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**Anglicisms in Croatian and German subtitles
of the English sitcom *Grace and Frankie***

Submitted in partial fulfilment of the requirements for the M.A. in English Language and
Literature and Philosophy at the University of Rijeka

Supervisor: Prof. Branka Drljača Margić

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SVEUČILIŠTE U RIJECI
FILOZOFSKI FAKULTET
ODSJEK ZA ANGLISTIKU

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of the English sitcom *Grace and Frankie***

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ABSTRACT

This thesis investigates the presence and influence of Anglicisms within Croatian and German subtitles of the television series *Grace and Frankie*. The study analyzes seven episodes, focusing on the role Anglicisms play. The introductory chapter provides background information on Anglicisms, their impact on Croatian and German languages, different types of linguistic borrowings, the function of subtitles, and relevant language policies. The following chapters focus on the methodology and the results, specifically the number of Anglicisms, their types, parts of speech, and their equivalents in Croatian and German. Analysis of the corpus reveals that the number of Anglicisms grows over time. When comparing the two subtitles, German subtitles have twice as many Anglicisms.

Key words: Anglicisms, subtitles, borrowing, Croatian, German, television series

1. INTRODUCTION

The modern world is widely influenced by the language we speak, and we encounter changes in language. In recent years, the spread of Anglicisms has been a prominent topic of research throughout the world. This thesis investigates the presence and characteristics of Anglicisms within Croatian and German subtitles in the television series *Grace and Frankie*.

Subtitles are a unique way of communication as they serve as a link between the original audio and the target audience. As they have to be adapted to the cultural and linguistic aspects of the target language, they can undergo some unexpected changes and encounter some challenges. One of those challenges is Anglicisms entering the recipient language.

In the following chapters, the thesis will delve deeper into Anglicisms, starting with the theoretical part and moving to the methodology. Finally, the thesis will present the research findings and answer the research questions.

1.1. English as a global language

Languages have been in contact since the beginning of humankind. There is no language that was created in isolation from other languages. Languages are everywhere and always in contact with each other. In the past, languages got in contact through immigration and slave trade. Nowadays languages get in contact through neighbouring countries, travel, student exchange, adoption, religion, and other reasons (Thomason, 2001). The most common outcome after language contact is loanwords. All linguistic features can be borrowed or adapted into another language (Thomason, 2001). It can also lead to mixed languages like *Hrengleski* (English and Croatian) and *Deutschlich* (German and English) (Drljača Margić, 2021).

Besides, the strong influence exerted by a dominant group typically results in bilingualism among subordinate groups, who speak different languages. This uneven bilingualism frequently leads to language shift over time (Thomason, 2001). Additionally, English speakers do not feel the need to learn another language because they can travel abroad by using English. In contrast, Croatians and Germans are limited and feel almost obligated to learn English.

English dominates in certain subject areas. We can distinguish English as a lingua franca, as a learner language, and as a technical language. This results in growing familiarity with the

English language, spread and integration of the English Language into other languages (Fisher, 2007). English attained the status of a lingua franca. According to Jenkins (2012: 486), English as a lingua franca is a “means of communication between people from different first language backgrounds.” It has its norms and involves both linguistic and cultural diversity. ELF use is variable and flexible as it meets the needs of the immediate communicative environment (Dewey, 2014). The spread of a global language can be beneficial as it encourages bilingualism and multilingualism worldwide and contributes to linguistic and cultural diversity. It increases awareness and the importance of speaking a foreign partner’s language in business. However, it can lead to loss of diversity, and it is a threat to linguistic pluralism and cultural independence (Drljača Margić, 2021).

1.2. Anglicisms

Anglicisms can be defined in various ways as different linguistic approaches have generated different concepts and terms. Often, they are described as the occurrence of the English language in another language (Winter-Froemel, 2008). The term was first used in the 17th century, and it is not restricted to expressions from England, but from all varieties of the English language (Fisher, 2008).

Many criticize the use of Anglicisms in their native language. They are often described as unnecessary, unpleasant, and unintelligible. In this sense, we can distinguish two kinds of borrowings. Necessary borrowing is “a new concept for which yet no term exists in the borrowing language” (Winter-Froemel, 2008: 16) and it is tolerated. On the other hand, there are luxury borrowings that give the recipient language another term for an expression they already have. The speaker may consider a luxury borrowing useful in a certain communicative situation, therefore the use of Anglicisms is subjective. For example, *Grapefruit* may be used in German instead of *Pampelmuse* to avoid the consonance with *Pampe* (liquid food of sticky consistency and poor taste) and *Mus* (mush) (Winter-Froemel, 2008).

The criticisms of Anglicisms being unintelligible are mostly focused on the academic style being impacted by borrowings. Moreover, attention was drawn to the pronunciation and spelling of the borrowed terms as only a minority can do it correctly. The traditional attitudes towards Anglicisms are contradictory and there is no clear conclusion, additionally, borrowings

and loanwords are viewed from different perspectives: ideological and puristic view, aesthetic aspect, linguistic interest, and interest of learners (Winter-Froemel, 2008).

Furthermore, there are two types of lexical change: onomasiological and semasiological. Onomasiological changes are word-formation and borrowing while semasiological changes refer to changes in the meaning of a word or a phrase. Semasiological changes can then be further divided into denotational meaning changes (narrowing, widening, metonymy, and metaphor) and connotational meaning changes (pejoration and amelioration). Onomasiological and semasiological changes are closely interlinked because in most lexical changes both onomasiological and semasiological changes are present (Fisher, 2008).

Borrowing as a process refers to importing a word from one language to another. We distinguish lexical and semantic borrowing. With lexical borrowings or loan words both the form and the meaning are borrowed from another language whereas with semantic borrowing only the meaning is borrowed. Lexical borrowing can be direct borrowing, that is, a word or phrase adopted from another language with minimal changes in spelling, pronunciation, and meaning, for example, *party*. On the other hand, indirect borrowing is a word or phrase borrowed from a donor language that goes through significant changes (which can be in pronunciation, spelling, and/or meaning) before entering the recipient language, for example, *computer - računalo* (Fisher, 2008).

Furthermore, semantic borrowing can be subdivided into loan meaning and loan formation. Loan meaning is the process of borrowing meaning by extending the meaning of the word in the recipient language. The German word *Maus* is a great example and the extended meaning added is “the input device used to move the cursor on the computer screen” (Fisher, 2008: 6). Loan formation can be subcategorized into loan translation (calquing, loan shift), loan rendition, and loan creation. Loan translation means translating the borrowing word for word, for example, *Bildverarbeitung - picture processing*. Loan rendition is a partial translation of the borrowing and vaguely captures the meaning, for example, *Taktfrequenz – clock frequency*. Loan creation is a free translation, so the word doesn’t resemble the borrowing, for example, *Klimaanlage – air conditioning* (Fisher, 2008).

Hybrid formations are a mixture of lexical and semantic borrowings that consist of an element from the donor language and one from the recipient language, for example, *Soundkarte – sound card* (Fisher, 2008).

Lastly, pseudo-borrowings or pseudo-loans are words or elements borrowed from the English language but used in a way native English speakers would not recognize. Lexical pseudo-borrowings are coined from the basis of an English word, for example German word *beamer* which does not exist in English. Semantic pseudo-borrowings do not have the same meaning, for example, German *flirt* denotes an event while in English *flirt* denotes a person (Fisher, 2008).

1.3. Anglicisms in Croatian

In the last few decades, there has been an interest in studying the number of Anglicisms, as well as the process of adapting English loanwords in the Croatian language (Filipović, 1990). Although linguistic nationalism and puristic attitudes towards foreign elements are typical of the Croatian language, Croatian has adopted many Anglicisms. The earliest known contact between Croatian and English is recorded in the late 16th and early 17th century when Luetić (1997) discusses maritime trade relations between Dubrovnik and England during that period.

