BORROWING – A MEANS OF ENRICHING THE WRITTEN TOURISM DISCOURSE

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Abstract:Considering that tourism needs new concepts in order to communicate its own recent experiences and that the potential tourist (the traveling reader, in our case) wants to be surprised by the novelty of the description in order to "live" the experience evoked by the writer- guide, our concern is to highlight and analyze the means of enriching the tourism vocabulary. At the lexical level, we will try to identify the borrowings that serve the expressive function. Both neologisms and borrowings reflect new touristic realities and the need to refer to them.

Keywords: borrowing, linguistic mechanism, subjective motivation, phonetic adaptation, target audience.

The lexicon of a specialized language is the result of an appropriate terminological research, which includes neologisms, borrowings, linguistic calque, derivation and composition, conversion. Both neologisms and borrowings reflect new tourism realities and the need to refer to them.

One of the main external linguistic mechanisms of neologism creation is represented by borrowings. This external vocabulary enrichment process, i.e. the lexical loan, is an objective fact and it appears as a linguistic consequence of extra-linguistic factors.

From *a lexical perspective*, the tourism discourse selects *borrowings* (especially Englishisms), composed of prefixes (belonging to the category of nouns or adjectives), specialized terms (from different fields, depending on the particularities of the topic described) and lexical innovations.

Throughout history, both Romanian and French languages have borrowed different words from the languages they have been exposed to, irrespective of the relationships they have established: commercial, cultural, political or conflictual. This contact with various languages results in the process known as borrowing, which is currently one of the most active and disputed processes at the same time. The terms are borrowed from various languages, such as Italian, English, German, Turkish, Hungarian, and so on. The influence of languages may vary depending on the reference domain. For example, as I have noticed, sports, economics and computer science borrow English terms. The Italian language is also present in the field of music, archeology and gastronomy.

The Causes of Borrowings

When it comes to borrowings, two phenomena can be observed in almost all areas of social activity. On the one hand, we can talk about the *objective motivation* of borrowings, connected to the existence of a terminological vacuum, a situation determined by the emergence of new professions, events, techniques, institutions, ways of life. On the other hand, we can also talk about a *subjective motivation*. Under the pressure of these transformations, the language has to satisfy the communication process that depends on social, ideological, psychological, situational mutations, etc. We can say that there is a constant desire for expression, most often in a new

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way. It seems that this ultimate motivation of neologisms operates in the tourist discourse. Neologisms capture the interest of advertising listeners, attracting the attention of the target audience.

M. Sala (1997: 233) defines borrowing as "the filling of a lexical gap" that can be found at the level of the lexicon (wordlessness) or at the level of the word, manifested by the absence of certain meanings necessary for a semantic fulfillment. This finding explains why, in general, when borrowing a word, we also borrow one of its meanings and not all its meanings (Pergnier 1989: 114-117). Claiming the same thing, Mortureux (2001: 107) asserts that, in general, the enunciator who borrows a foreign word does it because s/he has the feeling that "*qu'aucun mot de sa propre langue ne peut désigner le référent dont il veut parler*" (there is no word in his/her own language that can designate the referent s/he wants to talk about).

The argument that the loan is dictated by the need to cover a void ("*il n'a pas de mots français pour dire exactement la même chose*", i.e. there is no French word that could express exactly the same thing) should no longer be understood and interpreted utterly. Borrowings are used not only to accentuate the effect of the local color, but also to create a mythical aura around certain concepts (Pergnier 1989: 164). Irrespective of their origin, lexical borrowings are considered external innovation sources for the vocabulary of a language.

In tourism discourse, most borrowings have the full or partial form or meaning of the word from the source language. They come from English and are found mostly in the written media, but also in the specialized lexicon. These words, called Anglicisms (Stoichiţoiu-Ichim 2001: 83), are the subject of our study.

From a pragmatic perspective, we distinguish between two categories of borrowings, i.e. borrowings needed in order to describe a new reality (e.g. the Internet) and luxury borrowings, used in order to designate a reality already existing in the language (they can have equivalents in the target language). Motivating the recourse to borrowings is subjective and includes the desire of original and expressive publicists, but also the snobbery or the mimetic spirit of some publications addressed to young people, as well as the desire to exploit the foreign term for its prestigious connotations in certain areas. Such an instance is "*La célèbre enseigne* ***british*** *propose au niveau inférieur de son magasin un énorme foohall*" (GRP:452). Sometimes, in order to produce an exotic effect, borrowings are used instead of an adjective in the target language; in the example presented above the adjective *British* has a greater evocative power for the reader than the French adjective *anglais*.

