TO BE-FROM LEXICAL MEANINGS TO SYNTACTICAL FUNCTIONS

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Abstract : Starting from the idea that the basic verb in any language is the existential To Be, this paper aims at highlighting the complexity of this verb, viewed from different perspectives. A comparison between the English verb To Be and the Romanian A fi would be a real challenge, but it could also prove that this verb is special and it is worth studying not only traditionally, but also using modern approaches. The structures and the constructions with To Be offer a good and rich material to work with and to study, enabling us to draw clear, logical and useful conclusions.

Keywords: complexity, function, meaning, structure, to be

It is often said that the verb is the kernel of the sentence, that a sentence is constructed around the verb, usually a predicate, but not necessarily. A language is unable to function without verbs, as long as they express actions/states performed or existing in different moments of speech. Consequently, verbs are used to express distinctions in time through *tense*.(Alexander, 1996:159) Most of the verbs bear the meaning themselves, while some of them need the help of another word in order to fulfill their meaning. Verbs may be regular, following certain rules during their paradigm, or irregular, disregarding some of the rules. The ”most” irregular verb, both in English and in Romanian is one of shortest possible verbs, the two-letter verb *To be /A fi,* which is a very intriguing verb from many different points of view.

In point of form,*to be* is constantly changing it, sometimes without much of a logical, discernible pattern: I am/was/have been/am being, you are/were, he/she/it is/was/has been/is being, *we are*, *you are, they are*. This happens in Romanian as well: *eu sunt/eram/am fost/fusesem, tu eşti/erai, el este/era/, noi suntem/eram/fuseserăm* etc. In Romanian, these various forms may have an explanation, if we consider that the verb *a fi* takes its rise in Latin: *sum, esse, fui*, the basic forms, which are close to *sunt/suntem,*

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eşti/este, fusei/fusesem. But in English, the evolution of the three basic forms, in fact four, *to be, was/were, been* cannot properly be explained.

In point of meaning, the verb *to be /a fi* may have or refer to different senses:

Eg. *I am John. John is a doctor*. / *Eu sunt John. John este doctor*.(identity)

I was on a long trip. / *Am fost într-o călătorie lungă*.(to go)

Yesterday I was at home all day long./ Ieri am fost acasă toată ziua. (to stay)

John is at the university. / *John e la universitate*. (location)

John is twenty next week. (age)

John is from Romania. / *John e din România*. (origin)

John's favourite colour is green. / *Culoarea favorită a lui John este verdele*. (colour)

John's shirt is smaller than yours. / *Cămaşa lui John este mai mică decât a ta*.(size)

The concert will be next month. / *Concertul va fi luna viitoare*. (to take place)

How much is the dress? / Cât e rochia? (to cost)

What time is it? /Cât e ceasul? (time)

In point of morphological values and syntactic functions, *to be* may be:

- Predicative verb, or full verb, if it means "to exist" (existential be) or "to happen".

Eg. *Who **is** there? I **am***.

In this case, having its own meaning, it forms a verbal predicate.

The situation is similar in Romanian: Eg. *Unde **eşti**? (te afli). **Sunt** la teatru.*

*(Where **are** you? I'**m** at the theatre)*

- Linking verb, if a subject complement or a subject complement clause is required to complete the verb meaning. *To be* is the most frequently used linking verb.

Eg. *I **am your best friend**. I **am happy***.

*The problem **isthat you haven't given the correct answer***.

In this case it forms a nominal predicate, together with the subject complement or it is an incomplete nominal predicate if it is followed by the subject complement clause.

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The situation is similar in Romanian:

Eg. ***Sunt prietenul****tau.* ***Sunt fericit****.*

Problema ***este că nu ai dat răspunsul corect.***

- Auxiliary verb, if it helps to form different verbal structures.

