

The Occurrences and Usage of Unestablished English in a Selection of Eight Swedish Young
Adult Novels

By

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Chapter One

Introduction

The Swedish language has been influenced by several languages throughout its development, yet English has inspired the most recent changes in a number of domains in Sweden, e.g., in the press, advertising, music, popular culture, technology, science, education, and business. This phenomenon is largely attributed to the use of English as the world's current *lingua franca*, one modern effect of globalization, as well as to the fact that about 75 percent of all adult Swedes can successfully conduct a conversation in English (*Svenska Språknämnden* 11). English has been required for all children in Swedish schools since the 1960's (Teleman 227), and according to the National Agency for Education in Sweden, English constitutes an integral part of the official curriculum beginning in the first grade (*Skolverket*). By no means is the English language requirement in Swedish schools the sole reason for the pervasive influence of English in Sweden; however, it does facilitate its presence.

Despite all the research and interest in how, why, and where English is influencing Swedish, no official research has been undertaken to examine how English is affecting Swedish within its own literature beyond the venues of language that appear in popular culture, i.e., on the internet, in the press, and in advertising. How is English impacting the text types where a language has more longevity and undergoes more rigorous filters of standardization in order to reflect the official language than an advertisement in a magazine or the lyrics of a popular song?

Swedish literature covers a large field of inquiry and in order to narrow my selection, I have chosen to investigate the usages and occurrences of English within one specific genre; youth literature, or rather young adult literature, as it is also known. In *Essentials of Young Adult*

Literature, the term ‘young adult’ is defined as not having “a firm definition that suits everyone. It connotes other words such as puberty, adolescence, and teenager, and these in turn suggest different things to different people” (4). Authors Carl Tomlinson and Carol Lynch-Brown state that “we define young adults as 11-to 18-year-olds, recognizing that in some instances young adulthood may begin and end earlier or later. [Thus], young adult literature is literature written for young people ages 11 to 18 and books marketed as ‘young adult’ by a publisher” (Tomlinson and Lynch-Brown 4). According to Isabelle Holland, “a young adult book is a book that is read and enjoyed by young adults. And that’s just about it” (36). Yet in spite of this definition, there are characteristic themes in the average young adult novel which involve adolescent life, e.g., sex, authority, school, drugs, parent-child relationships, one’s relationship to society at large, etc. In the end, Holland defines young adult literature as comprised of “books that are about absolutely anything that appeal to people between the ages of 12 and 19” (39). A review on the usage of English in Swedish novels revealed that the amount of English is greater in books targeted for young adult readers, suggesting that young Swedes may encompass the demographic in Sweden most inclined to pepper their speech with English.

The large amount of English used in Sweden is perhaps aided by the attitudes language officials in Sweden have towards its usage. Swedish language officials (those who are to maintain and oversee the correct and accessible usage of Swedish in public domains) point out the advantages of English loanwords. They believe that the more familiar English words are, the easier it is to learn the language. Generally, the attitudes of linguists in Sweden are very liberal and rather descriptive, explaining the situation as it is, as opposed to judging or condemning it. In a questionnaire by Olle Josephson (*Folk och språkvetare- om attityder till svenska språket* 1999) given to both linguists and the general public, the public turned out to be more restrictive

and conservative with regards to loanwords than linguists and those working in government to guide and maintain Swedish (Nyström Höög 18-19). The overall attitude Swedes have towards English and its usage is nonetheless quite open, positive, and accepting. In his article, *Engelskan i 2000-talets Sverige*, Olle Josephson deems the presence of English in Sweden as a useful resource for Swedes and even a gain and advantage for them to utilize in order to expand their own linguistic repertoire and expressability. Ultimately, “someone in conversation wants to exploit all of his or her linguistic resources, which include the ability to switch between two or more languages. In the past, people could (and would) switch between the standard language and a dialect in the same way” (Josephson in *Svenska Språknämnden* 11). This seems to apply to English as it occurs in young adult literature; the authors are reflecting in writing the apparent commonplace occurrence of switching between English and Swedish such as they do and have done between standard Swedish and dialects in the past.

