions and concealing secrets
- shocking
- social interaction

- offending
- communicating quickly or shortening the message (conciseness)
- showing emotions (e.g. indifference, surprise), attitudes, views and expressing approval
- excluding and including people into a group
- opposing to authorities
- expressing playfulness and humor
- expressing things that cannot be expressed by means of standard English
- diminishing the register (informality)
- lexical gap-filling
- stylisation
- familiarity
- replacing its conventional synonym and taking a quasi-euphemistic character
- creating or imitating a particular image (e.g. toughness)
- maintaining communication (phatic functions)

It is not only the vocabulary that distinguishes informal English from formal English. Among the distinctive features of informal English is also its grammar. Prevalent in informal English are contracted forms of negatives and auxiliary verbs (Goodman, Graddol 2005: 147) used for such verb forms as *is* (*'s*), *'m not*, *are* (*'re*), *do* (*don't*), *did* (*didn't*), *will* (*'ll*), *have not* (*haven't*), *be going to* (*'re gonna*), *got to* (*gotta*), or *had better* (*'d better*) (Leech, Svartvik 2013) *want to* (*wanna*) (Quirk et al. 1985: 148). As exemplified, the negation is expressed with the word "not", which is contracted in informal English to the form *n't*. In case of auxiliary verbs, the negator can also remain uncontracted (Biber et al. 1999: 160). Reduction is also visible in the use of modal verbs *could*, *should* and *would* with the auxiliary *have* when referring to past events. In this case the auxiliary verb is reduced to an unstressed schwa vowel, as in *I coulda had class* or *I coulda been a contener* (Pearce 2007: 43). Informal language frequently uses ellipsis, the consequence of which is a more casual and familiar character of the communication (Crystal 2004: 8). What can be omitted in informal language is part of a sentence, as in *Hope you're well* (as compared to more formal *I hope you are well*) or *Want a drink?* (as compared to more formal *Do you want a drink?*) (Leech, Svartvik 2013: 25). Ellipted sentences occur frequently in informal written messages: *Look forward to hearing from you*, *Best*, *Hope to hear from you soon*

(Carter, McCarthy 2006: 238). It is also the preposition of time that is not obligatory in informal English, which can be exemplified with the following sentences: *I met her (on) the day after her birthday* and *I'll see you (on) Wednesday then* (Leech, Svartvik 2013: 86). From the phonological point of view, informal language prefers shortened response forms, such as *yep* or *nope*, as well as *hi* instead of *hello*, or *bye* and *bye bye* in place of *good bye* (Biber et al. 1999: 1096).

Informal English uses active voice more often than passive. This is especially visible in the spoken language (Goodman, Graddol 2005: 147). In informal English, the passive voice is created with the auxiliary "be" and the past participle form of the verb. The passive formed with "get" is infrequent in informal English: *This story eventually got translated into English* (Quirk et al. 1985: 161). Informal English is very emphatic and emotive. Emphasis is expressed in English with such words as ever, on *earth*, or with the word *thing* in the meaning of "anything at all", e.g. *Why on earth didn't you tell me?* or *He didn't give me a thing* (Leech, Svartvik 2013: 162). A special emphasis is put in expressions with expletives, as in *What the heck has happened? What the devil's this?* (Biber et al. 1999: 204). Typical of the emotive and rather spoken language are interjections. These are single words that express various emotions and represent certain reactions, such as surprise (*Gosh!*, *wow!*), pain (*ouch*), irritation (*damn*), excitement (*Yippee!*), disapproval (*tut-tut*), relief (*phew*), delight (*hooray*, *ooo*), or displeasure (*urgh*) (Carter, McCarthy 2006: 224-225).

In an informal conversation one may find adverbs serving as amplifiers such as *bloody*, *damn*, or *really* (Biber et al. 1999: 564), or *real nice*, *awful good*, or *sure*, as in *That's sure kind of you* (Quirk et al. 1985: 446), and *rather*, *fairly*, *pretty* (Leech, Svartvik 2013: 117). As far as adverbs are concerned, informal English uses adjectival forms in the function of adverbs, as in *The big one went so slow* or *They want to make sure it runs smooth first* (Biber et al. 1999: 542).

Informal language is emphatic. The emphatic character of informal English is reflected in the use of hyperboles such as *tons of money* ("a great deal of money"), *flood of tears* ("crying a lot"), or *having the time of one's life* ("have a lot of fun") (McArthur 1992: 491). Large numbers are expressed in informal English with *a lot of* or *lots of*: *You find a lot of nurses have given up smoking* or *There's lots of spare time if you need it* (Leech, Svartvik 2013: 48). In reference to people as a group, informal English uses, for example, the word *bunch*: *a bunch of teenagers* (Quirk et al. 1985: 250).

Discourse markers are words frequently found in informal spoken language. English makes use of single words as discourse markers, which are *anyway*, *like*, *oh*, *okay*, *so*, *well*, or *right* (Carter, McCarthy 2006: 208). Hedges used in informal conversation are: *kind of,* or *sort of* (Chalker, Weiner 1998: 120).

Informal language and slang are multi-faceted concepts that use a variety of forms, whereas linguistic indicators of informality are vocabulary and grammar. The former includes slang, which has a vibrant but fleeting character. The latter makes use of different structures, such as contractions, or elliptical sentences. As attempted to show in the next section, informal language and the Umgangssprache have common features but are also regarded two separate concepts.

3.2. Umgangssprache

'Umgangssprache' is a term used traditionally in the German studies with a reference to a variety that occupies the position between standard language and (non-standard) dialect. Referring to this understanding of *Umgangssprache*, Barbour and Stevenson (1990: 140-141) offer an English equivalent of the German term. In their view, the Umgangssprache corresponds to colloquial speech, which they further subdivide into colloquial standard German and colloquial non-standard German. As demonstrated below, the definition provided by Hadumod Bussmann, a renowned linguist and the author of the "Lexikon der Sprachwissenschaft", takes into consideration both perspectives (Bussmann 2002: 718):

1. Vorwiegend in der deutschen Germanistik gebrauchter Terminus für den großen und heterogenen Bereich von Sprachvarietäten zwischen Standardsprache einerseits und kleinräumig gebundenen Dialekten andererseits. Umgangssprache wird meistens als eine Art Ausgleichsvarietät zwischen Standardsprache und Dialekt verstanden, die zwar deutliche regionale Färbung, jedoch keine extremen Dialektismen aufweist. Das traditionelle Verständnis von Umgangssprache ist insofern problematisch, als sich keine linguistisch eindeutig abgrenzbare eigene Varietät zwischen Dialekt und Standardsprache nachweisen lässt: Es handelt sich vielmehr um komplizierte Konvergenz- und Divergenzprozesse zwischen Dialekt- und Standardsprache, die zur Ausbildung eines großen sprachlichen Variationsraumes zwischen „Grundmundarten" und normorientierter Standardsprache führen. Innerhalb dieses Bereichs sind keine strikten Konkurrenz-Regeln zwischen einzelnen Realisierungsformen formulierbar, die den Ansatz einer eigenen systematischen Varietät rechtfertigen.

2. [engl. colloquial speech] Bezeichnung einer Stilschicht, die für informelle, private Situationen angemessener erscheint als die eher auf formelle Situationskontexte beschränkt bleibende Hochsprache.

[**1**. a term used predominantly in the German studies with a reference to a complex dimension of language varieties placed between standard language and dialect, which is used within a particular territory. Although the Umgangssprache has features of a regional variety, it rather does not use dialectisms. According to the traditional approach, the main difficulty in defining the Umgangssprache lies in its overlapping with the peripheral terms. The variety placed inbetween develops in consequence of such processes of language change as convergence and divergence. As

there are no clear distinctive features of the variety between the dialect and the standard language, it cannot be regarded as a separate variety.
2. A term for a stylistic variety characteristic of informal and private situations, as opposed to the Hochsprache used more often in formal situations; my translation]

Definition (1) offered by Bussmann addresses three contrastive terms of *Dialekt*, *Umgangssprache*, and *Standardsprache*, whereas Definition (2) pertains to the Umgangssprache as a colloquial speech. According to Bussmann, the traditional approach, which places *Umgangssprache* between standard language and dialect, does not allow to distinguish the Umgangssprache as a separate variety, which may result from the fact that 'Umgangssprache', and 'Dialekt' and 'Standardsprache' are overlapping terms.

Although the Umgangssprache and the Dialekt have common features, they are separate terms. In its simplest definition, dialect is a language variety used within a region or area (Glück, Rödel 2016: 145). Although the Umgangssprache does have regional features, its use is not necessarily restricted to a particular area. The most visible regional differences in the speech of speakers have been observed between the northern and the southern part of Germany. However, the dialectal boundaries are so unclear that local or regional varieties can merge into one another. It should also be noted that dialects, like the Umgangssprache, are used more often in private than official situations (Ammon et al. 2016: xlvi-xlvii).

The other definition of 'Umgangssprache' provided by Bussmann (2002) in the Lexikon der Sprachwissenschaft suggests that it can be regarded as an equivalent of the English term 'colloquial speech'[18]. The Umgangssprache is then a stylistic variety of German used in informal and private situations, as opposed to the formal 'Hochsprache'. According to the definition, the Umgangssprache belongs rather to a spoken than to a written language. It is also the Metzler Lexikon Sprache (2016: 733) that refers to the Umgangssprache as "vorwiegend mündliche Sprachvariante" (a mainly spoken language variety: my translation). It should be noted however that the Umgangssprache is not always restricted to the spoken language because it can be found, for example, in journalism (Steger 1984: 225; Wermke 1997: 223), where it performs stylistic functions (Ammon et al. 2016: xlvi).

Another element of Bussmann's definition is that the Umgangssprache occurs in casual situations. As remarked by the Metzler Lexikon Sprache (2016: 733) its use is characteristic of "alltäglicher Sprachgebrauch", i.e. everyday language use. Salient features

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[18] A similar note can be found in the Metzler Lexikon Sprache (Glück, Rödel 2016: 733).

of such a variety are short sentences, insertion of interjections, flexible attitude of the speaker towards the sentence structure, the use of contractions, a sound change in some envirionments, such as *wir ham*, as contrasted with the form *wir haben*, and the frequent use of such words as *machen*, *tun*, or *Ding*, which can virtually be applied in any context but convey no specific meaning (Löffler 1985/2010: 96-100).

Definitions (1) and (2) provided by Bussmann in the Lexikon der Sprachwissenschaft (2002) draw a line also between the Umgangssprache and the Standardsprache (also 'Hochsprache', 'Schtiftsprache', 'Kultursprache', Eimheitssprache', 'Standardvarietät'), which is a codified language variety taught at schools and associated with social prestige (Glück, Rödel 2016: 272). In this respect, the Umgangssprache can be regarded as a variety resembling standard language but used in informal contexts (Glück Rödel 2016: 733).

Due to the lack of a a clear-cut definition of the Umgangssprache, linguists have attempted to extend the tripartite distinction between the terms of 'Dialekt', 'Umgangssprache' and 'Standardsprache'. In consequence, they distinguish between 'standardnahe Umgangssprache', which shows features of the standard language, 'mittlere Umgangssprache', a variety inbetween, and 'dialektnahe Umgangssprache', which shares features with the dialect (Barbour, Stevenson 2012: 150).

3.3. Summary

Chapter Three addressed the key term of the present study, which is 'informal language', and contrasted it with the term used predominantly in the studies on the German language, i.e. 'Umgangssprache'. Describing o their salient characteristics, it attempted to demonstrate that informal language and the Umgangssprache are related yet separate terms. First, it was shown that the understanding of the term 'Umgangssprache' is particularly vague in the German studies and that it can be approached from two perspectives. Traditionally, the Umgangssprache can be regarded as a variety of German placed between 'Dialekt' and 'Hochsprache'. Although the Umgangssprache shows regional features, its use does not have to be restricted to a particular area. As far as the Umgangssprache and Hochsprache are concerned, the main difference between both terms lies in the use of each variety. While the Umgangssprache occurs in private and casual situations, Hochsprache is applied in more formal contexts. In order to avoid ambiguity in defining the Umgangssprache, linguists have extended the tripartite distinction and offered the terms of 'dialektnahe Umgangssprache', 'mittlere Umgangssprache' and 'standardnahe

Umganssprache'. The other definition provided by Bussmann (2002) referred to the Umgangssprache as a colloquial speech characteristic of informal situations. This definition seems to overlap with a general understanding of the term 'colloquial' in English, which is a spoken everyday language and slang. Informal language, as analyzed in the present study, is an umbrella term for colloquial language and therefore can be regarded as such for the Umgangssprache. In order to determine the relation between the term 'Umgangssprache' and 'informal language' one should perform a more comprehensive cross-linguistic analysis that would consider the use of informal language as context-dependent. This aim, however, lies outside the scope of the present study.

Chapter 4. English loanwords in informal German

This chapter explores the usage of 267 lexical units as evidenced by more than 900 citations extracted from the German press, television and streaming televison shows and series, literature, textbooks, social media, podcasts and radio. The analysis of English loanwords has got a descriptive and synchronic character. Descriptive approach applied in the present study is based on the observation and does not intend to prescribe rules or norms that govern the use of English loanwords in informal German. The analysis of English loanwords in informal German is synchronic in that it takes into account quotation evidence from 2009 until the early 2021. It means that the exploration of their use focus on a particular point of time and exludes the language change. What this analysis focuses on is meaning, use and functions of the borrowed words, as well as semantic relationships between loanwords used in German and their English etymons. It intends to determine the semantic relationships between the lexemes in question referring to five categories proposed by Ryszard Lipczuk (1985; 1987), i.e. privativeness, inclusion, equipollence, exclusiveness, and the relationship between two lexemes of contradictory meaning. The lexis was grouped into 9 semantic domains, which are: (1) EMOTIONAL STATES, FEELINGS ATTITUDES, (2) MEDIA AND COMMUNICATION, (3) PEOPLE, (4) SOCIAL LIFE AND HOBBY, (5) IMPROVEMENT, MONEY AND SUCCESS, FAILURE, (6) CONSUMPTION, (7) FASHION, MOVEMENT AND TRANSPORT, LOCATION (8), and (9) BODY AND MIND. Such an arrangement is not arbitrary, yet it enables the reader to navigate through the major domains of occurrence of English loanwords in informal German. The lexical domains are arranged in the descending order according to the number of lexical units. The complete list of lexical units examined in Chapter 4 can be found in Appendix 2.

4.1. EMOTIONAL STATES, FEELINGS, ATTITUDES

4.1.1. Introduction

Opening the further analysis of English loanwords in informal German, the subchapter EMOTIONAL STATES, FEELINGS AND ATTITUDES delineates the most numerous group of lexical items borrowed from English and analysed in the present study. It is not surprising that the group of words relating to emotions involves such a high number of 66 loanwords,

as there is a close relationship between language and emotion. Language uses on the one hand expressive and on the other hand descriptive emotion words (Kövecses 2003: 2). The former are words that intend to express emotions such as *yay* (e.g. triumph, happiness), *yeah* (e.g. joy), or *wow* (e.g. surprise), whereas the latter denote particular emotions, to take only a few examples, *anger*, *fear*, or *happiness*. It seems interesting to mention that some terms may be regarded as both expressive and descriptive. A good example here may be "I love you" (Kövecses 2003: 2). Attitudes and intense emotions can also be expressed by means of swear words (Trudgill, Andersson 1990: 53), which as discourse markers constitute a category of words very often adopted from other languages (Matras 2009). Another way how people can express emotions verbally are poetic devices and figures of speech. As observed by Lakoff and Johnson (1980: 3), metaphors constitute part of the human conceptual system and therefore can be found in many spheres of everyday life. Speakers of a language seem to resort to metaphors when describing rather strong than mild emotions (Fainsilber, Ortony 1987; Kövecses 2003). Also this aspect is taken into consideration in the present study. This subchapter provides a description of a noticeable number of 46 evaluative adjectives including past participle forms functioning as adjectives, 12 nouns denoting emotional states, feelings and attitudes, 5 verbs used to refer to emotional reactions, and 3 adverbs. It is an account of terms borrowed from English that represent the whole gamut of emotions, including sadness, anger, joy, fascination, fear, hate, happiness, embarrassment, contempt, craziness, tiredness, and confusion. A collection of quotation evidence in this subchapter amounts to 205 and provides an overview of the meaning and usage of English lexical borrowings in German that both name and express emotional states, feelings, and attitudes.

abfucken

The verb *abfucken* has been formed on the basis of the English verb *fuck* and the German prefix *ab–*. It occurs in the German language in the sense of "to annoy someone", which is used similarly as the phrasal verb *fuck somebody off* in English. The contextual evidence provided below comes from a documentary and a news magazine:

(1) *Naja, abfucken wär jetzt völlig übertrieben* (Y-KOLLEKTIV, ARD/ZDF/funk, 2017)
(2) *"Mich muss niemand so abfucken am Morgen. Der soll mir noch einmal 'Ruhe!' sagen, dann sag ich ihm 'Ruhe!', aber afrikanisch", kündigt sie bei Prince Damien*

eine aufwendige Rauferei an, und diese fremdkultürliche Einlage ist doch endlich wieder etwas, auf das man sich freuen kann, nachdem Elenas serielle Bombenankündigung aus der fabeltierähnlichen Welt der Wendlers bislang ähnlich spektakulär geriet wie die Eisbombenpolonaise am Ende jeder "Traumschiff"-Folge. (DER SPIEGEL ONLINE/DSCHUNGELCAMP TAG 12, RTL, 22.01.2020)

As the examples presented above show the verb *abfucken* is used to convey negative emotions, such as annoyance or anger. It can be used as a transitive verb, so with an indirect object, which in Example 2 refers to a person. The subject of annoyance in the lines provided are behaviours of other participants of the show, as in Example 2. With its vulgar character, the verb may express the speaker's negative emotions or personal attitudes towards the situations in question. As the lexeme *abfucken* is a forceful linguistic device, it may strengthen the emotional character of the utterances.

abgefreakt

The past participle *abgefreakt* was created from the verb *abfreaken*, by a combination of the English verb *freak* and the prefix *ab–*. Although Duden and DWDS do not include the lexeme *abgefreakt* in their databases, it can be found in some contexts in German. The following examples illustrating its use were taken from the German press and a documentary:

(1) *„Affective Computing" will das Menschsein nachbauen. Klingt erst mal alles ziemlich abgefreakt. Und irgendwie macht man sich da auch Gedanken darüber, welche Folgen es haben könnte, wenn der Mensch wirklich gut nachgebaut wird* (DIE WELT ONLINE, 16.10.2017)

(2) *Ich weiß aber auch dass es inzwischen auch die Zeitung da war, der Journalist aber dann wieder abgehauen ist, weil er meinte das ist zu abgefreakt* (TRU DOKU, ARD/ZDF/funk, 6.04.2021)

Although very scarce, the contextual evidence shows that the past participle *abgefreakt* occurs with the copula verbs *klingeln* in Example 1 and *sein* in Example 2 and functions as an adjective. Used here only in the predicative position, the adjective describes on the one hand an idea of recreating a human being, as in Line 1, and on the other hand an

atmosphere accompanying a protest, as in Line 2. Referring to the contexts provided, the adjective *abgefreakt* can be regarded as a synonym of such English words as *completely crazy* or *completely insane*. The semantics of the word is modified by the prefix *ab–*, which means "completely, thoroughly". *Abgefreakt* occurs in Line 2 with the degree modifier "zu", which suggests that the adjective may be gradable. Due to its highly and explicitly evaluative character, the adjective *abgefreakt* may serve here emotiveness and forcefulness of expression, as in Example 2. Used in the hedge in Line 1, it may also maintain the interest of the reader in the article.

abgefuckt

The lexeme *abgefuckt* is the past participle form of the verb *abfucken* and was created from the vulgar word *fuck* and the prefix *ab–*. Used as an adjective, the lexeme *abgefuckt* has an entry in Duden and DWDS, which define it as "in üblem Zustand, heruntergekommen". With its form and meaning the lexeme resembles the English vulgar word *fuck up* defined by Lexico as "completely mismanage or mishandle a situation" or "ruin something".The word *abgefuckt* can be used in German, as exemplified by the lines from a streaming television series, a newspaper, and a late-night show:

(1) *Hast du was von Martha gehört? Sie ruft mich nicht zurück. Ich weiß nicht, was sie braucht. Es ist abgefuckt* (DARK, NETFLIX, S01E05, 2017)

(2) *Abgefuckt und unsympathisch ist das singende Personal in seiner eisig aufgetufften Bürgerlichkeit* (DIE WELT ONLINE, 5.12.2020)

(3) *Ich präsentiere eine kaputte Frau völlig abgefuckt* (LATE NIGHT ALTER, ZDFneo, 8.12.2020)

The contextual evidence presented above suggests that the adjective *abgefuckt* can describe a situation that is difficult to manage, as in Example 1, or a person in a poor mental and physical condition, as exemplified in Line 3. As illustrated in Example 2, it can also refer to an effect made on a viewer by a group of performers. All meanings considered, the adjective *abgefuckt* is highly evaluative and conveys a pejorative meaning. As compared to German, English uses one additional meaning. Thus, the semantic relation between the lexemes *fuck up* and *abgefuckt* can be described as privativeness. It may perform here a variety of functions. Due to its vulgar character, the adjective can communicate emotions of the speaker in a forceful way. Used in Line 1 in communication with the peer group, it

may serve coolness and reflect the speaker's strivings to make an impression on their interlocutor. Considering inversion in Example 2 and the vulgar character of the word *abgefuckt*, it may be used here for a dramatic effect. Applied in Line 3 as part of an elliptical sentence (verb ellipsis), the word may serve informality and humour.

ausflippen

As indicated by Duden, the verb *ausflippen* is used in German in the following meanings: "sich bewusst außerhalb der gesellschaftlichen Norm stellen, die Gesellschaft verlassen, weil ihre Wertmaßstäbe nicht akzeptiert werden", „die Nerven verlieren, kopflos werden", „ärgerlich, wütend werden", or „vor Freude, Begeisterung, o.Ä. ganz außer sich geraten". The verb seems to be used in a broader sense in German than its English equivalent *flip out* defined by Lexico as "suddenly lose control or become very angry". Considering English and German meanings of the words *flip out* and *ausflippen*, the semantic relationship between the lexemes can be described as inclusion. The following examples from literature, press, and television shows can illustrate the use of *ausflippen* in German:

(1) *Drei Weisen flippen aus vor Begeisterung* (DER CIRCLE, EGGERS DAVE, 2015)

(2) *Aber hatten Burger und Söllner nicht trotzdem eine Affäre, es muss ja nicht immer die Ehefrau sein, die ausflippt* (SOKO KÖLN, ZDF, S17E14, 2018)

(3) *Kate wollte nur helfen, aber Meghan flippte aus, so ein Mitarbeiter des Palastes* (IN-LEUTE, LIFESTYLE, LEBEN, 22/2019)

(4) *Und flippen Sie jetzt bitte nicht aus, aber er trägt eine schwarze Skimaske* (DAS GESCHENK, SEBASTIAN FITZEK, 2019)

(5) *Was ist denn jetzt los? Flippst du schon wieder aus?* (FRITZIE – DER HIMMEL MUSS WARTEN, ZDF, S01E03, 2020)

(6) *Robert war stinksauer, ist ausgeflippt, wollte mich zusammenschlagen, aber ich konnte rechtzeitig abhauen* (SOKO STUTTGART, ZDF, S12E19, 2020)

(7) *Henni, bitte verrat mich nicht. Meine Gram flippt aus, wenn sie das rausbekommt* (FILME IM ERSTEN: DAS KINDERMÄDCHEN, MISSION KANADA, ARD, 2021)

In the contextual evidence provided above the verb *ausflippen* occurs in three meanings. First and foremost it can convey the meaning of getting angry, as in Lines 2, 3, 6, and 7, and getting into a panic, as exemplified in Lines 4 and 5. Aside from that, the verb *ausflippen* can show an action of losing control because of over-excitement, as in Example

1. It occurs in Example 1 with a reference to a character of a book, or in Examples 2 and 3 to a wife. The verb can refer to a fictional character, as in Line 4, to a woman who suffers from breast cancer, as in Line 5, to an angry man, as in Example 6, or to a grandmother, as exemplified in Line 7. The verb *ausflippen* uses the separable prefix *aus–*, which can suggest some change of state, as the verb uses the auxiliary *sein* in the present perfect, as illustrated in Example 6. The contextual evidence provided respresents different sentence types, including Lines 1, 2, 3, 6, and 7 as examples of declarative sentences, Line 4 as an example of an imperative sentence, and Line 5 as an example of an interrogative sentence. As sentence types correlate with their functions, the verb *ausflippen* can serve as part of narrative or story, as in Lines 1, 2, 3, and 6, a warning, as exemplified in Line 4, or an expression of apprehension, illustrated by Examples 5 and 7.

das Auspowern

The word *das Auspowern* is a nominalisation created from the verb *auspowern* and denotes the activity of burning off energy while doing sports. The noun was created from the English verb *power* and the prefix *aus–*, which means here "deprive of (energy/power)". Although the noun does not have a separate entry in Duden, it appears as a definition of another noun *die Auspowerung*. The following examples illustrating its use were taken from the German press:

(1) *Fernradtouren zum Auspowern* (DER SPIEGEL ONLINE, 10.09.2020)

(2) *Im südlichen Teil kann man den Hauptweg verlassen und eine Schleife um das Grillareal und den Skaterplatz laufen, die gleichzeitig einen kleinen Anstieg beinhaltet - zum Auspowern durch einen kleinen Steigerungslauf geeignet* (SÜDDEUTSCHE ZEITUNG ONLINE, 28.12.2020)

(3) *Es gibt eine Runde zum Auspowern mit Trailrunning in der Granitz, Stehpaddeln und Kneipp-Spaziergängen* (DIE WELT ONLINE, 11.04.2021)

It is evident from the examples that the noun *das Auspowern* may frequently occur with the contracted form of the preposition "zu" and the declined neuter article "dem". The examples show also that burning off energy expressed by the noun *das Auspowern* can refer to different sport activities, such as cycling, as in Line 1, jogging, as exemplified in Line 2, or trail running, stand up paddle boarding, and strolling, as shown in Line 3. Appearing both in the title, as in Line 1, and the main text, as illustrated by Examples 2

and 3, it can serve conciseness, as it quickly and precisely communicates the idea in question.

sich auspowern

The reflexive verb *sich auspowern* was created from the English lexeme *power* and the prefix *aus–*. The verb appears in Duden, which defines it as "sich verausgeben". Here is some quotation evidence from the German press and an utterance of a sportswoman, which can illustrate its use:

(1) *Ich habe mich völlig ausgepowert. Die Ziellinie hätte ruhig ein paar Meter früher kommen können* (ZDF SPORT EXTRA ONLINE, 2019)

(2) *Während sich die einen schon frühmorgens aufraffen und zum Training fahren, bevorzugen die anderen die Mittagspause für eine Sporteinlage oder powern sich nach Feierabend aus* (DIE WELT ONLINE, 13.07.2020)

(3) *Wie kann sich mein Kind nun auspowern?* (BERLINER ZEITUNG ONLINE, 9.11.2020)

(4) *Man kann sich zum Beispiel gemeinsame Mini-Projekte überlegen: eine halbe Stunde draußen auspowern mit dem Rad, Schlitten oder Laufrad* (SÜDDEUTSCHE ZEITUNG ONLINE, 5.02.2021)

(5) *Oder ich spiele In-Line Hockey mit meinen Freunden. Da kann man sich richtig auspowern* (KANN ES JOHANNES, KIKA, E9, 12.02.2021)

As illustrated by the examples above, the verb *sich auspowern* conveys the meaning of blowing off emotions after taking part in a sport competition, as in Line 1, or in some sports or physical activities, as exemplified in Lines 2, 3, and 4. It can be used both with a reference to a professional competition, as in Example 1, and an everyday amateur activity, performed by both adults and children, as illustrated by Examples 2, 3, 4, and 5. It can be premodified by the absolute and emphatic adverb *völlig* that intensifies its meaning. As it refers to everyday activities, its use may serve predominantly to lower the register.

ausgepowert

The verbal adjective *ausgepowert* was derived from the verb *auspowern* defined by Duden and DWDS as "jemanden, etwas völlig aussaugen, ausbeuten", "sich bis zur physischen Erschöpfung (bei einer sportlichen Tätigkeit) verausgaben", and „sich bis zur vollkommenen Erschöpfung (für andere Menschen, in einer beruflichen Tätigkeit o. Ä.)

anstrengen". It seems that the adjective was formed from lexical elements of English origin but does not exist in this form in English. The following examples were extracted from the German media:

(1) *Dreimal in Serie konnten die Hessen in der Bundesliga nicht gewinnen. Sie wirkten ausgelaugt und mental ausgepowert* (ZDF SPORT ONLINE, 2.05.2019)

(2) *Wenn Sie sich ausgepowert fühlen, ist viel Ruhe nötig* (DIE WELT ONLINE, 8.02.2021)

(3) *Bundestrainer Löw saß beim Bayern-Spiel in Frankfurt auf der Tribüne und ihm wird aufgefallen sein, wie überfordert und ausgepowert Süle dieser Tage erscheint. Mental und körperlich* (DER SPIEGEL ONLINE, 22.02.2021)

The contextual evidence provided above suggests that the adjective *ausgepowert* can occur with a reference to football, as in Lines 1 and 3, or everyday life, as exemplified by Line 2. It can describe football players (Examples 1 and 3), yet not exclusively, as its reference is universal (Example 2). The adjective can describe a condition of being mentally (Line 1), or both mentally and physically exhausted (Lines 2 and 3). Its l function involves emotive categorisation of someone's mental and physical condition. The adjective occurs here in a line of a horoscope, which serves as a piece of advice in Example 2, and in news reports, which conveys a feeling of concern in Examples 1 and 3.

der Blues

In its informal context, *blues* denotes "feelings of melancholy, sadness, or depression". Duden does not include the noun *der Blues* in any similar sense in its database. The entry occurs on the other hand in the DWDS, which labels one of the meanings of *der Blues* as *umgangssprachlich*: "melancholische, depressive Stimmung". Confronting the entries in Lexico and DWDS, it seems that German has adopted all of the meanings of the noun *der Blues*. Its use in the informal context can be illustrated with the following examples from the Internet and the press:

(1) *Wenn man all dies bedenkt, ist es eigentlich völlig verständlich, dass eine Mutter in den ersten Tagen den Babyblues bekommt - selbst wenn sie ein bezauberndes, kleines Baby in den Armen hält* (FAMILIE.DE ONLINE, 19.09.2017)

(2) *Winterblues weggezaubert* (DROGERIEMARKT MAGAZIN, 04/2018)

(3) *Dabei gibt es smarte Helfer, die dem Winterblues den Kampf ansagen!* (DROGERIEMARKT MAGAZIN, 04/2018)

(4) *In Köln hat der Winterblues keine Chance! Dafür sorgen nicht nur der Rhein und der Kölner Dom, sondern auch zahllose Museen und noch mehr Brauhäuser, das Kölsch und der Karneval* (DEUTSCHE WELLE REISE ONLINE, 14.02.2020)

(5) *Ganz neu motiviert! Geniale Strategien gegen den Blues* (WOMEN'S HEALTH, 5/2021)

The contextual evidence was found on parenting websites, the official website of a German international broadcaster, in a lifestyle magazine published by a German retail store, and a lifestyle magazine. The noun *der Blues* functions as the head of two compound nouns, which are *Babyblues* in Example 1 and *Winterblues* in Examples 2, 3, and 4. Whereas the former denotes a temporary feeling of sadness experienced by some women after giving birth to a baby, the latter is another term for the seasonal affective disorder. Both contexts refer to an unpleasant feeling that can figuratively be *weggezaubert*, as in Line 2. Examples 3, 4, and 5 use the conceptual metaphor of an enemy. Example 4 explicitly indicates that *der Blues* "has no chance", whereas Example 3 encourages figuratively to declare the war on the feeling of melancholy in question. Whereas in Lines 1, 2, and 5 the noun can be used for conciseness, it occurs in Lines 3 and 4 for linguistic creativity that attracts the interest of the readers.

catchy

According to Lexico, the adjective *catchy* is used in general English with a reference to "instantly appealing and memorable". Duden and DWDS do not register its use. The following examples extracted from the German press can illustrate its use:

(1) *ZCA Lines scheitert nicht wirklich mit dem Vorhaben, seine Songs sind catchy und tanzbar, erinnern in den besten Momenten an Style Council und ABC (...)* (BAYERN 2, 2020)

(2) *Deutschland mal wieder mit einem catchy Song, der Spaß macht? Warum nicht!, schrieb ESC-kompakt-Macher Benjamin Hertlein dazu* (DIE WELT ONLINE, 6.02.2021)

(3) *Kliemann, »der Werber«, wie Schulz ihn manchmal nur halb liebevoll nennt, fand dann aber doch »Das Hausboot« besser. Catchy, gut vermarktbar. Schade nur, dass jetzt auch die Serie, die die beiden für Netflix gedreht haben, »Das Hausboot«*

heißt und nicht »G.Unter«. Wer weiß: Hätte sich Schulz bei der Namensgebung durchgesetzt, vielleicht wäre dann auch diese Serie eine ganz andere geworden. (DER SPIEGEL ONLINE, 9.03.2021)

The word refers here to songs that are *tanzbar* (danceable) and pleasurable (*der Song macht Spaß*), and to an (un)appealing title of a Netflix show. It can be used both predicatively, as in Lines 1 and 3, and attributively, without a change in meaning, as in Line 2. Its positive meaning can be identified in Examples 1 and 2, whereas Example 3 uses the adjective probably in a negative sense to express the author's opinion about the title in question. The examples provided show that the word may occur in a declarative sentence, as in Line 1, a rhetorical question, as in Line 2, and in an elliptic sentence, as in Line 3. It may be used here for stylistic effects, as a forceful means to express an opinion.

chillig

The adjective *chillig* resembles in its form the adjective (past participle) *chilled* used in informal English to describe something or someone that is very relaxed. Duden labels its use as *umgangssprachlich besonders Jugendsprache* and defines the adjective as "erholsam, entspannend, für [innere] Ruhe sorgend" and „entspannt, aufgeregt [innerlich] ruhig". Both English and German definitions considered, the relationship between the lexemes can be described as equipollence. Here is some quotation citational evidence that illustrates its use in German:

(1) *Aber er ist super chillig, total entspannt* (REPORTER, ARD/ZDF/funk, 15.08.2018)

(2) *Early Bird sein und sich bereits ein paar Stunden vor dem Spiel einen schönen Platz suchen. Vorteile: Chillige Stunden vor dem Spiel und gute Sicht währenddessen* (AUDIMAX ONLINE, 29.06.2018)

(3) *Ist doch chillig* (DER SPIEGEL ONLINE, 23.12.2019)

(4) *Es ist auch besser, als wenn man einen chilligen Einkaufswagen (…)* (DIE JUNGS-WG, ZDF, S03E02, 2021)

(5) *Alter, mit was für einem chilligen Gang?* (GAME TWO, ARD/ZDF/funk, 8.04.2021)

The examples taken from a German news magazine and two television shows demonstrate that the adjective *chillig* can be used both in the predicative, as in Lines 1 and 2, and attributive, as in Lines 3, 4, and 5, positions without a change in meaning. Used

predicatively in Example 1, it describes a relaxed attitude and a situation in Examples 2 and 3. It refers here also to a shopping cart used by young boys in a shop for riding, as in Example 4. Applied in the attributive position, it describes a leisurely walk in Line 3. The adjective is used probably to serve informality and stylisation. The informality of the contexts is reflected here by elliptical sentences, as in Examples 2 and 3, and the term of address *Alter*, as in Example 5. It is also used as part of the language of the youth (Line 4) and for its imitation by a teacher (Line 3). The contextual evidence shows also that the adjective can be premodified by the absolute adverb *super* (Line 1) that intensifies its meaning and emotive character. The contexts express both positive attitudes (Lines 1, 2, and 3), and a negative emotion, such as impatience with the game (Line 3).

cool

Lexico suggests that the lexeme *cool* occurs in English in a number of meanings, two of which labelled as *informal*: "fashionably attractive or impressive", "excellent" and "used to emphasise the size of an amount of money" and "used to express acceptance of or agreement with something". Duden labels the use of the lexeme as *salopp* and attests its occurrence in German with the following meanings: "[stets] die Ruhe bewahrend, keine Angst habend, nicht nervös [werdend], sich nicht aus der Fassung bringen lassend; kühl und lässig, gelassen", „keine Gefahren bergend, risikolos, sicher", „keinen, kaum Anlass zur Klage gebend, durchaus annehmbar, in Ordnung", and „in hohem Maße gefallend, der Idealvorstellung entsprechend". Taking into account all its definitions, it seems that English uses more meanings of the lexeme and that one of two informal meanings of the adjective *cool* was adopted into the German language. It means that the relationship between the lexemes in English and German is that of privative character. The lines below come from a German pop song, a magazine for runners, television series and shows, and a podcast:

(1) *Aber bleib cool. Ich bin hier mit dir zu verhandeln* (DOGS OF BERLIN, NETFLIX, S01E05, 2018)

(2) *Freunde fürs Leben, das alles zu haben, das alles zu haben ist cool, doch das Krasseste bist du* (DAS KRASSESTE, GLASPERLENSPIEL, 2019)

(3) *Ich will einfach eine coole Aktion machen* (HOMIES, ZDFneo, 12.05.2020)

(4) *Podcaster ist jetzt ein Beruf, das klang so vor 4-5 Jahren noch total cool, mittlerweile ist es jede zweite. Also es ist eher uncool, wenn du nicht sagen kannst du bist beruflich Podcaster* (KICKER MEETS DAZN, DER FUSSBALL-PODCAST, 2020)

(5) *Cool bleiben* (RUNNER'S WORLD, 08/2020)

(6) *Lass coole Posen machen* (DIE JUNGS-WG: ABENTEUER AMSTERDAM, ZDF, S11E04, 17.04.2020)

(7) *Cool, ich komm mit!* (SOKO HAMBURG, ZDF, S03E02, 2021)

(8) *Im ersten Film gönnst du dir die Pizza, dann machst du die Area clean, so dass es cool ist, und dann kommst du zur Nachtischphase mit dem zweiten Film* (CINEMA STRIKES BACK, ARD/ZDF/funk, 22.01.2021)

As illustrated by the contextual evidence, the word *cool* can be used predicatively (Lines 1, 2, 4, 5,and 8), attributively (Lines 3 and 6), and as an expression of acceptance (Line 7). The word occurs here in a number of meanings, regardless of its position within a sentence. It can be used as part of the phrase *cool bleiben* (Lines 1 and 5), with a reference to friendship (Line 2), an activity (Line 3), a job (Line 4), an atmosphere (Line 8), and a pose (Line 6). The phrase *cool bleiben* refers to showing no excessive emotion (Lines 1 and 5). Other meanings of the word *cool* are: "very nice" (Line 2), probably "a bit crazy" (Line 2), "respectful and desirable" (Line 4), "pleasant" (Line 8), and "attractive" (Line 6). The word with the contexts of its occurrence can perform a variety of functions. It occurs here in declarative (Lines 2, 3, 4, and 8), imperative (Lines 1, 5, and 6), and exclamatory (Line 7) sentences, which express support (Line 1), plans (Line 3), opinion (Lines 2 and 4), agreement (Line 7), and enthusiasm (Lines 6 and 8). Occurring in the title of the article, the word can serve brevity and attract the attention of the reader (Line 5).

die Coolness

According to Lexico, the noun *coolness* denotes in informal English "the quality of being fashionably attractive or impressive". Duden labels its use as *salopp* and provides its meaning: "das Coolsein". As English uses more meanings of the noun as compared to German, the relationship between the lexemes can be described as privativeness. The lines provided below come from television shows and an utterance of a popular German football player:

(1) *Eher schlicht mit so 'nem leichten Hauch von Coolness* (DIE JUNGS-WG, ZDF, S02E11 2011)

(2) *Mit knalligen Designs und Namen wie Monster, Rockstar und Red Bull, die nach Coolness und Stärke klingeln, sprechen die Hersteller vor allem junge Leute an* (NEUEINHALB-DAS REPORTERMAGAZIN FÜR KINDER, 30.12.2017)

(3) *Wir müssen einfach das zweite und dritte Tor machen. Uns fehlt da die Coolness und Cleverness* (DIE WELT ONLINE, 28.03.2021)

As illustrated by the examples presented above, the noun *die Coolness* can occur in German in two meanings. First, it can be used with a reference to looks, as in Line 1, an advertisement of an energy drink, as in Line 2, and football tactics, as illustrated by Line 3. It denotes a relaxed attitude, as in Example 1, the attractiveness of a product in Example 2, and a physical attractiveness of a person, as in Example 3. Similarly to other abstract nouns in German, it is used in Line 3 with an article and without an article, as in Lines 1 and 2. It occurs here in declarative sentences. The informality is reflected by the use of ellipsis and the contracted form of the indefinite article *einem — nem*, as in Line 1, and other informal words such as *knallig* in Line 2. The noun is used in Lines 1 and 3 for evaluation, whereas in Line 2 for stylization of the youth language.

die Connection

The noun *connection* can be used in English in a number of meanings, including its informal usage, which refers to a "supplier of narcotics". Duden suggests that German has adopted the meaning of the noun: "Beziehung, Verbindung (die für jemanden nützlich ist, ihm Vorteile verschafft)" and labels its use as *umgangssprachlich*. This definition seems to correspond to one of the meanings provided by Lexico: „People with whom one has social or professional contact or to whom one is related, especially those with influence and able to offer one help". All definitions considered, the relationship between *connection* and *die Connection* can be described as privativeness.The following examples were taken from a Netflix-series and a television show:

(1) *Ihr habt alles, was man braucht (...) Aber ich hab die Connections* (DOGS OF BERLIN, NETFLIX, S01E03, 2018)

(2) *Wir haben schon im Taxi die Connection gefühlt* (DIE MÄDCHEN-WG: IM SCHLOSS AM SEE, ZDF, S13E01, 2021)

The examples show that the noun *die Connection* can occur in German with a reference to a group of people, as in Example 1, or an emotional bond, as in Example 2. It can occur in a context that expresses strength and dominance, as exemplified in Line 1. The noun can serve also as a denotation of emotional allegiance with a peer group, as in Line 2.

crazy

Crazy is a lexeme used in informal English to describe somebody or something "mad, especially as manifested in wild or aggressive behaviour", "extremely angry", "foolish", "extremely enthusiastic", "appearing absurdly out of place or unlikely", or "full of cracks or flaws". According to Duden and DWDS, *crazy* is an adjective used *umgangssprachlich* in the sense of "verrückt". All the definitions considered, German seems to have adopted one of the original meanings of the word. It means that the relationship between the adjectives used in English and German can be described as privativeness. Here is some quotation evidence from the German press, and television series and shows:

(1) *Im TV zeigt sich das Model jetzt total crazy – und macht nicht immer eine gute Figur* (OK!, 36/2015)

(2) *Wer crazy sein möchte: Perle raus und los* (COSMOPOLITAN, 02/2017)

(3) *Und das zeigt sie auch ihren Insta-Followern – mit crazy Pics und witzigen Aktionen* (JOY, 01/2019)

(4) *Was wollen Sie von mir? Sie sind ja voll crazy!* (FRITZIE-DER HIMMEL MUSS WARTEN, ZDF, S01E05, 2020)

(5) *Zeit für meine neue Rubrik: mega ultra spannende crazy Hintergrundinformationen…* (WORLD WIDE WOHNZIMMER, ARD/ZDF/funk, 18.09.2020)

The contextual evidence provided above shows that the adjective *crazy* can be used both attributively, as in Example 2, and predicatively, as exemplified in Lines 1 and 3. Used in the attributive position, the adjective can describe funny or foolish pictures posted online, as in Line 2, and funny pieces of background information, as exemplified by Line 5. Appearing in the predicative position, the adjective can describe unconventional style of clothing, as in Example 1, mad behaviour, as exemplified by Line 3. It is used in declarative sentences, as in Lines 1, 3 and 5, an exclamatory sentence, as in Line 4, and in an embedded question that can also be regarded as a declarative sentence in Line 2. What

should be pointed out here is the use of such intensifiers as *total* in Example 1 and *voll* in Example 4. The latter is an adverb occurring very often in informal contexts and whose usage is labelled in Duden as *salopp*. The main functions of the word *crazy* are here lowering the register and limiting therefore the distance between the author of the article and the reader, as in Lines 1 and 3. It can also serve brevity, as exemplified in Line 2, or expressing anger, as in Line 4. Announcing a new section of a television show in Example 5, it may be used to get the interest of the viewers.

creepy

The lexeme *creepy* can occur in informal English in the sense of "causing unpleasant feeling of fear, or unease". Although neither Duden nor DWDS register the lexeme in their databases, it can be found in German in the following contexts taken from the German press, television show, and a podcast:

(1) *Apps und Web-Dienste haben Funktionen, die manchmal praktisch sind - oft aber nur noch creepy* (DER SPIEGEL ONLINE, 06.09.2016)

(2) *Es wird creepy mit der ZDF Creepparade II, astronautisch mit Ariane Alters ESA Bewerbung und vor allem extrems lustig mit Aurel Mertz* (LATE NIGHT ALTER, ZDFneo, 15.03.2021)

(3) *Das könnte aber auch richtig spooky sein. Also richtig creepy* (CINEMA STRIKES BACK, ARD/ZDF/funk, 26.03.2021)

As illustrated by the quotation evidence provided above, the word *creepy* can be used in the predicative position to describe a feeling of fear or unease caused by functions of an application, as in Example 1, a situation, as in Example 2, or a film, as exemplified by Line 3. Considering the meanings provided, German seems to have adopted the sense of the adjective registered in Lexico. The adjective serves on the one hand to express emotions explicitly (Examples 1 and 3), and on the other hand as a wordplay and allusion to the name of the event in question (Example 2). The contextual evidence shows also that the adjective can be premodified by the adverb *richtig* (Example 3).

der Cringe

According to Lexico, the noun *cringe* can be used with a reference to "an act of cringing", so to the experience of "an inward shiver of embarrassment or disgust". German contexts, although not found in Duden or DWDS, are:

(1) *Und bis es tatsächlich losgeht, bis es halt Monster zu sehen gibt und wie es zu sehen is', ist schon Cringe* (CINEMA STRIKES BACK, ARD/ZDF/funk, 13.11.2020)

(2) *Das ist ja alles Cringe! Und zwar ein absoluter Cringe!* (WORLD WIDE WOHNZIMMER, ARD/ZDF/funk, 01.01.2021)

The examples show that the noun *der Cringe* can be used in German in a similar sense to that indicated by Lexico. It means that *der Cringe* denotes an experience of embarassement and disgust. Its use is very emotive, as it occurs in exclamatory sentences, as in Lines 2 and 3, and with the particle *ja*, as in Line 3. The utterances extracted from podcasts illustrate the evaluative use of the noun *der Cringe*. It serves here pejoration, as it acquires negative connotations. The effect is additionally intensified by the use of the attribute *absolute*. The informality of contexts is conveyed here by contracted forms, such as *is'*, as in Line 2, other words characteristic of the informal language, such as *halt*, as in Line 2, conciseness exemplified in Line 1, and spontaneity used in Line 3. It should also be noted that Example 3 uses the word *alles* to create the phrase of informal character, such as *alles fit*.

dope

The adjective *dope* is another word for "very good" and cannot be found in Duden or DWDS. German context of its use was taken from a rap song:

(1) *Manche musst du erinnern, dass du dope bist* (JUICE ONLINE, 10.08.2018)

(2) *Alles dope, wenn du da bist, wenn du da bist* (ALLES DOPE, CRO, 2021)

The example shows that the adjective *dope* connotes positively and refers to either a person (Example 1) or a very good situation (Example 2). It occurs in both examples in the predicative position and due to its short form it can communicate quickly the message. Aside from that, the adjective is evaluative and may also be used to express positive emotions such as contentment.

down

The adjective *down* occurs in English in a number of meanings. Used predicatively it can describe an unhappy and depressed person. This sense is also registered in Duden: "sich körperlich, psychisch auf einem Tiefstand befindend; zerschlagen, ermattet; niedergeschlagen, bedrückt". The relationship between the English and the German lexeme is therefore that of privative character. Examples of its use presented below come from a rap and pop songs, and a podcast:

(1) *Ey, sag' mir, bist du down, down, down?* (BIST DU DOWN?, ACE TEE, 2017)

(2) *Alles taub um mich rum, taub um mich rum. Ich bin wieder down ohne Grund* (DOWN OHNE GRUND, KAYEF, 2020)

(3) *Genau, den habe ich mir schon des Öfteren mal angeguckt, wenn ich ein bisschen down war* (CINEMA STRIKES BACK, ARD/ZDF/funk, 26.03.2021)

The contextual evidence presented above illustrates the predicative use of the adjective *down*, which describes an unhappy person. It is an example of an orientational metaphor ("sad is down"). It can be used for emphasis in Example 1, to describe a background of events, as in Line 2, or single situations, as exemplified by Line 3. The adjective is used to express explicitly the feeling of sadness.

easy

As indicated in Lexico, the adjective *easy* can be used in general English in the following meanings: "achieved without great effort", "free from worries or problems", and "vulnerable". In informal English, the word occurs as an adjective in the sense of "very receptive to sexual advances". Duden and DWDS suggest that German uses the adjective *easy* in the sense of "leicht, keine Schwierigkeiten mit sich bringend" and label its use as *umgangssprachlich*. Taking into account the definitions provided by the dictionaries in question, the relationship between the lexemes used in English and German can be described as privativeness. What accounts for this is the larger number of meanings in English, as compared with the meanings of *easy* included in Duden and DWDS. The contextual evidence presented below comes from a German-language magazine and a song:

(1) *Ich weiß schon, du heißt Isi, aber ist mir egal. Ich nenn' dich lieber Sunny, ehh. Ab jetzt wird alles easy, denn du bist nicht mehr da* (EASY, CRO, 2012)

(2) *Wir gehen dahin und holen uns den Shit. Ganz easy* (DARK, NETFLIX, S01E03, 2016)

(3) *Auch die Regeln sind easy: den Ball möglichst oft hin- und herschlagen, ohne dass er auf den Boden fällt* (COSMOPOLITAN, 08/2018)

(4) *Alles easy trotz Brexit* (FOCUS ONLINE, 06.09.2019)

(5) *Nach der Uni einen Job zu finden war für Ingenieure in den vergangenen Jahren oft easy* (ZEIT CAMPUS, 01/02/2021)

As indicated by the contextual evidence provided above, the word *easy* can be used to describe a situation, as in Lines 1, 2, and 4, rules of a game, as in Line 3, and an opportunity, as in Line 5. On the one hand, it shows that the word can be used to comment on something that can be achieved without great effort, as exemplified by Lines 2, 3, and 5. On the other hand, it describes a situation that is free from problems, as in Examples 1 and 4. The adjective *easy* is used here predicatively and serves evaluation. It can be premodified by the adverbs *ganz*, as in Line 2, and *alles*, as in Lines 1 and 4, which suggests that the adjective is gradable. It should be noted also that Lines 1 and 4 use the phrase with the word *alles* (*alles easy*).

easy

The lexeme *easy* appears in Lexico in the sense of "without difficulty or effort" and is labelled there as *archaic, informal US*. Duden and DWDS do not include the adverb *easy* in their databases. Although scarce, the contextual evidence provided below can show how the word is used in German:

(1) *Mit diesem Flow kommst du easy runter und ganz entspannt durch die hektischste Zeit des Jahres* (WOMEN'S HEALTH, 12/2020)

(2) *– Sorry, ich musste das sagen*
   – Ne, easy (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E04, 2021)

The lines from a German-language lifestyle magazine and a television show suggest that the adverb *easy* can be used in German with a reference to an activity done without any greater effort, as in Example 1, or as a reaction to an apology, as in Example 2. Whereas

the former has got a motivational character, the latter expresses a relaxed attitude of the speaker.

easy-going

As indicated in Lexico, the lexeme *easy-going* occurs in English in the sense of "relaxed and tolerant in attitude and manner". Duden and DWDS do not register its use in German. The contextual evidence from a television show and a newspaper, although scarce, can show how the word can be used in German:

(1) *Die Leute voll easy-going* (GUTE ZEITEN, SCHLECHTE ZEITEN, RTL, E7065, 2021)
(2) *Darüber hinaus war alles einfach und easy-going (...) Das passte von Anfang an* (DIE WELT ONLINE, 13.02.2021)

The adjective *easy-going* occurs in the predicative position and describes somebody's attitude, as in Example 1, or relaxed atmosphere, as in Example 2. Explicitly positive in nature, it serves expressing positive attitudes and emotions.

easy-peasy

The lexeme *easy-peasy*, as indicated in Lexico, occurs in informal British English and refers to something that is "very straightforward and easy". Although the lexeme cannot be found in Duden or DWDS, its occurrence in German can be illustrated with two examples extracted from the press and a television show:

(1) *Kochen? Kann ich! Super leckere easy-peasy Bowls für lazy Ladies* (JOY, 06/2018)
(2) *Ich finde, dass sie auf der einen Seite wirkt, wie die Serie aus den späten 40ern-50ern, aber eigentlich sehr modern entkommt (...), so ganz easy-peasy funktioniert* (SERIöS–DAS SERIENQUARTETT, ARD/ONE, S02E09, 2020)

As illustrated by the lines, the word *easy-peasy* occurs here both as an attributively used adjective (Example 1) and an adverb (Example 2). It can be pre-modified by the absolute adverb *super* (Example 1) or the adverb *ganz* (Example 2). The contexts provided suggest that the word may serve persuasion and evaluation. Whereas the former aims to encourage the reader to prepare a dish in question (Example 1), the latter presents the opinion of the speaker on some aspects of a series (Example 2).

fancy

The adjective *fancy*, as indicated in Lexico, can refer in general English to something that is "elaborate in structure or decoration", "sophisticated or expensive in a way that is intended to impress", "of high quality", to flowers that are "of two or more colors", to animals that are "bred to develop particular points of appearance". Used in a number of contexts in English, the adjective *fancy* can occur in German as a synonym of "schick", "ausgefallen", or "modisch". Duden labels its useage as *umgangssprachlich*. The relationship between the lexemes in English and German is that of privative character. The word can be used in the following contexts taken from the press and a television show:

(1) *Zu dem recht klasischen Schnitt passen auch fancy Teile mega – weite Jacken, hippe Windbreaker etwa* (COSMOPOLITAN, 09/2018)

(2) *Trendy Cat-Eye-Looks und fancy Brillen mit knallbunten Gläsern* (BRAVO, 10/2018)

(3) *Guck dich an, einfach so fancy* (DIE JUNGS-WG, ZDF, S03E17, 2013)

(4) *Die Photoshop-Welt, die die Influencer täglich kreieren, sie wird in Dubai zur Kulisse zum Anfassen. So wechseln sich die Motive ab: Wüstensafari, Skyline, fancy Dinner, Shopping* (DIE WELT ONLINE, 8.01.2021)

The examples provided above show that the adjective is used attributively and describes parts of clothing (Example 1) and accessories that are intended to impress (Example 2), or a lavish and sophisticated meal (Examples 3 and 4). It occurs here in the near proximity to other evaluative words such as *knallbunt* and *trendy* (Example 2). It can be premodified by the adverb *einfach so* (Example 3) or occur with other words of English origin (Example 4), which creates the international character of the place described. The adjective has generally a positive meaning (Examples 1, 2, and 4) but can also be used as pejorative (Example 3) and refer to a meal that intends to impress but is quite modest. Thus, the latter use can serve humour and distance towards the speaker's cooking skills.

das Feeling

According to Lexico, the lexeme *feeling* occurs in general English in a number of meanings. Duden and DWDS suggest that the noun *das Feeling* occurs in general German and provide its following meanings: "[den ganzen Körper erfüllendes] Gefühl", "Gefühl, Empfindung (für etwas); Einfühlungsvermögen", and „Stimmung, Atmosphäre". Taking

into account that English uses more meanings of the noun as compared to German, the relationship between the lexemes *feeling* and *das Feeling* can be described as privativeness. The contextual evidence provided below was taken from a television show and the press:

(1) *Ja, ein geiles Feeling bestimmt* (DIE JUNGS-WG: ABENTEUER AMSTERDAM, ZDF, S11E01, 2020)

(2) *Noch Deutschlands nördlichste Insel bietet mehr: mondänes Feeling in Kurorten wie Kampen und Westerland und natürlich mehr als das kulinarische Standardprogramm* (DIE WELT ONLINE, 27.01.2021)

(3) *Die Urlauber erlebten so etwas wie ein Robinson-Feeling, und das machte offensichtlich einen besonderen Reiz aus* (DIE WELT ONLINE, 17.03.2021)

(4) *Fahrradfahren statt Moped-Feeling* (RADFAHREN MAGAZIN, 16.04.2021)

The lines suggest that the noun *das Feeling* denotes an emotional state (Example 1) and an atmosphere (Examples 2, 3, and 4). It should be noted that the latter cannot be found in Lexico. The noun can occur both as a single unit premodified by the adjectives *geil* (Example 1) or *mondän* (Example 2) and a compound noun premodified by such nouns as *Robinson* (Example 3) or *Moped* (Example 4). Used as part of compound nouns, it refers to an experience similar to that of the popular character of the novel *Robinson Crusoe* (Example 3), or an experience of riding a motorbike (Example 4). The noun is used here with a positive reference and evokes therefore positive emotions.

fit

According to Lexico, the adjective *fit* can occur both in general and informal English. Duden suggests that German uses two of its several original meanings. These are: "in guter körperlicher Verfassung, sportlich durchtrainiert", „leistungsfähig, tüchtig, qualifiziert, befähigt". DWDS defines *fit* as "leistungsfähig" and "in guter Form für einen sportlichen Wettkampf" and labels its use as *umgangssprachlich*. All the definitions considered, the relationship between the lexemes is that of privative character. The following lines taken from a television show and a television soap opera show how German uses the phrase *alles fit*:

(1) *Und alles fit? Sie sehen so müde aus* (IN ALLER FREUNDSCHAFT, DIE JÜNGEN ÄRZTE, ARD/DAS ERSTE, S02E15, 2016)

(2) *Alles fit, keiner ersoffen oder wir haben's nicht gemerkt* (DIE JUNGS-WG, ZDF, S13E21, 4.02.2021)

As illustrated by the examples, the adjective *fit* can occur in informal German as part of the phrase *alles fit* which means "everything's fine". It use can be of playful character, as in Line 2. It can also occur in a question that expresses concern about somebody, as exemplified by Line 1.

flashen

As indicated by Lexico, the verb *flash* can occur in informal English in the following meanings: "hold up or show quickly before replacing it", "make a conspicuous display of something so as to impress or attract attention", or "show one's genitals briefly in public". Duden suggests that the verb is used in informal German (*umgangssprachlich*) in the sense of "begeistern, in Rausch versetzen", which seems to divert from the meanings provided by Lexico. Examples of its usage in German come from a song and a television show:

(1) *Ich bin hypnotisiert, wenn du vorbei spazierst und es wird jeden Tag ein kleines bisschen schlimmer! Flash mich nochmal, als wär's das erste Mal* (FLASH MICH, MARK FORSTER, 2014)

(2) *Es ist nicht die allerbeste Serie, die ich hier gesehen hab' aber weil ich so Bock auf andere Sachen (…), hat's mich doch geflasht* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, ARD/ONE, S02E11, 2020)

The examples presented above show that the verb *flashen* conveys the meaning of making impression on somebody. The action of *flashen* in German can be perfomed by a beloved person (Line 1) and a television series (Line 2). The verb serves thus expression of positive emotions, which are – in this instance – enchantment and fascination.

freaky

Another lexeme that falls under the category of EMOTIONAL STATES, EMOTIONS AND REACTIONS describes something that is strange or eccentric. According to Lexico, the adjective *freaky* is used in informal English. Duden and DWDS do not register its use.