Before contact with English, Croatian was strongly influenced by languages from neighbouring countries, such as German, Italian, and Hungarian. English began to have the greatest influence on most European languages in the 19th century, including Croatian. However, during the 19th and early 20th century in Croatia, German was still at its peak. Lochmer made his contribution by writing the first English-Croatian dictionary a few years later in 1906 (Nikolić-Hoyt and Sočanac, 2006).

The widespread appearance of Anglicisms in Croatia began after World War II and in the 1960s. English then became the first and most popular language among Croatian speakers as well as the foreign language taught in schools and other educational institutions. Up until then, foreign languages were only important in maritime transport and trade (Težak, 2004). One of the reasons for the rapid increase of Anglicisms was due to easily accessible content in English (Opačić, 2006). Anglo-American pop culture was very popular while English and American television, magazines, newspapers, and literature quickly became available and a part of the Croatian life (Nikolić-Hoyt and Sočanac, 2006).

Subsequently, the English language has entered the Croatian language through various channels, but it has taken the lead in computer technology, medicine, the media, and everyday

conversation (especially among young people) (Težak, 2004). As words come into the Croatian language, they change and adapt to the recipient language. Some Anglicisms even get replaced by the Croatian equivalent over time: *hit* and *bestseller*, replaced by the word *uspješnica*, *bypass* replaced with the word *premosnica*, and *interface* with *sučelje* (Babić, 2004). Moreover, syntactic influence of English on Croatian can also be seen in juxtapositions of two nouns, for example *Pula Film Festival*, instead of *Pulski filmski festival* or *Brijuni rivijera and Split summer festival*. These instances are presented in various media: on posters, on radio, on television, and in newspapers (Babić, 2004).

To conclude, English is the most widely spoken language in the world, spoken in most continents and countries, it is the language of Americans, one of the most powerful nations based on economic, scientific, technological, military, and other fields. It undisputedly became a global language. Along with the fact that it is a global language, it is certain that the English language comes into other languages and changes it (Opačić, 2006).

Babić (2004), however, expresses concern about the overuse of Anglicisms, advocating for boundaries to be set to prioritize the preservation of the Croatian language and culture. The author (2004) also states that English should serve as a language of choice for international communication, and Croatian remains for communication among Croatians.

1.4. Anglicisms in German

Cultural and linguistic influences between Britain and Germany date back to the fifth century when settlers from the Germanic area came to England. Later in the eighth century, Christian Englishmen brought words such as *heilig* (eng. holy) and *Heiland* (eng. Saviour) into the German language. The first influences were relatively small, and the six stages of lexical borrowing in Germany began in the 18th century (Busse and Görlach, 2002).

According to Busse and Görlach (2002: 13), the first stage appeared through “English literature, social practices, historical and philosophical writings, and cultural impact in architecture, gardening, pottery and in science.”

In the 19th century came the second stage through the Industrial Revolution and England’s leading role in the economy. The influence was mostly visible in shipbuilding, railway technology, mining, steel production, weaving, and clothmaking as well as press (Anglicisms

such as *Essay, Reporter, Interview*) and politics (*Demonstration, radikal, Mob, Streik*) (Busse, 2011). The third stage in the late 19th century affected the whole of Europe and mostly affected social life such as sports (golf, tennis, horse racing, and football), drinks, clothing, and dog breeds (Busse and Görlach, 2002).

The fourth wave came in the early 20th century when the American culture had a lot of influence on the European lifestyle which was noticeable in dance, music, motor cars, and aviation. The United States also became the most influential global power in the world. World War I had a negative impact on the spread of the English language and culture as people gravitated towards anti-American attitudes which were continued after World War II by the political leaders in Germany who wanted the German language to be cleaned of English expressions (Busse and Görlach, 2002).

The fifth stage happened after World War II and marked a significant influx. Germany was still occupied by American soldiers and the allure of the *American Way of Life* resonated strongly in Germany, offering a compelling model of life and social structure after the terror and fear. Furthermore, foreign names and terminology were forbidden during the Nazi era so after the fall of the Nazi regime, English names and terms were massively used in the German lexicon as a demonstration of freedom. Anglicisms were used in newspapers, plays, films, magazines, and music (Busse and Görlach, 2002).

The final, sixth, stage was in the 1990s. The role of English as the lingua franca increased even more and the influence of the English language mainly impacted new technologies (internet, computers, television, videos, advertisements, and slogans) (Busse and Görlach, 2002).

At the beginning of the 20th century, German was a donor language for other languages, but it has turned into a recipient language. It has lost its position as a global language. The reason for this is the loss of prestige after World War I and World War II, the Nazi regime and Germany losing its leading role in the technological and scientific areas (Muhr, 2004: 11). From the 1990s up until now, English is also known to be widely used among the youth and it was introduced as a second language in schools in Germany in the 19th century (Busse and Görlach, 2002).

Nowadays, Anglicisms are found in any area of life. Anglicisms are used in sports (e.g. Sprint, Basketball, Rally), technology and science (e.g. Plastik, microwaven), travel and

tourism (e.g. Ticket, Jet, checken), advertisement (e.g. Look, Image, Designer, Bestseller), computer technology (e.g. E-Mail, Software), journalism (e.g. Facts, Layout), economics (e.g. Manager, Boss), medicine (e.g. Stress, By-pass), cosmetics (e.g. Make-up, Spray), entertainment (e.g. Talkshow, Quiz), politics (e.g. Hearing, Establishment) and armed forces (e.g. crashen, Jeep) (Clyne, 1995: 204). Whereas Anglicisms with no German equivalents are primarily found in specific fields such as IT and the new media. Anglicisms are also widely used by the youth to express a modern attitude and style and to be closer to a certain social group (Busse and Görlach, 2002).

1.5. Subtitling and language policy

Many disagree with the statement that subtitling is a 'real' translation. There are two reasons supporting this statement. Firstly, subtitles have a time-and-space limit. There should not be more than 70 characters per title and not more than 12 characters per second to give the viewers enough reading time. With limitations come reductions of the translation leaving out some words that are not as important. When it comes to translating a written text, all words and the whole context must be taken into account to produce a quality translation. Secondly, most people view translation as “the transfer of written text in one language into written text in another” (Gottlieb, 2001: 219). Regarding subtitles, a spoken text is translated into a written text (Gottlieb, 2001).

Gottlieb (2001) states that all interlingual transfers are translations because they all recreate verbal messages in another language. However, Gottlieb distinguishes between isosemiotic translation and diasemiatic translation. Isosemiatic translation uses the same channel of expression, that translates writing into writing and speech into speech. On the other hand, diasemiatic translation crosses over from writing to speech and the other way around and is diagonal. That is for example conference interpreting, dubbing, technical translation, and literary translation. The only type of diasemiatic translation used in the mass media is subtitling as it crosses over from source-language speech to target-language writing (Gottlieb, 2001). “Subtitling can be defined as diasemiatic translation in polysemiatic media (including television, films, video, and DVD), in the form of one or more lines of written text presented on the screen in sync with the original dialogue” (Gottlieb, 2001: 220).

Due to its financial advantages over lip-sync dubbing, subtitling has been the standard method of screen translation in most European language communities with populations below 25 million since the introduction of sound film in the late 1920s (Gottlieb, 2001). There are six internationally recognized types of subtitling, and most countries adhere to one single approach:

1) Subtitling from a foreign language into the domestic majority language: Denmark, Sweden, Slovenia, Croatia, Brazil, etc.

2) Bilingual subtitling (in cinemas) from a foreign language into two domestic languages as seen in Finland (Finnish and Swedish), Belgium (Flemish and French), and Israel (Hebrew and Arabic).