Background

In his 1985 study entitled *Lam anka -ett måste? En undersökning av engelskan i svenskan, dess mottagande och spridning*, Magnus Ljung investigated the role of English’s influence in Sweden. This was a sociolinguistic survey of attitudes towards English and its influence on Swedish. The major finding was that age played the strongest factor in the usage of English in the speech of a Swede, thus showing that English is favored by Swedish youth. A later study by Ljung, *Skinheads, hackers & lama ankor; Engelskan i 80-talets svenska* (1988), examined English loanwords in newspapers, again showing that young people (younger than 34) were more inclined to use English. Ljung found three kinds of loans from English in Swedish: *direct*,

translation, and *construction* loans. Direct loans are words or phrases, translation loans are compound words or phrases, and construction loans affect Swedish syntax (Nyström Höög 34).

Another study of English in Swedish was carried out by Judith-Ann Chrystal in *Engelskan i svensk dagspress* (1988). In her dissertation, she looked at the occurrences of English words in Swedish newspapers. Chrystal's study showed that the main reason for and function of English loanwords in the Swedish press were to provide a word for a phenomenon which did not have an equivalent in Swedish (Chrystal 193). There have also been many studies on the attitudes towards English in Sweden, as well as on more specific aspects of English's influence, e.g., gender assignment of incoming nouns and the use of the English plural '-s' (Söderberg 1983; Kilarski 1994, 2003, 2004; Kuhn 1985; Källström 1996). In addition, there are several short articles and studies on the usage of English in music and online chatrooms, English in student essays, and English in sports journals (Frenneson 2005; Bergdahl 2006; Lennermo 2008).

An investigation of the usage of English code switching in Swedish speech among businessmen and women at meetings and young adults in casual conversation was carried out by Harriet Sharp in 2001 in a study entitled *English in Spoken Swedish, A Corpus Study of two Discourse Domains*. In this study, Sharp found that the two groups of speakers differed in many respects in their usage of English. Differences that were noted included the frequency of code switches, the type of code switches, and the types of loanwords. The code switches of both the business people and the young adults were mostly in the form of single words, with the young adults producing more multi-word switches in the form of 'islands.' So-called 'islands' are neither established nor integrated in Swedish. Sharp's observations were that "the speakers would be prone to use a considerable number of English lexical items as their contact with the

English language is intense, their English language proficiency is good, and their attitudes towards its use might be presumed to be positive" (Sharp 35). Sharp concluded that "it is my firm belief that English does not pose a threat to the survival of Swedish. Although English is present in many different contexts, it is in principle used as an auxiliary language for specific purposes in Swedish discourse domains. [...] English words are thus an asset rather than a liability for Swedish speakers" (199).

In 2010, Åsa Mickwitz produced a dissertation examining the morphological and orthographic integration of English loanwords in Swedish newspapers. She found that most loanwords show no formal integration in Swedish. Her study also indicates "that morphological integration is related to orthographic integration: loanwords that are inflected according to Swedish grammar are more likely to be orthographically integrated than loanwords that are inflected according to English grammar" (Mickwitz 6). These studies will be referred to and discussed further in chapter five in regards to the findings from this dissertation.

The Present Study

The aim of this dissertation is to investigate and document both the occurrences as well as the usage of unestablished English words and phrases in a selection of eight Swedish young adult novels. The eight novels were written and marketed for teenagers in Sweden and center around a character who is also a young adult between the ages of 11 and 18. This particular topic satisfies a need for research on the influence and presence of English in Swedish literature.