However, the word can occur in German, as illustrated by the examples taken from a lifestyle magazine, a news magazine, and television shows:

(1) *So freaky die Idee auch klingt, bin ich positiv überrascht* (COSMOPOLITAN, 07/2019)

(2) *Mein Vater ist eher konservativ und einzelgängerisch, während meine Mutter freaky und immer unter Leuten ist* (DER SPIEGEL ONLINE, 10.05.2019)

(3) *Das klingt so skurril und freaky, weil sich das erst in den letzten zwei, drei Episoden zusammenzieht* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, 26.01.2021)

(4) *Die einzigen Menschen, die es vielleicht ein bisschen vermissen im freaky Kostüm Party zu machen (…)* (LATE NIGHT ALTER, ZDFneo, 14.02.2021)

The examples show that the lexeme *freaky* uses a similar meaning in English and German. It can refer to an idea (Example 1) or a thread (Example 3). It can also describe a person (Example 2), or clothing (Example 4). The adjective can be used both predicatively (Examples 1, 2, and 3) and attributively (Example 4) without a change in meaning. The adjective is highly evaluative and can be used both in a positive meaning (Example 2) and pejoratively (Examples 1 and 3). In Example 4 it is difficult to determine whether the speaker evaluates the phenomenon in a positive or a negative way.

fresh

The lexeme *fresh* occurs both in general and informal English. Lexico lists a number of meanings, in which the adjective can occur, whereas Duden and DWDS labels its use as *Jugendsprache* and suggest that German uses the adjective in the sense of "gut, großartig, hervorragend". The sense included in Duden seems to overlap with the definition of *fresh* that can be found in Oxford Dictionary of Modern Slang (Ayto, Simpson 2010): "new and exiciting, hip, cool". All definitions considered, the relation between adjectives used in English and German is that of privative character. The lines provided below were taken from podcasts, a television show, and a rap song:

(1) *Sieht fresh aus, nö?* (DIE JUNGS-WG, ZDF, S05E06, 2017)

(2) *Ich bin recht früh heutʾ aufgestanden, um für euch fresh zu sein* (WORLD WIDE WOHNZIMMER, ARD/ZDF/funk, 6.01.2021)

(3) *Ich habʾ heutʾ …Ich bin jetzt… Ich habʾ coole Jugendsprache drauf. Fresh. Das sagen die Kids* (CINEMA STRIKES BACK, ARD/ZDF/funk, 5.02.2021)

The utterances transcribed from podcasts illustrate the use of the adjective *fresh* in two meanings. On the one hand, the adjective *fresh* can describe a person who is full of energy (Example 3). On the other hand, it describes something very good or excellent (Examples 1 and 2). In German the adjective can be used in the predicative (Examples 1, 2, and 3) function. It serves here stylisation, which is expressed explicitly: *Ich hab᾽ coole Jugendsprache drauf* (Example 2). The contexts are highly evaluative and evoke rather positive connotations. The informality is conveyed here by spontaneity, the spoken character of the utterances and their informal context (Examples 1, 2, and 3), and contracted forms such as *heut'* and *hab'* (Example 4).

fucking

The lexeme *fucking* is a vulgarism used attributively, as indicated by Lexico, to "emphasise or express annoyance with someone or something". Duden and DWDS do not include the lexeme in their databases. The following examples illustrating its use were taken from a German television series and a film:

(1) *Mann, Sandy, du Denkzwerg, nimm doch endlich den fucking Schlüssel mit* (SOKO MÜNCHEN, S35E02, 2009)
(2) *Ich hab᾽ nichts erreicht in meinem Leben und hab᾽ fucking Burnout* (MIT BURNOUT DURCH DEN WALD, ARD, 2014)
(3) *Das ist nicht dein fucking Ernst* (BERLIN – TAG&NACHT, RTL, S09E2027, 2019)

As indicated in the examples, the vulgar word *fucking* can be used to put extra emphasis on an utterance. Similarly to English, it is used attributively. However, its aim is not to describe, as it is usually in case of adjectives, but to express emotions. Thus, it can be regarded here rather as emotional and emphatic than as abusive swearing. The contextual evidence shows that the word is used in lines that express such negative emotions as impatience (Line 1), despair (Line 2), and anger (Line 3). It means that the word *fucking* serves here predominantly forcefulness of expression.

funny

The lexeme *funny*, as defined by Lexico, describes in general English something humorous, difficult to understand, unusual, and slightly but undefinably unwell. Informal English uses the adjective to emphasise that something is serious or should be taken

seriously. Also Duden includes the adjective in its database and defines it as "lustig" and "spaßig". Additionally, it labels its use as *umgangsprachlich, besonder Jugendsprache*. It means that the relation between the English adjective and the loanword in German is that of privative character. Quotation evidence presented below comes from a newspaper and a television show:

(1) *Neben Selfies sind Funny-Cats-Videos die Säule des Internets* (STUTTGARTER ZEITUNG ONLINE, 30.10.2018)

(2) *Kennst du den Funny-Zusammenschnitt von Qui-Gon Jinn?* (CINEMA STRIKES BACK, ARD/ZDF/funk, 22.01.2021)

(3) *Wäre es nicht funny, „Independence Day" reinzulegen?* (CINEMA STRIKES BACK, ARD/ZDF/funk, 9.04.2021)

The contextual evidence shows that the adjective *funny* is used in German to describe videos posted online (Example 1), compilation of videos with a popular film character (Example 2), or the possible activity of watching a film (Example 3). It refers here mainly to the popular culture. The adjective can occur as a single unit (Example 3) and a prefix word that forms a compound noun (Examples 1 and 2). It occurs here in declarative (Example 1) and interrogative sentences (Examples 2 and 3). Whereas the former can perform the function of communicating quickly the idea, the latter occurs in a suggestion.

gaga

The adjective *gaga* describes in informal English a person who is "no longer in possession of all one's mental faculties, especially on account of old age" or "very enthusiastic and excited about someone or something". Duden and DWDS label its use as *veraltet* and *salopp*: "trottelig" and "nicht recht bei Verstand". The examples illustrating its use in German were taken from a novel, a rap song, and a television show:

(1) *Bist du gaga oder was?* (DIE JUNGS-WG ZDF, S05E08, 2013)

(2) *Alle Chicks sind völlig gaga, ist die Maske mal nicht auf* (KAPITEL 1, CRO, 2017)

(3) *Für Außenstehende müssen wir ein wenig gaga gewirkt haben, wie wir den ganzen Abend am Teich saßen und uns anhimmelten* (WOHL DEM, DER JETZT NOCH HEIMAT HAT, RENATE HAGENLOCHER-CLOSIUS, 2018)

The examples presented above show that the adjective *gaga* can be used predicatively to describe a behaviour of a young person (Example 1), female fans enthusiastic about a rapper (Example 2), or an impression made by lovers who sit by a pond (Example 3). The contextual evidence suggests that German can use both meanings of the lexeme registered in Lexico. It can also be noticed that the adjective is gradable and can be premodified by such adverbs as *ein wenig* in Line 3 and *völlig* in Line 2. The first-person narrative uses the personal pronoun "we" in Example 3 and expresses distance towards the events described. The adjective *gaga* occurs here in informal contexts and serves therefore lowering the register. Other lexical signals of informality here are the verb *sich anhimmeln* (Example 3) and *Chicks* (Example 2).

gechillt

The past participle form *gechillt* has been derived from the verb *chillen* (to chill). Although Duden does not register the lexeme in the database, here is some quotation evidence from the German press and a television drama that present its use:

(1) *Voll gechillt, ich hab's noch nicht gesehen* (DIE JUNGS-WG, ZDF, S03E12, 2013)

(2) *Die anderen lassen den Tag gechillt ausklingeln, obwohl zu tun gebe es eigentlich noch genug* (DIE JUNGS-WG: ABENTEUER AMSTERDAM, ZDF, S06E04, 2019)

(3) *Cringe? Lit! Auf der Suche nach den richtigen Worten für den Jugendstil meiner Tochter bin ich alles andere als gechillt* (DER SPIEGEL ONLINE, 2.10.2020)

The contextual evidence shows that the adjective *gechillt* can be used in the sense of "relaxed". It occurs here in a commentary of a situation (Examples 1 and 2) and in the lead-in to the article (Example 3). Its main functions concentrate here around those of social character, such as enhancing communication (Example 1), and stylisation of the language of the youth (Examples 2 and 3). The former occurs in an utterance of a young person, whereas the latter in an article about the language of the youth and a narration in a programme devoted to the young. The lines provided above show also that the word *gechillt* is used as a predicate adjective (Examples 1 and 3) and an adverb (Example 2). Due to scarce contextual evidence, both adjectives and an adverb are treated here as one lexical unit.

groovy

The lexeme *groovy*, as indicated by the Lexico, is humorously used in informal English to describe something that is fashionable, exciting, or excellent. Duden labels its use as *umgangssprachlich,* and suggests that the lexeme occurs in German in the sense of "sehr gut, erstklassig". Here are some examples of its use taken from a song used in a television show for children, and from a newspaper:

(1) *Das ist Tobi, Checker Tobi. Der ist cool, hey, ziemlich groovy. Der, der immer fragt, der, der Action mag* (CHECKER TOBI UND CHECKER JULIAN, KIKA, 22.06.2019)

(2) *Plötzlich waren Batik-Shirts wieder in, man hängte sich Kristallketten und Sternzeichen-Schmuck um. Groovy!* (DIE WELT ONLINE, 18.11.2019)

The lines above provide evidence for the use of the adjective *groovy* in the predicative function, as in Example 1, and an exclamation, as illustrated by Example 2. With a little humorous undertone, it describes the presenter of the programme in question (Example 1) and refers to a fashion style from the 1990s (Example 2). It may be used here as a stylisation of the youth language (Example 1) or serve stylistic effects (Example 2). The newspaper article uses the adjective in a very interesting way taking into account the fact that it has gone out of use in English and refers here to a style that was popular almost 30 years ago and has recently been revived. The fashion in question can be compared here to the word *groovy* that used to be popular in English and can now be found in German.

grumpy

The adjective *grumpy* occurs in general English with a reference to somebody or something "bad-tampered" (Lexico), "easily annoyed and complaining" (CED). Although Duden and DWDS do not include the lexeme in their databases, the following contexts can illustrate its usage in German:

(1) *Die große Happy Challenge! Von grumpy zu glücklich* (BRAVO, 10/2018)

(2) *Diese Dinge haben grumpy Kanye West zum Lachen gebracht* (MTV ONLINE, 2018)

The examples illustrate the use of the adjective *grumpy* in its original sense which occurs in Lexico. Occurring in the attributive function, it can describe a state, as in Line 1, or a

person, as in Line 2. The adjective is also evaluative and evokes rather negative connotations. It occurs as another extreme as compared with the state of happiness in Example 1. The emotional character of the line is conveyed here by the exclamatory sentence used in Example 1. It should be noted that Line 1 uses antithesis, which is a powerful linguistic device conveying the idea in question in a more vivid and interesting way. Then, the contextual evidence suggests that the adjective can be used to attract the attention of the reader.

happy

Lexico suggests that the lexeme *happy* can be used both in general and informal English. Duden defines the lexeme as "glücklich, sehr zufrieden, gut gelaunt" and labels its use as *umgangssprachlich*. As the definition registered in Duden seems to correspond to one of the meanings included in Lexico, the relationship between the lexemes used in English and in German is that of privative character. The following examples have their source in German-language magazines and a streaming television series:

(1) *Die mochten es sehr und sind total happy, aber du hast ein bisschen zu viel auf den Rippen* (COSMOPOLITAN, 08/2018)

(2) *Wenn ich es weiterhin schaffe, Familie und Arbeit gut zu vereinbaren, habe ich mein Rezept für ein happy Leben gefunden* (COSMOPOLITAN, 08/2018)

(3) *Ich bin okay, happy bin ich noch nicht* (IN-LEUTE, LIFESTYLE, LEBEN, 22/2019)

(4) *Alle sind happy. Also warum bin ich hier?* (DOGS OF BERLIN, NETFLIX, S01E01, 2019)

(5) *Hyaluron macht die Haut happy* (DROGERIEMARKT MAGAZIN, 08/2020)

As illustrated by the lines above, the adjective *happy* can be used both predicatively (Lines 1, 3, 4, and 5) and attributively (Line 2) without any change in meaning. It describes here people (Lines 1, 3, 4), life (Line 2), and skin (Line 5). It is used here in three meanings, which are "feeling or showing contentment" (Lines 1 and 3), "fortunate and convenient" (Line 2), and "satisfied" (Lines 4 and 5). It is explicitly positive and can be used to express positive emotions (Lines 1 and 2). Its use with regard to skin is figurative, as the adjective describes here a hydrated and nourished skin (Line 5). As it occurs in an advertisement, it serves probably to evoke positive emotions in the consumer. Aside from that, the contextual evidence shows that the adjective can be pre-modified by the adverb *total* (Line 1), which emphasises the emotive character of the whole utterance.

hardcore

Lexico suggests that the lexeme *hardcore* occurs as an adjective in general English in a number of meanings including those of "denoting an extreme example of something", and "Denoting or relating to pornography of a very explicit or extreme kind." Instead of an adjective, Duden and DWDS include the noun *der Hardcore* in their databases. While Duden refers to *der Hardcore* as pornography, DWDS labels its use as *allgemeiner salopp* and defines it as "extreme, harte Form, Version, Situation, o. Ä". However, it is also the adjective *hardcore* that seems to be used in German. Its occurrence can be illustrated with the following examples taken from a student magazine and television shows:

(1) *Ob pathetisch oder sachlich, ob zwischen Hardcore-Veganer und Billigfleisch-Käufer: Ich konnte manche Argumente nachvollziehen, über manche habe ich gelacht und andere haben mich nachdenklich gestimmt* (AUDIMAX ONLINE, 29.11.2017)

(2) *Da hab ich null Bock drauf. Ich muss wieder raus, das ist mir zu hardcore* (AUF 3 SOFAS DURCH PARIS, ALPHA/ARD, 17.08.2020)

(3) *Es tut extrem weh. Es ist hardcore unangenehm* (FOLLOWME.REPORTS. ARD/ZDF/funk, 14.04.2021)

The examples show that the adjective *hardcore* can be used in German in one of its English meanings, which describes something extreme. In the lines provided above the adjective *hardcore* refers to a group of people, as in Example 1, and a difficult situation caused by extreme conditions in a cave, as illustrated by Example 2, or by excessive consumption of drugs and its side effects, as indicated in Example 3. Thus, it can be assumed that the relationship between the lexeme that entered the German language and its English etymon is privativeness. The contextual evidence shows also that the word *hardcore* can be used in German as a prefix word, as in Example 1, a predicative adjective, as in Example 2, and probably a modifier, as in Example 3. Due to the spoken character of Line 3 it is difficult to determine if the word *hardcore* is used here as an adjective or an adverb. Used without a pause it could modify the adjective *unangenehm*. Occurring with a pause between *hardcore* and *unangenehm* it could be regarded as another adjective in the sentence. The main functions of the utterances here are psychological and rhetorical in nature. The former involves expressing such emotions as fear and its consequence, which is withdrawal from the activity in Example 2. It can also express the feeling of being tense

while describing a difficult experience in Example 3. The latter relates to precision in naming a particular group of people, as in Line 1, and informality manifested here also by contracted forms, such as *hab'* and informal phrases, such as *Bock haben*, as in Line 2.

der Hate

Lexico offers three meanings of the noun *hate*, which are as follows: "intense dislike", "denoting hostile actions motivated by intense dislike or prejudice", and "an intensly disliked person or thing". Duden and DWDS do not include the noun in their databases. Here are some examples of its use in German taken from a podcast and a television report:

(1) *Jetzt ziehen wir Hate auf uns* (CINEMA STRIKES BACK, ARD/ZDF/funk, 5.02.2021)
(2) *Von Anfang an musste sie auch einiges an Hate über sich ergehen lassen* (Y-KOLLEKTIV, ARD/ZDF/funk, 18.02.2021)

The contextual evidence shows that the noun *der Hate* refers to intense dislike (Example 1) and hostile actions on the Internet (Example 2). All the examples and definitions considered, the relationship between *hate* and *der Hate* can be described as privativeness. It is used here probably for playfulness (Example 1) and to denote a negative phenomenon, which is online hate speech (Example 2).

haten

The lexeme *hate* occurs both in informal and general English. According to Lexico, it can be used in informal English in the following sense: "have a strong aversion to something, criticise". Labelling its use as *Jugendsprache*, Duden defines the lexeme as "sich (in sozialen Netzwerken) hasserfüllt äußern; (jemanden) stark verächtlich machen". Here is some contextual evidence taken from a podcast and a television drama that presents how the verb can be used in German:

(1) *Ich bin keiner, der das zu Tode hatet, ich besitze einen Kindle* (CINEMA STRIKES BACK, ARD/ZDF/funk, 16.10.2020)
(2) *Ey! Was denn? Ich find's geil andere Leute zu haten* (SOKO POTSDAM, S03E12, 2021)

As illustrated by the contextual evidence provided above, the verb *haten* expresses explicitly a negative attitude and criticism towards reading e-books (Example 1), or towards other people (Example 2). Taking into account the definitions included in the

dictionaries and the lines above, the relation between the lexemes in English and in German can be described as privativeness. The examples also show that the activity of *hating* can be regarded by the speakers as both positive (Example 1) or negative (Example 2). Its meaning can be intensified by the prepositional phrase *zu Tode* as in (Example 1). In the presented examples the informality is marked by the relaxed attitude of the speakers and such linguistic elements as the word *ey* and the contraction *find's* Apart from that, the contextual use of the verb *haten* can have an emotive character, in which the speaker expresses anger and rage (Example 2).

der Hater

The lexeme *hater* is used in general English with a reference to a person who greatly dislikes something or somebody, whereas informal English uses the noun to denote a negative or critical person. Duden offers the following definition of the lexeme *der Hater*: "jemand, der öffentlich oder in sozialen Netzwerken Hass, Hassbotschaften verbreitet". Contextual evidence presented below was extracted from a podcast, a television show, and a crime drama series:

(1) *Lasst uns bitte trotzdem über die Synchro sprechen, weil ich, wie ihr ja wisst, ein großer Synchro-Hater bin* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E14, 2020)

(2) *Künast und ihr Hater* (VERURTEILT! DER GERICHTSPODCAST, HR-FERNSEHEN, 16.01.2021)

(3) *Hey, an alle Hater da draußen! Es wäre geil, wenn auch ihr die Fresse halten würdet!* (SOKO POTSDAM, ZDF, S03E12, 2021)

As illustrated by the examples, the noun *der Hater* refers here to a person who is a strong opponent of synchronised sound recording (Example 1), disseminates unpleasant and negative information about a politician (Example 2), and who criticises someone's performance on the Internet (Example 3). Although German tends to create feminine noun forms more often than English, the noun *der Hater* is used here with a reference to a woman in the masculine form accompanied by the masculine indefinite article *ein* (Example 1). It can be used as a humorous categorisation as well as an expression of self-distance and attitude towards the phenomenon in question (Example 1). It can occur also in an utterance that has got a vulgar character and when the speaker expresses anger towards

the addressee (Example 3). Occurring in a headline, the noun may serve conciseness or attracting interest of the viewers (Example 3).

high

The lexeme *high* can be used in English in a range of meanings. However, its informal use is restricted in Lexico to "feeling euphoric, especially from the effects of drugs or alcohol". This sense can also be found in both Duden and DWDS, which label its use as *Jargon verhüllend* and define it as "in euphorie ähnlichem Zustand nach dem Genuss von Rauschgift". Contextual examples that have their source in hip-hop and rap music are:

(1) *Check, high sein ist frei sein. Mann gönnt sich die Auszeit* (ULF KIFFER, MOSH36 AND BONEZ MC AND MC BOGGY, 2015)

(2) *Ich roll′ ein'n Jib, wir werden high, mix′ Tonic mit Gin mal zwei* (WAS DU LIEBE NENNST, BAUSA, 2018)

(3) *Ich bin wie jeder andere, Musik macht mich high* (HIGH, SIDO FEAT. SAMRA&KOOL SAVAS, 2019)

The examples presented above show that the predicative adjective *high* can describe in German a euphorical feeling caused by drugs, as in Line 1, drugs and alcohol, as illustrated in Line 2, and music, as shown in Line 3. The adjective is another example of a conceptual metaphor HAPPY IS UP.

hyped

The lexeme *hyped* is a past participle that functions as an adjective and was derived from the verb *hypen*, which is used in informal English as *hype* with a reference to "promoting or publicising a product or idea intensively, often exaggerating its benefits". Duden and DWDS do not include the adjective in their databases. Examples of its usage are:

(1) *Ich hab′ mich mega gefreut, auch wenn es geregnet hat, ich war einfach mega hyped* (DIE JUNGS-WG: ABENTEUER AMSTERDAM, ZDF, S11E01, 2020)

(2) *Ich bin unendlich hyped und dankbar!, twitterte die 19-jährige Studentin, die auch im Wahlkampfteam von MV-Ministerpräsidentin Manuela Schwesig (SPD) für die Landtagswahl im Herbst 2021 mitarbeitet* (DIE WELT ONLINE, 3.11.2020)

(3) *Also, ich war da nicht so hyped, wie vielleicht andere Leute* (CINEMA STRIKES
BACK, ARD/ZDF/funk, 22.01.2021)

The contexts above illustrate the predicative use of the adjective *hyped* which describes a person who is excited about an activity in Line 1, cooperation in a campaign team, as illustrated in Line 2, or a film, as indicated in Line 3. It means that the meaning of adjective *hyped* used in German corresponds to the adjective *hyped up* applied in English contexts: "too excited or nervous and unable to rest or be calm" (CED). As it occurs in contexts that resemble an informal conversation among friends its use may serve here diminishing the register, expressing positive emotions, such as excitement and familiarity.

der Kick

According to Lexico, the lexeme *kick* occurs in informal Englsih in three meanings which are: "the sharp stimulant effect of alcohol or a drug", "a thrill of pleasurable, often reckless excitement", and "a temporary interest in a particular thing". Duden and DWDS label its use as *salopp* and define *der Kick* as "Nervenkitzel, Vergnügen, Erregung" and "durch Drogen hervorgerufener euphorieähnlicher Zustand", which seems to correspond to two of its original meanings provided by Lexico. Thus, the relationship between the lexemes is that of privative character. The word *der Kick* in German can be used illustrated with quoted examples found in a book translated into German, German-language magazines and newspapers, and television shows:

(1) *Markus, der neben ihm steht, ist auch ganz geflasht, er erzählt von einem
„Dauerkick ohne Peaks"* (UNISPIEGEL, 5/2016)
(2) *In einer Galerie entdecken Sie das Bild, das Ihrer Wohnung den letzten Kick
verpasst* (MYSELF, 01/2017)
(3) *Weil ich den Kick entdeckt hab′, was mir Spaß macht* (KANN ES JOHANNES, KiKA,
E09, 2018)
(4) *Wirksame Frischekicks für müde Winterhaut* (COUCH, 04/2020)
(5) *Dabei sind der Kreativität keine Grenzen gesetzt: Egal ob Bananen-, Schoko- oder
Erdbeergeschmack – die unterschiedlichen Sorten des Proteinshakes geben dem
dann angeblich besonders cremigen Kaffee einen anderen Kick* (DIE WELT ONLINE,
19.04.2021)

As illustrated by the contextual evidence, the noun *der Kick* can be used with a reference to a sharp stimulant effect (Example 1), decorative element in an apartment (Example 2), a thrill of a pleasurable and refreshing feeling (Examples 3 and 4), excitement (Example 5). The examples show also that the noun can occur as a separate word (Examples 2 and 5) and part of a compound noun (Examples 1, 3, and 4). It is modified here by the adjective *wirksam* (Example 4) and occur as part of the phraseological unit *den letzten Kick verpassen* (Example 2). The latter is a wordplay that can be compared to the phrase *den letzten Schliff geben* used to convey the meaning of "giving the finishing touches to something". It is evident from the examples that the noun *der Kick* evokes rather positive connotations. Its functions here concentrate probably around lowering the register and persuasive purposes.

k.o.

The lexeme k.o. is used in the English language as a noun and a verb. Lexico suggests that it functions as an abbreviation for "knockout in a boxing match". Duden labels its use as *umgangssprachlich* and suggests that k.o. functions in German as an adjective and describes a person who is „(nach einer großen Anstrengung o. Ä.) körperlich völlig erschöpft, übermüdet". The relationship between the lexemes is here difficult to determine, as English does not use the abbreviated lexeme k.o. in the function of an adjective. The quotation evidence below taken from a song and the press shows how the adjective can be used in German:

(1) *Wir fliegen weg, denn wir leben hoch, Gewinnen alles und gehn' k.o.* (WIR SIND GROSS, MARK FORSTER, 2016)
(2) *Der Sportclub ist k.o. und sehnt das Ende der Partie herbei* (KICKER ONLINE 1.04.2016)
(3) *Plötzlich muss ich mich zum Sport quälen, mich morgens fast schon Cheerleders-mässig selbst motivieren aufzustehen und abends nach der Arbeit bin ich komplett k.o.* (WOMEN'S HEALTH, 11/2020)

The examples are taken from a song (Example 1), a football match report (Example 2), and an editorial in a popular German-language magazine devoted to healthy lifestyle (Example 3). The lines show that the predicate adjective can describe an activity of coping with problems (Example 1), a very weak football team (Example 2), or a very tired person (Example 3). Its use is evaluative and can connote both positively (Example 1) and

negatively (Examples 2 and 3). The former refers to strength that enables people in question tackle any situation (Example 1), whereas the latter to a football club which cannot cope with the situation (Example 2) and to a person who is tired after work (Example 3). Its use serves here brevity (Examples 1 and 2) and informality (Example 3).

lame

According to Lexico, the lexeme *lame* can occur both in general and informal English. The dictionary suggests that it can be used in the following meanings: "unable to walk without difficulty as a result of an injury or illness affecting the leg or foot", "affected by injury or illness", "uninspiring and dull", "unconvincingly feeble", "naive or socially inept" (informal), and "halting, metrically defective". Duden and DWDS do not include the adjective in their databases. The contextual evidence presented below comes from a podcast and a television show:

(1) *Einfarbiger Hintergrund ist ein bisschen lame, nö?* (FASHION FUTURE BERLIN, ARD/ZDF/funk, S01E06, 2018)

(2) *Die Story war lame. Da hatte ich keinen Bock mehr* (CINEMA STRIKES BACK, ARD/ZDF/funk, 13.11.2020)

(3) *Ist ja mega lame* (GAME TWO, ARD/ZDF/funk, 17.02.2021)

The examples show that the adjective *lame* is used predicatively and describes a background in Line 1, a story in Line 2, and a game in Line 3 that are unconvincing and not interesting. This suggests that the relationship between the lexemes used in English and German is that of privative character. The lines show that the adjective is gradable and can be modified by such adverbs as *ein bisschen* in Example 1 and *mega* in Example 3. Another aspect that can be taken into consideration when analysing the examples provided is that the adjective is highly evaluative and explicitly negative. The speaker may resort to the adjective here to express their opinion towards a series or film in Line 2, and a game in Line 3. Aditionally, the contexts are highly emotional, which means that the adjective performs here the function of expressing dissatisfaction and disillusion.

lost

The primary general meanings of the lexeme *lost* as indicated in Lexico is "unable to find one's way", "unable to be found", and "unable to understand or cope with a situation". Its

use is labelled by Duden as *Jugendsprache*. The meanings registered by Duden are: "verloren, erfolglos, misslungen, vergebens". The relationship between the English and German lexemes is that of privative character. The contextual evidence presented below was taken from television shows and a podcast:

(1) *Wenn du "Sex+Serie" googelst, bist du lost im Internet* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E03, 2020)

(2) *Gerade wenn es keine große Story gibt an sich, ist man dann nicht lost in dieser Welt?* (CINEMA STRIKES BACK, ARD/ZDF/funk, 26.02.2021)

(3) *Jonas ist heute wirklich lost* (CINEMA STRIKES BACK, ARD/ZDF/funk, 2.04.2021)

(4) *Es sieht völlig drunk und lost aus. Aber es hat gut funktioniert* (GAME TWO, ARD/ZDF/funk, 8.04.2021)

The examples indicate that the adjective can refer to a person surfing the Internet (Example 1), a situation (Example 2), a person in a particular situation (Example 3), or a game tactics (Example 4). First, it can describe a situation, in which a person comes across the web content that he/she does not expect or does not intend to encounter, as in Line 1. The context has got a playful character as the utterance makes the interlocutors laugh. The adjective may serve here to mask discomfort while speaking about taboo topics, which are sex and pornography. The examples also show that the adjective can describe a person who is unable to understand the story, as illustrated by Line 2, or feels disorientated, as indicated in Line 3. Occurring in contexts that encourage the interlocutors to speak, the function of lowering the register may be accomplished, as exemplified in Lines 2 and 3. Last but not least, the adjective used in Line 4 has an evaluative and negative character.

mega

According to Lexico, *mega* as an adjective occurs in informal English as "very large, huge", or "excellent", which corresponds to the definition provided by Duden: "großartig, hervorragend" labelled as *besonders Jugendsprache*. Some quotation evidence presenting its use in the German language is:

(1) *Ich fand's mega* (MAHLZEIT!! ARD/ZDF/funk, 27.11.2019)

(2) *Drinnen gibt's Fußball und Döner und diese mega Ausstattung* (GUTEN MORGEN DEUTSCHLAND, RTL, 14.11.2020)

(3) *Das Schloss ist auch mega. Das ist bis jetzt alles perfekt* (DIE MÄDCHEN-WG: IM SCHLOSS AM SEE, ZDF, S06E01, 2021)

(4) *Ein mega Spaß und voll im Trend: Hula-Hoop* (ARD-BUFFET, DAS ERSTE, 30.04.2021)

The examples show that the adjective *mega* can be used in German both in the predicative positions, as in Lines 1 and 3, and attributive positions, as in Lines 2 and 4. The word can express a good impression made on the speaker, as illustrated by Examples 1, 2, and 3, or be used for emphasis, as shown in Example 4. As its meaning is explicitly positive, the adjective serves to express approval and satisfaction.

mega

As indicated by the Lexico, the adverb *mega* can be used in informal English as a submodifier, which means "extremely". Duden labels its use as *umgangssprachlich emotional verstärkend* and defines it as „drückt in Bildungen mit Adjektiven eine Verstärkung aus; sehr, äußerst". The following lines from the German media represent its use in German:

(1) *Ich merke es auch, wenn ich mit meinem Trainer arbeite (…), dass es schon mega Bock macht* (AN UTERRANCE OF A GERMAN POP SINGER, 2019)

(2) *Baily beißt in die Leine, ist mega aggresiv* (DER HUNDEPROFI RÜTTETS TEAM, VOX, 11.12.2020)

(3) *Dass ich hier Geburtstag habe, ist mega heftig, also das wird auf jeden Fall mega geil* (DIE JUNGS-WG, ZDF, S11E10, 2020)

The contextual evidence shows that German, similarly to English, uses the adverb *mega* to modify both an explicitly negative, as in Example 1, and an explicitly positive adjective, as in Example 3. It can also occur as a modifier of the fixed phrase *Bock machen*, as in Line 1. In case of Line 1 the word *mega* could also function as an attributive adjective that premodifies the noun *Bock*. Its grammatical function is here difficult to determine because German does not decline the adjective *mega*. The lines provided above also show that the adverb *mega* is used mainly for emotional emphasis, thus in a function similar to that performed by the word in English.

119

nice

As indicated by Lexico, the adjective *nice* is used in general English to describe something that gives one pleasure or satisfaction and is pleasant, or attractive. It can also describe a person who is good-natured and kind. Other meanings included in the dictionary are: "not good, unpleasant" labelled as *ironic*, "slight or subtle", and "fastidious and scrupulous" labelled as *archaic*. Duden labels its use as *Jugendsprache* and suggests that it is used as a synonym of *cool* or *schön*. As English uses the adjective in a larger number of meanings, the relationship between the lexemes can be described as privativeness. Here are some examples of its use extracted from the German-language press, the Internet, and podcasts about cinema, and about music:

(1) *So bekommen sie Inspiration, und du bist der neue Trendsetter! Nice…* (BRAVO, 10/2018)

(2) *Konzentriert man sich dabei auch noch auf den trainierten Muskel, erhöht, laut Studien, diese „Mind Muscle Connection" den Trainingserfolg. Nice!* (COSMOPOLITAN, 08/2020)

(3) *Für mich klingt das nice, ich find's nice* (MAHLZEIT! ARD/ZDF/funk, 27.11.2019)

(4) *Also, nicer geht's nicht* (DIE JUNGS-WG: ABENTEUER AMSTERDAM, ZDF, S11E08, 2019)

(5) *Du hast das schon, Emily, gesagt, dass (…) sondern das alles so 'ne nice Selbstverständlichkeit hat* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E03, 2020)

(6) *Ich kenne dich zwar nicht in Echt, aber in der WG wirkst du voll nice* (ZDF ONLINE, a comment, 2021)

(7) *Nice. Aber hey, wir haben beide was auf jeden Fall gemeinsam geguckt* (CINEMA STRIKES BACK, ARD/ZDF/funk, 22.01.2021)

As illustrated by the examples, the word *nice* refers here to fashion (Example 1), exercise and sport (Example 2), an idea (Example 3), an atmosphere (Example 4), a series (Example 5), a person (Example 6), or to a statement of the interlocutor (Example 7). It is evident from the lines above that the word *nice* is universal and can be applied in a variety of contexts. As far as its position in a sentence is concerned, the adjective can be used both attributively (Example 5) and predicatively (Examples 3 and 6). Aside from that, the word can occur as a separate unit that serves as a spontaneous reaction and an expression of approval (Examples 1, 2, and 7), or when the speaker intends to change the topic (Example

7). It is evident from the lines above that the utterances that use the adjective *nice* are highly evaluative and emotional.

nerdig

The lexeme *nerdig* comes probably from the lexeme *nerdy* used in informal English to describe something unfashionable or a socially inept or boringly studious person, also "characterised by an obsessive interest in something, especially technology". Labelling its use as *Jargon häufig abwertend*, DWDS defines the adjective as "für einen Nerd charakteristisch". Here is some quotation evidence of its use found in a German television show and a news magazine:

(1) *Statt seine nerdigen Obsessionen für ein Massenpublikum zu öffnen, wie es ihm in früheren Filmen geglückt ist, richtet sich Fincher in »Mank« fast ausschließlich an den geschlossenen Kreis der Wissenden und Werktreuen* (DER SPIEGEL ONLINE, 27.11.2020)

(2) *Ich fand sowieso auch cool, dass so ʼ ne nerdige Frau einfach mal derbe gut an Mode interessiert sein kann* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E04, 2021)

(3) *Möchte aber beifügen, dass ich als Kind Geld gespart habʼ, bis ich acht war und mir einen Schachcomputer gekauft habʼ, richtig nerdig* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E04, 2021)

As illustrated by the examples, the adjective *nerdig* can occur both in the attributive (Examples 1 and 2) and predicative (Example 3) positions and describe a person obsessed with a particular activity. The adjective describes a person enthusiastic about playing chess, with a reference to a popular Netflix series about chess (Example 3). However, it can also describe an obsessive ambition to direct films for the mainstream audience (Example 1). Taking into account the definitions and the contextual evidence it can be assumed that the adjectives *nerdy* and *nerdig* are used in similar meanings. Another aspect to discuss is informality conveyed here by the evaluative character of the adjective *nerdig*, the conversational tone, and informal lexical and grammatical elements. It can be used as an ellipsis and a short comment with the intensifier *richtig* (Example 1). It occurs in near proximity to other evaluative adjectives such as *cool* or *gut* (Example 2). The evaluative character of the context is conveyed here also by contracted forms, such as '*ne* (eine) (Example 2) or *hab'* (habe) (Example 3), or the omission of a personal pronoun (Example

3). The adjective occurs in a context which is supposed to convey an impression of a spontaneous conversation (Examples 2 and 3) and with a reference to the American reality (Example 1).

obercool

The lexeme *obercool* was created from the English lexeme *cool* and the German augmentative *ober*. Duden defines *obercool* as "ganz besonders cool" and labels its use as *Jugendsprache*. It can be used in German as illustrated below:

(1) *Wenn etwa jemand erzählt, dass Leonardo DiCaprio schon wieder ein neues Supermodel als Freundin habe oder der neue obercoole Chef in seiner Freizeit Meerschweinschein züchte, mag das erst mal nach einer belanglosen Randnotiz klingen* (COSMOPOLITAN, 09/2018)

(2) *Lieber obercool als Jonas Brothers, Digga* (DIE JUNGS-WG: ABENTEUER AMSTERDAM, ZDF, S11E03, 24.04.2019)

The contextual evidence provided above shows that the adjective *obercool* can occur in the predicative position, as illustrated by Example 1 and as part of ellipsis, as shown in Example 2. In Line 1 it refers to a person, whereas in Line 2 it describes a style. The contexts have a playful tone. The prefix *ober-* means "too much" and is used here with a negative force, probably for humorous purposes or to show the speaker's attitudes towards the denotatum in question.

okay

Lexico provides three meanings of the adjective *okay*, two of which correspond to the definitions offered by Duden and DWDS. The first sense, which is "satisfactory but not especially good" can be regarded as similar to the following definition found in DWDS "einem bestimmten Niveau (als geltend vorausgesetzten) geltend entsprechend", whereas the second "in a satisfactory physical or mental state" as corresponding to the German sense "in Ordnung, gut". All the meanings considered, the relationship between the adjective *okay* occurring in English and in German can be described as privativeness. Its use is represented by the following lines from a lifestyle magazine, a sport news website, a song, a drama series, and podcasts:

(1) *Auch 3-Minuten-Spiele wären okay für mich* (SPOX ONLINE, 2.05.2018)

(2) *Unsere Narben sind ʼn Leben lang zu sehen, doch irgendwann tutʼs nicht mehr weh.*

   Dann ist es wieder okay, wieder okay, schon wieder okay (ALLES OKAY, JOHANNES OERDING, 2019)

(3) *Leute, es ist heute mal wieder was anderes, es ist durchaus möglich, nicht jeder von euch den Namen Marc Kosicke sofort anzuordnen kann. Das ist völlig okay* (KICKER MEETS DAZN. DER FUSSBALL-PODCAST, 2020)

(4) *Ist eigentlich alles okay bei dir?* (FRITZIE- DER HIMMEL MUSS WARTEN, ZDF, S01E01, 2020)

(5) *Und ich habʼ trotzdem noch ganz relativ okaye Noten geschrieben* (CINEMA STRIKES BACK, ARD/ZDF/funk, 21.01.2021)

The examples illustrate the use of *okay* as a predicative (Lines 1, 2, 3, and 4) and an attributive (Line 5) adjective, which refers to football (Lines 1 and 3), overall well-being (Lines 2 and 4), or film and series reviews (Line 5). The contextual evidence shows also that the adjective *okay* can be premodified by such adverbs as *völlig* (Line 3), and *ganz relativ* (Line 5). This suggests on the one hand that the adjective *okay* is gradable and, on the other hand, that the utterance (Line 3) in which it occurs is of emotive character. It serves here the expression of preferences (Line 1) and concern (Line 4), and evaluation (Lines 3 and 5). A particular attention should be drawn to Line 3, which can be regarded as a hedge used here additionally for softening the utterance and showing support for the listeners.

das No-Go

The noun *das No-Go* was not registered either in Lexico or CED. Duden labels its use as *umgangssprachlich* and suggests that the noun denotes "Verbot, Tabu". Here is some quotation evidence from the German press and a television show:

(1) *Handys sind zukünftig in Meetings passe, No-Gos* (BERLIN MODELS – UNSERE ZUKUNFT, UNSER TRAUM, RTL, S01E31, 2015)

(2) *Hungrig Einkaufen – Ein No-Go!* (JOY, 09/2015)

(3) *One-Night-Stands darf zwar gern mit den Freundinnen abgelästert werden, beim festen Partner ist das ein NO-GO!* (OLIVIA, 01/2018)

(4) *Charakterliches No-Go ist auf jeden Fall Egoismus und Geiz* (DINNER DATE, ZDFneo, S02E21, 2020)

(5) *Also grundsätzlich ist natürlich so eine illegale Mülldeponie in der Nähe eines Trinkwassereinzugsgebiets ein No-Go* (Y-KOLLEKTIV, ARD/ZDF/funk, 8.03.2021)

The examples suggest that the noun *das No-Go* refers to using mobile phones in a meeting (Example 1), being hungry and going shopping (Example 2), sexual relationships for a night when being in a relationship (Example 3), egoism and greed (Example 4), and illegal dumpsites (Example 5). The noun is used here in declarative (Examples 1, 4, and 5) and exclamatory sentences (Example 2 and 3). It is explicitly negative and expresses strong disagreement of the speakers towards the phenomena in question. As its form is very short, it can quickly convey opinions amd attitudes, especially when used in an elliptical expression.

random

The lexeme *random* can occur both in general and informal English. As suggested by Lexico, informal English uses the adjective to describe something unfamiliar or unspecified, or unusual and unexpected. According to the dictionary, this specific use has a derogatory character. Duden suggests that the adjective is part of *Jugendsprache* and defines it as "beliebig, zufällig; durcheinander". As English uses more meanings of the lexeme, the relationship between *random* used in English and *random* applied in German contexts can be described as privativeness. Quotation evidence from a podcast and a television show provides some overview of its use in German:

(1) *Vielleicht in die Stadt Amsterdam zu gehen und einfach Leute random anzusprechen und zu fragen (…) so ja haben Sie schon sowas erlebt (…)* (DIE JUNGS-WG: ABENTEUER AMSTERDAM, ZDF, S11E03, 2019)

(2) *Und jetzt soll ich random Menschen sagen, was ich an ihnen gut finde?* (AUDIMAX ONLINE, 26.02.2020)

(3) *Das war jetzt ein random Musik-Popkultur-Fact* (CINEMA STRIKES BACK, ARD/ZDF/funk, 13.11.2020)

(4) *Das fühlt sich nur random an für mich. Das fühlt sich nicht an, als würdʼ ich irgendetwas lernen dabei, als würdʼ ich irgendetwas besser machen dabei* (GAME TWO, ARD/ZDF/funk, 3.02.2021)

What can be inferred from the examples presented above is the fact that the adjective *random* can occur both attributively (Examples 2 and 3) and predicatively (Example 4) in German without a change in meaning. It seems that the word can also occur as an adverb (Example 1). The adjective *random* can describe a fact chosen by chance (Example 3), some aspects of a computer game that the game player regards probably as illogical, strange, or redundant (Example 4), and strangers met by chance (Example 2). The adverb (Example 1) seems to modify the verb *ansprechen* and provide information about the manner of the activity in question. The word serves here informality and evaluation, thus its use seems to reflect a probably conscious choice of the speaker and his/her relaxed attitude.

safe

According to Lexico, the lexeme *safe* is used in informal English to express approval or enthusiasm. It can also occur in general English with a reference to something that is "not likely to be harmed or lost", or "not involving danger or risk". Duden does not include the lexeme in its database. The contextual evidence provided below was taken from television shows and a news website for students:

(1) – *Traust du dich?*

– *Ja, safe* (Die Jungs-WG, ZDF, S05E05, 2017)

(2) *Yo, das ist safe geil* (DIE JUNGS-WG: ABENTEUER AMSTERDAM, ZDF, S11E20, 2019)

(3) – *Abgemacht?*

– *Ja, safe* (DIE JUNGS-WG: ABENTEUER AMSTERDAM, ZDF, S11E20, 2019)

(4) *Noch safer kann es sein, wenn ein Fondsmanager mit an Bord ist, der den Überblick behält und den Fonds verwaltet* (AUDIMAX ONLINE, 16.12.2020)

(5) *Wenn ich rede, könnt ihr nicht reden, damit ist die Sache safe, so* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E04, 2021)

As the contextual evidence suggests, the adjective *safe* can be used with a reference to riding a horse (Example 1), managing money (Example 4), or communication (Example 2, 3, and 5). On the one hand, it is used to express approval and enthusiasm (Examples 1, 2, and 3,) and on the other hand to describe something not involving danger or risk (Examples 4 and 5). It means that German seems to use two original meanings of the adjective and the relationship between the lexemes in English and German can be

described as privativeness. The contextual evidence also shows that the adjective is declined and occurs both in the attributive and predicative positions in a sentence. It may serve to facilitate interaction within a peer group (Examples 1, 2, and 3), or with the readers, who in case of Example 4 are students. The word can also occur in a context which expresses the relaxed attitude of the speaker (Example 5).

sexy

According to Lexico, *sexy* is an adjective that refers in English either to "sexually attractive or exciting" or in informal English to "very exciting or appealing". Duden and DWDS provide the following definition of the adjective: "sexuell attraktiv oder zu einer entsprechenden Wirkung verhelfend" and label ist use as *umgangssprachlich*. The relationship between the lexemes can be described as inclusion. Some examples of its use extracted from the German press and literature are demonstrated below:

(1) *Der Schwarzt-Zinken, mit dem seit Generationen alle männlichen Familiennachkommen ausgestattet waren und der seine verstorbene Frau für sexy gehalten hatte, was er für den endgültigen Beweis hielt, dass Liebe tatsächlich blind machte* (PASSAGIER 23, SEBASTIAN FITZEK, 2014)

(2) *Wir wollen zeigen, dass healthy sexy ist* (DER SPIEGEL ONLINE, 18.11.2016)

(3) *Sie ist sexyer als ich es je war* (IN – LEUTE, LIFESTYLE, LEBEN, 22/2019)

(4) *Hugh Grant: Alt werden ist nicht sexy* (TAGESZEITUNG ONLINE, 2020)

(5) *Für 20 Dollar im Monat können User/innen dann all ihre sexy Inhalte sehen* (BRAVO ONLINE, 27.11.2020)

(6) *„Queen's Gambit" macht Schach richtig sexy* (LATE NIGHT ALTER, ZDFneo, 8.12.2020)

The contextual evidence shows that the word *sexy* can be used both predicatively (Examples 2, 3, 4, and 6) and attributively (Example 5). It is not declined, yet it can be used as a comparative adjective with the ending characteristic of those used in this case in German (Example 3). The adjective describes here a sexually attractive woman (Examples 1 and 3), healthy lifestyle (Example 2), an interesting context (Example 5), and playing chess as an appealing activity (Example 6). The adjective is highly evaluative, whereas its use – emotive. Apart from expressing the speaker's attitude towards the denotatum, it can serve stylisation (Example 1). Appearing in a German thriller, the adjective *sexy* can be

used to present thoughts of its characters. Probably due to its short form, it finds its way also in a newspaper headline which quotes a popular British actor (Example 5).

spooky

The adjective *spooky*, as indicated in Lexico, occurs in informal English in the sense of "sinister or ghostly in a way that causes fear and unease", or in general English to describe something or somebody "easily frightened, nervous". The lexeme occurs in Duden, which defines it as *gespenstisch* and labels its use as *besonders Jugendsprache*. Then, the relationship between the lexemes is that of privative character. A selection of its usage in the German language provided below comes from a popular television series, a magazine, and a podcast:

(1) *Das ist ja echt spooky. Waren Sie echt Bullen?* (TATORT, ARD, E1041, 2018)

(2) *Da wir, wie jeder vernünftige Astronaut, aber immer an einer Erweiterung unseres Kosmos interessiert sind, hören wir statt des etwas abgenudelten Originals ein spooky Cover* (FLUTER ONLINE, 20.07.2019)

(3) *Und das ist so ʾne spooky Stimmung, es ist der Proof für Kopfkino* (CINEMA STRIKES BACK, ARD/ZDF/funk, 26.02.2021)

The contextual evidence shows that the adjective *spooky* can occur both in the attributive (Lines 2 and 3) and predicative (Line 1) positions. It occurs here in a line uttered by a character of the series in a cinema and describes a film scene that causes fear (Line 1). It is used also with a reference to the atmosphere (Lines 2 and 3). As illustrated by these examples, the adjective serves to express the speaker's emotions, which are in this case fear, distance, and unease (Lines 1 and 3), and to describe the atmosphere of a song (Line 2).

strange

The lexeme *strange* is used in general English to describe somebody or something that is "unusual or surprising", "slightly or undefinably unwell or ill at ease", "not previously visited, seen, or encountered", or "unaccustomed to or unfamiliar with". Duden registers one of the meanings which is "sonderbar, merkwürdig, befremdlich". It means that the relationship between the lexemes in English and German is that of privative character. The

examples presented below illustrating its use in German were taken from a television show and a crime drama:

(1) *Da finde ich das ziemlich strange, das im Early Access rauszuhauen* (GAME TWO, ARD/ZDF/funk, 17.08.2020)

(2) *Das ist ein total stranger Typ. Er hat ʾnen Ordner für alle Frauen* (SOKO POTSDAM, ZDF, S03E12, 2021)

As illustrated by the examples, the adjective *strange* can occur in contexts in which it describes a situation in a game, as in Line 1, or a person, as in Line 2. The adjective is gradable and can be premodified by such adverbs as *ziemlich* in Line 1 or *total* in Line 2. Apart from that, it is evaluative and enables the speaker to express their opinion about decisions taken by game players, as exemplified in Line 1, or a man who prosecutes women and gathers information about them, as shown in Line 2. The informality of the contexts is reflected here in the use of the contracted form ʾ*nen* (einen) and another word of informal character, which in Line 1 is *raushauen*.

super

According to Lexico, the lexeme *super* occurs in informal English. Used as an adjective, it describes something "very good or pleasant, excellent". In general English, the adjective *super* refers to a product that is "very good, superfine", or is used as a short form of superficial. Duden and DWDS label its use as *umgangssprachlich* and provide its following synonyms: "sehr gut, großartig, hervorragend". All the definitions considered, the relationship between *super* used in English and *super* used in German can be described as privativeness. Here are some examples of its use taken from lifestyle magazines, a film, and a television show:

(1) *Wir sind im Wald. Die Stimmung ist super* (MIT BURNOUT DURCH DEN WALD, ARD/Das Erste, 2014)

(2) *Das ist mein Casual-Friday-Anzug. Der ist superbequem* (MIT BURNOUT DURCH DEN WALD, ARD/DAS ERSTE, 2014)

(3) *Ein kurzes leicht talliertes Jäckchen zum engen Rock ist supersexy* (JOY, 01/2019)

(4) *Alles, was ich heute geschafft habe, ist super. Meine Kinder sind super* (COSMOPOLITAN, 07/2019)

(5) *Super! Das klingt geil* (DIE MÄDCHEN-WG, ZDF, S13E24, 2021)

The contextual evidence shows that the adjective *super* means here "very good or excellent" and can be used predicatively to describe an atmosphere in Example 1 and children in Example 5. The examples illustrate the predicative use of the adjective and suggest that it can also occur as a prefix word that premodifies a compound adjective, as illustrated by Examples 2 and 4. Its functions centre here around expressing such emotions as pride in Example 4 or contentment and delight in Examples 1 and 4. It should also be noted that the word *super* used in Example 5 is used as a single word expression and a discourse marker that expresses approval. Another function is performed in Example 3 which has a motivational character and serves probably to encourage the reader to try out the outfit in question.

top

According to Lexico, the lexeme *top* occurs in general English and describes something highest in rank, furthest away, or denotes a flavour of unstable quark in physics. Duden and DWDS note that the adjective describes something „von höchster Güte, hervorragend; auf dem aktuellsten Stand, hochmodern" and is used *umgangssprachlich emotional verstärkend*. It means that the relationship between the lexemes is that of privative character. The quotation evidence presenting its use in German was found in the press and a television show:

(1) *Sieht top aus* (FOLLOWME.REPORTS, ZDF/FUNK, 2.04.2019)
(2) *Die Bundesliga ist in Europa plötzlich top* (KICKER, SONDERHEFT – K.O. RUNDE, 2021)
(3) *Top Saubermach-Tricks der Cleanfluencer* (COUCH, 03/2021)

The word *top* refers here to sports, such as golf (Example 1) or football (Example 2), or to a piece of advice (Example 3). It describes a golf swing (Example 1), the highest rank in the structure of European football (Example 2), and cleaning advice (Example 3). The adjective *top* is used here predicatively (Examples 1 and 2) and attribituvely (Example 3), which does not result in a change of its meaning. As an example of the orientational metaphor HIGH STATUS IS UP, it has an emotive and positively evaluative character. Appearing on a magazine cover (Example 2) or in a headline (Example 3), it can evoke

positive connotations and encourage therefore the reader to purchase the magazine. Alternatively, due to its short form the word *top* can be used there for brevity (Examples 2 and 3).

tough

According to Lexico, the lexeme *tough* occurs in general English in several meanings. The following meanings can be found in German: "able to endure hardship or pain", "having the confidence and determination to cope in difficult situations". Duden labels the adjective as *salopp* and defines it as "robust; nicht empfindlich; durchsetzungsfähig", whereas DWDS suggests that it is used in the same sense but *umgangssprachlich*. All definitions considered, the relationship between the adjectives in English and German can be described as privativeness. The following examples illustrating its use were taken from German-language magazines:

(1) *Nicht zu früh aufgeben, tough sein – damit ist Regina Palkovits schon des Öfteren gut gefahren* (AUDIMAX ONLINE, 16.04.2018)

(2) *Sie ist cool, tough und ehrlich! In BRAVO erklärt die „IDGAF"-Sängerin, warum gegenseitiger Respekt und Support in der heutigen Welt so wichtig ist – vor allem unter Mädchen!* (BRAVO, 10/2018)

(3) *Je nach Form und Material können Statement-Sleeves unseren Outfits eine verspielte romantische oder auch toughe Note verliehen* (GLAMOUR, 2/2021)

The examples show that the adjective *tough* can occur in German with a reference to studying (Example 1), any everyday situation (Example 2), and clothing (Example 3). It can be used both predicatively (Examples 1 and 2) and attributively (Example 3). It seems that its meaning here differs accordingly to its position in a sentence. Used in the predicative position, the adjective describes a person who is confident and determined to cope in difficult situations (Examples 1 and 2). Appearing in the attributive situation, the adjective refers to an outfit that can demonstrate a strict approach (Example 3). The adjective is used here in an imperative (Example 1), exclamatory (Example 2), and declarative sentence (Example 3). Its functions here are mainly motivational. Not only do

the authors of the words aim to evoke positive emotions in the reader but also to encourage him/her to adopt the attitude or behaviour described.

der Trash

Duden and DWDS suggest that the noun *der Trash* is used in general German and provide its two meanings, which are: "Schund, Ramsch, o. Ä" and "Richtung in Musik, Literatur und Film, für die bewusst banal, trivial oder primitiv wirkende Inhalte und eine billige Machart typisch sind". It means that the noun can occur in German in one of its meanings, which is "cultural items, ideas, or objects of poor quality". As English uses the lexeme in a larger number of meanings, the relationship between *trash* and *der Trash* can be described as privativeness. The examples presented below represent the authentic utterances from the social media, a podcast, and a television show:

(1) *Nach derselben Masche haben Modemacher in den letzten Jahren immer wieder Trash veredelt* (WALULIS WOCHE, SWR, 15.09.2020)

(2) *Es ist tatsächlich Trash, aber ich glaube, es soll Trash sein* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E03, 2020)

(3) *So langsam nimmt der Trash überhand* (A FACEBOOK COMMENT, 2021)

The contextual evidence shows that the noun *der Trash* was adopted into the German language in its figurative sense that refers to television shows which are considered of little educational content (Examples 2 and 3), or to pieces of clothing or poor quality (Example 1). It can be applied in contexts which are highly informal (Example 3), humorous (Example 1), and have the character of an informal conversation (Example 2). Thus, the noun serves informality (Examples 2 and 3) and playfulness (Example 1). It should be also noted that the noun is evaluative and can convey both a negative (Examples 1 and 3) and positive meaning (Example 2). Whereas the former seems to evaluate it in a rather negative way (Examples 1 and 3), the latter considers positive aspects of watching the series in question: "es soll Trash sein" (Example 2).

trashig

The adjective *trashig* was derived from the English noun *trash* and has been attached the German suffix *—ig*. Duden suggests that *trashig* refers to something "kitschig", "geschmacklos", and "Stilelemente des Trashs enthaltend, aufweisend" and labels its use

as *umgangssprachlich*. The following examples illustrating its use were taken from podcasts and a television show:

(1) *9 von 10 Punkten. Obwohl die Parts auf der Berlinale sehr trashig sind und die koksenden Filmfuzzis wie Abziehbilder wirken - ein "Tatort" wie von einem Videotheken-Nerd mit Mega-IQ erfunden: paranoid, prahlerisch, großartig* (DER SPIEGEL ONLINE, 18.02.2018)

(2) *Ah, trashig!* (WALULIS WOCHE, SWR, 15.09.2020)

(3) *Das ist ein relativ trashiger Horrorfilm* (CINEMA STRIKES BACK, ARD/ZDF/funk, 13.11.2020)

(4) *Die Serie ist mir da ʾn bisschen zu trashig* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E03, 2020)

As can be drawn from the examples, the evaluative adjective *trashig* can be used both predicatively (Examples 1 and 4) and attributively (Example 3), and can modify such nouns as *die Parts* (Example 1), *ein Horrorfilm* (Example 3) and *die Serie* (Example 4). Aside from that, it can be used as a single unit and a spontaneous reaction (Example 2). The adjective has a highly evaluative character and reflects the speakers' dissatisfaction and negative attitudes towards the films and shows in question. The contextual evidence also shows that the adjective is gradable and can be premodified by such adverbs of degree as *relativ* (Example 3) and *ein bisschen* (Example 4).

triggern

The lexeme *trigger* is used in general English in the following meanings: "cause (a device) to function", "cause (an event or situation) to happen or exist", "cause someone to do something", or "(especially of something read, seen, or heard) distress (someone), typically as a result of arousing feelings or memories associated with a particular traumatic experience". Aside from that, CED suggests that the verb is used in informal English to convey the meaning of "to cause a strong emotional reaction of fear, shock, anger, or worry in someone, especially because they are made to remember something bad that has happened in the past". Duden suggests that the verb occurs in general German in the following meanings: "einen [Schalt]vorgang mittels eines Triggers auslösen", „aktivieren", and "auslösen, erzeugen". Thus, the semantic relationship between the lexemes can be

described as privativeness. The examples provided below were taken from television shows and a newspaper:

(1) *Um eure Kreativität zu triggern, habe ich ein paar Geschenke für euch* (PHIL LAUDE, ARD/ZDF/funk, 19.12.2017)

(2) *Wenn dich das triggert, schau dir dieses Video nicht alleine an* (TRU DOKU, Funk, 6.10.2020)

(3) *Gleichzeitig muss Reality-TV natürlich reizen und triggern* (DIE WELT ONLINE, 1.11.2020)

(4) *Ist das für dich okay, dass wir das machen, oder triggert dich das?* (SÜCHTIG NACH SPORTWETTEN, EXACTLY, MDR, 22.04.2021)

As illustrated by the contextual evidence above, the verb *triggern* can refer to creativity (Example 1), watching a video (Example 2) or reality television (Example 3), and a casual everyday situation (Example 4). It conveys here the meaning of stimulating creativity (Example 1), or causing a strong emotional reaction (Examples 2, 3,and 4). The lines provided above show also that the verb can refer to both positive (Examples 1 and 3) and negative (Examples 2 and 4) reactions.

uncool

The adjective *uncool* describes in the English language something that is not fashionable or impressive. Duden suggests that it is an antonym of the adjective *cool*. The examples presented below have their source in a German weekly magazine and a comedy show:

(1) *Handschütteln ist nach wie vor Standard. Doch einige finden den Handschlag zu distanziert oder schlicht uncool – und viele unhygienisch* (ZDF HEUTE ONLINE, 9.09.2019)

(2) *Dann wir beide natürlich uncool cringe* (WORLD WIDE WOHNZIMMER, ARD/ZDF/funk, 1.01.2021)

(3) *- Ich hab′ in Wien gewohnt. Und war relativ weit oben. Im allerobersten Stock, im dritten, vierten Stock eines Hauses.*

- Uncool! (CINEMA STRIKES BACK, ARD/ZDF/funk, 2.04.2021)

The examples show that the adjective *uncool* can be used as an antonym of the very popular adjective *cool* and describe a gesture, as in Line 1 or a choice, as in Line 2, or be

used as a spontaneous reaction to an anecdote, as exemplified in Line 3. The word *uncool* can be used both as an adjective (Lines 1 and 3) and an adverb that pre-modifies another word of English origin (Line 2). When it comes to its functions, the adjective may serve to express the feeling of discomfort (Line 1), or attitude towards a particular situation (Line 3). Although its function in (Line 2) is difficult to determine, it can be assumed that the adverb *uncool* is used here for some stylistic effect (Line 2). It is also interesting to note that this use of the word as in Line 3 has not been registered either in Lexico or Duden. However, the contextual evidence shows that it can be used here as an antonym of the word *cool* that according to the Lexico expresses "acceptance of or agreement with something". Instead, the lexeme *uncool* may be used here to express disapproval of living in the place in question. Whether it represents the attitude of the speaker or some group of people is difficult to determine.

unsexy

Lexico suggests that the lexeme *unsexy* is used in general English and defines it as not sexually attractive or exciting. Duden suggests that the adjective describes something that is not sexy and labels its use as *umgangssprachlich*. Its occurrence in the German language can be illustrated with the following examples taken from a report, a television show and a news magazine:

(1) *Einen Handwerkerberuf zu erlernen scheint für junge Menschen irgendwie unsexy* (Y-KOLLEKTIV, ARD/ZDF/funk, 16.05.2019)

(2) *Berlin? Arm und oft unsexy: Wenn Stuttgarter unter dem Berlin Syndrom leiden* (STUTTGARTER ZEITUNG ONLINE, 26.09.2019)

(3) *Ich find's total faszinierend, als sich das Setting gehört hatʾ, habʾ ich gedacht: Ey, krass, unsexy (…) eine Bushaltestelle in der Ödnis (…)* (SERIöS: DAS SERIENQUARTETT, ARD/ONE, S02E09, 2020)

(4) *Eine Ausstellung über Tod, Verlust und Leiden gilt als maximal unsexy* (DER SPIEGEL ONLINE, 11.02.2020)

The examples show that the adjective *unsexy* describes an unpopular and not appealing profession (Example 1), an unattractive city (Example 2), some interesting effects in a series (Example 3), or a controversial exhibition (Example 4). The adjective can be premodified by such adverbs as *irgendwie* (Example 1), *krass* (Example 3), or *maximal*

(Example 4), which suggests that the adjective is gradable. The adjective is highly evaluative and its use is emotive. Although used with the prefix *–un* that usually connotes negatively, it can also express the pleasure of watching the series in question (Example 3). First, the adjective is used as a stylisation of the youth language (Example 1). Then, a headline uses the adjective as a wordplay and allusion to the catchphrase uttered by Governing Mayor Klaus Wowereit 17 years ago (Example 2). Aside from that, the adjective can be used as part of ellipsis in the spoken language to deliberately lower the register (Example 3), or to catch the reader's attention when used in the lead-in to an article (Example 4).

der Vibe

Lexico suggests that the lexeme *vibe* occurs in informal English with a reference to "a person's emotional state or the atmosphere of a place as communicated to and felt by others", or as another word for "vibraphone". Duden and DWDS do not include the noun in their databases. However, it can be found in German, as illustrated by the following examples taken from a television show and a podcast:

(1) *Trotz Werten haben wir einen guten Vibe, wir haben ʼne gemeinsame Welle dort geschafft* (AN UTTERANCE OF A GERMAN POP SINGER, 2020)

(2) *Zeitgenössischer Rap lebt vom Vibe, also von der Atmosphäre* (FLUTER ONLINE, 15.05.2020)

(3) *In der dänischen Variante, find ich den Vibe der Serie viel schöner* (SERIöS-SERIENQUARTETT, ARD/ONE, S03E03, 2020)

(4) *Weil das ist so 80s Vibes, Womit-man-aufgewachsen-ist-Vibes* (CINEMA STRIKES BACK, ARD/ZDF/funk, 26.03.2021)

(5) *Darunter der New Balance 327, der Retro-Vibes mit modernem Design vereint* (GLAMOUR ONLINE, 31.03.2021)

The contextual evidence shows that the noun *der Vibe* can refer in German to an atmosphere among people (Example 1), of rap songs (Example 2), of a particular series (Example 3), of one of the past decades (Example 4), or to fashion from the past (Example 5). Confronting the definitions registered by Lexico with the meanings provided, the relationship between the lexemes can be described as privativeness. It should also be noted that the noun *der Vibe* can be used both as a single unit (Examples 1, 2, and 3) or as a

compound noun pre-modified by other elements (Examples 4 and 5). The noun serves probably mainly informality (Examples 1, 2, and 3) and conciseness (Examples 4 and 5).

weird

One of the meanings of the lexeme *weird* registered by Lexico is informal "very strange, bizarre". The dictionary of English notes also that the adjective *weird* denotes something "connected with fate". Both Duden and the DWDS do not include the word in their databases. Although few in number, the following lines can illustrate its usage:

(1) *Wenn Simon eine Party schmeißt, bin ich immer dabei. Ich denke, das wäre richtig weird und richtig Berlin* (FASHION FUTURE BERLIN, ARD/ZDF/funk, S02E03, 2019)

(2) *Das war weird* (GAME TWO, ARD/ZDF/funk, 17.08.2020)

As illustrated above, the adjective *weird* can be used in German in the predicative position, as an evaluative adjective modified by the adverb *richtig* (Example 1), or as a commentary of a situation in a game (Example 2). Taking into account the meanings of *weird* included in Lexico and the contextual evidence, the relationship between the adjectives used in English and German can be described as privativeness.

yummy

According to Lexico, when something is described in English as *yummy* it is delicious or highly attractable. Duden and DWDS have not included the lexeme in their databases. The following examples were extracted from the German-language press:

(1) *Mein-Happy-Face, wenn ich mir den Tag mit einem yummy Erdbeer-Milchshake versüße* (JOY, 07/2018)

(2) *Dafür bietet sie eine geballte Ladung an Geschmack und Vitaminen. Yummy!* (JOY, 01/2019)

(3) *Ohne Fleisch, aber dafür mit bunten Zutaten und Wildkräuten direkt aus der Natur. Yummy!* (GLAMOUR, 09/2020)

The examples show that the lexeme *yummy* can be used in German with a reference to delicious food. Its usage is evaluative and emotional. The positive evaluation here is expressed with the undeclined attribute, whereas the emotive character of the utterances with exclamatory sentences (Examples 2 and 3). Consequently, the utterances that contain

the lexeme *yummy* have a persuasive function. It seems that the authors of the articles attempt to convince the readership to try a diet rich in fruit (Examples 1, 2 and 3).

4.1.2. Summary

As illustrated throughout the category of EMOTIONAL STATES, FEELINGS, AND ATTITUDES, the lexical items of English origin that name and describe emotions can take a variety of forms and perform different functions in German. This section provided examples of lexis that according to Lexico has its source in general or informal English. The majority of lexis in question, i.e. 76%, can be regarded as part of informal English, whereas 24% as that of general English. Another aspect taken into consideration in this subchapter was the semantic relationship between the lexemes used in English and German. The analysis has shown that the overriding relationship is that of privative character. It means that German is more likely to borrow one or several, yet selected meanings of English words from the lexical group of EMOTIONAL STATES, FEELINGS, AND ATTITUDES. This relationship has not been determined in the case of words created from both English and German elements. It should be noted that 35% of the whole lexis included in this category does not appear in Duden. These examples are: *abchillen*, *abfucken*, *abgefreakt*, *catchy*, *creepy*, *Cringe*, *dope*, *easy-going*, *easy-peasy*, *der Facepalm*, *fancy-schmancy*, *freaky*, *fucking*, *gechillt*, *grumpy*, *hardcore, der Hate*, *haten*, *lame*, *safe*, *spooky*, *der Vibe*, and *yummy*. The high-frequency words within the category include *cool* (8 quotations), *ausflippen* (7 quotations), s*exy* (7 quotations), *der Kick* (6 quotations), *happy* (5 citations)*, mega* (4 citations), *nice,* and *No-Go* (5 quotations each). Among the low-frequency words on the other hand are: *abgefreakt*, *dope*, *easy-going*, and fancy-schmancy (2 quotations each). Apart from its frequency, the lexis has been analysed with regard to its form. Taking into account this aspect, the lexis in this subchapter can be divided into two groups, i.e. lexis adopted from English without a change and lexis created from English elements. The former involves a noun with the suffix *—ness* (*die Coolness*), adjectives with the suffix *—y* (e.g. *catchy*, *crazy*), *—ober* (*obercool*) and hyphenated adjectives (*fifty-fifty*, *easy-peasy*, *fancy-schmancy*). The latter refers to lexical items created by prefixation (e.g. *ab-chillen*, or *aus-powern*) or by suffixation (e.g. *chill-ig*, *geek-ig*, *nerd-ig*, *trash-ig*). As German capitalises nouns, the first letters of the borrowed nouns are also written as capitals (e.g. *der Blues*). Nouns are also assigned the grammatical gender, the majority of which corresponds here to the rule of the nearest semantic equivalent, e.g. *der Blues* (*der Katzenjammer*), *das Feeling*

(*das Gefühl* but *der Eindruck*), *der Hater* (*der Neider*, *der Hasser*), *der Trash* (*der Müll*). However, this is not true for such nouns as *der Facepalm* (*die Gesichtspalme*), *das No-Go* (no equivalent) and *der Vibe* (*die Atmosphere*)[19]. The nouns of English origin that belong to the category of EMOTIONAL STATES, FEELINGS, AND ATTITUDES create compounds, which are modified by noun adjuncts and are either non-hyphenated (*Babyblues*, *Winterblues*, *Fußkick*) or hyphenated (*Synchro-Hater*, *Moped-Feeling*, *Retro-Vibes*). As far as verbs are concerned, German uses verbs of English origin with the ending —*en* (e.g. *flashen*) and past participles as adjectives (*abgefreakt*) and adverbs (*gechillt*). One of the verbs included in the group of EMOTIONAL STATES, FEELINGS, AND ATTITUDES is a reflexive verb (*sich auspowern*) and all of the verbs with prefixes are separable verbs. The derivational prefixes attached to verbs and adjectives in this category tend to influence their meaning, as in case of such prefixes as *ab—* (intensification), *aus—* (expresses a completed action), *un—* (meaning "not"), and *ober—* (super).

The adjectives that occur in this category are very frequently pre-modified by such adverbs as *echt* (*echt spooky*), *ein bisschen* (*ein bisschen zu trashig*), *ganz* (*ganz easy-peasy*), *hardcore* (*hardcore unangenehm*), *irgendwie* (*irgendwie unsexy*), *komplett* (*komplett k.o.*), *krass* (*krass unsexy*), *mega* (*mega heftig*), *maximal* (*maximal unsexy*), *nur* (*nur random*), *richtig* (*richtig nerdig*), *schon* (*schon creepy*), *super* (*super chillig*), *total* (*total strange*), *voll* (*voll crazy*), *völlig* (*völlig ausgepowert*), and *wirklich* (*wirklich lost*). The examples show that lexemes of English origin can both pre-modify and be pre-modified, whereas the latter is more frequent. This can be explained by the fact that the database involves more adjectives than adverbs. The majority of adjectives from the database occur in a sentence in the predicative position. It amounts to (103 examples) 73% as compared to the attributive position (38 examples) 27 %. The rate of adjectives used both predicatively and attributively amounts to approx. 41%. Adjectives can also form compounds, such as *Hardcore-Veganer*, *obercool*, *supersexy,* and *Funny-Cats-Videos*.

The contextual evidence provided within this category shows that German uses the figurative meaning of the borrowed lexis. Good examples here are orientational metaphors, i.e. HIGH STATUS IS UP (*Sieht top aus*), HAPPY IS UP (*Musik macht mich high*), and SAD IS DOWN (*Ich bin wieder down ohne Grund*) (Lakoff, Johnson 2003: 14-21). English loanwords occur also in figurative phrases, such as *Hate auf sich ziehen* and *den letzten Kick verpassen*. There is a tendency to reduplicate adjectives of English origin, as in *Ich*

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[19] Equivalents were found in the online dictionary dict.cc.

bin down down down. The quotation evidence provided within the category uses also antithesis such as *Von grumpy zu glücklich*. The lexis analysed includes swearwords, such as *abfucken*, *abgefuckt*, and *fucking*, which make 5% of the whole data set from the domain of EMOTIONAL STATES, FEELINGS, AND ATTITUDES. Some of the lexical items analysed function as infixes *nicht dein fucking Ernst*. It can be observed that a lot of phrases have an absolute character. Among them are: *nicer geht's nicht* and phrases with the determiner *alles* (*alles cringe*, *alles dope*, *alles fit*, *alles easy*, *alles okay*) and adverb *voll* (*voll crazy, voll gechillt*).