3) Subtitling from national minority languages into the majority language in Ireland and Wales (English).

4) Subtitling from the majority language into an immigrant language is exemplified in Israel (Russian).

5) Subtitling from non-favored languages to the favored language: South Africa and India (English).

6) Finally, some countries opt for revoking foreign-language dialogue in favour of the dominant domestic language, with subtitles provided in a non-favoured language. Latvia, for instance, uses Latvian voice-over with Russian subtitles (Gottlieb, 2001).

On the other hand, dubbing is the traditional type of screen translation and provides some advantages over subtitling, but subtitling offers a more natural and authentic result. However, dubbing is still dominant in all non-Anglophone speech communities, that is Spain, Germany, Italy, and France. The main differences between dubbing and subtitling are in terms of wording and semiotics. Subtitling doesn't cover the whole dialogue because of the norms of the written language and the limited time (Gottlieb, 2001).

Considering the theoretical aspect of subtitling, an excellent translator should translate dialogue from one language into another while transferring from one sub-code (spoken) to another (written) and finding the perfect match that fits within the time limit. Many doubt the translation provided on the screen and mistakes can occur, but the subtitled version should be viewed as a whole (image, sound, dialogue, and subtitles) (Gottlieb, 2001).

Nowadays, the viewers have more and more options when it comes to translations. There are multiple subtitling and dubbing options for one film offered to the viewers. As the majority of international films and television production exchanges revolve around English-speaking content, both subtitling and dubbing will probably continue to carry over English language elements from the original dialogue into translated versions (Gottlieb, 2001).

Currently, both types of translation exhibit a notable prevalence of Anglicisms, as evidenced by recent studies conducted in Germany and Denmark (Gottlieb, 1999, 2001; Herbst 1994, 1995). Despite criticisms from some subtitlers and language authorities regarding the linguistic echoes of English linguistic elements in translated media, the overwhelming influence of Hollywood largely goes unchallenged. This is reflected in the generally positive reception by film companies, broadcasters, and audiences worldwide, exemplified by the growing trend of leaving American film titles untranslated in non-anglophone countries (Gottlieb, 2001).

It is noteworthy that when it comes to Anglicisms, there is a distinction between subtitling and dubbing in terms of which grammatical level is primarily impacted. In dubbing, the syntactic structure is important because translators mimic English speech patterns to make a suitable fit to the lip movement of the actors. Subtitling, on the other hand, encourages lexical innovation (for example loanwords) which are more transparent Anglicisms. Viewers expect terminological consistency between the spoken dialogue and written subtitles. The translation alternatives are voice-over (a narration in the target language overlaid with the original soundtrack), no translation (a sink-or-swim strategy where viewers' knowledge of the language depends upon it), and English intralingual subtitles (translation within the same language). Finally, the use of Anglicisms cannot be fully avoided. The use of Anglicisms can be minimized by using the Anglicisms that are fully established in the target language and importing from non-anglophone speech communities (Gottlieb, 2001).

1.5.1. Netflix translation

As Netflix spreads throughout the world, they translate their content into over 40 languages. Netflix (n.d.) stated that they are constantly working on the quality of subtitles and improving the overall experience of the viewers at home. Fether and Sheehan (2017) state that delivering exceptional quality demands presenting content in viewer's native language while honouring their culture and the creative vision. This is why they need great translators for their

growing global company (Fetner and Sheehan, 2017). It is not clear if Netflix uses human translators or automatic translation as the information cannot be found on their official website, however, there are claims that they use AI and localization, while others claim that Netflix uses human translators for bigger countries such as Germany, Spain, and France and automatic translation for smaller countries. The only concrete information found on the page was the article from 2017 in which Netflix stated they are on the hunt for translators in over 20 languages. Netflix uses vendors for translation who use their core competencies and add value to the content localization ecosystem by doing the recruiting, training, and onboard processes (Bond, 2018).

Even though we cannot be certain who translates the subtitles, it is definite that Netflix has general requirements and guidelines for the translation in each language which include several details, from the font of the subtitles and abbreviations to special instructions like matching the tone of the dialogue (Netflix, n.d.).

2. PREVIOUS RESEARCH

Although the general topic of Anglicisms in other languages has been analysed by (Mustapić, 2015; Pirtošek, 2019), the influence of the English language in subtitles is underexplored. Pirtošek's (2019) study *The Anglicization of Croatian Language in subtitles* analysed Croatian translation of 13 episodes of *Doctor Who* series and how they are impacted by the English language. Pirtošek believes that Anglicisms represent the largest number of borrowings in television series subtitles. She further analysed which parts of speech are most anglicized and to what degree they are preferred over their Croatian equivalents. Pirtošek chose the television series *Doctor Who* because of its wide range of vocabulary and she watched the entire seventh season. She discovered that English was the third most frequently borrowed language with 15.39% while Latin (40.46%) and Greek (17.66%) were in the lead. Relating to the parts of speech, the largest group of Anglicisms were nouns (39 out of 54 Anglicisms). Some of the nouns found in the subtitles were *kauboj*, *džungla*, *pudding*, *tenk*, and *Wi-Fi*. Next up were 10 verbs: *kliknuti*, *resetirati*, *skenirati*, *testirati*, *zumirati*, etc. The last part of speech were five adjectives: *kul*, *marketinški*, *sonički*, etc. The subtitler used 18 Anglicisms when they could have used the Croatian equivalents. For example, *blokovi* – *gromade*, *kul* – *guba*, *dekodiranje* – *dešifriranje*, *inženjering* – *strojastvo*, *lift* – *dizalo*, *tim* – *družina*, *partner* – *suradnik*, etc. The author was surprised by the outcome and expected a larger number of Anglicisms. Pirtošek continues by noticing that most verbs were connected to technology and science. Moreover, the usage of Anglicisms instead of Croatian equivalents could be to bring the English culture and terminology closer to the Croatian audience or because of time and word count limitations. Pirtošek concluded that the influence of the English language on the Croatian language is increasing.

Another study was conducted by Mustapić (2015), who studied the potential negative impact of subtitles on viewers' language habits. In the study *Subtitles and Anglicization of the Croatian language*, Mustapić specifically focused on the Anglicization of the Croatian language through the use of calques in subtitles. Using Pedersen's classification of translation strategies and Venuti's theory of domestication and foreignization, the researcher analysed the use of global and local translation strategies for English extralinguistic cultural concepts into Croatian subtitles. The methodological procedures were grounded on Toury's concept of "coupled pairs". The researcher analysed 20 American and British films subtitled into Croatian and found that frequent use of calques (fashion merchandising – *prodaja modne odjeće*) can introduce English

expressions into Croatian, potentially influencing viewers' language usage. An example is *fashion merchandising* for which the translator created a calque *prodaja modne odjeće* because paraphrasing was not an option due to spatial limitations. On the other hand, a wrong usage of a calque was *captain – kapetan* because it does not have the same meaning in this context as it should describe a rank in the US police. She also recommended using calques cautiously and employing other translation strategies to preserve the integrity of the Croatian language. Even though, the most used translation strategy discovered was retention, the use of calque, which is in second place is more important. Retention does not have a significant impact on the Anglicization of the Croatian language, because it was predominantly used for translating transcultural proper nouns (for example *John Lennon, Madonna and U2*) and geographical names (for example *Harlem, Broadway and Wall Street*). On the other hand, calques are sometimes unavoidable (for example in culture-specific terms), but excessive use can contribute to Anglicization (Mustapić, 2015).