In English it forms the progressive aspect (to be+present participle)

Eg. *I* ***am reading*** *a book. He* ***has been painting*** *the room.*

and the passive voice (to be + past participle)

Eg. *The book* ***is read*** *by students. The answer* ***will be given*** *soon.*

As seen in the above examples, regardless of the verb's purpose, only the auxiliary form of *to be* changes; the participles (present or past) remain the same. The verb *to be* changes its form only to indicate the number distinction:singular or plural.

Eg. *The house* ***was*** *built by John.* vs. *The houses* ***were*** *built by John.*

As an auxiliary verb, *to be /a fi* is non-predicative, it does not form a predicate by itself, but together with the verb to be conjugated (with the present participle in the progressive aspect, and with the past participle in the passive voice).

Although it is a progressive auxiliary, *to be* is not preferred in the progressive aspect, unless it shows a temporary quality. Therefore, it is unlikely to say:

John is being a student. He is being hungry.

It may be used in examples like:

John ***is being nice*** *to me*. (usually he is not)

or, if the characteristic is a permanent one, the indefinite aspect is used:

John ***is nice*** *to me.* (he always is)

The auxiliary *be* may be combined with other auxiliaries to form different verbal structures:

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Eg. *By four o'clock p.m. John* ***will havebeen*** *called by his friends.* (future, perfect and passive auxiliaries)

or with modal auxiliaries, such as: should, would, can, could, may, might, must etc. as in:

Eg.*This problem* ***should be*** *discussed today.*

This situation ***can be*** *explained by the participants.*

Their debate ***may/might have been*** *interrupted by his arrival.*

Children ***must be*** *protected.*

In Romanian, *a fi* is also an auxiliary verb used to form the passive voice

Eg. ***Am fost laudat*** *de profesor. (I* ***was praised*** *by the teacher)*

but is used to form perfect tenses as well, which, in English, are formed by means of auxiliary verb *to have.*

Eg. ***As fi citit****cartea daca* ***as fi avut****-o. (I* ***would have read*** *the book if I* ***had had*** *it.*

- modal verb, with a slight difference in meaning, if it has a modal force (*to be to*)

Eg. *At what time* ***am I*** *to come back?*

Sometimes *to be* is combined with modal forms, being part of a construction called a *phrasal modal.*

Eg. *John* ***will be able*** *to write in a few weeks.*

John ***wasn't allowed*** *to drink coffee.*

John ***is going to*** *become a doctor.*

- Non-finite verb forms, which cannot function as predicates: the infinitive (present and past) and the participle (present, past and perfect). Unlike other verbs, which may use these verbal forms alone, *to be* is used only combined with other words.

Eg. *Our work* ***done****, we went home. (*does not need to be used in full form:

Our work ***being done/ having been done****,we went home.)*

but a sentence containing only the past participle *been* is not correct. Instead, a present participle of *to be* may occur if *to be* is predicative.

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Eg. ***Being*** *there he heard everything.*

Doing *his job, he was appreciated.*

In point of use, one can distinguish various possibilities:

- both in English and in Romanian, the verb *to be / a fi* is used in tag questions, according to the general pattern: a positive statement is followed by a negative tag; a negative statement by a positive tag.

Eg. *John is going to the seaside,* ***isn't he?*** */ John merge la mare,* ***nu-i asa****?*
John isn't a student, ***is he****?/ John nu e student,* ***asa e****?*
I'm a good friend, ***aren't I****?/****am I not****?(* formal)***ain't I****?(*informal*)*

- both in English and in Romanian, the verb *to be / a fi* is used in mathematical operations to replace the verb *to make / a face*.

Eg. *Ten plus ten makes /* ***is*** *twenty./ Zece plus zece fac/* ***e*** *douazeci.*

- It is used in cleft sentences and in expletive sentences, more frequently in English than in Romanian, to emphasize a part of the sentence.

Eg. *The place where you can find good books* ***is*** *the library.*

John ***is*** *the person who called you.*

It ***was*** *John who called you.*

There ***are*** *many books in the book case.*

What she does ***is*** *(to) take care of her childre.n*

In some of these examples, the use of *to be* is unnecessary:

You can find good books in the library.