Last but not least, the contextual evidence provided within the category of EMOTIONAL STATES, FEELINGS, AND ATTITUDES shows that informal lexis of English origin can perform a range of functions in German. Given their explicit emotional meaning, an extensive volume of the lexis in question serves expressing emotional states and attitudes. This is reflected in exclamatory sentences and utterances that contain vulgar words, whose use is very often emphatic and serves forcefulness of expression. As a large number of the data set in this category is represented by adjectives, the borrowed lexis has got a highly evaluative character. Another function differentiated within this category is conciseness and brevity. The contextual evidence has also shown that due to their short form informal items of English origin are very often found in newspaper headlines. Not only do they communicate quickly but also attract the attention of the reader. Their use in the media contributes to the dramatic effect and emphasis. Some of the lexical items are used also for humour or to make an impression on a peer group.

4.2. MEDIA AND COMMUNICATION

4.2.1. Introduction

Classified as MEDIA AND COMMUNICATION, the group of words presented in this subchapter comprises a sizeable number of 21 interjections, 9 verbs, 14 nouns, and 1 adverb, which refer to mass media and exchange of information between speakers of German. The terms included in this group denote activities related to the reception of mass media, ways of transmitting and seeking for information, using the Internet and watching television. Apart from that, the present subchapter involves lexical units that serve rather phatic and expressive than informative functions. Among them are exclamations,

swearwords, pleasantries and greeting formulae. Such words and expressions are applied in a particular context with the aim of establishing or maintaining contact, as well as initiating or closing a conversation. Terms that perform phatic functions occur very often in the spoken language and Internet-mediated communication called by some linguists *phatic Internet* (Yus 2019). The so called „four-letter words" were taken into account in the present subchapter. Manfred Görlach (2003: 113) explains that the use of such words borrowed from English may seem to the speaker of a language less offensive than native expletive forms. It is a common truth that the Internet facilitates quick exchange of information all over the world, which results in the English lexis permeating into different languages. This subchapter attempts to investigate lexis of English origin that performs the phatic function in German and denotes various phenomena — in the language in question — related to the Internet and television. The quotation evidence in the subchapter MEDIA AND COMMUNICATION amounts to 162 contextual examples.

abchecken

The lexeme *abchecken* was created from the English element *check* and the prefix *ab—*. According to the Duden, the lexeme *abchecken* is used in informal German in the sense of "überprüfen, klären", which encompasses two definitions of *check* provided by Lexico: "verify" and "examine in order to determine its accuracy, quality or condition, or to detect the presence of something". It means that the relationship between the lexemes in English and German is that of privative character. The usage examples, as indicated by lines from the literature, press, and a television show are:

(1) *Ist schon okay, ich check΄ das Ticket ab, yeah* (TOKYO13317, CRO, 2017)

(2) *Du willst ihn nur noch abchecken* (BEGIN AGAIN, MONA KASTEN, 2018)

(3) *Dabei denunziert Krippendorff Jule und deren Freundinnen nicht, die auf Instagram ständig abchecken, wie sie ankommen* (DER SPIEGEL ONLINE, 13.08.2020)

(4) *Übringens könnt ihr auch die Folgen mit Markus abchecken* (GAME TWO, ARD/ZDF/funk, 11.03.2021)

The examples present the usage of the verb *abchecken* in the sense of finding a ticket (Example 1), information about somebody (Example 2), veryifying one's performance on the internet (Example 3), and watching episodes of the show in question (Example 4). Prefixed by *ab–* the verb conveys the meaning of a full and completed action. It is a

transitive verb, so it is used here with the accusative case (*jemanden*, *etwas abchecken*). Although it is a line of a song, the context (Example 1) makes an impression of a spontaneous reaction similarly as Example 2, which occurs in a translation of a book addressed probably to the young readership. A similar example is (Example 3) which describes the plot of a film whose main characters are teenage girls. Last but not least, Line 4 encourages the audience to watch other episodes of the show. From the language it uses (the personal pronoun *ihr* and the word with the English element *abchecken*) it can be assumed that the speaker aims at familiarity and presupposes that the audience recognises (and probably uses) the word created from the English element.

bingen

As indicated in Lexico, the lexeme *binge* conveys the meaning of „indulge in an activity, especially eating, drinking, or taking drugs, to excess" and "watch multiple episodes of a television programme over a short period of time". Whereas Duden does not include the lexeme in its databases, DWDS suggests that it can be used in two following meanings: "direct hintereinander mehrere Folgen einer (meist gestreamten Fernsehserie konsumieren), or "sich hemmungslos und mit voller Absicht bis zum Vollrausch, bis zur Bewusstlosigkeit betrinken". Taking into account all of the definitions, it seems that German adopted both meanings of the lexeme used also in English. The lines below, which illustrate the use of the verb *bingen*, were taken from a German-language news magazine a television show:

(1) *Auch wenn sie dabei wahrscheinlich ständig Selfies macht und abends Dagi Bee bingt, statt sich um die Fortpflanzung zu kümmern* (DER SPIEGEL ONLINE, 1.01.2019)

(2) *Und hab's gebingt, denn ich kann traurige Sachen auch bingen* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E02, 2020)

As indicated by the examples, the verb *bingen* refers to watching multiple videos (Example 1) or episodes of a series in a row (Example 2). It can be used for stylisation (Example 1) or to lower the register of the utterance (Example 2). It can be assumed that the former imitates the language of the youth, taking into consideration that *Dagi Bee* who "is binged" (metonymy) here is a youtuber popular among young people (Example 1). The latter seems to be a conscious choice of the speaker that mirrors her relaxed attitude. The informal

character and therefore relaxed attitude and asmotphere of the context is additionally expressed by the contracted form *hab's* (Example 2).

das Binge-Watching/das Binge-watchen/das Binge Watchen

General English makes use of the noun *binge watching* (or *binge viewing*), as noted by Lexico, in the sense of "the practice of watching multiple episodes of a television show in rapid succession, typically by means of DVDs or digital streaming". A similar definition is provided by the Duden: "stundenlanges Anschauen mehrerer Folgen einer Serie hintereinander". However, Duden does not provide any labelling to the lexeme. Both definitions considered, English and German seem to use the lexeme in a similar sense. Its contextual usage can be illustrated with examples extracted from a German-language magazine, a music channel, and a public German television station:

(1) *Viel Spaß beim Binge-watchen!* (MTV ONLINE, 2018)

(2) *„Komaglotzen; als Abwandlung von Binge-Drinking, Komasaufen; man versteht darunter exzessiven Serien-Konsum. Es werden mehrere Folgen oder sogar ganze Staffel am Stück gesehen"* (SERIENMAGAZIN, 01/2018)

(3) *Und endlich wieder Binge-Watching – ohne schlechtes Gewissen!* (GLAMOUR, 10/2019)

(4) *Die neuesten „Tatorte" und weitere Krimis & Thriller, exklusive und investigative Dokus, die hinter die Dinge blicken oder die neuesten Serien zum "Binge Watchen": Jeden Freitag stellt die Redaktion für Sie die Mediatheks-Highlights der Woche zusammen – und Sie können sich per E-Mail inspirieren lassen* (ARD ONLINE, 20.03.2020)

The contextual evidence shows that the noun can alternatively be used in three graphic forms, which are all capitalised. The differences lie in the use of a hyphen, capitalisation of the noun head, and the endings *–en* (Examples 1, 2, and 4) or *–ing* (Example 3). The form preferred by the Duden is *Binge-Watching*. Although occurring in various orthographic forms, the noun denotes in all of the examples a similar concept, which is excessive watching of television series. Interestingly, it can evoke both positive and negative connotations. It can refer either to a pleasurable form of entertainment (Examples 1, 2, and 4), or a pleasurable activity and a reason for neglecting one's duties that evokes a feeling of guilt (Example 3). Occurring in a magazine about television shows, Line 2 informs

about the meaning of the word borrowed from English. Example 4 uses quotation marks probably on account of the fact that some recipients may not know the word.

der Blockbuster

The lexeme *blockbuster* can be used in informal English with a reference to "A thing of great power or size, in particular a film, book, or other product that is a great commercial success". A less specific definition is provided by both Duden and DWDS: "etwas, was außergewöhnlich erfolgreich ist, sich auf dem Markt gut verkauft". Thus, the relationship between *blockbuster* and *der Blockbuster* can be described as inclusion. Examples of its usage presented below have their source in a rap song, a television show, and a podcast:

(1) *Nenn mich Blockbuster Bausa, was ich mache ist ein Film Action Jackson, Cadillac, ich komm' in gute Vill'n'* (SENDER, BAUSA, 2014)

(2) *Eine Option zaust in Los Angeles, man hat online Gegenstände aus Blockbustern wie James Bond versteigert* (GUTEN MORGEN DEUTSCHLAND, RTL, 13.11.2020)

(3) *Er ist genauso geschrieben und aufgebaut wie 1000 andere Blockbuster zuvor* (CINEMA STRIKES BACK, ARD/ZDF/funk, 28.12.2020)

The examples show that the noun can be used with a reference to a person (Example 1), a film (Examples 2 and 3). The person who is referred to can be described as successful, affluent and powerful and the films as popular and successful. Both utterances come from spoken German. Whereas one of them uses the noun in a rap song (Example 1), the other occurs in the English-language context (Examples 2 and 3).

der Bullshit

Used as a vulgar word, *bullshit* is defined by Lexico as "stupid or untrue talk or writing; nonsense". A similar definition labelled as *umgangssprachlich abwertend* is provided by Duden and DWDS: "Unsinn, etwas Dummes, Ärgerliches, Abzulehnendes". However, the definitions differ in one respect. Whereas the English dictionary specifies the form, in which the nonsense can be conveyed (written or oral), the German one states additionally that *Bullshit* can cause annoyance, or anger (*Ärger*). Thus, the relationship between the lexemes *bullshit* and *Bullshit* can be described as equipollence. The word *der Bullshit* occurs in:

(1) *Bullshit, Chris! Nur weil Nora dein Leben in die Hand nimmt, trittst du die Flucht an* (DAS GLÜCK DER ANDEREN, ZDFMediathek, 2014)

(2) *Studierende haben ein lockeres Leben: Kein Seminar vor 10 Uhr, ab und zu mal eine Klausur, der Rest der Zeit ist Party und kaum hat das Semester angefangen, sind auch schon wieder Ferien. Bullshit? Na klar!* (UNICUM, 02/2018)

(3) *Wer Erledigungen lange genug vor sich herschiebe, habe keinen Raum mehr für überhöhte Ansprüche – die Hauptursache für verpasste Deadlines und meistens, eh, Pardon, zeitraubender Bullshit sind* (COSMOPOLITAN, 08/2018)

As shown above, the word *Bullshit* can be used in German as an exclamative sentence negation (Example 1), a rhetorical question (Example 2), a declarative sentence in which it denotes pointless activities (Example 3). All of the examples suggest that the use of the noun in German is highly emotional, evaluative, and pejorative.

bye, bye / bye-bye

The exclamation *bye-bye* is "another way of saying goodbye" used in informal English and formed as a consequence of reduplication. According to Duden, it is used in German in a similar meaning and function as in English. It is also labelled as *umgangssprachlich*. Here is some quotation evidence for its usage in a German-language from a rap song, a streaming series translated from English, and the press:

(1) *Bye, bye, meine Liebe des Lebens* (BYE, BYE, CRO, 2014)

(2) *Bye-bye, spröde Spitzen!* (JOY, 10/2015)

(3) *Wahrscheinlich ist er schon früher zur Schule gefahren. Ich will nicht länger stören. Wir hören wieder voneinander. Bye, bye!* (STRANGER THINGS, NETFLIX, S01E01, 2016)

(4) *Brexit: Bye-Bye, EU* (ZEIT ONLINE, 31.01.2018)

(5) *Warum Sie Ben Afleck bye-bye sagte* (GRAZIA, 05/2021)

The examples show that *bye-bye* can be used in a phatic function as a farewell and therefore in order to close a conversation. It can occur both as an exclamation (Examples 1, 2, 3, and 4), and a noun (Example 5) that denotes a farewell. Used both in writing and speech, the word can occur in a rap song (Example 1), newspaper headlines (Examples 2 and 4), as a photo caption (Example 5), or a conversation closer (Example 3). It can have a

playful (Example 5), or interactional character (Examples 1, 2, and 3), or it can aim at getting attention of the readership (Example 4). It should be pointed out that the word *bye-bye* is used here by a mother, probably to enhance communication with a young addressee (Example 3).

checken

The lexeme *to check* in English can be used in a number of meanings , including, as registered by Lexico, "examine (something) in order to determine its accuracy, quality, or condition, or to detect the presence of something", "verify or establish to one's satisfaction", "verify the accuracy of something by comparing it with (something else)", "inspect or examine thoroughly", "agree or correspond when compared", and "look at, take notice of", labelled as *informal*. Duden and DWDS provide the following definitions of the verb *checken*: "nachprüfen, kontrollieren" used with a reference to engineering, "rempeln, behindern" referring to ice-hockey, and "begreifen, kapieren", marked as slangy. All these considered, English and German lexemes are related to each other by means of privativeness. Examples illustrating its use were taken from the press, a television series, and podcasts:

(1) *Wie gesund lebt ihr? Eine Expertin checkt das Essverhalten von drei Joy-Leserinnen* (JOY, 01/2017)

(2) *Kinder, Teenies, Leute in meinem Alter checken das nicht* (A GERMAN SINGER, 2019)

(3) *Hier. Check sein Alibi* (SOKO MÜNCHEN, ZDF, S35E24, 2020)

(4) *Gut. Dann check ich die schwangeren Frauen und Mütter, vielleicht finden wir da ein Motiv* (SOKO MÜNCHEN, ZDF, S35E24, 2020)

(5) *Check, dann haben wir ja ab dem 08. März was zu tun! Beste!* (FACEBOOK, 2O21)

(6) *Ich check′ das halt nicht* (GAME TWO, ARD/ZDF/funk, 8.04.2021)

As illustrated above, the word *checken* can be used with a reference to an overview of eating behaviours of the readers (Example 1), an understandable situation for some people (Example 2), a criminal case (Examples 3 and 4), a television show (Example 5), and a game situation (Example 6). The contextual evidence shows that the word can be used to convey the meaning or determining the quality of something (Example 1), to comprehend something (or not) (Examples 2 and 6), verify accuracy (Example 3), examine some

information about someone (Example 4), and to get somebody's attention (Example 5). The examples also suggest that the verb can occur in declarative (Examples 1, 2, 4, and 6) and imperative (Examples 3 and 5) sentences. Whereas the former examples intend to inform the readers or the speaker about something (Examples 1 and 2), or to make an offer (Example 4), the latter convey a command (Example 3) and a request (Example 5). Apart from that, the verb conveys in the given contexts such emotions, feelings, and attitudes as determination (Example 4), excitement (which could also be expressed here as irony) (Example 5), and disorientation (Example 6).

cheers

According to Lexico, English exclamation *cheers* is used in informal English to express good wishes before drinking, on ending a conversation, or to express gratitude or acknowledgement for something. Duden provides the following synonyms of the English lexeme: "prosit" and "zum Wohl". The following examples come from the press and an iconic police procedural television series:

(1) *Wir würden uns wahrscheinlich dutzen. Cheers* (TATORT, E885, MDR, 2013)

(2) *Wir hatten beim Schreiben dieser Ausgabe echt Partylaune – und du beim Lesen hoffentlich auch! Cheers, Ladys!* (JOY, 01/2019)

(3) *Einer geht noch, oder? Cheers!* (FRITZIE-DER HIMMEL MUSS WARTEN, S01E06, 2020)

(4) *Cheers, auf uns! Ich wünsche Ihnen ein tolles Jahresende!* (INSTYLE, 4.12.2020)

All of the examples show that the word *cheers* can be used as an exclamation to express good wishes before drinking. It refers here to a party (Example 2), or a social gathering (Example 3). Apart from that, it is used when the speaker offers her interlocutor to call her by her first name (Example 1) and wishes the readership a happy new year (Example 4). It should be noted that the word occurs here in imperative sentences, which have an emotive character. They express such connotative meanings as kindness, politeness, familiarity, and hospitality. All this considered, the relationship between *cheers* used in English and *cheers* applied in German contexts can be described as privativeness.

come on

According to Lexico, *come on* is a phrasal verb used "when encouraging someone to do something or to hurry up or when one feels that someone is wrong or foolish". Neither

Duden nor DWDS register the word. Its usage can be illustrated by the following examples found in television shows:

(1) *Come on, der taucht sicher von selbst wieder auf* (COSMOPOLITAN, 08/2018)

(2) *Come on, immer noch besser als ich. Ich habe meine Nummer vergessen, kann ich deine haben?* (FRITZIE-DER HIMMEL MUSS WARTEN, ZDF, S01E04, 2020)

(3) *Ja, aber der hat nur Jeans und T-Shirts an, also come on* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E04, 2021)

(4) *Das gibt's nichts. Ach, come on* (EXACTLY, MDR.DE, 22.04.2021)

As exemplified above, the phrasal verb *come on* can be used in a variety of contexts, both in written (Example 1) and spoken German (Examples 2, 3, 4). Similarly to English, it occurs in German in imperative sentences. The contexts of its occurrence intend to comfort the interlocutor (the reader) (Example 1) and simultaneously soften an interruption when the speaker intends to encourage the interlocutor to share her telephone number with him (Example 2). Speaker 3 uses the phrasal verb *come on* probably to draw attention of the interlocutors to one particular aspect of the series in question. Among the connotative meanings one can find here support (Examples 1 and 2) and resignation (Example 4).

droppen

The lexeme *drop* occurs in Lexico in a number of meanings one of which can be found in German. As illustrated below, German seems to use the verb in one of its informal meanings, which is "release (a musical recording)". It means that the relationship between the lexemes in English and German can be described as privativeness. The examples provided below come from a Netflix-series and a podcast:

(1) *Ey, denkt an Eko Fresh, der sich bei Kool Savas ins Konzert gesneakt hat, ein paar Rhymes gedroppt hat, und easy pronto ʼnen Sign bekommen hat* (DOGS OF BERLIN, NETFLIX, S01E03, 2018)

(2) *Die Energie droppen die Gegner manchmal* (GAME TWO, ARD/ZDF/funk, 18.07.2020)

(3) *Also das hat Sly, Sylvester Stallone, per Instagram gedroppt* (CINEMA STRIKES BACK, ARD/ZDF/funk, 2.04.2021)

The contextual evidence suggests that the word can be used with a reference to rap music (Example 1), a character of a game (Example 2), or social media (Example 3). It can convey the meaning of releasing a couple of rap songs (Example 1), lose energy (Example 2), and publishing pictures or videos in the social media (Example 3). As compared with the definitions registered in the German dictionary, the contexts show that German may use two aditional meanings of the word *droppen*. The verb occurs here in declarative sentences. In Example 1 the speaker seems to strive for "coolness" and intend to impress his friend of similar age. The context is highly informal, which is additionally manifested here by such words as *ey*, *sneaken* or *easy*, and the contracted form of the undefinite article declined for the accusative case 'nen' ("einen"). Line 2 comments on a game and shows the emotional involvement of the player. Last but not least, Line 3 may reflect the relaxed attitude of the speaker.

ever

The lexeme *ever* occurs in the English language in a number of meanings, one of which labelled as *umgangssprachlich emotional verstärkend* appears also in Duden: "drückt eine Verallgemeinerung, eine Höchststufe aus; überhaupt, in jeder Hinsicht; aller Zeiten". Thus, the relationship between English and German lexemes is that of privative character. A couple of examples found in a television drama, a report and a horoscope are as follows:

(1) *Beste Entscheidung ever* (GUTE ZEITEN, SCHLECHTE ZEITEN, RTL, E7185, 2021)
(2) *Es ist wahrscheinlich schon der größte Tipp ever* (Y-KOLLEKTIV, ARD/ZDF/funk, 18.02.2021)
(3) *Good News: Diese 5 Sternzeichen haben die beste Woche EVER - laut Horoskop* (ELLE ONLINE, 6.04.2021)

As the contextual evidence shows that the adverb *ever* is used to refer to the best decision (Example 1), tip (Example 2), and week (Example 3) at any time. It evokes connotations of absolutness and provides a time reference. It is used with the superlative *die beste* (Examples 1 and 3) and *der größte* (Example 2) probably for emphasis. Used in a newspaper horoscope, it may attract the attention of the readers (Example 3).

der Fame

The lexeme *fame* can be used in general English with a reference to "The state of being known or talked about by many people, especially on account of notable achievements".

Although it was not included in the databases either of Duden or DWDS, it can be found in German rap and pop music as well as in teen magazines:

(1) *Vergiss den Fame all die Villen und die Sonnenbrillen. Ich fühl' jetzt ganz genau, dass ich das zu meinem Glück nicht braucht* (GEILES LEBEN, GLASPERLENSPIEL, 2015)

(2) *Flucht vor dem Fame. Opfert Selena ihre Karriere für ihr Glück?* (BRAVO, 21/2018)

(3) *Du hast Fame, doch bleibst broke, sie verwechseln es mit Show-Biz* (BLICK IN DIE CROWD, SENTINO, 2019)

(4) *Und das alles für Fame und Reichweite* (Y-KOLLEKTIV, ARD/ZDF/funk, 18.02.2021)

As indicated in the examples, the noun *der Fame* denotes the state when a person can afford an expensive house (Example 1), is successful (Examples 2 and 4) but not affluent (Example 3). The word can be used with a pejorative reference to the state from which one intends to flee (Example 2), and forget or ignore (Example 1). The connotative meanings of the noun *der Fame* here are: disregard (Example 1), disinterest (Example 2), and pity (Example 4). All this considered, it seems that German uses the noun *der Fame* in a similar sense to that applied in English contexts. A particular attention should also be paid to the short form of the word, which is probably the reason why the noun found its way into the cited teen magazine and songs.

go

Lexico suggests that the lexeme *go* can be used in a range of contexts and combinations. Its informal verbal usage in English is restricted to giving a signal to the interlocutor to start speaking. Aside from that, it can be used as an informal alternative of "use a toilet, urinate". As indicated in Duden, German seems to use the lexeme *das Go* as a noun for "Startsignal" and labels its use as *Jargon*. Its use can be illustrated with the following examples from German television:

(1) *Ja, go!* (INNGO NOMMSEN, VOLLE KANNE, 2018)

(2) *Los, Flo, go!* (FRITZIE – DER HIMMEL MUSS WARTEN, ZDF, S01E03, 2020)

(3) *Okay, drei, zwo, eins, go!* (GAME TWO, ARD/ZDF/funk, 20.01.2021)

The examples have their *s*ource in the spoken language and use the word *go* to encourage the interlocutor to speak (Example 1), to embolden young runners to perform well in a running competition (Example 2), and to give other players a signal to start an action in a game (Example 3). The word occurs here in exclamatory sentences, which expresses strong support (Examples 1, 2, and 3). Used in an utterance addressed to a young person, it can serve as a stylisation for the language of the youth and expression of solidarity with the addressee. The contextual evidence and English definitions considered, the relationship between *go* used in English and *go* applied in German contexts can be described as privativeness.

googeln

The lexeme, as suggested by Lexico, is used in English in the following sense: "search for information about (someone or something) on the internet using the search engine Google", which overlaps with its definitions proposed by Duden and DWDS: mit Google® im Internet suchen, recherchieren" and "einen Namen oder Begriff mit einer Suchmaschine im Internet suchen". Here are some examples of its usage in the German language taken from the press, a film, a podcast, and a television show:

(1) *Ich hab' euch alle gegoogelt. Das macht man heute so, oder?* (MIT BURNOUT DURCH DEN WALD, ARD/DAS ERSTE, 2014)

(2) *Ich google das. Geht schneller* (JOY, 01/2017)

(3) *Aber die Wahrheit ist: Ich habe in der Zwischenzeit vier Sport-BHs in zwei Größen zur Auswahl bestellt, die Buntstifte meiner Tochter angespitzt und nach Farben in (zuvor von mir bemalte) Konservendosen sortiert, Französisch-Guayana gegoogelt, sowie die Instagram-Accounts der dort ansässigen Unterkünfte studiert!* (COSMOPOLITAN, 08/2018)

(4) *Ich google ihn grad mal* (CINEMA STRIKES BACK, ARD/ZDF/funk, 21.01.2021)

(5) *Ich hab mich totgegoogelt, wo das spielt und so* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E04, 2021)

All of the examples represent the use of the verb in the sense suggested by Duden. The lines provided above also show that the verb is transitive (Examples 1, 2, 3, and 4) or reflexive (Example 5). Used with the accusative case, the verb refers to searching information about participants of a therapeutic recreation camp (Example 1), a person

about whom the speakers are talking (Example 4), and some random information (Examples 2 and 3). The latter occurs here with the prefix *tot–* and conveys the meaning of searching intensively some information by means of a search engine (Example 1). The word is used here in declarative sentences which express self-assurance of the speaker (Example 1), playfulness (Example 3), and the speaker's perseverance in searching for the information in question (Example 5). Apart from that, Line 2 can be regarded as an offer, whereas Line 4 – a spontaneous reaction to the utterance of the interlocutor. The word seems to be applied in the German context for pragmatic reasons, as it is precise and communicates effectively the idea in question.

hey

As listed in Lexico, the exclamation *hey* can be used in general English to "attract attention, to express surprise, interest, or annoyance, or to elicit agreement." Labelled as *umgangssprachlich*, the word *hey* occurs in German as "Zuruf, mit dem man jemandes Aufmerksamkeit zu erregen sucht", „Ausruf, der Erstaunen, Empörung, Abwehr o. Ä. Ausdrückt", and „Grußformel". The contexts of its occurrence in German enumerated by Duden and DWDS are similar to those included in Lexico. The lines provided below have their sources in the German television series and German-language Netflix series of American origin.

(1) *Hey, Mikkel, du nervst!* (DARK, NETFLIX, S01E02, 2017)

(2) – *Halte die Klappe!*

   – *Hey, hey! Was habe ich gerade gesagt?* (STRANGER THINGS, NETFLIX, S01E01, 2016)

(3) – *Hey, hey, was machst du denn da?* (LINDENSTRASSE, DAS ERSTE, E1752, 2020)

(4) – *Hey!*

   – *Hallo.*

   – *Das ist der zweite Schuh?* (SOKO LEIPZIG, ZDF, S21E01, 2020)

(5) *Hey, Flo, schon 50.000 Klicks! Neuer Rekord!* (HELDT, ZDF, S05E01, 2020)

The examples show that the exclamation borrowed from English may be used in spoken German, in which it may serve a range of functions. It can be part of conversational routine (Examples 1 and 4) and serve phatic and interactional functions. Apart from that, it can be used to get the interlocutor's attention (Example 5) or to reprimand (Examples 2 and 3).

The connotative meanings of the contexts here are anger (Example 1), disapproval (Example 2), and both surprise and disapproval (Example 3).

das High-Five

High-five (or *high five*) can occur in informal English to denote "a gesture of celebration or greeting in which two people slap each other's palms with their arms raised". Duden and DWDS do not register its occurrence in German. The following contexts of its usage were taken from a television show, a film, and German-language magazines:

(1) *Das wollt᾽ ich hör᾽ n, High-Five!* (BERLIN TAG&NACHT, RTLII, E2087, 2019)

(2) *Wer die Seychellen-Fotos von Beauty-Chefin Sylvia sieht, gibt uns ein High Five, dass sie wieder zurückgekommen ist* (COUCH, 02/2020)

(3) *Da sind jetzt schon Tränen geflossen und es wurden High-Fives gemacht (...)* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S02E04, 2020)

(4) *High Five am Herd* (MEN'S HEALTH, 11/2020)

The examples show that *High-Five* can be used both in spoken (Examples 1 and 3) and written (Examples 2 and 4) contexts, in which it serves as a gesture of celebration (Example 1), greeting (Examples 2 and 3), and a creative metaphor used with a reference to five food ingredients (Example 4). It expresses here respect and support and serves as a signal of strong and emotional identification with the interlocutors (Example 1). All the examples considered, the lexeme seems to have a similar meaning to its English counterpart.

das Highlight

The noun *highlight* has its source in general English and according to DWDS occurs in informal German with a reference to "etw. (z. B. eine Sache, ein Ereignis), das durch besondere Merkmale, gute Qualität o. Ä. hervorsticht; besonderes, herausragendes Merkmal von etw". Aditionally, DWDS indicates that the noun *das Highlight* can be used in *Jargon* to denote "Höhepunkt, Glanzpunkt eiens (kulturellen) Ereignisses". The definition provided by the German dictionary corresponds to one of the meanings included in Lexico, which is "an outstanding part of an event or period of time". Thus, the relationship between the lexemes in English and German is that of privative character. The

noun seems to occur in a variety of sources, which are German soap operas, sports magazines, and German-language women's magazines, as illustrated below:

(1) *Eine historische Klingel hat es auch noch. Das ist ein Highlight, sowas darf nicht fehlen* (SONNTAGS, TV FÜRS LEBEN, ZDF, 20.08.2017)

(2) *Outdoor Gear 2018: Die Highlights der neuen Saison* (OUTDOOR. REISEN, WANDERN, ABENTEUER, 10/2017)

(3) *Was für ein Jahr! Im Fußball und in anderen Sportarten. Mit Corona und weiteren Krisen. Aber auch mit wunderbaren Highlights* (KICKER 106,107/2020)

(4) *Super. Endlich. Endlich mal wieder im Stadion, weil wir sind immer hier. Wir verpassen kein Spiel und das ist Highlight heute* (ENERGIE COTTBUS – 1FC, RBB IM SPORT, 2020)

(5) *Du nimmst jetzt diese Tasche, die macht nämlich aus deinem Outfit ein richtiges Highlight* (GUTE ZEITEN, SCHLECHTE ZEITEN, RTL, E7184, 2021)

The examples suggest that the word *das Highlight* can occur in German both in speech (Examples 1, 3, 4, and 5) and writing (Examples 2 and 3). It denotes here especially an attractive and eye-catching piece of clothing (Example 5), important sports events of the year in question (Example 3), desirable outdoor products (Example 2), a part of the day which is important for the speaker (Example 4), and recommended films or cinema trends (Example 1). It occurs in contexts which encourage the reader to buy products in question (Example 2), to read an article (Example 3). Example 4 reports on impressions from a sports event (Example 4), whereas Example 5 is a piece of advice (Example 5). Apart from that, the connotative meanings of the contexts are: familiarity and friendliness (Example 1), and excitement (Examples 3, 4, and 5).

der Hit

English uses the lexeme *hit* in a number of meanings, two of which come from its informal variety: "a successful venture, especially a film, pop record, or a song" and "a dose of a narcotic drug". Duden suggests that the usage labelled as *umgangssprachlich* encompasses the following contexts: "besonders erfolgreiches Musikstück, häufig gespielter Titel moderner Musik", "etwas, was (für eine bestimmte Zeit) besonders erfolgreich, beliebt ist, von vielen gekauft wird", and „Portion Rauschgift zum Injizieren" (*Jargon*). Taking into account that German seems to have adopted only some of the original meanings of the

lexeme, the relationship between English and German lexemes can be described as privativeness. Its usage in the German language can be illustrated with the examples of authentic online comments and the German-language press:

(1) *Zum Todestag versammeln sich seine größten Hits und die schönsten Cover-Songs auf einem Album* (PETRA, 09/2016)

(2) *Der alte Mann will noch mehr - alles rund um die Serienhits* (GEEK!, 03/04 2020)

(3) *Entwickelt sich ein Motiv zum Hit, kommt bei ihnen davon in der Regel nichts an. Ob die Fotos später auf dem Titel einer Gratiszeitschrift oder unter einer bissigen Satire landen, weiß beim Shooting niemand* (DER SPIEGEL ONLINE, 6.09.2020)

(4) *Finde die Mädchen-WG 2020 bis jetzt ein mega Hit!* (ZDF ONLINE, A COMMENT, 2021)

(5) *Dem Rapper gelangen die meisten Nummer-eins-Hits der Deutschen Charts-Geschichte* (VIEW, 02/2021)

(6) *Alle Superhits im Check* (TV DIGITAL, 03/2021)

(7) *Wir backen US-Hits zu Ostern: Brownies, Cronuts, Cupcakes* (FOODIE. DER FEINSCHMECKER, 03/2021)

As exemplified above, the word *der Hit* can be used in German in a variety of meanings and refer to a successful piece of music (Example 1), television series (Example 2), pictures that gain popularity on the Internet (Example 3), television show (Example 4), rap songs (Example 5), films and television series (Example 6), and confectionery especially popular in the US (Example 7). The contextual evidence shows that the meaning of the noun may be broader as indicated in the Duden. What can also be inferred from the contextual evidence above is that the noun d*er Hit* can create compound nouns (Examples 2, 5, 6, and 7). It means that the word *der Hit* can be used as a common noun or a compound noun premodified by another noun. In case of the former, its meaning has to be inferred from the context, as opposed to the latter, whose meaning is rather explicit. The word may be used for positive and very often emotive evaluation, signalled in the examples provided by the exclamation mark (Example 4) or the superlative adjective *größten* (Example 1). Due to its short form and the need for brevity, the noun *der Hit* can also be used on covers of magazines as in Lines 2, 6 and 7). In other cases, i.e. Lines 3 and 5, its use may serve informality and familiarity.

der Hype

The lexeme *hype*, as suggested by Lexico, can be used in informal English in the following sense: "extravagant or intensive publicity or promotion", or "a deception carried out for the sake of publicity". Aditionally, CED suggest that *hype* occurs in informal American English and denotes "information that makes something seem very important or exciting". *Der Hype* in German is defined by the Duden as "besonders spektakuläre, mitreißende Werbung (als eine euphorische Begeisterung für ein Produkt bewirkt), „aus Gründen der Publicity inszenierte Täuschung", and „Welle oberflächlicher Begeisterung, Rummel". DWDS provides two meanings of the word, labelling its usage as *häufig abwertend*: "vor allem durch Massenmedien verbreitete, durch übertriebenes Lob mitreißende, Aufmerksamkeit und unkritische Begeisterung auslösende (werbende) Kampagne", and „Welle unkritischer, künstlich erzeugter, (scheinbar) massenhafter Begeisterung". Therefore, all the meanings of the noun *der Hype* seem to have been adopted into the German language. Quotation evidence presented below was extracted from German-language magazines, music, and a website of a cultural institute.

(1) *Und nein, ich brauch῾ keinen Hype, keine Groupies und Fame. Nur wir beide an ῾ nem Strand, alles gut* (MIT DIR, KAYEF, 2013)

(2) *Chia-Samen also (...) Denn von allen heutigen Trends ist dies vielleicht der langwierigste: Wir gönnen den Hypes, für die wir uns später schämen könnten, nicht mehr viel Zeit. Oft vergehen nur ein paar Wochen – und der Trend ist schon abgewickelt* (UNISPIEGEL, 7/2016)

(3) *Was einst als Scherz begann, um auf die von Rechtschreibfehlern wimmelnden Posts auf Facebook aufmerksam zu machen, hat sich schnell zu einer eigenen Sprache im Internet entwickelt, um die ein gewaltiger Hype entstanden ist* (GOETHE INSTITUT ONLINE, 2018)

(4) *Durch Social Distancing wurden Autokinos wieder zum Hype* (COSMOPOLITAN, 08/2020)

(5) *Berühmt und im Hype, und ich find῾ , ihre Musikvideos werden immer besser* (WORLD WIDE WOHNZIMMER, ARD/ZDF/funk, 01.01.2021)

As indicated above, the word *der Hype* can refer to intensive popularity and enthusiasm expressed towards a person (Example 1), a variety of trends, such as applications, music, or food (Example 2), attention paid to an Internet post containing a spelling mistake that

turned out to be a neologism (Example 3), a drive-in cinema (Example 4), and music videos (Example 5). The contextual evidence suggests that the noun *der Hype* can be used within a sentence as the subject (Example 3) and direct object (Examples 1, 2, and 5) or a predicative expression (Example 4). Its use here may serve informality or precision.

hypen

According to Lexico, the verb *hype* occurs in informal English in the sense of "promote or publicise (a product or idea) intensively, often exaggerating its benefits". A similar definition of the verb *hypen* is provided by Duden, which labels ist use as *umgangssprachlich*: "jemanden, etwas (besonders ein Ereignis) groß herausbringen, hochjubeln". The following examples from the press and a podcast can illustrate its use in the German language:

(1) *Alle hypen den „ersten Käsedöner Deutschlands" – dabei gibt es ihn längst in Berlin!* (DER SPIEGEL ONLINE, 12.12.2018)

(2) *Eigentlich nicht, aber irgendwie hypt mich unser Freund Marco von „Nerdkultur" da irgendwie sehr* (CINEMA STRIKES BACK, ARD/ZDF/funk, 26.02.2021)

The lines provided above suggest that the verb *hypen* conveys the meaning of promoting in the media a bar offering kebab (Example 1), and making impression on somebody (Example 2). When it occurs as a participle that functions as an adjective, it refers to restaurants that enjoy immense popularity (Example 3). The contextual evidence shows also that the verb can be used with a direct object (Examples 1 and 2). Its use within the contexts provided may serve familiarity and lowering the register.

hush-hush

Lexico defines *hush-hush* as highly secret or confidential and labels its use as *informal*, whereas Duden and DWDS do not include the lexeme in their databases. Its usage can be illustrated with lines from the German-language press, and television series:

(1) *Also hush-hush, ab ins Bad!* (JOY, 01/2017)

(2) *Jetzt ma' hush-hush, rush-rush schnell in die Küche!* (BESTE SCHWESTERN, RTL, S02E04, 2018)

The examples suggest that the lexeme *hush-hush* is likely to occur in imperative sentences that function as orders. It encourages the address to take a casual everyday action, be that taking a bath (Example 1) or preparing a meal (Example 2). The lexeme was created in English by reduplication and has a playful character in the presented examples.

nope

The lexeme *nope* is used in English as an informal alternative to "no" but it cannot be applied before nouns in order to negate their meaning. Although it was not registered in Duden or DWDS, its usage in German can be proved with examples found on the Internet, including utterances of singers and influencers:

(1) – *Gibt's noch mehr Tourdaten für den Sommer?*

    – *Nope. Das war's jetzt erstmal* (A GERMAN SINGER, 2019)

(2) *April, April? Nope! Lachen tut gut, aber Aprilscherze über das Coronavirus zu machen, ist ein absolutes No-Go!* (ZDF HEUTE ONLINE, 31.03.2020)

(3) *Ende doch noch bei einer Meta-Erzählung zu landen, die im Feuilleton analysiert wird. Nope. Hier reagiert allein die Lust am anarchischen Gag* (DER SPIEGEL ONLINE, 29.05.2020)

In the above examples the word *nope* serves as a negative response (Examples 1 and 3) and expresses the emotional reaction to the question *April? April?*, which is a disagreement (Example 2). It functions here as a sentence word that is declarative (Examples 1 and 3) and exclamatory (Example 2) in nature. The word *nope* is an informal discourse marker used in a reply to a question about a concert tour (Example 1), April Fool's Day (Example 2), and a television show (Example 3).

okay

Used as an exclamation, the lexeme *okay* can express agreement or acceptance. It can also introduce an utterance or occur at the end of a statement and serve as invitation, expression of approval, or confirmation. Duden labels its use as *umgangssprachlich.* DWDS suggests that the adverb *okay* can express the following: "jawohl", "genug (Themenwechsel)", "zugegeben (Wiederspruch)". Confronting both definitions, the lexeme *okay* in German seems to serve similar functions to its English etymon. A selection of examples presented

below was found in the German literature, television series and German-language magazines:

(1) *Auch wo die anderen Wunden herkommen – von der Autobahn, wie gesagt, okay, das wusste er schon – aber die Kopfwunde, da bin ich vom Stuhl gefallen, auf der Station der Autobahnpolizei* (TSCHIK, WOLFGANG HERRNDORF, 2010)

(2) *Okay, ist ja alles schön und gut, aber woher bekomme ich eigentlich am besten einen professionellen und fundierten Trainingsplan, finden Sie die Antwort ab sofort unter MensHealth.de/coachingzone* (MEN'S HEALTH, 03/2021)

(3) *Von einem Mann, der genauso viele Stunden arbeitet wie seine Frau und sich Kindererziehung und Hausarbeit (okay, die Kosten für die Putzfrau) eigentlich mit seiner Partnerin teilt* (COSMOPOLITAN, 08/2020)

(4) *Okay, wer sagt ihr?* (FRITZIE-DER HIMMEL MUSS WARTEN, ZDF. S01E02, 2020)

(5) *Völlig klar, dass du durch den Wind bist, okay?* (FRITZIE-DER HIMMEL MUSS WARTEN, S01E01, 2020)

As illustrated above, the word *okay* is a common discourse marker that may serve a variety of functions in German. It can be used as a hesitation marker that indicates that the speaker needs some time to think to continue his/her speech (Example 1). It may also be used to agree with the previous statements and as a signal to turn into a new topic (Example 2). The word *okay* that occurs in Line 3 indicates that the author of the words aims to achieve the conversational tone and uses a digression. Apart from that, the word *okay* can serve to encourage the interlocutors to answer the question (Example 4). It can also indicate that the speaker seeks confirmation (Example 5).

OMG

Abbreviated from *Oh My God*, the form *OMG* can be applied to "express shock, excitement, or disbelief". Its use is labelled in Lexico as informal. Although not registered in Duden or DWDS, the abbreviation *OMG* is used in similar contexts also in the German language:

(1) *OMG! Was war DAS denn bitte für ein Winter? Minus 15 Grad im März* (OLIVIA, 01/2018)

(2) *OMG, ich würde auch gerne so gut singen können* (ZDF ONLINE, A COMMENT, 2021)

(3) *OMG, diese Handschuhe!* (DER SPIEGEL ONLINE, 23.01.2021)

The examples found in the German-language press and a television show indicate that the abbreviated form of *Oh My God* can perform similar functions in German as in English. Its usage is first and foremost very emotive. The emotive character of the utterances is reflected by the use of exclamation (Examples 1 and 3) and the subjunctive mood known in German as *Konjunktiv II* (Example 2). Emotions expressed here are disbelief (Example 1) and admiration (Example 2). Apart from that, the word *OMG* can be applied in a lead-in to an article and serve as an attention getter (Example 3).

das Pic

According to Lexico, the lexeme *pic* is an abbreviated form of the noun *picture* used in informal English. It denotes a photograph or a cinema film in informal English. Neither Duden nor DWDS register the noun *das Pic* in their databases. Here is some quotation citational evidence taken from the German press that illustrates its use:

(1) *Wow, du bist ja noch hübscher als auf deinen Insta-Pics!* (BRAVO, 10/2018)

(2) *(…) dann Hannah versucht, vor dem Hintergrund einer einfahrenden Straßenbahn das perfekte Pic für ihren Blog zu machen* (DIE WELT ONLINE, 11.05.2019)

(3) *Das inszenierte Insta-Pic als Kartoffelbefehl des 21. Jahrhunderts?* (DER SPIEGEL ONLINE, 28.05.2020)

The examples provided above show that the noun *das Pic* can refer in German to pictures posted in the social media (Examples 1 and 3), or on a blog (Example 2). The contextual evidence and the dictionary definitions considered, the relationship between *pic* and *das Pic* can be described as privativeness. Due to its short form, the noun can create compound nouns (Examples 1 and 3) and still remain concise. It is premodified here by such adjectives as *perfekt* (Example 2) and *inszziniert* (Example 3). It occurs in an exclamatory sentence that expresses admiration (Example 1), in a declarative sentence (Example 2), and a rhetorical question that may intend to engage the reader into the text (Example 3).

shit

The lexeme *shit* is part of vulgar slang in English used as indicated in Lexico to express "disgust, anger, or annoyance". Although not included in the databases of Duden or

DWDS, the exclamation can also be found in some contexts in German, in which it functions as a general expletive:

(1) *Shit! Wer ist denn da von euch?* (DOGS OF BERLIN, NETFLIX, S01E04, 2018)

(2) *Das darf nicht wahr sein! Shit!* (IN ALLER FREUNDSCHAFT, ARD/Das Erste, 791, 2019)

(3) *Ey, Mann. Shit. Ich hab′ nicht aufgepasst* (FRITZIE-DER HIMMEL MUSS WARTEN, ZDF, S01E04, 2020)

(4) *Shit, das hat er nicht wirklich gesagt!* (SERIENMAGAZIN, 1/2020)

As illustrated above, the vulgar word *shit* is used to express string emotions, such as confusion, as in Line 1, disbelief, as in Line 2, annoyance, as in Line 3, or surprise, as in Line 4. All of the lines provide the use of the word *shit* as a sentence word. The contextual evidence suggests that the word can be used in similar meanings to English when applied in German contexts.

der Shitstorm

Lexico regards the lexeme *shitstorm* as occurring in vulgar slang in the sense of "a situation marked by violent controversy". Duden and DWDS suggest that the noun is used in the German language in its original meaning. In other words, the German lexeme and its English etymon exhibit semantic similarities. The following lines taken from German-language magazines and newspaper illustrate its use:

(1) *Als der erste Trailer ins Kino kam, brach im Internet ein Shitstorm los, wie ihn Hollywood noch nicht erlebt hatte* (DER SPIEGEL, 31/2016)

(2) *Instagram-Post sorgt für Shitstorm* (BRAVO ONLINE, 16.06.2017)

(3) *Aber mit einem so krassen Shitstorm und Drohungen hatte ich nicht gerechnet* (COSMOPOLITAN, 07/2019)

(4) *Die Stille nach dem Shitstorm* (DER SPIEGEL ONLINE, 12.02.2021)

The quotation evidence shows that the noun *der Shitstorm* can occur with a reference to an unmanageable situation that sparks controversy, especially in the media. It can be understood as a negative reaction to some actions or events that have unfavourable connotations. Its pejorative character is additionally strengthened by the attribute *krass*

(Example 3) and a contrast with *die Stille* (Example 4). The contexts are informal because they use other informal words, such as *kassieren* (Example 2) and *krass* (Example 3).

das Showbiz

The lexeme *showbiz* occurs in informal English and is a shortened form of the noun *show business* that according to Lexico denotes "the theatre, movies, television, and pop music as a profession or industry". It can also be found in German (*Jargon*), as indicated in Duden and DWDS: "Showbusiness". Here are some examples of its usage extracted from the German-language press:

(1) *Erstmals kamen sich der Glamour des Showbiz und die Macht der Polit-Elite mit John F. Kennedy ganz nahe, der 1961 als jüngster gewählter Präsident aller Zeiten vereidigt wurde* (FLUTER ONLINE, 17.01.2017)

(2) *Um wieder klarzukommen, zogen sich die Brüder 2011 aus dem Showbiz zurück. Sie wollten ein ganz normales Leben führen und studierten an der New Yorker Universität* (BRAVO, 10/2018)

(3) *Seine Sitcom "Turn up Charlie" überrascht jedoch mit Herz und Showbiz-Einsichten* (DER SPIEGEL ONLINE, 18.03.2019)

(4) *Heute sind es das erste Magazin-Shooting, der erste Laufsteg-Walk, die erste Filmrolle, mit denen hypererfolgreiche Showbiz-Eltern wie Kate Moss, Cindy Crawford oder Heidi Klum ihre Kinder in die Mündigkeit entlassen (…)* (DIE WELT ONLINE, 11.12.2020)

The examples show that the noun *das Showbiz* can occur in German with specific reference to the profession of a renowned politician (Example 1), a popular actor (Example 2), a streaming show (Example 3), and fashion models (Example 4). The word can be used as a prefix word to create compound nouns, which here are *Showbiz-Einsichten* (Example 3) and *Showbiz-Eltern* (Example 4). The contextual evidence also shows that the noun can connote positively, as what is referred to as *das Showbiz* here can be at the same time *glamorous* (Example 1), whereas parents who are very successful (*hypererfolgreich*) in the entertainment industry (Example 4). The noun *das Showbiz* can occur both with a reference to the German (Examples 2 and 4) as well as the American reality (Examples 1 and 3). The examples show that *das Showbiz* is a sphere that can be left (Example 2) or a sphere, the

access to which is to some extent limited (Example 3). Occurring with a reference to the American reality, it can serve here stylisation. Used in other contexts, it lowers the register.

sorry

The lexeme *sorry* is used in general English and informal German to express apology. Duden suggests that sorry is "freundschaftliche Höflichkeitsformel zur Entschuldigung" and labels its use as *umgangssprachlich*. A wide range of contextual examples presented below shows that the use of *sorry* can spawn from teen magazines and television series to German translations of English literature and series:

(1) *Sorry. Ich dachte du hättest was anderes gesagt* (DER CIRCLE, EGGERS DAVE, 2015)

(2) *Sorry, wie bitte?* (13 REASONS WHY, NETFLIX, S01E01, 2017)

(3) *Sorry, ich wollte dich nicht wecken* (EIN LÄCHELN NACHTS UM VIER, ZDF, 2017)

(4) *Sorry, dass ich Ihr Auto beschädigt habe!* (BRAVO, 10/2018)

(5) *Sorry! Wo ist heute der Statistikkurs?* (TATORT, ARD, E885, 2020)

(6) *Sorry, erklärst du mir das morgen? Wir haben grad so eine kleine Feier* (FRITZIE- DER HIMMEL MUSS WARTEN, S01E05, 2020)

(7) *– Ich dulde keine Störung des Unterrichts.*

– Sorry. (LEHRERIN AUF ENTZUG, ZDFMediathek, 2020)

(8) *Sorry. Geht ja nicht mehr. Tut mir leid.* (SOKO STUTTGART, ZDF, S12E19, 2021)

As stated by Austin (1975: 80-81), the word *sorry* encompasses "numerous conventional expressions of feeling" and may perform non-apology functions. That *sorry* is polyfunctional can also be observed in the German language. Apart from an apology (Examples 1, 4, and 7), it can serve as a conversation opener (Example 3), a polite request (Example 6), ironic apology and promise of improvement addressed to a police officer by a criminal (Example 8), an attention getter (Example 5), and a request to repeat (Example 2). Its short form, as compared to German *Entschuldigung* or *Verzeihung*, seems to be successfully used in the subtitles of an English-language series, whereas the dubbed version uses the German counterpart (Example 2). It can introduce another sentence (Examples 2, 3, 4, and 6), or function as a separate utterance signalled in writing by a full stop (Example 1), or a pause in a conversation (Examples 5 and 8).

spoilern

The lexeme *spoilern* originates from general English and was probably derived from the English noun *spoiler*, which as indicated by Lexico denotes "A description of an important plot development in a television show, film, or book which if previously known may reduce surprise or suspense for a first-time viewer or reader". A similar sense is represented by the verb *spoilern* used in German and labelled by Duden as *Jargon*: "Details oder Pointen einer Filmhandlung o. Ä. verraten und dadurch jemandem die Überraschung nehmen". The following examples taken from a television show, a podcast, and a newspaper can illustrate how the verb is used in the German language:

(1) *Ich will jetzt nicht zu viel spoilern* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S02E5, 2020)

(2) *Wer's noch nicht geguckt hat (...) Aber ich find′ , man kann nicht so viel dazu spoilern* (CINEMA STRIKES BACK, ARD/ZDF/funk, 22.01.2021)

(3) *Selbst wenn wir nun gern spoilern würden, wie es ausgeht, könnten wir es nicht. Weil, was wir sehen durften, eine gute Viertelstunde vor Schluss abbricht* (DIE WELT ONLINE, 31.01.2021)

As indicated above, the word *spoilern* is used in German in the sense registered in the Duden. It conveys the meaning of reducing the pleasure of watching a television series (Examples 1 and 3), or a film (Example 2) by revealing their plot. The word and the contexts have an informal tone and serve probably to achieve familiarity with the viewers and readers. Their informal character is reflected also by the contracted forms, such as *Wer's* and *find's*, other lexemes, such as *gucken*. What also serves informality is the use of the first person pronoun *we* that may imply that the author of the article attempts to engage the reader and establish a close connection with him/her.

die Story

The lexeme *story* can occur both in general and informal English. According to Lexico, the noun can be used in general English in eight meanings, two of which can be found in informal German. In informal English, the noun *story* can denote "a false statement", or "the facts about the present situation". What Duden regards as *umgangssprachlich* is the following: "ungewöhnliche Geschichte, die sich zugetragen haben soll" and „Bericht, Report". The former seems to correspond to English „account of imaginery or real people

and events told for entertainment", whereas the latter to „a report of an item in a newspaper, magazine, or broadcast". All these considered, the nouns *story* and *die Story* share two of eight meanings occurring in English. This means that the relationship between them can be characterised as privativeness. The following examples from a comedy show, a rap/pop song, a children's television show, and a teen magazine use the noun *die Story* with its informal reference:

(1) *Gib   mir   deine   Hand   und   wir   hauen   von   hier   ab. Laufen zusammen einfach raus in die Nacht. An diesen perfekten Ort, Baby, will ich uns sehen, schreiben die Story einfach selbst noch ʾnem eigenen Plan* (MIT DIR, KAYEF, 2013)

(2) *Am besten sind große Themen, aber in knappen emotionalen Stories* (WALULIS WOCHE, SWR, 2020)

(3) *Und wer weiß, vielleicht ist das ja der Anfang einer Alien-Invasion. Das ist auf jeden Fall ʾne Riesenstory, Marla* (LÖWENZAHN: ENTWICKLUNG DER TARNUNG, ZDF, 2021)

(4) *Das ist gerade bei Fragen an Mädchen praktisch, du willst sie ja nicht mit irgendwelchen komischen Storys verschrecken!* (BRAVO ONLINE, 22.02.2021)

As indicated by the contextual evidence, the meanings of the word *die Story* may divert from those provided by the German dictionary. The lines provided above show that the word can be used figuratively with a reference probably to life (Example 1). Apart from that, it can denote short reports in the media that constitute part of a more complex topic (Example 2), an interesting fact (Example 3), and an inappropriate and embarrassing anecdote (Example 4). What can pre-modify the noun *die Story* is the following: the attributes *emotional* (Example 2) and *komisch* (Example 4), or the prefix *Riesen-* (Example 3) as part of a compound noun. By using the prefix *Riesen-* Line 3 has an emphatic tone and serves to express excitement. Line 4 may aim to warn the reader against telling anecdotes that are inappropriate as this can scare the female interlocutor (*Mädchen*).

das Trash-TV
Lexico suggests that *trash TV* is a word that has its source in general American English and is used with a reference to "Television programming regarded as poor in quality, usually because it relies on sensationalism and titillation to attract an audience; especially a type of

talk show in which members of the public are encouraged to discuss intimate problems in their personal lives". Duden and DWDS do not provide its definition, although they register the occurrence of the noun. Here is some contextual evidence of its use in German found in the press and social media:

(1) *Was muss wiederkommen - und was ist selbst für Trash-TV zu schrottig?* (DER SPIEGEL ONLINE, 10.10.2018)
(2) *Trash-TV: Ist im Fernsehen alles Fake?* (TV SPIELFILM ONLINE, 2020)
(3) *trash tv geit wieder los* (FACEBOOK, A COMMENT, 2021)

The noun *das Trash-TV* is used pejoratively with a reference to television shows of poor quality. The noun is applied in contexts that may require conciseness (Examples 1 and 2) and may aim to attract the readers' attention. The noun can also be used for humorous purposes when the speaker probably wants to hide the embarrassment of watching shows of poor quality (Example 3).

wegbingen

As indicated by Lexico, the lexeme *binge* refers in general English to "indulging in an activity, especially eating, drinking, or taking drugs, to excess" or "watching multiple episodes of a television programme over a short period of time". Although not registered either in Duden or DWDS, the latter sense can be found in the following contexts:

(1) *Vielleicht hat er auf Netflix „Queen's Gambit" weggebingt* (LATE NIGHT ALTER, ZDFNeo, 3.12.2020)
(2) *Ich liebe auch „Selling Sunset", alles weggebingt* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E02, 2020)

As the examples presented above show, the verb occurs with the separable prefix *weg-* and conveys the meaning of watching entire seasons of a series within a short period of time. It is interesting to note that it occurs with a reference to series of American productions available in a worldwide popular streaming service. Its functions here are probably to lower the register.

what

According to Lexico, the lexeme *what* can be used as an interrogative and relative pronoun, or an exclamation. The English dictionary differentiates the following uses of the pronoun: "asking for information, repetition, or confirmation", and of the exclamation "emphasizing something surprising or remarkable". Duden and DWDS do not include the lexeme *what* in their databases. The following examples come from various German series and soap operas:

(1) – *Es gehört zu den klasisschen Phenothylaminen und ist wie Amphetamin ein indirektes Symphythum Medicum mit zentraler Wirkung.*

– *What? Kein Wort verstanden.* (TATORT, KALTER ENGEL, ARD, 2013)

(2) – *Entschuldigung. Ich wollte Elisabeth abholen.*

– *Ich dachte, sie wurde schon abgeholt.*

– *What?* (DARK, NETFLIX, S1E04, 2018)

(3) – *Stehst du auf sie?*

– *What?* (FRITZIE-DER HIMMEL MUSS WARTEN, S01E01, ZDF, 2020) 3

(4) – *Wie meint sie das?*

– *What?* (GUTE ZEITEN, SCHLECHTE ZEITEN, E7181, RTL, 2021) 4

The examples illustate the use of the pronoun *what* in spoken German. It serves there a range of pragmatic functions and its usage is very expressive. The pronoun *what* can be applied to ask for repetition (Examples 3 and 4), to deny something (Example 3), or as a rhetorical question (Example 2). Emotions expressed in the examples provided are impatience (Example 4), anger (Example 3), bewilderment (Example 1), or fear and panic (Example 2). As German does not make use of the relative pronoun *what* it can be assumed that the relationship between the lexemes in English and German is that of privative character.

whoa/woah

According to Lexico, the lexeme *whoa* (or *woah*) is used in general English to "express surprise, interest, or alarm, or to command attention", or "as a command to a horse to make

166

it stop or slow down, or to urge a person to stop or wait". Duden does not include the exclamation in its database. Here is some quotation evidence taken from television shows:

(1) *Whoa! Ich dachte, das wärʾ ein zusammenhängendes Doppelbett* (DIE JUNGS-WG: ABENTEUER AMSTERDAM, ZDF, S11E3, 2017)

(2) *Woah, ihr wisst ja ganz schön viel über mich* (SO MANY TABS, ARD/ZDF/funk, 29.04.2021)

(3) *Woah, und wenn du grad dabei bist, hör dir auch unbedingt „Holy" von King Princess an* (SO MANY TABS, ARD/ZDF/funk, 29.04.2021)

As illustrated by the examples, the exclamation *whoa/woah* can be used as an expression of surprise (Examples 1 and 2), or an attention getter (Example 3). As English uses the exclamation in two meanings, it seems that the relationship between the lexemes in English and German is that of privative character. Its use within the given contexts makes the utterances emotive. Aside from that, it seems to be a useful pragmatic device applied in the spoken German.

wow

Another interjection that has its source in informal English is *wow*, which according to Lexico expresses astonishment or admiration in English. DUDEN and DWDS suggest that *wow* in German stands for „Ausruf der Anerkennung, des Staunens, der Überraschung, der Freude". Its usage in German can be illustrated with the following examples taken from the German-language press and literature:

(1) *Wow, bist du schön braun!* (COSMOPOLITAN, 08/2018)

(2) *Wow, die hat echt einen coolen Style, denken wir uns, sprechen es aber nicht aus* (JOY, 01/2019)

(3) *Du hast sogar Luke Skywalker im Cockpit. Wow. Alles perfekt. Also, wieso weinst du denn?* (DER INSASSE, SEBASTIAN FITZEK, 2018)

The contextual evidence suggests that the emphatic *wow* indicates surprise (Examples 1 and 3) and admiration (Example 2) and can therefore be applied in contexts that express rather positive than negative feelings. Both the definitions and the contextual evidence show that *wow* can serve similar pragmatic functions in English and in German.

What The Fuck (WTF)

As pointed out by Lexico, WTF is an abbreviated form of "What the fuck?!" and as part of vulgar slang is used as an expression of annoyance and incredulity. Duden and DWDS do not register the use of WTF in German. The contextual evidence below can show its usage in German:

(1) – *Aber vorher muss ich mich persönlich um was kümmern. Ich bin gleich wieder da. Ich verlass′ mich auf euch. – What the fuck?!* (DOGS OF BERLIN, NETFLIX, S01E01, 2018)

(2) *Abgefahren in Radlerhose. Es gibt Trends, da denkt auch das Cosmo-Team „What the fuck?! – und testet diese im Alltag* (COSMOPOLITAN, 09/2018)

(3) *Du denkst so „What the fuck?!"* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E03, 2020)

(4) *Wenn wir die Mädels hierherholen, die denken sich halt so What the Fuck, wie leben die, wisst ihr* (DIE JUNGS-WG: ABENTEUER AMSTERDAM, ZDF, S11E20)

All of the examples show the emotive use of the phrase *What the fuck* borrowed from English. Its usage serves expressing such emotions as surprise and annoyance (Example 1), disbelief (Examples 2 and 4), and disorientation (Example 4). It is not directed towards the interlocutors, thus it does not rather have an abusive character here.

yay

As indicated in Lexico, the exclamation *yay* is used in informal English as an expression of triumph, approval, or encouragement. Although not found in Duden or DWDS, the lexeme *yay* can occur in the German media:

(1) *Die 90er sind wieder zurück: Yay! Das Tamagotchi ist wieder da* (DIE WELT ONLINE, 13.04.2017)

(2) *Okay, die Zeiten mögen dunkel gewesen sein, aber durch unseren Kampf und unsere Bewegung gibt es Hoffnung! Yay!* (DIE WELT ONLINE, 7.01, 2019)

(3) *Mädchen-WG 2020, Yay!* (MÄDCHEN-WG, ZDF, S01E01, 2020)

The examples show that the contexts of the occurrence of *yay* are highly emotional. The lexeme is used in exclamatory sentences. It can express triumph (Example 1) and

happiness (Examples 2 and 3). It is applied in the given contexts to express emotions (Examples 1, 2, and 3) and probably attract the readers when used in a headline cited in Example 1.

yeah

The form of expressing assertion *yeah* found in informal English is also registered in the database of DWDS. The contexts of its usage are:

(1) *Schon vorbei? Ne! Doch ey, ich hab' gelebt, yeah* (BAUM, CRO, 2017)

(2) *Yeah, wir fahren nach Berlin! Denn da ist unser nächstes Designfest* (COUCH, 03/2020)

(3) *Oh, yeah, ihr habt schon bemerkt, dass die ganzen Spiele mit einem kleinen Augen-Zwinkern zu sehen sind* (KIKA LIVE, 2020)

(4) − *Also, die Daten des komplett durchnässten Handys von Benedikt Frey sind wiederhergestellt.*
    − *Yeah.* (SOKO HAMBURG, ZDF, S03E02, 2021)

The examples found in German television series and shows (Examples 3 and 4), as well as in the rap-pop song (Example 1) show that the word *yeah* can perform various functions in German. First, it can be used to signal a change of the line (Example 1). Then, it can serve as an expression of joy (Example 2). The particle *yeah* can occur in German also as an exclamation *oh, yeah* regarded as an attention getter (Example 3). Last but not least, it can serve as an ironic response, in which the speaker informs about their dismissive attitude towards the interlocutor's utterance (Example 4).

yep

Another word used as an exclamation that expresses assertion in informal English is *yep*. Although not found either in Duden or DWDS, it can occur in the German language. The following examples were taken from a German-language streaming show and the press:

(1) − *Ist das dein Ernst?*
    − *Yep. Das klingt wie ein Witz, aber das ist so* (ORANGE IS THE NEW BLACK, NETFLIX, S01E01, 2013)

(2) *Der Klassiker: Mit Filter. Yep, was schon deine Oma täglich gemacht hat, erlebte zuletzt wieder einen totalen Boom. Und ist obendrein eine der billigsten, schnellsten und umweltfreundlichsten Methoden zur Herstellung* (DER SPIEGEL ONLINE 14.12.2018)

(3) *Auspowern mit anderen, Café, Biergarten? Yep, endlich wieder denkbar! Und ein Anlass, das Outfit upzudaten* (GLAMOUR ONLINE, 21.05.2021)

As illustrated with the examples above, the word *yep* performs similar functions in English and German. It can occur both in speech (Example 1) and in writing (Examples 2 and 3). The former is a reply to a question and occurs in a streaming show translated from English, probably for stylisation of the American reality. The latter context is quasi-international and the word *yep* serves there as an expression of assertion (Examples 2 and 3).

yes

The lexeme *yes* is used in general English as an exclamation in a number of functions. It can express the following: "an affirmative response, agreement, expectation of agreement, contradiction of a negative statement, response to someone addressing one or trying to attract attention, or pleasure". It can also be used as a question mark, or to encourage somebody to continue speaking. Duden and DWDS do not include the lexeme in their databases. The examples presented below were taken from a German-language magazine and podcasts:

(1) *Crazy? Yes! Aber auch superlecker!* (JOY, 08/2018)

(2) *Yes, Baby, gib mir Fünf!* (MAHLZEIT! ARD/ZDF/funk, 4.12.2019)

(3) *– Sollte aber jetzt, wie Marius gesagt hat, sollte jetzt funktionieren, dass ihr pünktlich, wenn das Youtube-Video rauskommt auch bei Spotify auf den Podcast den Zugriff habt*
– Yes (CINEMA STRIKES BACK, ARD/ZDF/funk, 26.03.2020)

The examples show that the discourse marker *yes* can fulfil few pragmatic functions in German. First, it can be used in a context that has a conversational character and probably attempts to involve the reader (Example 1). It can also occur in a context which expresses joy (Example 2). Another function the word *yes* may perform is an affirmative response, which facilitates closing, i.e. conclusion of a discussion (Example 3).

yo

English dictionary Lexico suggests that the lexeme *yo* is applied in informal contexts to greet someone, attract someone's attention, or express excitement. It cannot be found in the databases of Duden and DWDS. The following examples were extracted from the German literature, a television series, and the Internet:

(1) *Hey, yo, was geht ab?* (SALLYSWELT, YOUTUBE, 9.10.2019)

(2) *Yo. Und dadurch, dass die Skifahrt jetzt ja wahrscheinlich ausfallen wird...* (FRITZIE-DER HIMMEL MUSS WARTEN, ZDF, S01E05, 2020)

(3) *Yo, Muffelkopf, was geht?* (ALL SAINTS HIGH-DER VERLORENE, SHEN L. J, 2020)

(4) *Yo, Mann, was würdest du machen, wenn wirklich was passieren würde?* (DIE JUNGS-WG: ABENTEUER AMSTERDAM, ZDF, S11E11, 2020)

The contextual evidence illustrates the use of *yo* as an attention getter in a question (Example 1), a confirmation in an affirmative statement (Example 2), and a greeting (Example 3). It can occur both in speech (Examples 1 and 2) and writing (Example 3). It is used here probably for humour and stylisation (Example 1), as well as part of the language of the youth (Examples 2 and 3). The lexeme *yo* can also serve to attract the attention of viewers, as it occurs at the beginning of a show (Example 1). The informality of the utterances is additionally manifested here by such words as *Muffelkopf*, *was geht*, and *was geht ab*.