3. METHODOLOGY

3.1. Aim and research questions

This research aims to investigate the presence of Anglicisms in Croatian and German subtitles, specifically in the television series *Grace and Frankie*. The study seeks to identify the frequency of Anglicisms, analyse them based on subcategories of linguistic borrowings, and explore their Croatian and German equivalents. By dividing the Anglicisms into categories we can observe how Anglicisms are adjusted to the target language and which adjustment is made most often.

The research seeks to answer the following research questions:

1. Are Anglicisms more frequent in Croatian or German subtitles?
2. To which part of speech and type of linguistic borrowings do they belong?
3. Are there Croatian and German equivalents to the Anglicisms used in the television series?

As there is scarcity of research done on Anglicisms in subtitles, this research fills in the research gap.

3.2. Corpus

Anglicisms in the media are most prominent as they influence people to the greatest extent. Anglicisms can be found in all types of media. However, not every aspect of the media is explored on the same scale. Anglicisms in subtitles are underexplored as there are not many studies done on this topic. For this reason, the corpus of this research is the Croatian and German subtitles of the Netflix series *Grace and Frankie*.

Grace and Frankie is a television series filled with life-changing situations, humour, and complicated, but loving relationships. The television series started airing on 29th April 2015 with the episode *The Beginning* and ended in 2022. Over the eight years, they filmed seven seasons which makes 94 episodes altogether and each episode lasts approximately 30 minutes (IMDb, n.d.). The whole television series is a journey through life with two women in the spotlight. The series starts with Grace and Frankie finding out their husbands, who were work

partners, have been having an affair with each other for the last 20 years. We join the two women in their attempts to overcome this difficulty and become best friends after years of bitterness and feuding. The series was chosen because it deals with different day-to-day topics. The topics vary a bit in each episode, but the overall theme is always the same as are the characters. The series is also available on the streaming platform Netflix with both Croatian and German subtitles. Even though the subtitles in all probability are not translated by the same person, the guidelines for translation of the streaming platform should be the same (Netflix, n.d.).

The corpus consists of seven episodes, one episode from each season of the series. Episodes were chosen from each season to have a wider period. Each episode was chosen at random. The total length of the reviewed material is 216 minutes. The corpus was divided into two groups, Anglicisms from Croatian subtitles and Anglicisms from German subtitles. The Anglicisms from both groups were analysed separately and compared with each other. The data is collected from the streaming platform Netflix. For the research process, the researcher watched the seven episodes several times with both Croatian and German subtitles and identified the Anglicisms. More specifically, the researcher first noted down all words that seemed like Anglicisms. To establish that the words were indeed Anglicisms, the researcher checked the etymology on four websites: *Hrvatski jezični portal* and *Jezikoslovac* for Croatian words, and *DWDS* and *Duden* for German words. A thorough examination of the etymology of the identified words was essential, as some words, despite their apparent English origin, were of Latin, French, Greek, German, or other origin.

3.3. Hypotheses

It is presumed that the number of Anglicisms will be larger compared to the research by Pirtošek because the frequency of Anglicisms grows over time.

The hypotheses are the following:

- a) The number of Anglicisms is greater than in previous research.
- b) Most of Anglicisms are nouns.
- c) The majority of Anglicisms are direct borrowings.

In addition, the second hypothesis was also confirmed in the research done by Pirtošek.

4. RESULTS

The total number of Anglicisms found in the corpus is 100. The words that were both in the Croatian and German subtitles and originated from the same English word were subtracted. The results are shown in two groups (Croatian and German subtitles) and later compared. To present the findings of this research tables and graphs are used.

Firstly, the Anglicisms in the Croatian subtitles are presented by identifying their types (direct borrowings, hybrids and pseudo-anglicisms) with accompanying subtitles to show how they are used in a sentence. Then the Anglicisms are sorted according to different parts of speech demonstrated in Table 1. In Table 2, Anglicisms are paired with their Croatian equivalents that could have been used to avoid Anglicisms. The Anglicisms in German subtitles are presented in the same way.

Lastly, the data from the Croatian subtitles are compared with the data in the German subtitles.

4.1. Anglicisms in Croatian subtitles

In the seven episodes, there are 42 Anglicisms. Each episode has a different number of Anglicisms and some Anglicisms are repeated more times in different episodes. The number of Anglicisms in each episode varies between five and ten. The most frequently used English words in Croatian subtitles are *kondom*, *gej*, *partner*, *hipi* and *kauč*.

Regarding the subcategories of borrowings, we focused our analyses on direct borrowings, hybrids, and pseudo-anglicisms (false Anglicisms).

All Anglicisms found in Croatian subtitles are **direct borrowings**. These are the following:

1. partner

“And this is who you're gay with?” – “A da ti je on partner?”

2. dildo

“Sol once asked me to wear a dildo.” – “Sol me jednom tražio da stavim dildo.”

3. CD

“CDs?” – “CD-i?”

4. hotdog
“This is Frances eating a corndog on the hood of a Thunderbird.” – “A ovdje Frances jede hotdog na haubi Thunderbirda.”
5. laser
“Not for the oldest laser tag player in San Diego.” – “Ne za najstariju igračicu laser taga u San Diegu.”
6. hit
“I’m sure it was a hit with all the pets whose owners left the TV on for them.” – “Sigurno smo bili hit među ljubimcima kojima su vlasnici ostavili TV da radi.”
7. pop-up
“It was her idea for me to do pop-ups in salons.” – “Ona se dosjetila pop-up trgovine u salonu.”
8. bingo
“I just took over an underground bingo game.” – “Tek sam preuzela nezakonitu igru binga.”
9. marketing
“Not until we figure out this PR nightmare.” – “Moramo dokučiti što ćemo s ovom marketinskom noćnom morom.”
10. film
“Why don’t you watch an old movie or something?” – “Zašto ne gledaš neki film?”
11. hip
“You guys don’t have to be hip in front of Jack.” – “Ne morate glumiti da ste hip ispred Jacka.”
12. Mažoretkinja
“My majorette boots.” – “Moje čizme za mažoretkinje.”
13. tinejdžer
“Who hides junk food? 15-year-old girls!” – “Nezdravu hranu skrivaju tinejdžerice!”
14. blokirati
“I told you Sol you can’t block the entrance with a build-a-bear.” – “Znaš da ne smiješ blokirati ulaz u trgovinu s plišanima.”
15. tenis
“We can play tennis and we’ll go to the movies...” – “Igrat ćemo tenis, ići u kino...”
16. kondom
“Easy open condoms.” – “Kondomi s lakim otvaranjem.”

17. kampiranje

“He takes me camping in the desert, he makes breakfast every morning, he reads to me every night.” – “Idemo na kampiranje u pustinju, sprema mi doručak svakog jutra i čita svake večeri.”

18. stepati

“Sanchos doesn't step, but the donkey does so maybe we can work something out.” – “Sancho obično ne stepa, ali magarac stepa pa možda možemo nešto dogovoriti.”

19. gej

“Is there a group for wives of husbands who have turned gay in their 70s?” – “Ima grupa za žene čiji su muževi postali gej u 70-ima?”

20. vikend

“Nobody gets processed over the weekend so you're in for the night.” – “Nema obrade tijekom vikenda, ovaj ćete put prenoćiti.”

21. halo

“Hallo?” – “Halo?”

22. hipi

“Old hippies are the best lovers.” – “Stariji hipiji najbolji su ljubavnici.”

23. kauč

“Remember on your pleather couch?” – “Sjećaš se, na tvom kauču od skaja?”

24. pidžama

“It's the pyjamas that make it yours.” – “Tvoj je zbog pidžame.”

25. dolar

“I can find his address for 9.99 dollars.” - “Naći ću mu adresu za 9.99 dolara.”

26. timing

“Our timing was off.” – “Tajming nam je bio loš.”

27. koktel

“It's a very delicate balance of cannabis, 12-year scotch and Zoloft.” – “Koktel kanabisa, 12-godišnjeg viskija i antidepresiva.”

