

(In)visible Anglicisms on Croatian Fashion News Websites / (Ne)vidljivi anglizmi na hrvatskim modnim portalima

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Studij: Dvopredmetni sveučilišni prijediplomski studij informatologije i engleskog jezika i književnosti

Karla Malović

(Ne)vidljivi angлизmi na hrvatskim modnim portalima

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Mentor: izv. prof. dr. sc. Dubravka Vidaković Erdeljić

Osijek, 2024.

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Abstract

A language often resorts to borrowing words from another language to fill in lexical gaps in its lexicon. Having the status of a *lingua franca*, but also due to numerous advancements in different fields such as technology, medicine, cinema, and others arriving from English-speaking countries, English has become the dominant donor language in the world. The world of fashion, especially in Croatia, is the prime example of the English influence. The aim of this thesis is to examine which specific anglicisms can be found on Croatian fashion news websites and which form they appear in. A total number of 20 articles in the period from January 2021 to July 2024 is analysed and 149 anglicisms are extracted. Anglicisms have been divided into three categories: obvious, hidden, and raw anglicisms (Prčić 2019). Obvious anglicisms are those integrated at any adaptation level, hidden or invisible anglicisms are in fact calques, loanblends, and semi-compounds, and raw anglicisms are all foreign words adapted with little to no changes made. The results suggest that oftentimes, there are adequate Croatian equivalents for the analysed anglicisms. Furthermore, hidden anglicisms are the most prominent in the corpus and majority of the anglicisms belong to the word class of nouns.

Keywords: anglicism, loanwords, language contact, fashion media

Sažetak

Jezik često poseže za posuđivanjem riječi iz drugog jezika kako bi se popunila leksička praznina u vlastitom leksikonu. Zbog činjenice da posjeduje status *linguae francae*, ali i zbog brojnih dostignuća u različitim područjima poput tehnologije, medicine, kinematografije i drugih koji potječu iz zemalja engleskog govornog područja, engleski je postao dominantan jezik donator u svijetu. Svijet mode, posebice u Hrvatskoj, pravi je primjer engleskog utjecaja. Cilj ovog rada je istražiti koji se pojedini anglizmi mogu pronaći na hrvatskim modnim portalima i u kojem obliku se pojavljuju. Analizirano je ukupno 20 članaka u razdoblju od siječnja 2021. do srpnja 2024. godine te je izdvojeno 149 anglizama. Anglizmi su podijeljeni u tri kategorije: očigledni, skriveni i sirovi anglizmi (Prčić 2019). Očigledni anglizmi su oni integrirani na bilo kojoj razini prilagodbe, skriveni ili nevidljivi anglizmi zapravo su kalkovi, posuđenice i polusloženice, a sirovi anglizmi sve su strane riječi prilagođene bez gotovo ikakvih promjena. Rezultati sugeriraju da često postoje odgovarajući hrvatski ekvivalenti za analizirane anglizme. Nadalje, skriveni anglizmi najistaknutiji su u korpusu i većina anglizama su imenice.

Ključne riječi: anglizam, posuđenice, jezični kontakt, modni portal

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1. Introduction

One inevitable aspect of almost all languages is language contact which occurs for various reasons and is represented through numerous novelties and changes. Language contact is ubiquitous, often resulting in either beneficial influences on the recipient language or causing detrimental changes to its structure, usage, value, and other aspects. As Thomason (2001: 1) states, the language contact is “the use of more than one language in the same place at the same time”. Two or more languages between multiple speakers are required to initiate language contact, however, they do not need to be used in the same place at the same time. An instance of this is the spread of Latin through Christianity or more specifically, through sacred texts (Thomason 2001: 2). Comparable to the past, today we have the prevalence of English in the world. English is a language that has been influenced by many other languages during the past such as Latin or French, ultimately resulting in a large sum of loanwords (Thomason 2001: 10). However, today English is the language influencing other languages worldwide, due to the fact that it holds the status of being a *lingua franca*. English loanwords, also called anglicisms, have due to the rise of social media and numerous advancements in the field of technology found their way into Croatian as well. Anglicisms in Croatian are most prominent in the fields of computer science, sport, modern music, and fashion, often appearing in magazines, advertisements, media, and political speeches (Mihaljević 2021: 55). Being influenced by anglicisms through various means and noticing an increase in their usage not only in written but spoken Croatian as well, was what sparked the motivation to conduct this research. One of the most prominent environments where anglicisms in Croatian have been noticed are Croatian fashion news websites which will be the examined medium of this research. In addition to that, Morić-Mohorovičić (2021: 184) stated that a dictionary of Croatian fashion terminology has not been made yet which is why lexical terms from English are being adapted into Croatian with little to no resistance. Reading and observing Croatian fashion news websites, it is safe to say that the reason and motivation for the use of anglicisms exists, though it may not be apparent at first.

The aim of this thesis is to examine which specific anglicisms can be found on Croatian fashion news websites and form they appear in. Alongside visible anglicisms that can be easily distinguishable, we have invisible ones that are not solely borrowed lexemes but literal translations of English expressions. The motivation for this thesis was Morić-Mohorovičić’s (2021) article “Jezični trendovi hrvatskih modnih portala” which has analysed Croatian fashion news websites in the period from November 2015 to June 2020. This thesis focuses on analysing anglicisms in the period from January 2021 to July 2024 through multiple Croatian fashion news websites. In

the literature review section, language contact along with defining anglicisms will be discussed as a starting point of this study. Anglicisms will be divided into categories constructed by Prčić (2019) according to their formal realization in the recipient language. In addition, earlier research will be discussed to get a better understanding of anglicisms in general, as well as their prevalence in Croatian. The methods section will offer further details on the self-made corpus from Croatian fashion news websites which were used for this study. The results section will provide some of the notable anglicisms gathered through the research along with their use in a sentence, while the rest of the extracted anglicisms will be available in the appendix section. All anglicisms found in the corpus will be accordingly divided into categories befitting their formal realization. The discussion section will further explore and explain the achieved results, compare it to earlier research, and leave open space for further research that can be done on this topic.

2. Literature review

“Language contact is the norm, not the exception” (Thomason 2001: 10), causing each language to come into contact with another, with some instances being more significant than others. The reasons for language contact, especially language borrowing, are numerous and include factors such as education, social and economic status, political or public discourse, etc. Due to multiple factors, English has become one of the most prominent donor languages influencing many recipient languages. Throughout history, English itself has been under the influence of many other European languages. According to Baugh and Cable (1993: 7), English outranks two previously influential languages, French and German, due to its leadership in scientific communication and dominance in commercial use. Various fields such as science, economy, television, technology, communication, etc. have developed more rapidly in the past thirty years than they have in the previous hundred. English has been an indisputable factor in this progression, gaining favour even further amongst its speakers worldwide. The years when the field of information technology was on the rise, was the exact point in time when English gained popularity as the dominant language in the world (Thomason 2001: 8). Majority of the terms originating from that field are adapted into other languages as plain foreign words because there is little to no need to translate or adapt them according to the language system of the borrowing language. Contact between one’s native language, in this case Croatian, and English has become indisputable because of the mere popularity of English in written and spoken Croatian, especially among younger generations and experts. Not only is it evident in print and electronic media, entertainment such as television, music, fashion, etc., and technology, but also in naming local products, companies, artists and music, television and radio shows, and coming up with catchy advertising (Prčić 2019: 19). This can be seen in the field of fashion which also retains most of its lexicon as foreign words in order to stay relevant and universally known to people all over the world.