YOLO

The abbreviation YOLO, which is used mainly in communication over the Internet, stands for "You only live once" and according to Lexico occurs in informal English and expresses "the view that one should make the most of the present moment without worrying about the future". Its usage was not registered by Duden and DWDS. Here is some quotation evidence extracted from a German film and a German-language magazine and television shows:

(1) *Ay, (…) das Leben genießen, YOLO, Spaß haben!* (WILLKOMMEN BEI DEN HARTMANNS, 2016)

(2) *SOLO YOLO!* (JOY, 01/2019)

(3) *– Test es doch einfach mal aus.*

171

– *YOLO!* (GAME TWO, ARD/ZDF/funk, 11.03.2021)

(4) *Ja, komm. YOLO* (GAME TWO, ARD/ZDF/funk, 11.03.2021)

(5) *YOLO, das muss jetzt sein* (DIE JUNGS-WG: ABENTEUER AMSTERDAM, ZDF, S11E04, 2020)

As illustrated above, the abbreviation YOLO can occur both in speech (Example 1) and writing (Example 2) and serve various functions in both. As it occurs in exclamatory sentences, its use may have an emotive and playful character. First, it may be used in a context that intends to comfort the interlocutor (Example 1). Then, it may be used as part of a rhyming expression most probably as an attention getter (Example 2). Examples 3, 4 and 5 refer to situations in which speakers decide to take a certain risk. It suggests that the word YOLO may occur in contexts which are characterised by spointaneity, and announces that the speaker is going to take a certain risk, as in Lines 3, 4, and 5.

zappen

The verb *zap* occurs in informal English in the following meanings: "destroy or obliterate", "cause to move suddenly and rapidly in a specified direction", and "move suddenly and rapidly, especially between television channels or sections of videotape by use a remote control". The last of the mentioned meanings can be also found in German, as indicated by DUDEN and DWDS, which label ist use as *umgangssprachlich*: "(beim Fernsehen) mit der Fernbedienung in rascher Folge den Kanal wechseln, auf einen anderen Kanal umschalten". Thus, the relationship between the lexeme *zap* and *zappen* can be described as privativeness. Examples of its usage in German extracted from the German press are:

(1) *Man kann sich einen ganzen Abend durchs Programm zappen, alles wird nur noch in Krimis erzählt* (MORGENPOST ONLINE, 15.04.2018)

(2) *Inzwischen ist auch das Kombiinstrument noch ein Quäntchen flexibler in der Konfiguration – neben umfangreichen Bordcomputer-Funktionen lässt sich auch die virtuelle Straßenkarte ab der Ausstattungslinie „Intens" direkt vor des Fahrers Augen zappen* (DIE WELT ONLINE, 3.03.2021)

(3) *Man kann Stunden damit verbringen, sich durch die Jahrhunderte – sogar Jahrtausende – zu zappen, durch künstlerische Gattungen und Motivgruppen* (DER SPIEGEL ONLINE, 3.04.2021)

(4) *Letzte Woche, ich zappe durch das Fernsehprogramm* (GLAMOUR ONLINE, 4.03.2021)

The contextual evidence shows that the verb *zappen* conveys in German the meaning of quick movement between television channels (Examples 1 and 4), of intuitive use of a dashboard screen in a car (Example 2), and of scrolling through a webpage (Example 3). It occurs in newspaper articles about crime shows (Example 1), a new car model (Example 2), a virtual museum tour (Example 3), and a television show (Example 4). Such a use of the disyllabic verb *zappen* may be motivated by the need for brevity or informality.

das Zappen

The noun *das Zappen* is an effect of nominalisation and was probably derived from the verb *zappen*. It denotes an activity of changing channels quickly using a remote control. The following examples taken from the German press can offer an insight into the use of the noun *das Zappen* within a context:

(1) *Höchstens mal beim Zappen im TV, aber selbst da halte ich das nicht aus, schalte nach zehn Minuten weiter* (BILD ONLINE, 12.06.2020)

(2) *Hinzu komme, dass man sich gerade im Kino bewusst für einen Film entscheide, während man beim Zappen im Fernsehen auch ungewollt etwas sehen könne* (STUTTGARTER-ZEITUNG ONLINE, 31.03.2021)

(3) *Er habe eine Krebserkrankung überstanden, beim Zappen im Fernsehen den Betrag über den Mordfall gesehen und angerufen* (DIE WELT ONLINE, 21.04.2021)

The contextual evidence shows that the noun *das Zappen* denotes an activity of changing channels rapidly and coming across some films, series or television shows by accident. The activity is casual and performed absent-mindedly. Apart from that, one of the contexts suggests that the effect of *das Zappen* can be seeing something unwillingly (*ungewollt*) (Example 2). Its functions here are probably of rhetorical character, in which one word conveys the meaning which otherwise would require the use of more lexical elements.

4.2.2. Summary

As illustrated throughout this subchapter, the lexis that belongs to the category of MEDIA AND COMMUNICATION refers to television, cinema, and show business. It contains also words used in communication for pragmatic reasons. The majority of examples included in this lexical group have their source in informal English (57%), as compared to the words used in general English (36%). It should be noted here that the lexical items *abchecken*, *das Zappen* and *wegbingen* (7%) contain both English and German elements and do not exist in these forms in English. It can only be assumed that the lexical elements used to create the words in question come from general (*check*, *binge*) and informal English (*zap*). Duden does not include in its database the following items: *bingen*, *come on*, *droppen*, *das High-Five*, *hush-hush*, *nope*, *OMG*, *das Pic*, *shit*, *das Trash-TV*, *wegbingen*, *what*, *whoa/woah*, *WTF*, *yay*, *yeah*, *yo*, *YOLO*, which makes 40% of the lexical material from the group MEDIA AND COMMUNICATION. It can also be observed that German seems to borrow words from the category of media and communication that according to Lexico are used in English in one or two meanings (75%). Other semantic relationships differentiated within this group are: privativeness (14%), inclusion (2%), and equipollence (2%). In case of three words, which are *abchecken*, *wegbingen* and *das Zappen*, the semantic relationship could not be determined due to the lack of an English etymon (7%). Among high-frequency words are: *sorry* (8 quotations), *der Hit* (7 quotations), *checken* (6 quotations), *googeln* (5 quotations), *hey* (5 quotations), *das Highlight* (5 quotations), *der Hype* (5 quotations), *okay* (5 quotations), and *YOLO* (5 quotations). Low-frequency words are: *bingen* (2 quotations), *hush-hush* (2 quotations), and *wegbingen* (2 quotations). Another aspect taken into consideration was the form of the analysed words. Nouns were assigned the grammatical gender, which in most cases is neutral (54%). The percentage of nouns used with the masculine article amounts to 38%, whereas one lexical item was assigned the feminine article *die* (8%). German seems to use also verbs created from English elements, which are *abchecken* and *wegbingen*. The verbs in question use the separable prefixes *ab-* and *weg-* that convey here the meaning of a completed action. It can also be observed that German adopted lexical items created in English by means of reduplication (*bye-bye*, *hush-hush*). The lexical group contains also abbreviations (7%) and vulgar words (9%). As already mentioned, the lexical items included in the group of media and communication serve mainly pragmatic functions. As exemplified within this subchapter, discourse markers of English origin are used in German as attention getters, conversation openers

and closers, affirmative responses, or spontaneous reactions. They are applied by speakers to signal a turn into a new topic, introduce digressions, or a request to repeat. The lexis belonging to the group of media and communication may occur in highly emotional contexts which express the following both positive and negative emotions and attitudes such as excitement, disorientation, anger, disapproval, admiration, disbelief, and joy. The connotative meanings of the contexts are also politeness, familiarity, solidarity, and support. Other reasons why the lexis of English origin may be used in informal German are stylisation, precision, playfulness, or expression of the relaxed attitude of the speaker.

4.3. PEOPLE

4.3.1. Introduction

Language is human. To talk about other people, speakers of a language very often use informal vocabulary because this kind of words helps them not only to denote or categorise, but also to evaluate and express their attitudes towards other people. Apart from that, users of language address one another by *terms of address* that indicate family relationships, friendships, or just the opposite, such as hostile attitudes. All lexical domains can be regarded as including every aspect of humanity (Widawski 2015: 84). Examples of this kind are terms of affection or endearment on the one hand and words used pejoratively with the aim to belittle another person or express a negative attitude towards him/her. Among slang differentiated within the group of PEOPLE are also derogatory terms that may serve as insults or terms of endearment. This means that they serve to evaluate other people and their behaviour. The nouns borrowed from English differentiated within the lexical group PEOPLE are a good example of this particular usage in German. This category involves exclusively nouns that denote people or collective nouns that refer to groups of people and can be applied in a variety of contexts and perform various functions within them. As German – more often than English – differentiates between feminine and masculine grammatical gender, it seems interesting to discuss the choice of the articles in question within particular contexts. Some lexical items classified as belonging to the domain of PEOPLE can refer to any sex, whereas others differentiate between the feminine

article *die* and the masculine article *der*. It seems interesting to see which articles German uses to talk about people. This chapter isolates 44 nouns denoting people and examines its use within the context, taking into account the premodification of the nouns in question. This subchapter illustrates the usage of 44 lexical units with 157 quotation examples.

der Allrounder

The noun *all-rounder* has its origin in general English in which it denotes "a versatile person or thing, especially a cricketer who can both bat and bowl well". Duden includes the noun in its database labelling ist use as *umgangssprachlich* and defining it as "wendige, vielseitig interessierte männliche Person, die Kenntnisse und Fähigkeiten auf zahlreichen Gebieten besitzt und anwendet", and „vielseitig einsetzbares Gerät". Taking English and German definitions into consideration, the relationship between the lexemes can be described as inclusion. Examples of its use provided below were extracted from the press:

(1) *Das Power-Vitamin ist ein echter Allrounder und kann bei unterschiedlichen Hauttypen zum Einsatz kommen* (GLAMOUR, 10/2019)

(2) *Interview mit Allrounder-Regisseur Don Michael Paul* (GEEK! 52/2021)

(3) *Lettmanns neues Boot fürs Wildwasser heißt Rocky II – ein gemütlicher und sportlicher Allrounder* (KANU MAGAZIN, 4/2020)

(4) *Technisches Informationsdesign ist ein interdisziplinäres Studium: optimal für multimediale Allrounder wie mich!* (AUDIMAX ONLINE, 2021)

The examples show that the noun *der Allrounder* can refer in German to a versatile product (Examples 1 and 2) or person (Examples 2 and 3). It denotes here a vitamin (Example 1), a canoe (Example 2), a film director (Example 3), and a versatile and ambitious student (Example 4). As the noun is modified by such attributes as *echt* (Example 1), *gemütlich und sportlich* (Example 2), and *multimodal* (Example 4), and its meaning is explicitly positive, it evokes rather positive connotations. It may be used here to encourage the reader or consumer to try out the products in question.

das Baby

The noun *baby* is used in informal English as a form of address and refers to "a lover or spouse", or "a thing regarded with affection or familiarity". Another informal context

provided by the Lexico suggests that *baby* is used with a reference to "one's particular responsibility or concern". According to Duden and DWDS, German has adopted the word *baby* as a term of affection, and as another word for "Säugling, Kleinkind" and uses it *umgangssprachlich*, *übertragen* or *häufig salopp* (DWDS). Taking into account the dictionary definitions, the semantic relationship between English and German lexemes can be referred to as privativeness. Its use can be illustrated with the following lines extracted from German films, television shows and music:

(1) *Ich bin der Geschäftsführer. „Beauty-Queen" ist mein Baby* (SOKO STUTTGART, ZDF, S07E06, 2015)

(2) *Was ich such', Baby, das bist du. Das ist die Story, die ich immer wollte* (FÜR IMMER FOREVER, MARK FORSTER, 2016)

(3) *Gib alles, nur nicht auf. Es geht immer weiter, lauf, Baby, lauf* (LAUF BABY LAUF, TAY SCHMEDTMANN, 2016)

(4) *− Soll ich dich auch mitnehmen?*
− Bin ich ein Baby, oder was? (DARK, NETFLIX,S01E02, 2017)

(5) *DETOX, BABY! Warum junge Menschen dem Rausch abschwören* (UNISPIEGEL, 5/2016)

(6) *Baby, sag mir, warum lässt du mich allein?* (MELODIEN, CAPITAL BRA, 2018)

(7) *Was geht, Baby?* (BERLIN, I LOVE YOU, 2019)

As can be drawn from the presented examples, the noun *das Baby* denotes here a business that is very important for the speaker (Example 1), probably a beloved person (Examples 2, 3, and 6), a child (Example 4) and a young person (Example 5), or an attractive woman (Example 7). It is used here as a form of address (Examples 2, 3, 5, 6, 7), a term of affection (Example 1), and figuratively to refer to a young person dependent on their parents (Example 4). The contextual evidence also shows that the noun *das Baby* serves probably to inform the interlocutors about the emotional bond felt by the speaker with their work (Example 1), to express affection (Example 2) or anger (Example 4) towards the interlocutor. Apart from that, it can be used to motivate (Example 3), encourage the interlocutor to respond (Example 6) or reciprocate advances (Example 7). In other words, the noun *Baby* is used here as a signal of affection, an attention getter, and an emotional response of a teenager who attempts to manifest independence from his parents.

der Bad-Boy

The noun *bad boy* occurs in informal English and can be used in the following meanings: "A man who does not conform to approved standards of behaviour, especially in a particular sphere of activity", and "something extremely impressive or effective". Neither Duden nor DWDS have included the word *bad boy* in their resources. Here are some contexts of its use that have their source in German music and German-language magazines:

(1) *Ich habe mich immer zu Bad-Boy-Typen hingezogen gefülht* (JOY, 09/2015)

(2) *Ich bin ein Bad-Boy wie Heath Ledger oder Jack Nicholson* (NETFLIX&CHILL, KAY ONE FEAT. MIKE SINGER, 2018)

(3) *Geht das gut? Verliebt in einen Bad Boy* (HEY!, 05/2018)

(4) *Er sei lieber Gentleman als Bad Boy, sagt er* (COSMOPOLITAN, 08/2018)

That the relationship between *bad boy* and *der Bad Boy* is of privative character can be inferred from the contextual evidence. Apart from that, the lines provided above suggest that the noun *Bad-Boy*/*Bad Boy* denotes in all of the examples a non conformist. It occurs here in a women's magazine that presents some image of men and masculinity (Examples 1, 3 and 4), and a context related to American popular culture, i.e. the role of Joker played both by Heath Ledger and Jack Nicolson (Example 2). The contextual evidence shows also that the noun *der Bad-Boy* can be used both as a modifier of a compound noun (Example 1) and a single noun (Examples 2, 3, and 4) and spellt either as hyphenated (Examples 1 and 2) or not (Examples 3 and 4). It may serve here to offer some categorisation and precision, as one word expresses a particular picture of a (young) man.

der Boyfriend

The noun *der Boyfriend* has its source in general English in which it refers to "a person's regular male companion with whom they have a romantic or sexual relationship". Lexico notes that the noun can also serve as a modifier denoting "an item of clothing for a woman or girl that is designed to be loose-fitting or slightly oversized". Duden suggests that both meanings can be found in German and labels the use of *der Boyfriend* as *umgangssprachlich*. The examples presented below come from a German news magazine and a television show:

(1) *Und der wollte so dringend dein Boyfriend sein* (GUTEN MORGEN INTERNET! ARD/ZDF/funk, 9.05.2018)

(2) *Der mächtige Medienunternehmer habe seiner Tochter etwa verboten, ihre Boyfriends mit nach Hause zu bringen oder öffentlich mit ihnen gesehen zu werden* (DER SPIEGEL ONLINE, 3.07.2020)

(3) *Ich fand auch den Boyfriend sehr sweet* (SERIöS-DAS SERIENQUARTETT, ARD/ZDF/funk, 2020)

The contextual evidence suggests that the noun *der Boyfriend* denotes a male partner and lover. It refers to a young male partner Line 1, a popular person living in the USA in Line 2, and to a fictional character from an English-language streaming television show in Line 3. The noun may be used here for stylisation and informality. Whereas the former can be used to create an image of the American reality (Line 2), the latter reflects the relaxed attitude of the speaker (Lines 1 and 3).

die BFF

The abbreviation BFF stands for *Best Friend(s) Forever* and has been labelled as *informal* and included in Lexico with the following meaning: "A person's best friend". The word cannot be found in Duden or DWDS. Its use can be illustrated with examples from teen German-language magazines:

(1) *SNAP-Views: Das sind Eure BFF-Grüße!* (BRAVO ONLINE, 2018)

(2) *Der BFF-Kodex: Beachte diese Regeln und eure Freundschaft hält für immer* (POPCORN INSTAGRAM, 2018)

(3) *Sport-Freaks, aufgepasst! Baut euch einen Parcours mit verschiedenen Gegenständen (Das kann wirklich alles sein, dass ihr gerade Zuhause habt oder in der Garage findet) auf und startet eine Challenge, bei der ihr euren Kumpel oder eure BFF herausfordert!* (BRAVO ONLINE, 2.03.2021)

The examples demonstrate the use of *BFF* (Best Friends Forever) as a prefix noun that modifies a compound noun, as in Examples 1 and 2, and a separate noun, as exemplified by Line 3. German seems to use the noun in a similar sense to English. As it refers here to friendship, it has rather positive connotations. It is used with the feminine article *die* and denotes rather a female than male human. This is also apparent in Example 3, which

179

differentiates between a male friend (*Kumpel*) and a female friend (*BFF*). Then, it seems that German is more likely to use here a word of English origin than the German feminine form *Kumpelin*. Used as an acronym, the word *BFF* serves probably brevity.

die Bitch

The informal and derogatory use of the noun *bitch* involves the following meanings: "a spiteful, unpleasant, or disliked woman", "a woman", "a person who is completely subservient to another", "a difficult or unpleasant situation or thing", and "a complaint". Lexico registers also the use of *bitch* as a form of address. Whereas Duden does not register the noun *die Bitch* in its database, DWDS suggests that German uses the vulgar phrase *das Leben ist eine Bitch*. Here are some German contexts of its occurrence found in a film, television series, and a hip-hop/rap song:

(1) *Nicht auf unserem Grundstück, Bitch* (TSCHICK, FATIH AKIN, 2016)

(2) *Du bist so eine verlogene Bitch* (GUTE ZEITEN, SCHLECHTE ZEITEN, RTL, E6849, 2019)

(3) *Aber das ist keine Liebe, das ist Ehrensache, Bitches, die mich liken und mir schreiben* (110, CAPITAL BRA&SAMRA, 2020)

(4) *So sind die Regeln, Babo. Und die gelten auch für dich. Oder hast du was mit der Bitch?* (SOKO STUTTGART, ZDF, S12E17, 2021)

It is evident from the presented examples that the noun *die Bitch* can be used in German as a derogatory term for a disliked woman (Examples 1, 2, and 4) or to a woman without a derogatory shade (Example 3). In Lines 1 and 3 it is used as a term of address that expresses the emotional attitude of the speaker towards the referent. Used with the attributive adjective *verlogene* and the emphatic adverb *so* (Example 2), it is more emotive and dramatic and aims to offend the interlocutor (Example 2). The contextual evidence shows that the noun is likely to occur in rap (Example 2) or criminal slang (Example 4) and be used by a young male speaker (Example 1). Its functions within the contexts provided centre around forcefulness of expression (Examples 1, 2, 3, and 4) and expressing such emotions as anger (Examples 1 and 2). As Lexico provides more meanings than the contextual evidence, the relationship between *bitch* and *die Bitch* can be described as privativeness.

der Bodyguard

The noun *der Bodyguard* has its source in general English, in which according to Lexico it is used with a reference to "A person or group of people employed to escort and protect an important or famous person". The following definitions of the noun used in general German can be found in Duden and DWDS: "Leibwächter" and "(bewaffnete) Person, deren Aufgabe der Schutz einer bestimmten, meist prominenten Person vor Gewalttätern oder aufdringlichen Fans, Journalisten, o.Ä. ist". Taking into account both definitions, German seems to make use of the original sense of the noun *bodyguard*. Here is a selection of its use extracted from the German press:

(1) *Andere Künstler schließen sich in ihren Studios ein, die sieht man draußen nur mit Bodyguards* (JUICE ONLINE, 13.02.2015)

(2) *Insektenalarm auf Outdoor-Events? Wir sind gut vorbereitet:Unser elektronischer Bodyguard verspricht schnelle Hilfe* (COSMOPOLITAN, 08/2018)

(3) *Denn wir haben ja unseren Lieblings-Bodyguard dabei, der uns ganz sicher vor allem möglichen Hexen, Geistern&Co. beschützt* (JOY, 01/2019)

Whereas one context shows the usage of the noun *Bodyguard* in the sense included in the dictionary (Example 1), other contexts provide its figurative meaning (Examples 2 and 3). Occurring in an interview with a popular rapper (Example 1), in an advertisement (Example 2), and a lifestyle magazine (Example 3), it denotes a person hired to protect popular artists (Example 1), an electronic insect repellent device (Example 2), or a man (Example 3). It can be used figuratively in advertising as a means of persuasion (Example 2), or as an amelioration in a lifestyle magazine and provide a certain picture of a boyfriend (Example 3). All of the presented contexts evoke positive connotations with the noun *der Bodyguard*, who is protective (Example 1), useful (Example 2), attentive and supportive (Example 3).

der Boss

The noun *boss* refers in informal English to "a person in control of a group or situation". It is also used in general English to denote "a person who is in charge of a worker, a group, or an organisation" and in gaming as "a particularly tough enemy, usually appearing at the end of a section or level". As indicated by Duden and DWDS, the noun *der Boss* is used

umgangssprachlich to denote "Mann, bzw. Frau an der Spitze eines Unternehmens, o.Ä.", „Vorgesetzte[r], Chef[in]", and „Anführer einer Gruppe". Taking into account both English and German definitions, the relationship between the noun *boss* and *der Boss* can be described as privativeness. The following citations were taken from a streaming show and press:

(1) *Kurt schuldet meinem Boss Geld. Entscheidender Unterschied* (DOGS OF BERLIN, NETFLIX, S01E06, 2018)

(2) *Seine Familie steht hinter dem LVMH-Imperium. Und der Junior wird wohl mal der Boss von alldem sein* (IN – LEUTE, LIFESTYLE, LEBEN, 22/2019)

(3) *Carsten Schmidt: Herthas neuer Boss* (KICKER 98/2020)

As illustrated by the examples, the noun *der Boss* can denote in German a person in control of a criminal group, as in Example 1, a fortune, as illustrated by Example 2, or a football team, as in Example 3. It may be used here to lower the register of the utterances 1 and 2 or because of its short form on a magazine cover, as in Example 3.

der Boy

Whereas LEXICO provides several meanings of the noun *boy*, one of them occurs in informal German. DUDEN defines *der Boy* as "Junge, junger Busche" and labels its use as *umgangssprachlich*. The relationship between the lexemes in English and German can be described as privativeness. Here is some quotation evidence from a rap song and two shows illustrating its use in German:

(1) *Der Boy flowt, schreibt, tobt, weil immer wenn er rappt, ja, sein Niveau steigt* (DER BOY, BOOZ, 2018)

(2) *Die Boys reden über The Boys!* (CINEMA STRIKES BACK, ARD/ZDF/funk, 12.02.2021)

(3) *Er ist um den Boy rum auf mich gerannt* (GAME TWO, ARD/ZDF/funk, 8.04.2021)

The noun *der Boy* in the examples presented above denotes a young man, a rapper (Example 1), or a podcaster (Example 2), or a video game character (Example 3). It is used with a reference to the speaker's childhood (Example 1), a comic book (Example 2), and a game (Example 3). Occurring in a rap song, the noun *der Boy* may be used to express positive emotions about the childhood experience (Example 1). The line used here as the

title of the podcast is a wordplay and an example of rhyming. The technique used in the wordplay can be described as a phonetic mix-up, in which the German plural article *die* is juxtaposed with the English definite article *the*, which sounds similar. Consequently, the line attracts interest and encourages viewers to watch the podcast's episode (Example 2). It occurs also in an emotive utterance which serves as a commentary in a game (Example 3).

der Bro

Used as a form of address, the abbreviation of the noun *brother* is used in informal English and refers to "a male friend", or to "a young man, especially one who socialises primarily with his male peers and enjoys lively, unintellectual pursuits". The noun has not been included in the resources of Duden and DWDS. Its use in the German language can be illustrated with examples found in literature, television series, and a weekly magazine.

(1) *Rob und ich waren Bros, Mann* (SOKO STUTTGART, ZDF, S07E09, 2015)

(2) *Bro, was für einen Film drehst du als Nächstes?* (DER SPIEGEL CHRONIK 2016)

(3) *Und ich danke meinem Bro, doch vor allem meiner Mum* (KAPITEL 1, CRO, 2017)

(4) *Ob duʾs willst oder nicht, Bro, Apache läuft ab heutʾ im Radio* (ROLLER, APACHE 207, 2019)

(5) *„Die ist tot, Bro". Er kaute gehorsam und runzelte die Stirn* (ALL SAINTS HIGH- DER VERLORENE, L.J.SHEN, 2020)

(6) *Ich halte kurz diesen Anruf für einen Bro aus der Jugend* (ANGST, APACHE 207, 2021)

As indicated by the examples above, the noun *der Bro* can denote in German a male friend (Examples 1, 2, 4, and 5), or a male friend from childhood (Example 6). In Example 3 the noun *der Bro* may refer to brother, as the speaker addresses his family members including his mother (Example 3). All the meanings considered, the relationship between *bro* and *der Bro* can be described as inclusion because English seems to use the noun in a broader sense than German. The contextual evidence suggests also that the noun can occur in German as a kinship term that indicates attitude of the speaker towards the addressee. It can convey therefore some information about the emotional relation or bond between the speaker and the person in question (Example 1, 3, and 6) and serve as an attention getter (Example 2, 4, and 5). Apart from that, the noun can occur in utterances that express appreciation (Example 3), or sympathy (Example 5).

der Buddy

According to Lexico, the noun *buddy* is used in informal English with a reference to "a close friend", "a working companion with whom close cooperation is required", "a person who befriends and helps another with an incapacitating disease, typically AIDS", or is used "as a form of address to a man whose name is not known". Duden does not include the noun in its database, which is not true for DWDS. However, neither the former nor the latter provide a definition of the noun. The following examples were found in the German-language press, on the official website of the University of Passau, and in an utterance of a popular actress:

(1) *Vielleicht gehen Sie mit Ihrem Buddy gerade zu Beginn ihres/seines Aufenthalts zum Mittagessen in die Mensa, zeigen ihr/ihm den Campus und die Stadt, treffen sich auf einen Kaffee, Tee o.Ä. oder gehen am Abend etwas trinken* (UNIPASSAU ONLINE)

(2) *Mein Career Buddy unterstützt und versorgt mich mit wertvollen Tipps* (UNISPIEGEL, 5/2016)

(3) *Der Teppich „TRIANGULUM aus der neuen WECON home „Accessorize"-Kollektion fügt sich als Heimliger neuer Wohn-Buddy in jedes Zuhause ein* (JOY, 06/2018)

(4) *Hey, Buddy. Männerbünde, Klüngel, Netzwerke – wie der Wall-Street-Banker Robert Rubin mithilfe seiner Freunde Weltpolitik machte* (FLUTER ONLINE, 18.12.2019)

(5) *So hieß ich bei meinen alten Buddies* (A GERMAN ACTRESS, 2020)

The noun *Buddy* can denote in German a student who assists another student taking part in the Erasmus Programme (Example 1), or a person that helps another with their career (Example 2). A creative usage of the noun *der Buddy* can be found in an advertisement published in a German-language magazine (Example 3), in which it occurs as a compound noun and denotes a personified floor covering. Aside from that, the word *der Buddy* can occur as a noun of address (Example 4), or convey some information about the relationship between the speaker and the people who are referred to (Example 5). All contexts considered, the noun *der Buddy* can denote a companion, or can be used as a form of address to a friend. As Lexico provides broader meanings of the noun in English, the relationhip between *buddy* and *der Buddy* has an inclusive character. It seems that the

lexeme is used in all of the presented examples with a favourable reference, as it often denotes a helpful and supporting person (Examples 1 and 2). Its use in German can also be very emotive when it may evoke nostalgia (Example 5), or it can create a positive attitude towards the company in question (Example 3), thus probably encouraging the reader to purchase the advertised product.

der Coole

The noun *der Coole* was probably derived from the adjective *cool* and formed as a consequence of nominalisation. The following examples have their sources in the German literature and a podcast:

(1) *Davor war sie selbst eine von den Coolen gewesen, aber jetzt blieb sie lieber für sich* (WENN DONNER UND LICHT SICH BERÜHREN, BRITTAINY C. CHERRY, 2017)

(2) *Doch dann wurde der Coolste der Coolen direkt neben mich gesetzt* (DAS PAKET, SEBASTIAN FITZEK, 2018)

(3) *Uns gibt es zu sehen auf Youtube auf unserem wunderbaren Kanal Cinema Strikes Back. Die Coolsten der Coolen haben den abonniert, hab ̓ ich gehört* (CINEMA STRIKES BACK, ARD/ZDF/funk, 16.10.2020)

The examples show that the noun *der Coole* denotes a potentially attractive or popular person.

Its use in the given examples is emphatic (Examples 2 and 3) and evaluative (Examples 1, 2, and 3). Apart from that, the nominalised adjective here is gradable, which may presuppose the existence of a certain scale of "coolness" (Examples 2 and 3). In such a context the word can serve emphasis. Used in the literature, the noun is a stylisation of the character's thoughts (Examples 1 and 2). Occurring in a podcast opening, the noun serves probably as a playful attention getter that encourages the viewers to subscribe to the channel, probably on Youtube (Example 3). It should also be noticed that the given contexts imply the dichotomy between *they* and *me/us* (Examples 1 and 2).

der Cop

Cop, as referred to in Lexico, is an informal word for a police officer, which can also be found in Duden and DWDS as a synonym for "Polizist, Polizistin". This suggest that the noun *der Cop* was adopted into the German language in the sense, in which it occurs in

English. As evidenced below, the lexeme can be found in the German press, hip-hop songs, and German-language literature.

(1) *Von wegen Bullen sind langweilig: Dieser Cop tanzt die Supermoves!* (MTV ONLINE, 30.08.2017)

(2) *Cops retten völlig unterkühlten Welpen* (BILD ONLINE, 26.02.2018)

(3) *Okay, ganz ruhig, murmelte Shazzer im Tonfall eines amerikanischen Cops, der gerade mit dem achten bewaffneten Irren an diesem Tag verhandelte* (BRIDGET JONES' BABY, HELEN FIELDING, 2018)

(4) *Jetzt bin ich wieder Bad Cop* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E04, 2021)

The examples show that the noun *der Cop* can denote a police officer (Examples 1, 2, and 3) or occur as a compound noun *Bad Cop* which refers here to a person who represents a negative opinion on a series (Example 4). The noun can be applied in contexts which require a synonym (Example 1), or a short form (Example 2). It can also be used with a reference to American reality in translations of English books into German (Example 3) or as a humorous categorisation (Example 4). The noun *der Cop* can reflect both positive and negative attitudes of the speaker towards the referent. It can create a picture of a hilarious (Example 1) or heroic (Example 2) police officer. The speaker can also use the noun *der Cop* figuratively, referring to stereotypical characteristics of an American police officer (Example 3).

der Couch-Potato

According to Lexico, *couch potato* is used in informal English and can be defined as "a person who takes little or no exercise and watches a lot of television", which corresponds to the definition offered by Duden: "jemand, der sich nicht sportlich betätigt, sondern vorwiegend [fernsehend] auf der Couch sitzt oder liegt". It should be noted that the dictionary of German labels its use as *salopp*. The contextual evidence presented below was found in a lifestyle magazine, a German-language sitcom, and a docu-soap:

(1) *(…) Haben Sie nichts, was sie stattdessen erledigen können, werden aus ehemals produktiven Menschen Couch-Potatoes* (COSMOPOLITAN, 09/2018)

(2) *Der Basti ist schon seit einem Jahr an meiner Seite, du Couch-Potato* (SERVUS BABY, BR FERNSEHEN, S01E01, 2018)

(3) *Mein Mann macht gerne Couch-Potato. Er spielt Playstation den ganzen Tag* (FRAUENTAUSCH, RTL 2, E351, 2018)

The noun *Couch-Potato* can denote an unproductive (Example 1), or unsupportive (Example 2) person. It can also be used figuratively with a reference to an activity of playing video games performed by an idle person (Example 3). The lines above show also that the noun can be used for contrast and emphasis (Example 1), in which productive people are juxtaposed with those whoe are unproductive. Another use, as that in Line 2, has a humorous and a slightly derogatory tone and serves as a term of address. The contexts show that the noun *Couch-Potato* can evoke rather neutral (Examples 1 and 3), or negative connotations (Example 2). Whereas the former occurs in an article of a magazine (Example 1) and is uttered by a wife who talks about her husband's free time activities (Example 3), the latter is used when a young woman meets with her ex-boyfriend (Example 2). It can be part of reporting (Examples 1 and 3) and a humorous complaint (Example 2). All of the examples present the use of the lexeme without an article. However, this does not necessarily mean that the noun *Couch-Potato* has not been assigned a grammatical gender in German. On the contrary, Duden suggests that *Couch-Potato* can be used both with the feminine *die* and the masculine *der*. The contextual evidence does not provide information on the article because it is not obligatory in plural (Example 1), and does not accompany terms of address (Example 2) or some fixed phrases (Example 3).

der Creep

Applied in informal English, the noun *creep* denotes in a derogatory way, as indicated in the Lexico, "a detestable person", or "a person who behaves obsequiously in the hope of advancement". Duden and DWDS do not include the noun in their databases. Here are some contextual usages of the noun found online:

(1) *Es ist der Creep, der relativ schmutzig daherkommt und immer wieder für leicht verstörende Spannung sorgt* (HORRORPAGE WEBSITE, 2020)

(2) *Der Creep in meiner Küche* (DEUTSCHE PODCASTS WEBSITE, 2020)

The examples show that *der Creep* refers to a despicable and obnoxious man. Its use here is evaluative and rather derogatory. Taking into account the given examples and the definitions provided by Lexico, the relationship between the lexemes in English and German can be described as privativeness. As German has such informal words for *creep* as *der Widerling*, der *Fiesling* or *das Ekel* at its disposal, the use of the English lexeme seems to serve here to refer to a fictional character from an English-language film (Example 1) and a character mentioned in the title of a podcast/story (Example 2).

der Crush

Another word denoting a person is *der Crush*, labelled as *informal* and defined in Lexico as "a brief but intense situation for someone, especially someone unattainable", and "a person with whom someone is infatuated". No entry of the lexeme *der Crush* can be found either in Duden or DWDS. However, the noun can occur in German in such contexts as:

(1) *Wenn's ums Schampuschlürfen geht, sind Pariserinnen unsere liebsten Vorbilder. Aktueller Stadt-der-Liebe-Crush sind diese drei Fashionlabels* (COSMOPOLITAN, 02/2017)

(2) *Also, mein erster Crush… ooh, okay (…) Ich hatte keinen Promi-Crush. Mein erster Crush war tatsächlich im Kindergarten* (GUTEN MORGEN INTERNET, FUNK, 9.05.2018)

(3) *Worüber redet man beim Date und was kann ich meinen Crush fragen, damit keine Gesprächspausen entstehen?* (BRAVO ONLINE, 22.02.2021)

The evidence provided above shows that the noun *der Crush* can occur as one word (Examples 2 and 3) or a compound noun, such as *Stadt-der-Liebe-Crush* (Example 1) and *Promi-Crush*. It denotes here the most fashionable parts of clothing (Example 1) and a person with whom one is in love (Examples 2 and 3), or to a heartthrob (Example 2). The examples show also that its meaning is restricted here to young love and the masculine article *der* can be used with a reference to any gender. Taking into account definitions provided by English and German dictionaries and the contextual evidence above, the relationship between *crush* and *der Crush* can be described as privativeness. The noun is used here probably to lower the register of utterances.

der Dad

Lexico defines *dad* as „one's father" and suggests that the lexeme is used in informal English. A similar definition is provided by the Duden: „englische umgangssprachliche Bezeichnung für: Vater". The contextual evidence extracted from literature and a television series shows how the noun can be used in German:

(1) *Meine Eltern haben deinen Dad bei ihrer ersten Fahrt mit dem Hogwarts-Express kennengelernt, weißt du…* (HARRY POTTER UND DAS VERSCHWUNDENE KIND. TEIL EINS UND ZWEI. BUCH ZUM THEATERSTÜCK, JACK THORNE, 2016)

(2) *Und dein Dad erlaubt dir das?* (FRITZIE – DER HIMMEL MUSS WARTEN, ZDF, S01E05, 2020)

(3) *Sicher sollte Dad nicht verschwinden, sollte meine Reise durchs Schloss – diese gefährdete Welt zwischen den Welten – nicht so gottverdammt schwierig ausfallen* (DER SCHLÜSSEL ALLER SEELEN, JEREMY LACHLAN, 2020)

The examples presented above occur with a reference to one's father in a first-person narrative translated into German from English (Examples 1 and 3) and in a conversation with an interlocutor who is a young person (Example 2). The noun *der Dad* is an affectionate term used to express emotions and attitude of the speaker towards the person in question (Examples 1 and 3). Aside from that, the noun can be used in a conversation with a young person, probably for stylisation (Example 2), which can enhance communication between the interlocutors. The emotive and informal character of the presented examples is manifested by the informal address to the interlocutor (Examples 1 and 2) and emphatic words, such as *gottverdammt* (Example 3).

der Daddy

According to Lexico, the noun *daddy* is used in informal English to denote "one's father", "the oldest, best, or biggest example of something", and "the best or most successful person". Duden defines *der Daddy* as "englische umgangssprachliche Bezeichnung für: Vater". As English uses the noun in a broader sense, the relationship between the lexemes *daddy* and *der Daddy* can be described as privativeness. The contexts provided below come from a German-language magazine and literature:

189

(1) *Gut, dass Lover Austin Butler, 24, an ihrer Seite ist, jetzt wo ihr Daddy schwer an Krebs erkrankt ist* (OK!, 36/2015)

(2) *Egal, ob als Thor oder als Ghostbuster – Daddy macht in jeder Rolle eine gute Figur, finden auch Gattin Elsa Pataky, 39, und die süßen Kids* (OK!, 36/2015)

(3) *Daddy, möchtest du einen Tee? Hat Lou dir keinen angeboten?* (EIN GANZES HALBES JAHR, JOJO MOYES, 2015)

As exemplified above, the noun *der Daddy* can be used in German with a reference to one's father. It serves here as a a term of endearment (Examples 1 and 2), as well as a noun of address and an attention getter (Example 3). It occurs in contexts which express politeness and sympathy (Example 1), and emotions towards the interlocutor (Example 3). Example 2 uses the noun *der Daddy* probably to evoke positive emotions which are related to the concept of family (Example 2).

die Drama-Queen

Drama queen is a lexeme that occurs in informal English and denotes "a person who habitually responds to situations in a melodramatic way". Although it cannot be found either in Duden or DWDS, the following lines from German-language magazines, a soap opera and the social media can illustrate its use in German:

(1) *Drama-Queens manipulieren mit Schuldgefühlen* (COSMOPOLITAN, 02/2017)

(2) *Sie ist besorgt um ihr Eigentum. Unsere kleine Drama-Queen* (BESTE SCHWESTERN, RTL, S02E07, 2020)

(3) *Zum Schulstart bibbern Schüler: Wer wird uns unterrichten? Unsere Typologie gibt Tipps zum Umgang mit Drama-Queens, Quereinsteigern und Öko-Besserwissern am Lehrerpult* (…) *Eigentlich ist die Drama-Queen jedoch nur unsicher, was sie mit ihrer aufbrausenden Reaktion zu überspielen versucht* (DER SPIEGEL ONLINE, 4.08.2020)

(4) *Sie ist so extrem künstlich und vollkommene Drama-Queen, während er so sympatisch und natürlich ist* (A COMMENT, FACEBOOK, 2021)

The examples indicate that the noun *die Drama-Queen* can occur in German with a reference to a woman who in some particular situations reacts very emotionally. The word can be used pejoratively to denote probably men or women who manipulate emotions of

other people (Example 1), an apprehensive (Example 2), unconfident (Example 3), and probably unlikeable (Example 4) woman. In three out of four examples *die Drama-Queen* denotes a woman. It is used here probably for some categorisation (Examples 1 and 3), as a term of endearment that expresses pity towards the adresse (*unsere kleine)* (Example 2), or criticism towards the behaviour of a person from reality television (Example 4). In Line 4 the author of the words uses antithesis and the noun for contrast to compare the behaviour of a man and a woman in question. The emotive and dramatic character of the utterance is reflected in the attribute *vollkommen*.

der Fan

The following definition of the noun *der Fan* can be found in German: "begeisterter Anhänger, begeisterte Anhängerin von jemandem, etwas". Neither Duden nor DWDS regard its use as *umgangssprachlich*. The definition that can be found in Duden corresponds to the following sense of the noun registered in Lexico: "A person who has strong interest in or admiration for a particular person or thing". As the noun occurs in English in more meanings than in German, the relationship between the lexemes can be described as privativeness. The following examples illustrating its informal use were taken from German television shows:

(1) *Da bin ich auch ein großer Fan. Ich find' die Umsetzung unattraktiv* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E02, 2020)
(2) *Das ist natürlich ein Struggle für Fans, den man mit reinnehmen kann* (GAME TWO, ARD/ZDF/funk, 17.08.2020)
(3) *Der FC Shalke 04 muss sich bei seinen Fans entschuldigen!* (FUSSBALL 2000, DER EINTRACHT VIDEOPODCAST, HESSISCHER RUNDFUNK, 4.03.2021)
(4) *Und manchmal bekommt sie auch noch ganz klassisch Fanpost* (Y-KOLLEKTIV, ARD/ZDF/funk, 18.02.2021)

As the contextual evidence shows, the noun *der Fan* can refer in German to a person who is fond of a series (Example 1), a computer game (Example 2), a professional football club (Example 3), or a popular person (Example 4). The word can be used both as a noun (Examples 1, 2, and 3) and a noun prefix (Example 4). Interestingly, the form of the noun does not reveal here the subjects of the speaker's strong interest, which in consequence has to be inferred from the context. It seems also that the noun can be used with the masculine

article *der* and denote any gender. It can be pre-modified by such an adjective as *groß*, which presupposes the existence of some degrees of fandom (Example 1). On the one hand its use enables the speaker to express positive emotions and approval, on the other hand due to its concise form it can be used in a short spoken report (Example 3).

der Fanboy

According to Lexico, *fanboy* is used in informal English to denote "a male fan, especially one who is obsessive about comics, music, movies, or science fiction". Duden does not include the noun in its database, whereas DWDS registers the use of the word, but does not provide its definition. The contextual examples can illustrate the use of the noun *der Fanboy* in the German language:

(1) *Der Fanboy: Er findet jede neue Serie nicht nur "ganz nice", sondern feiert sie total übertrieben und fühlt sich als Teil davon* (YAEZ ONLINE, 3.02.2019)

(2) *Wilder ist kein junger Fanboy, sondern mit 52 Jahren genauso alt wie Klopp und schon lange im Geschäft* (DIE WELT ONLINE, 3.01.2020)

(3) *Fangirls and Fanboys aufgepasst: Zac Efron ist angeblich wieder single* (MTV ONLINE, 21.04.2021)

The contextual evidence shows that the noun *der Fanboy* denotes a male fan of a series, as in Line 1, or of an actor, as in Line 2, and an unexperienced football player and coach, as in Line 3. German seems to have adopted one and only meaning provided by Lexico. Its functions here are probably to communicate quickly the idea or to refer to a particular type of personality.

der Foodie

The noun *foodie*, the alternative spelling of which is *foody*, is used in informal English and denotes "a person with a particular interest in food; a gourmet". A similar definition of the noun *der Foodie* in German can be found in Duden, which labels its use as *umgangssprachlich*: "Person mit großem Interesse an gesunder Ernährung und hochwertigen selbst gemachten Speisen". Although the definitions reveal some similiarities, the semantic relationship between *foodie* and *der Foodie* should be described as equipollence. The following contexts from the German media demonstrate how the lexeme can be used in the German language:

(1) *Jahrzehntelang hat man die Bitterstoffe wegen ihres "schwierigen" Geschmacks aus dem Gemüse herausgezüchtet. Jetzt werden sie von Foodies als gesunde Neuentdeckung gefeiert* (COSMOPOLITAN, 02/2017)

(2) *Dass leidenschaftliche Raw-Foodies verwiegend saisonal und nicht beim Discounter einkaufen, liegt auf der Hand* (UNICUM, 04/2018)

(3) *Auf dem Cover ist nicht mehr Food – sondern ein Foodie* (FOODIE. DER FEINSCHMECKER, 03/2020)

(4) *Die Leidenschaft fürs Essen zeigt sich überall im Netz. Blogger und Youtuber geben persönliche Tipps. Und Foodies, rund 30% der Deutschen, präsentieren und tauschen leckere Rezepte* (QUARKS, WDR, 29.09.2020)

The examples provided above illustrate the use of the noun with the masculine or neuter article (Example 3) and in its plural form (Examples 1, 2, and 4). Drawing on the entry in the Duden, it can be assumed that the noun uses rather masculine than neuter article. Duden suggests also that the noun can be used with the feminine article *die*, which has not been included in the database of the present study. The contextual evidence refers to *der Foodie* (*Foodies*) as a person (people) who enjoy(s) food (Examples 1 and 3), including this raw, fresh and unprocessed (Example 2). Used in plural, the noun can denote also people who have an interest in food and share their favourite recipes online (Example 4). Thus, the noun *Foodie* seems to be a precise and concise word for a person who has particular characteristics mentioned by both definitions included in English and German dictionaries.

der Freak

As suggested by Lexico, *freak* denotes in informal English: "a person regarded as strange because of their unusual appearance or behaviour", "a person who is obsessed with a particular activity or interest", or "a person addicted to a particular drug". Duden defines *der Freak* as "Person, die sich nicht ins normale bürgerliche Leben einfügt, die ihre gesellschaftlichen Bedingungen aufgegeben hat, um frei zu sein", and „jemand, der sich in übertrieben erscheinender Weise für etwas begeistert". DWDS suggests additionally that *Freak* denotes "Wesen, vor allem Mensch von abnorm entwickelter Gestalt; Kuriosität", which is also included in Lexico: „A person, animal, or plant with unusual physical abnormality". All the definitions considered, the relationship between *freak* and *der Freak* can be described as privativeness. The following examples illustrating its use were taken

193

from German-language news and teen magazines, and a streaming and television films and shows:

(1) *Der unter Tarnnamen „Hacker Croll" auftretende Computer-Freak soll sich im vergangenen Jahr illegal Zugang zu etlichen Nutzer-Konten des Kurzteilungsdienstes Twitter besorgt haben – darunter auch zu denen von Obama und Spears* (FOCUS ONLINE, 2010)

(2) *Du googelst den Zahlenfreak?* (MIT BURNOUT DURCH DEN WALD, ARD/DAS ERSTE, 2014)

(3) *– Ich war in der Klapse. Eine posttraumatische Störung.*
– Warum hast du nichts gesagt?
– Weil ich nicht wollte, dass du denkst, ich bin Freak oder so (DARK, NETFLIX, S01E02, 2017)

(4) *Jahr für Jahr kommen inzwischen über 11 000 Fahrradfreaks nach Germersheim* (SONNTAGS. TV FÜRS LEBEN, ZDF, E33, 2017)

(5) *Levi ist ein totaler Foto-Freak: Bei Instagram ist er ständig on, und er fotografiert gern – am liebsten hübsche Girls* (BRAVO, 21/2018)

(6) *Da hat irgendein mutiger Instagram-Freak angerufen und hat einen Tipp gegeben, dass hier minderjährige Kinder alleine zu Hause sind* (GUTEN MORGEN DEUTSCHLAND, 20.09.2020)

(7) *Irgendwann fing er total an zu klammern wie so ein Kontrollfreak. Wollte mir verschreiben, was ich anziehen soll, was ich essen soll, von Heirat und Kindern gesprochen. Hab ˈ ich Schluss gemacht* (NOTRUF HAFENKANTE, ZDF, S11E20, 2020)

(8) *Bisher galten Digitalwährungen als Spielgeld für Tech-Freaks* (DER SPIEGEL ONLINE, 24.12.2020)

A high number of citations provided above suggests that *der Freak* can occur in German in a variety of contexts. The word is used in both meanings registered in the Duden. Interestingly, when it refers to a person obsessed with computers (Example 1), numbers (Example 2), cycling (Example 4), pictures (Example 5), a social networking service (Example 6), control (Example 7), or technology (Example 8) German uses a compound noun. Apart from that, one of the examples provided illustrates the use of *der Freak* with a reference to a person regarded as strange (Example 3). This use serves here to mask discomfort when disclosing information that is embarrassing for the speaker. This is

additionally expressed with the ellipsis *oder so* to avoid uncomfortable silence. As illustrated above, the noun *der Freak* is used also for precision or informality (Examples 1, 4, 5, and 8). It can occur in contexts which express a negative attitude of the speaker towards the person in question (Examples 2 and 7), or some kind of dissatisfaction with the situation in question (Example 6). Thus, its use in some contexts may be pejorative. All the examples show that its use may be highly emotive.

der Geek

Lexico includes the noun *der Geek* labelling its use as informal and defining it as "an unfashionable or socially inept person", and "a knowledgeable and obsessive enthusiast". Apart from that, the dictionary of the English language suggests that the noun can be used in the United States to refer to "A performer at a carnival or circus whose show consists of bizarre or grotesque acts". Whereas Duden does not register the noun in its database, DWDS labels ist use as *Jargon häufig abwertend* and provides its following definitions: "jmd., der eigenbrötlerisch und sozial unbeholfen, aber sehr intelligent ist und ein sehr spezielles (wissenschaftliches) Interesse oder Fachwissen hat", and „jmd., der sich obsessiv mit Computertechnologie oder Computerspielen beschäftigt". All the meanings considered, the relationship between *geek* and *der Geek* is that of privative character. The contextual evidence provided below comes from a television show and press:

(1) *Vielleicht ist es diesmal sinvoll ein Geek zu sein* (PULS REPORTAGE, BR FERNSEHEN/ARD MEDIATHEK, 20.10.2016)

(2) *Das Videospiel würde man aus der Perspektive von Abed steuern, dem klugen Filmstudenten und Fernsehgeek. Er muss im Spiel selbst ein Spiel produzieren. Das ist so meta, wie es bei Geeks wie Abed eben sein muss* (ZEIT ONLINE, 28.07.2019)

As illustrated above, the noun *der Geek* occurs in contexts which refer to computer games and technology. It denotes here a person of any sex that is interested in computer games, technology, and television or streaming shows. Line 1 is an utterance of a young man who takes part in the "Geek Race" in Munich. The word may serve here to categorise the participants of the competition. Importantly, the speaker seems to show distance towards his words, whereas the man accompanying him starts laughing. Both the atmosphere and the attitude of the speaker appear to be relaxed. Its use, as illustrated in Example 2, may also serve precision or stylisation when referred to the plot of an American NBC series.

das Girl

Aside from its general meanings, the noun *girl* in its English informal context can be used in the sense of "women who mix socially or belong to a particular group, team, or profession". According to Duden and DWDS, German uses the noun *umgangssprachlich* to refer to "Mädchen" or in a general context to denote "einer Tanzgruppe, einer Revue angehörende Tänzerin". As English uses the lexeme *girl* in more meanings than German, the relationship between *girl* and *das Girl* can be described as privativeness. The contextual evidence presented below was taken from a German-language magazine, a podcast, and the social media:

(1) *Sie ist immer noch dasselbe etwas verrückte, manchmal schüchterne Girl, das sie schon vor ihrem Ruhm war* (JOY, 01/2019)

(2) *Kein Girl, kein Like, nix bei dir* (WORLD WIDE WOHNZIMMER, ARD/ZDF/funk, 01.01.2021)

(3) *Geht wieder los, Girls* (A FACEBOOK COMMENT, 2021)

The noun *das Girl* can be used in German to denote a young woman (Example 1), a girlfriend (Example 2), or in plural to refer to female friends (Example 3). First, it can be used with the attribute *schüchtern* as a friendly term that refers to a young celebrity (Example 1) which intends probably to present the person in question as rather ordinary and therefore likeable than reserved and conceited. Then, the noun *das Girl* can also occur in an enumeration probably for some humorous effect (Example 2). Last but not least, the noun can serve as a friendly term of address to draw the speaker's friends' attention to a Facebook post and react to it (Example 3).

das Girlie

Lexico suggests that *girlie* is a noun that occurs in informal English and denotes "a girl or young woman". The dictionary suggests that the noun is often used as "a condescending term of address". Duden and DWDS define *das Girlie* as „unkonventionelle junge Frau mit mädchenhaft-selbstbewusstem, manchmal frechem Auftreten" but does not label its use as *umgangssprachlich*. Hence, the relationship between *girlie* and *das Girlie* is that of inclusive character. Examples taken from the press and a television show can illustrate the use of *das Girlie* in German:

(1) *Haare in bunten Girlie-Farben sind unter jungen Influencerinnen aktuell sehr beliebt* (DIE WELT ONLINE, 7.08.2019)

(2) *Es gibt seiner Meinung nach einfach zu viele beschränkte Wirrköpfe und verwöhnte Girlies unter den Schülern* (DER SPIEGEL ONLINE, 4.08.2020)

(3) *Entspannt und charmant erinnert sich Heike Makatsch an ihre "Girlie"-Zeit und den Start ins Filmbusiness* (FILMFRAUEN. DIE INTERVIEWS, ZDF, 10.09.2020)

The contextual evidence shows that the noun *das Girlie* can occur in German both as a noun (Example 2) and a prefix word that premodifies a compound noun (Examples 1 and 3). Premodified by the adjective *verwöhnt*, the noun *das Girlie* is used here pejoratively and denotes a young woman who probably seems to be a bit impertinent and behaves unconventially (Example 2). Other examples use the noun as a friendly (Example 1) or nostalgic (Example 3) term. It occurs here in contexts which categorise (Examples 1 and 2) and probably express nostalgia (Example 3).

das Groupie

Lexico defines *groupie* as "A young woman who regularly follows a pop group or celebrity, especially in the hope of having a sexual relationship with them". Another meaning, labelled as *derogatory*, provided by Lexico is "an enthusiastic or uncritical follower". The lexeme *das Groupie* occurs also in Duden and DWDS, which consecutively define it as "meist weiblicher Fan, der immer wieder vesucht, in möglichst engen Kontakt mit der von ihm bewunderten Person oder Gruppe zu kommen", and „zu einer Gruppe, Organisation außerhalb der etablierten Gesellschaft gehörendes Mädchen". Both dictionaries label its use as *Jargon*. Confronting the definitions provided by English and German lexicographic resources, the relationship between the lexemes can be described as inclusion. Here is some quotation citational evidence from a pop song and a newspaper article:

(1) *Du bist kein Groupie, für dich bleib′ ich ein No-Name* (MIT DIR, KAYEF, 2013)

(2) *Wer also gern als Groupie dabei sein will, und sowohl im ersten als auch zweiten Akt des Musicals auf der Bühne stehen mag, der schreibt unter dem Stichwort „Groupie" eine kurze Bewerbung* (WOCHENBLATT REPORTER ONLINE, 2020)

The examples show that the noun *das Groupie* refers to a person fascinated with a singer, as in Example 1 or eager to take part in a musical, as illustrated by Example 2. Both contexts does not allow to specify if the addressee is, as the definition suggests, "(ein) weiblicher Fan". This means that the noun with the neuter article *das* can be used to refer to a young woman (similarly to *das Mädchen*), but probably not exclusively. The noun *das Groupie* seems to serve here some categorisation and conciseness, as this one word refers to a particular concept and quickly conveys the idea in question.

der Hipster

The primary meaning of the lexeme *hipster* offered by Lexico and labelled as *informal* is "a person who follows the latest trends and fashions, especially those regarded as being outside the cultural mainstream". Duden provides the following meanings of the noun used as *Jargonder Jazzszene*, which is "Jazzmusiker; männlicher Jazzfan", and as *Jargon*: "zu einer [urbanen] Subkultur gehörende, junge männliche Person mit ausgefallener, nicht der aktuellen Mode entsprechender Kleidung und extravagantem, individualistischem Lebensstil". DWDS on the other hand uses with regard to the lexeme such labels as *oft ironisch*, *abwertend*, and *spezieller*. The definitions provided by English and German dictionaries seem to overlap, yet DWDS suggests that the word can evoke negative connotations in certain contexts. All the above considered, the relationship between *hipster* and *der Hipster* can be described as inclusion. The following examples from the German-language press and television illustrate its use:

(1) *Disco-Hipster funkeln nicht mehr nur wegen ihrer Klamotten auf dem Dancefloor, sondern auch wegen ihrer Gesichter* (COSMOPOLITAN, 02/2017)

(2) *Vielleicht geht Mike jedoch eher in die Hipster-Richtung? Wäre ziemlich abgefahren* (BRAVO ONLINE, 17.06.2018)

(3) *Was früher als eine kuriose Beschäftigung alter Männer galt, ist seit einiger Zeit zur Unterhaltung der Hipster-Generation geworden* (HEUTE IN EUROPA, ZDF, 16.12.2020)

(4) *Heute auch ein Klub für Hipster* (headline). *Ein Jahr nach der Neymar-Ankunft kam es zur Kooperation zwischen PSG und der Jordan Brand von Nike. Die Marke Jordan kommt bei jungen Leuten an, wer sie trägt, gilt fast überall auf der Welt als hip* (DER SPIEGEL ONLINE, 4.05.2021)

The contextual evidence shows that the noun *der Hipster* can occur both as a compound noun (Examples 1, 2, and 3) and a noun (Example 4) that refers to a person who is fashionable but far from the mainstream. It denotes here women who wear glossy and therefore noticeable make-up (Example 1), a young man with a beard (Example 2), a generation probably of young people (Example 3), and a group of young people who wear the Jordan brand (Example 4). It can be assumed that the reason for the use of the noun *der Hipster* may be the need for precision or neutral categorisation, taking into account that the word very effectively communicates an idea of a particular image or style.

der Homie

The noun *homie*, as registered in Lexico, is used in informal American English, with a reference to "an acquaintance from one's town or neighbourhood, or a member of one's peer group or gang, also a member of the hip-hop subculture". Duden labels its use as "Rapperjargon", in which it occurs in the sense of "Freund". The definitions suggest that the relationship between the English and the German lexeme can be referred to as inclusion. The difference between the lexemes *homie* in English and *der Homie* in German can lie in understanding of the terms *acquaintance* and *Freund* in languaguages in question. Whereas Lexico defines *acquaintance* as "a person who one knows slightly, but who is not a close friend", Duden suggests that *Freund* can be understood as "jemand, der einer anderen Person in Freundschaft verbunden ist, ihr nahesteht". Therefore, the use of *homie* and *Homie*, as defined in the dictionaries, can vary in terms of familiarity and emotional intimacy between the speaker and the referent. The following examples are lines extracted from a hip-hop song and a news website, and an utterance of a pop artist:

(1) *Doch ich chillʾ immer noch mit den Homies am Autoscooter. Danke lieber Gott, ich küssʾ deine Augen, Bruder* (HAMDULLAH, SIDO, 2016)

(2) *Die Glücksforschung weiß: Angenehme Gesellschaft und gute Kommunikation machen die Menschen glücklich. Zückt also euer Smartphone und trefft euch mit euren Homies* (N-JOY ONLINE, NDR, 2017)

(3) *Wir Künstler haben für kurze Zeit die Bühnen da draußen vergessen und uns mit euch verbunden gefühlt! Danke an die Homies* (…) (A GERMAN SINGER ON INSTAGRAM, 2020)

The contextual evidence suggests that the noun *der Homie* denotes people with whom the speaker spends his leisure time (Example 1), has a conversation (Example 2), or works and performs (Example 3). The noun informs here about the emotional relationship between the speaker and the referent, addressing in (Examples 2 and 3) the recipients of the message. Thus, it can be pressupossed that the people addressed recognise the meaning of (and probably use) the English loanword. Within the contexts provided, the word can perform social functions. It means that its use may be determined by the need to identify with a particular group of people and show a strong emotional bond with the people addressed (Examples 1 and 3).

der Hottie

According to Lexico, the noun *hottie* can be used in two meanings, either referring to "a hot-water bottle" or to "a sexually attractive person, especially a young woman". Although there is no entry of the noun *der Hottie* in Duden or DWDS, German seems to have adopted the former meaning of the English noun. It means that the relationship between the lexemes in English and German is that of privative character. This can be exemplified with the following lines extracted from the German-language press:

(1) *Gerade steht sie mit Hottie Ryan Gossling (34) für „La La Land" vor der Kamera und spielt darin – wie passend – eine aufstrebende junge Schauspielerin* (JOY, 10/2015)

(2) *Der Hottie-Check* (HEY! STARMAGAZIN ONLINE, 2018)

(3) *So einen Hottie hast du nicht verdient!* (GLAMOUR ONLINE, 27.08.2018)

The examples show that in contrast to one of the definitions provided by Lexico, the noun *der Hottie* denotes rather an attractive young man than a woman. The contextual evidence suggests that *der Hottie* refers to an attractive man who is recognisable and popular in the media. Due to its evaluative and attitudinal character, the word enables the speaker to express positive emotions towards the referent, such as fascination or affection.

das Kid

The lexeme *kid* occurs in informal English, as defined by Lexico, in the sense of „a child or young person", which corresponds to the definition provided by Duden and DWDS "Kind, Jugendliche(r)". The dictionary of German labels its use as *Jargon*. As English uses

more meanings of the lexeme than German, the relationship between *kid* and *das Kid* can be described as privativeness. The examples of its use in German are:

(1) *Das ist sehr schön mit den Kids, wir genießen das* (A GERMAN FOOTBALL PLAYER ON INSTAGRAM, 2020)

(2) *Nach ihrem achtstündigen Italienaufenthalt sehen wir Heidi mit den Kids und Mama Erna Samstag und Sonntag wieder in Berlin* (GUTEN MOREGN DEUTSCHLAND, ZDF. 20.10.2020)

(3) *Wir haben uns den besten Kommentar von euch Kids da draußen rausgesucht (…)* (WORLD WIDE WOHNZIMMER, ARD/ZDF/funk, 18.09.2020)

(4) *Wenn da so 80s Kids draußen sind, v.a. eher Jungs, weil ich auch Autos sehr mochte, (…)* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E04, 2021)

(5) *Dem Schicksal der Heroin-Kids steht die Werbefilm-Optik allerdings gleichgültig gegenüber* (WELT AM SONNTAG, 28.02.2021)

As exemplified above, the word *das Kid* occurs in the plural form and denotes someone's children (Examples 1 and 2). Apart from that, the word can be used with a reference to the audience viewership of the show (Example 3), people born and raised in the 1980s (Example 4), or young people addicted to an illicit substance (Example 5). It can be used as a term of address (Example 3), or express affection (Examples 1 and 2). The word can also occur in a context which with a humorous tone refers to people who are over 40 these days. An interesting example of its use is Line 5, which may make an impression of expressing sympathy with the young people in question, who are here characters from the book "Wir Kinder vom Bahnhof ZOO".

das Kiddy/das Kiddie

According to Lexico, the noun *kiddie* or *kiddy* is another word for "a young child", which is also defined by Duden and DWDS as "Kind; Jugendliche(r)" and labelled as *Jargon*. The word can be used in German in the following contexts:

(1) *Ist es also Altersunterschied, der dich stört? (…)? Außerdem bezweifle ich, dass in diesem Forum nur kleine „Kiddies" schreiben* (MÄDCHEN FORUM ONLINE, 2018)

(2) *Unsere Shopping-Spezis haben Geheimtipps von Mode bis Kiddies ausgesucht* (COUCH, 12/2020)

As used above, the noun *das Kiddie* can have a pejorative (Example 1) and positive (Example 2) connotations. Aditionally emphasised by the attribute *klein*, the former expresses depreciation (Example 1); the latter is rather a friendly term (Example 2). Its use here is figurative, as it refers to a group of young men or women (Example 1) and a range of products (Example 2). It is used here for emotional emphasis (Example 1) and categorisation (Examples 1 and 2).

der Loser

As indicated in Lexico, *loser* in informal English is "A person who fails frequently or is generally unsuccessful in life". Instead of a full definition, Duden and DWDS provide a number of synonyms of the word *der Loser*, which are: Versager, Verlierer, Luschi, Wurst. Its use in Duden is labelled as *salopp*. Taking into account all meanings of the lexemes *loser* and *der Loser*, the relationship between them can be described as privativeness. The word can occur in such contexts as:

(1) *Oh, Mann, hoffentlich hielt Dawn mich jetzt nicht für einen absoluten Loser* (BEGIN AGAIN, MONA KASTEN, 2018)

(2) *Wieso kannst du nicht mal so romantisch sein wie Annas Freund, du Loser* (FACEBOOK, 2019)

(3) *Viele Pädagog*innen sind sich einig, dass dies vor allem schlechtere Schüler*innen motiviert, die sonst von der ganzen Klasse mit einer plakativen Zahl als Loser*in abgestempelt würden* (FLUTER ONLINE, 2020)