John ***is*** *the person who called you.*

It ***was*** *John who called you.*

- both in English and in Romanian, the verb *to be / a fi* is used in impersonal expressions

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Eg. ***It is important*** *that you be there on time. /* ***E important*** *să fii acolo la timp.*

It is necessary *for you to read more. /* ***E necesar*** *să citeşti mai mult.*

- In English it is used between a psudo-subject and a real subject (Larreya et alii, 2012:27)

Eg.*There* ***is*** *a book on the table*. (*there* is the pseudo-subject, while *book* is the realsubject)

*There'****llbe*** *a wellcome party for John.*

*There'****sbeen*** *a concert at the theatre.*

In order to provide details, a personal pronoun is used.

Eg. *There* ***is*** *a book on the table.* ***It is*** *mine*.

*There'****llbe*** *a wellcome party for John.* ***It will be*** *a surprise for him.*

*There'****sbeen*** *a concert at the theatre****. It has been*** *a great performance.*

It is also used with an empty subject or with an impersonal subject.

Eg. *It is late. It's 600 km to Bucharest*. (empty subject)

It's raining.(impersonal subject)

- both in English and in Romanian, the verb *to be / a fi* is used in the imperative, combined with nouns, adjectives, past participles

Eg. ***Be a man****!*

Be an angel *and bring me a glass of water!(* In these two examples, the combinations of *tobe* with a noun are idiomatic.)

Be a good girl!

Be a better student! (*to be* combined in these examples with an adjective and a noun)

Be quiet!

Be careful! (*to be* combined in these examples with an adjective)

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Combinations with adjectives that describe states: *Be pretty!, *Don't be hungry! are not common.

Be seated!

Be prepared! (*to be* combined in these examples with a past participle)

The negative imperative with *to be* is more frequently used:

Eg. ***Don't be*** *silly!*

Don't be *a silly girl!*

- both in English and in Romanian, the verb *to be / a fi* is used with time references

Eg. *It is Wednesday, May 5/2016./ E miercuri, 5 mai 2016.*

It is 8 o'clock. It is 6:30 p.m./ E ora 8. E 6,30 seara.

- In some cases (with verbs like *to do, to finish*), in informal English and in Romanian the verb *to be/a fi* can be used instead of *to have/a avea*.(Alexander, 1996:190)

Eg. ***I'm done*** *with all that nonsense*. instead of: *I* ***have done*** *with all that nonsense.*

Sunt *gata cu prostiile.* instead of:***Am*** *terminat cu prostile.*

or: ***Have*** *you finished your work?* ***I'm/have*** *nearly finished.*

*Ţi-****ai*** *terminat treaba?* ***Sunt*** *aproape gata./ Aproape că* ***am*** *terminat.*

- both in English and in Romanian, the verb *to be / a fi* is used in prepositional collocations: *to* ***be*** *afraid of / a-i* ***fi*** *teama de, to* ***be*** *certain of / a* ***fi*** *sigur de, to* ***be*** *interested in / a* ***fi*** *interesat de etc.*

Far from being exhaustive, this paper tried to highlight, through lexical and grammatical connections, the complexity of a verb which is basic in any language: *to be*. As it emerges from this brief analysis and comparison, the two-letter multi-functional verb *to be / a fi* is not only one of the essential verbs in English and Romanian, but also a challenging verb which allows an approach from various perspectives.

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"LUXURY" ANGLICISMS – AN APPROPRIATE MEANS OF CONVEYING MESSAGES IN THE ROMANIAN WRITTEN PRESS

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Abstract: The purpose of the present paper is to underline the idea that people and editors use whatever means necessary in order to make themselves easily understood and create the desired effect and impression on the interlocutor/ reader. Therefore, as discussed in the article, they use words of foreign origin (English in this case) which, on one hand, strengthen the status of English as a "language of globalization" and, on the other hand, achieve the goal of conveying the person's/ editor's message, sometimes a subliminal one.