According to Filipović (1990: 16):

“Anglicizam je svaka riječ preuzeta iz engleskog jezika koja označava neki predmet, ideju ili pojam kao sastavne dijelove engleske civilizacije; ona ne mora biti engleskog podrijetla, ali mora biti adaptirana prema sustavu engleskog jezika i integrirana u engleski vokabular.”

[Anglicism is any word imported from the English language that denotes an object, idea or concept as integral parts of English civilization; it does not have to be of English origin, but it must be adapted according to the English language system and integrated into the English vocabulary.]

This signifies that not all imported anglicisms are of English origin only but also words that English itself has borrowed from other languages, such as French or Latin, that have previously been integrated into English. The term anglicism includes English words from different English-speaking countries such as the Great Britain, the United States, Canada, and New Zealand. Unless focusing on specific instances between different varieties of English, it is unnecessary to specify origin of a certain anglicism thus the inclination to use the all-inclusive term anglicism when referring to imported English words (Filipović 1990: 19).

A major division made by Prčić (2019: 121-123), which will be used to categorize analysed anglicisms in the latter sections of the thesis, classifies anglicisms into three different categories:

1. **Obvious anglicisms** – all lexical elements that have been integrated into the recipient language at the orthographic, phonological, morphological, semantic, and pragmatic level

E computer → *C kompjuter*

2. **Hidden anglicisms** – lexical elements whose form resembles that of a recipient language, but carries the meaning of a donor language

E mouse → *C miš* (a part of a computer equipment)

3. **Raw anglicisms** – lexemes copied from English without any adaptation to the system of the borrowing language at the orthographical level, partial adaptation at morphosyntactic and phonological level, and full adaptation on semantical and pragmatical level

E e-mail → *C e-mail*

The first category of **obvious anglicisms** denotes all English loanwords that have been integrated into the recipient language at any level of adaptation. They do not necessarily have to be of English origin, but being borrowed directly from English makes them fit into this category. The second category of **hidden anglicisms** actually denotes invisible anglicisms or rather all English calques or loan translations, loanblends, and semi-compounds in Croatian. For the sake of this research, keep in mind that the term **hidden anglicisms** covers all invisible anglicisms – all English loan translations, loanblends, and semi-compounds – but also English influence on Croatian syntax that is inconspicuous at first. A semi-compound or “juxtaposition of two nouns without a hyphen” (Muhvić-Dimanovski 1992, cited in Drljača Margić 2009: 58) is a noun + noun construction where the first noun attributively determines the other, e.g. words in Croatian such as *bungee skok*, *press-konferencija*, *surogat majka*, and *web-stranica* (Drljača Margić 2009: 58). The third category of

raw anglicisms denotes all foreign words borrowed from English with little to no changes made in the process of being borrowed. In addition, Prčić (2019: 123) points out that certain names and titles such as personal and geographical names, names of institutions, organizations and clubs, firms, companies and establishments, orchestras and choirs, theatrical and ballet troupes, pop and rock bands, buildings and halls, television and radio stations, newspapers and magazines, and different products cannot be considered anglicisms because they permanently retain their foreign status.

Another major division of anglicisms was made by Filipović and Menac (2005: 9-12) who divide anglicisms into four major categories based on their level of adaptation: orthographic, phonological, morphological, and semantic.

Orthographic level		Phonological level	
E design /di'zain/	C dizajn	E nylon /'naɪlɒn/	C najlon
E bikini /bi'ki:n/	C bikini	E liner /'laɪnə/	C lajner
E interview /'ɪntəvjʊ:/	C intervju	E show /ʃəʊ/	C šou
E shampoo /ʃæm'pu:/	C šampon	E jumper /'dʒʌmpə/	C džemper
Morphological level		Semantic level	
E maxi	C maksi	E flannel	C flanel
E manage-ment	C menedž-ment	Keeps the same meaning in Croatian	
E train-ing	C tren-ira-nje	E nylon	C najlon
E image	C imidž	1. as in material 2. plastic; plastic bag	

Table 1. Examples of orthographic, phonological, morphological, and semantic adaptations of anglicisms

This categorization of anglicisms, along with Prčić's (2019), will pose as a secondary division of analysed anglicisms in the latter sections.

Certain linguistic features are borrowed more frequently than others. Non-basic vocabulary such as nouns and even verbs are the easiest to borrow from a language while inflectional morphology

is the hardest to borrow (Thomason 2001: 69). In addition, Thomason (2001: 69) states that as the intensity of contact increases, so does the borrowing of other aspects of a language's structure.

Drljača Margić (2011: 58), in line with others (Filipović 1990: 16), states that the primary purpose of borrowing words and phrases from a foreign language is to fill in the lexical gap in the recipient language. Most of the time, Croatian borrows words from English as a temporary solution for its lexicon while it tries to come up with an equivalent. In other cases, these words actually come to be a permanent solution and speakers choose to ignore the created equivalent because the anglicism sounds either more appealing or simply easier to use. As a result of English being a mandatory foreign language in education in Croatia, most of the population can speak it at a decent level or better. In addition to that, social media only keeps promoting the interaction between countries all over the world and supporting the influx of English words into Croatian. The younger generations are inevitably the ones who make anglicisms come alive and raise further questions about their reputation in Croatian. Language purists are more likely to say that a language is getting corrupted than that it is getting enriched through anglicisms, however, others argue that a language is not getting corrupted but is rather developing (Kapović 2010: 15) through foreign influences. Croatian language purists continuously work on preserving the language and supporting the so-called standardized language, clean from most foreign influences. Forming calques or literal translations is in fact motivated by language purism, encouraging a speaker's creative thinking and his active resistance to a foreign language's influence because the foreign element is not as distinguishable as it is in plain borrowings (Drljača Margić 2009: 53). As illustrated by Prčić (2019: 26, 29) in what he calls "careless functional style", anglicisms tend to ostracize native words and expressions because speakers do not even check whether there already exists an adequate equivalent. Consequently, *obrazovanje* becomes *edukacija*, *vrednovanje* becomes *evaluacija*, *napetost* becomes *tenzije*, and so on. Drljača Margić (2011: 63-64) criticizes Prčić's (2019) categorization of anglicisms into necessary and unnecessary ones because every speaker has their own reason for choosing a certain anglicism, ranging from their linguistic and sociopsychological needs, from the need to express himself precisely, economically and creatively, all the way to their need for luxury.

Nowadays, the fashion industry is globalized and most of the brands use English terms in order to be able to sell their products internationally. Fashion terminology seems to hold a certain prestige in today's society, making the speaker sound up-to-date, especially with younger generations because they are the ones being exposed to English-dominating social media (Scherling 2012: 128-129). Apart from sounding up-to-date, fashion followers consider English terms to be more

concise, direct, and fashionable (Balteiro 2014: 158-159). Due to mass media and education, majority of the younger generations are bilinguals who understand fashion articles and do not mind anglicisms, possibly even encourage them. Morić-Mohorovičić (2021) conducted a research analysing 180 articles from Croatian fashion news websites in the period from November 2015 to June 2020. She analysed anglicisms, more specifically pseudoanglicisms, direct loanwords, semi-translated words, loan translations, and semantic loanwords. In addition, she discussed their acceptability in Croatian discourse and the reasoning behind their usage. She states that apart from its prestige, another motivation for borrowing English words comes along with the invention of new ideas or concepts where anglicisms serve to fill in the lexical gap left in Croatian (Morić-Mohorovičić 2021: 190). In addition to that, cost-effectiveness, precise meaning, and overall appeal of anglicisms is what makes them so common in Croatian fashion news websites.