28. tost

“Where is the thing that turns these into toast?” – “Gdje je uređaj koji ovo pretvara u tost?”

29. frizbi

“Oh look, there's a guy with a frizbee about to fall in that poodle.” – “Vidi, tip s frizbijem upast će u lokvu.”

30. ček

“Yes, the check, Jacob gave it to me.” – “Da, Jacob mi je dao ček.”

31. taksi

“Frankie, we agreed I would take a taxi from the airport because you wouldn’t remember to pick me up.” – “Frankie, dogovorili smo se da ću ići taksijem jer se nećeš sjetiti doći po mene.”

32. džoint

“Are you gonna hang on to that joint all day?” – “Cijeli ćeš dan držati taj džoint?”

33. striptiz

“She is taking you to a strip club?” – “Vodi te u striptiz klub?”

34. klub

“She is taking you to a strip club?” – “Vodi te u striptiz klub?”

35. mjuzikl

“Or better yet you like musicals, don’t you?” – “Ili još bolje, sviđaju ti se mjuzikli, zar ne?”

36. bend

“Were you in that gay Simon & Garfunkel cover band in the 70s?” – “Bili ste u gej bendu koji je svirao prerade Simona & Garfunkela?”

37. kul

“Be cool fools.” – “Budite kul, budale.”

38. šok

“Look I’m as shocked as you are, but Sol was just doing his job.” – “I ja sam šokirana kao i ti, ali Sol je radio svoj posao.”

39. klaun

“I lost my virginity to a clown.” – “Ja sam izgubila nevinost s klaunom.”

40. šampon

“Ron, does anyone enjoy thinking their hotel made their shampoo?” – “Ron, želi li tko misliti da je hotel izradio šampon?”

41. parking

“This place is just too hot for one lot.” – “Ovo mjesto je previše popularno da ima samo jedan parking.”

42. baby-boomer

“As you might know, baby boomers are one of the most under-served consumer demographics.” – “Pa, kao što znate, baby-boomer generacija najlošije je zastupljena u proizvodima.”

Hybrids were not found in the corpus.

Pseudo-anglicisms were not found in the corpus.

Some words are used in more contexts and have multiple meanings. For example, the word *laser* was used as the device that emits light, while in the noun phrase *laser tag* it refers to the game.

Table 1 shows that the majority of Anglicisms are nouns (35), followed by four adjectives, two verbs, and one interjection. *Laser* and *CD* are also acronyms. Furthermore, the Anglicism *hippie* was used as a noun (“Sol is an old hippie.” – “I Sol je stari hipi.”) and an adjective (“And oddly enough I didn't find the love of my life on hippie-hang.com.” – “I nekim čudom nisam našla ljubav svojeg života na stranici hipijevsko-okupljanje.com.”).

Part of speech	Anglicisms
Nouns	partner, vikend, tenis, hipi, dildo, kauč, mažoretkinja, pidžama, hotdog, parking, dolar, timing, tinejdžer, koktel, kondom, tost, taksi, laser, CD, frizbi, ček, hit, pop-up, džojnt, striptiz, mjuzikl, bingo, marketing, bend, film, šok, klaun, kampiranje, klub, šampon, baby-boomer
Verbs	blokirati, stepati
Adjectives	gej, kul, hip, hipijevsko
Interjections	halo

Table 1: Anglicisms in Croatian subtitles classified according to part of speech

Table 2 shows 10 possible Croatian equivalents of the Anglicisms found in the Croatian subtitles. The translator perhaps wanted to incorporate some Anglicisms used in Croatia to convey the message better and add to the American culture. The Croatian equivalents were carefully selected and adjusted to the context given in the subtitles.

Anglicisms	Croatian equivalents
halo	zdravo, pozdrav
kauč	dvosjed, trosjed
timing	trenutak, tren
blokirati	onemogućiti
hit	uspješnica
hip	otkačen
džojnt	pljuga
hotdog	hrenovka u pecivu
pidžama	noćna odjeća, odjeća za spavanje
kul	pribran

Table 2: Possible Croatian equivalents for Anglicisms

4.2. Anglicisms in German subtitles

In the seven episodes that were analysed, 87 Anglicisms were found. Each episode has a different number of Anglicisms and some Anglicisms are repeated several times in different episodes. The most frequently used English words in German subtitles are *ok*, *hi*, *das Baby*, *die Party*, and *das Kondom*.

In German subtitles, all three types of Anglicisms were found. There are 72 direct borrowings, 13 hybrids, and 2 pseudo-anglicisms.

Direct borrowings are most frequent in German subtitles:

1. hi
“Oh, hi.” – “Oh, hi.”
2. okay
“It’s okay.” – “Schon okay.”
3. der Dad
“Is this another intervention, Dad?” – “Geht das jetzt schon wieder los, Dad?”
4. die Mom
“There is definitely a group there, mom.” – “Da gibt es bestimmt eine Gruppe da, Mom.”
5. der Daddy
“Daddy.” – “Daddy.”
6. clean
“I am 90 days clean.” - “Ich bin seit 90 Tagen clean.”
7. das Tennis
“Well, we can play tennis and we will go to the movies and...” – “Nun... wir können Tennis spielen, und wir werden ins Kino gehen und...”
8. die Ma’am
“Thank you, ma’am.” – “Vielen Dank, Ma’am.”
9. der Club
“Welcome to the club.” – “Willkommen im Club.”
10. der Dildo
“Sol once asked me to wear a dildo.” – “Sol bat mich einmal, einen Dildo zu tragen.”
11. der Pyjama
“No, it’s the pyjama that makes it yours.” – “Der Pyjama bigt dem erst deine eigene Note.”
12. der Computer
“Is that my computer?” - “Ist das mein Computer?”
13. die Lady
“Spill it, lady!” – “Los, Lady!”

14. das Timing

“Our timing was off.” – “Das Timing stimmte nicht.”

15. stalken

“I cannot at 71 years old drive to Mission Viejo, unannounced to... for all intents and purposes, stalk a man I have no business contacting.” – “Ich kann nicht mit 71 Jahren unangekündigt nach Mission Viejo fahren, um faktisch einen Mann zu stalken, der mich quasi nichts angeht.”

16. bingo

“Ah, booyah!” – “Bingo!”

17. der Snack

“Snacks for the road.” – “Snacks für unterwegs.”

18. das Junk-Food

“Who hides junk food?” – “15-Jährige verstecken Junk-Food.”

19. der Officer

“Good afternoon, officer.” – “Guten Tag, Officer.”

20. filmen

“Now you are filming me.” – “Jetzt filmen sie mich.”

21. das Business

“Especially when it’s about our biz, about which I am highly jazzed, because I’m on a roll.” – “Vor allem bei unserem Business, wegen dem ich high bin.”

22. high

“Especially when it’s about our biz, about which I am highly jazzed, because I’m on a roll.” – “Vor allem bei unserem Business, wegen dem ich high bin.”

23. der Newcomer

“You know, where new businesses find funding and start-up support.” – “Da bekommen Newcomer Finanzierungshilfe und Unterstützung.”

24. der Kondom

“You guys use condoms?” – “Ihr benutzt Kondome?”

25. der Safer (Sex)

“Okay, score one for safe sex.” – “Ok, einen Punkt für Safer Sex.”

26. der Job

“I have a new job.” – “Ich habe einen neuen Job.”

27. das Baby

“One baby at a time.” – “Immer nur ein Baby.”

28. der Cornflakes

“I ate my corn flakes before work, at the kitchen island.” – “Ich verzehrte meine Cornflakes vor der Arbeit an der Küchen-Insel.”