Keywords:"Luxury" Anglicism, Romanian, message, written press, manipulation

The idea that the period after 1989 is characterized by an outstanding dynamic use of foreign words (of English origin, in particular) belongs, among others, to Avram[1] (2003: 26-27): "Perioada strict actuală, de după 1989, se caracterizează printr-o dinamică a uzului ieşită din comun, pe fondul unei libertăţi vecine cu anarhia, şi prin tendinţe de contestare şi modificare a normei".

Despite the significant increase of Anglicisms[2], "influenţa engleză asupra limbii române nu este o noutate a perioadei actuale, de după 1989. Ea are o vechime de peste un secol şi jumătate" (Avram 1997: 8). The period between 1960-1975 is characterized by a moderate rate of Anglicism borrowings (about 20%), between 1975-1980 there was a dynamic rate (about 60%), between 1980-1989 there was an average rate (about 20%), compared to the significant increase due to the oral media after 1989 (Ciobanu 2004: 96-97).

[1] *See also Dimitrescu (1997: Cuvânt înainte): "Engleza a avut în ultimii ani un impact net superior asupra românei în comparaţie cu perioada cuprinsă între 1960-1980".*
[2] *In the present paper, the term Anglicism is used in its widest meaning, i.e. making reference to "all forms of direct and indirect borrowing from the English language" (Furiassi, Pulcini, González 2012: 11), which includes adapted and non-adapted words and also calques.*

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There is this classification of English words into *necessary* and *unnecessary*, the latter being referred to in various ways: "luxury" or "superfluous" (Constantinescu, Popovici, Ştefănescu 2002: 172). The initiator of this division was Puşcariu (1976: 371), given a functional criterion, but there are authors and linguists who benefit from it and add other names especially to this last category: **"netrebuincioase"** (Iordan 1943: 470) etc. Other authors, among which Mureşan (2008: 45), have adopted other names for the two: *denotative* – for the necessary ones, and *connotative* – for the unnecessary ones. When it comes to the use of Anglicisms in the media, they should be placed somewhere in between necessity and abuse.

There are various reasons for the use of luxury Anglicisms, out of which a few are worth mentioning: the snobbism of some people who, through the use of words of English origin want to seem more important than they actually are and also to deliberately attract attention upon them. Another reason would be to display their knowledge of English or any other foreign language in order to impress their interlocutors.

When talking about mass-media, the purpose of the editor when using words of different origins (Anglicisms included) is mainly to attract attention upon the message transmitted and also to impress the reader, which seems an easily achievable goal due to the power of English nowadays.

It has been agreed that the media is and it has always been the best means of communication and conveyance of different types of messages. It persuades the linguists to be indulgent and make rules more flexible than they were before. Lexicographers were also persuaded in tolerating the words of English origin and including most of them in dictionaries. Once included in dictionaries, most Anglicisms adapt to the Romanian linguistic system and undergo phonetic, graphic, morphological or semantic assimilation. Their frequency or disuse will only be decided in time. It is widely-known that "stilul jurnalistic actual se apropie de oralitatea familiară" (Zafiu 2001: 17).

Both the social and the linguistic norms should be also discussed. The former is imposed by the society and its preferences for certain words and phrases, and last but not least by the media. It is the role of linguists and lexicographers to determine to what extent the social norm should influence the linguistic one.

Dictionaries should be able to keep up with the "new lexical dynamics", as Dimitrescu (1997: 7) points out as one wishful desideratum of lexicographers. Moreover, the author of DCR2 states that "limbajul presei – sursa de bază a DCR-ului – are o

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covârşitoare influenţă asupra lexicului curent". She praises the "extraordinary lexical renewal" by means of a series of borrowings and internal lexical Romanian creations (Dimitrescu 1997: Preface). She also refers to the press, saying that it makes use of an extremely receptive language (therefore open to innovations), reflects the current linguistic reality and surprises the "live changes" in a language (Dimitrescu 1997: 8).