The purpose of this thesis is to investigate the different uses of anglicisms on Croatian fashion news websites and to examine the form they appear in. Emphasis is put on determining which types of anglicisms occur the most (obvious, hidden, and raw) and which word class is adapted more than the others. Analysed anglicisms will be divided into three categories, obvious, hidden, and raw, and compared to previous research done by Morić-Mohorovičić (2021) in order to point out any similarities or differences. Some fashion terms in English either do not transfer the same meaning when being translated into Croatian or they simply do not have an adequate translation. For example, terms such as *fashion week* or *street style* would be treated as calques in Croatian having literal translations such as *tjedan mode* or *ulični stil*. On the other hand, we have the term *vintage* that does not possess an adequate translation in Croatian. Consequently, different equivalents of analysed anglicisms will be discussed to determine whether they are adequate or not.

Based on previous papers dealing with this topic, my hypotheses are the following:

H1 The most common type of anglicisms on Croatian fashion news websites are raw anglicisms.

H2 Nouns are the most adapted word class in all types of analysed anglicisms.

3. Methods

The study was conducted via multiple Croatian fashion news websites, analysing different instances of anglicisms through 20 articles in the period from January 2021 to July 2024. The Croatian fashion news websites in question are *Journal.hr*, *Buro 24/7*, and *Chic.hr*. They represent popular contemporary Croatian fashion news websites that beside fashion offer other categories such as lifestyle, beauty, culture, etc. They publish news several times per month, tackling different on-going topics in the fashion world. The total number of anglicisms analysed through 20 articles is 149 with some only being written down once to avoid repetition of data. These anglicisms have been divided according to Prčić's (2019) three categories of anglicisms: obvious, hidden, and raw. Another theoretical foundation for the analysis of this study were Filipović's (1990) "Anglicizmi u hrvatskom ili srpskom jeziku" and Filipović and Menac's (2005) "Engleski element u hrvatskome i ruskom jeziku". The Croatian online dictionary *Hrvatski jezični portal* along with Anić and Goldstein's (2007) "Rječnik stranih riječi", proved to be immensely helpful in determining whether an analysed anglicism was of English origin. Moreover, it provided notable definitions and synonyms for each anglicism that were later used in the discussion section. Along with these three categories, some anglicisms have been further analysed based on their level of adaptation. Results were respectively compared to the results Morić-Mohorovičić (2021) obtained in her previous research.

4. Results

The total number of anglicisms found in the analysed corpus is 149. Those words and phrases that have appeared multiple times have only been written down once to avoid accumulating a large sum of similar data. The results have been divided into three categories of anglicisms: obvious, hidden, and raw. Obvious anglicisms come to a total number of 33, hidden to 62, and raw to 54. In the table below, but in the following sections as well, all anglicisms are written in italics. Sentence examples for each anglicism can be found in the Appendixes at the end of the thesis (see Appendix A, Appendix B, and Appendix C).

Obvious anglicisms	<i>dizajn, dizajner, brend, trend, trendi, blejzer, pulover, džemper, kardigan, bikini, editorijal, glamur, puf, imidž, brending, najlon, performans, kardio, reper, traperice, trenirka, tenisice, mokasinke, crop T-shirtice, crop topovi, topovi, tech-gadgeti, sportski, testeri, treniranje, trening, trendsetterice, influencerica</i>
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<p>Hidden anglicisms</p>	<p><i>začiniti, novo lice, shopping destinacije, outfit ideje, hit trendovi, hlače širokih nogavica, ulična moda, traperice niskog struka, koktel parti, traper suknje, traper od glave do pete, osnovni komadi, pokazati malo ključne kosti, najbazičniji komadi, impulzivno kupovanje, kreativni direktor, core biznis, životni stil, bitan factor, suknja A-kroja, vrećasto, pre-fall kolekcija, fina koža, kupaci kostim, slamnati šešir, fizička aktivnost, senior direktor, trening snage, digitalna kreatorica, mokri izgled kose, prirodna šminka, mala crna haljina, kapsulna kolekcija, zaštitno lice, novi val, trokutić, it modeli, gen z generacija, fashion klasičarka, the komad odjeće, pop-up trgovine, mini-serija, poslovni look, high street dućani, shopping lista, top komadi, mentalni moodboard, fashion industrija, HIIT trening, online platforma, web stranica, pop kultura, celebrity scena, formalwear era, biker čizme, Style inspiracija rubrika, balletcore estetika, rock elementi, statement nakit, runway trendovi, outlet cijene, lurex tkanina</i></p>
<p>Raw anglicisms</p>	<p><i>look, top, cool, Y2K fashion, grunge, mini, chunky, micro, flare, normcore, streetwear, business chic look, PR, layering, moment, mood dresser, vintage shop, must have, to go outfit, sale, stay tuned for, tweed, pop-up store, podcast, online festival, lifestyle, feeling, back to office, business, ombre, print, glitter, over-sized, boho, radar, makeover, stylish, heavy, utility, styling, fashion-forward, summer sale, web, matchy, matching, web shop, straight fit, up to date, in, natural look, beach club, push-up, showroom, deadstock</i></p>

Table 2. Analysed anglicisms divided into three categories: obvious, hidden, and raw.

5. Discussion

After analysing Croatian fashion news websites, it is evident that not a single article can be written without the presence of an anglicism in some shape or form. They appear numerous times, accumulating a total number of 149 anglicisms throughout the 20 analysed articles: 33 obvious, 62 hidden, and 54 raw anglicisms. The number would be greater, however, some of the anglicisms were written down only once despite them appearing multiple times to avoid repetition of data. Anglicisms of such case were *dizajn*, *dizajner*, *brend*, *look*, *outfit*, *hit*, *traper*, *traperice*, and *top*. The results show that majority of the corpus consists of hidden anglicisms thus refuting my hypothesis that raw anglicisms make up most of my self-made corpus of Croatian fashion news websites. Since the majority of the targeted audience of fashion news portals are people who understand English and keep up with its expanding lexicon, the fact that raw anglicisms are so prominent does not pose a problem to them. However, this research shows that, although not visible at first, the English influence on Croatian syntax is more conspicuous than simply borrowing foreign words and using them as such with no adaptation to the language system of Croatian. In the following paragraphs, all collected anglicisms will be respectfully divided based on the category they belong to and accordingly analysed as such.

The first category consists of obvious anglicisms that have been integrated into Croatian on any adaptation level. Orthographically adapted obvious anglicisms are the following: *dizajn*, *dizajner*, *brend*, *trend*, *trendi*, *blejzer*, *pulover*, *džemper*, *kardigan*, *bikini*, *editorijal*, *glamur*, *puf*, *imidž*, *breeding*, *najlon*, *performans*, *kardio*, *reper*, *traperice*, *trenirka*, *tenisice*, and *mokasinke*. Majority of these anglicisms belong to the word class of nouns, coming up to a total number of 22, while there is only 1 adjective such as *puf* in the phrase “*puf rukavi*”.