29. das Meeting

“But right now, we have a meeting in five hours.” – “Aber wir haben in fünf Stunden ein Meeting.”

30. der Input

“I really love having a fresh voice at the table.” – “Ich finde es gut, frischen Input zu haben.”

31. der Lunch

“You were horrible to her the day you crashed my lunch with the boys.” – “Du warst furchtbar zu ihr beim Lunch.”

32. der Toast

“Where is the thing that turns these into toast?” – “Wo ist das Ding, das aus denen Toast macht?”

33. die E-Mail

“The daily deluge of emails about Gina Taylor-Tang’s divorce have started.” – “Die tägliche Sinflut an E-Mails über Gina Taylor-Tangs Scheidung kommt.”

34. der Laser

“These are for laser tag.” – “Die sind fürs Laser Tag”

35. der Babyboomer

“As you might know, baby boomers are one of the most under-served consumer demographics.” – “Sie hörten sicher, dass Baby-Boomer als Konsumenten kaum berücksichtigt werden.”

36. dope

“Is dope good?” – “Ist dope gut?”

37. der Disruptor

“We’re disruptors. We disrupt markets. We break shit.” – “Wir sind Disruptoren, wir führen Shit ein.”

38. der Shit

“How can you break shit without making shit?” – “Wie führt man Shit ein, ohne ihn vorher herzustellen?”

39. die CD

“Our CDs? We need them.” – “Unsere CDs brauchen wir.”

40. der Donut

“I know this isn’t a problem you can throw yarn at, but can I throw a donut at it?” –

“Das mit dem Poncho war nichts, aber könnte ich es mit Donuts versuchen?”

41. das Frisbee – derives from the name of the company

“Oh, look, there’s a guy with a Frisbee about to fall in that puddle.” – “Der mit dem Frisbee fällt gleich in die Pfütze.”

42. clever

“But she’s smart.” – “Aber sie ist clever.”

43. der Taxi

“Frankie, we agreed I’d take a taxi from the airport because you wouldn’t remember to pick me up.” – “Wir haben ausgemacht, dass ich ein Taxi nehme, weil du das Abholen vergisst.”

44. der Lover

“He was always a very giving lover.” – “Er was immer ein großzügiger Lover.”

45. das Update

“You know, forecasts, market-what-have-yours, the update on the Santa Fe office.” –

“Prognosen, Märkte, ein Update aus der Santa-Fe-Filiale.”

46. der Jetlag

“I’ve got jet lag.” – “Es ist der Jetlag.”

47. das Training

“Yesterday, they got upset when he couldn’t take them to soccer practice.” – “Gestern brachte er sie nicht zum Training, sie waren sauer.”

48. flirten

“It was just his way of flirting.” – “Er hat nur geflirtet.”

49. daten

“Was it Sheree’s idea for you to date him?” – “War es Sherees Idee, dass du ihn datest?”

50. sorry

“Sorry. We didn’t have time to go home and freshen up after prison.” – “Sorry, wir konnten uns nach dem Gefängnis nicht frisch machen.”

51. cool

“Cool.” – “Cool.”

52. die Couch

“And where’s my pleather couch?” – “Und meine Kunstledercouch?”

53. der Joint

“Are you gonna hang onto that joint all day?” – “Lässt du den Joint gar nicht mehr los?”

54. der Stripclub

“She is taking you to a stripclub?” – “In einen Stripclub?”

55. sexy

“There’s a lady at my casino who says it’s a sexy senior meat market.” – “Eine Dame in meinem Kasino meint, es sei ein sexy Seniorenmarkt.”

56. der Teen/Teenager

“Okay, if you’re gonna act like a teenager...” – “Wenn du dich aufführst wie ein Teen...”

57. das Musical

“Or, better yet, you like musicals, don’t you?” – “Oder, noch besser, du magst Musicals?”

58. das Shampoo

“As with body wash and shampoo, you’ll find a fresh, sophisticated blend to match the boutique chic vibe of all your 372 hotels.” – “Genau wie beim Duchgel und Shampoo past die frische, elegante Mischung genau zu der schicken Atmosphäre Ihrer 372 Hotels.”

59. managen

“So, the hotel wants to manage packaging and they prefer having their names on the products.” – “So Hotel managt die Verpackung und der Hotelname soll auf die Produkte.”

60. der Deal

“But we cannot blow this deal.” – “Aber der Deal darf nicht platzen.”

61. der Dollar

“By the way, we gave her a hundred bucks and three ‘get well’ balloons.” – “Übrigens bekam sie 100 Dollar und drei ‘Gute Besserung’ – Ballons.”

62. das Shirt

“And you are not messing around with me like the time you said you dug my furry Chewbacca sweatshirt?” – “Du veralberst mich nicht, wie als du sagtest, du magst mein Chewbacca-Shirt?”

63. posten

“Marge posted another Video?” – “Marge hat wieder ein Video gepostet?”

64. chillig

“Which is totally chill.” – “Und das ist total chillig.”

65. hip

“You cats don’t have to be hip in front of Jack just because he was in the music biz.”

– “Ihr müsst vor Jack nicht auf hip machen, nur weil er im Musicgeschäft ist.”

66. die Coverband

“Were you in that gay Simon & Garfunkel cover band in the 70s?” – “Wart ihr in den 70ern in der schwulen Simon & Garfunkel Coverband?”

67. der Stress

“So can we not stress about it and...?” – “Können wir uns keinen Stress machen und...?”

68. der Clown

“I lost my virginity to a clown.” – “Ich verlor meine Unschuld an einen Clown.”

69. die Show

“This is just for show.” – “Es ist ein Show.”

70. die Dating-Webseite

“Did you sign up for that dating site I signed you up?” – “Bist du bei der Dating-Webseite dabei, bei der ich dich angemeldet habe?”

71. der E-Reader

“Books become E-readers.” – “Bücher werden zu E-Readern.”

72. die Computer-Firma

“We’re a tech company.” – “Wir sind eine Computer-Firma.”

Hybrids:

1. der Single-Mann – English word *single* + German word *Mann*

“And it’s a demo made up of by far more single women than single men.” – “Und das sind mehr Single-Frauen als Single-Männer.”

2. das Smart-Haus – English word *smart* + German word *Haus*

“No, no, this is a smart house. It’s all in a cloud.” – “In unserem Smart-Haus ist alles in der Cloud.”

3. die Geschlechtsenthüllungsparty – German words *Geschlecht* und *Enthüllung* + English word *party*

“But a gender reveal party is not ridiculous, Grace.” – “Eine Geschlechtsenthüllungsparty ist nicht lächerlich.”

4. die Truck-Schlüssel – English word *truck* + German word *Schlüssel*
 “Have you seen my truck keys?” – “Ist mein Truck-Schlüssel hier?”
5. der Business-Kram – English word *business* + German word *Kram*
 “Business stuff.” – “Business-Kram.”
6. der Steptanz – English word *step* + German word *Tanz*
 “Sie wore red, she sits at my desk and she showed the entire staff that video of my pad falling out during my jazz-tap recital.” – “Sie trug rot, saß in meinem Sessel und zeigte allen das Video, in dem meine Binde beim Steptanzen rausfällt.”
7. die Single-Frau – English word *single* + German word *Frau*
 “Single women in their 60s and 70s are the fastest-growing segment of the adult population.” – “Single-Frauen in den 60ern und 70ern sind das am meisten wachsende Segment.”
8. das Pop-Up-Laden – English phrase *Pop-up* + German word *Laden*
 “It was her idea for me to do the pop-up store in her salons.” – “Es war ihre Idee, dass ich den Pop-up-Laden bei ihr mache.”
9. der Geschäftspartner – German word *Geschäft* + English word *partner*
 “You are business partners, not lovers.” – “Ihr seid Geschäftspartner, keine Liebhaber.”
10. die Veggie-Bacon-Stücke – English words *veggie* and *bacon* + German word *Stücke*
 “I’m still picking veggie-bacon shards out of my keyboard from yesterday.” – “Ich pule immer noch Veggie-Bacon-Stücke aus meiner Tastatur.”
11. die Majorette-Stiefel – English word *majorette* + German word *Stiefel*
 “Did you say majorette boots?” – “Sagtest du Majorette-Stiefel?”
12. der Fallmanager – German word *Fall* + English word *manager*
 “It says, ‘If you have a problem, talk to your case manager.’” – “Hier:’Bei Problemen sprechen Sie mit Ihren Fallmanagerin.’”
13. die Hippie-Einstellung – English word *Hippie* + German word *Einstellung*
 “You have hippie-dippie attitude.” - “Du hast diese Hippie-Einstellung.”