The adaptation of borrowings is done according to the phonetic, morphological and semantic laws of the language that borrowed them (the target language), i.e. a neologism cannot be fully accepted unless it integrates perfectly the morphological and phonological system of the reference language. Spelling and pronunciation play an essential role in its integration. A term that we do not understand, whose spelling or pronunciation is not easy, has little chance of imposing itself and being accepted. The affiliation to a language is vital for integrating Englishisms into Romanian and French languages. Therefore, French is reluctant to borrow new words and seeks equivalents in the existing vocabulary, for example: "*bateaux habitables*" (GVMA: 24) for the English word "*house-boots*"; "*randonnées palmées*" (GRC: 185) for "*snorkelling*" or *course à pied sur la plage*"for "*coastering*" (GRC: 52).

In terms of borrowings, it is interesting to note their spelling; therefore, from a **graphic point of view**, the (Romanian) specialists in advertising adopt Anglicisms in their original form for originality and expressivity reasons – the English spelling refers to Anglo-American realities (Stoichitoiu-Ichim 2001: 93). Therefore, we will find in Romanian words such as

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lifestyle(GTBuc: 25), *off road* routes, a *lounge* area (GTRo: 39), *mall* (GTBuc: 6), *happenings* (GTBuc:15),*workshop* (GTBuc: 33), "the place has its own *chocolatier* and a very good *brunch*" (GTRo: 76), *Wi-Fi* (GTRo: 260); designer (GTCRB: 18); *ketchup* (GTCRB: 31); *bird watching* agencies (GTRO: 86); *raw vegan* restaurant (GTB: 108); *room service* (GTVPBCRB: 159), *Babyschi* (GTVP: 18), *fresh, foosball* (GTB: 108). There are also English and (mostly) French borrowings (phonetically adapted): *iole, kaiac-canoe, iahturi* (from the English word *yachts*) (GTRo: 37), *șemineuri* (from the French word *cheminée*) (GTCRB: 19), picnicuri (from the French word *pique-nique* and the English *picnic*) (GTRo: 271); *oranjerie* (from the French word *orangerie*) (GTRo: 130); *flamboyant* style (GTRo: 94); străzi *șic* (i.e. *chic* streets, from the French word *chique* (GTRo: 77), *șarm* (i.e. *charm*, from the French word *charme*) (GTRo: 10); *vizavi* (from the French word *vis à vis*) (GTRo: 171), *buchiniști* (from the French word *bouquinistes*) (GTB: 113), industria *suvenirurilor* (i.e. *souvenir* industry, from the French word *souvenir*) (GTRo: 158), farmecul vechilor *burguri* (i.e. the charm of old *towns*, from the French word *bourg* (GTRo: 160) GTR: 91), *branșate* (i.e. connected, from the French word *branché*)(GTRo:76), piatră *fasonată* (i.e. wrought stone, from the French word *façonné*) (GTRo : 161), *nișe* ale pieței (i.e. market niches, from the French word *niches*) GTR: 91), *chicinetă* (from the English word *kitchenette*) (GTRo: 157), *penaltiuri* (from the English term *penalties*) (GTRo:35), *kitschoasa* cruce (*kitch* cross) (GTRo:152), etc.

Borrowings are also characterized by the return to the etymological spelling of already assimilated borrowings, but also by the preservation of the two forms: *logie* (GTCRB:65) - *loggie* (GTVP:29)*; cockteil* (GTCRB:23)-*cocktail* (GTBuc:6), *schi* (GTRo: 156) - *ski* (GTON:23),*vizavi* (GTRo:50) and *vis-à-vis* (GTRo: 98), *sendvișuri* (GTRo:76) - version *sandwiches* (GVMA:122), etc. This trend is a form of "cultism", of parade and linguistic snobbery (Stoichițoiu-Ichim 2001: 97).

From a **phonetic** perspective, Zugun (1999: 479) highlights one aspect of the phonetic adaptation of borrowings, namely: the palatation of the dental consonant [ŋ]. In the French language, the [gn] group is rendered in Romanian by a softened [ŋ], e.g.: "--*ca palinca, mult mai tare decât rachiul sau* ***coniacul*** (Fr. cognac) *de struguri*" (GTRo:32) (i.e. like the *palica*, much stronger than the grape brandy or cognac).

From a **morphological** point of view, the gender can change or it is decided when entering the target language: "*mail***ul**" (GTBuc: 27), "**un/une***kitesurfeur/euse*" (GVMA: 402), "**la** *street food*": 89), "***l****'happy hour*"(GRP:336), "***une*** *HLM*" (GRC:332). As for the plural, some borrowings retain their form from the source language, for example: leur *palazzu* (the singular form in Italian) and *palazzi* - the plural form (GRC: 88). It forms with the neutral ending "***-uri***", attached with or without a hyphen (GTBuc: 6), such as *cocktail****uri*** (*cocktails*) (GTBuc:6), *weekend****uri****le* (*weekends*) **(**GTRo:20),*skateboard****uri*** *(skateboards)* (GTBuc:81), *workshop-****uri***(*workshops***)** (GTBuc: 33), *ranch-****uri****lor* americane (*American ranches*)(GTRo:83), *week-end-****uri****le* (*week-ends*) (GTBN:12); or the masculin ending "***-i****"*, such as***:*** *roller****i*** (*rollers*), *skateboarder****i*** (*skateboarders*) (GTBuc:98), *hipster****i*** **(***hipsters***)** (GTBuc : 6), *burger****i*** *(burgers)* (GTRo: 75).