Although there exist synonyms for *dizajn* in Croatian such as *crtež*, *nacrt*, and others, none of those stand as an adequate equivalent because they do not carry the same meaning as the anglicism does. According to the Cambridge dictionary, *design* is “a drawing or set of drawings showing how a building or product is to be made and how it will work and look”. In English it can be used in many different contexts, but there is not a universal word of such nature in Croatian. The indispensable meaning does not exist in Croatian equivalents which could be the motivation behind its continuous usage on Croatian fashion news websites. Undoubtedly, anglicisms are more precise when naming certain ideas or terms. Moreover, *dizajn* poses as a hyposynonym (Prčić 2019: 148), providing additional semantic meaning to compared Croatian equivalents, similarly to how *laptop* poses as a hyposynonym to the hypersynonym *kompjuter*. Correspondingly, obvious anglicisms *dizajner*, *imidž*, and *bikini*, whose equivalents could be *modni kreator*, *stilst* or

umjetnik, ugled, and kupaći, badić or kupaći kostim, also fit into this category. Such occurrence was noticed in Morić-Mohorovičić's (2021: 190) research too with the anglicism *comeback* which could be translated as *povratak* in Croatian, more specifically *povratak u popularnost*, however that translation would not quite convey the intended meaning which may be the reason why the loanword is used in fashion reports.

Brend is interesting in the way that it comes in two different instances based on spelling. We have both *brend* and *brand*, interchangeably appearing throughout the articles. The choice between the two seems to be entirely up to the author of an article, however, it is estimated that some tend to use *brend* instead of *brand* to make the word seem less as an anglicism and more as a loanword adapted into Croatian. Similar occurrence is the anglicism *trendi* coming from the English word *trendy* which would be expected to come in both forms, but only the former option is present. Morić-Mohorovičić (2021: 189) encountered similar instances with anglicisms such as *stylish* or *stajliš* and *insider* or *insajder*, after which she claims that anglicisms tend to retain their orthographical form, making the adaptation appear less frequently. In addition, she encountered both *celebrity* and the corresponding anglicism *celebriti* despite expecting the instance of *selebriti* to appear instead, claiming that this specific instance portrays the tendency of Croatian to only adapt the grapheme unknown to its language system, in this case replacing *-y* with *-i*. *Celebrity* has appeared in this corpus as a raw anglicism too, however unlike the aforementioned research, there were no instances of *celebriti* or *selebriti*.

Despite appearing in the article, the anglicism *bikini* as such is rarely used amongst speakers of Croatian. Possible equivalents for *bikini* are *kupaći, badić, and kupaći kostim*. *Kupaći* is the term you could hear the most, while *badić* is more of a colloquial nature. Although an equivalent for *bikini, kupaći kostim*, which was also written down as hidden anglicism, is a literal translation of an English word *bathing suit, swimsuit* or *swimming costume*.

An equivalent to *editorijal* in Croatian would be *uvodni članak*, however, one of the reasons for choosing the former over the latter option could be easier adjectivization. Oftentimes, Croatian equivalents of anglicisms result in multi-word phrases which are much harder to adjectivize. In that case, the noun *editorijal* would become an adjective *editorijalni* in words such as *editorijalni uzorci* or *editorijalni tim*. Drljača Mrgić (2011: 58) claims that apart from being more precise or familiar, English loanwords can be used to form names of similar or related concepts. For example, the job title *hardveraš* can be coined from the anglicism *hardver*, while Croatian equivalents such as *sklopovlje, strojevina, and očvršje* do not provide such a term.

The word *traperice* were coined from the material they are made of, or rather from the word *traper*. In addition to that, anglicisms *trenirka* and *tenisice* developed in a similar way. *Trenirka* developed from the word *trainer*, while *tenisice* developed from the sport *tennis* itself. Since these words have been fully integrated into Croatian, there is no need to use any other English words, but nevertheless, they are still anglicisms. The word *mokasinke* on the other hand, have been adapted both orthographically and semantically and carries the same meaning as the foreign word from which they have been adapted does: “a light shoe made completely of soft leather and having stitches around the top” (Cambridge Dictionary, n.d.).

Morphologically adapted obvious anglicisms are the following: *crop T-shirtice*, *crop topovi*, *topovi*, *tech-gadgeti*, *sportski*, *testeri*, *trening*, *trendsetterice*, and *influencerica*. All the above mentioned anglicisms beside *trening* receive inflexional suffixes based on the language system of Croatian. Nouns such as *crop T-shirtice*, *crop topovi*, *topovi*, *tech-gadgeti*, *testeri* and *trendsetterice* receive inflexional suffixes signifying plurality, the noun *influencerica* receives inflexional suffix signifying the female gender, and the adjective *sportski* receives inflexional suffix signifying an adjective in Croatian. The noun *trening* on the other hand, consists of a free morpheme and a bound English morpheme *-ing*, created through a process of compromise transmorphemisation (Filipović 1990). All plural nouns could have used the English inflexional suffix *-s* or *-es*, but it is more frequent to encounter anglicisms adapted according to the language system of Croatian amongst its speakers. If it were not for inflexional suffixes, majority of these would not be considered morphologically adapted because they retain their original spelling. Morić-Mohorovičić (2021: 189) also encountered morphologically adapted anglicisms such as *buyerica*, *eklektične*, *influenčanje*, *kolaboracija*, etc. and calls them examples of mixed formations, i.e. words that consist of an English stem and a Croatian affix. Furthermore, she states that such anglicisms are not systematically marked in a way that would signify their integration in Croatian.

The second category consists of hidden or invisible anglicisms which denote all English calques, loanblends, and semi-compounds in Croatian. Hidden anglicisms are the following: *začiniti*, *novo lice*, *shopping destinacije*, *outfit ideje*, *hit trendovi*, *hlače širokih nogavica*, *ulična moda*, *traperice niskog struka*, *koktel parti*, *traper suknje*, *traper od glave do pete*, *osnovni komadi*, *pokazati malo ključne kosti*, *najbazičniji komadi*, *impulzivno kupovanje*, *kreativni direktor*, *core biznis*, *životni stil*, *bitan faktor*, *suknja A-kroja*, *vrećasto*, *pre-fall kolekcija*, *fina koža*, *kupaći kostim*, *slamnati šešir*, *fizička aktivnost*, *senior direktor*, *trening snage*, *digitalna kreatorica*, *mokri izgled kose*, *prirodna šminka*, *mala crna haljina*, *kapsulna kolekcija*, *zaštitno lice*, *novi val*, *trokutić*, *it modeli*,

gen z generacija, fashion klasičarka, the komad odjeće, pop-up trgovine, mini-serija, poslovni look, high street dućani, shopping lista, top komadi, mentalni moodboard, fashion industrija, HIIT trening, online platforma, web stranica, pop kultura, celebrity scena, formalwear era, biker čizme, Style inspiracija rubrika, balletcore estetika, rock elementi, statement nakit, runway trendovi, outlet cijene, and lurex tkanina.

The verb *začiniti* is a native Croatian verb and it means “to add spice to food” in which meaning it is used the most. It also possesses metaphorical meaning of “to add excitement or interest to a speech, story, etc.” which is the case in the sentence example given earlier. Its metaphorical meaning developed from the verb *to spice up something* due to the English influence. Another example like that is *miš* which in Croatian usually stands for *mouse* as in animal, however, in this case its meaning expanded to that of “kompjuterski pokazivački uređaj” (Prčić 2019: 121) or in English “a small device that you move across a surface in order to move a cursor on your computer screen” (Cambridge Dictionary, n.d.). Morić-Mohorovičić (2021: 187) also encountered the anglicism *začiniti* and has classified it as a semantic loanword or rather, a loanword that grants a new meaning to the already existing lexeme in the recipient language.