According to Olle Josephson, a professor in Nordic Studies at Stockholm University, there have been no studies on the occurrences of English in Swedish literature. The major studies, which have documented English in Sweden, have mostly considered the usage and occurrences of English in the Swedish press. This dissertation provides insight into how, where, and when unestablished English words and phrases occur in Swedish young adult literature. The major research questions for this study are: 1. How are unestablished English words and phrases used in a partially random selection of Swedish young adult novels? 2. How and which kinds of pragmatic borrowings are used? 3. How formally integrated and assimilated are the instances of unestablished English in these novels?

In accordance with Magnus Ljung, I argue that based on the results in this dissertation, English does seem to be favored by young Swedes, as the amount of English increases in novels written by younger authors. The themes most prevalent in these books include love, emotions, school life, coming-of-age issues, and identity. These are all very broad themes, yet they encompass topics which give a portrayal of daily life in Sweden for a teenager. Nevertheless, as these stories are not transcripts of real dialog from young people in Sweden, they are ultimately not complete and true representations of youth speech; rather they are demonstrations of youth language as perceived by the author and the editors. Although literary texts are not transcriptions

of spoken speech, they are language and can be considered “pieces of language in essence” (Pearce 5).

I also argue that as the pragmatic borrowings in these novels reflect their functions in the source language (English), and formal integration into Swedish is minimal, English represents a stylistic choice for Swedes that is not always necessary, but rather serves to color and expand the language by deviating from Swedish vocabulary in order to add intensity or emphasis to more dully perceived and overused Swedish equivalents. The vast majority of occurrences of unestablished English appear to be instances of language play, where the speakers intend to emphasize and qualify their statements using English. Incorporating unestablished English words and phrases into one’s speech in Sweden seems to expand Swedish as a language. To a degree, this might be likened to past contributions from Latin, Low and High German, and French.

Pilot Study

During the summer of 2011, I carried out a small-scale pilot study with the help of Olle Josephson at Stockholm University upon which this dissertation is based. In the pilot study, I examined the occurrences of English in Swedish youth literature and not only documented the amount of English, but also how and where the English occurred. The three novels I read and analyzed were: *Bara inte du* (2009) and *Som om ingenting* (1999) by Katarina Von Bredow, as well as *Det är så logiskt alla fattar utom du* (2010) by Lisa Bjärbo. All three books are included in the analysis and results sections of this dissertation.

In the pilot study, the Swedish authors were chosen with particular regard to their age and year in which their novels were published. The aim was to read and compare authors of various generations within the latter half of the 20th century, who have each written a youth novel in the

year (or around) 2010. Katarina Von Bredow was born in 1967 and wrote a novel in 2009 and another novel in 1999, which allowed me to compare not only the occurrences of English in her novels to that of other novels written by other Swedish authors, but also to compare and contrast the usage of English within her own writing career, among her own books. Finally, I looked at the English occurrences as they appear in a novel written in 2010 by an author who was born in 1980.

The amount of English was not the only aspect considered in each book. I looked at and analyzed whether the English word or phrase was established or not in the *Svenska Akademiens Ordlista* [Swedish Academy's Word List] corresponding to the most recent edition in regards to the year in which the novel analyzed was written. I also considered whether or not the word or phrase was syntactically integrated, morphologically integrated, and finally whether the word or phrase was orthographically assimilated.

The results of the pilot study confirmed my original hypothesis that more English occurred in a youth literature novel written by a younger author than in a novel published the same year by an author of an earlier generation. I found that even the amount of English differed in novels written by the same author, but at different times in the author's career, which is the case with Katarina Von Bredow.

Deviations from the Pilot Study and Rationale

As in the pilot study, I consider the ages of the authors as well as the year in which the respective books were published for this study. I take into account the author's age in order to investigate whether this contributes to the amount of English in each novel. I have hypothesized that the younger the author, the greater the amount of English. In addition to the three youth novels analyzed in the pilot study, I have included five additional novels. In all, six authors are included in this study. The birth years of the authors are: 1945, 1967, 1974, 1978, and 1980. Besides considering the year in which the author was born, the year in which the novel was written (in or around the year 2010), and ensuring that each novel deals with a main character who is an adolescent, the selection of the eight novels was random.