Due to its role in communication, any language is flexible to a certain extent, being open to foreign influences. Romanian is a tolerant, extrovert and permissive language, open to borrowings, thus opposing the purist or introvert languages[3]. There are authors who insist on "the <<openness>> of our language to borrow foreign words" (Ciobanu 2004: 54), irrespective of their necessity in the language, an immediate or belated one.

We dare say that there is not a very clear-cut distinction between "luxury" Anglicisms and necessary ones, since there is no linguist nor a lexicographer who provided a comprehensive list of Anglicisms, stating which is needed in the language and which is not. The difference is rather made by the existence or absence of equivalents and their frequency in the recipient language. Furthermore, the motif of their use is also important: the necessary Anglicism is used in order to make oneself understood in the absence of any other word or phrase in the language, while a "luxury" one is used out of snobbism, in order to show off or to impress or to display knowledge of the English language. Moreover, it is not unlikely for a "luxury" Anglicism to gradually replace a necessary one or its equivalent in the recipient language and make the latter become outdated.

There are authors who regard "luxury" Anglicisms as the outcome of a linguistic trend or fashion and the editors use Anglicisms abusively in order to easily convey messages and create the desired effect on the readers. Sometimes, it is easier to do so by means of "luxury" Anglicisms, due to their stronger impact on whoever reads or listens.

In order to provide an academic definition for both, we quoted Furiassi, Pulcini, González (2012: 10): "A *necessary* loan is an Anglicism which is adopted to introduce new object or concept, especially in new areas of cultural, scientific and technological knowledge; a *luxury* loan in an Anglicism which is adopted to refer to an object or a concept already lexicalized in the recipient language, in order to express it in a more fashionable and attractive way".

[3] *See also Furiassi, Pulcini, González (2012: 10).*

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Subliminal stimuli (that is "below threshold"), contrary to supraliminal stimuli (that is "above threshold"), are any sensory stimuli below an individual's threshold for conscious perception[4]. They are very effective since "Applications of subliminal stimuli often base themselves on the persuasiveness of the message" (https://en.wikipedia.org/wiki/Subliminal_stimuli).

There are opinions according to which the use of subliminal messages in the media is a means of manipulation. Among them, it is worth mentioning Robert T. Balder's opinion (2005), in whose article *Subliminal manipulation* published on http://subliminalmanipulation.blogspot.ro/ the ideas of manipulation, subliminal messages and deliberate persuation are extremely recurrent.

Quoting David Ogilvy - the "modern father of advertising[5]" - "A good advertisement is one which sells the product without drawing attention to itself[6]". Therefore, since written press cannot always persuade people by means of images, the goal is achieved through the use of foreign words, most of them of an English origin. Due to the "global appetite for this language" (Furiassi, Pulcini, González 2012: 2), English has become the favorite of many people when delivering a message or carrying a conversation, being easier to learn than other languages since its grammar is easier than that of most Romance or Asian languages, for example, and also because it is more and more often called ""the language of globalization", thus being used in international communications. Therefore, editors take advantage of its acquired prestige in order to achieve their objectives.

If at the beginning, when read/ heard for the first time, any of the contexts below would for sure draw the attention of anyone reading/ listening to the newspaper being read, in time, while readers/ listeners get accustomed to their frequent usage, the message conveyed by their means might become a subliminal one. At first, the reader's/ listener's attention is for sure captured by the reading/ listening, irrespective of the activity he/ she is into.