Phrases *osnovni komadi* and *najbazičniji komadi* are similar in the sense that they both come from the English phrase *basic pieces*. While the former fully translates the phrase, the latter keeps *najbazičniji* from the *most basic* even though *osnovni* is a grammatically correct word in Croatian and it can stand as a reliable equivalent.

Although unusual at first, the phrase *pokazati malo ključne kosti* can be found in the list because of its specific usage. Oftentimes, a phrase “*show some collar bone*” can be found in English articles, especially when referring to fashion and wearing clothes a certain type of way. In Croatian, more frequently heard was the saying “*pokazati ramena*” instead of “*pokazati malo ključne kosti*”, however, the latter gained in popularity with speakers of Croatian and it is more likely to run into it in articles nowadays.

Kreativni direktor and *digitalna kreatorica* are job titles that do not exist in the Croatian lexicon of professions or at least they had not existed until a couple of years ago. All sorts of new job positions are emerging in the business world and instead of creating an authentic name, Croatian tends to either borrow the title as it is or translate it word by word. The reasoning behind this could be the linkage between businesses in the world in general. If outsiders wish to be employed in Croatia or if Croatians wish to be employed abroad, it is much easier in both cases if the job position retains the same or similar name. Moreover, English-named job positions might seem

more prestigious, interesting or better paid than they would if they were translated into Croatian (Drljača Margić 2011: 59).

Loanblends are composite words in which one part is borrowed and the other substituted by a term from the recipient language, e.g. *gen z generacija* is a term borrowed from the English *gen z generation*. While *generation* can be translated as *generacija*, *gen z* does not have a Croatian equivalent and as a matter of fact, does not necessarily need to be translated since it is a universally known term. The term *HIIT trening* is adapted as such because it is much easier to borrow the acronym than translating what it stands for which is *High Intensity Training*. It is a rather frequently used and universally known term in Croatian, especially in the sports lexicon. Terms *online platforma* and *web stranica* have been used as such without a Croatian substitute because of the field they are affiliated with. The anglicism *pre-fall kolekcija*, which appeared as a loanblend in this research, has also appeared in Morić-Mohorovičić's (2021: 187) research, not as a loanblend, but as a calque *predjesenska kolekcija* instead.

An interesting and rather recent phenomenon that appeared in the lexicon of younger generations has appeared in this analysis as well. The phenomenon is represented by phrases *it modeli* and *the komadi odjeće*. The pronoun *it* and the article *the* serve as emphasizees, signifying that something is iconic and irreplaceable. Those are sayings that could be seen on social media the most such as TikTok, Instagram, YouTube, etc., usually uttered and understood by younger generations. Morić-Mohorovičić (2021: 190-191) points out that along with *it*, other single-syllable English words such as *top*, *cool*, *hot*, and *look* also carry intensive meaning. Not only that, but they also offer an easier way of forming complex expressions, e.g. *top destinacija*, *cool cipele*, *hot dizajneri*, *look dana*, etc.

In this corpus, the most common loanblends are those with an English element in the first place and a native element in the second place. Such loanblends are *pre-fall kolekcija*, *senior direktor*, *it modeli*, *gen z generacija*, *fashion klasičarka*, *the komad odjeće*, *pop-up trgovine*, *mini-serija*, *high street dućani*, *shopping lista*, *top komadi*, *fashion industrija*, *HIIT trening*, *online platforma*, and *web stranica*. The other instance where a native element is in the first place and an English element in the second are *poslovni look* and *mentalni moodboard*. Moreover, Morić-Mohorovičić (2021: 186-187) encounters identical results: more loanblends with an English element in the first place than in the second. Loanblends with an English element in the first place are *statement nakit*, *oversized šal*, *pencil suknja*, *chunky tenisice*, etc. and those with an English element in the second place are *ljetni lookbook*, *zimski outfit*, *popularni sweater*, and *sportski look*.

Semi-compounds have existed in Croatian due to the Turkish and German influence, however, their frequency has increased along with the English influence (Drljača Margić 2009: 63). Some of the extracted semi-compounds are *pop kultura*, *celebrity scena*, *statement nakit*, *biker čizme*, *Style inspiracija rubrika*, and many other. While conducting her research, Morić-Mohorovičić (2021: 189) noticed that although semi-compounds should be written with a hyphen, most of the time they are not, e.g. *pencil-suknja* and *pinup-djevojka* can also be written as *pencil suknja* and *pinup djevojka*. Apart from *mini-serija*, all other extracted semi-compounds are written without a hyphen such as *statement nakit*, which is something Morić-Mohorovičić (2021: 189) also pointed out when it comes to newer English semi-compounds. Semi-compounds are often used in Croatian due to their practicality, semantic polyvalence, and linguistic economy (Starčević 2006: 654, cited in Drljača Margić 2009: 63), satisfying the need for economical and precise transfer of a foreign model.

Intensifiers *totalna* and *apsolutni* which precede other anglicisms, more specifically *fashion klasičarka* and *mood dresser*, along with *esencijalan* are one of the most common borrowed loanwords that occur in Croatian. They are not of English origin, however, their usage might have increased under the English influence. *Totalna* coming from *totally*, *apsolutni* coming from *absolute*, and *esencijalan* coming from *essential* carry a certain degree of intensity that Croatian equivalents do not. Viable Croatian equivalents for *totalna* are *potpuna* and *prava* or rather *potpuni* for *apsolutni*, and *neophodan* for *esencijalan*, however, in such cases these are rarely used. Similar example was given by Prčić (2019: 30, 52) where *definitivno*, coming from the English word *definitely*, is being used under the English influence instead of its equivalent *zasigurno* due to superficial and clueless translation. The English meaning is simply being replicated to an already existing term with its own separate meaning in Croatian. Such instance of intensifiers was not found in Morić-Mohorovičić's (2021) research therefore this finding could be inferred as a novelty of this research, however, further examination is required in order to determine whether their usage has increased solely because of the English influence.

The third category consists of raw anglicisms or rather foreign words which represent non-integrated words from a foreign language, in this case English, spelt exactly as they are without any changes made during their borrowing. Raw anglicisms are the following: *look*, *top*, *cool*, *Y2K fashion*, *grunge*, *pop*, *celebrity*, *mini*, *chunky*, *micro*, *flare*, *normcore*, *formalwear*, *streetwear*, *business chic look*, *biker*, *PR*, *layering*, *moment*, *mood dresser*, *vintage shop*, *must have*, *to go outfit*, *sale*, *stay tuned for*, *tweed*, *pop-up store*, *podcast*, *online festival*, *lifestyle*, *feeling*, *back to office*, *business*, *ombre*, *print*, *glitter*, *over-sized*, *balletcore*, *boho*, *radar*, *makeover*, *rock*, *stylish*,

statement, heavy, utility, runway, styling, fashion-forward, summer sale, outlet, web, matchy, matching, web shop, straight fit, up to date, in, natural look, beach club, lurex, push-up, showroom, and deadstock. Majority of these anglicisms are nouns, coming up to a total number of 46. Along with that, there are 19 adjectives and 2 idiomatic phrases. After analysing all three categories of anglicisms, it is safe to say that second hypothesis also came out to be true since majority of the anglicisms belong to the word class of nouns.