Pseudo-anglicisms:

1. der Handy – the meaning of *handy* in English is ‘useful and practical’, while in German it is ‘a mobile phone’.
 “Let’s get on our phones so we fit in.” - “Hol dein Handy raus, sonst fallen wir auf.”
2. der Keks – derives from the word *cakes* in English, while in German it means ‘dry, long-lasting biscuits’.

“Along with half a pineapple stuffed with cookie dough.” - “Und dazu eine halbe Ananas mit Keks-Teig.”

Table 3 shows 68 nouns, ten adjectives, six verbs and three interjections. The words *managen* (verb) and *der Fallmanager* (noun) were used in two different roles in a sentence, but they derive from the same word in English.

Part of speech	Anglicisms
Nouns	der Geschäftspartner, der Dad, die Mom, der Daddy, der Tennis, die Ma'am, der Club, die Hippie-Einstellung, der Dildo, die Majorette-Stiefel, der Pyjama, der Computer, die Lady, das Timing, der Snack, das Junk-Food, der Officer, die Veggie-Bacon-Stücke, das Business, der Newcomer, das Kondom, die Truck-Schlüssel, der Job, der Cornflakes, der Keks, das Meeting, der Input, der Toast, die E-Mail, der Laser, das Handy, das Baby, der Babyboomer, der Disruptor, die Single-Frau, der Single-Mann, der Shit, der E-Reader, die CD, das Smart-Haus, die Computer-Firma, der Donut, der Business-Kram, das Frisbee, die GeschlechtsenthüllungsParty, die Dating-Webseite, der Lover, das Update, das Pop-up-Laden, der Jetlag, das Training, die Couch, der Joint, der Striptizclub, der Teen/Teenager, der Steptanz, das Musical, das Shampoo, der Deal, der Dollar, das Shirt, die Coverband, der Stress, der Clown, die Show, der Fallmanager, die Coverband, der Taxi

Verbs	stalken, filmen, flirten, daten, managen, posten
Adjectives	okay, clean, safer (Sex), high, dope, clever, cool, sexy, chillig, hip
Interjections	hi, bingo, sorry

Table 3: Anglicisms in German subtitles classified according to part of speech

Table 4 shows 38 possible German equivalents that could have replaced the Anglicisms. The context was taken into account, but German words tend to be longer and this could be one of the reasons for choosing Anglicisms instead of German equivalents.

Anglicisms	German equivalents
hi	hallo
okay	in Ordnung
der Dad	der Vater
die Mom	die Mutter
der Daddy	der Vati
das Pyjama	der Schlafanzug
der Deal	das Geschäft
der Newcomer	der Neuling
der Job	die Arbeit
der Cornflakes	die Maisflocken
sorry	die Entschuldigung

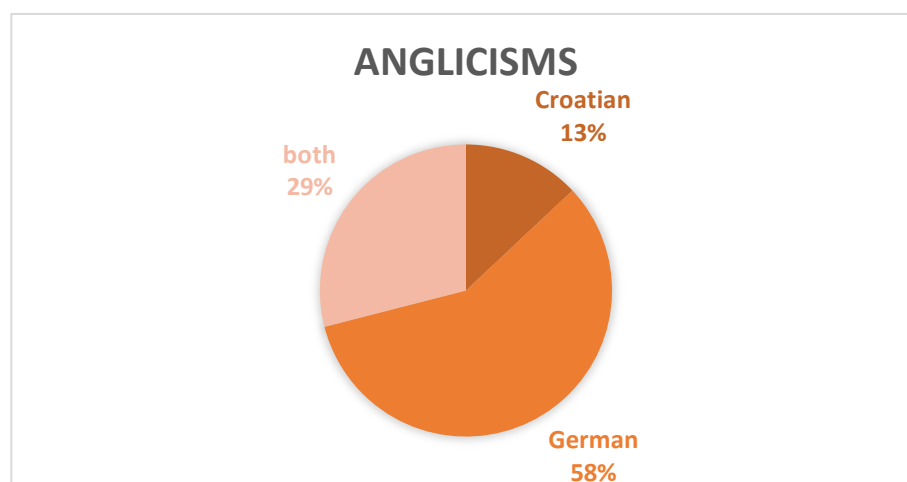
die Ma'am	die Frau
stalken	beharrlich verfolgen
der Toast	das geröstete Brot/Brotscheibe
flirten	liebäugeln
das Training	das Üben
das Jetlag	das Zeitzonekater
das Timing	der Zeitpunkt
der Snack	der Imbiss
das Junk-Food	das ungesundes Essen
das Business	das Unternehmen
high	begeistert
die Truck-Schlüssel	die Lastwagen-Schlüssel
der Lunch	das Mittagessen
die Single-Frau, der Single-Mann	die Alleinstehende/der Alleinstehender
dope	toll
clever	klug, schlau
der Lover	der Liebhaber
managen	leiten
posten	veröffentlichen
chillig	entspannt
hip	angesagt

daten	in eine Beziehung sein
der Computer	der Rechner
filmen	drehen
das Meeting	die Besprechung, das Treffen
der Donut	der Krapfen
die GeschlechtsenthüllungsParty	die Geschlechtsenthüllungsfeier

Table 4: Possible German equivalents of Anglicisms

4.3. Comparison between Anglicisms in Croatian and German subtitles

Graph 1 shows the number of Anglicisms in Croatian and German subtitles respectively as well as the number of Anglicisms that occur in both subtitles. There are 29 Anglicisms present both in Croatian and German subtitles (following these English words: *partner, tennis, hippie, dildo, couch, majorette, pyjama, dollar, timing, teenager, condom, toast, taxi, laser, CD, frisbee, pop-up, stripclub, joint, musical, bingo, film, clown, club, shampoo, step, cool, hip, babyboomer*). In addition, Croatian subtitles have 13 other Anglicisms and German 58. Altogether there are 100 Anglicisms if we do not add the Anglicisms that are the same in both German and Croatian subtitles.



Graph 1: Number of Anglicisms in Croatian and German subtitles

In Croatian subtitles, the Anglicism *computer* was avoided, and the Croatian equivalent was used (*računalo*), while in German subtitles Anglicisms were used far more often. At the same time, in German subtitles *gay* was replaced by the German equivalent *schwul*. It is rather difficult to precisely determine the reason behind accepting and using the Anglicism or German/Croatian equivalent.

The word *bingo* was in both Croatian and German subtitles, but the meaning was completely different. In Croatian subtitles, it referred to the game: “I just took over an underground bingo game.” – “Tek sam preuzela nezakonitu igru binga.” In German subtitles, however, it referred to the word you yell out in joy or excitement: “Ah, booyah!” - “Bingo!” This shows that the same word can convey different meanings in different situations and languages.