Unlike the pilot study, I do not focus on established English; rather I consider the occurrences of unestablished English words and phrases in this dissertation. In order to find occurrences of English in these youth novels, I read each book and documented any instance of English. Afterwards, I verified if the individual words I found were present in the *Svenska Akademiens Ordlista* [Swedish Academy's Word List]. The following editions were used: SAOL's 11th (1986), 12th (1998), and 13th (2006). The rationale for this approach was that if the instances of English, whether orthographically assimilated or not, appeared in the SAOL, then they were deemed established. The reason for investigating unestablished English borrowings in Swedish is to provide a potential picture of the future trajectory of English in Sweden. Established loanwords in Swedish which originate from English are considered to be part of the lexical repertoire of Swedish; however, unestablished English words are not considered to be officially part of the Swedish language. The occurrences of unestablished English which were

not considered in the analyses include brand names, geographic names, names of television shows, company names, and song lyrics and titles.

Analysis Methods and Hypothesis

In my analysis of each individual novel, I organize the instances of English into several parts. First, I divide the English into words and phrases. A word is defined as one unit of speech, including compound nouns, such as ‘slow motion’ and ‘second hand.’ “A phrase is a collection of words that may have nouns or verbs, but it does not have a subject ‘doing a verb’” (Wheeler). Phrases are determined by more than one word, or a word with an English preposition, article, possessive pronoun, or any other English lexeme that would create either a nominal, adjectival, or verbal phrase. The instances are further categorized in terms of gender, i.e., as being used by a male or female character. I also organize the words and phrases into divisions of whether the English is implemented in the narration or the dialogs of the story. Ultimately, I analyze and document the English in terms of three linguistic aspects: syntactic integration, morphological integration, and orthographic assimilation. I also discuss the linguistically significant and noteworthy instances of English, i.e., the occurrences which are most formally integrated and adapted, and/or illustrate some kind of functional broadening, shift or adaptation. Lastly, I consider and categorize the unestablished English in terms of pragmatic borrowings, i.e., discourse markers, interjections, expletives, greetings/leaving-taking formulae, politeness markers, general extenders, tag questions and vocatives. These terms are defined in chapter two.

Syntactic integration is simply determined by the inclusion or exclusion of the English word or phrase within a clause or phrase in Swedish, among other established Swedish words.

In order to determine whether a word is morphologically integrated or not, I consider whether the word shows any signs of assimilation or integration to Swedish in terms of word construction or declination which would maintain the integrity of Swedish grammar. Unintegrated morphology is determined by the absence of Swedish morphemes implemented or attached to the English word which would thus maintain English grammar. Morphologically integrated words are considered such if they have a Swedish morpheme of any kind attached to them, or if the word is attached directly to a native Swedish lexeme in order to create a compound. This method was recommended to me during my pilot study at Stockholm University by Olle Josephson. This method has also been implemented in three other studies in order to analyze the linguistic integration of English in Swedish (Chrystal 1988; Mickwitz 2010; and Graedler 1998). In her dissertation on morphological and syntactic assimilation of established English loans in Swedish newspapers, Mickwitz (2010) states that it is more problematic to define loanwords in compounds (hybrid loans) as unintegrated as the hybrid loans constitute a more fixed linguistic unit than a completely unintegrated loan standing on its own. For this reason, an English word, which is included as part of a compound word in Swedish, can be seen as more integrated and belonging to the overall linguistic system of Swedish.

Orthographic assimilation is determined by the instance of an alternative spelling resembling the phonological inventory of Swedish which deviates from English orthography.

My hypothesis was that there would be more instances of unestablished English in youth novels written by authors born after 1970, with most instances occurring in the dialogs as opposed to the narration of the book. I also expected to find the majority of the instances as morphologically unintegrated, orthographically unassimilated and yet about equal amounts between syntactically integrated and unintegrated forms. I anticipated that the instances of

unestablished English would occur about equally between male and female characters. Results are presented in chapters four and five.