With regard to the necessity of loanwords and foreign words, Haugen (1953: 373) states that it is difficult to resolve the question of a borrowed word's necessity, but believes that if speakers use a certain word, a need exists otherwise they would not use it. The most viable reason would be the extension of meaning, or in other words, the fact that an English word is not strictly tied to one single meaning but rather carries different and oftentimes unrelated meanings. Another reason for borrowing would be the cost-effectiveness because short anglicisms such as *brend, hit, look, or trend* are more practical and catchier than the long and complex Croatian equivalents. In addition, English enables easier compound forming such as *wannabe* and *English-only* or in our case, *pop-up* and *over-sized* (Drljača Margić 2011: 59). The usage of anglicisms also fulfils the societal function of language and enables speakers to express their identity, especially amongst the younger generations. English provides them with unlimited ways of expressing their creativity and fulfils their need for enhanced expressiveness or for plain casual communication (Drljača Margić 2011: 62). The reasons for borrowing are numerous and as much as it depends on the language itself along with societal, economical, and political factors, it also depends on the speakers and their inner motivations.

Melchers and Shaw (2003: 189) divide borrowing into functional and fashionable. Functional borrowing denotes borrowing foreign words in case of new inventions or genres meanwhile fashionable borrowing denotes borrowing foreign words despite there being an equivalent in a recipient language. In this case, anglicisms denoting fashion trends such as *Y2K fashion, normcore, and boho* or materials such as *tweed* or *lurex* are examples of functional borrowing. These terms are unique enough to rule out any possible equivalents. On the other hand, terms such as *editorijal, look, shopping, outfit, moment, feeling, lifestyle,* and many others are examples of fashionable borrowing because each of them has an adequate equivalent in Croatian: *uvodni članak, izgled, kupovina, odjevna kombinacija, trenutak, osjećaj, and životni stil.* At the same time, many authors (Ohmann 1961; Carstensen 1965; Tesch 1978; Langer 1996, cited in Onysko and Winter-Froemel 2011) divide loans into necessary and luxury loans where, similarly to functional and fashionable borrowing, necessary loans denote borrowing of new concepts together with their original terms

and luxury loans denote borrowing when the recipient language already contains a semantic equivalent. Onysko and Winter-Froemel (2011) criticize this division up to a certain point because necessary loans are in fact unnecessary and new concepts in the recipient language can be replaced by an analogical innovation or calque, e.g. the concept HTTP COOKIE is described as “*te moin de connexion*” in French or rather, “witness of connection” in English. Similarly, luxury loans are often inadequate, however, they rise from a communicative need, carrying connotations which are not present with their equivalents in the recipient language (Deroy 1956: 172; Haugen 1969: 373; Baranow 1973: 124; Tesch 1978: 203-204; Plumer 2000: 258, cited in Onysko and Winter-Froemel 2011) which makes them more reasonable. Speakers themselves have their own reasons for using certain loans and from their respective “there are no luxury loans at all” (Carstensen 1965: 266, cited in Onysko and Winter-Froemel 2011). Based on the analysed data, it can be said that fashionable borrowing or luxury loans are the more probable case for this thesis. Because of their international status and availability, anglicisms are not only used by scientists and experts in different fields, but by others as well (Drljača Margić 2011: 62) due to their wish to stay relevant. Considering the analysed field that consists of these anglicisms and the targeted audience using them, the idea that these anglicisms fit into the category of fashionable borrowing or luxury loans seems more probable. Judging by the current number of anglicisms in Croatian, it is safe to say that there will be even more of them in the near future, majority of them being used for the first time by younger, media-influenced generations, though the question of their necessity may be even more significant.

6. Conclusion

To conclude, Croatian has been in language contact with English for a long period of time, undergoing various changes under its influence. One of the most fruitful areas where this is visible is the fashion industry. The aim of this thesis was to examine which specific anglicisms can be found on Croatian fashion news websites and which form they appear in. It is evident that the usage of anglicisms is on the rise even when a suitable Croatian equivalent is present. The corpus consisted of 20 analysed articles in the period from January 2021 to July 2024 from three Croatian fashion news websites: *Journal.hr*, *Buro 24/7*, and *Chic.hr*. The total amount of anglicisms found was 149. Anglicisms have been divided into three categories: obvious, hidden, and raw anglicisms (Prčić 2019). Obvious anglicisms are those integrated at any adaptation level, hidden or invisible anglicisms are in fact calques and loanblends, and raw anglicisms are all foreign words adapted with little to no changes made. There was 33 obvious, 62 hidden, and 54 raw anglicisms. Majority of the collected anglicisms belong to the word class of nouns, which is no surprise as it is known that the simplest aspect to borrow from one's language is vocabulary. Some of the most prominent anglicisms were *dizajn*, *dizajner*, *brend*, *look*, *outfit*, *hit*, *traper*, *traperice*, and *top*. In addition, majority of anglicisms turned out to belong to the category of hidden anglicisms, refuting my initial hypothesis. Nonetheless, the necessity of their borrowing still raises further questions. The most rational answer would be that it depends on each speaker and their decision on when to use or not use a certain anglicism. Furthermore, language contact or more specifically loanwords should not be ostracized, but rather encouraged up to a certain level. This thesis covered anglicisms in the field of fashion because of their popularity, however, it leaves space for further research to be done in other fields as well. Besides fashion, technology, cinema, music, and other fields, anglicisms are sure to appear in fields that might seem unpredictable until researched. Another interesting proposition would be to observe a certain group of people that belong to a specific discourse environment, conversing to see which loanwords they use, when they use them, and in what manner, ultimately comparing it to the discourse of fashion. Since majority of loanwords, but also slang, come from younger generations, they could serve as the selected age group for the suggested research.

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8. Appendix A

Obvious anglicisms and their example in a sentence

Obvious anglicisms	<i>dizajn, dizajner, brend, trend, trendi, blejzer, pulover, džemper, kardigan, bikini, editorijal, glamur, puf, imidž, brending, najlon, performans, kardio, reper, traperice, trenirka, tenisice, mokasinke, crop T-shirtice, crop topovi, topovi, tech-gadgeti, sportski, testeri, treniranje, trening, trendsetterice, influencerica</i>
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Table 3. All obvious anglicisms analysed in the research.

“Korištenjem najnovijih materijala i inovacija u *dizajnu*...”

“U novom početku, modne kuće, *dizajneri* i *brendovi* pronašli su prostora za kreiranje novih modnih priča...”

“...nove kolekcije omiljenih modnih brendova u kojima su predstavili *trendove*...”

“Ove godine, karirani *blejzer*, plave *traperice*, udobne *mokasinke*...”

“...a poželite li dodatno začiniti ovaj svestrani look, zaogrните ga finim *puloverom*.”

“Jesen je definitivno najbolje vrijeme za *džemper*.”

“Ove sezone na modnim pistama brojnih modnih kuća pojavili su se *kardigani*.”

“...u kombinaciji s brazilskim, visokim strukom i donjim dijelovima *bikinja*...”

“...okupili smo u modnom *editorijalu* – u pet efektnih lookova koje ćete i sami poželjeti isprobati!”

“Nakon *glamura* sedamdesetih i minimalizma devedesetih...”

“...Jonathan Simkhai, Acne Studios i Carolina Herrera dotjerali izgled s naramenicama i *puf* rukavima.”

“Naravno, onih koji odgovaraju *imidžu* modne kuće i odgovaraju njihovoj ciljanoj publici.”

“...to i jest smisao pametno promišljenog *brendinga*...”

“Ljeti vam se može provući neka haljinica koja je od „*najlona*“...”

“Pogrešan sportski grudnjak može imati i ozbiljan učinak na *performanse* i učinkovitost.”