(1)*Cum în Târgovişte nu există agenţie de* ***baby-sitter****, oamenii şi-au publicat cererile pe internet şi ziare*, p.10, Adevărul, 19.12.2009

[4] *See Loftus, Elizabeth F.; Klinger, Mark R. (June 1992). "Is the unconscious smart or dumb?". American Psychologist* ***47*** *(6): 761–765 apud https://en.wikipedia.org/wiki/Subliminal_stimuli.*
[5] *According to Aly Schweigert (2015) in "8 Ads With Subliminal Messages You've Probably Missed".*
[6] *Apud Schweigert (2015).*

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(2)*Ei au un* ***badge*** *de securitate şi au acces la cabina de pilotaj a avioanelor care aterizează*, www.libertatea.ro, 31.03.2016

(3)*Ne concentrăm atenţia spre organizarea unui singur spectacol, care trebuie să fie ca un „****boom****” pentru telespectator*, p.16, Adevărul, 19.12.2009

(4)*Oficialii din Québec promit crearea a 680.000 de noi locuri de muncă, locuri rezultate, mai ales, prin pensionarea generaţiei de* ***baby-boomers,*** www.evz.ro, 6.09.2010

(5) *Gramatica* ***brandurilor****: mărci devenite substantive comune*, www.evz.ro, 18.04.2010

(6)*El a cerut bilete la* ***un business class*** *inexistent, singura diferenţă de restul lumii fiind că stătea în primul rând, lângă piloţi*, www.libertatea.ro, 10.06.2010

(7)*N-are o relaţie stabilă, dar i se pare „****cool****”*,www.evz.ro, 17.04.2010

(8) *Când ţi-ai propus să devii* ***designer*** *de interior?*, p.16, Adevărul de seară, 18.12.2009

(9)*În cazul unor reclamaţii consecutive* ***exchange-ului*** *pârât i se pune lacăt pe uşă*, p.4, Adevărul de seară, 18.01.2010

(10)*Brandul personal al artistei transcende muzica, este* ***fashion****, este un stil de viaţă*, www.evz.ro, 17.04.2010

(11) *... oameni care nu ştiu ce înseamnă a fi* ***faşionabil****, cu un look de oameni învinşi*, www.mesagerul.ro, 13.09.2009

(12)*În weekend […] bucureştenii sunt aşteptaţi la cea de-a patra ediţie a târgului* ***handmade*** *pentru copii*, p.13, Adevărul de seară, 18.12.2009

(13)*Poliţiştii încearcă o nouă metodă: să le găsească* ***joburi*** *infractorilor*, p.3, Adevărul de seară, 29.09.2010

(14)*Cu un* ***look*** *viril de ţară emergentă, lipsită de complexul dietei, artistul a devenit cool explorând, din unghi vintage, realismul socialist*, www.evz.ro, 16.04.2010

(15)*Când vine vorba de pregătirile de nuntă, multe mirese scapă din vedere nevoia de a apela la un* ***make-up*** *artist profesionist*, www.libertatea.ro, 31.03.2016

(16)*Are grijă ca toate „****outfit-urile****” sale să fie marca Hanna Montana*, p.16, Adevărul de seară, 27.09.2010

(17)*Reprezentanţii Aquaworld Budapesta spun că* ***resortul*** *lor este ideal pentru familiile cu copii, care au bazine cu apă mică şi jocuri*, www.evz.ro, 19.04.2010

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(18)*A fost probabil cel mai prost dans din toate cele 11 sezoane ale* ***show-ului,*** p.15, Adevărul de seară, 29.09.2010

(19) *Sunt partenerul ideal de* ***shopping*** *al colegelor mele*, p.16, Adevărul de seară, 11.01.2010

(20)*Oamenii din* ***staff****-ul lui Iordănescu nu şi-au încasat primele de calificare*, www.libertatea.ro, 16.05.2016