Limitations

One major limitation in this study is the number of young adult novels which have been analyzed. Ideally, the entire existing corpus of young adult literature would be considered and analyzed to provide a true picture of the occurrences and usage of unestablished English in Swedish youth literature. However, this is currently not possible until all young adult novels have been digitized and a program has been created to scan every book for instances of words which do not appear in the Swedish Academy's Word List (SAOL). For the purposes of this study, a small and partially random sampling of young adult novels was selected in hope of providing a survey and very broad depiction of the usage and occurrences of unestablished English in Swedish young adult literature.

Chapter Two

Literature Review

In this chapter, I provide a review of the literature on contact linguistics as well as a history of external linguistic influences on Swedish in order to provide a more comprehensive and diachronic view of Swedish for the current study.

A History of External Linguistic Influences on Swedish

The Beginnings

In Einar Haugen's *Scandinavian Language Structures*, the various periods in Scandinavian language development are referred to as:

Proto-Scandinavian 200-800 A.D.

Common Scandinavian 550- 1150 A.D.

Old Scandinavian 1150-1350 A.D.

Middle Scandinavian 1350-1550 A.D.

I mention these time periods as Haugen divides them in order to highlight the early stages of the development of the Scandinavian language speech continuum and ultimately where Swedish as an individual language fits in. According to Haugen, during the Proto-Scandinavian period there are no distinct Scandinavian features which can be differentiated from North/West Germanic. Particular Scandinavian characteristics do not appear until around 550 A.D. which mark the beginning of the Common Scandinavian period and the divergence in development from the West Germanic dialects (German, English, Frisian, and Dutch). It is not until the Viking period,

around 800 A.D., when the runic alphabet called the *futhark* is reduced from 24 letters to 16, that linguistic differences appear within Common Scandinavian. Distinguishing features of the Old Scandinavian period are the individual writing traditions which develop in the various Scandinavian centers of learning and power. It is during this period of Old Scandinavian where the first preserved documents and manuscripts are found in Scandinavia, and “in these we can detect evidence of innovations in the spoken language that point forward to the fragmentation of today” (Haugen 5). It is mostly during this period of Old Scandinavian when Swedish as a language becomes distinct from Danish and Norwegian.

In a compilation of articles on the development of the Swedish language in *Svenskan i tusen år, glimtar ur svenska språkets utveckling* (ed. by Lena Moberg), Henrik Williams discusses the origins of Swedish and its ultimate divergence from the other Scandinavian languages in a way similar to Haugen, yet there are some minor differences. Williams claims that we can begin to speak of a Proto-Scandinavian language, *Urnordiska*, around that time of Christ’s birth. It is not until several hundred years later, around 400-500 C.E., that more significant changes begin to take place, introducing the initial phase of the break-up of the Scandinavian language into several languages. However, it is during the Viking period, 800-1050 C.E., when the linguistic differences become so considerable that we can speak of individual languages: Danish, Swedish, and Norwegian. The changes that occur during this time period between 800-1225 C.E. are rather uniform, but around 800 C.E. one can speak of Swedish as an individual language in its own right (Moberg 3).

Compared to Modern Swedish, Runic Swedish was quite different in a number of ways. According to Williams, there are three considerable aspects which form the basis for why the first distinguishable form of Swedish is dissimilar to Swedish today. To begin with, there were