“...moj *trening* je raznolik i uključuje *kardio*, jogu i trening snage...”

“...glumica koja je očarala publiku u Sanremu svojim hitom ‘Diamanti Grezzi’ i Geolier, napuljski reper i zaštitno lice novog vala napuljske glazbe.”

“Uživali smo u kratkim traper suknjama i *topovima*, a sada imamo priliku zaviriti...”

“...a *trenirka* postala kolektivna uniforma za svaki dan...”

“Ove godine nosit ćemo s bijelom majicom i *tenisicama*...”

“Traperice niskog struka, mini suknje, *crop T-shirtice*, trenirke od pliša, baguette torbe, chunky tenisice...”

“Traper od glave do pete, jako kratke suknje, ... i *crop topovi* samo su neki od modela...”

“...od kozmetičkih potrepština do *tech-gadgeta* bez kojih ne napuštamo stan.”

“...omiljeni *sportski* i lifestyle brend adidas danas u Hrvatskoj lansira i novu kolekciju...”

“Bio je to značajan projekt koji je okupio ženski tim dizajnera, *testera* i stručnjaka...”

“...grudnjake za *treniranje* dizajnirane za pružanje bolje potpore tijekom HIIT treninga...”

“Za odvažne *trendsetterice* spremni su komadi u jarkim bojama...”

“Talijanski brend Replay predstavio je novu suradnju i to s digitalnom kreatoricom i *influencericom* Ginevrom Mavilla.”

9. Appendix B

Hidden anglicisms and their example in a sentence

Hidden anglicisms	<i>začiniti, novo lice, shopping destinacije, outfit ideje, hit trendovi, hlače širokih nogavica, ulična moda, traperice niskog struka, koktel parti, traper suknje, traper od glave do pete, osnovni komadi, pokazati malo ključne kosti, najbazičniji komadi, impulzivno kupovanje, kreativni direktor, core biznis, životni stil, bitan factor, suknja A-kroja, vrećasto, pre-fall kolekcija, fina koža, kupaći kostim, slamnati šešir, fizička aktivnost, trening snage, digitalna kreatorica, mokri izgled kose, prirodna šminka, mala crna haljina, kapsulna kolekcija, zaštitno lice, novi val, trokutić, it modeli, gen z generacija, fashion klasičarka, the komad odjeće, pop-up trgovine, mini-serija, poslovni look, high street dućani, shopping lista, top komadi, mentalni moodboard, fashion industrija, HIIT trening, online platforma, web stranica, pop kultura, celebrity scena, formalwear era, biker čizme, Style inspiracija rubrika, balletcore estetika, rock elementi, statement nakit, runway trendovi, outlet cijene, lurex tkanina</i>
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Table 4. All hidden anglicisms analysed in the research.

“Nekoliko noviteta s trendi pomakom dovoljno je da u trenu *začinimo* našu garderobu...”

“*Novo lice* klasičnog odijela” (title of an article section)

“City Center one East, West i Split omiljene su *shopping destinacije*...”

“...City Mix & Match donosi nam i dozu modne inspiracije i odlične *outfit ideje*.”

“...u kolekcijama popularnih modnih brendova i trgovina otkrili sve *hit trendove*...”

“...spoj ležernog blejzera i *hlača širokih nogavica*.”

“...transformirale ga iz klasičnog poslovnog komada u statement kombinaciju omiljenu u *uličnoj modi*.”

“*Traperice niskog struka*, mini suknje, crop T-shirtice, trenirke od pliša, baguette torbe, chunky tenisice...”

“Kolekcija je predstavljena na ekskluzivnom *koktel partiju* u Milanu...”

“Uživali smo u kratkim *traper* suknjama i topovima, a sada imamo priliku zaviriti...”

“*Traper od glave do pete*, jako kratke suknje, ... i crop topovi samo su neki od modela...”

“Ako želite uložiti u nove *osnovne komade* za ormar (kao što su klasična odijela i haljine)...”

“Zašto ove jeseni ne *pokazati malo ključne kosti*?”

“Ne treba nužno biti riječ o ekstravagantnom stilu, već o autentičnosti i slaganju i *najbazičnijih komada*.”

“...e onda sam tjedan dana totalna *fashion klasičarka*...”

“*Impulzivno kupovanje* po rasprodajama sam nekako zamijenila užitkom traženja baš onog *the komada odjeće*...”

“...a *kreativni direktor* Alessandro Michele pokrenuo je i online festival...”

“Premda je njihov *core biznis* moda, ono što ih čini luksuznima...”

“...ozračje koje kreiraju oko svoje etikete, status i *životni stil* kojem streme njihovi kupci...”

“...pravi modni znalci znaju da su jednako *bitan faktor* za savršeno zaokruženi outfit...”

“Nije bitno tražite li kratku suknju za izlazak ili dugi model za posao, *suknju A-kroja*...”

“...poput cipela na punu petu u stilu klompi te *vrećastih* torba zemljanih nijansi...”

“Nakon kolekcije za jesen 2024., predstavila je putem editorijala *pre-fall kolekciju* za 2024....”

“One najupečatljivije karakteriziraju cargo džepovi i praktičnost upakirana u *finu kožu*...”

“...na svojim *kupaćim kostimima*, sandalama, sunčanim naočalama, čak i na najpoželjnijem ljetnom dodatku – *slamnatom šeširu*.”

“...rekla je Amy Charlton, *senior direktor* za proizvode u adidasu.”

“Mnoge sportašice trebaju istu količinu potpore za grudi tijekom hodanja kao i tijekom *fizičke aktivnosti*...”

“...moj trening je raznolik i uključuje kardio, jogu i *trening snage*, tako da je ključno imati pravi proizvod...”

“Talijanski brend Replay predstavio je novu suradnju i to s *digitalnom kreatoricom* i influencericom Ginevrom Mavilla.”

“Šuška se da se vraća i trend iz 2000-ih – *mokri izgled kose* koji je tada bilo moderno nositi.”

“Preferirat će se minimalna, *prirodna šminka* uz obavezan svjetlucavi detalj...”

“...je li to bezvremenska *mala crna haljina* ili određeni parfem?”

“Pogledajte i novu *kapsulnu kolekciju* “Rio to Milan” za muškarce i žene inspiriranu Brazilom.”

“...glumica koja je očarala publiku u Sanremu svojim hitom ‘Diamanti Grezzi’ i Geolier, napuljski reper i *zaštitno lice novog vala* napuljske glazbe.”

“...sastoji se od tri bikinija (bandeau, push-up i *trokutić* gornji dijelovi bikinija u kombinaciji...”

“Svaka nova sezona i godina donose nove modne trendove i *it modele*...”

“Modne trendove koji nas vraćaju na početak 2000-ih popularizirala je *Gen Z generacija*.”

“Brendovi su u posljednje vrijeme posebno kreativni kada je riječ o *pop-up trgovinama*...”

“Gucci je izbacio i *mini-seriju* od 7 epizoda...”

“Prada je odlučila kardigan uklopiti u *poslovni look* kombinirajući ga s košuljom i krojenim hlačama.”

“...većina *high street dućana* već u ponudi ima raznolike modele...”

“...pa smo zato odlučili napraviti *shopping listu* koja će svima olakšati...”

“Prolistali smo novim kolekcijama u potrazi za *top komadima*.”

“...lookovi iz kolekcije ostali trajno urezani u pamćenje i *mentalni moodboard*.”