As mentioned in the theoretical part, subtitles are sometimes shortened to fit into a specific time frame for the viewer to manage to read them in time (Gottlieb, 2001). One of the examples is: “Single women in their 60s and 70s are the fastest-growing segment of the adult population.”, which was shortened into “Single-Frauen in den 60ern und 70ern sind das am meisten wachsende Segment.” The part “of the adult population” was deleted, and the meaning remained clear. The shortening of subtitles was not noticed in Croatian subtitles.

Another observation regarding the translation is the quality. Even though the German subtitles have more Anglicisms, their quality seemed better. Some phrases were truly thought out and the translator used phrases well known to German speakers. For example: “God damn it, he's a substitute teacher.” – “Lass die Kirche im Dorf, er ist Vertretungslehrer.” It also seemed as if the Croatian subtitles were translated by AI, or a tool used by a translator while the German subtitles sounded more natural and seemed like they were translated by a human.

5. DISCUSSION

The television series *Grace and Frankie* covers everyday topics and the Anglicisms found confirm that. Prior to this study, there was a lack of research examining Anglicisms in Croatian and German subtitles, resulting in a lack of established benchmarks for comparison. However, the difference in the numbers is surprising because German subtitles have 2.28 times more Anglicisms than Croatian subtitles.

Regarding the first research question, whether Anglicisms are more frequent in Croatian or German subtitles, the findings show that Anglicisms are more frequent in German subtitles, with 87 Anglicisms found, while the Croatian subtitles have 42 Anglicisms. The second research question focused on part of speech and type of linguistic borrowings. Almost 80% of Anglicisms in Croatian and German subtitles are nouns, followed by 10,85% of adjectives and the remaining 9.3% are verbs and interjections. Regarding the type of linguistic borrowings, in Croatian subtitles, 100% of Anglicisms are direct borrowings. In German subtitles, the findings show 82.76% of direct borrowings, 14.94% of hybrids, and 2.3% of pseudo-anglicisms. The response to the final research question regarding whether there are Croatian and German equivalents to the Anglicisms used in the television series showed there was not a Croatian or German equivalent for every Anglicism. Anglicisms sometimes fit better in the specific context and add to the American culture. In Croatian subtitles, 23.81% of Anglicisms have a Croatian equivalent that could be put in the same context. In German subtitles, 43.68% of Anglicisms have a German equivalent, which indicates that when comparing the two languages, the number of equivalents is proportional to the number of Anglicisms.

Furthermore, all hypotheses were confirmed by this research. The first hypothesis said that the number of Anglicisms is greater than in previous research. Pirtošek had 53 Anglicisms in approximately 600 minutes of the television series *Doctor Who*. The 7th season (13 episodes) was released in the period from December 2011 until May 2013 (IMDb, n. d.). On the other hand, in the 7 episodes of the television series *Grace and Frankie* (May 2015 - April 2022) (IMDb, n.d.) which lasted for around 261 minutes, there were 100 Anglicisms. When comparing the data, in Pirtošek's study there was an Anglicism every 11.32 minutes while in this study every 2.61 minutes an Anglicism was used. The number and usage of Anglicisms in subtitles seem to grow over time, and newer television series such as *Grace and Frankie* have more Anglicisms. The second hypothesis was on the part of speech of the Anglicisms, stating that most Anglicisms are nouns. Considering all Anglicisms together, there are 77 nouns, 12

adjectives, eight verbs, and four interjections. The Anglicisms in both subtitles with the same part of speech were chosen. According to Stoian (2022), nouns represent the most important and biggest category of words, which means that every fourth word in the English language is a noun. The final hypothesis concerned direct borrowings. The number of direct borrowings was by far the greatest. There were 114 direct borrowings, 13 hybrids, and 2 pseudo-anglicisms. The thesis has confirmed that compounds are much more frequent in the German than in the Croatian language. The hybrids found in this research are mainly noun compounds. It is a combination of two or more words that retain their meaning and become a word (Borgwaldt, Jauch and Schulte im Walde, n.d.). Compounding is a very common way of forming complex words, especially in the German language, where they are written as single orthographic words (Baroni, Matiasek and Trost, 2003). This type of word allows the formation of new concepts. For example, the word *der Fallmanager* consists of the words *der Fall* and *der Manager*, and together they make a new word with a new meaning. Such compounds make the German language flexible and expressive allowing complex concepts to be expressed in a single word. It is also the most popular and easiest method of forming new words in German. They can be formed out of nouns, adjectives, verbs, and adverbs (Nasarij, 2024). In this study, nine formations are made of nouns (for example *die Pop-Up-Laden* and *die Trück-Schlüssel*) and four are a combination of an adjective and a noun (for example *das Smart-House* and *die Veggie-Bacon-Stücke*). Compound nouns reflect the diversity of the German language, its ability to name different ideas and concepts and enable speakers to express themselves creatively. Additionally, compound nouns can be described as extremely productive, as the language evolves to reflect societal changes (for example the hybrids *der Single-Mann* and *der Geschäftspartner*) and technological advances (for example the hybrid *das Smart-Haus*). The new ideas, inventions, and concepts can therefore be described by using compound nouns. Compound nouns are also important for the word-formation system in German. The knowledge of the rules of creating complex words helps to understand and analyze new words that appear in texts or speech (Nasarij, 2024). Furthermore, compound nouns have been influenced by the influx of Anglicisms, leading to the creation of hybrids which further reflect the ongoing changes in language and cultural exchange. Hybrids are very popular in the contemporary German language because they sound modern and have the appeal of the new. Some view them as fashionable because they incorporate foreign-sounding vocabulary. They play a crucial role in filling the terminological gap that cannot be filled by native lexical equivalents. They also show how intertwined and inseparable the native and foreign word forms are. In this study,

Anglicisms are used as constituents for compounds because German has a special ability to form compounds (Dargiewicz, 2012).

This study fills the research gap, but further research would be beneficial to understand the use of Anglicisms even more. Anglicisms are likely to increase in use even more over time, but as such do not necessarily pose a threat to the Croatian and German languages. In certain instances, the use of Anglicisms enhances the viewer's experience.

6. CONCLUSION

This thesis aimed to examine Anglicisms in Croatian and German subtitles in the television sitcom *Grace and Frankie*, as Anglicisms are a recurring topic of research nowadays. As the world changes, so does the language we use, and we notice an increasing number of the words from the lingua franca – the English language. The thesis focused on how frequently Anglicisms are used in German and Croatian subtitles, their part of speech, the type of linguistic borrowing (direct borrowing, hybrid formations, and pseudo-anglicisms), and their Croatian and German equivalents.

The thesis reveals that in this limited corpus, the number of Anglicisms has increased over time. The number of Anglicisms in total is 129 and when comparing German and Croatian subtitles, German subtitles have double the amount of Anglicisms. Twenty-nine Anglicisms were used in both Croatian and German subtitles. The Anglicisms cover everyday topics.

The most frequent part of speech in both subtitles were nouns, while direct borrowings dominate as a type of linguistic borrowings, and they make up 100% of Anglicisms in Croatian subtitles. Hybrids, on the other hand, reflect the common formation of compound words in the German language and constitute 14.94% of the Anglicisms in this research. Lastly, pseudo-anglicisms are the least frequent type of linguistic borrowing.

As subtitles should follow the guidelines provided by Netflix, some subtitles in German have been shortened. Subtitles should also reflect the American culture to some extent and certain Anglicisms have been avoided by translators (*computer* in Croatian subtitles and *gay* in German subtitles). Furthermore, Croatian and German equivalents to Anglicisms are used in specific contexts and are not always the best solution. The translator's use of familiar Anglicisms therefore brings the American culture closer to the viewers.

While Anglicisms are studied, their presence in subtitles has been underexplored. We hope that this study addresses this research gap and that it will prompt further research on an extended corpus incorporating vocabulary from different domains.

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