sounds in Runic Swedish which no longer exist in modern Swedish and vice versa. Two sounds [b] and [ð] existed in Runic Swedish in addition to two kinds of [r]-sounds which eventually merged together into one. Word order, the declination of nouns, the reduction of cases, as well as the placement of possessives all characterize the second development of Swedish from Old to Modern Swedish. Lastly and most significant in illustrating the linguistic distance between the two forms are changes in vocabulary over time. As Williams states in his article, the most important lesson of all language change is that it is caused by and reflects societal change (Moberg 5). This is the change in the development of the Swedish language on which I focus in the remainder of this section of chapter one, as it has proven to be the most significant, consistent, and visible factor of change throughout the course of time. Changes in Swedish society directly correspond to changes in the language. “Dör något ut, försvinner också orden” (Moberg 5). [If something dies out, then so do the words]. During this initial stage of the Swedish language, contacts with different countries intensify and new objects and phenomena are incorporated into daily Swedish life from both continental Europe and the British Isles. Most significant for vocabulary and language development was the gradual introduction of Christianity into Scandinavia which brought with it the first loanwords into Swedish -a phenomenon which continues to shape Swedish.

Latin

As Gertrud Pettersson states in *Svenska språket under sjuhundra år*, Latin had already long been a *lingua franca* for the educated in Europe; it was the language of the Catholic Church, the language of diplomacy, and above all the language of science (129). With the introduction of Christianity into Scandinavia around 1000 C.E. came the introduction and need for new words to describe the new phenomena and ideas brought by this new religion. Those which have been preserved in the somewhat limited vocabulary of runic texts are *kirkia* “church,” *kristinn* “Christian,” *kross* “cross,” *paradis(i)* “paradise,” *s(i)ala/sela* “soul” and *sanctus* “holy”... (Moberg 7). Not only were new words added to the Swedish language with Latin origins, but native Swedish words were given new connotations and complementary meanings, such as *biarga* “rädda” (to save), *frälsa* “bedja” (to pray), and *bön* “bön” (prayer) (Moberg 9). Christianity did not only bring new ideas and phenomena with it into Scandinavia, but also the use of Latin as a language of power and prestige. Lars Wollin notes that with the use of Latin in Scandinavia also came new innovations in administration, law making, schools, education, and a literary culture, which increased the usage of Latin in both spoken and written form. The first written usage of Latin in Sweden was unsurprisingly prominent in the church, i.e., with books for mass intended to aid priests in their services. The oldest book written in Sweden was a so-called ‘calendar’ from 1198, in Latin. However, Sweden’s oldest book is traditionally considered to be the *Äldre Västgötalagen* from 1280, which was written in Swedish, not Latin. Latin continued to dominate written culture (above all in religious and diplomatic spheres) throughout the early Middle Ages, yet in addition to new words and a new book culture in Sweden, Latin also brought with it a new alphabet, the Roman script. Originally, only Latin was written in this script while Swedish was written in the Runic script, but this changed over time, and people began

composing documents with the Roman alphabet in Swedish. As Swedish began to be written more often in the new alphabet in various societal domains, Latin linguistic patterns began to influence Swedish considerably. Writers during this time who were accustomed to composing texts chiefly in Latin were now writing in Swedish, and they would “force their abstract thoughts into a cumbersome Swedish that was not equipped for such aims” (Moberg 16). This affected the syntax and ultimately the style and usage of Swedish in official domains, i.e., the government, the church, etc. This new *kanslistil* [chancery style] began to develop in the Middle Ages and continued into the twentieth century. Writers during this time carried with them their knowledge and writing customs of Latin when composing Swedish in official documents. As a result, Latin’s complicated syntax greatly affected Swedish; a language that had been predominately used only for the needs of a mediaeval peasant society. A new tradition of writing eventually began to establish itself in Sweden, and translations of Latin texts into Swedish were abundant in monasteries during the Middle Ages. The Brigittine tradition during the 15th century gave Swedish its earliest form as a modern European cultural language, as well as the Latin translators in the Vadstena monastery who were the first ones to write Swedish both on a large scale and within a realm of abstract concepts. It is during these periods where the influence of Latin is strongest that Swedish develops as a language in many regards. Latin continued to influence Swedish for eight centuries.