“...Valentinovski artikli ovog poznatog igrača u *fashion industriji* savršen su primjer...”

“...grudnjake za treniranje dizajnirane za pružanje bolje potpore tijekom *HIIT treninga*...”

“...adidas je osigurao i *online platformu* na kojoj su upute...”

“Sve o novoj kolekciji saznajte na službenoj *web stranici* brenda Minami...”

“Na početku 2000-ih, modne trendove diktirala je prije svega *pop kultura*.”

“...na početku 2000-ih jača no ikad prije bila je i *celebrity scena*...”

“Predimenzionirani gornji dijelovi i istaknuta ramena vladat će *formalwear erom*.”

“...kombiniranje formalnih komada poput sakoa i dolčevita sa kratkim suknjama i *biker čizmama*.”

“Upravo zbog toga, naš novi gost u *Style inspiracija rubrici* je PR stručnjakinja Sandra Attias.”

“...to većinom može zahvaliti popularnosti *balletcore estetike* koju obožavaju mnogi dizajneri.”

“Sličnu estetiku i prije Chemene, koja više koketira s *rock elementima*...”

“Ona nosi lakirane kožne kapute, haljine od dugog šifona pastelnih boja, *statement nakit*...”

“...vjerujemo da je ovo jedan od *runway trendova* koji će vrlo brzo se “uhvatiti” na ulici.”

“...Mrak Četvrtak i odlični popusti od – 40% na već snižene *outlet cijene*.”

“Kolekcija dizajnirana za muškarce i žene, izrađena od *lurex tkanine* s izvezenim ukrasima...”

10. Appendix C

Raw anglicisms and their example in a sentence

Raw anglicisms	<i>look, top, cool, Y2K fashion, grunge, mini, chunky, micro, flare, normcore, streetwear, business chic look, PR, layering, moment, mood dresser, vintage shop, must have, to go outfit, sale, stay tuned for, tweed, pop-up, pop-up store, podcast, online festival, lifestyle, feeling, back to office, business, ombre, print, glitter, over-sized, boho, radar, makeover, stylish, heavy, utility, styling, fashion-forward, summer sale, senior director, web, matchy, matching, web shop, straight fit, up to date, in, natural look, beach club, push-up, showroom, deadstock</i>
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Table 5. All raw anglicisms analysed in the research.

“Za svakodnevni *look* s *cool* predznakom...”

“...te poluproziran uski *top* koji će u nama probuditi nalet nostalgije...”

“*Y2K fashion* je novi modni trend o kojem svi pričaju posljednjih mjeseci.”

“Nakon dekade koju su obilježili minimalizam i *grunge*...”

“Traperice niskog struka, *mini* suknje, crop T-shirtice, trenirke od pliša, baguette torbe, *chunky* tenisice...”

“...nekih od najvećih modnih kuća i dizajner poput Miu Miu *micro* suknja...”

“Ne čudi nas što će se pored *flare* kroja hlača nositi i komadi u vibrantnim bojama.”

“*Normcore*” (title of an article section)

“*Streetwear* nas možda nije službeno napustio, ali je *business chic look* ovosezonski favorit.”

“Upravo zbog toga, naš novi gost u Style inspiracija rubrici je *PR* stručnjakinja Sandra Attias.”

“Ne mogu reći da sam neki minimalist zato jer volim dobar *layering* boja...”

“...apsolutno volim i te neke pomodne *momente*.”

“Apsolutni sam *mood dresser* i samim time si jako otežavam odabir nekog modnog stila.”

“Ove godine ja se ne odvajam od cekera koji sam nabavila preko *vintage shopa* Pandan.”

“Uz ceker apsolutni *must have* su mi duge lanene haljine bez leđa...”

“...onda ću reći da je moj *to go outfit* vrlo sportski...”

“...koji će me veseliti puno dulje nego deset stvari kupljenih samo zato jer na njima piše *SALE*.”

“*Stay tuned for Style* inspiracija Vol. 2...”

“...sa stolcima od nadaleko prepoznatljivog *tweeda*...”

“...nedavno otvoreni *pop-up store* Bottega Venete u istočnom Londonu...”

“Balmain, Dior, Versace, Chanel i Gucci lansirali su *podcaste*...”

“...a kreativni direktor Alessandro Michele pokrenuo je i *online festival*...”

“...luksuzni modni brendovi kreirali su svoje univerzume koji, osim torbica i haljina, nude čitav *lifestyle*.”

“...više od lijepo izrađene torbe i finog ručka plaćate asocijacije i *feeling* koji vam daju.”

“*Back to office*: imamo najbolje komade za povratak na posao” (title of the article)

“U našem presjeku *business* trenda vladaju monokromatski tonovi crne, bijele, sive, bež...”

“...model Stessy ovog proljeća dolazi i u potpuno novim verzijama s *ombre* efektom...”

“...vedrim *printom* koje već vidimo kao glavnu zvijezdu svih plesnih podija.”

“...torbe ukrašene *glitterom* i sjajnim detaljima.”

“Loewe je u svoju kolekciju uključio *over-sized* modele kardigana...”

“*Boho* svoje korijene ima u sedamdesetim godinama, a u 2024. je dobio *makeover*.”

“Nova sezona na modni *radar* vraća još jedan trend iz prošlosti...”

“Sličnu estetiku i prije Chemene, koja više koketira s *rock* elementima...”

“Praktične, ali i jako *stylish*, cargo torbe sa svojim funkcionalnim džepovima...”

“Ona nosi lakirane kožne kapute, haljine od dugog šifona pastelnih boja, *statement* nakit...”

“*Heavy* (i *stylish*) cargo torbe su trend za 2024.” (title of an article section)

“...čija je torba s džepovima oblika polumjeseca i više *utility*, nego ženstvenog stila.”

“...pripadnicama nježnijeg spola koje u svoj *styling* žele unijeti dašak vedrine.”

“...oplemenit će svaku monokromatsku odjevnu kombinaciju *fashion – forward* prizvukom.”

“...potražite u Designer Outletu Croatia gdje je od 1. srpnja započeo *Summer Sale*...”

“...te u trgovinama i na *webu* Intersporta i Sport Visiona.”

“Jedan od takvih trendova je i *matchy* trend kojeg će voljeti sve istinske ljubiteljice mode.”

“Kanadski brend ALDO predstavio je kolekciju *matching* torba i obuće za prve proljetne dane...”

“...možete pronaći u ALDO trgovinama u Zagrebu, Splitu, Rijeci i na ALDO *web shopu*.”

“...a za opušteniji look mogu se jednostavno ostaviti otpuštene za *straight fit*.”

“Ako ste među onima koji prate modne trendove i važno vam je biti *up to date*...”

“...u 2023. vraća tzv. jutarnji izgled kose! Drugim riječima – čupavo je *in!*”

“Za one koji se ne vole suviše šminkati i preferiraju *natural look*, 2023. godina bit će zakon!”

“...organizirali su ekskluzivni događaj na otoku Capriju u kulturnom *beach clubu* ‘La Canzone del Mare’.”

“Kolekcija dizajnirana za muškarce i žene, izrađena od *lurex* tkanine s izvezenim ukrasima...”

“...sastoji se od tri bikinija (*bandeau*, *push-up* i trokutić gornji dijelovi bikinija u kombinaciji...”

“Brend koji je krajem prošle godine otvorio *showroom* u samom centru Zagreba...”

“...dizajnerica je u radu uvelike koristila *deadstock* materijale vrhunske kvalitete.”