Since French is a Romance language, our analysis shows that the changes occurring in the adaptation of the words borrowed from French into the Romanian language system are not so complicated. For example, the verbs of French origin, ending in *-er* were adapted in Romanian as verbs of conjugation I, for example: *a remarca* (to remark) (GTRo: 163) - Fr. remarquer; *a alimenta* (to feed) (GTRo: 43) -alimenter; *a prefera* (prefer) (GTRo: 143) - Fr. préférer;

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From a **stylistic point of view**, most of the time, the American English borrowings are marked in quotes as in the example:

"*Visul multor români este de a avea o casă în stilul "**ranch-urilor americane**", iar multe locuințe de acest fel pot fi văzute în cartierele rezidențiale.*" (GTRo:83) ("The dream of many Romanians is to have a house in the style of "American ranches", and many such homes can be seen in residential neighborhoods.")

Also, as a stylistic motivation, the English noun **homeless** appears in our corpus with a colloquial plural form (Stoichițoiu-Ichim 2001: 100), i.e. *homeleși* (GTBuc:72):

"*Majoritatea locuitorilor au ignorat ani în șir existența acestui spațiu fabulos, frecventat mai mult de **homeleși**, cerșetori și vânzători de fier vechi...*"(GTBuc :72) ("Most of the inhabitants have for years ignored the existence of this fabulous space, frequented more by the homeless, beggars and old iron merchants... ")

Beyond their stylistic effect, borrowings also play another role, namely they maintain the reader's feeling of inferiority; thus, s/he feels helpless when confronted with the foreign word and it is more easily to direct and convince him/her. The presence of Anglicisms (old or recent, circulating in their original or derivative form) and other borrowings give the tourism discourse an air of modernity.

Trembay (1982: 21) describes the role of borrowings in advertising, saying that "*Le prestige de l'étranger auprès du public explique le recours massif à des mots étrangers ou à la coloration étrangère*" (i.e. The foreigner's prestige in the public eye explains the massive use of foreign words or of the foreign color). Thus, tourism professionals highlight that borrowings give the tourism discourse an "exotic aura", stirring the readers' curiosity. In his turn, Pergnier (1989:164) claims that borrowings are used not only in order to accentuate the effect of "the local color" but also in order to create a mystical aura around certain exotic concepts.

As regards the plural, **in French**, some borrowings retain their form from the source language, for example: leur *palazzu* (the singular form in Italian) and palazz**i** - the plural form (GRC: 88), les *casteddi -casteddu* or *castellu* (GRC: 320).

In most cases, the plural from in the source language differs from the one from the French language; in this case, either the foreign or the French plural forms are used: *Burgers, fish & chips, tacos, bagels, des steaks,* (GVMP:246), *les macarons* (GVMP:247), *les belles pizzas* (GRC:89), *des bungalows* (GRC:240).

Another feature is represented by the verbs ending in **–er,** which were borrowed from the English language. For example, the verb *booster* (from the American English verb *to boost*):

"***Boosté** par le franc succes du Grand Pan, le chef a remis le couvert juste en face* --"(GRP:447) (Boosted by the success of the Grand Pan, the chef has set the table right in front...)

"*Paris**swingue,**Juliette Greco et Jean-Paul Sartre*" (GRP:11) (swinguer) (Swinging Paris, Juliette Greco and Jean-Paul Sartre)

According to A. Hermas and A. Vansteelandt (1999: 37-54 apud Drăghicescu 2006: 174), some borrowings fulfill a stylistic function, being created by the need for expressiveness. Thus, in French travel guides, terms derived by the suffix *-erie* and *-ière* appear and are present on firms and in advertising. E.g.:

"***Sandwicheries** "fraîcheur" et cantines "saines" , on a tout essayé.*" (GRP:617) (We tried everything, from "fresh" sandwich shops to "healthy" canteens).

Conclusions

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The enrichment of the specialized lexicon is performed by the creation of new words related to the appearance of new objects, new physical and conceptual realities.
In our times, when international communication is easier and when economic, cultural, social relations are unprecedented, it is quite natural that lexical borrowings represent a considerable process of enriching the lexicon. Borrowings involve the display of words from another language into a linguistic system. Unlike other word-forming processes, borrowings have the particularity of bringing out new units without resorting to pre-existing lexical elements in the language.

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