Low and High German

Although Latin continued to influence Swedish throughout the Middle Ages and beyond, both Low and High German have had the most comprehensive effect on the development of the Swedish language. During the 13th and 14th centuries, trade in northern Europe prospered, and the Hanseatic League comprised of many northern German cities was formed. A monopoly on trade in the Baltic Sea region eventually led to the migration of many German tradesmen and craftsmen to Sweden, predominately to Stockholm during this time. In many Swedish cities during the late Middle Ages there were people from all social classes with a German background, and according to Pettersson there is reason to believe that the immigrants also brought their own help (servants, etc) along with them. This was not only due to various social classes amongst the German immigrants, but also to the fact that marriages between Germans and Swedes were not uncommon. During this time of Hanseatic trade, Stockholm was home to many people from all over Sweden and other Nordic countries, and Germans formed a sizeable part, estimated to be around 30-40% of the population of Stockholm (Moberg, *Bilingualism* 244). Because of marriages between Germans and Swedes, many families in Sweden were bilingual during the Middle Ages. This, along with the fact that Low German and Swedish were much more similar linguistically than they are today, led to a radical and pervasive German influence on Swedish. Even within the government at the time, Swedes were eager from the beginning to emphasize that the newcomers be treated as Swedes (Pettersson 122). Not only were Germans to be treated as Swedes, but the similarities between the two languages at the time enabled significant contact and communication between these two groups.

As a result, many Low German words were incorporated into Swedish in a wide array of areas, e.g., in the language of the court: *furste*, *ståthållare*, *hov*, *riddare*; urban vocabulary:

rådhus, borgare, frakt; professional titles and job designations: *köpman, fogde, hantverk, skomakare*; clothing: *rock, byxor, strumpor*; food: *russin, körsbär*; animal names: *näktergal*; culture: *dikt, konst*; interior design and household terms: *fönster, trappa, gaffel*; and of course commerce/trade: *kosta, betala, mynt* (see p. 122 in Gertrud Pettersson's *Svenska språket under sjuhundra år* for more examples). Many, if not most of the loanwords in Swedish were new phenomena which required new words, as there were no Swedish equivalents. A clear sign of the magnitude of Low German's influence is that a number of the Low German words replaced old native words (Pettersson 123). For example, *arbeta, fråga, gåva, skuldra, sådan, språk* were German replacements of the native Swedish words *arvoda, spyria, gift, hærþ, þolikin, and tunga*.

Low German did not only affect Swedish lexically, but also in terms of derivational morphology. New suffixes and prefixes were incorporated and actively used in word formation in Swedish, with such suffixes as *-inna* and *-ska* designating the feminine form of certain nouns, as well as *-het, -bar* and *-aktig* (-ness, -able, -ish). Functional prefixes loaned from German are *an-, be-, er-, för-,* and *und-* as in *anfalla, bevara, bifalla, erkänsla, förtvivla* and *undgå* (Pettersson 123). Even the native adjectival suffix *-og/ug* in Old Swedish was replaced by the German *-ig*, as well as the original adverbial suffix *-a* to the German *-en* as in *hårdeliga* which became *hårdeligen* (Pettersson 123). A particularly remarkable loan from Low German to Old Swedish during the Middle Ages is *bliva* (Middle Low German *bliven*) which came to compete with and win over the native *varda*. That a central function word was loaned into the language only bears witness to a very profound influence (Edlund et al 49).

By the end of the Middle Ages, the number of German immigrants and the direct influence of Low German on Swedish diminished. However, Swedish continued to be influenced by German vocabulary (now High German, especially during the 17th century), as Germany

continued to play a significant role for Sweden as its most important link to European culture. Germany's dominance and the significance of the German language in Sweden lasted until the middle of the 20th century.