The ear seems more sensitive to words like: *brand, badge, baby-sitter, boom, baby-boomer, boss, bodyguard, business, cool, chief, design, designer, exchange, fashion, fashionable/ faşionabil, full-time, feeling, job, job description, killer, kidnapping, kidnapper, living(-room), love story, look, meeting/ miting, make-up, make-up artist, nursă (< engl. nurse), outfit, party, resort, story, shopping, speech, show, staff, training, trainer, target, weekend, workshop, wedding planner* rather than *marcă,insignă, bonă, explozie de/ număr mare de/ avalanşă de bebeluşi, şef, gardă de corp/ paznic, afacere, mişto, şef, aspect, creator, schimb, modă, modern, cu normă întreagă, sentiment/ simţământ, meserie/ ocupaţie, descrierea ocupaţiei, ucigaş, răpire, răpitor, cameră de zi, poveste de dragoste, aspect/ înfăţişare, întâlnire, machiaj, machior, îmbrăcăminte, petrecere, staţiune, poveste, cumpărături, discurs, spectacol, personal (angajaţi), instruire, instructor, ţintă, sfârşit de săptămână, atelier, artist de nunţi*. The latter category comprises the Romanian equivalents, to which the reader is more accustomed due to their notable frequency in people's daily discourse and in the mass-media.

The names of occupations of English origin are very much preferred to their older substitutes. For example, more and more people would nowadays use *make-up artist* instead of *machior* or its longer explanation *persoană care machiază*. To a simple google search, *make-up artist* has 95.700.000 entries, while *machior* hardly registers 41.400 entries.

There is a disadvantage in the use of names of occupations which come under the heading of "luxury" Anglicisms, since not everyone is accustomed to their. However, they will continue to be used, since it seems that the English name of the occupation renders a different status to the worker/ employee, higher and more prestigious than before.

People have become sensitive to the word *discount*, but a few of them acknowledge the fact that it is a fake concept. Prices turn higher and when approaching a major event (Christmas, Easter, etc.) they are "dramatically reduced" to their initial price

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or sometimes to a higher one than before. But, the word *discount* manages to subliminally push people to shopping at whatever costs, ignoring or not noticing the trap they are likely to fall into.

(21)*Până pe 15 aprilie, majoritatea magazinelor vor face* ***discounturi*** *între 30% și 70%; weekendul acesta se anunță aglomerat în toate mallurile*, p.1, Adevărul de seară, 15.01.2010

Conversely, despite the use of "luxury" Anglicisms in some other contexts, the reader would not be so interested in the news since some of the English words have already been used excessively and they have somehow become as part of the recipient language (Romanian). Therefore, such phrases would leave the reader indifferent to the news, since the word *derbi/ derby*[7], for example, is at present used extensively (to a simple google search, there are 21.100.000 entries for *derbi*) and tends to replace for good the heavy explanation *întâlnire importantă între două echipe* (only 292 entries to a google search).

(22)*[…] reușind să câștige cu un scor de neprezentare, 3-0, în* ***derby-ul*** *etapei a 19-a din Seria A*, p.9, Adevărul de seară, 11.01.2010

(23)*Prin mesajele postate pe* ***site-urile*** *de socializare s-au strâns sute de mii de dolari pentru victimele cutremurului*, p.1, Adevărul de seară 14.01.2010

(24) *Trimite un* ***SMS*** *cu o valoare de 2 euro,* p.16, Adevărul de seară 11.01.2010

In order to **conclude**, we would like to stress the idea that the (oral and the written) mass-media has a strong power and impact on the society, and the messages conveyed can sometimes even influence people's thoughts, not only their speeches. Therefore, it is mandatory for the editors to carefully choose their words in order to transmit the desired message, otherwise the example they provide to the society is to abusively use words of English words in the discourse irrespective of their necessity and at whatever costs.

There are two types of "luxury" Anglicisms: those which will eventually replace their lexicalized equivalents, and a good such example is *SMS* which will for sure replace

[7]*Cf. www.dexonline.ro, derby - Întrecere sportivă de mare importanță între două echipe, pentru stabilirea clasamentului < engl./ fr. derby.*

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mesaj, which is ambiguous in meaning, since it might refer to a phone message, a message on the internet (e-mail, facebook etc.), in a letter etc. The second category refers to those words of English origin such as *badge, job description, killer* etc. which might co-occur with their equivalents, depending on the context (in a company, for example) and the purpose of the message (to strike, to impress, to inform, to display knowledge etc.).

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