(4) *Das Wort der Woche ist: Hornhautschälsalbe. Loser!* (WORLD WIDE WOHNZIMMER, ARD/ZDF/funk, 18.09.2020)

All of the presented examples show that the noun *der Loser* is used as a derogatory term for an unsuccessful person in any aspect of life (Examples 1 and 4), or with a reference to emotional relationships (Example 2), or educational failure (Example 3). It can be used both to talk about a person (or people) in question (Examples 1 and 3) or to address him/her (Example 2). The lexeme and utterances provided are laden with emotions and express opinions of the speakers towards the referents. Line 1 shows that the use of *der Loser* is more emphatic with the attribute *absolut*. Although the majority of the citations use the noun with the masculine article *der*, the quotation extracted from a youth magazine (Example 3) suggests that German may also use the feminine form *die Loserin*.

der Mr. Right

As indicated by Lexico, *Mr. Right* is a word used in informal English to denote "the ideal future husband". Although no entry with the lexeme *der Mr. Right* can be found in Duden or DWDS, it can occur in the German-language press:

(1) *Traumboycheckliste: Ist er Mr. Right?* (BUNTE ONLINE, 2018)

(2) *Singles können Mr. Right begegnen* (JOY, 01/2019)

(3) *Es gibt Dutzende romantische Komödien, die sich mit dem Singledasein beschäftigen, und sie haben fast immer eine Gemeinsamkeit: Am Ende verliebt sich die Hauptdarstellerin oder der Hauptdarsteller in Mr. oder Mrs. Right* (DIE WELT ONLINE, 2020)

The examples show that the noun *der Mr. Right* occurs in the German language in a similar sense to that registered in Lexico. It can be used in the German-language press to denote the ideal of a future husband in headlines or horoscopes, probably to attract the reader's attention. At the same time, it is a concise term to refer to a particular concept of an ideal man.

die Mum

The noun *mum* is another word used in informal English for one's mother. Whereas DWDS does not include the lexeme in its database, Duden provides the following definition of the lexeme *die Mum*: "*englische umgangssprachliche Bezeichnung für* Mutter". The following lines illustrating its use come from the German literature, streaming and television shows, and a women's magazine:

(1) *Ganz bestimmt. Mum, der Kleine schreit ständig und...* (CHARLOTTE LINK, DER BEOBACHTER, 2011/2020)

(2) *Mum, ich mach doch Frühstück!* (STRANGER THINGS, NETFLIX, S01E01, 2016)

(3) *Meine Mum wird mit Sicherheit ein bisschen stolz sein, weil ich zu Hause auf jeden Fall keine Kräuter pflücke* (DIE JUNGS-WG: ABENTEUER AMSTERDAM, ZDF, S11E06, 2019)

(4) *Denn obwohl meine Mum sehr aufgepasst hat, waren Paparazzi immer Teil meines Lebens* (GLAMOUR, 04/2021)

The contexts use the noun *die Mum* with a reference to someone's mother as a term of address (Examples 1 and 2) and affection (Examples 3 and 4). It serves here as an attention getter (Examples 1 and 2), which also expresses annoyance (Example 2).

der Nerd

According to Lexico, the noun *nerd* is used in informal English to refer to "a foolish or contemptible person who lacks social skills or is boringly studious" and to "a single-minded expert in a particular technical field". Duden and DWDS define *der Nerd* respectively as "jemand, der für ein spezielles Fachgebiet besonders großes Interesse zeigt und viel Zeit damit verbringt", and „verschrobener, eigenbrötlerischer Mensch, Sonderling, der häufig ein stark ausgeprägtes, sehr spezielles Interesse oder Fachwissen hat, aber oft sozial unbeholfen und kontaktarm ist". DWDS includes characteristics of the designatum in one meaning of the lexeme *der Nerd* which are regarded as two separate definitions of the term in Lexico. It means that "a foolish or contemptible person who lacks social skills or is boringly studious" does not necessarily have to be "a single-minded expert in a particular field". Therefore, the relationship between the lexemes in English and German can be described as inclusion. The lines provided below come from magazines of diverse focus:

(1) *Pop war eine Kunstform der Außenseiter. Die Nerds, wie man heute sagen würde, wo sich die Welt weitergedreht hat, und diese Leute vom Silicon Valley aus die Welt regieren* (DER SPIEGEL CHRONIK, 2016)

(2) *Ein Must-See für alle Beat-Nerds und Hitmacher der Zukunft* (JUICE ONLINE, 27.01.2018)

(3) *Die selbsternannten Radsport-Nerds nehmen Pferderennen mit einer gehörigen Portion Humor bis ins Detail auseinander* (TOUR MAGAZIN ONLINE, 11.06.2020)

(4) *Um das möglich zu machen, müssen Nerds Teil der öffentlichen Debatte bleiben und transparent ihre Ergebnisse offenlegen können, selbst wenn das mal Bad News bedeutet* (COSMOPOLITAN, 08/2020)

As illustrated above, the noun *der Nerd* can denote a person unique to some respect (Example 1), fascinated by music (Example 2), cycling (Example 3), or a scientific expert (Example 4). The examples show also that the word *der Nerd* can occur in German both as a noun (Examples 1 and 4) and a compound noun (Examples 2 and 3). It can be observed

that the meaning of the word depends here on its form. A compound noun is used when the loanword refers to an enthusiast of something (Examples 2 and 3). The noun on the other hand occurs with a reference to a person who behaves in an extravagant way (Examples 1 and 4). Its use in Example 4 provides a positive evaluation of *Nerds* regarded here as experts who should be consulted on the current pandemic situation and serve the role of advisors. Due to its short form, the noun can also be used to communicate the idea in question quickly and probably successfully.

der Party-Crasher

As indicated in Lexico, *party-crasher* is a noun denoting in informal North American English "a person who attends a party or other gathering without an invitation". Duden and DWDS do not include the lexeme in their databases. Examples illustrating its use in the German language come from the press:

(1) Polizei-Großeinsatz durch renitente Party-Crasher (DIE WELT ONLINE, 25.09.2016)

(2) *Der Party-Crasher-Klassiker läuft im Autoradio, als zwei zwielichtige Gestalten auf der Suche nach dem Fremden in das verpennte Dorf einfallen* (DER SPIEGEL ONLINE, 11.08.2019)

The contextual evidence provided above illustrates the use of the word *der PartyCrasher* as a noun in Line 1 and a prefix noun in Line 2. The former denotes a person who comes to a party without an invitation (Example 1), whereas the latter some piece of music (Example 2). Its use here serves probably precision, as German seems to lack one word for the phenomena in question.

der Poser

Although the informal use of the noun *poser* cannot be found in Lexico, such a use was included in Macmillan Dictionary: "someone who behaves in a particular way to make people notice them, admire them, or be impressed by them". Duden provides two meanings of the noun *der Poser*, differentiating between its masculine and feminine form: "jemand, der sich durch seine Art, sich zu geben, ein bestimmtes (der eigenen Persönlichkeit nicht entsprechendes) Bild von sich selbst zu vermitteln sucht, um andere zu beeindrucken", and „jemand, der sich mit einem leistungsstarken Auto im Stadtverkehr auffällig prahlerisch

(und ordnungswidrig) verhält". This suggests that the relationship between the lexemes in English and German is that of inclusive character. Some contextual evidence of its use is:

(1) *Du bist so davon besessen, dass du das nicht mal mitkriegst, dass deine Kinder in der Schule aufs Maul kriegen, dass sie so bescheuerte Namen haben. Du bist ein pseudointellektueler Poser* (DER VORNAME, 2018)

(2) *Weil er nicht ihr Typ war. Viel zu alt. Außerdem ein unglaublicher Poser* (SOKO KÖLN, S17E14, ZDF, 2018)

The lines from a German film and a crime fiction series illustrate the use of the noun *der Poser* with a reference to a person who strives to make a good impression on people by imitating behaviour which is not natural to him/her. Its emotional, i.e. pejorative and derogatory use here is additionally emphasised by the attributives *pseudointellektueller* (Example 1) and *unglaublicher* (Example 2). The noun is used here probably to offend the interlocutor (Example 1) or express the negative attitude of the speaker towards the referent (Example 2).

der Roomie

Informal North American use of the noun *roomie*, as indicated by Lexico, refers to "a person occupying the same room as another", or "a person occupying the same flat or house as another". No entry of the lexeme can be found neither in Duden nor DWDS. However, the noun can be used in German in the following contexts found on an online discussion site and quoted in the German news magazine:

(1) *Hey, zum 01. September wird mein schönes Zimmer für 6 Monate frei, ich suche für diesen Zeitraum eine/n nette/n Untermieter/in aka. entspannte/n Mitbewohner/in für meine Roomies* (WG-GESUCHT ONLINE)

(2) *Wir teilen uns zu viert ein Zimmer. Meine Roomies kommen aus Albanien, Kambodscha und Palästina* (DER SPIEGEL ONLINE, 8.10.2014)

As indicated also in Lexico, the noun *der Roomie* can refer in German to a person sharing a flat (Example 1) or a room (Example 2). It means that the noun can occur in German in its both original meanings . The examples show that the word *der Roomie* serves a social

function and is probably used to facilitate communication between (exchange) students (Examples 1 and 2).

der Smombie

The noun *der Smombie* is a lexical blend formed from the nouns *Smartphone* and *Zombie*. It was not registered in English (Lexico, CED) and German (Duden, DWDS) dictionaries. Here is some quotation evidence illustrating its use in German:

(1) *Smombies müssen Facebook, Whatsapp und Instagram ständig beobachten* (EXTRA 3, NRD FERNSEHEN ONLINE, 18.05.2016)
(2) *Smombie – Mein Handy ist alles für mich!* (HILF MIR! JUNG, PLEITE, VERZWEIFELT, RTL2, 11.01.2019)

The examples show that the noun *der Smombie* refers to a person who constantly uses their mobile phone, scrolling through the social media and applications (Example 1), and can even be regarded as addicted to it (Example 2). It is used probably for precision as the noun quickly communicates about the idea in question.

der Softie

According to Lexico, *softie* can be defined as "A soft-hearted, weak, or sentimental person", whereas Duden and DWDS refer to *der Softie* as "[jüngerer] Mann von sanftem, zärtlichem, empfindungsfähigem Wesen". In contrast to Lexico, Duden and DWDS do specify the gender and age of the person who can be referred to as *softy*. That is why the relationship between the lexemes in both languages can be described as inclusion. As illustrated below, the noun *der Softie* can occur in German-language magazines, television series and on the Internet:

(1) *Sie zeigen bis Oktober ganz klar, wenn ihnen jemand gefällt bzw. was Sie von einem Kerl möchten. Das schüchtert Softies schonmal ein* (JOY, 01/2017)
(2) *Es gibt nichts Negatives über diese Badebombe zu sagen, aber sie ist einfach nicht mein Fall. Geruch und Farbe, beides sehr zart… Für Softies sicherlich tadellos* (A COMMENT, LUSH ONLINE, 2018)
(3) *Der hält mich für einen Softie. Er hat sich was anderes für seine Dana vorgestellt* (IN ALLER FREUNDSCHAFT, DIE JUNGEN ÄRZTE, ARD, E145, 2020)

The contextual evidence shows that the noun *der Softie* can denote a person who is sensitive (Examples 1 and 3) or whose skin is sensitive (Example 2). It refers here pejoratively to a man who does not meet someone's expectations (Example 3), or with a playful tone to a reserved and shy man (Example 1). All of the contexts present an evaluative and emotive use of the noun. The noun serves here some categorisation and precision, as one word, which is *der Softie*, accurately expresses the idea in question.

der Teenie

According to Lexico, the lexeme *teenie* is used in informal English as an adjective that describes something tiny, very small. Duden and DWDS define the noun *der Teenie* as "jüngerer Teen" and label its use as *Jargon*. German has adopted the meaning of the English adjective and created a noun with a similar meaning. Examples of its use were extracted from the German-language press:

(1) *Als Teenie litt sie unter ihrem frühen Ruhm, hatte Drogen- und Alkoholprobleme* (IN – LEUTE, LIFESTYLE, LEBEN, 22/2019)

(2) *Er hat mein Leben verändert und kann mich mehr als jeder andere zum Lachen bringen, schreibt die Prinzessin und schwärmt wie ein Teenie* (IN – LEUTE, LIFESTYLE, LEBEN, 22/2019)

(3) *Dass man als einstiger Kinder- und Teeniestar nicht zwingend einen Dachschaden davontragen muss, dafür ist Victoria Justice ein Beweis (ebenso Justin Timberlake)* (COSMOPOLITAN, 08/2020)

(4) *Teenies im freien Fall* (KANU MAGAZIN, 02/2021)

The examples above demonstrate the use of the lexeme *der Teenie* as a noun (Examples 1, 2, and 4) and a prefix noun (Example 3). The former denotes a young person, whereas the latter functions as an attribute that expresses the idea of a "young" celebrity.That the noun can be used with the article *der* with a reference to a young girl can be inferred from the context (Example 2), which mentions further a princess (*die Prinzessin*). Another angle from which the use of the noun *der Teenie* can be analysed is its diminutive form. Then, it is the form that determines the meaning and functions of the word in question. The contextual evidence provided above shows that the diminutive may be used to express (or evoke) positive emotions or attitudes towards the person to whom the text refers

(Examples 1, 2, and 3). In this respect the noun can serve familiarity. Taking into account that the author of the article decided to use the word *Teenies* in the headline instead of *Teenagers*, which is insignificantly shorter and has been applied further in the text, it can be assumed that the word *Teenies* fulfils here the function of brevity or serves as a synonym.

der Teenager

The noun *der Teenager* that has its source in general English seems to be very common in contemporary German. As indicated in Lexico, it refers to a person aged between 13 and 19 years. A very similar definition can also be found in Duden „Jugendliche[r] im Alter etwa zwischen 13 und 19 Jahren", and DWDS: „ junger Mensch, besonders Mädchen zwischen 13 und 19 Jahren". The following lines from the literature and the press illustrate its use:

(1) *Der Mann sah kurz auf, und erst da begriff Ben, dass er gar kein Mann war. Eher ein Teenager, wenn auch von massiger Statur, aber kaum älter als achtzehn* (ACHTNACHT, SEBASTIAN FITZEK, 2017)

(2) *Er war ein Teenager als er mit der Band Tokio Hotel berühmt wurde* (DER SPIEGEL ONLINE, 23.01.2021)

(3) *Als der letzte Spätsommer-Regen den Fluss auf 17 Kubikmeter pro Sekunde anschwellen ließ, entschieden sich zwei 16-jährige Teenager, ebenfalls einen Versuch zu wagen* (KANU MAGAZIN, 02/2021)

(4) *Nicht nur Sportvereine, Museen und die Schulen schlossen in den letzten 1,5 Jahren immer wieder ihre Türen, sondern auch das soziale Leben lag zu einem großen Teil brach. Gerade für Jugendliche und Teenager war das oft schwer auszuhalten – und ist es noch* (ZEIT ONLINE, 17.05.2021)

The examples suggest that the lexeme *der Teenager* occurs in the German language in the sense slightly different than that included in DWDS. The word is used here with a reference to an eighteen-year-old masculine character of the book (Example 1), a young masculine singer (Example 2), sixteen-year-old canoeists (Example 3), and young people but probably not *Jugendliche* (Example 4), as the context seems to make a distinction between *Jugendliche* and *Teenager*. According to the Duden, the former is used in legal German to denote a young person between 14 and 18 years old. Taking into account both

definitions, the semantic difference between *Jugendliche* and *Teenager* is hardly tangible. It may be assumed that by mentioning both *Jugendliche* and *Teenager* the author of the article used similar terms for emphasis. As illustrated with the examples above, the word may serve neutral categorisation and emphasis.

die Teenagerin

The feminine form *die Teenagerin* was not included in Duden or DWDS. However, it can be found in the German language, which can be illustrated with the following lines from an English streaming show and the German press:

(1) *Loonie, irgendeine Teenagerin, hat eben einfach aufgelegt* (STRANGER THINGS, S01E02, NETFLIX, 2016)

(2) *„Ich kann mir das schon vorstellen. Aber die nächsten Jahre nutze ich jetzt erst mal, um Erfahrungen zu sammeln", sagt die Teenagerin* (DER SPIEGEL ONLINE, 10.12.2020)

(3) *Dass der Parallel-Slalom in Berchtesgaden, wo sie als Teenagerin fünf Jahre auf die Sportschule gegangen war, ihr letztes Elite-Event sein wird, sei fabelhaft* (DIE WELT ONLINE, 8.03.2021)

(4) *Verstehen Sie mich nicht falsch, ich habe diese Serie geliebt. Als Teenagerin auf dem Dorf war sie mein Fenster zu einer aufregenden, glitzernden Welt* (DER SPIEGEL ONLINE, 12.01.2021)

As shown above, the word *die Teenagerin* can refer in German to a young woman. To be more specific, the noun denotes here a female character in an English-language streaming show translated into German (Example 1), a daughter of a popular German model (Example 2), a German snowboarder (Example 3), and the female author of the article cited (Example 4). The main reason for the usage of the word here may be neutral categorisation and precision.

4.3.2. Summary

To sum up, the subchapter PEOPLE analysed the contextual usage of nouns denoting people. The majority of lexical units from this group has its source in informal English (81%), as compared to those which stem from general English (14%). It should be noted

that two lexical units (5%), i.e. *der Coole* and *der Teenie,* were created on the basis of English elements but does not occur in English in the form applied in German contexts. Taking into account the relationship between lexemes used in English and those occurring in German, a significant part of lexical pairs is related to one another by means of privativeness (39%). It means that German is likely to borrow one (or selected) meanings of a noun denoting people. However, German tends to borrow words and use them with slightly different meanings, which is typical of the relationship of inclusive character (18%). The rate of words that are used according to Lexico in one sense amounts to 39%. In the case of two lexical units (*der Coole* and *der Teenie*) the relationship between English etymons and the nouns used in German turned out to be indeterminable (4%). It is 17 lexical units (39%) that have not been included in the database of the Duden (*der Bad-Boy*, *die BFF*, *die Bitch*, *der Bro*, *der Buddy*, *der Coole*, *der Creep*, *der Crush*, *die Drama-Queen*, *der Fanboy*, *der Geek*, *der Hottie*, *der Mr. Right*, *der Party-Crasher*, *die Pussy*, *der Roomie*, *der Smombie*). High frequency words within the category of PEOPLE are: *der Freak* (8 quotes), *das Baby* (7 quotes), der *Buddy*, *der Bro*, das *Kid* (each 6 quotes), *der Homie*, *das Kid*, *Teenie* (each 5 quotes). Low frequency words are: *der Creep*, *der Roomie*, and *der Smombie* (each 2 quotes). What should be pointed out with regard to their form is that the vocabulary from the group PEOPLE includes a number of one-syllable words (*der Boy*, *der Bro*, *der Cop*, *der Creep*,*der Dad*, *der Fan*, *das Girl*, *das Kid*, *die Mum*, *der Nerd*) and the initialism *die BFF*. As far as grammatical gender is concerned, the majority of the nouns from the group in question has been assigned the masculine article *der* (61%). The percentage of the nouns with the feminine article *die* amounts to 16%, whereas with the neuter *das* to 23%. Among the nouns grouped into the category of people are 9 diminutives (*das Baby, der Buddy*, *das Groupie*, *der Homie*, *der Hottie*, *das Kiddie*, *der Foodie*, *das Girlie*), which may serve to express or connote the following:

- an emotional bond between the speaker and the referent, such as friendship (e.g. *der Buddy*, *der Homie*) and a term of affection and endearment (*die Mum*, *der Daddy*)
- belittlement and pejorative use (*das Baby*, *der Softie*)
- a form of address and an attention getter (*der Buddy*, *der Daddy, das Girl*)
- evoking positive emotions, such as fascination or affection (*die Mum*, *der Dad*, *der Daddy*), or nostalgia (*das Girlie*)
- expressing negative emotions, such as anger (*Bin ich ein Baby oder wa*s*?*)

- familiarity (*der Teenie*)

Other functions that may be performed by the contexts and nouns from the lexical group of PEOPLE, as exemplified throughout the subchapter, are:

- expressing approval (e.g. *der Fan*)
- expressing pity or criticism (e.g. *die Drama-Queen*)
- showing negative attitude towards the interlocutor (e.g. *der Freak*)
- categorisation (e.g. *der Bad-Boy*, *der Bad Cop*)
- informality and relaxed attitude (*der Crush*)
- brevity (e.g. *die BFF*)
- stylisation (e.g. *der Geek*)
- precision (e.g. *der Party-Crasher*)
- forcefulness of expression (e.g. *die Bitch*)
- emphasis (e.g. *die Coolsten der Coolen*)

It can also be observed from the contextual evidence that nouns that denote one particular concept in English are used in German predominantly for precision and brevity (*die BFF*, *der Mr. Right*, *der Party-Crasher*).

4.4. SOCIAL LIFE AND HOBBIES

4.4.1. Introduction

The preceding subchapter was devoted to the lexis of PEOPLE and described the use of English loanwords in German contexts related to human. It illustrated the use of terms of address, as well as nouns that categorize or evaluate. The subchapter SOCIAL LIFE AND HOBBIES provides an insight into the use of English loanwords that refer to social aspects of human life and to leisure activities. Its importance for the present study can be explained with the fact that language plays a significant role for the society in that it can foster communication within it and tighten social ties. This is especially true for slang, which

"speakers use to establish or reinforce social identity or cohesiveness within a group or with a trend or fashion in society at large" (Eble 1996: 12). The importance of (informal) language for social relationships and their influence on language can also be observed in borrowing the lexis related to social life and leisure activities. Such is the influence of the social sphere of human life on language that it should be also taken into consideration in the present study. The present subchapter elaborates on the use of a significant number of 42 English loanwords in German that belong to the category of SOCIAL LIFE AND HOBBIES. The number of nouns isolated within this subchapter is 30. Among them are collective nouns denoting people associated with one another in social relationships, nouns referring to sports, forms of entertainment such as dancing, drinking alcohol and socialising. Other groups of nouns included in this group come from such domains as travelling, job, eating habits, as well as social relationships and attitudes of humans to animals. The terms included in this group refer to lifestyles, habits and values. Aside from that, the lexical set classified as SOCIAL LIFE AND HOBBIES involves 11 verbs which convey the meaning of doing sports, spending free time, and interacting with other members of a society. One adjective included in this group describes enjoyable activities and provides their positive evaluation. As many as 144 contextual usages provided within this category were extracted from the press, television shows, and podcasts.

die After-Work-Party/ die Afterworkparty

The lexeme *die After-Work-Party* with its alternative spelling *die Afterworkparty* was created with English elements and according to Lexico does not occur in this form in English. As suggested by Duden, German uses the noun with a reference to a party that begins after work and has got a commercial character: "am frühen Abend, nach der üblichen Arbeitszeit beginnende [kommerzielle] Party". Examples of its usage provided below come from the press:

(1) *Eine haselnussgroße Menge Gel in die angefeuchteten Haarenansätze geben, nach hinten kämmen, mit Haaryspray fixen – und ab zur After-Work-Party mit einem trendy Wet-Look!* (OLIVIA, 01/2018)

(2) *Einfacher wäre dann vielleicht doch die After-Work-Party per Zoom, wie sie im April und Mai während des Notstandes viel Zuspruch fand* (DIE WELT ONLINE, 30.11.2020)

As shown above, the noun *die After-Work-Party* denotes an informal party that begins after work (Examples 1 and 2). With popularisation of distance working as a result of pandemic, *die After-Work-Party* acquires here a new meaning and refers to a meeting online after work (Example 2). The noun performs here probably the function of informality. The emotional tone is conveyed here via exclamation (Example 1). Embedded in an emotive context, the noun may also serve persuasion (Example 1) and intend to diminish the distance between the readers and the author of the article (Example 2).

das Bike

The lexeme *bike* occurs in general English and denotes a bicycle or a motorcycle. Labelling its use as *umgangssprachlich*, Duden and DWDS provide the following synonyms of the lexeme *das Bike*: "Fahrrad", "Velo", "Mountainbike", "E-Bike", "Pedelec", "Maschine", "Motorrad", "kleines Motorrad". Taking into account English and German synonyms of the word *bike*, it seems that German uses the word in a similar sense to English. The examples provided below were extracted from the German-language press:

(1) *Liegefahrräder sind zwar nicht ganz billig, haben aber gegenüber herkömmlichen Bikes einige Vorteile* (BERLINER ZEITUNG, 195/2015)

(2) *Es lebe der Unsinn! Mit Bike und Kajak über die Alpen* (OUTDOOR. WANDERN, REISEN, ABENTEUER, 01/2021)

(3) *Weiter im Trend: Gravelbikes für Querfelderin und Straße* (DIE WELT ONLINE, 28.12.2020)

(4) *Wer es sportlicher mag, der findet sicher ein Gravelbike in unserem Test ab Seite 42, in dem wir Ihnen die besten Modelle bis 2000 Euro präsentieren* (BIKE BILD 2/2021)

(5) *Eine echte Rennfeile muss nicht teuer sein, wie diese acht Bikes beweisen* (MOUNTAINBIKE, 03/2021)

(6) *Bike des Jahres wählen und fette Preise abräumen* (PS, SPORT, MOTORRAD MAGAZIN, 03/2021)

(7) *25 Produkte für kalte Tage. Niemand muss auf dem Bike frieren* (KARL FAHHRAD-MAGAZIN, 4/2021)

The collection of examples provides the use of the word *das Bike* in German with a reference to a traditional human-powered means of transport that has two wheels (Example

1), a mountain bike (Examples 2 and 5), a gravel bike (Examples 3 and 4), a motorcycle (Example 6), or any type of a bike (Example 7). Examples 1, 2, 5, and 7 show that the word *das Bike* can be used as an umbrella term for different types of bicycles, whereas in Line 6 for a motorbike. In case of Examples 3 and 4 the reader knows that the referent is a gravel bike because the context uses a compound noun with the premodifier *Gravel*. The meaning of other examples needs to be inferred from the context or such premodifiers as the predicative *herkömmlich* (Example 1). As a monosyllabic word that consists of 4 letters, the noun *das Bike* serves brevity desired in a lead-in to an article (Example 1), on a magazine cover (Examples 2 and 7), a caption under a picture (Example 3), and in a one-sentence description of an article printed on the contents' page (Example 5). Apart from that, the word that occurs in an editorial, as it is in case of Example 4, may serve familiarity.

biken

As noted in Lexico, the lexeme *bike* occurs in informal English and refers to the action of riding a bicycle or motorcycle, or delivering a letter or package by bicycle or motorcycle. Duden labels its use as *Jargon* and *salopp* and suggests that the lexeme *biken* conveys the meaning of "Motorrad fahren" and "Fahrrad fahren". Confronting the definitions provided by Lexico with those registered in Duden, it can be assumed that the relationship between *bike* and *biken* is that of privative character. Here are some examples taken from the German press:

(1) *So biken Bremer, Bayern und Berliner* (FOCUS ONLINE, 9.09.2015)

(2) *Im Sommer gehe ich bergsteigen oder biken* (DER SPIEGEL ONLINE, 15.01.2021)

(3) *Mit diesen E-All-Mountains biken Sie die Sterne vom Himmel* (MOUNTAINBIKE, 03/2021)

The illustrative examples provided above suggest that the word *biken* can refer in German to riding a bike as a free time activity. It can be used in a headline as a shorter alternative of the phrases *Fahrrad fahren* or *radfahren* (Example 1), or in an utterance of a 27-year-old person who talks about his hobby (Example 2). Thus, it can be presumed that the word serves here also informality. Aside from that, it is applied in a figurative wordplay *die Sterne vom Himmel biken*, which probably means here that riding elevates the biker to the sky so that he/she can reach the stars. It refers here to the orientational metaphor HAPPY IS

UP. Deciphering its figurative meaning, riding a bike may evoke such positive emotions as ecstasy or euphoria (Example 3). This use of a phrase with the word *biken* may intend to encourage the reader to read the article or ride a type of the bicycle in question.

das Biken

The noun *das Biken* was probably derived from the verb *biken* as a consequence of nominalisation. It denotes in German an activity of riding a bike. Although Duden and DWDS do not include the lexeme in their databases, it can be found in the following contexts:

(1) *Reifen platt? Keinen Bock, alleine zu radeln? Oder wollen Sie sich ein paar Euro dazuverdienen? Fünf Internetdienste, die das Biken besser machen sollen* (DER SPIEGEL ONLINE, 7.08.2017)

(2) *Biken ist Kunst* (DER SPIEGEL ONLINE, 21.06.2018)

(3) *Spätestens seit diesem Erlebnis muss ich zugeben, dass Skeptiker ein bisschen Recht haben, wenn sie behaupten, Biken in London sei ihnen zu gefährlich* (AUDIMAX ONLINE, 31.01.2020)

(4) *Biken in der Schweiz ist einfach die Höhe* (MOUNTAINBIKE, 03/2021)

As shown above, the word *das Biken* can refer in German to the activity of riding a bike (Examples 1, 3, and 4) or a motorcycle (Example 2) as a means of transport, or a free time activity. Probably due to its short form, it occurs in a lead-in to an article (Example 1), in a headline (Example 2), and description of an article printed on the contents page of a magazine (Example 4). Apart from that, the word *das Biken* can be used for stylisation, i.e., with a reference to an English-speaking country, as in (Example 3).

der Biker

According to Lexico, informal English uses the lexeme *biker* to denote a motorcyclist that is very often a member of a gang group, or a cyclist. German seems to have adopted its both meanings, as suggested by Duden, which defines the lexeme *der Biker* as: "Motorradfahrer", "männliche Person, die Fahrrad, Mountainbike fährt". The dictionary in question labels the use of *der Biker* respectively as *Jargon* and *umgangssprachlich*. The contextual evidence provided below comes from a television series, a magazine, and a podcast:

(1) *Die Strecke liegt genau an dem Waldgebiet, für das er zuständig ist, und der ist schon öfter mit den Mountainbikern aneinandergeraten* (SOKO STUTTGART, ZDF, S12E08, 2020)

(2) *Neuer Trend: 8 Hipbags für Biker im Test* (MOUNTAINBIKE, 03/2021)

(3) *Wir machen heute eine allumfassende Fahrradfolge, denn es geht um ein Thema, was nicht nur Rennradfahrer oder Mountainbiker, sondern auch E-Biker, und ja, normale Biker betrifft* (DER KARL PODCAST, 15.04.2021)

The lines provide evidence for the use of the word *der Biker* with a reference to a male person who rides a mountain bike (Example 1), probably any type of a bicycle (Example 2), a racing bicycle, a mountain bike, e-bike, or any bike (Example 3). It is noticeable from Examples 1 and 3 that in order to refer to a person riding any specific kind of a bike, German seems to use compound nouns. With its short two-syllable form, the word may also be applied in a newspaper headline, serving therefore brevity and conciseness.

die Bikerin

As registered in Duden, the feminine form *die Bikerin* denotes "Motorradfahrerin" (*Jargon*) and "weibliche Person, die Fahrrad, Mountainbike fährt" (*umgangssprachlich*). The noun in this form does not occur in English, so the semantic relationship cannot be determined in this case. The following examples illustrating the use of the word *die Bikerin* in German were taken from the press:

(1) *Hase tot, E-Bikerin im Krankenhaus* (BILD ONLINE, 11.05.2020)

(2) *Radfahrer kollidiert mit Bikerin: Beide schwer verletzt* (ZEIT ONLINE, 25.05.2021)

In both examples, *die Bikerin* refers to a female person that rides a bike (Example 1) or motorbike (Example 2) and takes part in an accident. The word may have been applied in headline 1 and 2 for stylistic reasons. With its short form, the word serves brevity. It can also be used as a synonym of *Motorradfahrerin* in order to avoid repetitions: *Radfahrer kollidiert mit Motorradfahrerin* (Example 1). It also seems important to notice that the word of English origin occurs in Example 2 only in the headline and that the author refers to the person in question using further the word *Motorradfahrerin*.

die Bucket-List(e)

As suggested by Lexico, informal English uses the lexeme *bucket list* with a reference to "a number of experiences or achievements that a person hopes to have or accomplish during their lifetime". Although it cannot be found either in Duden or DWDS, its occurrence in German can be illustrated with the following examples extracted from the German-language press and a comedy show:

(1) *Wir hatten unsere Leserinnen gefragt, welche Ziele ihre Bucket-Liste anführen* (PETRA, 09/2016)

(2) *Wir sind umzingelt von To-Do-Listen und der neue Begriff sind ja jetzt Bucket-Listen. Eine Bucket-List ist das, was sie abgearbeitet haben sollen, bevor das klassische Ende, nach dem Motto Hildegard warum hängt mein Mundwinkel unter (…), ja, das sollen Sie abgearbeitet haben, weil dann war's ein perfektes Leben (…)* (PUFPAFFS HAPPY HOUR, ZDF COMEDY/3 SAT, 14.10.2018)

(3) *Auf meiner Reise-Bucket-List stehen noch so viele Traumziele – Zeit, sie 2019 zu entdecken!* (JOY, 01/2019)

The contextual evidence suggests that the word *die Bucket-List* is used in German with a similar reference as in English. It can denote life experiences in general (Example 1 and 2) or, when modified by the noun *Reise*, travel destinations (Example 3). The informality of the presented contexts lies in their quasi-interactional and reciprocal character (Examples 1 and 2), which is signalled here by a sentence addressed to the audience: *Das sollen Sie abgearbeitet haben* (Example 3). Additionally, it can occur in the context, such as Example 2, which has a playful and ironic tone.

der Champ

According to Lexico, *champ* is in English an informal word for champion, whereas in German, as suggested by Duden, it is used to refer in sports to "Matador" or "Matadorin". Here is some quotation evidence taken from the press:

(1) *Um mühselige Verhandlungen mit Rot und Blau nach dem Wahltag im Herbst muss sich der Champ, der wie ein Herausforderer auftritt, vorläufig keine Sorgen machen* (ZEIT ONLINE, 8.06.2019)

(2) *Wie weit es Davidov noch bringen kann? Der australische Ex-Tennis-Champ Paul McNamee, zweimal Wimbledon-Sieger im Doppel, sagt* (…) (DER SPIEGEL ONLINE, 1.04.2021)

As indicated in the examples, the word *der Champ* can denote in German a politician that takes part in elections (Example 1) or a tennis champion (Example 2). Taking into account the meanings provided by English and German dictionaries, the relationship between *champ* and *der Champ* can be described as privativeness. It is evident from the examples above that *der Champ*, as a monosyllabic word, can create compound nouns for brevity and conciseness. Referring to an Australian sportsman, its use may also serve stylisation.

der Cheat Day

The lexeme *cheat day* is part of informal English, which uses it to denote "a day on which a person following a diet disregards restrictions on the amount or kinds of food they can eat". Duden and DWDS do not include the noun in their databases. The word *der Cheat Day* can be found in such German contexts as:

(1) *Ab heute ist jeden Tag Cheat-Day! Pancakes & Pizza gesund genießen* (WOMEN'S HEALTH, 05/2018)

(2) *Und wie oft darfst du einen Cheat Day machen in der Woche?* (CINEMA STRIKES BACK, ARD/ZDF/funk, 05.02.2021)

The examples show that the word *der Cheat Day* can occur in German with the same reference as indicated in Lexico. The noun denotes a day on which a person that follows a diet is allowed to (*wie oft darfst du*) disregard one's new course of eating and drinking. Taking into account the contextual evidence and definitions provided by the English dictionary, it seems that there is no semantic difference between the lexemes *cheat day* and *der Cheat Day*. As illustrated above, the noun can occur on a magazine cover, which may use it as an attention getter (Example 1), or in an informal conversation characterised by spontaneity (Example 2).

der Chill

The lexeme *der Chill* was probably derived from the verb *chill (out)* which is used in informal English in the sense of "calm down and relax" or "pass time idly with other

people". The noun *chill* occurs in general English in several meanings, including those of "An unpleasant feeling of coldness in the atmosphere, one's surroundings, or the body" and "A metal mould, often cooled, designed to ensure rapid or even cooling of metal during casting". Duden and DWDS do not include the word in their databases. The fact that the noun is used in German with the masculine article *der* can only be assumed in the present study from patterns of gender assignment in the German language, according to which monosyllabic nouns derived from verbs acquire the masculine article *der*. The following examples extracted from the press and a television show illustrate how the word can be used within a context:

(1) *Ich würd՚ hier noch so eine Sitz- und Chill-Ecke machen abends mit den Lampen*
(DIE JUNGS-WG: URLAUB OHNE ELTERN, ZDF, S02E13, 2011)
(2) *Eine heiße Massage für die beste Freundin gibt's einen Chill-Sonntag zu zweit*
(JOY, 01/2019)

In the examples above the word *der Chill* is used as a noun prefix to create compound nouns *Chill-Ecke* (Example 1) and *Chill-Sonntag* (Example 2). Whereas the former denotes a place where the participants of the show can calm down and take a rest, the latter refers to a day of the week, which is Sunday, on which one can relax. Although scarce, the contextual evidence can illustrate the ability of English elements to create compound words in German. It can be noticed that apart from diminishing the register, the monosyllabic English element *Chill* can effectively create relatively short compound nouns.

chillen

As registered in Lexico, the lexeme *chill* occurs both in general and informal English. Used in the latter also as *chill out*, the verb *chill* conveys the meaning of "calm down and relax" or "pass time idly with other people". According to Duden, the lexeme *chillen* is used in German *umgangssprachlich* and *besonders* (in der) *Jugendsprache* in the following meanings: "sich [nach einer Anstrenung] erholen; entspannen" and "sich abregen". It should be noted that the latter is a reflexive verb used with the reflexive pronoun *sich* (*sich chillen*). All the meanings considered, the relationship between *chill* and *chillen* can be described as privativeness. The contextual evidence provided below comes from the press and a television series:

(1) *Ob wir Freitagabend auf dem Sofa chillen oder um die Häuser ziehen, bestimmen wir allein* (JOY, 01/2019)

(2) *Okay, chill mal, ja?* (SOKO MÜNCHEN, S32E24, 2020)

(3) *Manche wollen nur noch raus, andere chillen von morgen bis abends* (DER SPIEGEL ONLINE, 3.05.2020)

(4) *Erst Körperertüchtigung, dann chillen. Sack auf, Luft rein, schließen, und schon kann man sich darauf ausstrecken wie auf einer Chaiselongue* (DIE WELT ONLINE, 10.08.2020)

(5) *Bunte Klamotten und Kostümierte, hier soll alles möglich sein, träumen und tanzen, chillen und eskalieren. Dieses Versprechen zieht jedes Wochenende Hunderte an, normalerweise* (ZEIT ONLINE, 12.09.2020)

(6) *Da, wo sie alles sein kann, was sie sein will. Nie mehr an ʾnem Freitag alleine nur chill'n* (IRGENDWOHIN, KAYEF, 2020)

In examples from 1 to 7, the intransitive verb *chillen* refers to the activity of taking a rest (Examples 1, 3, and 4), partying (Example 5), or spending time on one's own (Example 6). Used in an imperative sentence, the verb *chillen* enourages the interlocutor to calm down (Example 2). Its use within the contexts provided above serves probably familiarity and informality. Linguistic elements that also signal here the informality are: the phrase *um die Häuser ziehen* (Example 1), which tends to occur in informal contexts in German, the contracted verb form *chill'n,* and the contracted indefinite article form *nem* (Example 6).

das Chillen

The lexeme *das Chillen* that may occur in informal German was probably derived from the verb *chillen* and refers to various relaxing activities. The noun can be used in German, as exemplified by the following lines extracted from the press, literature, and a television show:

(1) *Nach ein paar Studenten gepflegtem Chillen in der Bucht, wird es Zeit für den großen Auftritt im Restaurant* (DIE JUNGS-WG, ZDF, S13E14, 2013)

(2) *Außerdem haben wir im zweiten Modul schon eher auch mal ein klitzekleines bisschen mehr Fokus auf Spaß und Chillen gelegt als in den ersten vier Wochen, von denen ich doch gut die Hälfte gebraucht habe, um mich sozusagen*

einzugrooven in mein Leben als Greystone-College-Student (AUDIMAX ONLINE, 21.07.2016)

(3) *Sitzsäcke auf der Terrasse, rundum verglaste Restaurants und Ledersofas zum Chillen: Es ist einiges passiert in Österreichs Skigebieten* (DER SPIEGEL ONLINE, 5.12.2017)

(4) *Chillen oder Action? Was ist bei Ihnen im Urlaub angesagt?* (COSMOPOLITAN, 08/2018)

(5) *Ich muss bei ihm etwas klarstellen: Zum ersten Mal, seitdem er nicht mehr bei mir war, habe ich das Chillen gestern mit Olga und Isabel von Herzen genossen* (WOHL DEM, DER JETZT NOCH HEIMAT HAT, RENATE HAGENLOCHER-CLOSIUS, 2018)

As illustrated above, the word *das Chillen* can refer to an activity of relaxing. Emphasising the duration of the activity, the noun denotes a form of spending free time in a bay (Example 1), in the United Kingdom (Example 2), and in the Austrian mountains (Example 3). Apart from that, it can refer to any form of relaxation on holiday (Example 4) and to socialising (Example 5). The meaning of the noun evokes positive connotations especially when premodified by the attribute *gepflegt* (Example 1) or used with the verb *genießen* (Example 5). In the examples, the word *das Chillen* seems to serve mainly informality, which is manifested by the relaxed attitude of the speaker who comments on daily activities of the participants of the show (Example 1), of a student (Example 2) and a fictional character (Example 3) who share their experience with the readers. The contextual evidence provides also the use of the word *das Chillen* for contrast and emphasis (Example 4). Apart from that, as a two-syllable word, it can be applied in a lead-in to an article, probably for conciseness of expression.

das Clubben

As indicated in Lexico, the lexeme *Clubbing* refers in informal English to the activity of going to night clubs in order to dance, listen to the music, drink alcohol, and enjoy oneself. It is also the Duden that includes the lexeme *das Clubben*, as an alternative of *das Clubbing*, in its database: "größere Tanz-, Festveranstaltung einer Disco, eines Nachtklubs o. Ä.". As the lexeme *das Clubben* does not occur in this form in English, the relationship between the word used in English and that occurring in German cannot be determined. The contextual evidence illustrating its use was taken from the press:

(1) *Garantiert immer ein Hingucker, egal, ob im Cafe oder beim Clubben!* (JOY, 12/2015)

(2) *Als wäre ich, weil ich Clubben nicht mag, generell langweilig oder eine Spaßbremse* (DER SPIEGEL ONLINE, 17.02.2018)

The lines show that the word *das Clubben* refers to a free time activity, which is spending time in night clubs. It is used here in exclamatory (Example 1) and declarative (Example 2) sentences. Whereas the former is emotive, the latter is evaluative and expresses an opinion. It seems that the noun specifies so precisely the idea of *das Clubben* that there is no need to provide any additional information to convey the message.

das Clubbing

The lexeme *clubbing* can be used in informal English with a reference to going out to nightclubs. Duden notes that the lexeme *das Clubbing* refers in German to "größere Tanz-, Festveranstaltung einer Disco, eines Nachtklubs o. Ä." and is used as a synonym of the word *das Clubben*. As Lexico does not register the lexeme *clubbing* in its database, the relationship between *clubbing* and *das Clubbing* cannot be based on the entry from this dictionary. The following examples taken from an advertisement and a student magazine can illustrate how the word is used in German:

(1) *Vollgas im Job, Clubbing am Abend – wo bleibt da noch Zeit fürs Gym?* (JOY, 01/2017)

(2) *Abends war Clubbing angesagt, unter anderem im Mango, aber am besten gefiel es uns im Lazy Mon* (AUDIMAX ONLINE, 14.06.2019)

As indicated above, the noun *das Clubbing* denotes precisely the activity of going to nightclubs. It refers to clubbing as an evening activity (Example 1) that is also fashionable (Example 2). Referring to a particular way of life, the noun indicates here a positive evaluation. On the one hand, the word communicates the idea in question so that the speaker does not need to use more words, such as *um die Häuser ziehen*. On the other hand, it may draw the attention of a possible consumer when applied in an advertisement.

crashen

The lexeme *crash*, as suggested by Lexico, can occur in informal English in the following meanings: "suddenly drop in value or fail", "be heavily defeated in a sporting competition", "enter (a party) without an invitation", "illegally pass (a red traffic light)", or "go to sleep, especially suddenly or in an improvised setting". Duden suggests that German uses the lexeme *crashen* to convey the meanings of: "auf ein anderes Fahrzeug auffahren, einen Unfall verursachen" (*salopp*), "starke Kursverluste verzeichnen, zusammenbrechen" (Börsewesen), "abstürzen" (*EDV-Jargon*) and „zum Absturz bringen" (*EDV-Jargon*). All the definitions considered, the relationship between the English and the German lexeme can be described as privativeness, as English uses the verb *crash* in more meanings than German. The lines provided below come from music and press and can illustrate the use of the word *crashen* in German:

(1) *Flash mich nochmal, als wär's das erste mal. Baby, Baby, crash mich so oft du willst, ja, bis ich nicht mehr kann* (FLASH MICH, MARK FORSTER, 2014)

(2) *Leider fliegen dazu oft ungebetene Gäste ein, um die Party zu crashen: Mücken, Wespen und Bremsen verursachen mit ihren Sticheleien oder beißenden Kommentaren Juckreiz, Schmerzen und Schwellungen* (COSMOPOLITAN, 08/2018)

(3) *Mit 18 hab ̕ ich meine erste Party gecrasht* (DOWN OHNE GRUND, KAYEF, 2020)

As the contextual evidence provided above demonstrates, the word *crashen* can be used in German in three meanings. First, it can be used to convey probably the meaning of coming in contact with somebody and enchanting him/her (Example 1). Another meaning has a figurative and humorous character. Line 2 uses the verb *crashen* to convey the following: "enter the party without an invitation and ruin it". In order to understand the figurative character of the context it should be noted that it belongs to an advertisement promoting an insect repellent. Insects are regarded here as unwelcome party guests, whose bites cause inflammation and itching. An entry including this sense of the verb carnot be found in Duden and DWDS. Last but not least, the verb *crashen* can refer to entering a party probably without an invitation (Example 3). The informality of the contexts is additionally expressed by the use of such words as *Baby* and *flashen* (Example 1) as well as contracted forms, which are *wär's* (Example 1) *and hab* (Example 3).

224

die Crew

According to Lexico, the lexeme *crew* denotes in informal English "a group of people associated in some way" and "a group of rappers, break dancers, or graffiti artists performing or operating together". Duden and DWDS provide the following meanings of the lexeme *die Crew* :"Gruppe von Personen, die an einem bestimmten Ort bzw. mit einem gemeinsamen Ziel zusammenarbeiten", „Mannschaft eines Schiffes, Bootes", „Bordbesatzung eines Flugzeugs", „Besatzung eines Raumfahrtzeuges", and „ein Jahrgang von Kadetten der Marine". Taking into account all the definitions, the relationship between *crew* and *die Crew* can be described as privativeness. A number of examples illustrating its use in German are lines from a rap song, a German-language running magazine, and a show about video games:

(1) *Bin mit der Crew, wir häng＇n ab in Renaissance* (KAPITEL 1, CRO, 2017)

(2) *Wenn Sie sich in Ihrem Verein oder Ihrer Laufcrew nicht wohlfühlen, machen Sie sich auf die Suche nach etwas Neuem* (RUNNER'S WORLD, 03/2021)

(3) *Ich tausch＇ mal nicht. Meine Crew ist die Beste* (GAME TWO, ARD/ZDF/funk, 11.03.2021)

As illustrated by the examples, the noun *die Crew* denotes a group of people associated together in music (Example 1), running (Example 2), or video game (Example 3). Whereas one of the lines uses a compound noun to precisely address the group in question (Example 2), the reference in Examples 1 and 3 needs to be inferred from the context. The main function of the monosyllabic noun *die Crew* seems to be here informality reflected in the contracted verb form *häng'n* (Example 1), a conversational character and familiarity (Example 2), and ellipses (Example 3).

das Date

Lexico suggests that the lexeme *date* is used in general English and defines it as: "The day of the month or year as specified by a number", "A particular day or year when a given event occurred or will occur", "The years of a particular person's birth and death or of the beginning and end of a particular period or event", "The period of time to which an artefact or structure belongs", "A social or romantic appointment or engagement", "A person with whom one has a date", and "A musical or theatrical engagement or performance, especially as part of a tour".

The meanings registered by Duden are: "Verabredung, Treffen" and "jemand, mit dem man ein Date hat". According to the dictionary, German uses the noun in both meanings *umgangssprachlich*. All the definitions considered, the relationship between *date* and *das Date* can be described as privativeness. The contextual evidence provided below comes from a television show, press, and literature:

(1) *Er hatte eine Frau zu sich eingeladen, eine Kerze brannte. Es handelte sich ganz offensichtlich um ein Date* (ZEIT ONLINE, 4.10.2017)

(2) *Wenn man Dinge voneinander verheimlicht, die man auch beim ersten Date verheimlicht hätte, sieht man den anderen wohl auch länger als Liebhaber anstatt als guten Kumpel* (COSMOPOLITAN,08/2018)

(3) *Tja, hättest du Mama beim ersten Date die Wahrheit gesagt, hätte ich deine Mutter nie rumgekriegt* (DAS GESCHENK, SEBASTIAN FITZEK, 2019)

(4) *Tinder an, Date ausmachen!* (JOY, 01/2019)

(5) *Natürlich mag ich es, wenn ein Mädchen sich für ein Date hübsch macht* (BRAVO, 10/2018)

(6) *Ein perfektes Date? Wenn man viel zu erzählen hat, wenn man sich versteht, wenn man lachen kann, Lachen ist super* (DINNER DATE, ZDF, 19.10.2020)

(7) *Also, war ein altes Date von mir. Aber da lief nie wirklich was* (SOKO HAMBURG, S03E02, ZDF, 2021)

The selection of examples provided above shows that the word das Date can occur in German with a reference to a romantic appointment (Examples 1, 2, 3, 4, 5, and 6) or a person with whom one has a romantic appointment (Example 7). Whereas the former has an entry in the Duden, the latter was not registered by the German dictionary. The noun is premodified here by such attributes as *erst(en)*, *perfekt(es)*, and *alt(es)*. As a monosyllabic noun, the word *das Date* seems to quickly communicate the idea in question, serving therefore brevity and conciseness. The word indicates a positive evaluation. The informal character of the contexts is reflected here by the choice of a subject discussed (Example 1), the vocabulary or phrases usually applied in informal contexts, such as *Kumpel* (Example 2), *rumkriegen* (Example 3), *sich hübsch machen* (Example 5), *da lief nie wirklich was* (Example 7). Apart from that, Example 6 appears to have a spontaneous character, whereas Example 4 is emotive in nature and as an imperative sentence intends probably to encourage the reader to use the application in question.

daten

As registered in Lexico, the lexeme *date* occurs in English in the following meanings: "establish or ascertain the date of (an object or event)", "mark with a date", "originate at a particular time", "reveal as being old-fashioned", and "go out with (someone in whom one is romantically or sexually interested". Duden suggests that the lexeme *daten* is used in German with a reference to "ein Treffen mit jemandem vereinbaren; eine [intime] Verabredung mit einem möglichen Liebespartner, einer möglichen Liebespartnerin haben". While Duden does not label its use, DWDS suggests that the verb occurs *umgangssprachlich*. The definitions provided by DWDS are: "als Teil der Partnersuche ein Treffen verabreden, mit jemandem ausgehen" and "eine Beziehung führen, bei der man miteinander ausgeht, aber nicht zusammenlebt". All the meanings considered, the relationship between *date* and *daten* seems to be that of privative character. Here are some examples of its use found in the press and television shows:

(1) *Den Mega-Schwarm daten?* (BRAVO, 10/2018)

(2) *Hätte ich noch Interesse, die Ina noch mal zu daten* (DINNER DATE, ZDF, 19.10.2020)

(3) *So langsam macht die Kontaktsperre unruhig: In Köln datet man per Skype, in Oldenburg muss die Rasselbande an die Luft* (DER SPIEGEL ONLINE, 2.04.2020)

(4) *(…) weil sie ja früher Doctor Manhattan gedatet hat (…)* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E04, 2021)

As illustrated with the examples, the lexeme *daten* refers to going out with someone in order to establish or facilitate a romantic or sexual relationship. As a consequence of pandemic, the verb *daten* seems to have acquired a new meaning which pertains to meeting somebody online (Example 3). Similarly to English, the verb *daten* can be both transitive (Examples 1, 2, and 4) and intransitive (Example 3) in German. With a rhetorical question, the authors of the text probably attempt to establish a conversation with the reader, simultaneously diminishing the register (Example 1). The informality of the context is conveyed here by another lexeme of informal character, which is *Mega-Schwarm*. Another linguistic means that signals informality is an article used before a proper noun (Example 2). Apart from that, the contexts have a conversational and spontaneous character (Example 2 and 4). The verb *daten* can also serve stylisation when referring to an English-language series (Example 4).

der Deal

Deal is a lexeme that can be defined in informal English as "the situation or state of affairs". German seems to have adopted one of the general meanings of the lexeme, which is "an agreement entered into by two or more parties for their mutual benefit, especially in business or political context". The definition offered by the Duden suggests that German uses two meanings of the word *deal* used in English. These are: "[zweifelhafte] Abmachung, Vereinbarung, Handel", "[zweifelhaftes] Geschäft" and "Geschäft, bei dem mit [kleinen Mengen] Rauschgift gehandelt wird". It means that the relationship between *deal* and *der Deal* is that of privative character. The lines provided below come from the press, a streaming television show, literature, and television shows:

(1) *Ein Mega-Deal mit dem IT-Unternehmen beschert ihr das Serien-Comeback seit "Friends!"* (OLIVIA, 1/2018)

(2) *Ich habe schon einen Verdächtigen. Wettmafia. Vielleicht brach er den Deal und wurde weggemacht* (DOGS OF BERLIN, NETFLIX, S01E02, 2018)

(3) *Okay, kleiner. Hier ist der Deal* (PASSAGIER 23, SEBASTIAN FITZEK, 2018)

(4) *Ich glaub ́, dass das auch nicht der Deal ist bei so ́ner Art der Serie. Es geht dann auch um die Fantasie, die Kreativität, die Action und so* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S02E04, 2020)

(5) *Als er erfahren hat, dass Benni tot ist, wollte er das Geld von Erler zurückholen, es aber von Benedikt ein paar Stunden nach dem Deal zurückholen* (SOKO HAMBURG, ZDF, S03E02, 2021)

In the examples, the word *der Deal* occurs in three different meanings. First, it denotes a business or cooperation agreement, either official (Example 1) or unofficial (Examples 2 and 3). Then, it probably refers to an interpretation of the situations depicted in the television series discussed (Example 4). Last but not least, the word *der Deal* can refer to the distribution of illegal substances (Example 5). The examples above show also that the noun can occur in evaluative and emphatic contexts. As a monosyllabic word, it can create relatively short compound nouns, premodified by another word of English origin, which is *mega* (Example 1). The augmentative *mega* can be used here as a hyperbole and serve emphasis. The informality of the contexts is reflected here by the following lexical and grammatical features of the utterances: the verb *wegmachen* (Example 2), the phrase *okay, kleiner* (Example 2), as well as the contracted verb *glaub'* and article form *'ner* (Example

3). It can be argued that also the context (Example 5) tends to be informal because the utterance is spontaneous.

der Doggy

The lexeme *der Doggy* used in German was probably derived from the English adjective *doggy* that describes a person "fond of dogs", or something related to dogs. Urban dictionary suggests that the noun *doggie* can also denote a friend. Duden and DWDS do not include the noun in their databases. Here are some examples of its usage in German found in a song and a television show:

(1) *Bis dahin check′ ich ′n Ticket für die Doggys und nehm′ euch alle mit in meine Story* (KAPITEL 1, CRO, 2017)

(2) *Tierliebe Doggy-Style: Meine Frau hat nur noch Augen für Hündin Püppi* (HILF MIR, JUNG, PLEITE, VERZWEIFELT, RTL2, 30.01.2019)

The contextual evidence shows that the noun *der Doggy* can be used with a reference to a friend (Example 1) and dog affection (Example 2). It is a disyllabic word and can be used as a noun (Example 1) and a noun prefix (Example 2). In Example 1 the word *die Doggys* informs about the relationship between the speaker and the referents. Occurring in the title of an episode of a scripted reality television show, the word may serve brevity.

das Dreamteam

According to Lexico, the lexeme *dream team* occurs in general English and refers to "a team of people perceived as the perfect combination for a particular purpose". Duden and DWDS define *das Dreamteam* (or *das Dream-Team*) as "ideales, ideal zusammengesetztes Team, Gespann", labelling its use as *besonders Sport*. The contextual evidence from literature, music and press suggests that the word *das Dreamteam/das Dream-Team* is used in the German language in a similar sense as *dream team* in English:

(1) *Für mein Dreamteam: Manu, Roman, Sabrina, Christian, Karl, Barbara und Petra* (DAS PAKET, SEBASTIAN FIZTEK, 2018)

(2) *Da ist pures Glück in deinem Antlitz, Baby. Keine Zweifel, dass wir das Dreamteam sind* (SOUVENIR, KAYEF, 2020)

(3) *Als Künstlerkollektiv zogen Lampe, ihr zeitweiliger Lebensgefährte Stein und ein Dreamteam toller Schauspielerinnen und Schauspieler wie Edith Clever, Otto Sander und Bruno Ganz 1970 um in die Berliner Schaubühne, die damals am Halleschen Ufer residierte* (DER SPIEGEL ONLINE, 3.12.2020)

As shown above, the word *das Dreamteam* can be used in German in a book dedication with a reference to a supportive group of people, probably friends or family (Example 1), a couple in love (Example 2), and a group of actors and actresses (Example 3). It refers here to such values as friendship and love. What can also be inferred from the contextual evidence is that the word *das Dreamteam* indicates positive evaluation and conveys information about the relationship between the speaker and the referent. In other words, the use of the noun *das Dreamteam* can reveal that the attitude of the speaker towards the referent is (very) positive.

flexen

As indicated by Lexico, the lexeme *flex* can occur in both general and informal English. Informal English uses the verb in the sense of "show (something) off; flaunt". According to Duden, German uses the lexeme *flexen* with a reference to "trennschleifen". DWDS on the other hand provides the following sense of the lexeme "angeben, protzen", labelling its use as *Jargon*. Taking into account all the meanings registered in Lexico and those differentiated by Duden and DWDS, the relationship between *flex* and *flexen* can be described as privativeness. Below is some contextual evidence extracted from podcasts:

(1) *Jetzt wollt' ich einmal flexen und dann verkackt' es* (MAHLZEIT! ARD/ZDF/funk, 27.11.2019)
(2) *Da haben wir ordentlich geflext, der Junge* (CINEMA STRIKES BACK, ARD/ZDF/funk, 16.10.2020)

Although scarce in number, the examples *pr*ovided above show that the word *flexen* can occur in German as a synonym for English "boast" or "make an impression on someone". The informality of the contexts is reflected by the vulgar word *verkacken* and the contracted forms of the modal verb *wollt(e)* and the verb *verkackt(e)* (Example 1). It should also be noted that the verb is disyllabic and the informal character of the utterances is manifested by their spontaneous character. Last but not least, Example 1 and 2 seem to

provide an ironic use of the verb *flexen* in that the speakers express humour and show self-distance.

der Fun

Lexico suggests that the lexeme *fun* occurs in general English and denotes "enjoyment, amusement, or light-hearted pleasure", "a source of fun", "playfulness or good humour", and "Behaviour or an activity that is intended purely for amusement and should not be interpreted as having any serious or malicious purpose". Duden and DWDS define *der Fun* as "Spaß, den jemand bei bestimmten Tätigkeiten hat". All the meanings considered, the relationship between *fun* and *der Fun* can be described as inclusion. Examples of its use in German taken from the press and a television show are as follows:

(1) *Das Boot hat uns ziemlich viele coole Möglichkeiten geboten, erstmal damit Megafun zu haben* (DIE JUNGS-WG, ZDF, S03E14, 2013)

(2) *Kein Fun im Vergnügungspark: Sean Bakers Film „The Florida Project" zeigt ein Amerika, das man sonst nur selten auf der Leinwand sieht* (FLUTER ONLINE, 15.03.2018)

(3) *Fun mit den Kids* (COSMOPOLITAN, 07/2019)

(4) "*Sonne, Palmen, Fun*" *kündigt der Klappentext von Flexen in Miami an, und dieser Roman hält tatsächlich, was da versprochen wird* (ZEIT ONLINE, 25.06.2020)

The contextual evidence demonstrates the use of the word *der Fun* with a reference to enjoyment with friends on a boat (Example 1), in an amusement park (Example 2), enjoyment with one's children (Example 3), and on the beach (Example 4). Example 1 is an utterance of a young person who takes part in the television show. Used with the premodifier *mega*, the monosyllabic word *Fun* serves here probably not only informality but also conciseness of expression. A similar motive for its use can be noted in Line 3, which is a photo caption. Apart from that, it may occur with a reference to the American reality probably for stylisation (Example 2 and 4).

fun

According to Lexico, the lexeme *fun* occurs in informal English and describes something "amusing, entertaining, or enjoyable". It is also used in the predicative position to describe a phenomenon "providing entertainment or leisure activities for children". Duden and

DWDS do not provide any information about the adjective in their databases. Below are two lines taken from the press and a show about video games:

(1) *Aber wir hätten da noch eine fun und fearless Extra-Idee* (COSMOPOLITAN, 02/2017)

(2) *Wir haben's auch in der letzten Game-Two-Folge gesehen, dass es auf Twitch ziemlich weit oben ist und die Leute das auch für einen Zwani gern auf Steam gekauft haben, weil's einfach fun ist* (GAME TWO, ARD/ZDF/funk, 17.08.2020)

It can be inferred from the contextual evidence that the word *fun* describes an amusing idea (Example 1) or game (Example 2). It can occur both in the attributive (Example 1) and predicative position (Example 2) without a change in meaning. In other words, its position in a sentence does not affect its meaning. Taking into account that German uses one of English meanings of the word, the relationship between *fun* used in English and *fun* occurring in German is that of privative character. With their evaluative character, the sentences evoke positive connotations and express such emotions and feelings as joy and excitement.

der/die Gang

The lexeme *gang* is used both in general and informal English. As indicated by Lexico, the noun refers in informal English to "a group of people, especially young people, who regularly associate together". Duden defines lexeme *der Gang* providing its two following definitions: "[organisierter] Zusammenschluss von Verbrechern" and „Bande von meist verwahrlosten Jugendlichen, die sich von der Gesellschaft nicht angenommen fühlen und deshalb zu Gewalthandlungen neogen". As the number of general and informal meanings of the noun in English outnumbers the meanings registered in the Duden, it can be assumed that the relationship between *gang* and *der Gang* is that of privative character. The following examples illustrating its use in German were taken from a song and a television show:

(1) *Alles was ich brauch' ist meine Gang, meine Gang. Denn keiner kennt mich so wie meine Crew, Crew, Crew* (MEINE GANG, CRO, 2014)

(2) *Ist der ganze Gang. Hier ist Ina im Orangen* (DEIN GROSSER TAG, SWR, 23.04.2021)

Although scarce in number, the contextual evidence shows that the word *der/die Gang* can be used in German with a reference to a group of friends (Example 1), or a group of young people (Example 2). The additional information provided by the former is that *der/die Gang* are people who the speaker needs (*brauch*) and who know him well. It seems to be used here interchangeably with another word of English origin, which is *die Crew*. All these considered, this use of the word *der/die Gang* may serve group identification. The other example is an utterance of the presenter of the show. He is approaching a group of teenagers who are supposed to take part in the programme. Line 2 seems to have a humorous character, as *der/die Gang* here has nothing in common with crime and acts of violence. Simultaneously, this meaning of the word diverts from its definitions provided by Duden.

der Hack

Included in Lexico as „A strategy or technique for managing one's time or activities more efficiently", the lexeme *der Hack* can occur in German, as suggested by Duden and DWDS, with a reference to computer hacking. The compound noun *Lifehack* is defined in the German dictionaries as "(über das Internet, als Videoclip weitergegebener) einfacher, hilfreicher Tipp für den Alltag", which corresponds to the English definition: "a strategy or technique adopted in order to manage one's time and daily activities in a more efficient way." labelled as informal. All the definitions considered, the relationship between the lexemes *hack* and *der Hack* is that of privative character. The quotation evidence found in German-language magazines and a podcast is:

(1) *Hier verraten Sie Ihre Style-Hacks* (GLAMOUR, 10/2019)

(2) *Die besten Life Hacks rund um das Thema Nachhaltigkeit* (COSY. WOHNEN, WIE ES UNS GEFÄLLT, 02/2020)

(3) *Außerdem in dieser Ausgabe: Gruselkostüme und Hacks für Halloween* (ZEIT LEO, DAS MAGAZIN FÜR KINDER, 7/2020)

(4) *Das ist der Lifehack überhaupt. Wenn du einmal so eine große Decke hättest, willst du nie mehr zurück* (CINEMA STRIKES BACK, ARD/ZDF/funk, 22.01.2021)

(5) *Die Workout-Hacks der Kardashians* (IN TOUCH, 5/2021)

The examples demonstrate the use of the word *der Hack* as a noun (Example 3) and part of a compound noun (Examples 1, 2, 4, and 5), whereby the latter seems to be used more

frequently. That a monosyllabic word *der Hack* can create compound nouns is not surprising, as it can therefore serve brevity. Strategies or techniques that are addressed in the examples refer to different spheres of everyday life. These are: fashion and beauty (Example 1), environmentally friendly behaviour (Example 2), a fancy-dress party (Example 3), relaxation (Example 4), and physical exercise (Example 5).

das Highlife

The lexeme denoting „an extravagant social life as enjoyed by the wealthy" and "a style of dance music of West African origin, influenced by rock and jazz" in English is *highlife*. Its German equivalent is the lexeme *das Highlife* with its alternative spelling *High Life*, which occurs in the following meanings: "exklusives Leben neureicher Gesellschaftskreise" and "ausgelassene Stimmung,fröhliches, turbulentes Treiben". The definitions suggest that the relationship between *high life* and *das Highlife/das High Life* is that of privative character. The following contexts extracted from the press illustrate how the word can be used in German:

(1) *Die Berliner Tatort-Folge Der gute Weg kann so nur in Berlin anfangen: Highlife in der Großstadt, Hochbahn, Leuchtschrift und Abhang in den verschiedenen Formen metropolitaner Lebensentwürfe: Ausgang, Dealen, Spätkauf, Betteln* (ZEIT ONLINE, 5.05.2019)

(2) *Das Highlife hat natürlich auch einen Preis: Es war nicht sozial verträglich, und familienfreundlich schon gar nicht* (DER SPIEGEL ONLINE, 29.06.2021)

In the presented examples the noun denotes extravagant life in a big city depicted in a popular television series (Example 1) and described by a successful cook who gained cooking experience outside Germany (Example 2). Its use within the contexts provided above may be motivated by the need for conciseness of expression. The word *das Highlife* borrowed from English (if familiar to the reader) seems to communicate effectively the idea in question.

das Hopping

Used as a very productive suffix, the noun *hopping* has its source in informal English and refers to "moving quickly from one place to another". As Duden and DWDS do not register its use in their databases, the present study draws on previous research on

grammatical gender assignment in German (Gregor 1983; Engel 1996; Hunt 2011) and argues that the noun *Hopping* occurs in German with the neuter article *das*. Here is contextual evidence extracted from the press:

(1) *Wenn Ihnen aber Clubhopping zu anstrengend ist, hätten wir etwas für Sie: Drei britische Bands, wie sie unterschiedlicher kaum sein können, im Livestream* (DER SPIEGEL ONLINE, 25.09.2015)

(2) *Beim Sport und Clubhopping ist ebenfalls weniger mehr* (JOY, 11/2016)

(3) *Städte-Hopping auf den Spuren der Hanse* (ZEIT ONLINE, 1.04.2021)

As illustrated above, the disyllabic word *Hopping* can create such compound nouns as *Clubhopping* (Examples 1 and 2) or *Städte-Hopping* (Example 3). In the examples, the noun denotes an activity of moving quickly from one club to another (Example 1 and 2) and travelling from one city or town to another (Example 3). Taking into account the definition provided by the English dictionary and the contextual evidence taken from the press, it seems that the word *das Hopping* occus in German in a similar meaning to the one used in English. It should be emphasised with regard to its functions that when occurring in article headlines (Example 3) and creating compound nouns (Examples 1, 2, and 3) the word serves conciseness of expression.

der Job

According to Lexico, the lexeme *job* occurs both in general and informal English in a number of meanings. Duden labels its use as *umgangssprachlich* and *EDV* and provides the following definitions of the word *der Job*: "vorübergehende [einträgliche] Beschäftigung (zum Zweck des Geldverdienens)", „Arbeitsplatz, Stellung", „berufliche Tätigkeit; Beruf", and „Aufgabe". DWDS on the other hand labels its use as *salopp* and provides the following definition of the noun: "(vorübergehende) Erwerbstätigkeit, die bei geringstem Arbeitsaufwand einen größtmöglichen finanziellen Nutzen bringt". When confronting definitions included in the dictionaries in question, the relationship between *job* and *der Job* can be described as privativeness. The use of *der Job* in German can be exemplified with the following lines from the press and various shows available online:

(1) *Die Kommunikative: Als Zwilling muss dein Job aufregend, schnell und abwechslungsreich sein. Der Austausch und die Kommunikation lassen dich richtig aufblühen* (ELLE ONLINE, 4.10.2016)

(2) *Jumpsuits im Arbeiterstil machen einen Superjob* (COSMOPOLITAN, 09/2018)

(3) *Ich will wissen, wieso junge Leute den Job überhaupt noch machen und was alles dazu gehört* (Y-KOLLEKTIV, ARD/ZDF/funk, 15.04.2021)

(4) *Fünf Trainerkandidaten trau ich den Job zu* (MANU THIELE, ARD/ZDF/funk, 20.04.2021)

The contextual evidence provided above demnonstrates the use of the word *der Job* with a reference to regular employment (Example 1), a position of a nurse or care assistant (Example 3), and of a football trainer (Example 4). Apart from that, the noun can denote a task to perform (Example 2). Consisting of one syllable, the word *der Job* can occur in a horoscope (Example 1), or a narrative of a documentary (Example 3) and videos about football (Example 4) serving therefore not only informality and familiarity but also conciseness of expression. With its short form, it can create compound nouns, as in Example 2. With regard to the example in question, it is interesting to note that it uses not only the loanword *der Job* but also the whole phrase probably borrowed from English and translated literally into German, which is *einen Job machen* (to make a job).

jobben

As indicated by Lexico, the lexeme *job* is used in general English in the following meanings: "do casual or occasional work", "buy and sell as a broke-dealer". Informal English uses the verb to convey the action of cheating or betraying. The archaic use of the verb is that with a reference to "turn a public office or a position of trust to private advantage". According to Duden and DWDS, German uses the lexeme *umgangssprachlich* to convey the meaning of „zum Zweck des Geldverdienens vorübergehend eine Arbeit verrichten; sich mit einem Job Geld verdienen". All the meanings considered, the relationship between *job* and *jobben* can be described as privativeness. The quotation evidence provided below comes from the German-language press and literature:

(1) *Im Schnitt habe ich sie nur zwei bis fünf Stunden am Tag für Kost und Logis gejobbt* (BERLINER ZEITUNG, 195/2015)

(2) *Ein Drittel der Ex-Studenten jobbt, nur jeder Zehnte ist arbeitslos* (UNISPIEGEL 01/2017)

(3) *Wie nebenbei erzählte ich Olli als erstem Menschen dieser Welt von meinem Plan, demnächst in Atzes Dorf zu ziehen, im Bäckerwagen zu jobben (…)* (WOHL DEM, DER JETZT NOCH HEIMAT HAT, RENATE HAGENLOCHER-CLOSIUS, 2018)

(4) *Um sich den Stress während der Vorlesungszeit zu sparen, jobben viele nur in den Semesterferien* (UNICUM, 02/2018)

In the examples, the intransitive verb *jobben* conveys the meaning of doing an occasional job for two to five hours a day (Example 1), or in a baker's van (Example 3). Lines 2 and 4 suggest that the activity of *jobben* can be performed by students. Apart from informality, the disyllabic word may serve here conciseness of expression.

der Joke

Lexico provides three following meanings of the noun *joke*, two of which are regarded by the dictionary as general English: "a thing that someone says to cause amusement or laughter, especially a story with a funny punchline" and "a trick played on someone for fun" and one as belonging to informal English: "a person or thing that is ridicuously inadequate". Duden and DWDS define the lexeme providing its synonym, which is *der Witz*. Its use is labelled by the German dictionaries as *umgangssprachlich*. All of the meanings of *joke* and *der Joke* considered, the relationship between the lexemes in question is that of privative character. The lines presented below come from a television show and a news magazine:

(1) *Das Eishockey-Team Florida Panthers amüsiert sich seit Monaten über einen Joke, der mit Kevin Spacey zu tun hat* (DER SPIEGEL ONLINE, 21.03.2016)

(2) *Und dann wird wieder das Ernste des wahnsinnig ernsten Themas negiert durch ʾnen geilen Joke von ihr oder einfach ʾnen Blick* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E02, 2020)

(3) *Und wenn die beiden sich wirklich so anpuppen und auch so krasse Jokes da irgendwie abfeuern* (…) (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E04, 2021)

As the above mentioned examples show, the word *der Joke* can denote in German a story with a funny punchline (Examples 2 and 3), or a funny story that turned into a trick, in

which a popular American actor was involved (Example 1). It is used in a conversation that seems to have a relaxed character. The informality of the utterances is reflected also by the meaning of such words as *geil* (Example 2), *krass* (Example 3), or *abfeuern* (Example 3), as well as the contracted forms of indefinite articles, which are *nen* (Example 2). Line 1 occurs with a reference to the American reality and can be regarded as stylisation. The use of the noun *der Joke* in Example 2 evokes negative connotations, as the speaker refers critically to the series discussed. Example 3 uses a military/gun metaphor. The phrase *krasse Jokes abfeuern* seems to be used in a similar meaning as the English phrase *shoot a joke*, which is a military/gun metaphor.

kicken

As indicated in Lexico, the lexeme *kick* can be used in informal English with a reference to "giving up a habit or addiction". The verb *kicken* was also included in Duden and DWDS, which provide its two meanings: "Fußball spielen", and "mit dem Fuß stoßen" and label its use as *umgangssprachlich*. As English uses more meanings of the verb, the relationship between *kick* and *kicken* is that of privative character. Here is an overview of its use in German based on selected examples from the press and a television show:

(1) *Zur Entschädigung hob er Niklas über den Zaun und kickte vier Minuten mit ihm* (BILD, 2.05.2018, 101/18)

(2) *Vielleicht können sie gut kicken, aber gegen uns wird's ihnen einfach zu schwer (…)* (DIE JUNGS-WG, ZDF, S11E06, 2020)

(3) *Wo kicken die Schnellstarter der Saison, welche Bestmarke war der Corona-Pandemie geschuldet?* (DER SPIEGEL ONLINE, 26.06.2020)

(4) *Diese Ex-Profis kicken jetzt im Amateurfußball* (KICKER ONLINE, 3.02.2021)

(5) *So gern ich Sport treibe – sei es mit Kumpels zu kicken oder Tennis zu spielen, im Schwimmbecken meine Bahnen zu ziehen oder im Gym zu pumpen, so sehr muss ich mich dazu zwingen, einfach loszuziehen, um „nur" zu laufen* (MEN'S HEALTH, 03/2021)

The contextual evidence shows that the verb *kicken* can occur in German with a reference to a quality time spent with children (Example 1), to professional (Example 3) and amateur football (Example 4), or a free time activity (Example 5). In all of the examples the verb conveys the meaning of playing football. Aside from informality (Examples 1 and 3), it

may be used to encourage the reader to take a quiz and find an answer to the question in a headline (Example 3) or in a headline that may get the attention of the reader (Example 4). Informality is additionally manifested here also by such an informal phraseology as *im Gym pumpen* (Example 3) and probably familiarity (Example 5).

der Kicker

Used in general English, the lexeme *kicker* denotes "a person who kicks", or "the player in a team who scores or gains positional advantage by kicking". Labelling its use as *umgangssprachlich*, Duden and DWDS suggest that *der Kicker* is "Synonym zu Fußballspieler, Fußballer", or „Spielgerät für Tischfußball" and „Tischfußball". As Lexico provides three other meanings that cannot be found in Duden and DWDS, the relationship between *kicker* and *der Kicker* can be referred to as privativeness. The contextual evidence was extracted from the German-language press and a television show:

(1) *Doch bei näherer Betrachtung wurde dann aber klar: Der Kicker ist es nicht, sondern ein unbekannter Schönling* (OK!, 35/2015)

(2) *Da werden die Lieblingsserien durch sämtliche Deutschland-Spiele ersetzt, statt Schauspiel-Hotties die heißesten Kicker angehimmelt und der Mädelsabend mal eben zum Fan-Festival gemacht* (COSMOPOLITAN ONLINE, 5.07.2016)

(3) *Hast du Fußball gespielt? Bist du so ein Kicker?* (VOLLE KANNE, ZDF, 1.04.2021)

(4) *Der 33 Jahre alte Ex-Kicker, der in Deutschland unter anderem für den 1. FC Nürnberg auf dem Rasen stand, sicherte sich mit seiner Tanzpartnerin Renata Lusin den Sieg in der 14. Staffel des Wettbewerbs, dessen Finale zum Einschaltquoten-Hit wurde* (ZEIT ONLINE, 29.05.2021)

In the examples, the word *der Kicker* denotes a professional (Examples 1, 2, and 4) or amateur (Example 3) football player. Line 1 refers to a popular football player who used to be the partner of a woman addressed in the article. Line 2 indicates that *der Kicker* is a person who can be admired by women. Examples 3 and 4 use the disyllabic word *der Kicker* probably not only due to its informal character but also a short form. Whereas the former uses the noun in a short question, the latter suggests that the word can create compound nouns. This use may be regarded as an example of conciseness.

die Kickerin

The lexeme *die Kickerin* is labelled as *umgangssprachlich* and defined by Duden as "Fußballspielerin". As German tends to differentiate between masculine and feminine grammatical gender, in this case both forms, i.e. *der Kicker* and *die Kickerin*, can be found in the German language. Due to the lack of a similar form in English, the relationship between *kicker* and *die Kickerin* cannot be determined. The press seems to be a valuable source of contextual evidence illustrating the use of *die Kickerin* in German:

(1) *Marozsan lobt Magull: „Sie ist eine geile Kickerin, eine Straßenfußballerin"* (KICKER ONLINE, 26.06.2019)

(2) *Wird Lloyd als Kickerin die Erste Frau in der NFL?* (KICKER ONLINE, 28.08.2019)

(3) *Ob der kleine Wurm in Doutzens Bauch eine zukünftige Kickerin oder doch eher Ballet-Fanatikerin ganz wie die Mama wird, wird sich zeigen. Das niederländische Model hält uns hoffentlich weiterhin mit Fotos wie diesem auf dem Laufenden* (COSMOPOLITAN ONLINE, 3.05.2019)

(4) *Als Kickerin der Vanderbilt Commodores schrieb sie mit ihrem Anstoß zur zweiten Hälfte bei den Missouri Tigers am Samstag Sportgeschichte* (ZEIT ONLINE, 29.11.2020)

The contextual evidence provided above demonstrates the use of the word *die Kickerin* with a reference to a professional female football player. Whereas newspaper headline (Example 1) is a quotation, Line 2 may use the word *die Kickerin*, in place of *Fußballspielerin*, for brevity. It is interesting to note in case of its latter usage that the noun *die Kickerin* occurs only in the headline of the article and in a photo caption. Another function of the word is illustrated by Example 3. In this line the noun *die Kickerin* seems to serve familiarity. As Line 4 was extracted from an article about American football, the use of *die Kickerin* may be an example of stylisation.

killen

Lexico suggests that the lexeme *kill* occurs in both general and informal English. Labelling its use as *salopp*, Duden provides the following definition of the lexeme *killen*: "kaltblütig, ohne Skrupel umbringen". This sense refers to the English „causing the death of a person, animal, or another living thing". This relationship between *kill* and *killen* can be described as privativeness. However, in contrast to English, the dictionary of German notes that the

act of *killing* is commited with intent and in cold blood. The word *killen* occurs in the German language, which can be illustrated with the following examples taken from a news magazine, a song, a television series and a television show:

(1) *Vor dem Achtelfinale gegen Monaco sagte Manchesters Trainer Josep* Guardiola, *ein Ausscheiden würde ihn "killen". Nach einer Stunde lag sein Team tatsächlich am Boden, kam aber atemberaubend zurück* (DER SPIEGEL ONLINE, 22.02.2017)

(2) *Überraschungsangriff von allen Seiten bis du ihn gekillt hast* (FRITZIE-DER HIMMEL MUSS WARTEN, ZDF, S01E02, 2020)

(3) *Und für mich killt es so 'n bisschen den Vibe der Serie* (SERIöS-SERIENQUARTETT, ARD/ONE, S03E03, 2020)

In the examples, the transitive verb *killen* acquires a figurative meaning. It is used hyperbolically with a reference to a football match (Example 1), to an oncological disease (Example 2), and to an atmosphere of a streaming television series (Example 3). Used in the context of football, it pertains to harsh criticism towards the defeat of a football team (Example 1). Speaker 2 uses the verb *killen* probably to hide discomfort while speaking about the disease, and to express support and empathy towards the interlocutor who suffers from breast cancer. In Example 3, the word *killen* conveys the meaning of a negative influence of an element of a series on the atmosphere in a streaming television series and consequently probably also on its reception. All the examples considered, the contexts use metaphorical conceptualisation of conflict and war because *killen* may be used here interchangeably with *defeat*. This meaning of the lexeme *killen* cannot be found in Duden.

der One-Night-Stand

The definition of *one-night stand* provided by Lexico is "a sexual relationship lasting only one night" and "a person with whom one has a one-night stand". Apart from that, English refers to *one-night stand* as "A single performance of a play or show in a particular place". One of the meanings differentiated by Lexico can be also found in Duden and DWDS, which label its use as *Jargon*: "flüchtiges sexuelles Abenteuer für eine einzige Nacht". All the meanings considered, the relation between *one-night stand* and *der One-Night-Stand* can be referred to as privativeness. The contextual evidence provided below was extracted from the press:

(1) *Ein klassischer One-Night-Stand zeichnet sich durch Unverbindlichkeit aus, Gefühle sind in der Regel nicht erwünscht* (BILD ONLINE, 26.02.2018)

(2) *Ich bin ein klassiger One-Night-Stand, bekannte sie bei Markus Lanz* (IN-LEUTE, LIFESTYLE, LEBEN, 22/2019)

(3) *Die Monate ohne Umarmungen, ohne Sex, ohne Tanzen, ohne Dates und One-Night-Stands waren wie ein kalter Entzug* (COSMOPOLITAN, 08/2020)

The lines taken from the press suggest that the word *der One-Night-Stand* can refer in German to a sexual relationship for one night (Examples 1 and 3) or a baby conceived as a consequence thereof (Example 2). The noun can be pre-modified by the adjectives *klassicher* or *klassiger*, which makes the utterances more emphatic. Whereas Examples 2 and 3 assume that the addressee is familiar with the word *der One-Night-Stand*, the author of the article 1 provides some additional information about its meaning. All of the lines considered, the noun *der One-Night-Stand* can be regarded as a word that communicates effectively the meaning of a phenomenon that probably lacks both a concise and informal linguistic realisation in German.

(sich) outen

The lexeme *out* can occur in general English in the following meanings: "reveal the sexual or gender identity of a person", "expel, reject, dismiss", "extinguish", and "become known". As indicated by German dictionaries, this sense has also been adopted in the German language. However, German additionally uses a reflexive verb, the consequence of which are two meanings registered by Duden and DWDS: "jemandes homosexuelle Veranlagung (besonders die einer prominenten Person) ohne dessen Zustimmung bekannt machen", and "sich öffentlich zu seinen homosexuellen Veranlagungen bekennen". Both meanings are labelled as *Jargon*. As compared to German, English uses more meanings of the lexeme. Thus, the relationship between *out* and *(sich) outen* is that of privative character. The contexts of its use are the German-language magazine and a television show:

(1) *Sobald Sie sich als Marathonläufer outen, sagt Ihnen bestimmt kurz darauf ein Besserweisser, dass Sie sich damit über kurz oder lang Ihre Knie ruinierten* (RUNNER'S WORLD, 07/2020)

(2) *Jemand hat Yannik von 'nem anonymen Account aus geoutet* (SOKO LEIPZIG, S21E13, ZDF, 2020)

As indicated by the quotation evidence, the word *(sich) outen* can be used in the meaning of revealing information about one's pastime (Example 1) or sexual orientation identity without permission of the person in question (Example 2). It can be noticed that the verb can be both reflexive and therefore intransitive (Example 1) and transitive (Example 2). Functions of the word within the given contexts do not differ significantly. While Line 1 addresses the reader and probably strives for familiarity, Line 2 uses a contracted form of the indefinite article *einem*, which is characteristic of the German *Umgangssprache*.

der Prank

Although Duden and DWDS do not include the noun *der Prank* in their databases, it can occur in German in the sense of "a practical joke" used in general English. The examples below extracted from the press, a television series and show, as well as a podcast illustrate the ways in which the word can be used in German:

(1) *FloFame veröffentlicht jede Woche so ' ne Art Clip-Show, in der er seine Pranks präsentiert* (HELDT, ZDF, S05E01, 2017)

(2) *Geniale Apps, Pranks und Ideen gegen Langeweile* (BRAVO, 10/2018)

(3) *Drehte das Opfer auch so Pranks?* (SOKO MÜNCHEN, ZDF, S35E03, 2020)

(4) *Die haben sich nur noch an ihren Pranks augegeilt* (SOKO MÜNCHEN, ZDF, S35E03, 2020)

(5) *Gibt's denn diesen Prank im Netz zu sehen?* (SOKO MÜNCHEN, S35E03, 2020)

(6) *Wie so 'n Prank* (CINEMA STRIKES BACK, ARD/ZDF/funk, 26.03.2021)

The contextual evidence shows that the noun *der Prank* can be used in German with a reference to the Internet. In a precise and concise manner, the word denotes a practical joke (Examples 2 and 6) or a video with practical jokes broadcast online (Examples 1, 3, 4, and 5). In the examples quoted above, the word *der Prank* refers to a practical joke as a form of an online (Examples 1, 3, and 5) and a free time activity (Example 2), as well as a form of entertainment (Example 4). It occurs here in contexts that have an ironic (Example 4) and humorous character (Example 6).

pranken

Lexico suggests that the lexeme *prank* is used in informal English and conveys the meaning of "playing trick or practical joke on someone". Although there is no trace of its occurrence in German registered in Duden and DWDS, the word can be used in such contexts as:

(1) *Ersetz die Joghurt-Creme durch Slime und prank so deine Follower* (BRAVO, 10/2018)

(2) *Ich denke wir sollten uns auf mal die anderen Möglichkeiten konzentrieren. Vielleicht will es ihm ja wirklich einer heimzahlen, der von ihm geprankt wurde* (HELDT, ZDF, S05E01, 2020)

(3) *Ist das ein Prank? Wollen sie ihn pranken?* (CINEMA STRIKES BACK, ARD/ZDF/funk, 2.04.2021)

The examples from a teen magazine, a crime drama, and a podcast show that the verb can occur in German in a similar sense to that used in English. The verb is transitive and conveys here the meaning of playing a trick on somebody. The press may use the word *pranken* for familiarity and to gain interest of the reader when used in an imperative sentence (Example 1). Used in spoken contexts, the two-syllable word can serve precision and language economy. It means that instead of using the phrase *jemandem einen Streich spielen*, the speaker of German can resort to the verb of English origin and achieve therefore a similar communicative effect within a shorter period of time (Example 2). Apart from that, the word *pranken* can be applied in a humorous context (Example 3).

der Quickie

As defined by Lexico, the lexeme *quickie* in informal English is "a rapidly consumed alcoholic drink", and "a brief act or instance of having sex". Duden and DWDS refer to its both English meanings and define *der Quickie* as "etwas, was schnell, in verkürzter Form erledigt, abgehandelt, o. Ä. wird" and „rasch vollgezogener Geschlechtsakt" and label ist use as *umgangssprachlich*. Thus, the relationship between the lexemes is that of equipollent character. The lines provided below can illustrate its usage in German:

(1) *Schön in 20 Sekunden. Foundation-Quickie für makellose Haut* (COSMOPOLITAN, 02/2017)

244

(2) *Drei Minuten bis zum Meeting. Der Bilderrätsel-Quickie fürs Büro* (DER SPIEGEL ONLINE, 16.07.2018)

(3) *Es geht also schon rein massemäßig nicht um Quickie-Lektüre* (DIE WELT ONLINE, 24.12.2019)

(4) *Kann ein Quickie achtsam sein?* (ZEIT ONLINE, 18.06.2020)

As demonstrated above, the word *der Quickie* can be used as a noun (Example 4), a compound noun (Examples 1 and 2) or a prefix noun (Example 3). It denotes here a quick application of foundation (Example 1), a quick puzzle (Example 2), a quick read (Example 3), and a brief sexual intercourse (Example 4). It can be inferred from the contexts provided above that apart from diminishing the register, the two-syllable noun *der Quickie* can be used to create compound words (Examples 1, 2, and 3) or to serve brevity in a headline (Example 4).

relaxen

According to Lexico, the lexeme *relax* occurs in general English in the following meanings: "make or become less tense or anxious", "rest from work", "cause a limb or muscle to become less rigid", "make something less firm or tight", "straighten or uncurl hair", and "make less strict". German seems to use one of the original meanings of the verb, as suggested by Duden and DWDS: "ich körperlich entspannen; sich erholen". Its use is labelled in both dictionaries as *umgangssprachlich*. The relationship between the lexemes is that of privative character. How the word can be used in German is illustrated below with the lines extracted from the German-language media:

(1) *Sie lachen, schmusen und relaxen – wie ganz normale Leute eben* (OK!, 35/2015)

(2) *Sie rauschen in ein energetisches Loch. Das Beste, was Sie tun können, ist relaxen* (DIE WELT ONLINE, 15.01.2021)

(3) *Entspannen, sich etwas Gutes tun, Gesicht und Körper pflegen oder mit einem Tee auf dem Sofa relaxen: Wellness ist für jeden etwas anderes. Unsere Expertin gibt Tipps für das Wohlfühlprogramm zu Hause* (DAS ERSTE ONLINE, 22.01.2021)

In the examples, the intransitive verb *relaxen* conveys the meaning of spending holiday on the beach (Example 1), taking rest from work (Example 2), and drinking tea on a sofa in order to become less tense (Example 3). It is used with a reference to popular people

(Example 1), as well as in a horoscope (Example 2) and description of a video (Example 3) probably for informality and familiarity.

der Trip

The lexeme *der Trip* is used in general English with a reference to "a journey or excursion". Duden and DWDS label its use as *umgangssprachlich* and provide the following definition of the noun: "[kurzfristig ohne große Vorbereitung unternommene] Reise". As the number of meanings registered in Lexico outnumbers that included in Duden and DWDS, the relationship between *trip* and *der Trip* can be referred to as privativeness. The word *der Trip* can occur in German, as exemplified below:

(1) *Das könnte ein absurdes Detail einer absurden Reise bleiben, die uns nicht zu interressieren brauchte, aber Penn besuchte auf diesem Trip Joaquín Archivaldo Guzman Loera, bekannt als „El Chapo"* (DER SPIEGEL CHRONIK 2016)

(2) *One-Way-Ticket für ein Stück von der Welt. Nein, das Ticket für den Trip zu ihr selbst* (IRGENDWOHIN, KAYEF, 2020)

(3) *Polens beste Felsen: Ein Trip durch den Jura des Ostens* (KLETTERN&BOULDERN, 5/2020)

(4) *Wir nehmen dich mit auf unseren Trip ins Schloss* (DIE MÄDCHEN-WG: IM SCHLOSS AM SEE, DIE BOSS, 2021)

As evidenced above, the word *der Trip* can be used in a literal and figurative meaning. It is probably only Example 1 that uses the noun literally, i.e. with a reference to a journey or excursion. In case of other examples, the meaning of *der Trip* seems to be both literal and figurative. Line 2 seems to use the conceptual metaphor LOVE IS A JOURNEY, according to which *der Trip* is conceptualised as a chance to come in contact with a beloved person. It can also be interpreted literally, as a ticket for a travel to a beloved person. Line 3 represents the conceptual metaphor READING IS A JOURNEY, in which *der Trip* can be understood on the one hand as a description of a region in Poland offered by the magazine in question, the reading of which can be a pleasurable experience, and on the other hand as a prospective destination for a trip. Last but not least, Line 4 uses the figurative meaning of *der Trip* as an adventure, invites the viewers "on a trip", i.e. to watch the show.

4.4.2. Summary

To sum up, the subchapter SOCIAL LIFE AND HOBBIES analysed the use of lexis borrowed from English into German with a reference to social relationships and leisure activities. The majority of lexical units isolated within this group come from informal English (45%), as compared to those having its source in general English (37%) and those created from English elements but not used in such forms in English (18%). The semantic relationship between English and German lexemes was possible to determine in case of 82% of lexical units. It is privativeness (59%) that dominates among other semantic relationships. It is interesting to note that 20% of the lexis comprise words that according to Lexico are used both in English and German in one sense. In two instances the relationships between the lexeme used in English and that used in German is that of equipollent and inclusive character. Continuing with the statistical data, it is 24% of lexis that does not have an entry in the Duden or DWDS. These are: *das Biken*, *die Bucket-List(e)*, *der Cheat Day*, *der Chill*, *das Chillen*, *der Doggy*, *fun*, *das Hopping*, *der Prank*, and *pranken*. It should be also noted that such lexemes as *der Champ*, *der/die Gang*, and *killen* can be used in German in different meanings as those registered in Duden and DWDS. As far as frequency of the occurrence is concerned, high-frequency words are: *das Bike* (7 citation examples), *das Date* (7 citation examples) *chillen* (6 citation examples), *der Prank* (6 citation examples). Low-frequency examples are those registered twice in the database of the present study: *die After-Work-Party*, *die Bikerin*, *der Champ*, *der Cheat Day*, *der Chill*, *das Clubbing*, *das Clubben*, *der Doggy*, *flexen*, *fun*, *der Gang*, *das Highlife*, and *sich outen*. It seems surprising that such a high number of lexical units within the category of SOCIAL LIFE AND HOBBIES is used in such a low frequency. It may be explained with the fact that the words in question may be characteristic of the speech of closed groups. As far as the form of the lexical units analysed is concerned, the lexical group of social life and hobbies is characterised by a high number of monosyllabic and disyllabic lexical items, which can create compound nouns (e.g. *Chill-Ecke*, *Mega-Deal*, *Superjob*). Verbs differentiated within this group are both transitive (*crashen*, *daten*, *dealen*, *killen*, *pranken*) and intransitive (*biken*, *chillen*, *flexen*, *jobben*, *kicken*, *sich outen*, *relaxen*).The adjective *fun* can occur both in the attributive and predicative positions without a change in meaning. The contextual evidence from this subchapter provides also examples of the figurative use of the borrowed lexis. The metaphors differentiated are an orientational metaphor HAPPY IS UP, LOVE IS A JOURNEY, and READING IS A JOURNEY. Apart from that, the contextual

evidence uses the military/gun metaphor and a hyperbole when referring to *Mega-Deal*. Apart from informality and familiarity, the main functions of the monosyllabic and disyllabic words and the contexts provided are brevity and conciseness of expression, as a lot of lexical units from this group are used in newspaper headlines or photo captions. A number of examples fulfil the function of stylisation when referring to English-speaking countries and their culture. Some of the examples have a playful or ironic tone, reveal the attitude of the speaker towards the referent, and indicate positive evaluation.

4.5. IMPROVEMENT, MONEY AND SUCCESS, FAILURE

4.5.1. Introduction

While the previous subchapter focused on lexis referring to the social aspect of human life, the domain of IMPROVEMENT, MONEY AND SUCCESS, FAILURE provides an overview of lexical units expressing personal achievements and endeavours as well as instances when a person experiences the lack of the desired effect and disappointment. The set of words analysed within this subchapter involves 13 nouns, 10 verbs, and 2 adjectives. Nouns included in this group are expressions synonymous with success, money and failure. Their distinctive feature is a highly evaluative character and a mainly negative meaning. Apart from that, nouns classified as IMPROVEMENT, MONEY AND SUCCESS, and FAILURE refer to motivation and change, denote successful people, and express approval. Another group of words discussed within this subchapter consists of verbs that convey the meaning of raising standards, generating enthusiasm to do something, exceeding somebody in something, choosing from many alternatives, or performing unsatisfactory or badly. Adjectives representing the domain of IMPROVEMENT, MONEY AND SUCCESS, AND FAILURE, although scarce in number, describe the state of having no money and entities that are not genuine. The usage of 25 lexical units is illustrated in this subchapter with 90 quotation examples.

aufpeppen

Duden defines the lexeme *aufpeppen* as "einer Sache Pep geben; effektvoller, wirkungsvoller gestalten", which corrresponds to the sense of English *pep* provided by

Lexico: "make someone or something more lively or interesting". Whereas Lexico labels its use as informal, Duden suggests that the verb *aufpeppen* is used *umgangssprachlich*. The following contexts of its use in German come from a crime fiction series and German newspapers and news magazines:

(1) *Der Kollege neigte dazu, seine Vorlesungen auf Kosten der Wissenschaft mit Show-Elementen aufzupeppen* (SOKO KÖLN, ZDF, S17E14, 2018)

(2) *Hier zeigt Food-Fotografin und „c't-Fotografie"- Autorin Corinna Gissemann, wie Sie Ihre Bilder mit sechs Kniffen schnell aufpeppen* (DER SPIEGEL ONLINE, 3.08.2019)

(3) *Diese Erfindungen wollen in Corona-Zeiten den Einzelhandel aufpeppen* (DIE WELT ONLINE, 23.10.2020)

(4) *Microsoft will die digitale Zusammenarbeit in der Zukunft durch Hologramme aufpeppen* (BERLINER ZEITUNG ONLINE, 3.03.2021)

The examples presented above indicate that the word *aufpeppen* can refer to improvement of lectures (Example 1), pictures (Example 2), commerce (Example 3), or technology (Example 4). The verb *aufpeppen* is separable and uses the prefix *auf-* which conveys the meaning of improving something. Aside from that, the lines above suggest that the verb is transitive and occurs in such constructions as *Vorlesungen aufpeppen* (Example 1), *Bilder aufpeppen* (Example 2), *den Einzelhandel aufpeppen* (Example 3), and *die digitale Zusammenarbeit aufpeppen* (Example 4). It can be used as part of a sarcastic utterance that expresses contempt (Example 1) or may serve familiarity and lowering the register (Examples 2, 3, and 4).

aufpimpen

The lexeme *aufpimpen* used in informal German has its source in informal English, in which the verb *pimp (up)* is used in the sense of "make something more showy or impressive". Duden and DWDS do not provide contexts of its usage. The contextual evidence presented below has its source in a teen magazine, a news magazine, and a podcast:

(1) *Mit diesen angesagten Tattoo-Motiven setzt du stylische Statements und pimpst jedes Outfit auf!* (BRAVO, 10/2018)

(2) *Petersilie, Anis, Paprika, Fenchelsalat – es gibt zig Gewürze, mit denen man sein Essen aufpimpen und den Geschmack verfeinern kann* (DER SPIEGEL ONLINE, 27.01.2019)

(3) *Ich muss die aber aufpimpen, ich muss mir irgendein Outfit ausdenken* (CINEMA STRIKES BACK, ARD/ZDF/funk, 22.01.2021)

As shown above, the verb *aufpimpen* can occur in German with a reference to clothing (Example 1), cuisine (Example 2), and free time spent on watching films (Example 3). The verb is separable and occurs with the prefix *auf–*, which conveys here the meaning of improvement. Its functions in the given contexts are diverse. Line 1 uses the word *aufpimpen* probably to express familiarity and encourage the reader to follow the trend in question. Example 2 suggests that the verb *aufpimpen* can serve as a synonym for the verb *verfeinern*. Utterance 3 has got a spontaneous character and reflects the relaxed atmosphere of the conversation.

broke

According to Lexico, the adjective *broke* can occur in informal English and describe somebody who has run out of money. Duden and DWDS do not include the adjective *broke* in their databases. However, its original sense was adopted in some German contexts, as it is illustrated below:

(1) *Als Kinder war uns scheißegal, wer broke oder rich ist. Woher du kommst und welcher Schuh war damals nicht wichtig* (LIEB'S ODER LASS ES, GENETIKK & SIDO, 2013)

(2) *Egal ob shoppen gehn′ in Paris, die höchste Welle surfe auf Hawaii oder broke im Park auf der Bank chill′. Hauptsache du bist immer mit dabei* (DAS KRASSESTE, GLASPERLENSPIEL, 2019)

(3) *Nein, nein, broke bin ich nie wieder. Komm, komm, wir sprengen meine Visa, Baby, Baby, sag, was ist dir lieber* (FRÜHSTÜCK IM PARIS, CAPITAL BRA & CRO, 2020)

The contextual evidence shows that the word *broke* can be used in German contexts in a similar sense to its English counterpart. The adjective occurs here predicatively and describes a person who has little or no money. It can be used for contrast with the antonym of English origin *rich* (Example 1), or refer to values, which seem to be either important

(Example 2) or unimportant (Examples 1 and 3) for the speaker. The word is used here probably for stylistic reasons and serves lowering the register.

die Challenge

English uses the lexeme *die Challenge* in a number of meanings, which according to Lexico are: "a call to someone to participate in a competitive situation or fight to decide who is superior in terms of ability or strength", "a task or situation that tests someone's abilities", "an attempt to win a contest or championship in a sport", "a call to prove or justify something", and "a guard's call for a password or other proof of identity". The dictionary includes also its two special meanings labelling them as *law* and *medicine*. Duden, on the other hand, defines *die Challenge* as „Herausforderung; Sportwettbewerb; Wettbewerb, bei dem Spaß oder sozialer Nutzen im Vordergrund stehen". DWDS notes aditionally that the noun can denote „schwierige Aufgabe, Herausforderung, zu bewältigendes Problem", „Mutprobe, zu der per Video im Internet aufgerufen wird, mit der Hoffnung auf zahlreiche, auch prominente Teilnehmer", or „Antrag auf Überprüfung einer Schiedsrichterentscheidung durch Videobeweis". The first of the mentioned meanings is labelled in DWDS as *salopp*. All the definitions considered, the relationship between the lexemes in English and German can be described as privativeness. Here is some contextual evidence showing how the noun can be used in German:

(1) *Gegen Ende jedes Monats rät Expertin Natascha Wegelin dazu, zu prüfen, ob man seine Challenges erreicht hat, sich Erfolge zu notieren* (COSMOPOLITAN, 09/2018)

(2) *Juhu, habe ich die Challenge bestanden?* (FOLLOWME.REPORTS, ZDF/FUNK, 2.04.2019)

(3) *Jungs, ich habʼ was mega Geiles vorbereitet und zwar eine richtig geile Challenge, so zu sagen* (DIE JUNGS-WG: ABENTEUER AMSTERDAM, ZDF, S11E07, 2020)

(4) *Stimmt, wir wollten mal die Challenge starten, wer in einer Woche am meisten abnimmt* (CINEMA STRIKES BACK, ARD/ZDF/funk, 05.02.2021)

(5) *Die Challenge kam sehr gut an: Unter dem Hashtag #RWJanuarStreak gibt es mittlerweile stolze 20000 Posts!* (RUNNER'S WORLD, 03/2021)

As illustrated with the contextual evidence from both written and spoken sources, which are lifestyle and sports magazines, a podcast, television shows. The word *die Challenge*

refs here to any tasks that require a lot of effort (Example 1), a task that tests someone's abilities in golf swing (Example 2), in keeping a diet (Example 4), or in running (Example 5), as well as an attempt to win an unofficial competition done with friends (Example 3). The emotive character of the contexts is conveyed by exclamations (Examples 2 and 5), modal particles (Example 4), and the attributive adjective *stolze* (Example 5). The noun *die Challenge* performs in the presented examples probably the function of lowering the register. Informality is manifested here by both linguistic and extralinguistic elements. The former includes informal lexis as *ankommen* (Example 3), whereas the latter refers to a relaxed attitude of the speakers (Examples 2 and 4), and an effect of a spontaneous conversation (Example 4).

das Cash

Used in general English, the noun *cash* denotes money in coins, notes, or any other form. Duden and DWDS suggest that it is also used in a similar meaning in German: "Bargeld, Barzahlung". Here are some contexts, in which the noun *das Cash* can occur:

(1) *Und zwei Jahre später kauf' ich mir 'n Wagen in Cash* (DOWN OHNE GRUND, KAYEF, 2020)

(2) *Wir wären ja nicht Walulis Daily, wenn wir das Cash nicht auf den Tisch gelegt hätten* (WALULIS DAILY, ARD/SWR3, 15.09.2020)

The contextual evidence presented above has its source in a song (Example 1) and a comedy show (Example 2) and denotes money in coins and notes (Example 1) and a prize of shoes (Example 2). The noun *das Cash* serves predominantly informality, expressed here also by the abbreviated verb and article forms, such as or *kauf'* and *'n* (Example 1). Another signal of informality is emotive and emphatic character of the utterance conveyed by the particle *ja* (Example 2). As informal language frequently makes use of metaphors, also the noun *das Cash* can occur in a figurative meaning. Example (2) can be interpreted as a combination of two idiomatic expressions, which are *(das) Geld/Cash auf den Tisch legen* and *die Karten auf den Tisch legen*. The utterance is as a wordplay which serves humorous purposes. The ambiguity arises as a punchline of a joke when the programme host puts a pair of shoes (the target of the joke) on a table. The humorous effect is achieved when the host reveals the prize and verifies the quality of the shoes in question.

der Crap

The original meanings of the lexeme *crap*, which according to Lexico occurs in vulgar English slang, are the following: "something of very poor quality", "nonsense", or "unwanted articles". Although Duden and DWDS do not include the noun in their databases, the quotation citational evidence presented below shows that the noun *der Crap* can occur in informal German:

(1) *Das hier bin zu hundert Prozent ich und kein Crap, yo* (HI, CRO, 2017)

(2) *Ist das Super-Crap oder ist das cool?* (CINEMA STRIKES BACK, ARD/ZDF/funk, 21.01.2021)

As indicated by the examples, the noun *der Crap* denotes a person, probably a rapper who is not authentic and makes bad music (Example 1), and a film or a series (Example 2). English definitions and the contextual evidence considered, the relationship between English and German lexemes can be described as privativeness. The main functions of the noun *der Crap* concentrate here around conciseness and informality. Whereas the former fits well into the lyrics of a rap song (Example 1), the latter serves to lower the register of the utterance (Example 2). What should also be noted here is that the speaker uses contrast to evaluate the series or film in question (Example 2) and that the noun can be regarded as explicitly negative and its use as emphatic, especially when pre-modified by the adjective *super*.

der Fail

According to Lexico, in its informal sense, the lexeme *fail* denotes "a mistake, failure, or instance of poor performance". Although the noun does not appear in the databases of Duden and DWDS, it can be used in some contexts in German. The contextual evidence provided below comes from a news website and television shows:

(1) *Tinder führt Videos ein: Warum das Loops-Feature ein totaler Fail ist* (CHIP ONLINE, 6.07.2018)

(2) *Ich glaubʼ, die sind ein übelster Fail* (DIE MÄDCHEN-WG: IM SCHLOSS AM SEE, ZDF, S06E12, 2020)

253

(3) *Die peinlichste Story, der größte Fail, irgendwie hat jeder so ′ ne Story. Passiert halt.* (BUBBLES, ARD/ZDF/funk, 7.02.2021)

Example 1 shows that the word *der Fail* can denote in German an unsuccessful feature used in an online dating application. It can also be used as a comment and reaction to the events in question (Examples 2 and 3). It seems that German adopted one of the meanings occurring in English, which is regarded by Lexico as informal in the donor language. Thus, the relationship between the English and German lexemes can be described as privativeness. It should be noted that the adjective is here gradable and can be premodified by the absolute adjective *total* (Example 1) or the superlatives *überlster* (Example 2) and *größte* (Example 3). This suggests that the use of the noun is emphatic and its meaning evaluative. Occurring in a headline, the word may be used to catch the attention of the readers or be used for brevity (Example 1). Line (2) is an example of an emotional reaction, which is an expression of dissatisfaction of the speaker. Its use in Line 3 serves probably familiarity with (young) viewers.

der/das Fake

The lexeme *fake* used alternatively with masculine and neuter articles can occur in German in the sense of *Fälschung*, or *Plagiat*. Its use is labelled in Duden as *umgangssprachlich*. As this is one of its original meanings found in Lexico: "a thing that is not genuine", the relationship between the *fake* and *der/das Fake* can be described as privativeness. Examples of its usage provided below were taken from a German streaming series, a police procedural television series, and a comedy show:

(1) −*Darauf stehen bis zu drei Jahre Haft*.
−*Das ist ein Fake!* (HELDT, ZDF, S05E01, 2017)

(2) *Mir ist egal, ob alle wissen, dass die Maschine ein Fake ist* (DOGS OF BERLIN, NETFLIX, S01E05, 2018)

(3) *Passen Sie mal auf, ja, die Tante sabbelte nur dummes Zeug, mehr nicht. Die Alte ist ein Fake, ja* (SOKO MÜNCHEN, ZDF, S32E24, 2020)

(4) *Heidi Klum, 5-Sterne Fakes und der typische Jahresüberblick* (WALULIS WOCHE, SWR, 20.12.2020)

The semantics of the word *das/der Fake* seems to be similar in all the given examples. It refers here to forgery (Example 1), a machine that does not function properly (Example 2), a person that gives false testimony (Example 3), and counterfeit ratings reportedly posted of an e-commerce website (Example 4). Considering the context, the word *der/das Fake* is evaluative and evokes rather negative connotations. As shown above, it occurs in contexts that are emphatic statements (Examples 3 and 4) or express denial (Example 1) and indifference (Example 2). As the majority of examples have its source in spoken German (Examples 1, 2, and 3), the utterances with the noun *der/das Fake* serve similar functions to those of the spoken language. The noun can be applied in utterances that represent spontaneous speech laden with emotions (Examples 1, 2, and 3). Apart from that, it can occur in the contexts that require to convey a short and quick message, as in Example 4, which is a title of a video.

fake

Lexico indicates that the lexeme *fake* describes in general English something that is "not genuine or counterfeit", or a person that is "claiming to be something that one is not". Neither Duden nor DWDS register the adjective in their databases. Its use can be illustrated by the following examples from a German-language news magazine, a song, and a report show:

(1) *Der Grund: Ein Landsmann behauptete, Asselborns Radkergeschichten würden unter einem Fake-Profil veröffentlicht – und verbreitete dies auch per Twitter* (DER SPIEGEL, 35/2015)

(2) *Wenn ich sein muss wie ich wirklich bin, ohne Maske, ohne fakes Grinsen, ich würdʾ zu dir gehen* (ZU DIR, LEA, 2018)

(3) *Ich will wissen, wer hinter solchen Angeboten steckt und ob das, was ich lese, echt oder fake ist* (Y-KOLLEKTIV, ARD/ZDF/funk, 18.03.2021)

As demonstrated by the contextual evidence provided above, the adjective *fake* can occur both in the attributive (Example 2) and predicative positions (Example 3) without a change in meaning. The relationship between *fake* used in English and *fake* occurring in German seems to be that of privative character. Apart from that, it can be used as a prefix word (Example 1). Line 1 uses the adjective to describe a Twitter profile with reportedly untrue information about its user. Line 2 refers to an insincere smile, whereas Line 3 from a report

show describes an internet fraud. It is evident in Example 2 that the adjective is declined according to the German declension system. As far as its functions within the contexts are concerned, the adjective is used for stylisation when it imitates the language used on the Internet, as in Line 1. Due to its short form and informal character, it communicates quickly (Example 2), and can be used for emphasis and contrast, as in Example 3, which uses the antonyms *echt* and *fake*.

faken

According to Lexico, general English uses the lexeme *fake* to convey the following meanings: "forge or counterfeit (something)", "pretend to feel or have (an emotion, illness, or injury)", and "make (an event) appear to happen". Duden suggests that German uses the lexeme *umgangssprachlich* with a reference to "Informationen fälschen oder übertrieben darstellen" and „unter falschem Namen auftreten [im Internet]". DWDS includes the lexeme in the database but does not provide its definition. All the meanings considered, the relationship between *fake* and *faken* seems to be that of equipollent character. Although scarce, the contextual evidence from a German news magazine and a podcast provided below can illustrate its use:

(1) *Demonstrationen zum Beispiel, oder in eine Partei einzutreten, Mahnwachen, Widerstand, all das Zeug ist unattraktiv, mühsam, außerhalb macht man nur noch Aktionen, wenn sie Gewalt und Hass beinhalten, damit sie im Ansatz ein Onlinegefühl erzeugen, oder man bleibt im Netz. Da kann man doch so großartig politisch arbeiten. In Troll-Fabriken aktiv werden, Videos oder Stimmen faken* (DER SPIEGEL ONLINE, 24.03.2018)

(2) *Wir faken das nur* (CINEMA STRIKES BACK, ARD/ZDF/funk, 26.03.2021)

As shown above, the word *faken* can convey the meaning of forging videos or voices (Example 1), or refer to a situation when the speaker and his interlocutors pretend to be experts in the field of cinematography (Example 2). The contexts of its occurrence are an article about the Internet (Example 1) and a relaxed conversation about films and streaming series (Example 2). Whereas Line 1 uses the verb *faken* with a reference to the Internet, Line 2 resorts to irony and his utterance has a playful character. Apart from that, the contextual evidence shows that the meaning of the lexeme can divert from that included in Duden.

der Flop

According to Lexico, the lexeme *flop* occurs in informal English with a reference to "a total failure" and "a cheap place to sleep". As indicated by Duden and DWDS, the lexeme *der Flop* can also be used *umgangssprachlich* in German as another word for "Misserfolg". As English and German dictionaries provide additional meanings of the nouns *flop* and *der Flop*, the relationship between the lexemes in question can be described as equipollence. Examples of its use provided below were extracted from the German press:

(1) *Burkina Faso galt als Vorreiter für genetisch veränderte Baumwolle – bis sich die neue Sorte als Flop erwies* (FLUTER, 60/2016)

(2) *Doch die Idee vom allwaltenden Blob entpuppte sich als Flop* (DER SPIEGEL ONLINE, 14.11.2019)

(3) *Was die Stars im Alltag beschäftigt: Im IN-Talk verraten Promis ihre persönlichen Tops und Flops!* (IN-LEUTE-LEBEN-LIFESTYLE, 22/2019)

The contextual evidence suggests that the word *der Flop* can refer to a type of cotton that turned out to be impractical in the situation in question (Example 1), as well as to a mistaken idea (Example 2) and embarrassing situations (Example 3). As it is used in the introductions to articles (Examples 1, 2, and 3), it serves here mainly brevity and wordplay. As compared with its German counterpart *Misserfolg*, the noun of English origin seems to be much shorter and therefore well-applicable in the introduction to the article, which serves as an "invitation" to read the whole text. As Example 2 makes use of rhyming (*Blop-Flop; Tops und Flops*), it can be assumed that the author of the article attempts to attract the reader with his/her awareness of sound, making at the same time the text witty and memorable. In other words, this use of the noun *der Flop* has a persuasive force and encourages the reader to acquaint himself/herself with the whole text of the article.

floppen

The lexeme *flop* is used in informal English to convey the following meanings: "rest or sleep in a specified place", "deliberately fall or stumble in order to give the appearance of being fouled by an opponent", and "be completely unsuccessful; fail totally". The lexeme *floppen* also be found in Duden and DWDS, which provide its following definitions: "im Fosburyflop springen" "ein Misserfolg, Flop sein, werden" (*umgangssprachlich*), and "Niete". As compared to German, English uses more meanings of the verb. It means that

the relationship between *flop* and *floppen* can be described as privativeness. The contextual evidence comes from a podcast and the German press:

(1) *Auch das ist – neben dem schieren Verkaufsinteresse – ein Grund, warum manche Pflanzen in der einen Gegend erfolgreich sind und in der anderen floppen* (FLUTER, 60/2016)

(2) *Der Film ist im Kino eher so gefloppt* (CINEMA STRIKES BACK, ARD/ZDF/funk, 13.11.2020)

(3) *Der November-Shutdown floppte. Vielleicht auch deshalb: Nur zwölf Prozent der Betriebe mussten in der Zeit tatsächlich schließen* (DER SPIEGEL ONLINE, 18.12.2020)

As illustrated above, the word *floppen* is used with a reference to unpopular plants (Example 1), little interest in a film (Example 2), and shutdown of companies (Example 3). Its functions in the contexts provided include informality and emphasis. Whereas Line 2 may use the word of English origin to express his/her relaxed attitude, the verb may occur in Lines 1 and 3 for emphatic purposes and serve as an attention getter.

herauspicken

The lexeme *herauspicken* resembles with its form the English phrasal verb *pick out*, which according to Lexico can be used in English in the following meanings: "distinguish someone or something from a group", "illuminate an object by shining directly on it", "Highlight or accentuate something from its surroundings by painting or fashioning it in a contrasting colour or medium.", "choose someone or something from a number alternatives", and "play a tune on a musical instrument slowly or with difficulty". Duden, on the other hand, provides two meanings of the lexeme *herauspicken*, which are "aus einer größeren Menge durch Picken herausholen" and "sich gezielt jemanden, etwas aus einer Menge auswählen, heraussuchen". All the meanings considered, the relationship between *pick out* and *herauspicken* can be described as privativeness. The quotation evidence illustrating its use was taken from a youth magazine, a newspaper, a sports magazine, a news magazine, and a podcast:

(1) *Warum glauben Sie, dass die Menschen durch das große Angebot unter Druck geraten? Jeder kann sich doch ein paar wenige Dinge rauspicken* (FLUTER ONLINE, 23.12.2015)

(2) *Die Männer haben sich aus den Lieferungen vermutlich die Sahnestückchen rausgepickt, sagte ein Polizeisprecher* (DIE WELT ONLINE, 11.01.2019)

(3) *Zusätzlich muss ein Spieler zwei bis drei Zeiträume während der Saison herauspicken, in denen er nochmals pausiert, um konditionell nachzubessern* (TENNIS MAGAZIN ONLINE, 25.11.2019)

(4) *Sie betreiben "Rosinenpickerei" - suchen nicht nach objektiven Qualitätskriterien die besten aller vorhandenen Studien zusammen, um deren Ergebnisse auszuwerten, sondern picken sich nur diejenigen Untersuchungen heraus, deren Resultate ihnen in den Kram passen* (DER SPIEGEL ONLINE, 19.09.2020)

(5) *Schreibt mal eure Vorschläge hinein. Wir schauen, welchen Film wir nächste Woche da rauspicken* (CINEMA STRIKES BACK, ARD/ZDF/funk, 12.03.2021)

As illustrated above, the word *herauspicken* can refer to commodities (Example 1), stolen goods (Example 2), periods of time (Example 3), research methods (Example 4), and films (Example 5). The contextual evidence shows that the verb can be used in German in two meanings, also registered in Duden. The verb conveys the meaning of choosing a particular thing or an abstract entity from a number of alternatives (Examples 1, 2, 3, and 4) or from a list (Example 5). Taking into account that it occurs here in the contracted form *rauspicken*, it may serve to lower the register of an utterance (Examples 1 and 2). Apart from that, the word may be used for familiarity (Examples 3 and 4) or occur in a context that has a persuasive character (Example 5). In Line 5 the speaker aims to encourage the podcast viewers to submit a few film titles, which the podcasters will discuss in the next podcast episode. It is here the imperative form of the 2nd person plural *schreibt hinein* and the possessive pronoun *eure* that imply friendliness towards the viewers and a relaxed attitude of the speaker.

der Jackpot

The lexeme *jackpot* occurs in general English with a reference to "a large cash prize in a game or lottery, especially one that accumulates until it is won". Labelling its use as "Poker" and "besonders Lotto", Duden and DWDS define the word as "Einsatz, der in eine gemeinsame Kasse kommt" and „(hohe) Gewinnquote, die dadurch entsteht, dass es im Spiel oder in den Spielen vorher keinen Gewinner gegeben hat". Taking into account the definitions provided by Duden, DWDS, and Lexico, the relationship between the lexeme

jackpot and *der Jackpot* can be described as inclusion. Examples of its use come from the German press and a web magazine:

(1) *Es sollen ein Junge und ein Mädchen sein. Jackpot? Klar, aber mal zwei* (STERN 8/2017)

(2) *Wenn's wieder langsam warm wird, wird's, ja, dann ein Kind geboren (…), Boom, Jackpot* (GUTEN, MORGEN, INTERNET! ARD/ZDF/funk, 9.05.2018)

(3) *Frankfurt und Wolfsburg in die Champions League? Silva und Weghorst können den Jackpot knacken* (KICKER 9/2021)

(4) *Jackpot! Das war einer meiner ersten Gedanken, als ich vor fast acht Jahren erfuhr, mit Zwillingen schwanger zu sein: Eine Jobpause und gleich zwei Kinder, das erschien mir – mit Blick auf meine beruflichen Interessen und die Familienplanung – fast schon effizient* (DER SPIEGEL ONLINE, 7.02.2021)

The contextual evidence shows that the word *der Jackpot* can be used figuratively and denote a personal or professional success, such as becoming parents (Examples 1, 2, and 4), or good performance in Champions League (Example 3). As indicated above, the lexeme can occur in contexts that express humour and informality (Examples 1 and 2) as well as rejoice (Example 4). The informality of the context is additionally manifested here by a conversational character of the line and the lexeme *knacken* (Example 3). According to Duden, the fixed phrase *den Jackpot knacken* that occurs in Example 3 is used *umgangssprachlich* in German with a reference to *den Jackpot gewinnen* (English: *hit the jackpot*). Printed on a magazine cover, the phrase may draw the attention of the potential reader.

pimpen

Lexico provides the following sense of the lexeme *pimp* in informal English: "make something more showy or impressive", and "inform on" used particularly in Australia. The primary meaning of the word, which is "act as a pimp" was probably not adopted into the German language, as Duden refers to the lexeme *pimpen* as "effektvoller, auffälliger, glanzvoller gestalten [und technisch besser ausrüsten]" and labels its use as *umgangssprachlich*. It means that the relationship between *pimp* and *pimpen* can be described as privativeness. The following examples taken from the press can illustrate its use in the German language:

(1) *Kaffee, Tee, Glühwein und Co. Von der Stange sind nichts für Sie? Dann pimpen Sie Ihren Tee doch mit leckerem Saft und die heiße Schocki mit feinen Gewürzen wie Zimt* (ALVERDE, DROGERIEMARKT, 12/2018)

(2) *Der pink-farbene Pompon pimpt's* (COSMOPOLITAN, 06/2018)

(3) *Wir nahmen als Basis für erfrischend eiskalt-scharfes Gaspacho mit Himbeeren und Meerretich (...) und pimpten sie schließlich zu einer raffinierten veganen Bete- und Arbeite-Variation* (DER SPIEGEL ONLINE, 23.02.2019)

(4) *Bequeme Hausbekleidung, aus der wir alle im Lockdown oft gar nicht mehr herausgekommen sind, pimpen sie nun Haute-Couture-fähig: Seidennachthemden und Bademäntel aus Waffelpikee werden zu eleganten, teils fließenden, teils voluminösen Abendroben (…)* (DIE WELT ONLINE, 11.07.2020)

The contextual evidence shows that the verb *pimpen* can pertain to the action of making one's appearance (Examples 2 and 4) more impressive, and tea (Example 1) or a dish (Example 3) more tasty. As exemplified above, this action can be performed by a person (Examples 1 and 3), or figuratively by a piece of clothing (Examples 1, 2, and 4). It may serve here lowering the register of an utterance and familiarity.

die Power

According to Lexico, the lexeme *power* can occur in general English in numerous meanings, one of which is "physical strength and force exerted by something or someone". Duden and DWDS register its two meanings, which are: "Kraft, Stärke, Leistung, Wucht" (Duden), and große Leistungsfähigkeit, ausdauernde Kraft, Stärke, großes Engagement" (DWDS). Both dictionaries label its use as *Jargon*. This means that the relationship between *power* and *die Power* is that of privative character. Here is how the word can be used in the press, television shows, and a football commentary:

(1) *Für genug Power beim Biken sorgen die farblich passenden Energy-Drinks* (JOY, 11/2017)

(2) *Ich weiß nicht, ob du so viel Power hast, wie ich* (DINNER DATE, ZDFneo, 2020)

(3) *Sofort mehr Energie. Volle Power auch in der dunklen Jahreszeit* (MEN'S HEALTH, 12/ 2020)

(4) *…hat Energie Cottbus viel offensiv Power verloren…* (CHRISTIAN DEXNE, ENERGIE COTTBUSS- 1. FC UNION BERLIN, RBB IM SPORT, 2020)

(5) *Mehr Power auf Dauer* (RUNNER'S WORLD, 3/2021)

(6) *Jonas trainiert bis in die Nacht weiter. Trotzdem hat er noch Power übrig* (DIE JUNGS-WG, ZDF, S13E21, 2021)

As exemplified above, the word *die Power* can refer to physical strength (Examples 1, 5, and 6), personal traits (Example 2), well-being (Example 3), and a winning streak (Example 4). It can be regarded both as one's permanent trait (Examples 2 and 3), or a temporary condition (Example 1, 4, 5,and 6), which is of a fleeting character. Although the noun can occur in various contexts, it has similar functions in speech and writing. It may serve to catch attention of the addressees, be that potential purchasers of an energy drink (Example 1). Line 4, which is a televised real-time commentary of a football game, constitutes an example of spontaneous speech that is dynamic and elliptical. Apart from that, the word *die Power* can be applied in a context that requires precision and conciseness, such as a headline. A good example here is (Example 5), which additionally uses rhyming and a word play. In this form, the line in question seems to be memorable and evokes enjoyment in the reader. Last but not least, the word *die Power* can occur in a narrative of a television show (Example 6), which refers to everyday activities and serves probably informality and familiarity.

der Pro

As indicated by Lexico, informal English uses the noun *pro* to denote a professional in sports. Another sense provided by the dictionary refers to "a prostitute". Duden indicates that the lexeme occurs in golf. This suggests that the relationship between the lexemes in English and German can be described as privativeness. The following examples from the press, a comedy show and a podcast can illustrate the use of the word *der Pro* in German:

(1) *Liebe? Kannst du! Love-Pro Dagi Bee zeigt dir, wie's geht* (BRAVO, 10/2018)

(2) *Die Dreißigjährige ist Social-Media-Pro und Fotografin und hat privat eine große Leidenschaft für Katzen* (COUCH, 5/2021)

The examples provided above show that the word *der Pro* can occur as part of a compound (Examples 1 and 3). It can denote a person who can give valuable advice (Example 1), or

an expert in the field of social media (Example 3). The lines are declarative sentences. One of them (Example 1) is preceded by an exclamatory sentence and a rhetorical question. It shows familiarity with the reader and attempts probably to involve him/her into the topic discussed. The person who is referred to as *Pro* is a popular German youtuber, probably a role model for some young people. It seems that the word can successfully be applied when there is need for brevity, i.e. when it uses lengthy compound nouns (Example 3).

Props

Informal English uses the lexeme *props* with a reference to *due respect*. Duden and DWDS do not include it in their databases. The following examples from a hip-hop magazine, rap song and television show can illustrate its use in the German language:

(1) *Travis˙ Manager gab ihm Props für seinen Auftritt und meinte dann, ob er was zu rauchen klären könnte* (JUICE ONLINE, 2017)

(2) *Der Boy gibt Props, aber bläst nicht und der Boy liebt Gott, denn er schläft nicht* (DER BOY, BOOZ, 2018)

(3) *Also wer hat damit gerechnet, dass Simon es tatsächlich schafft, Props zu ihm* (FASHION FUTURE BERLIN, ARD/ZDF/funk, S02E03, 2019)

(4) *Ich hab Euch Props, war immer ein korrekter Mann. Wer Respekt gibt, kann von mir Respekt verlang˙* (EKO FRESH, JETZT BIN ICH DRAN, 2021)

The word *Props* denotes in German respect for someone (Examples 1, 2, and 3) or is used as an expression of approval (Example 4). Just the same as in English, the noun *Props* can be used with the intransitive verb *geben* (*give*). It means that it can function as a direct object in the sentence pattern SUBJECT+VERB+INDIRECT OBJECT+DIRECT OBJECT (Example 1), or SUBJECT+VERB+DIRECT OBJECT (Example 2). Occurring in the hip-hop community, the word may serve social functions (Examples 1, 2, and 4). It means that its use may strengthen the bonds within a group and serve identification with its members. The line from a podcast illustrates the use of *Props* in the context of a relaxed attitude, which probably intends to limit the distance between the audience (viewers) and the host (Example 3). The informality of the presented contexts is manifested here also by slangy words and phrases, such as *etwas zu rauchen klären* (Example 1) or *der Boy* (Example 2), and the contracted forms *find's* (Example 3).

der Push

As indicated by Lexico, the lexeme *push* occurs both in general and informal English. One of its English meanings can also be found in the Duden. The following definition labelled as *Jargon* was registered by the Duden: „[durch gezielte Förderung bewirkter] Aufschwung". All of the meanings considered, the relationship between *der Push* and *push* can be described as privativeness. The contextual evidence provided below comes from the press and a show about video games:

(1) *Kleidung hat eine Funktion. Zum einen kann ein Outfit einem selbst einen unglaublichen Push geben. Zum anderen erzählt unsere Kleidung etwas über uns* (OK!, 36/2015)

(2) *Etwa alle drei Jahre erleben rote Haare ein Comeback und alle Rothaarigen einen gewaltigen Push fürs Selbstbewusstsein, sagt Tristan Rogers* (COSMOPOLITAN, 02/2017)

(3) *Aber ich glaube schon, dass diese Vermarktungsstrategie am Anfang dem Ganzen einen deutlichen Push gegeben hat* (GAME TWO, ARD/ZDF/funk, 17.08.2020)

(4) *Peter Gulacsi (RB Leipzig): Das gibt uns einen großen Push für Freitag, wir wollen unbedingt ins Finale kommen* (DIE WELT ONLINE, 25.04.2021)

As the contextual evidence shows, the word *der Push* can occur in German with a reference to appearance (Examples 1 and 2), marketing strategies (Example 3), or football (Example 4). It denotes in Example 1 a stunning effect achieved by clothing. Whereas Lines 2 and 4 suggest that the word *der Push* may also refer to motivation and enjoyment, Line 3 uses the word to convey the meaning of commercial success. It can be noticed that in all the examples the noun is premodified by such adjectives as *unglaublich* (Example 1), *gewaltig* (Example 2), *deutlich* (Example 3), and *groß* (Example 4). This indicates a positive evaluation and an emotive character of the utterances.

pushen

As indicated by Lexico, the lexeme *push* occurs both in general and informal English. Used in an informal context, the word is defined as "have very little of something, especially time", "promote the use, sale, or acceptance of", and "sell (a narcotic drug) illegally". Duden labels its use as *salopp* and *jargon* and provides the following

definitions: "[durch Werbung] bekannt machen", "antreiben, fördern, in Schwung bringen", and "mit harten Drogen handeln". The relationship between the lexemes can be described as privativeness. The quotation evidence presented below comes from the press and a television show:

(1) *Und pushte ganz nebenbei seinen Body auf sexy* (OK, 36/2015)

(2) *Ihr Konto profitiert, Jupiter sorgt für Unterstützung von wichtigen Leuten. Sie können gestalten. Das pusht!* (MYSELF, 01/2017)

(3) *Das Lustige ist, ich wusste das war ʾne typische Du-Serie. Weil du immer den Frauenteil pushst und den queeren Teil und all das* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E02)

(4) *Bringt Abwechslung ins tägliche Müsli-Obstsalat-Einerlei und schmeckt wunderbar nach Urlaub: die Drachenfrucht Smoothie Bowl! Wenn wir schon nicht in ferne Länder reisen können, holen wir uns ein wenig Exotik eben an den Frühstückstisch. Und pushen unser Immunsystem mit Power-Vitaminen!* (MADAME ONLINE, 28.02.2021)

The contextual evidence shows that the verb *pushen* conveys the meaning of improvement (Example 1), generating motivation (Example 2), choosing and promoting a topic to discuss (Example 3), and improving the immune system (Example 4). It can be inferred from the contexts above that the verb can occur in exclamatory sentences that have an emotive and motivational character (Examples 2 and 4). Apart from that, it may be used for informality and emphasis.

rocken

According to Duden, the lexeme *rocken* can occur in informal (*umgangssprachlich*) German as another word for *begeistern*. The word *rock* occurs in informal English in the following meanings: "dance or play rock music", "be exciting or full of social activity", "be very good or pleasing", and "wear (a garment) or affect (an attitude or style), especially in a confident or flamboyant way". As English uses more meanings of the word *rocken* than English, the relationship between *rock* and *rocken* can be described as privativeness. It means that the relation between the lexemes in German and English is that of privative character. The contextual evidence is:

265

(1) *Ein Russe, der rockt* (TENNIS MAGAZIN, 11/12/2020)

(2) *Prinzessin Diana rockt die 80er* (GEEK! 05/07 2020)

(3) *Von wegen spaßbefreit: Die neuen E-Bikes rocken bergauf wie bergab* (MOUNTAINBIKE, 03/2021)

(4) *Aber du rockst das, locker!* (FASHION FUTURE BERLIN, ARD/ZDF/funk, S01E10, 2018)

Referring to its meaning, the word *rocken* denotes the state of being successful in tennis (Example 1), an action of affecting the trends of a decade (Example 2), performing well in multi-terrain settings (Example 3), and fashion (Example 4). It can refer both to human beings (Examples 1, 2, and 4) and entities (Example 3). Occurring in a headline (Example 1) or a magazine cover (Example 2), it can serve brevity and conciseness. The verb seems to occur also in contexts that are emotive, evoke positive connotations (Example 3) and attempt to motivate the interlocutor (Example 4).

der/das Skill

Lexico includes two meanings of the noun *skill* in its database, which are "the ability to do something well; expertise", and "a particular ability". Whereas Duden does not register its occurrence, DWDS provides the following definitions of the lexeme *der/das Skill*: „(individuelle) Fähigkeit, Fertigkeit, Kompetenz", and „zusätzliche Funktion einer Software; (im Spiel erwerbbare) Fertigkeit, Erfahrung bei Computerspielen". Its use is labelled by DWDS respectively as „Wirtschaft, Psychologie" and „Interaktions- und Telekommunikationstechnik". All the definitions considered, the relationship between *skill* and *der/das Skill* can be described as inclusion. The following examples from the press and a television show can illustrate its occurrence and use in German:

(1) *Nur schön reicht nicht mehr. Beauty-Produkte müssen auch performen. Deswegen erweitern Foundations jetzt ihre Skills…* (GLAMOUR, 10/2019)

(2) *Vielleicht könnten die uns ja noch was beibringen, so die Mädels (…) Ja, so krasse Skills (…)* (DIE JUGEND-WG: ABENTEUER AMSTERDAM, ZDF, S11E06, 2020)

(3) *Dissy hat heute nach langer Wartezeit endlich die B-Seite vom „Bugtape" veröffentlicht, Luciano zeigt sich auf „Nicht wach" ungewohnt offen und persönlich, Said hält den Standort in seiner Hood und Elias zeigt seine Skills auf dem Track „Graffiti"* (JUICE ONLINE, 5.02.2021)

As illustrated by the contextual evidence, the word *der/das Skill* denotes abilities of a foundation to conceal (Example 1), young female football players to play football (Example 2), and music performers to make music (Example 3). It can be used figuratively and refer to a product (Example 1), or to people (Examples 2 and 3). The contexts do not provide exact information about the kind of skills in question. Instead, it is presupposed and has to be inferred from the context. The noun can be modified by the adjective *krass* which is also informal. The premodifying element has a positive meaning and suggests that the speaker evaluates the skills in question in a positive way. The skills mentioned can be developed (Example 1), or taught (or learnt) (Example 2). Its main function within the contexts provided above may be lowering the register.

der Tipp

The lexeme *tip* occurs in general English in a number of meanings, one of which is "a small but useful piece of practical advice". Duden suggests that the noun *der Tipp* can be used *umgangssprachlich* and denote "nützlicher Hinweis, guter Rat, der jemandem bei etwas hilft; Fingerzweig; Wink". It means that the relationship between the lexemes in English and German can be described as privativeness. Here is some quotation evidence taken from the German press:

(1) *Bundesligastart – das bedeutet auch: Zeit fürs Kicker Managerspiel. Wir verraten die besten Tipps: Schnäppchen und Geheimtipps auf dem Transfermarkt* (AUGSBURGER-ALLGEMEINE ONLINE, 15.09.2020)

(2) *Wir erklären dir alles, was du zu Slow Fashion wissen musst und geben dir hilfreiche Tipps!* (COSMOPOLITAN ONLINE, 12.03.2021)

(3) *Tipps für Anfänger: Wie plane ich meinen Camper-Urlaub?* (DER SPIEGEL ONLINE, 23.04.2021)

(4) *Ab Seite 44 gibt Lisa Burnage Tipps, wie wir unserem Alltag und mit unserem Humor begegnen können* (FREUNDIN, 10/2021)

(5) *Neben der Gesamtzahl der User ist bei der EM im Vergleich zur Bundesliga häufig auch die Teilnhmerzahl innerhalb einer Tipprunde größer. Was bedeutet das für meinen Tipp?* (DIE WELT, 11.06.2021)

(6) *Einer meiner Kollegen ist ein Sohn von einem Chefarzt, der hat sich in den ersten Tagen bei allen Professoren in persönlichen Terminen vorgestellt. Das hatte ihm sein Vater geraten. In meiner Familie kann mir niemand solche Tipps geben. Heute*

ärgere ich mich, dass ich nicht von selbst auf die Idee gekommen bin (ZEIT ONLINE, 19.06.2021)

It can be inferred from the contextual evidence that the word *der Tipp* denotes in German pieces of advice on a kind of sports betting (Examples 1 and 5), slow fashion (Example 2), a campervan holiday (Example 3), everyday well-being (Example 4), and successful life (Example 6). Types of sentences which use the noun are: declarative sentence (Examples 1, 3, 4, and 6), exclamatory sentence (Example 2), and interrogative sentence (Example 5). Occurring in the lead-in to an article (Examples 1 and 2) or in a headline (Example 3), the word may serve brevity. Its use on the editorial page has a conversational character and may suggest the need for familiarity and diminishing the register (Example 4). Similar examples are an interview (Example 5) and a quote (Example 6) that also have a spoken character.

toppen

According to Lexico, the lexeme *top* is used in general English in a number of meanings. Duden suggests that it can be used *umgangssprachlich* to convey the following meaning: "jemanden, etwas [bei einer Sache] übertreffen". This corresponds to the primary meaning of the verb *top,* which is "exceed (an amount, level, or number); be more than". Although Duden differentiates three additional special meanings of the word, the relationship between *toppen* and *top* is that of privative character. Examples presented below come from a news magazine, a Germany's leading sports magazine, a podcast, and a newspaper:

(1) *„Aber für mein Land zu spielen, mit einigen meiner besten Freunde - das kann man nicht toppen", sagte Djokovic, der im gesamten Turnierverlauf kein Spiel verloren hatte* (DER SPIEGEL ONLINE, 12.01.2020)

(2) *Müller toppt keiner: Die dienstältesten Profis der 18-Bundesliga-Klubs* (KICKER ONLINE, 17.11.2020)

(3) *Was soll das noch toppen?* (CINEMA STRIKES BACK, ARD/ZDF/funk, 26.02.2021)

(4) *„Alle sechs bedeutenden Titel einer Saison zu gewinnen, ist eine grandiose Leistung, die nicht zu toppen ist. Umso beeindruckender ist es, dass es dem Team gelungen ist, diesem Riesenerfolg eine weitere deutsche Meisterschaft folgen zu lassen", sagte Reiter* (DIE WELT ONLINE, 23.05.2021)

As the examples above show, the action conveyed by the verb *toppen* can refer to the feeling of pride (Example 1), to a leading position (Examples 2 and 3), and success (Example 4). Line 1 is an utterance of a popular tennis player, which has probably been translated from English. Line 2, which is a headline of an article about a popular and successful football player, may serve brevity and conciseness. The following context appears to have a humorous character, as in Line 3, whereas Line 4 has a spoken and conversational character.

upgraden

According to Lexico, the lexeme *upgrade* is used in general English and conveys the meaning of "raising (something) to a higher standard, in particular improve (equipment or machinery) by adding or raplacing components" or "raising (an employee) to a higher grade or rank". Duden suggests that German uses the word *upgraden* in the language of IT and defines it as "durch ein Upgrade verbessern". All of the definitions considered, the relationship between *upgrade* and *upgraden* can be described as privativeness. Here is some quotation evidence taken from the German-language press:

(1) *Für die mussten wir unsere Räume upgraden* (DIE WELT ONLINE, 28.11.2019)

(2) *Die kann man mit Heels super upgraden* (COSMOPOLITAN, 08/2020)

(3) *Von „Coronafußgruß" bis „Virusdetektiv": Die Pandemie hat neue Begriffe hervorgebracht, die zeigen, was Deutschland besonders gut kann* (…). *Denn durch die Möglichkeit der Zusammensetzung lassen sich vielerlei Wörter mit einem »Corona-« als Präfix upgraden, wie beispielsweise im Falle der »Coronamüdigkeit« oder der »Coronaangst«* (DER SPIEGEL ONLINE, 21.02.2021)

As the examples provided above show, the verb *upgraden* refers to electronic equipment in rooms in question (Example 1) as well as to fashion (Example 2) and language (Example 3). It conveys here the meaning of raising rooms to a higher standard with some new equipment (Example 1), improving fashion look (Example 2), or creating compound nouns by adding the prefix *Corona-* (Example 3). It can be used as a stylisation of the technical language when the speaker refers to technological equipment (Example 1). Then, it may occur in a context that encourages the reader to follow fashion trends in question. The effect of persuasiveness is additionally intensified by the adverb *super* that premodifies the

verb *upgraden*. Example 3 may also uses the verb *upgraden* for stylisation when referring to the ability of the German language to create compound nouns.

4.5.2. Summary

The subchapter IMPROVEMENT, MONEY, SUCCESS AND FAILURE illustrates the use of lexis referring on the one hand to actions, states, and abilities of raising or exceeding standards, and on the other hand to unsuccessful activities and entities of poor quality. The analysis has shown that 52% of the lexis in question come from general, whereas 48% has its source in informal English. The most common semantic relationship differentiated within this lexical group is privativeness (64%). Among the vocabulary of English origin are also words that according to Lexico occur in English in one sense (*broke*, *das Cash*, *der Crap*, *Props*), also adopted in German contexts. Other semantic relationships distinguished within this subchapter are: equipollence (*der Flop*) and inclusion (*der Jackpot*). As two lexical items (*aufpeppen*, *aufpimpen*) have been created from English and German elements, the relationship between the lexemes used in English and German could not be determined. As far as their occurrence in German dictionaries is concerned, Duden registers in its database 19 lexical items (76%). Words that do not occur in Duden are: *broke*, *der Crap*, *der Fail*, *fake*, *der Pro* (a different meaning), and *Props*. High-frequency words are: *der Tipp* (6 quotations), *die Challenge* (5 quotations), *herauspicken* (5 quotations), *die Power* (5 quotations), and *Props* (5 quotations). Low-frequency words are: *das Cash* (2 quotations), *faken* (2 quotations), and *der Crap* (2 quotations). It is also the form of the lexis analysed that was taken into consideration in this subchapter. Some of the verbs included in this group were created with the separable prefix *auf-* which conveys the meaning of improvement. It is also notable that the group comprises twelve monosyllabic lexemes, which are *broke*, *das Cash*, *der Crap*, *der/das Fake*, *der Fail*, *fake*, *der Flop*, *der Pro*, *Props*, *der Push*, *der/das Skill*, and *der Tipp*. It should be noticed that the form of the lexemes in questions determines their functions within the contexts provided. Used in newspaper headlines, lead-ins to the articles, and magazine covers, they serve brevity and conciseness. With their short form, the lexical units borrowed from English have the ability to create a rhyming effect, such as *Blop-Flop* and *Power auf Dauer*. They can also be used as part of wordplay and fixed phrases, as in *Cash auf den Tisch legen*. Apart from the language creativity, the lexemes may be used for emphasis and contrast (*Super-Crap oder cool?*), or familiarity (*aufpeppen*, *aufpimpen*, *herauspicken*). Some of the examples

included in this subchapter indicate positive evaluation (*der Push*), whereas others have an explicitly negative meaning (*der Crap*, *der Fail*, *floppen*, *der Flop*).

4.6. CONSUMPTION

4.6.1. Introduction

As demonstrated in the previous subchapter, lexis borrowed from English can occur in German with a reference to personal achievements and failures. The subchapter CONSUMPTION looks at lexis applied in informal German to talk about the (excessive) use of products or substances. A significant impact of lexis belonging to this category may be regarded on the one hand as a consequence of mass production and advertising, and on the other hand as a result of the influence of drug scene. The lexical set analysed in this subchapter comprises 13 nouns, 2 verbs and 1 adjective. Nouns classified as part of CONSUMPTION denote consumers and people involved in drug trafficking, names of particular products or substances and experiences after their consumption or use. Verbs included in this group convey the meaning of dealing with illegal substances and refer to the experience of being intoxicated. The overview of the lexis grouped into the category of CONSUMPTION begins with an adjective that describes the condition of a person in which he/she has not taken or does not take drugs. The subchapter CONSUMPTION furnishes 50 quotation examples that illustrate the usage of 16 English loanwords.

clean

As pointed out by Lexico, when a person is *clean* it means in informal English that he or she does not possess anything illegal, i.e. drugs or stolen goods, or does not take any drugs or alcohol. Labelling its use as *Jargon*, Duden offers the following meanings of the lexeme *clean*: "[nach einer Behandlung] nicht mehr drogenabhängig", „nicht gedopt", and "steril, nüchtern". As it is also general English that uses the word in a number of other meanings, the relationship between *clean* occurring in English and *clean* used in German can be described as privativeness. The following lines taken from the press and television shows can illustrate its use in German:

(1) *Methadon ist ein Ersatzstoffheroin, den er jeden Tag bekommt. Es soll Beschaffungskriminalität minimieren und schlussendlich durchs Runterdosierenan dabei helfen, komplett clean zu werden* (Y-KOLLEKTIV, ARD/ZDF/funk, 26.01.2017)

(2) *Wir möchten wissen, wie geht es ihr heute? Ist sie clean?* (FOLLOWME.REPORTS, ARD/ZDF/funk, 5.05.2020)

(3) *Ich dachte er sei seit 2 Jahren clean* (RENTNERCOPS, ARD/ONE, S03/E02, 2021)

(4) *Mehrere Jahre lang war sie Medienberichten zufolge clean, doch nun hat die 36-Jährige öffentlich gemacht, dass sie einen Rückfall erlitten hat* (DER SPIEGEL ONLINE, 21.04.2021)

(5) *Er arbeitet seine Probleme auf, auch mit der Hilfe einer Therapeutin. Heute ist er clean* (EXACTLY, MDR, 22.04.2021)

The contextual evidence provided above demonstrates the use of *clean* with a reference to illicit substances (Examples 1, 2, 3, and 4) and sports betting (Example 5), and describes people who have overcome addiction. All of the examples show the use of the adjective in the predicative position. As evidenced in Example 1, the adjective can be premodified by the adverb *komplett*, which makes the utterance more emphatic. The disyllabic word *clean* may be used here for brevity or informality.

das Crack

In its informal variety, English uses the lexeme *crack* to denote a joke, an attempt to achieve something, or the cleft between buttocks. Its slangy meaning is included in Oxford Dictionary of Modern Slang: "A potent hard crystalline form of cocaine broken into small pieces and inhaled or smoked". This sense of the lexeme can also be found both in Duden and DWDS: "Kokain enthaltendes synthetisches Rauschgift". All the meanings considered, the relationship between the lexemes used in English and in German can be described as privativeness. The contextual evidence provided below comes from a German tabloid newspaper and a drama series:

(1) *2001 taucht ein Video auf, in dem [er: my remark] die Droge Crack raucht (...)* (BILD DRESDEN, 101/18)

(2) *Der hat Kindern Crack verkauft* (FRITZIE-DER HIMMEL MUSS WARTEN, ZDF, S01E05, 2021)

The contextual evidence presented above suggests that *das Crack* denotes an illegal narcotic drug. The noun is applied in the given contexts for stylisation and informality. Sketching a very informal situation, the context additionally uses the word *die Droge* for precision (Example 1). Another linguistic device expressing informality in the given contexts is the article *der* used in place of a noun phrase (Example 2). The indicator of the informality here is an extralinguistic element, which is an effect of spontaneity (Example 2).

dealen

The lexeme *deal* occurs in informal English and refers to buying and selling illegal drugs. The same sense can be found in Duden and DWDS: "mit Rauschgift handeln". However, English seems to use a larger number of meanings of the word. On that account, the relationship between *deal* and *dealen* can be described as privativeness. The contextual evidence provided below was extracted from television series and the press:

(1) *Was ist mit ihrem Neffen Arian, hat der vielleicht gedealt?* (TATORT, SCHWARZER AFGHANE, ARD, 2013)

(2) *Bitte sagen Sie meinen Eltern nichts davon. Ich gehe aufs Gymnasium. Ich hab nur einen Teppich geliefert. Ich hab noch nie gedielt oder so* (DOGS OF BERLIN, NETFLIX, S01E06, 2018)

(3) *[Sie: my remark] wurde festgenommen und ins Gefängnis gesteckt, unter dem dringenden Verdacht, dass sie mit Meth deale* (DER SPIEGEL, 29.12.2018)

(4) *Nur weil ihr Bruder dealt oder gedealt hat, heißt das nicht, dass sie damit etwas zu tun hat* (FRITZIE-DER HIMMEL MUSS WARTEN, ZDF, S01E04, 2020)

The examples show the usage of the verb *dealen* in spoken German. It occurs in a criminal context and refers rather pejoratively to illicit drug trafficking. The verb evokes negative connotations because it conveys an action that a person denies doing, or does not want to do. It is not restricted to any particular age group, as it can occur in speech of an adolescent (Example 2), or an adult (Examples 1, 3, and 4).

der Dealer

A person who deals in illegal drugs is called a *dealer* in informal English. Apart from that, English uses the lexeme to denote "a person who buys and sells goods", "A person who

buys and sells shares, securities, or other financial assets as a principal (rather than as a broker or agent)", and "The player who distributes the cards at the start of a game.". The word *der Dealer* is also used in German, as indicated by Duden and DWDS: "jemand der mit Rauschgift handelt" and "männliche Person, die an der Börse handelt". Its use is labelled respectively as *Jargon* and *Börsewesen*. All the meanings considered, the relationship between *dealer* and *der Dealer* is that of privative character. The following lines illustrating its use were taken from a police procedural television series and a news magazine:

(1) *Sag mal, die anonyme Nummer, die müsste dann zu einem seiner Kunden gehören, oder zu seinem Dealer* (SOKO MÜNCHEN, ZDF, S03E02, 2021)

(2) *Beck kommt aus der Wohnung eines Dealers, die die Polizei überwacht* (DER SPIEGEL CHRONIK 2016)

The noun can occur both in speech (Examples 1, 2, and 4) and in writing (Example 3). Although the majority of examples suggest that the noun can denote a man (Examples 1, 2, and 3), it can also refer to a woman (Example 4). Its usage can be of rather neutral (Examples 1, 3, and 4) or playful character (Example 2). The noun *der Dealer/die Dealerin* is commonly used by every language speaker, regardless of their age.

die Dealerin

As indicated by Duden, the lexeme *die Dealerin* is used in German with a reference to "weibliche Person, die mit Rauschgift handelt" and "weibliche Person, die an der Börse handelt". The entries found in Duden are labelled as *Jargon* and *Börsewesen,* respectively. As English does not distinguish between the masculine and feminine form of the noun *dealer*, the semantic relationship in this case cannot be determined. Here is some evidence illustrating the use of the word *die Dealerin* taken from a streaming television series, the press, and a television report:

(1) *Ich habe eine Crack-Dealerin, die neun Monate sitzt, dann habe ich eine Frau, die aus Versehen einen Postboten anfuhr und die sitzt vier Jahre* (ORANGE IS THE NEW BLACK, NETFLIX, S01E01, 2013)

(2) *Eine Dealerin erzählt vor der Kamera, wie die junge Polizistin ihr Heroin abgekauft und dann probiert habe* (ZEIT ONLINE, 24.04.2017)

(3) *Mutmaßliche Dealerin festgenommen* (DIE WELT ONLINE, 4.06.2019)

(4) *Der erste Weg führte zu einer Dealerin* (FOLLOWME.REPORTS, ARD/ZDF/funk, 14.04.2021)

The feminine form *die Dealerin* occurs in the examples provided above with a reference to women involved in drug trafficking. Line 1 shows that the word *Dealerin* can occur also as a compound noun premodified by a specific name of an illegal substance. Its use here can be motivated by the need for stylisation for the American reality (Example 1), or precision (Examples 2, 3, and 4).

das Dope

The lexeme *dope* has its source in informal English and denotes a recreational drug, such as cannabis, or a drug taken to enhance an athlete's or a racehorse's performance. As suggested by Duden, German uses the noun with a reference to illegal drugs, such as hashish: "Rauschgift, besonders Haschisch". Its use is labelled by the dictionary in question as *Jargon*. Taking into account all the definitions provided, the relationship between the lexemes in English and German is that of privative character. The following lines illustrating the use of *das Dope* in German come from a news magazine, a streaming television series, and a novel:

(1) *Vielleicht liegt es am Dope, dass Kalkbrenner da anders drauf ist* (DER SPIEGEL, 35/22.08.2015)

(2) *Wenn Erik nicht abgehauen ist, sondern abgemurkst wurde, dann liegt sein Dope noch in den Höhlen* (DARK, NETFLIX, S01E01, 2016)

(3) *Immerhin nahm das Dope dem Schmerz ein wenig die Spitze, hielt ihn auf Distanz* (DER TODESBRUDER, THOMAS ELBEL, 2020)

The examples of its usage in German are very diverse and involve literature (Example 1), a news magazine (Example 2), or a Netflix series of German origin (Example 3). It functions here as an informal and broad term for an illicit drug that soothes the pain (Example 1), improves the mood (Example 2), and should be hidden (Exmple 3).

der Drink

The lexeme *der Drink* used in German was adopted from general English in one of its meanings, which is "meist alkoholisches [Mix]getränk". It means that the relationship between the English and the German lexeme is that of privative character. How the noun is used in German can be illustrated with the following sentences found in the German-language press:

(1) *Bestellen uns einen Drink, beobachten Menschen und warten was passiert* (JOY, 01/2019)

(2) *Unter normalen Umständen wäre man bald auf einen Drink gegangen* (COSMOPOLITAN, 08/2020)

(3) *Aber sie begleitet mich bis heute: Suchtverhalten ist erblich. Als Kind erstickte ich meinen Kummer in Fressattacken, als Jugendlicher in Drinks, den richtigen Sneakern und Überstunden* (FLUTER ONLINE, 27.05.2020)

(4) *Viele Menschen greifen seit der Pandemie häufiger zu einem Drink. Eine Umfrage zeigt nun, welche Altersgruppen davon besonders betroffen sind. Es sind vor allem junge Leute* (DER SPIEGEL ONLINE, 7.04.2021)

As shown above, the word *der Drink* can be used in German with a reference to a beverage that contains alcohol. The citations provide evidence for the use of the noun that connotes rather positively (Examples 1 and 2) and the use which evokes rather negative associations (Examples 3 and 4). Whereas the former refers to a form of spending free time, the latter addresses a serious problem, which is alcohol abuse. The monosyllabic word *der Drink* may be used here for familiarity (Examples 1 and 2) or special emphasis (Examples 3 and 4).

der Fixer

The lexeme *fixer* occurs in general English with a reference to "a person who makes arrangements for other people, especially of an illicit or devious kind" or "a substance used for fixing a photographic image". Duden and DWDS provide the following definition of the lexeme *der Fixer*: "Drogenabhängiger, der sich ein Rauschgift einspritzt", and "Spekulant, der auf eine erwartete Baisse hin Geschäfte tätigt". All the definitions considered, the relationship between English and German lexemes can be described as equipollence. The lines below were taken from a film and a news magazine:

(1) *Der Präsident und sein Fixer* (DER SPIEGEL ONLINE, 13.12.2019)

(2) *Sie trifft Fixer auf der Suche nach dem nächsten Schuss. Sie trifft einen Gangsterboss, der im Gefängnis sitzt* (DER SPIEGEL ONLINE, 18.09.2020)

The noun *der Fixer/die Fixerin* occurs in the presented example with a reference to a person addicted to illegal substances taken for stimulating effects. Due to its short form, the noun can be used in a headline of an article, as in Example (1). The noun is applied in Example (2) here for stylisation of *Szenensprache* because the magazine article refers here to the book "Wir Kinder vom Bahnhof ZOO" published in 1978.

die Fixerin

As indicated by Duden, the lexeme *die Fixerin* can be used *umgangssprachlich* with a reference to "Drogenabhängige, die sich ein Rauschgift einspritzt" or *Börsenwesen veraltet* to denote „Spekulantin, die auf eine erwartete Baisse hin Geschäfte tätigt". On account that English does not distinguish between the feminine and masculine form of the nouns *der Fixer* and *Fixerin*, the relationship between *fixer* and *die Fixerin* cannot be determined. The quotation evidence provided below was taken from the press:

(1) *Aber den Beruf übte er nie aus, steigert sich auf Koks, Speed, Ecstasy. Dann kommen Heroin und Crack dazu. Im Juli 2016 schlug er mit einer Fixerin in der Elbestraße einen Mann zusammen, raubte ihm 150 Euro* (BILD ONLINE 27.01.2017)

(2) *Die Journalisten Horst Rieck und Kai Hermann veröffentlichten darin die Erzählungen der damals 15-jährigen Fixerin Christiane F., die durch ihre Heroinsucht zunächst in die Prostitution geraten war* (VIEW, 02/2021)

As evidenced above, the form *die Fixerin* denotes in German a feminine person addicted to illegal substances and involved in a crime (Example 1) and a 15-year-old feminine character of the book "Wir Kinder vom Bahnhof ZOO" who is addicted to heroin. Both contexts are examples of stylisation for the *Szenensprache*, which uses the word *Fixerin* for categorisation.

der Joint

According to Lexico, the lexeme *joint* can occur in informal English in four meanings. First, it can denote a prison, then a cannabis cigarette, a piece of creative music, or "an establishment of a specified kind, especially one where people meet for eating, drinking, or entertainment". Duden indicates that the lexeme *der Joint* is used in German in one of the original meanings, which is "selbst gedrehte Zigarette, deren Tabak Haschisch oder Marihuana beigemengt ist". This suggests that the relationship between the lexemes in English and German is that of privative character. The examples that have their origin in German rap, literature, and a television series can illustrate its use:

(1) *Wir rauchen Joints, gucken Netflix, ich bin zufrieden* (ONE NIGHT STAND, CAPITAL BRA, 2018)

(2) *Gestern hast du auch nicht Flo in den Keller gesperrt und letzte Woche hat dich auch nicht Büschel mit einem Joint erwischt* (FRITZIE-DER HIMMEL MUSS WARTEN, ZDF, S01E05, 2020)

(3) *Wir haben einen Joint geraucht. Aber das war mein allererster und nur ein ganz kleiner* (FRITZIE-DER HIMMEL MUSS WARTEN, ZDF, S01E05, 2020)

As evidenced above, the word *Joint* can occur in a German context with a reference to a cannabis cigarette. It can be used both with a positive (Example 1), and negative connotation (Examples 2 and 3), in which it denotes an illicit substance that should be inaccessible to young people. The use of the noun in the given contexts may be motivated by the need for informality and stylisation for the youth language.

der Junkie

The lexeme *junkie* can be used in two meanings, either with a reference to a person addicted to drugs or a person who has an obsessive dependency on something. Similarly, German uses the word *der Junkie* to denote "in fortgeschrittenem Stadium drogenabhängige Person". Duden labels its use as *Jargon*. Apart from that, DWDS registers the following sense of the lexeme: "Person, die ein übersteigendes Bedürfnis nach etw. oder Interesse an etw. hat". The lines illustrating its use come from the literature, music, and the press:

278

(1) *Ich seh′ aus wie ein Junkie auf Drogenentzug, dachte Martin, und das war eine Beleidigung* (PASSAGIER 23, SEBASTIAN FITZEK, 2014)

(2) *Was Kanye seine „Gold Digger" war, ist für Rico und Baul ein „Junkie"* (JUICE ONLINE, 2018)

(3) *Baby, du bist ein Junkie auch wenn man's dir nicht gleich ansieht. Du stehst an der Bar und du wartst nur drauf, dass einer für dich zahlt, doch ich geb′ dir kein′n aus* (JUNKIE, RICO&BAUSA, 2018)

(4) *Ein Muss für Wanderer, Kletterer und Outdoor-Junkies* (BÜCHERMENSCHEN, HUGENDUBEL, 2018)

(5) *Wie cool sollen Junkies aussehen?* (WELT AM SONNTAG, 28.02.2021)

As illustrated above, the noun can denote in German a person addicted to illegal substances (Examples 1, 2, 3, and 5) or outdoor activities (Example 4). It is used here by a character of the book (Example 1), as a title of a song (Example 2), in the lyrics (Example 3), on a magazine cover (Example 4), and in a newspaper headline (Example 5). The use of the word serves categorisation. Example 1 is highly evaluative. The derogatory character of the noun is expressed here explicitly by another noun, which is *Beleidigung*. Line 4 uses the word in its figurative sense. The contextual evidence demonstrates also that the lexeme can occur in German in the same meanings as those registered in Lexico.

der Kick

According to Lexico, the lexeme *kick* can occur in informal English to denote "the sharp stimulant effect of alcohol or drug", "a thrill of pleasurable, often reckless excitement", or "a temporary interest in a particular thing". As indicated in Duden and DWDS, German seems to have adopted two of the mentioned meanings, which are "[Nerven]kitzel, Vergnügen, Erregung" and "durch Drogen hervorgerufener euphorieähnlicher Zustand". All of the meanings considered, the relationship between the lexemes in English and German can be described as privativeness. The following examples from a German-language magazine and a morning television show can illustrate how the word can be used in the German language:

(1) *Hach, fühlte ich mich kühn. Seitdem ich ein feuerroter Conditioner in meine Dusche eingezogen habe. Für den Kick zwischendurch* (COSMOPOLITAN, 01/2017)

(2) *Seitdem steht der Markenname synonym für den sportlichen Kick. Den gibt sich Jurek Milewski seit mittlerweile acht Jahren. Damals überließ ihm ein Freund einen Kicker, wie die Geräte im Jargon genannt werden* (ZEIT ONLINE, 10.04.2020)

(3) *Außerdem sorgt man darin für einen Frische-Kick* (GUTEN MORGEN DEUTSCHLAND, RTL, 2020)

The examples presented above suggest that the noun *der Kick* can be used in German to denote a feeling of pleasure (Example 1), or freshness (Example 2). Its creative use in an advertisement of cosmetics serves vividness and evoking positive emotions towards the advertised product.

der Lolli

The lexeme *lolly* is another word used in informal English for *lollipop*, the shortened form of which is used *umgangssprachlich* in German. The following lines illustrating its use come from the press and a television show:

(1) *ein persönlicher Kugelschreiber, mit dem der Gast während seines Aufenthalts sämtliche Unterschriften leisten soll; außerdem Parkschein, Gästekarte, ein Blatt mit Hygiene-Tipps - und ein Lolli* (DER SPIEGEL ONLINE, 21.05.2020)

(2) *Immerhin, wir haben Lollis* (DIE MÄDCHEN-WG: IM SCHLOSS AM SEE, ZDF, S06E01, 2021)

(3) *Es macht Lust auf jene Tage, wenn auch wir alle wieder gemeinsam feiern können – bei ein paar Drinks (und vielleicht ein paar Nudel-Lollis)* (GALA, 03/2021)

The word *Lolli* refers to a lollipop (Examples 1 and 2) or occurring as a modifier to a fried pasta shell lollipops (Example 3). It occurs as part of enumeration (Example 1), in a spontaneous speech (Example 2), and magazine content page (Example 3). The noun is applied in the presented examples due to its brevity, which allows the speaker to convey the idea quickly (Examples 1 and 2) and precisely (Example 3).

sich pushen

Adopted into German from informal English, the lexeme *sich pushen* can convey the meaning of "durch forcierte Werbung o.Ä. jmds. Aufmerksamkeit auf jmdn., etwas lenken" or "mit harten Drogen handeln". These definitions correspond to two meanings of

the lexeme *push* provided by Lexico: „promote the use, sale, or acceptance" and "sell a narcotic drug illegally". As English uses more meanings of the word than German, the relationship between *push* and *sich pushen* can be described as privativeness. The following context taken from the press can illustrate its use in German:

(1) *Wer sich pushen will, kann zum Frühstück auch was anderes nehmen als LSD. Das Angebot sogenannter Neuro-Enhancements, auch als Smart Drugs, Nootropika und Brain Booster bekannt, ist groß* (COSMOPOLITAN, 08/2018)

As a reflexive verb *sich pushen* refers to taking narcotic drugs or conveys the meaning of "Exerting oneself to attain something or surpass others". The expression belongs probably to *Szenensprache* and its use here may serve stylisation.

der Trip

Lexico differentiates three meanings of the lexeme *trip* used in informal English. These are: "a hallucinatory experience caused by taking a psychedelic drug, especially LSD", "an exciting or stimulating experience", or "self-indulgent attitude or activity". Duden offers the following definitions of the lexeme *der Trip*: "mit Halluzinationen o. Ä. verbundener Rauschzustand nach dem Genuss von Rauschgift, Drogen", labelled as *Jargon*, "Dosis einer halluzinogenen Droge, besonders LSD, die einen Rauschzustand herbeiführt", also labelled as *Jargon*, and „Phase, in der sich jemand mit etwas Bestimmtem besonders intensiv beschäftigt, in der ihn eine Sache besonders stark interessiert, begeistert", labelled as *Jargon, oft abwertend*. All the meanings considered, the relationship between the English *trip* and the German *der Trip* can be described as equipollence. The contextual evidence provided below has its source in online shows:

(1) *Und du kannst da wirklich zugucken, wie die sich da den Trip geben. Es ist am Anfang schockierend, aber du wirst abgehärtet* (Y-KOLLEKTIV, ARD/ZDF/funk, 12.12.2019)

(2) *Ich hatte aber nicht sonderlich wirklich so ʾnen Pilztrip, sondern ich bin geistig, glaubʾ ich, abgedriftet, in Psychose* (TRU DOKU, ARD/ZDF/funk, 6.04.2021)

(3) *Noch bevor ich angefangen habʾ, Heroin zu nehmen, hatte sie mich bei einem Pilztrip erwischt* (FOLLOWME.REPORTS, ARD/ZDF/funk, 14.04.2021)

The contextual evidence suggests that the noun *der Trip* can denote a hallucinatory experience caused by taking an illegal drug (Example 1), or a dose of an illegal drug (Example 2). Used figuratively, it represents both an experience of being under the influence of an illegal drug and the accompanying events (Example 1). What suggests here that the word *der Trip* can be ambiguous is, on the one hand, the phrase *Gute Reise* used in German to wish someone a good trip and, on the other hand, the adjective *high*, which describes an euphoric feeling caused by drugs (Example 1). The word *der Trip* performs both social and rhetorical functions in the presented examples. Whereas the former is manifested by interactionality implied by the term of address (the pronoun *dich*), the latter intends to convey the idea effectively and in a concise way.

das Weed

Lexico provides the following informal meanings of the lexeme *weed*: "cannabis", "tobacco", "a contemptibly feeble person", and "a leggy, loosely built horse" and labels its use as *informal*. Although Duden nd DWDS do not include the noun *das Weed* in their databases, its use can be illustrated with examples taken from a rap song and a newspaper article:

(1) *Bei manchen war es Koks oder Weed. Ich dagegen nahm in Krisen halt die Droge Musik* (EINNERUNG, CRO, 2014)

(2) *(Ein Hip-Hop Stück in der Serie) Euer Hass ist pur aber das Weed ist gestreckt* (DOGS OF BERLIN, NETFLIX, S01E04, 2018)

(3) *„Leute Passt auf was ihr konusmiert. Leider ist es nicht mehr möglich an Sauberes Gras dranzukommen. Das Meiste Weed hier ist komplett Gestreckt oder mit Pestiziden", klagt jemand (…)* (ZEIT ONLINE, 14.03.2021)

The contextual evidence shows that the noun *das Weed* refers to cannabis, thus the semantic relationship between the lexemes in English and German can be described as privativeness. The word occurs here with other lexemes of informal character, e.g. *halt* (1), *verticken* (3), and the contracted form *kenn'* (3). Thus, the word *das Weed* may be used here for informality.

4.6.2. Summary

To summarise, this section was devoted to lexis denoting people involved in drug trafficking, products or substances, as well as the experiences after their consumption or use. Apart from two feminine forms, which do not exist in the English language, lexical units included in the group of CONSUMPTION, as determined on the basis of Lexico entries, have their source in informal English. The dominant semantic relationship between the lexemes used in English and those used in German is privativeness (60%). Another relationship that occurs between the analysed lexemes is that of equipollent character (13%). *Lolli* and *Junkie* are used both in English and in German in the same meanings. In the case of two words, which are *die Dealerin* and *die Fixerin*, the semantic relationship was not possible to determine due to the lack of the English equivalent. Except for *das Weed*, Duden and DWDS include all the lexemes differentiated within the group of CONSUMPTION. High-frequency words are *clean* (5 quotation examples), and *der Junkie* (5 quotation examples), and *der Drink* (4 quotation examples), whereas least frequent are *der Fixer* (2 quotation examples) and *die Fixerin* (2 quotation examples), *sich pushen* (2 quotation examples), and *das Crack* (2 quotation examples). The contextual evidence suggests that the main functions of the lexis categorised as CONSUMPTION are informality, brevity, precision, stylisation, emphasis and categorisation. As far as their form is concerned, predominant are the monosyllabic and disyllabic words. Whereas one of the verbs from the lexical set is transitive (*dealen*), the other is a reflexive verb (*sich pushen*).

4.7. FASHION

4.7.1. Introduction

Another domain that involves 16 lexical units is FASHION. The most frequent grammatical category in this subchapter is adjective. Occurring in the number of 10 lexical items, adjectives differentiated within this subchapter describe predominantly parts of clothing and one's appearance. The lexical set of FASHION comprises also 5 nouns, which denote parts of clothing and accessories, and an activity of giving style to a somebody or something. Apart from that, it is also 1 verb that belongs to the subchapter FASHION. They convey the meaning of giving a particular character to a person or a thing. The use of adjectives, nouns, and verbs classified as FASHION illustrates the contextual evidence

extracted mainly from selected press articles about fashion and style as well as television shows devoted to streaming television series, riding a bicycle and wedding planning. In this subchapter 58 quotation examples will be analysed.

das Bling-Bling

The lexeme *bling-bling* denotes in informal English „expensive, ostentatious clothing and jewellery". The definition provided by the German dictionary seems to divert from the original meaning of the lexeme, narrowing it to glittering jewellery without any additional information on its value: "stark glitzernder Schmuck". Duden labels its use as *umgangssprachlich*. Both definitions considered, the relationship between the lexeme *das Bling-Bling* and its English etymon *bling-bling* can be described as inclusion. The contextual evidence provided below comes from the press and a television show:

(1) *Der Party-Chic der Eighties feiert in diesem Herbst sein Fashion-Comeback. Kurze Lederröcke, Fransen, viel Gold und Bling-Bling gehören dazu. Modern wird der Look, indem wir groben Strick im Ethno-Stil dazu stylen. So wird der glamouröse Night-Look sofort alltagstauglich* (OK!, 36/2015)

(2) *Ich zeig′ dir vielleicht zwei-, dreimal schlichte Sachen wo nichts dran ist. (...) Dann steigern wir uns zu ein bisschen Bling-Bling und unten gar nichts* (ZWISCHEN TÜLL UND TRÄNEN, VOX, 2019)

(3) *Das Bling-Bling passt da ihnen viel besser und ich kann es mir vorstellen, dass sie drin schön aussieht. In einem schlichten Kleid, nein* (ZWISCHEN TÜLL UND TRÄNEN, VOX, 2019)

(4) *Fashion Must-Know. Bling-Bling! Jetzt darf es überall glitzen und funkeln* (WOMEN'S HEALTH, 12/2020)

As illustrated above, the word *das Bling-Bling* can be used in German with a reference to showy jewellery that attracts attention (Example 1), an impressive wedding dress (Examples 2 and 3) or fashionable and probably glowy clothing (Example 4). Its usage is onomatopoeic since it imitates sounds of shiny objects. In Examples 2 and 3 the word *das Bling-Bling* is used figuratively and refers to a wedding dress and the glowy and showy ornaments embroidered on it. Thus, *das Bling-Bling* can be regarded here as a synecdoche, as the shining elements refer here to the whole, which is a glittering wedding dress.

Occurring on the contents page, Line 4 uses the exclamation *Bling-Bling* probably to attract the attention of the reader.

classy

The lexeme *classy* is another word of informal character for "stylish and sophisticated". It can be found neither in Duden nor DWDS. Here are some examples of its use taken from a German-language magazine and a news magazine:

(1) *Was für eine Megakombi: intensive Farbtupfen auf Lindern, Lippen, Wimpern zu einem Nude-Teint mit Bronze-Highlights. So wirkt selbst Knalliges nicht cheesy, sondern classy* (COSMOPOLITAN, 08/2018)

(2) *Alles so geil billig im Vergleich zu classy Michelle Obama* (DER SPIEGEL ONLINE, 5.06.2018)

The contextual evidence suggests that the adjective *classy* can describe make-up (Example 1) or a fashion style (Example 2) in German; these can be - as the English definition suggests - smart and trendy, as well as sophisticated. The contexts show polarity, i.e. the lines are a juxtaposition of the adjective *classy* with its antonyms *cheesy* and *billig* probably for persuasion (Example 1), or contrast and evaluation (Example 2). On the one hand, the adjective *classy* is applied to encourage the readers to try out the make-up (Example 1). On the other hand, it can serve to express an opinion and support for the woman in question (Example 2).

durchgestylt

The past participle *durchgestylt* functioning as an adjective was probably derived from the English lexeme *styled* and then modified by addition of the separable prefix *durch*. With its meaning the word *durchgestylt* resembles the English lexeme *overstyled* that describes something "excessively styled". Although Duden registers the lexeme in its database, it does not provide its meaning and use. The contextual evidence presented below comes from German news magazines and a television show:

(1) *Moderne Wagen italienischer, französischer oder belgischer Hersteller kosten etwa 6000 bis 8000 Euro, sind perfekt durchgestylt* (DIE WELT ONLINE, 16.08.2020)

(2) *Die Serie ist so durchgestylt!* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S02E10, 2020)

(3) *Das Bild der etwas abgekämpften Meis war durchaus ungewohnt – beruflich kennt man sie stets perfekt durchgestylt* (DER SPIEGEL ONLINE, 4.11.2020)

The examples show that the adjective *durchgestylt* can describe a modern car (Example 1), an atmosphere of a series (Example 2), or a person's appearance (Example 3), which are excessively styled. As evidence above, it can be premodified by the degree adverb *so* in the meaning of "very" (Example 2), or the adverb *perfekt* (Examples 1 and 3). It should be noticed that the speaker additionally stresses the word *so* and that this use is characteristic mostly of the spoken language. The informal character of utterance (Example 3) is manifested also in the use of another word of informal character, which is *abgekämpft*. The word occurs in contexts that intend probably to evaluate and show the speaker's attitude towards the referent. Another reason for its use here may be emphasis and contrast.

der/die Fashionista

The lexeme *fashionista* can occur in informal English in two meanings, either with a reference to "a designer of haute couture", or "a devoted follower of fashion". Duden suggests that the word can be used in German with a masculine and feminine article to denote "sehr modebewusste Frau/sehr modebewusster Mann". The lines provided below come from television shows:

(1) *Auch sechsjährige Fashionistas haben es outfitmäßig schwer* (ZWISCHEN TÜLL UND TRÄNEN, VOX, E102, 2019)

(2) *So, meine kleinen Fashionistas und Fashionistos, wenn euch das auch so stylisch gefallen hat, dann lasst ein Abo da* (DAS SCHAFFST DU NIE! ARD/ZDF/funk, 28.01.2021)

As the contextual evidence shows, the noun *der Fashionista* describes a person that is passionate about fashion. It can occur with a reference to children (Example 1) or viewers of a show (Example 2). It can be used in a declarative sentence (Example 1) or as a friendly term of address with the diminutive *kleine* (Example 2). Its connotative meanings here are playfulness (Example 1) and friendliness (Example 2). The perlocutionary effect

of the lines is probably to show a friendly attitude and encourage the viewers to subscribe to the show.

funky

The following meanings of the lexeme *funky* can be found in informal English: "(of music) having or using a strong dance rhythm, in particular that of funk", "modern and stylish in an unconventional or striking way", and "strongly musty". Whereas DWDS does not include the lexeme in its database, the Duden provides one of the meanings that occur in German, which is "modisch, toll". The German dictionary labels its use as *umgangssprachlich*. All these considered, the relationship between the lexeme *funky* used in German and its English equivalent can be described as privativeness. Here is how the adjective can be used in German:

(1) *Probieren Sie doch mal was Neues aus. Funky Nageldesigns finden Sie auf Pinterest* (JOY, 01/2017)

(2) *Zeit, die Mähne hochleben zu lassen. Denn Zopf und Dutt sind im Sommer praktisch, megalässig und in diesen neuen Varianten auch noch überraschend funky* (COSMOPOLITAN, 08/2020)

The contextual evidence shows that the adjective *funky* can occur in German in both attributive (Example 1) and predicative (Examples 2 and 3) positions without a change in meaning. It can describe a nail art design (Example 1) that is colourful and fashionable. It refers here also to a stylish and fashionable hairstyle (Example 2). The adjective is pre-modified in Line 1 by the adverb *überraschend*. Its use serves positive evaluation. With their persuasive character, the lines aim probably to encourage the readers to try out the hairstyles and nail art designs in question.

gestylt

The past participle form *gestylt* functions in German as an adjective and was derived from the verb *stylen* used originally as *style* in English. Duden includes the adjective in its database but does not provide its definition and the scope of use. The following examples presenting its use in German come from German-language magazines and from a description of a television programme:

(1) *Wichtig: Haare auf jeden Fall offen tragen – egal ob glatt oder leicht lockig gestylt* (JOY, 01/2017)

(2) *Auf Mallorca, Ibiza & Co. genießen wir abends gerne lockere Tapas im Restaurant an der Strandpromenade! Mit diesen Teilen sind Sie dafür perfekt gestylt!* (IN-Leute-Lifestyle-Leben, 22/2019)

(3) *Ihre Kölner Wohnung ist genauso gestylt wie sie: Beige, Schwarz, gedeckte Töne* (COUCH, 4/2021)

(4) *Was für ein Spagat: Judith Rakers moderiert hoch professionell, perfekt gestylt, mit breitem Wissen die Welt-Nachrichten - und mistet den Hühnerstall aus, buddelt im Gemüsebeet und kocht* (TAGESCHAU-SPRECHERIN JUDITH RAKERS, 13.04.2021, RBB ZIBB)

As illustrated above, the adjective *gestylt* can describe a hairstyle (Example 1), an appearance (Examples 2 and 4), and a flat (Example 3). It occurs here in the predicative position (Examples 1, 3, and 4) and in an elliptical expression, as in Line 2, and is pre-modified by such adverbs as *lockig*, as exemplified by Line 1, and *perfekt*, as shown in Lines 2 and 4. The connotative meanings expressed here are probably familiarity and informality. The contexts suggest that its meaning is positive and that its use may serve to lower the register or encourage the readers to follow the latest trends promoted by the magazines in question.

hip

Another word used in informal English to descibe something fashionable is *hip*. According to Lexico, the lexeme occurs also in general English and describes a person that is "aware of or informed about" something. The lexeme can occur in German in two meanings, which are: "[in modischer Hinsicht] auf dem Laufenden; zeitgemäß", and „modern; dem Modetrend entsprechend". Ist use is labelled as *Jargon*. All the meanings considered, the relationship between the lexeme used in English and the lexeme used in German can be described as privativeness. The following examples illustrating its use were taken from the press, a soap opera, and a television show:

(1) *Sie schreibt welche Klamotten hip und angesagt sind* (IN ALLER FREUNDSCHAFT, DIE JUNGEN ÄRZTE, ARD, S02E15, 2016)

(2) *Sehr hip. Ich denke es gibt viele Menschen, die sich heute sogar über das Fahrrad definieren* (SONNTAGS EXTRA, ZDF, 20.08.2017)

(3) *Die da, die mit einem hippen Pulli an!* (COSMOPOLITAN, 08/2018)

(4) *Und natürlich ist auch ausreichend Zeit für einen kleinen Trip durch die Szene-Viertel der Stadt, der mit einem exklusiven Dinner in einem hippen Hauptstadt-Restaurant stilvoll ausklingt* (COSMOPOLITAN, 08/2018)

(5) *Die regionalen Unterschiede erklärt sich das Institut damit, dass es in Hamburg viele Trend- und Gewissensentscheider gebe, also hippe Großstädter mit ausgeprägtem Umweltbewusstsein* (UNISPIEGEL, 03/2019)

(6) *Du musst jetzt cool, hip und jung sein* (SALLYSWELT, 9.10.2019)

(7) *Auch das hippe Team-Staffelrennen von L.A. nach Las Vegas musste dieses Jahr virtuell stattfinden* (RUNNER'S WORLD, 12/2020)

(8) *Der Clip ist unsere Eintrittskarte zu Tyras Crew, zu ihrer Clique. Wer da mit abhängen will, muss hip sein* (DAS KINDERMÄDCHEN: MISSION KANADA, ARD, 2021)

The examples demonstrate that the adjective *hip* can be used with a reference to fashionable clothing (Examples 1 and 3), cycling (Example 2), a popular restaurant (Example 4) and a modern and eco-conscious city (Example 5), a relaxed attitude (Examples 6 and 8), and to a popular relay race (Example 7). The adjective can occur both in the predicative (Examples 1, 2, 6, and 8) and attributive (Examples 3, 4, 5, and 7) positions. The contextual evidence shows that its position in a sentence does not significantly affect its meaning. Line 1 uses a declarative sentence to inform the interlocutor about a patient who is a fashion influencer and promotes trendy clothes. Another example that may serve to convey information is Line 5. Evaluation is expressed in Examples 2, 3, and 4. Apart from evaluation, Line 3 serves to indicate and identify a person in question, whereas Line 4 intends to encourage the readers to visit the place described in the travel section of the magazine. Example 6 has a playful character. Occurring at the beginning of the video, it probably aims at engaging the attention of the viewers. Other connotative meanings are familiarity, as in Line 7, and informality, as shown in Line 8.

der/das Hoodie

Having its source in general English, the noun *Hoodie* occurs in German with two articles, i.e., the masculine and neuter ones. Its definition provided by Lexico, which is "A hooded sweatshirt, jacket, or other top", seems to correspond to the definition that can be found in Duden: "Sweatshirt, Jacke oder Pullover mit Kapuze". Examples of its usage in German presented below come from a variety of sources including music, a television drama, a podcast, and a diving magazine:

(1) *Mit diesem aufblasbaren Hoodie könnt Ihr einfach überall schlafen* (MTV ONLINE, 15.03.2017)

(2) *Weil du außer Hoodies von mir nur noch Ohrringe trugst* (JUST MY TYPE, KAYEF, 2020)

(3) *Kannst du mir meinen Hoodie waschen?* (SOKO LEIPZIG, ZDF, S21E01, 2021)

(4) *Für mich gehört zum perfekten Filmeabend ʾne Jogginghose dazu. Und am besten so ein viel zu weiter Hoodie* (CINEMA STRIKES BACK, ARD/ZDF/funk, 22.01.2021)

(5) *Shirts und Hoodies über den neuen Online-Shop bestellen* (TAUCHEN, 16.02.2021)

As illustrated above, the noun *der/das Hoodie* denotes a hooded sweatshirt. It can occur in a headline (Example 1), a song of a young musician (Example 2), a television series (Example 3), a television show (Example 4), and an advertisement in the press (Example 5). With the occurrence in a variety of sources, the noun *der/das Hoodie* can perform a number of functions. It may be used here to attract the attention of the reader (Example 1), to lower the register (Examples 2 and 4), as well as for stylisation (Example 3), and persuasion (Example 5). Occurring in a headline with the adjective *aufblasbar*, the nominal phrase may encourage the readers to read the article. The connotative meaning of Lines 2 and 4 is familiarity and spontaneity. Line 3 is an utterance of a mother who refers to her son's request. As shown above, the noun can also be found in an advertisement which addresses the needs of the magazine's readers and encourages them to purchase an advertised product (Example 5).

hot

The adjective *hot* can occur both in general and informal English in a number of meanings. Duden does not include the lexeme in its database. The contextual evidence presented below shows that German seems to have adopted two of the informal meanings of the

lexeme, which are "Currently popular, fashionable, or in demand", and "sexually attractive". This suggests that the relationship between the English and the German lexeme is that of privative character. Here are examples of its usage in a German context extracted from the German-language media:

(1) *Schluppenblusen sind nicht nur süß, sondern auch mega-hot* (JOY, 11/2016)
(2) *Der Beweis, dass Pullunder richtig hot sind* (COUCH, 06/2020)

As exemplified above, the adjective *hot* can occur in German in the predicative position and describe a fashionable a bow-tie blouse (Example 1), or a sweater vest (Example 2). It can be pre-modified by the adverbs *mega* (Example 1) and *richtig* (Example 2), which are used here for emphasis.

in

Another lexeme used to describe something fashionable is *in*. It can also occur *umgangssprachlich* in German, as indicated by Duden: "sehr in Mode, von vielen begehrt, betrieben", or „im Brennpunkt des Interesses, gefragt". As the lexeme *in* occurs in English in more meanings than in German, the relationship between the lexemes can be described as privativeness. The contextual evidence presented below was taken from a German-language magazine, literature, a podcast, and a gaming show:

(1) *Rollis mit extra-langen Ärmeln sind mega-in* (JOY, 11/2016)
(2) *Girlgroups sind im Moment in* (WENN DONNER UND LICHT SICH BERÜHREN, BRITTAINY C. CHERRY, 2017)
(3) *Ja, Bonanzarad war, ja, so Ende der 70er... war es total in* (JETZT RAD FAHREN! DER KARL PODCAST, 23.11.2020)
(4) *Vor allem ältere Karten waren wieder in, und damit stiegen die Preise für Vintage- und generell sammelbare Karten deutlich an* (GAME TWO, ARD/ZDF/funk, 3.04.2021)

As indicated by the examples, the adjective *in* can occur in the predicative position and describe a popular and fashionable piece of clothing (Example 1), female pop music singers (Example 2), a wheelie bike (Example 3), and trading cards (Example 4). The contextual evidence shows that the adjective *in* is gradable and can be pre-modified by other adverbs such as *mega* (Example 1), or *total* (Example 2), which makes the utterances

emphatic. The word used in the lines above serves probably brevity (Example 1), lowering the register (Example 2), and conciseness (Examples 3 and 4). Due to its short form it communicates quickly and constitutes therefore a good example of language economy.

das It-Girl

Occurring in informal English with a reference to „a young woman who has achieved celebrity because of her socialite lifestyle", the noun *das It-Girl* can be found in German, as indicated in Duden, in a very similar meaning: "junge oder jüngere Frau, die durch ihr häufiges öffentliches Auftreten in Gesellschaft prominenter Personen und ihre starke Medienpräsenz einer breiten Öffentlichkeit bekannt ist". The following contexts come from the German media and show how the lexeme can be used in the German language:

(1) *IT-Girl Chiara Ferragini präsentiert den Fashionista-Look der Saison aus taillierten Rüschenkleid, Samt-Stiefeletten, Sonnenbrille und Mini-Bag* (JOY, 11/2017)

(2) *Die 27-jährige Selina aus Köln behauptet von sich ein It-Girl zu sein. Mit Freundin Isabell pflegt sie ihr gewisses Etwas täglich. Nichts geht ihr über Ausstrahlung und Sexappeal* (FRAUENTAUSCH, RTLII, E506, 2018)

(3) *Die reiche Hotelerbin galt als It-Girl der Nullerjahre und wurde von Kritikern dafür verschrien, allein wegen ihrer Herkunft und ihrer pompösen Auftritte berühmt zu sein* (DER SPIEGEL ONLINE, 15.09.2020)

(4) *Paris Hilton feiert ihren Runden, kaum zu glauben, aber das bekannteste It-Girl aller Zeiten wird heute vierzig (…)* (GUTEN MORGEN DEUTSCHLAND, RTL, 17.02.2021)

The contextual evidence shows that the noun *das It-Girl* is used in German with a reference to a successful and admired young woman. The noun can precede (Example 1) or follow a proper name, thus functioning as an anaphoric reference and a synonym (Example 4). The informality of the given contexts is conveyed through other lexemes and phrases, such as *ihren Runden feiern* (Example 4) and *ihr gewisses Etwas* (Example 2).

das It-Piece / das IT-Piece

The lexeme *it-piece* seems to be a neologism that was not registered in Lexico, CDE, as well as in Duden and DWDS. Here is some quotation evidence taken from the German press illustrating its use in German:

(1) *Hier kommen die IT-Pieces der Saison für dich* (JOY, 6/2018)

(2) *Schließlich schmücken sich wahre It-Pieces diese Saison mit Farbe, Perlen, und ganz vielen Hingucker-Details!* (OLIVIA, 01/2018)

(3) *Hat die Pandemie unseren Kleidungsstil verändert? Die Jogginghose ist jedenfalls nicht das einzige It-Piece in Corona-Zeiten. Doch Schuld daran ist nicht nur das Virus* (DER SPIEGEL ONLINE, 31.08.2020)

(4) *Deutsche Mode: Die coolsten IT-Pieces* (BUNTE, 28.01.2021)

As the quotation evidence suggests, the use of the noun *IT-Piece* seems to be quite frequent in the contexts related to fashion. It refers to fashionable pieces of clothing, which can be referred to as jogging pants (Example 3). It can also denote several pieces of clothing (Examples 1, 2, and 4). The word occurs here in exclamatory (Example 2) and declarative sentences (Examples 1 and 3), as well as in elliptical verbless sentences (Example 4). It can be used here to lower the register and distance between the authors of the article and the reader, and express both familiarity and informality.

out

According to Lexico, the lexeme *out* occurs in English in a number of meanings, among which is its informal use with a reference to "no longer in fashion". Duden and DWDS provide the following meanings of the adjective *out* in German: "nicht mehr im Brennpunkt des Interesses, nicht mehr gefragt" and "nicht mehr in Mode". Duden labels its use as *umgangssprachlich*. All the meanings considered, the relationship between the lexemes used in English and in German is that of privative character. Here are examples taken from German-language magazines and a handbook for learners of German that can illustrate how the adjective is used in German:

(1) *Jedes Jahr gibt es Gewinner und Verlierer unter den Vornamen. Wir verraten dir, welche Babynamen 2019 total out sind* (COSMOPOLITAN ONLINE, 28.08.2019)

(2) *Ist Autofahren out?* (DaF KOMPAKT NEU B1, KURS- UND ÜBUNGSBUCH, 2019)

(3) *Was dabei wichtig ist – und welche Diäten mittlerweile out sind* (GALA 02/2021)

As illustrated by the examples above, the adjective *out* is used in the predicative position and describes phenomena that are no longer fashionable or popular. Among them are: baby names (Example 1), car driving (Example 2), and eating habits (Example 3). Due to its short form, the adjective fits well into headlines (Examples 1 and 2) and a table of contents of a magazine (Example 3). Its occurrence in a handbook for learners of German reflects the actual use of the German language and may constitute an attempt to acquaint the learners with the lexis used in the informal variety of German.

stylen

The lexeme *style* conveys in general English the following meanings: „design or make in a particular form", "arrange (hair) in a particular way", and "designate with a particular name, description, or title". Duden labels its use as *Jargon* and provides the following definitions of the lexeme: "das Styling von etwas entwerfen, gestalten", and "zurechtmachen". All the meanings considered, the relationship between the English and the German lexemes can be described as privativeness. The following examples from the press and a television shows can illustrate its use in the German language:

(1) *Augenbrauen stylen: Die besten Tricks für jede Form* (FOCUS ONLINE, 20.05.2019)

(2) *TV-Wände selbst stylen* (GUTEN MORGEN DEUTSCHLAND, RTL, 17.02.2021)

(3) *Was tragen wir in der neuen Saison, wie stylen wir unser Haar und was darf in unserer Bude auf keinen Fall fehlen?* (GLAMOUR, 02/2021)

(4) *Sich selbst müssen die Jungs natürlich auch noch stylen* (DIE JUNGS-WG, ZDF, S13E23, 24.04.2021)

The examples presented above show that the verb *stylen* conveys the meaning of making in a particular form (Example 1) or arranging in a particular way (Examples 2 and 3). It refers here to make-up (Example 1), house arrangement (Example 2), and hairstyling (Example 3). Occurring in a headline of an article, the word serves conciseness (Example 1). Used in a tutorial, it can limit the distance and express familiarity with the viewers (Example 2) or readers (Example 3).

stylish/stylisch

Lexico suggests that the lexeme *stylish* occurs in general English and describes something that is "fashionably elegant and sophisticated", or "neat, confident, skillfull". Whereas Duden provides one meaning of the lexeme, which is "besonders schick, modern", DWDS offers its two meanings labelling the latter as *umgangssprachlich*: "ein gutes Gespür für Mode besitzend; stets über die aktuellsten Modetrends informiert und sich nach ihnen richtend", or „der neuesten Mode entsprechend, angesagt, nicht altmodisch; ein ausgeprägtes Gespür für Mode, für die Zusammenstellung modischer Artikel erkennen lassend". All the meanings considered, the relationship between the lexemes used in English and German can be described as privativeness. The following examples taken from the television and the press can illustrate its use in German:

(1) *Naomi Osaka zeigt, wofür die neue Generation von Sportlerinnen stehen kann: Sie ist stylish und klug, cool und sozialkritisch* (DER SPIEGEL ONLINE, 13.02.2021)

(2) (…) *hat die Schrankwand einen echten Wandel eingelegt und ist inzwischen praktisch und stylish* (GUTEN MORGEN DEUTSCHLAND, RTL, 17.02.2021)

(3) *Praktisch? Stylisch! Regencapes und Windbreaker: So trendy ist Funktionskleidung!* (MEN'S HEALTH, 05/2021)

As indicated by the contextual evidence, the word *stylish* (or *stylisch*) can be used in the predicative position and describe a skilful sportswoman (Example 1), a piece of furniture (Example 2), and outdoor clothing (Example 3). Occurring in the lead-in to the article (Example 1) or in an introduction to an article in the table of contents (Example 2), it may serve to encourage the reader to read the article. Another function and simultaneously a connotative meaning of the adjective may be familiarity (Example 2).

trendy

According to Lexico, the lexeme *trendy* occurs in general English and describes something that is fashionable or up to date. The lexeme can also be found in Duden, which labels its use as *Jargon*. The following lines illustrating its use come from the press and a podcast:

(1) *Karohemden sind trendy wie nie* (JOY, 01/2017)

(2) *Zusammen mit Schwarz und Grau wirken softe Nuancen erwachsener – und dennoch trendy*! (JOY, 09/2015)

(3) *Was passiert wenn man nie wieder Shampoo benutzt? Ist das jetzt trendy oder vielleicht doch nur eklig?* (DER SPIEGEL ONLINE, 26.10.2017)

(4) *Vor ein paar Jahren war das richtig trendy, dass das alle gemacht haben* (CINEMA STRIKES BACK, ARD/ZDF/funk, 9.04.2021)

As illustrated above, the adjective *trendy* is used predicatively and refers to fashion (Examples 1 and 2), a "no-poo" trend (Example 3). The contextual evidence shows also that the adjective can be pre-modified by the adverb *richtig* (4) or post-modified by the phrase *wie nie* (Example 1). Occurring in emotive and evaluative contexts, the adjective is used probably for emphasis (Examples 1 and 2) or to show polarity when contrasted with the word *eklig* (Example 3).

4.7.2. Summary

The subchapter FASHION analysed lexical items that denote people involved in the fashion industry, pieces of clothing, as well as those who describe fashion styles. The majority of lexical items have their source in informal English (56%), whereas 16% were taken from general English. Another 56% of the lexis was created from English elements, yet it does not occur in the same form in English. The predominant relationship between the lexemes used in English and German is privativeness (39%). Another 39% of the lexis classified as belonging to the group of FASHION occur both in English and in German probably in one sense. Another type of the semantic relationionship between words used in English and in German from the lexical group FASHION is inclusion (6%). In case of 5 lexical items the relationionship could not be determined because they were created with English elements, yet do not have exact English etymons (28%). Lexemes that cannot be found in the database of the Duden are: *classy*, *das Durchstylen*, *das It-Piece*, and *trendy*. Their number makes up 22% of the entire lexical material from the group of FASHION. High-frequency words are: *hip* (8 quotations) and *das/der Hoodie* (5 quotations), as compared with low-frequency words, which are: *funky* (2 quotations), *der/die Fashionista* (2 quotations), and *classy* (2 quotations). With regard to the form, all of the nouns included in this group have been assigned the neuter grammatical gender. One of the lexical items (*das Bling-Bling*) is an example of a figurative use of the borrowed words, which is synecdoche. It is, at the same time, an example of an onomatopoeia. As far as their functions are concerned, the words of English origin from the category FASHION serve evaluation, emphasis,

conciseness, and playfulness. Apart from that, they are used to attract the attention of the reader or viewer. Sometimes they are also used as anaphoric synonyms.

4.8. MOVEMENT AND TRANSPORT, LOCATION

4.8.1. Introduction

As compared to the preceding subchapter of FASHION, it comprises a less numerous lexical set of merely four nouns and three verbs. It is interesting to note that each noun denotes a different phenomenon. They refer to travelling around for pleasure or moving from one place to another, a place for conversation, travel or relaxation, a neighbourhood, and the rate at which a means of transport or a person operates. Verbs from the domain of movement, transport, and location convey either figurative or literal meaning of moving from one place to another by car, bike and motorbike, or jet craft. Samples of its usage in informal German provided in this subchapter are verbatim quotes found predominantly in press articles about fashion, travelling, streaming television shows, social encounters, technology, and football. Other sources of reference addressed in this subchapter are television shows about fashion and social media, as well as song lyrics about one's personal experiences. As the least numerous semantic domains, MOVEMENT AND TRANSPORT, LOCATION offers 22 quotation examples that illustrate the use of 7 lexical units adopted from English into German, i.e 4 nouns and 3 verbs.

beamen
The lexeme *beam* can occur in English in a number of meanings, one of which is also used in German is "transport someone instantaneously to or from a spaceship". The English definition seems to correspond to the following definition that appears in Duden: "von Personen in der Science-Fiction-Literatur und in Science-Fiction-Filmen) bewirken, dass jemand bis zur Unsichtbarkeit aufgelöst wird und an einen anderen [gewünschten] Ort gelangt, wo er wieder Gestalt annimmt". Here is some quotation evidence of its use extracted from the German press and a television show:

(1) *Allein durch die Melodie werden wir in die Vergangenheit gebeamt und erleben das Glücksgefühl erneut* (JOY, 11/2017)

(2) *Outfits, die uns direkt ans Meer beamen* (OLIVIA, 01/2018)

(3) *In Alabama jedoch haben viele Frauen gerade den Eindruck, direkt ins Mittelalter gebeamt zu werden* (IN-LEUTE, LIFESTYLE, LEBEN, 22/2019)

(4) *Und gepaart mit diesen Effekten, wo du denkst, das sieht ganz geil aus, wenn sie als Fledermäuse weghuschen, aber wenn sie im Bus keinen Bock haben, sich aufs Dach beamen* (SERIöS-DAS SERIENQUARTETT, ARD/ONE, S03E03, 2020)

As illustrated above, the meaning of the lexeme *beamen* diverts from that registered in English and German dictionaries. The verb can be used figuratively with a reference to travelling back in time (Examples 1 and 3), to the sea (and therefore holidays) (Example 2), and to another place (Example 4). The relationship between beam and beamen can be described as *privativeness*. The word occurs in contexts that evoke positive connotations (Examples 1, 2, 3, and 4) and have a slightly humorous tone (Example 4). Its main functions concentrate around evoking positive emotions and creating the atmosphere of playfulness.

cruisen

Lexico registers seven meanings of the lexeme *cruisen*, whereas Duden indicates that German uses it in *Jargon* in the sense of "ohne bestimmtes Ziel [gemächlich] herumfahren oder -gehen (um andere zu sehen und selbst gesehen zu werden)". This meaning seems to correspond to one of those provided by Lexico, which is „Travel or move around a place slowly, typically in search of something." As English uses more meanings of the verb *cruise*, the relationship between the English and the German lexemes can be described as privativeness. The following examples illustrating the use of *cruisen* in German come from the press:

(1) *Ob zur Arbeit oder an den See – im Sommer cruist man auf dem Fahhrad gemütlich mit erfrischendem Fahrtwind herum, entdeckt neue Seiten der Stadt und ist meistens schneller und günstiger da als mit Auto oder Bahn* (COSMOPOLITAN, 08/2018)

(2) *Und doch cruisen noch immer gut zwei Millionen automobiler Luftikusse über unsere Straßen* (KICKER ONLINE, 9.07.2020)

(3) *Stechbarth jedenfalls hat schon Gruppen von Motorradfahrern durch den Wald cruisen sehen, das letzte Geleit im Grünen* (FLUTER, 78/2021)

The lines provided above indicate that the verb *cruisen* conveys the meaning of travelling around for pleasure (Examples 1 and 3) or move from one place to another (Example 2). Not only does the verb refer to travelling by car (Example 2), but also on a bike (Example 1) or a motorbike (Example 3). The verb can fulfil the function of brevity and humour. As German seems to lack a brief form conveying a similar concept, the verb *cruisen* seems to communicate effectively the idea in question. Accompanied by the noun *Luftikusse*, the verb *cruisen* makes the statement sound playful.

das Cruisen

The word *das Cruisen* is probably an example of nominalisation of the verb *cruisen*, which cannot be found in a similar sense in Lexico. Duden and DWDS do not include the noun *das Cruisen* in their databases. The following examples come from the press and show how the noun can be used in German:

(1) *Doch sowohl hier, wo die Autos beim Cruisen vorbei röhren, als auch in den gediegeneren Wohnvierteln am Stadtrand herrscht eine Ruhe, als wäre man nicht in Mannheim* (DER SPIEGEL ONLINE, 5.12.2020)

(2) *Das Konzept bietet zwar wenig kühlende Zugluft, dafür allerdings gute Ein- und Ausblicke beim Cruisen auf dem Boulevard* (DIE WELT ONLINE, 21.05.2021)

In the contextual evidence provided above the noun *das Cruisen* refers to the activity of travelling by car around the streets of Mannheim (Example 1), or any boulevard (Example 2). The former is a description of the traffic in Mannheim contrasted with the lockdown situation, whereas the latter is an advertisement of a popular car make. It may be used here for stylistic effects, i.e. to lower the register, as the lines refer to any casual situation.

jetten

According to Lexico, the verb *jet* occurs in general English in two meanings, which are "spurt out in jets", and "travel by jet aircraft". Duden suggests that the lexeme *jetten* is used in German *umgangssprachlich* and differentiates its following meanings: "mit einem

Jet fliegen", "mit dem Jet an einem bestimmten Ort bringen [lassen]", and „von einem Jet fliegen". All the definitions considered, the relationship between *jet* and *jetten* can be described as inclusion. The contexts provided below have their sources in the German press:

(1) *Klar ist ein neues Kleid schön, es macht Spaß, beim Abendbrot zwischen verschiedenen Brotaufstrichen wählen zu können und im Urlaub durch die halbe Welt zu jetten* (FLUTER ONLINE, 29.11.2017)

(2) *Sie jetten nicht mehr um die Welt* (…) (DER SPIEGEL ONLINE, 2.01.2021)

The contextual evidence shows that the verb *jetten* can be used in German to convey the meaning of travelling by jet craft half the world (Example 1), or all over the world (Example 2). Due to its short form and vibrant character it quickly communicates the idea of travelling by a particular means of transport.

die Location

One of the meanings of the lexeme *location*, which is „A particular place or position", can also be found in Duden: "Örtlichkeit, Lokalität". Apart from that, Duden suggests that the lexeme *die Location* refers to "Drehort im Freien". According to the German dictionary, the lexeme is used in *Jargon*. Taking into account all the definitions, the relationship between the lexemes seems to be that of privative character. The following lines taken from the press and television shows can illustrate its use in German:

(1) *Sucht euch eine Location, wo ihr euch gut unterhalten könnt, ohne laute Musik oder Party-Atmosphäre* (BRAVO, 21/2018)

(2) *Was mich die ganze Zeit stört ist, dass ich die ganze Zeit nicht einmal geschafft hab′ , ein geiles Insta-Pic zu bekommen. Neue Location aber nicht instagrammable* (FASHION FUTURE BERLIN, ARD/ZDF/funk, S01E11, 2018)

(3) *Tipps und Locations* (JOY, 01/2019)

(4) *Weißt du, was ich krass finde an der Location? Du siehst, im Grunde genommen, nichts außer Ozean* (DIE JUNGS-WG, ZDF, S13E23, 2021)

The contextual evidence shows that the noun *die Location* can denote a quiet place for a conversation (Example 1), to travel (Examples 2 and 3), or to relax (Example 4). It occurs

here in contexts which refer to a date (Example 1), a place to take pictures (Example 2), or to spend some free time in a city (Example 3), or on a boat (Example 4). A wide range of meanings show that the noun *die Location* is polysemous and can be applied in a variety of contexts. Thus, its vibrant character may serve here familiarity and lowering the register.

die Hood

Although the lexeme *die Hood* was not included in the databases of Duden or DWDS, it can occur in German in its original sense borrowed from informal English: "A neighbourhood, especially one in an urban area". The following examples illustrating its use come from German magazines and a hip-hop/rap song:

(1) *In der andauernden Reihe „Neighborhood", in der Rapper einen Einblick in ihre Hood gewähren, begleitet die Kamera ihn durchs immer sonnige Long Beach* (JUICE ONLINE, 7.04.2015)

(2) *Die Hood, das ist das von Crack und Kriminalität geprägte Liberty City. Ein afroamerikanisches Stadtviertel, in dem nur Drogendealer zu Geld kommen* (FLUTER ONLINE, 9.03.2017)

(3) *Und wenn ihr wirklich was wissen wollt, kommt in meine Hood* (APACHE 207, STIMMEN, 2020)

The contextual evidence shows that the noun *die Hood* denotes in German a neighbourhood. It occurs here with a reference to a music video released by an American rapper (Example 1), a film of American production (Example 2), and to somebody's neighbourhood (Example 3). All the meanings and definitions provided by Lexico considered, the relationship between *hood* and *die Hood* can be regarded as privativeness. As Line 3 uses the word in a context that addresses the listeners, it can be presupposed that the recipients of the message know (and probably use) the word *die Hood*. This leads to the conclusion that it may be part of German hip-hop slang and therefore serve social functions.

der Speed

According to Lexico, the primary meaning of the lexeme *speed* is "the rate at which someone or something moves or operates or is able to move or operate". Duden and DWDS define *der Speed* as "[hohe] Geschwindigkeit, [hohes] Tempo". Whereas Duden

labels its use as *Sport*, DWDS suggests that it is *salopp*. As Lexico includes more meanings of the noun s*peed* as compared to German, the relationship between the lexemes in English and German has got a privative character. Here are some examples illustrating the use of *der Speed* in German:

(1) *5G bringt vor allem eines: Speed! Mit der Technik sollen eines Tages Übertragungsraten von bis zu 10 Gigabit pro Sekunde möglich sein* (FLUTER ONLINE, 21.03.2019)

(2) *Es ist aber echt, Speed normal geben* (DIE JUNGS-WG: ABENTEUER AMSTERDAM, ZDF, S11E19, 2020)

(3) *„Ausschlaggebend dafür war der Speed", begründete der RB-Coach die Maßnahme für die Partie gegen Bayer, „Leverkusen hat sehr viele schnelle Spieler, da wollten wir viel Tempo dagegenstellen"* (KICKER ONLINE, 31.01.2021)

(4) *Es entwickelt mehr Speed, als die motorische Kompetenz verträgt* (DER SPIEGEL ONLINE, 23.04.2021)

As exemplified above, the word *der Speed* denotes the rate at which the network 5G (Example 1), a car (Example 2) or a motorbike (Example 4), operate. Apart from that, it can refer to football players' moves, which are regarded by the speaker as a crucial factor in sports competition (Example 3). Used in an exclamatory sentence (Example 1), emotive lines (Examples 2 and 4), and with the attribute *ausschlaggebend* (Example 2) the noun is used probably for emphasis.

4.8.2. Summary

This subchapter provided an overview of English loanwords in informal German from the lexical category of movement, transport, and location. The majority of examples included in this lexical group have their source in general English (71%). As far as German is concerned, dictionary labels assigned to the words in Duden and DWDS are diverse and include *Jargon*, *umgangssprachlich*, and *salopp*. In the case of two words, which are *die Hood* and *das Cruisen*, the semantic relationship was determined on the basis of the contextual evidence because the lexemes in question were not registered either in Duden or DWDS. The lexicon of this group involves the nomen actionis *das Cruisen* that denotes the activity of travelling by car, as well as the noun *der Speed* that refers to the rate at which a

network, a football player, or a car can operate. Apart from that, the lexical group MOVEMENT, TRANSPORT, AND LOCATION includes verbs *cruisen* and *jetten*, which convey the meaning of travelling by car and jet craft as well as the verb *beamen* used figuratively to refer to movement from one place to another. The most common type of the semantic relationship between English and German words is privativeness (57%). The relationship between the lexemes *jet* and *jetten* can be described as inclusion. The semantic relationship cannot be determined in the case of two words, which are *beamen* and *das Cruisen*. The former seems to be used in informal German in a different meaning as compared to the entries registered by Duden, DWDS, and Lexico. The difficulty to determine the relationship in the case of the latter example lies in the lack of an English equivalent belonging to the same word class. The highest number of citations within this category were found for the lexemes *der Speed* and *beamen*. The analysis of the contextual evidence has also shown that the words that fall under the category of MOVEMENT, TRANSPORT, AND LOCATION serve a range of functions, the most frequent of which are evoking positive emotions and creating the atmosphere of playfulness and familiarity.

4.9. BODY AND MIND

4.9.1. Introduction

As it can be seen from the previous chapter, German has been influenced by lexis that refers to fashion. The subchapter BODY AND MIND, however, is not restricted to the personal appearance but includes also words that refer to the state of mind. The lexical inventory of BODY AND MIND consists predominantly of nouns, whose number amounts to seven, and of one adjective. Nouns differentiated within this category denote parts of the human body, refer to body shapes, a phenomenon related to appearance, and different states of mind. Below is a collection of lexical units categorised as BODY AND MIND with quotation evidence found in press articles devoted to beauty, fashion, sports, education and job, as well as in television shows that discuss similar topics. BODY AND MIND provides 17 quotation examples that illustrate the usage of 6 lexical units, which are 5 nouns and 1 adjective.

der Bad Hair Day

Lexico defines a *bad hair day* as "A day on which everything seems to go wrong, characterised as a day on which one's hair is particularly unmanageable". The lexeme is used in informal English. Duden and DWDS do not include it in their databases. Here is some quotation evidence illustrating its possible use in German extracted from the press:

(1) *Das beste an Zopffrisueren: Sie gehen IMMER, selbst an richtig miesen Bad Hair Days* (JOY, 10/2015)

(2) *Rote Lippen sind die beste Ablenkung an Bad Hair Days und sensationelle Kuss-Katalysatoren* (COSMOPOLITAN, 02/2017)

(3) *Wer kennt ihn nicht, diesen Bad Hair Day, an dem das Haar einfach nur schlaff und leingweilig an der Bäcke kleibt?* (JOY, 11/2017)

(4) *Bad Hair Day? Diese Friseuren-Trend ist die Rettung!* (INSTYLE ONLINE, 23.04.2020)

The contextual evidence suggests that the noun *der Bad Hair Day* is used in German with a reference to a day on which the hair is unmanageable. It is applied in contexts which strive for interaction (Examples 3 and 4), or require brevity (Examples 1, 2, 3, and 4). The interactional character of the contexts is expressed here by rhetorical questions (Examples 3 and 4). As the noun denotes a particular phenomenon, for which German lacks a concise term, the noun *der Bad Hair Day* seems to serve precision.

das/der Blackout / Black-out

As indicated in Lexico, the lexeme *blackout* can be used in general English in a number of meanings. However, it was adopted in the German language in the sense of "plötzlich auftretender, kurz dauernder Verlust des Bewusstseins, Erinnerungsvermögens", which corresponds to „a temporary loss of consciousness". Duden labels its use as *Medizin*. DWDS provides several definitions of the lexeme, including one labelled as *übertragen, besonders Sport*: „vorübergehende ungewohnt schlechte Leistung; (folgenschwerer) Fehler, der meist aufgrund von Unachtsamkeit bzw. fehlender Konzentration geschieht". Confronting definitions included in Duden, DWDS, and Lexico, it may be assumed that German uses the word *das/der Blackout* in similar contexts to English. The contextual evidence presented below comes from the German press and television series:

(1) *Black-OUT! Schiri verweigert Elfer. Ulreich schenkt Real das Finale* (BILD DRESDEN, 101/18)

(2) *Doppelter Blackout: Leipzig verliert gegen Lyon* (KICKER ONLINE, 2.10.2019)

(3) *Ich hatte Panik. Das Bild hätte ick nie im Leben bezahlen können und dann totaler Blackout* (GUTE ZEITEN, SCHLECHTE ZEITEN, RTL, E7183)

(4) *42 Prozent waren demnach sogar schon mal mit einem Blackout während einer Prüfung konfrontiert* (DER SPIEGEL ONLINE, 17.02.2021)

The examples show that the noun *das/der Blackout* can occur with a reference to football (Examples 1 and 2), everyday life (Example 3) and education (Example 4). It can denote a situation when a goalkeeper fails to defend the goal and when a referee refrains from awarding a penalty kick, the consequence of which is a defeat (Example 1). Aside from that, the noun can refer to a football defeat (Example 2), to a sudden but temporary loss of consciousness (Example 3). As *der/das Blackout* means a defeat (Examples 1 and 2) or is caused by deep fear and panic (Example 3), the noun evokes rather negative connotations. Elements of language that intensify the emotive character of the utterances here are exclamation (Example 1) and the attributive *totaler* (Example 3). Used figuratively, the noun *der/das Blackout* serves as an attention-getter and a wordplay with the reader (Examples 1 and 2). Apart from that, the noun serves informality (Examples 1 and 3), expressed here by the occurrence in the near proximity of other informal words such as *Schiri* and *Elfer* (Example 1) and ellipsis *und dann totaler Blackout* (Example 3).

curvy

Used in informal English to describe a shapely and voluptuous woman's figure, the lexeme *curvy* has also been included in the database of Duden: "englische Bezeichung für: kurvenreich". In contrast to German, the adjective *curvy* can be used in English in more than one sense. It means that the relationship between the lexemes in English and German can be described as privativeness. The following lines found in the social media and a German news magazine can illustrate its use in German:

(1) *Ein älteres, ein dunkelhäutiges und ein sogenanntes curvy, also kurviges Model (das im Gegensatz zum Rest normalgewichtig ist) laufen in edlen Kleidern über den*

Catwalk und werden danach auf der Bühne frisiert (DER SPIEGEL ONLINE, 26.07.2017)

(2) *Ich bin curvy, habe gute Blutwerte und bin äußerst selten krank* (INSTAGRAM, 2019)

As the contextual evidence shows, the adjective *curvy* describes in German a body that has rounded breasts and hips. It can be applied in contexts related to fashion, as in Example 1, or in discussions about healthy weight and lifestyle, as illustrated by Example 2. Aditionally, it can occur with the hedge *ein sogenanntes* and a synonym *kurvig*. This use indicates that the author of the article assumes that the readers may not be acquainted with the English word (Example 1). The word serves here stylisation (Example 1) and informality (Example 2). Such lexical stylisation imitates the language used in the fashion industry, whereas the cited comment has an interactional character.

das Food-Baby

As indicated in Lexico, the noun *food baby* denotes "A protruding stomach caused by eating a large quantity of food and supposedly resembling that of a woman in the early stages of pregnancy" and is used in informal English. Although the lexeme does not occur in the databases of Duden and DWDS, it can be found in such contexts as:

(1) *Food Baby: Was ist und welche Lebensmittel verursachen es? Ja, das Food Baby kennen wir alle. Man hat zu dem falschen oder zu viel Essen gegriffen und Schwupps, das Food Baby - ein Blähbauch - kommt zum Vorschein. Aber was genau ist das Food Baby eigentlich und welche Lebensmittel verursachen ein Food Baby?* (JOLIE ONLINE, 21.01.2020)

(2) *Da ich dauernd Eis futtere, laufe ich mit einem Foodbaby rum* (COSMOPOLITAN, 08/2020)

The contextual evidence provided above shows that the noun *das Food-Baby* refers figuratively to a bloated stomach which resembles a pregnant belly and is caused by eating too much heavy food. It means that German can use the noun with a similar reference to English. One of the contexts provides additionally in the lead-in of the article in question is a German synonym, which is *Blähbauch* (Example 1). Occurring in an article headline, the noun *das Food-Baby* serves probably to attract attention of the readers (Example 1). Used in a personality test, the noun expresses humour and distance towards imperfect

appearance. Aditional signals of informality in the line in question are other lexemes of informal character, which are *futtern* and *rumlaufen* (Example 2).

der Reality-Check

The lexeme *der Reality-Check* can occur in informal English and denote "An occasion on which one is reminded of the state of things in the real world". According to Duden, the lexeme occurs in this sense in the German language but with a different spelling (Realitätscheck): „Überprüfung der Richtigkeit, der Umsetzung von etwas anhand der Realität". The contextual evidence provided below comes from German-language magazines and a documentary show:

(1) *PONY im Reality-Check* (JOY, 11/2016)
(2) *Traumjob DJ: Reality-Check auf der Nature One* (REPORTER, ARD/ZDF/funk, 18.08.2018)
(3) *Spätestens mit Corona kam der Reality-Check: Zunächst wurden über Nacht viele eingespielte Abläufe und Büroroutinen zunichtegemacht* (DER SPIEGEL ONLINE, 17.01.2021)

All the examples presented above use the word *der Reality-Check* with a reference to a situation in which one starts to consider the situation as it really is. It can occur in a lifestyle magazine and refer to hair trends (Example 1), or in a title of a documentary show dedicated to benefits and drawbacks of working as a disc jockey (Example 2). As it precedes the information about negative outcomes of the coronavirus pandemic, it evokes negative connotations (Example 3). Used in headlines, the noun *der Reality-Check* serves brevity and expresses the idea in a concise way.

der Sixpack

The lexeme *six-pack* in informal English is, as defined by Lexico, „A man's set of visibly well-developed abdominal muscles". The lexeme can also be used in English in another meaning, which is "A pack of six cans of beer held together with a plastic fastener". Both meanings are registered by Duden and DWDS, which provide the following synonyms of the borrowed lexemes "Sechserpack" and "Waschbrettbauch". Considering all of the definitions, it seems that the noun *der Sixpack* was adopted into German in its two original

meanings. It means that the relationship between *six-pack* and *der Sixpack* can be described as privativeness. The usage of the word *der Sixpack* can be illustrated with examples from a television show, a Youtube sports channel, and the German-language press:

(1) *Blitzfragen! Erste Frage: Sixpack oder Plauze?* (DATE ROULETTE, RTL, 2019)

(2) *Selena liebt es zu schlemmen! Ich werde nie einen Sixpack haben - erklärt sie* (JOY, 01/2019)

(3) *Ronaldos Sixpack, da fehlt noch was* (Bayer 04 Leverkusen/BAYER04TV, 2020)

(4) *Unsere Kollegin hat sich in 4 Wochen ein Sixpack antrainiert* (WOMEN'S HEALTH, 07/2019)

(5) *Am bunteren und teils knapperen Outfit, an den breiteren Schultern oder auch am beeindruckenden Sixpack. So oder so, schön anzusehen. Und weil Laufen selbst in den härtesten Lockdown-Zeiten immer erlaubt war, blieben die Neuen dem Laufsport treu. Wir sind mehr geworden* (MANAGER MAGAZIN ONLINE 5.03.2021)

All of the presented examples show that the noun *der Sixpack* denotes well-developed abdominal muscles. It seems to be a very precise and relatively short word that can be used in a short question (Example 1) or in a title of a video (Example 3). It can occur with a reference to sports (Examples 3, 4, and 5), everyday casual habits (Example 2), or serve as an assessment criterion (Example 1). It is used in rather positively connotated contexts as a desirable abdomen, especially when contrasted with *Plauze* (Example 1). It is an effect of training (*ein Sixpack antrainieren*) or denial of a restrictive diet (*schlemmen*).

4.9.2. Summary

This subchapter analysed lexis that refers to the state of mind, body shape, and parts of the human body. 63% of the lexis in question has its source in informal English, whereas 25% can be regarded as part of general English. As far as the semantic relationship between the lexemes is concerned, the majority of the lexical items may be used in German in one or all of meanings included in Lexico (75%). The word *der Flash* is used in German in fewer meanings as in English, thus the relation between *flash* and *der Flash* can be described as privativeness. Lexemes that are not included in the database of the Duden are: *der Bad Hair Day*, die Curvy, and *das Food Baby*. High-frequency words are: *der Sixpack* (5

quotations) and *der Blackout* (4 quotations), whereas low-frequency words are: *das Food-Baby* (2 quotations), and *curvy* (2 quotations). Words belonging to the group of BODY AND MIND can be used in German, on the one hand, for precision and conciseness (or as synonyms) and, on the other hand, figuratively. Good examples of the figurative use are: *das Food Baby*, and *der Sixpack*.

Conclusion

The purpose of the present thesis was to describe the use of English loanwords in informal German. Approaching their use from the perspective of language variation, the empirical findings of this study have offered a new understanding of borrowings in German. Although previous works referred to English loans in the informal and colloquial register of the German language, none of them had provided a deeper insight into their use. However, vibrant and non-conventional vocabulary of English origin in informal German is an interesting subject of study because it accounts for globalization and the growing importance of the English language worldwide. This is especially visible in the media, which on the one hand reflect the actual use of English loanwords in German and on the other hand contribute to popularization of their use.

The present study has been designed to explore the meaning, form, frequency of use, usage, and functions of informal vocabulary extracted from current and reliable sources, such as German-language television shows and series, literature, newspapers and magazines, music, textbooks, social media, radio and podcasts. The analysis has been based on the descriptive approach, which instead of prescribing rules that govern the language, focuses on the actual language use. It has also adopted the synchronic perspective, which investigates the use of language at a particular point of time. That English loanwords are relevant part of informal German can be clearly supported by the following findings.

On the question of meaning, this study has found that a number of lexical units from the data set denote and describe emotional states, feelings, and attitudes. The lowest number of words borrowed from English and adopted in informal German contexts has been included in the lexical domain of body and mind. Such a proportion can be explained by the fact that informal vocabulary is very often evaluative and emotional. Other lexical domains differentiated throughout the empirical part of the present study have referred to people, media and communication, social life and hobby, improvement, money and success, failure, consumption, and fashion.

A significant observation made with regard to the meaning of the analyzed lexis is that informal German tends to borrow only one or several yet selected senses of English words. In Lipczuk's terms, such an instance can be described as privativeness. Such a result of the analysis has confirmed previous studies of English loans in European languages. Other semantic relationships between the lexemes used in English and those

applied in German are inclusion and equipollence. Among the analyzed words were also those used both in English and in German in one meaning. The semantic relationship between the lexemes was not possible to determine in case of the majority of words partially created from English elements.

The lexicon of the present study consists of 141 nouns, 61 adjectives, 40 verbs, 21 interjections, and 4 adverbs. With regard to the borrowability scale of specific parts of speech, this thesis is inconsistent with the previous literature. What distinguishes the present findings from other studies is a high number of adjectives, which can be attributed to the emotive and evaluative character of adjectives and informal language. The following summerises the main observations made in respect of particular parts of speech analyzed in the present study.

Nouns represent the most numerous grammatical category of the present study. It is interesting to note that many of them are short and monosyllabic, or disyllabic. Such nouns from the lexical set have a tendency to create compounds, in which they serve as both modifiers (or prefix nouns) and heads. The group of nouns includes also 5 examples of abbreviations and 14 examples of diminutives. As for grammatical gender, more than 50% of all nouns have been assigned the masculine article. The use of both articles, i.e. *der* and *das*, has been identified in case of five nouns. The neuter article *das* is used by 34 nouns, whereas the feminine article *die* has been noted for 17 nouns. Although it seems interesting to delve into the dominance of the masculine article, this task has fallen outside the scope of the present thesis, which investigates loanwords from the perspective of informal language.

In regard to adjectives, the vast majority of examples demonstrate their use in the predicative position. However, the contextual evidence shows also the use of adjectives in the attributive position. As indicated in the study, their meaning is independent from the position in a sentence. It can be observed that the majority of adjectives included in the present analysis is evaluative and emotive. Although less frequently than nouns, adjectives from the database tend to form compound words. A particular attention deserve adverbs that premodify adjectives and serve therefore a special emphasis.

Verbs from the database can be divided into two groups, i.e. into transitive and intransitive verbs and into verbs with separable prefixes. It has been observed throughout the empirical part of the present study that the majority of verbs included in the lexicon of informal German is transitive, which means that these verbs can take an object in a

sentence. As for separable prefixes, informal contexts of the present study use verbs with the prefixes *ab-*, *aus-*, and *weg-*. Whereas the prefixes *aus-* and *weg-* convey the meaning of completed actions, the prefix *ab-* serves intensificiation of the given meaning.

Interjections included into the lexicon of this study are used to express certain emotions or organize the discourse. As for the former, good examples are affirmative (*yes*, *yep*, *yeah*) or negative (*nope*) responses, vulgar words (*shit* or *fuck*), the apology *sorry*, or *wow* that can express surprise. The latter involves discourse openers (*hey*) and closers (*bye-bye*). It is interesting to note that the present study has identified more lexemes that provide a positive reponse than a negative one.

Adverbs are the least frequent part of speech registered in the database. It goes without saying that their function is to premodify adjectives and serve therefore emphasis. The main finding made with regard to adverbs however is that informal German seems to prefer the use of adjectives borrowed from English and premodified by adverbs used in German for centuries rather than the reverse.

Poetic and rhetorical devices characteristic of informal language and found in the citational evidence of the present study are metaphors, hyperboles, rhyming, wordplay, onomatopoeia, contrast, and allusion. As far as metaphors are concerned, informal German seems to use orientational metaphors HIGH IS UP, HAPPY IS UP, and SAD IS DOWN, as well as conceptual metaphors, such as LOVE IS A JOURNEY and READING IS A JOURNEY. In terms of hyperboles, citational evidence of the present study mentions the augmentative *mega*, as in *der Mega-Deal*. Examples of rhyming provided throughout the empirical part are *Blop-Flop*, *SOLO YOLO*, *Mehr Power auf Dauer*, and *Tops und Flops*. The use of wordplay can be illustrated with such lines as *den letzten Kick verpassen*, *die Sterne vom Himmel biken*, *Black-OUT!*, *Cash auf den Tisch legen.*

There is no exclusive and predominant function that could be attributed to English loanwords in informal German. On the contrary, the analysis of the contextual evidence has shown that lexical units from the data set can serve a variety of purposes, including those of stylistic, pragmatic, and social character, and that functions of English loanwords in German are similar to functions of informal language. Due to their explicit emotional meaning, English loanwords can express emotional states and reveal attitudes of the speaker towards the interlocutor or referent. This is especially true for diminutives, evaluative adjectives, and vulgar words. Words from the database categorize people and inform about the relationship between the speaker and the referent. Another function

312

typical for English loanwords in informal German is conciseness and brevity reflected in their monosyllabic and disyllabic form. Then, the lexicon analyzed in the present study performs the function of stylization for British or American reality, or stylization for the youth language. The study has also shown that English loanwords in informal German can be used to maintain contact or organize the discourse. Last but not least, the lexical inventory of the present study serves pure informality, reflecting relaxed attitude of a speaker and a possible familiarity.

Another aspect taken into account has been frequency of use. It is interesting to observe that the highest number of citations in the present study has been found for the following words: *ausflippen*, *das Baby*, *das Bike*, *der Buddy*, *der Bro*, *die Challenge*, *checken*, *chillen*, *clean*, *cool*, *das Date*, *der Drink*, *der Freak*, *happy*, *hey*, *herauspicken*, *das Highlight*, *hip*, *der Hit*, *der Hype*, *der Junkie*, *das Kid*, *mega*, *nice*, *okay*, *pimpen*, *die Power*, *der Prank*, *Props*, *sexy*, *der Sixpack*, *sorry*, and *der Tipp*. Except for the lexemes *der Bro*, *der Prank*, and *Props*, all of the examples have been registered in Duden and DWDS.

As far as dictionary entries are concerned, it is overall 78 (29%) lexical units from the data set of the present study that have not been registered either in Duden or in DWDS. Another interesting observation can be made with regard to lexemes that in German use only one of their English senses. Possible explanations for both instances may be the fact that the use of these lexemes is restricted to specific groups of language users or that they have a relatively recent status in the German language. Another reason may be the approach of dictionary compilers towards the inclusion of some words in the dictionary.

Another important finding of the present study is that stylistic labels found in German dictionaries are inconsistent with regard to English borrowings from the data set. Whereas Duden considers uses of some lexemes as *umgangssprachlich* or *Sport*, DWDS labels them as *salopp*. This is the case of *der Job* and *der Speed*. It has also been observed that the Duden does not provide stylistic labels of some lexemes from the database of the present study. As stated in the Oxford-Duden German dictionary (2001), such an instance may account for the neutral character of the lexeme. The choice of a particular usage label may also be a result of a lexicographer's decision. It may be argued that from the perspective of descriptive linguistics it is rather the context than the dictionary that determines the actual use of language. Dictionary is then perceived as an orientational

reference work that does not consider the use of a language in terms of the dichotomy: correct/incorrect or good/bad.

Taken together, this thesis has attempted to define the salient features of English loanwords in informal German, including their meaning, form, functions, and semantic relationships between them and their English etymons. It has provided contextual evidence in order to present the actual use of English loanwords in informal German.

The findings of the present analysis provide implications for further studies on English loanwords in German. Instead of focusing on the use of English loanwords in informal German at a particular point of time, further research could consider the diachronic aspect of borrowing as a dynamic process. It could provide a deeper insight into the history of a particular word and trace back its origins in the German language. Taking into account that English has also extensively borrowed from other languages, such a study could reveal that the roots of the analyzed lexis are French, Latin, or Greek. It would also be interesting to see, which of the lexical units incorporated into the lexicon of the present study will stand the test of time and remain in use as *gotspell* and *der heilago geist*, the oldest words of Anglo-Saxon origin mentioned in this thesis. Taking into account the fleeting character of informal vocabulary, this would seem to be an especially interesting task. Apart from that, future research should be done to identify specific groups of German speakers who incorporate English loanwords into their speech. In order to do that, a linguist could make use of audio recording, which would provide him/her with the authentic material based on real-life situations. In this respect, a contrastive study of English loanwords used in informal German and informal Polish could bring interesting results.

All things considered, borrowing from other languages is a dynamic process that has had a long tradition in the German language. Nowadays, borrowing from English into German and other European languages is considered as a global phenomenon and a consequence of political, economic, cultural, and social factors. The role of a linguist is then to attentively observe and document the use of language, which on the one hand serves as a medium of communication and on the other hand as a mirror of reality.

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Duden Wörterbuch: www.duden.de

Digitales Wörterbuch der deutschen Sprache: www.dwds.de

DWDS-Themenglossar zur COVID-19 Pandemie: www.dwds.de/themenglossar/Corona

Global Anglicism Database Network: www.nhh.no/en/research-centres/global-anglicism-database-network

Leibniz Institut für deutsche Sprache: www.ids-mannheim.de/neologismen-in-der-coronapandemie

Lexico: Dictionary and Thesaurus by Oxford: www.lexico.com

OWID Neuer Wortschatz rund um die Coronapandemie: www.owid.de/docs/neo/listen/corona.js

Appendix 1

SOURCES:

| WRITTEN LANGUAGE | SPOKEN LANGUAGE |

WRITTEN LANGUAGE

LITERATURE:

2020: All Saints High-Der Verlorene (L.J. Shen; translated by Anja Mehrmann); Das Geschenk (Sebastian Fitzek); Der Schlüssel aller Seelen (Jeremy Lachlan); Der Todesbruder (Thomas Elbel);

2019: Mandelglück (Manuela Inusa);

2018: Das Paket (Sebastian Fitzek); Bridget Jones' Baby (Helen Fielding; translated by Karin Diemerling, Heike Reissig, Stefanie Retterbush); Begin Again (Mona Kasten); Der Insasse (Sebastian Fitzek); Wohl dem, der jetzt noch Heimat hat (Renate Hagenlocher-Closius);

2017: Wenn Donner und Licht sich berühren (Brittainy C. Cherry; translated by Katja Bendels); Achtnacht (Sebastian Fitzek);

2016: Harry Potter und das verschwundene Kind. Teil Eins und Zwei zum Theaterstück, Jack Thorne, as translated by K laus Fritz Anja Hansen-Schmidt;

2015: Der erste fiese Typ (Miranda July; translated by Stefanie Jacobs); Ein ganzes halbes Jahr (Jojo Moyes, translated by Karolina Fell);

2014: Passagier (Sebastian Fitzek);

2013: Der Circle (Dave Eggers; translated by Ulrike Wasel and Klaus Timmermann);

2011: Die Ehre des Schweigens (Giuliano Belfiore; translated by Magdalena Löwenzahn); Der Beobachter (Charlotte Link);

2010: Tschick (Wolfgang Herrndorf)

PRESS:

2021: Bunte 5/2021; Der Spiegel 4/2021; Gala 2/2021; Foodie. Der Feinschmecker 03/2021; Geek! 52/2021; Grazia 05/2021; InStyle 01/2021; InTouch 5/2021; Karl Fahrrad Magazin 04/2021; Kicker. Sonderheft 2021; Kanu Magazin 2/2021; Men's Health 3/2021; Mountainbike 03/2021; Sport, Motorrad, Magazin, 03/2021; Tauchen 16.02; TV Digital 3/2021; VIEW 02/2021; Welt am Samstag 28.02.2021; Women's Health 05/2021; Zeit Campus Januar/Februar 2021;

SPOKEN LANGUAGE

TELEVISION SHOWS AND SERIES:

2021: Dein großer Tag (SWR); Die Jungs-WG (ZDF); Die Mädchen-WG: Im Schloss am See (ZDF); Game Two (ARD/ZDF/Funk); Kann es Johannes (KiKa); Late Night Alter (ZDFneo); Löwenzahn (ZDF); Gute Zeiten, Schlechte Zeiten (RTL); Rentnercops (ARD); SERIöS-Das Serienquartett (ARD/ONE);SOKO Hamburg (ZDF); SOKO Köln; SOKO Leipzig (ZDF); SOKO München (ZDF); SOKO Stuttgart (ZDF); So many Tabs (ARD/ZDF/funk); Süchtig nach Sportwetten (mdr); Tatort (ARD); TRU DOKU (ARD/ZDF/funk);

2020: Alles, was zählt (RTL); Auf 3 Sofas durch Paris (ARD-Alpha/EinsPlus/SWR); Berlin Tag&Nacht (RTL II); Dickes Deutschland (RTL II); Die Jungs-WG: Abenteuer Amsterdam (ZDF); Die Mädchen-WG (KiKa/ZDF Mediathek); Der Hundeprofi-Rütters Team (VOX); Fritzie-Der Himmel muss warten (ZDF); Dinner Date (ZDFneo); FilmFrauen. Die Interviews (ZDF Mediathek); Fussball 2000, der Eintracht Videopodcast (hr/ARD Mediathek); Guten Morgen Deutschland (RTL); Homies (ZDF neo); In aller Freundschaft - Die Jungen Ärzte (ARD/Das Erste); Kika Live (ARD); Late Night Alter (ZDFneo); Lehrerin auf Entzug (ZDF); Lindenstraße (ARD/Das Erste/WDR); Notruf Hafenkante (ZDF); QUARKS (WDR); SERIöS-Das Serienquartett (ARD/ONE); SOKO Potsdam (ZDF);SOKO Stuttgart (ZDF); Walulis Woche (SWR); World Wide Wohnzimmer (ARD/ZDF/funk);

2019: Berlin Tag&Nacht (RTLII); Checker Tobi und Checker Julian (KiKa 2019); Gute Zeiten, Schlechte Zeiten (RTL); Hilf mir! Jung, pleite, verzweifelt (RTL II); followme.reports (Funk/ZDF Mediathek); ZDFSport (ZDF); Zwischen Tüll und Tränen (VOX);

2018: Beste Schwestern (RTLII); Dogs of Berlin (Netflix); Fashion Future Berlin (ARD/ZDF/funk); Servus Baby (BR Fernsehen); Beste Schwestern (RTL); Volle Kanne (ZDF Mediathek); Heldt (ZDF); Polizeiruf 110 (ARD/Das Erste); Pufpaffs Happy Hour (3sat/ZDF Mediathek); Reporter (ARD/ZDF/funk); Servus, Baby (BR Fernsehen); SOKO Köln (ZDF); Tatort (ARD);

2017: 13 Reasons Why (Netflix); Die Jungs-WG (ZDF); Frauentausch (RTL); Neueinhalb – Das Reportermagazin für Kinder (ARD); Sonntags. TV

2020: Couch 04/2020; Couch 06/2020; Couch 12/2020; Foodie. Der Feinschmecker 03/2020; Kicker 98/2020, Kicker 106,2017/2020; Der Spiegel 24.12.2020; Cosy. Wohnen wie es uns gefällt 1/2020; Couch 10/2020; Geek! 03-04/2020; Klettern&Bouldern 5/2020; Men's Health 10/2020; Men's Health 11/2020; Müller – Drogeriemarkt Magazin; Runner's World 07-08/2020; Runner's World 12/2020; Serienmagazin 1/2020; Tennis Magazin 11-12/2020; Outdoor. Wandern, Reisen, Abenteuer 12/2020; Women's Health 11/2020; Women's Health 11/2020; Women's Health 12/2020; Zeit Leo, Das Magazin für Kinder 7/2020;

2019: Cosmopolitan 07/2019; Glamour 10/2019, Joy 01/2019; IN – Leute, Lifestyle, Leben Men's Health 3/2019; Focus 37/19; Women's Health 07-08/2019;

2018: Bravo 10/2018; Bravo 21/2018; Cosmopolitan 08/2018; Cosmopolitan 09/2018; Hey! 05/2018; Hugendubel. Büchermenschen; Unicum 02/2018; Olivia 01/2018; Women's Health 05/2018;

2017: Cosmopolitan 02/2017; Joy 01/2017 ; Outdoor. Reisen. Wandern. Abenteuer 10/2017; Myself 01/2017; Stern 08/2017;

2016: Der Spiegel Chronik, Der Spiegel 31/2016 Petra 09/2016; UniSpiegel 07/2016; UniSpiegel 5/2016;

2015: Berliner Zeitung, 195/2015; Joy 10/2015; Der Spiegel 35/2015; OK! 35/2015;

TEXBOOKS;

2018: B. Braun, M. Doubek, N. Fugert. DaF Kompakt neu B1. Kurs- und Übungsbuch. Klett.

INTERNET:

ard.de; audimax.de; augsburger-allgemeine.de; beautyjagd.de; bfriends.brigitte.de; chip.de; bild.de; blog.uni-goettingen.de; blonde.de; bravo.de; bunte.de; de; dw.de; elle.de; familie.de; faz.net; fluter.de; focus.de; goethe.de; hey-starmagazin.de; Instagram; instyle.de; kicker.de; jolie.de; juice.de; lush.de; madame.de; madchen.de; menshealth.de; morgenpost.de; mtv.de; n-joy.de; neuraum.de; rund-ums-baby.de; schrittwaerts.de; serienjunkies.de; soccer-fans.de; spex.de; spiegel.de; stuttgarter-zeitung.de; sueddeutsche.de; taz.de; tour-magazin.de; tvnow.de; tvspielfilm.de; tz.de; unipassau.de; vip.de; welt.de; wg-gesucht.de; wochenblatt-reporter.de; zdf.de; zeit.de;

fürs Leben (ZDF);

2016: Dark (Netflix); Stranger Things (Netflix); In Aller Freundschaft: Die jungen Ärzte (ARD/Das Erste); Puls Reportage (BR Fernsehen);

2015: Berlin Models – Unsere Zukunft, Unser Traum (RTL); SOKO Stuttgart (ZDF);

2013: Orange Is the New Black (Netflix); Tatort Kalter Engel (MDR)

2011: Die Jungs-WG: Urlaub ohne Eltern (ZDF);

2009: SOKO München (ZDF)

FILMS:

2020: Das Kindermädchen. Mission Kanada (ARD);

2019: Berlin, I Love you (Fernando Eimbke, Daniel Lwowski, Til Schweiger);

2018: Der Vorname (Sönke Wortmann); Das Glück der Anderen (Claudia Garde);

2017: Ein Lächeln Nachts um Vier (Jan Růžička/ZDF Mediathek);

2016: Tschick (Fatih Akin); Willkomen bei den Hartmanns (Simon Verhoeven);

2014: Mit Burnout durch den Wald (Michael Rowitz);

RADIO, PODCASTS, YOUTUBE CHANNELS:

2021: Cinema Strikes Back (ARD/ZDF/Funk); Verurteilt! Der Gerichtspodcast (hr-fernsehen/ARD Mediathek); World Wide Wohnzimmer (ARD Mediathek; hr Fernsehen/Funk); Y-Kollektiv (ARD Mediathek/Funk);

2020: Bayer04Leverkusen/Bayer04TV; Bayern 2 (Bayerischer Rundfunk);Cinema Strikes Back (ARD/ZDF/Funk); Kicker meets DAZN. Der Fußball-Podcast; rbb im Sport; World Wide Wohnzimmer (ARD Mediathek; hr Fernsehen/Funk); SallysWelt (YouTube);

2018: Guten Morgen, Internet!

2019: Mahlzeit! (ARD Mediathek/Funk); Y-Kollektiv (ARD Mediathek/Funk)

2017: Y-Kollektiv (ARD Mediathek/Funk); Phil Laude (ARD/ZDF/funk);

MUSIC

2021 ACE TEE – Bist du down?; APACHE 207 – Angst; CRO – Alles dope; EKO FRESH – Jetzt bin ich dran;

2020 CAPITAL BRA & CRO – Frühstück im Paris; KAYEF – Irgendwohin; KAYEF – Down ohne Grund;

2018 BOOZ – Der Boy; RICO & BAUSA – Junkie; BAUSA – Was du Liebe nennst; KAY ONE FEAT. MIKE SINGER – Netflix & Chill; LEA – Zu dir;

2019 APACHE 207 – Roller, APACHE 207 – Stimmen; GLASPERLENSPIEL – Das Krasseste; JOHANNES OERDING – Alles okay; SENTINO – Blick in die Crowd; SIDO feat. SAMRA & KOOL SAVAS – High;

2017 CRO – Baum; CRO – Hi; CRO – Kapitel 1; CRO – tokyo13317; MARK FORSTER – Flash mich;

2016 SIDO – Handullah; MARK FORSTER – Wir sind groß;

2015 GLASPERLENSPIEL – Geiles Leben;

2014 CRO – Einnerung; CRO – Meine Gang; CRO – Bye, Bye; BAUSA – Sender; MARK FORSTER – Flash mich;

2013 GENETIK & SIDO – Lieb's oder lass es; KAYEF – Mit dir;

2012 CRO – Easy;

Appendix 2

	GERMAN	ENGLISH	SEMANTIC RELATIONSHIP	LEXICO LABEL	DUDEN/DWDS LABEL
1.	abchecken	check + ab + en	privativeness	check (informal)	umgangssprachlich
2.	abfucken	fuck + ab + en	undetermined	fuck (vulgar slang)	not registered
3.	abgefreakt	freak + ab + ge + t	undetermined	freak (informal)	not registered
4.	abgefuckt	fuck + ab + ge	privativeness	fuck up (vulgar slang)	derb
5.	die After-Work-Party	+ t	undetermined	unregistered	not registered
6.	der Allrounder	all-rounder	inclusion	no stylistic label	umgangssprachlich
7.	ausflippen	flip out	inclusion	no stylistic label	umgangssprachlich
8.	aufpeppen	pep	fully adopted	pep (informal)	umgangssprachlich
9.	aufpimpen	pimp (up)	privativeness	pimp up (informal)	no stylistic label
10.	das Auspowern	power + aus	undetermined	power (no stylistic label)	not registered
11.	ausgepowert	power + aus + ge + t	undetermined	power (no stylistic label)	no stylistic label
12.	(sich) auspowern	sich + aus + power + n	undetermined	power (no stylistic label)	umgangssprachlich
13.	das Baby	baby	privativeness	informal	umgangssprachlich übertragen häufig salopp
14.	der Bad-Boy	bad boy	fully adopted	informal	not registered
15.	der Bad Hair Day	bad hair day	fully adopted	informal	not registered
16.	beamen	beam	privativeness	no stylistic label	no stylistic label
17.	die BFF	BFF (Best	fully adopted	informal	not registered

		Friends Forever)			
18.	das Bike	bike	inclusion	no stylistic label	umgangssprachlich
19.	biken	bike	privativeness	informal	Jargon salopp
20.	das Biken	bike	undetermined	bike (informal)	not registered
21.	der Biker	biker	fully adopted	informal	Jargon umgangssprachlich
22.	die Bikerin	-	undetermined	-	Jargon umgangssprachlich
23.	das Binge-Watching das Binge-Watchen das Binge Watchen	binge watching	fully adopted	no stylistic label	no stylistic label
24.	bingen	binge	fully adopted	no stylistic label	no stylistic label
25.	die Bitch	bitch	privativeness	derogatory / informal / US informal	Das Leben ist eine Bitch: salopp
26.	das/der Blackout das/der Black-out	black out	fully adopted	no stylistic label	übertragen besonders Sport
27.	das Bling-Bling	bling-bling	inclusion	informal	umgangssprachlich
28.	der Blockbuster	blockbuster	inclusion	informal	no stylistic label
29.	der Blues	blues	fully adopted	informal	umgangssprachlich
30.	der Bodyguard	bodyguard	fully adopted	no stylistic label	no stylistic label
31.	der Boss	boss	privativeness	informal	umgangssprachlich
32.	der Boy	boy	privativeness	informal	umgangssprachlich
33.	der Boyfriend	boyfriend	fully adopted	no stylistic label	umgangssprachlich
34.	der Bro	bro	inclusion	informal	not registered
35.	broke	broke	fully adopted	informal	not registered
36.	die Bucket-Liste	bucket list	fully adopted	informal	not registered

37.	der Buddy	buddy	inclusion	informal	not registered
38.	der Bullshit	bullshit	equipollence	vulgar slang	umgangssprachlich abwertend
39.	bye-bye bye, bye	bye bye	fully adopted	informal	umgangssprachlich
40.	das Cash	cash	fully adopted	no stylistic label	no stylistic label
41.	die Challenge	challenge	privativeness	no stylistic label; law; medicine	no stylistic label; salopp
42.	catchy	catchy	fully adopted	no stylic labelling	not registered
43.	der Champ	champ	privativeness	informal	Sport
44.	der Cheat Day	cheat day	fully adopted	informal	not registered
45.	checken	check	privativeness	no stylistic label; informal	umgangssprachlich
46.	cheers	cheers	privativeness	informal	no stylistic label
47.	der Chill	chill (out)	undetermined	chill out (informal)	not registered
48.	chillen	chill	privativeness	no stylistic label; informal	umgangssprachlich besonders Jugendsprache
49.	das Chillen	chill	undetermined	chill out (informal)	not registered
50.	chillig	chill	undetermined	chill out (informal)	umgangssprachlich besonders Jugendsprache
51.	classy	classy	fully adopted	informal	not registered
52.	clean	clean	privativeness	informal	Jargon
53.	das Clubben	clubbing	undetermined	not registered	no stylistic label
54.	das Clubbing	clubbing	undetermined	not registered	no stylistic label
55.	come on	come on	fully adopted	no stylistic label	not registered
56.	cool	cool	privativeness	informal	salopp
57.	der Coole	cool	undetermined	informal	not registered
58.	die Coolness	coolness	privativeness	informal	salopp
59.	die Connection	connection	privativeness	no stylistic label; informal	umgangssprachlich

60.	der Cop	cop	fully adopted	informal	umgangssprachlich salopp
61.	der Couch-Potato	couch potato	fully adopted	informal	salopp
62.	das Crack	crack	privativeness	informal	no stylistic label
63.	der Crap	crap	privativeness	vulgar English slang	not registered
64.	crashen	crash	privativeness	informal	salopp/EDV Jargon
65.	crazy	crazy	privativeness	informal	umgangssprachlich
66.	der Creep	creep	privativeness	informal	not registered
67.	creepy	creepy	fully adopted	informal	not registered
68.	die Crew	crew	privativeness	informal	no stylistic label; Sport
69.	der Cringe	cringe	fully adopted	no stylistic label	not registered
70.	cruisen	cruise	privativeness	no stylistic label	Jargon
71.	das Cruisen	cruise	undetermined	no stylistic label	not registered
72.	der Crush	crush	privativeness	informal	not registered
73.	curvy	curvy	privativeness	informal	no stylistic label
74.	der Dad	dad	fully adopted	informal	no stylistic label
75.	der Daddy	daddy	privativeness	informal	no stylistic label
76.	das Date	date	privativeness	no stylistic label	umgangssprachlich
77.	daten	date	privativeness	no stylistic label	umgangssprachlich
78.	der Deal	deal	privativeness	informal	umgangssprachlich
79.	dealen	deal	privativeness	informal	no stylistic label
80.	der Dealer	dealer	privativeness	informal	Jargon; Börsewesen
81.	die Dealerin	-	undetermined	-	Jargon; Börsewesen
82.	der Doggy	doggy	fully adopted	no stylistic label; informal	not registered
83.	die Drama-Queen	drama queen	fully adopted	informal	not registered
84.	das Dreamteam	dream team	fully adopted	no stylistic label	besonders Sport
85.	das Dope	dope	privativeness	informal	Jargon
86.	dope	dope	fully adopted	informal	not registered

87.	down	down	privativeness	no stylistic label	umgangssprachlich
88.	der Drink	drink	privativeness	no stylistic label	no stylistic label
89.	droppen	drop	privativeness	informal	no stylistic label
90.	durchgestylt	style + durch + ge + t	undetermined	style (no stylistic label)	no stylistic label
91.	easy	easy	privativeness	no stylistic label	umgangssprachlich
92.	easy	easy	fully adopted	archaic, informal US	not registered
93.	easy-going	easy-going	fully adopted	no stylistic label	not registered
94.	easy-peasy	easy-peasy	fully adopted	informal	not registered
95.	ever	ever	privativeness	no stylistic label	umgangssprachlich emotional verstärkend
96.	der Fail	fail	privativeness	informal	not registered
97.	das/der Fake	fake	privativeness	no stylistic label	umgangssprachlich
98.	fake	fake	fully adopted	no stylistic label	not registered
99.	faken	fake	equipollence	no stylistic label	umgangssprachlich
100.	der Fame	fame	fully adopted	no stylistic label	not registered
101.	der Fan	fan	privativeness	no stylistic label	umgangssprachlich
102.	der Fanboy	fanboy	fully adopted	informal	no stylistic label
103.	fancy	fancy	privativeness	informal	umgangssprachlich
104.	der/das Fashionista	fashionista	fully adopted	informal	no stylistic label
105.	das Feeling	feeling	privativeness	no stylistic label	no stylistic label
106.	fit	fit	privativeness	no stylistic label; informal	umgangssprachlich
107.	der Fixer	fixer	equipollence	no stylistic label	umgangssprachlich; Börsewesen veraltet
108.	die Fixerin	-	undetermined	-	umgangssprachlich; Börsewesen veraltet
109.	flashen	flash	privativeness	informal	umgangssprachlich; EDV
110.	flexen	flex	privativeness	informal	Jargon

111.	der Flop	flop	equipollence	informal	umgangssprachlich
112.	floppen	flop	privativeness	informal	umgangssprachlich
113.	das Food-Baby	food baby	fully adopted	informal	not registered
114.	der Foodie	foodie	fully adopted	informal	umgangssprachlich
115.	der Freak	freak	privativeness	informal	no stylistic label
116.	freaky	freaky	fully adopted	informal	not registered
117.	fresh	fresh	privativeness	no stylistic label; informal	umgangssprachlich
118.	fucking	fucking	fully adopted	vulgar English slang	not registered
119.	der Fun	fun	inclusion	no stylistic label	no stylistic label
120.	fun	fun	privativeness	informal	not registered
121.	funky	funky	privativeness	informal	umgangssprachlich
122.	funny	funny	privativeness	no stylistic label	umgangssprachlich; besonders Jugendsprache
123.	gaga	gaga	fully adopted	informal	veraltet; salopp
124.	gechillt	chill + ge + t	undetermined	chill/chill out (informal)	not registered
125.	der Gang	gang	privativeness	no stylistic label; informal	no stylistic label
126.	der Geek	geek	privativeness	informal	Jargon häufig abwertend
127.	gestylt	style + ge + t	undetermined	style (no stylistic label)	no stylistic label
128.	das Girl	girl	privativeness	informal	umgangssprachlich
129.	das Girlie	girlie	inclusion	informal	umgangssprachlich
130.	go	go	privativeness	no stylistic label; informal	not registered except for das Go (Jargon)
131.	googeln	google	fully adopted	no stylistic label	no stylistic label
132.	groovy	groovy	fully adopted	informal	umgangssprachlich
133.	das Groupie	groupie	inclusion	no stylistic label; derogatory	Jargon
134.	grumpy	grumpy	fully adopted	no stylistic label	not registered
135.	der Hack	hack	privativeness	informal	EDV-Jargon

136.	happy	happy	privativeness	informal; no stylistic label	umgangssprachlich
137.	hardcore	hardcore	privativeness	no stylistic label	allgemeiner salopp
138.	der Hate	hate	privativeness	no stylistic label	not registered
139.	haten	hate	privativeness	no stylistic label	Jugendsprache
140.	der Hater	hater	fully adopted	no stylistic label; informal	no stylistic label
141.	herauspicken	pick + heraus (pick)	privativeness	pick out (no stylistic label)	umgangssprachlich
142.	hey	hey	fully adopted	no stylistic label	umgangssprachlich
143.	high	high	privativeness	informal; no stylistic label	Jargon verhüllend
144.	das High-Five	high five	fully adopted	informal	not registered
145.	das Highlife	high life	privativeness	no stylistic label	no stylistic label
146.	das Highlight	highlight	privativeness	no stylistic label	Jargon
147.	hip	hip	privativeness	informal	Jargon
148.	der Homie	homie	fully adopted	informal American English	Rapperjargon
149.	die Hood	hood	privativeness	informal	not registered
150.	der/das Hoodie	hoodie	fully adopted	no stylistic label	no stylistic label
151.	das Hopping	hopping	fully adopted	informal	not registered
152.	hot	hot	privativeness	informal	not registered
153.	der Hottie	hottie	privativeness	no stylistic label	not registered
154.	der Hipster	hipster	inclusion	informal	Jargoner Jazzszene; Jargon; oft ironisch, abwertend, spezieller
155.	der Hit	hit	privativeness	informal	umgangssprachlich
156.	der Hype	hype	fully adopted	informal	häufig abwertend
157.	hush-hush	hush hush	fully adopted	informal	not registered
158.	hyped	hyped	undetermined	not registered (except for:	not registered (except for:

345

				hype)	hype)
159.	hypen	hype	fully adopted	informal	umgangssprachlich
160.	in	in	privativeness	informal	umgangssprachlich
161.	das IT-Girl	it girl	fully adopted	informal	no stylistic label
162.	das IT-Piece das It-Piece	-	-	-	not registered
163.	der Jackpot	jackpot	inclusion	no stylistic label	Poker besonders Lotto
164.	jetten	jet	inclusion	no stylistic label	umgangssprachlich
165.	der Job	job	privativeness	informal	umgangssprachlich EDV
166.	jobben	job	privativeness	no stylistic label	umgangssprachlich
167.	der Joke	joke	privativeness	no stylistic label	umgangssprachlich
168.	der Joint	joint	privativeness	informal	salopp besonders Jugendsprache
169.	der Junkie	junkie	fully adopted	informal	Jargon
170.	der Kick	kick	privativeness	informal	salopp
171.	der Kick	kick	privativeness	informal	salopp
172.	kicken	kick	privativeness	informal	umgangssprachlich
173.	der Kicker	kicker	privativeness	no stylistic label	umgangssprachlich
174.	die Kickerin	-	undetermined	-	umgangssprachlich
175.	das Kid	kid	privativeness	informal	Jargon
176.	das Kiddy das Kiddie	kiddy/kiddie	fully adopted	informal	Jargon
177.	killen	kill	privativeness	no stylistic label; informal	salopp
178.	k.o.	k.o.	undetermined	boxing	umgangssprachlich
179.	lame	lame	privativeness	no stylistic label; informal	not registered
180.	der Lolli	lolly	fully adopted	informal	umgangssprachlich

181.	der Loser	loser	privativeness	informal	salopp
182.	lost	lost	privativeness	no stylistic label	Jugendsprache
183.	mega	mega	fully adopted	informal	besonders Jugendsprache
184.	mega	mega	fully adopted	informal	umgangssprachlich emotional verstärkend
185.	der Mr. Right	Mr Right	fully adopted	informal	not registered
186.	die Mum	mum	fully adopted	informal	no stylistic label
187.	der Nerd	nerd	inclusion	informal	auch abwertend/ umgangsprachlich häufig abwertend, spezieller
188.	nerdig	nerdy	fully adopted	informal	Jargon häufig abwertend
189.	nice	nice	privativeness	no stylistic label	Jugendsprache
190.	nope	nope	fully adopted	informal	not registered
191.	obercool	cool	undetermined	-	Jugendsprache
192.	okay	okay	privativeness	informal	umgangssprachlich
193.	okay	okay	fully adopted	informal	umgangssprachlich; Flugwesen
194.	OMG	OMG	fully adopted	informal	not registered
195.	der One-Night-Stand	one-night stand	privativeness	informal	Jargon
196.	out	out	privativeness	informal	umgangssprachlich
197.	sich outen	out	privativeness	no stylistic label	Jargon
198.	das No-Go	no go	undetermined	the adjective no-go (informal)	umgangssprachlich
199.	der Party-Crasher	party-crasher	fully adopted	informal North American English	not registered
200.	das Pic	pic	privativeness	informal	not registered
201.	pimpen	pimp	privativeness	informal	umgangssprachlich

202.	der Poser	poser	inclusion	informal	Jargon abwertend
203.	die Power	power	privativeness	no stylistic label	Jargon
204.	der Prank	prank	fully adopted	no stylistic label	not registered
205.	pranken	prank	fully adopted	informal	not registered
206.	der Pro	pro	privativeness	informal	golf
207.	Props	props	fully adopted	informal	not registered
208.	der Push	push	privativeness	no stylistic label; informal	Jargon
209.	(sich) pushen	push	privativeness	no stylistic label; informal	salopp, Jargon
210.	der Quickie	quickie	equipollence	informal	umgangssprachlich
211.	random	random	privativeness	no stylistic label; informal	Jugendsprache
212.	der Reality-Check	reality check	fully adopted	informal	no stylistic label
213.	relaxen	relax	privativeness	no stylistic label	umgangssprachlich
214.	rocken	rock	privativeness	informal	umgangssprachlich
215.	der Roomie	roomie	fully adopted	Informal North American	not registered
216.	safe	safe	privativeness	informal	not registered
217.	sexy	sexy	inclusion	no stylistic label; informal	umgangssprachlich
218.	shit	shit	fully adopted	vulgar English slang	not registered
219.	der Shitstorm	shitstorm	fully adopted	vulgar slang	EDV
220.	das Showbiz	showbiz	fully adopted	informal	Jargon
221.	der Sixpack	sixpack	privativeness	informal	Jargon
222.	der/das Skill	skill	inclusion	no stylistic label	no stylistic label
223.	der Smombie	smombie	undetermined	not registered	not registered
224.	der Softie	softie	inclusion	informal	Jargon
225.	sorry	sorry	fully adopted	informal	umgangssprachlich
226.	der Speed	speed	privativeness	no stylistic label	Sport/salopp
227.	spoilern	spoil/spoiler	undetermined	no stylistic label	Jargon
228.	spooky	spooky	privativeness	informal/no stylistic label	besonders Jugendsprache
229.	die Story	story	privativeness	no stylistic label; informal	umgangssprachlich

230.	strange	strange	privativeness	no stylistic label	no stylistic label
231.	stylen	style	privativeness	no stylistic label	Jargon
232.	stylish/stylisch	stylish	privativeness	no stylistic label	umgangssprachlich
233.	super	super	privativeness	informal	umgangssprachlich
234.	der Teenie	teeny	undetermined	informal	Jargon
235.	der Teenager	teenager	fully adopted	no stylistic label	no stylistic label
236.	die Teenagerin	-	-	-	no stylistic label
237.	der Tipp	tip	privativeness	informal	umgangssprachlich
238.	top	top	privativeness	no stylistic label	umgangssprachlich emotional verstärkend
239.	toppen	top	privativeness	no stylistic label	umgangssprachlich
240.	tough	tough	privativeness	no stylistic label	salopp/umgangssprachlich
241.	der Trash	trash	privativeness	no stylistic label	no stylistic label
242.	das Trash-TV	trash television	fully adopted	no stylistic label	no stylistic label
243.	trashig	trash/trashy	fully adopted	no stylistic label	umgangssprachlich
244.	trendy	trendy	fully adopted	no stylistic label	Jargon
245.	triggern	trigger	privativeness	no stylistic label	no stylistic label
246.	der Trip	trip	privativeness	no stylistic label	umgangssprachlich
247.	der Trip	trip	equipollence	informal	Jargon
248.	uncool	uncool	fully adopted	no stylistic label	no stylistic label
249.	unsexy	unsexy	fully adopted	no stylistic label	umgangssprachlich
250.	upgraden	upgrade	privativeness	no stylistic label	no stylistic label
251.	der Vibe	vibe	privativeness	informal	not registered
252.	das Weed	weed	privativeness	informal	not registered
253.	wegbingen	binge + weg	undetermined	-	not registered
254.	weird	weird	privativeness	informal	not registered
255.	what	what	privativeness	no stylistic label	not registered

256.	whoa woah	whoa woah	fully adopted	no stylistic label	not registered
257.	wow	wow	fully adopted	informal	no stylistic label
258.	WTF	WTF	fully adopted	vulgar slang	not registered
259.	yay	yay	fully adopted	informal	not registered
260.	yeah	yeah	fully adopted	informal	not registered
261.	yep	yep	fully adopted	informal	not registered
262.	yes	yes	fully adopted	no stylistic label	not registered
263.	yo	yo	fully adopted	informal	not registered
264.	YOLO	YOLO	fully adopted	informal	not registered
265.	yummy	yummy	fully adopted	no stylistic label	not registered
266.	zappen	zap	privativeness	informal	umgangssprachlich
267.	das Zappen	zap	undetermined	-	not registered