French

As early as the 17th century, French loanwords began to infiltrate Swedish in very specific areas, predominately the military. Lexical examples include: *batteri*, *batalk*, *retirerar*, *avancera*, and *mina* (Pettersson 126). Military generals and people from the upper social classes often studied in France, which led to French's significance as a language in the court affecting both previous Latin and German loans into Swedish. A turning point occurred in the 1640's when French loanwords that had previously reached Sweden in their German forms now were appearing in their French forms in the diaries and letters of the upper class (Pettersson 126). It is believed that the entire Swedish court was French-speaking in the 1660's. Although French was used in very elite circles in Sweden during its influence, it also reached the bourgeois in Stockholm by the end of the 17th century. A French theater troupe performed in Stockholm for seven years during the years leading into the 18th century, and it played not only to elite courtly circles, but also to the bourgeois. By the middle of the 18th century, a Francophone newspaper published in Stockholm was directed toward this same bourgeois audience and lasted for sixteen years. However, the influence of French as a language of prestige in Sweden began to diminish during the 19th century, though loans continued to enter Swedish via French during this time.

French also affected Swedish morphology. Many suffixes found today in modern Swedish can be traced to French, e.g., *-era, -i, -ion, -ism, -ist, -ant, -ör, -är, -ans, -ens, -age, -is, -yr, -ik*. Nonetheless, these suffixes have Latin counterparts, which are older than the French, and most of them actually entered the Swedish language first via Latin and not French. Yet according to Nordfelt, there was a battle between Latin and French forms during the 17th century, a battle from which French victoriously emerged during the 18th century (Pettersson 127-128). French was a language used mostly in the higher societal realms of Sweden at the time and thus reflects the language of these groups in both their interests and daily life. Loans from French therefore remained generally within the *salgonernas värld* (the world of the salons) in loanwords, such as *parfym, skandal, violett, byrå, balkong, diplomat, butik, and genre*. On the other hand, there are many words that were loaned from French during the 17th and 18th centuries which have fallen out of use in Swedish. When reading Swedish texts from the 18th century one will encounter a large amount of French words which no longer exist in modern Swedish (Pettersson 128). However, there remains a vast amount of French loans even in Swedish of the 21st century. In all, French contributed a variety of words for new phenomena and objects to the Swedish language, such as in interior design, material and clothing, theater, music, literature, art, the press, the military, the business world, and cuisine.

English

English loanwords began to trickle into Swedish already by the 17th century. Two such loanwords which came into Swedish during the 1600's were *tobak* and *ansjovis* (Edlund and Hene 53), and this was only the beginning of an ever-increasing influx of English loanwords over the centuries to come. The 18th century saw a rise in English loans, e.g., *biffstek*, *kex*, *potatis*, *pudding*, *punch*, *portvin*, and *sherry* (Edlund and Hene 55). The steady increase of English loans continued into the 19th century with loans in many domains of society including communication, nautical, clothing, food and drink, sports, games, and the press. Not only did more words come into Swedish within these realms during the 20th century, but also more domains began to accept loans from English which previously had not, such as medicine, industry, business, and technology.

Many modern researchers are inclined to assign English a major role as a loan-lending language during the 19th century, however, it must be noted that the truly massive English influence is a post-war phenomenon (Pettersson 129). There are many reasons for this. Of great significance in this occurrence was the United States' growing political, military, economic, scientific, and cultural dominance in the Western world at the time. Since the 1960's, English has been obligatory for all children in Swedish schools (Teleman 227). Swedes have been exposed to English because of the dominance of American culture throughout the world and the need for an international means of communication. The latter half of the 20th century has seen the beginning of the global age. With the invention and increased usage of various media allowing people from across the world to communicate instantaneously and travel between countries more quickly, a need for communication between peoples (countries and businesses, etc) has arisen. It is not surprising that an internationally forward country, such as Sweden, would adapt quickly to this

phenomenon. In the latter half of the 20th century, English began to establish itself as the new Latin of the modern age. According to Ulf Teleman, by the year 2000 English's status in Sweden had both similarities as well as dissimilarities with Latin centuries earlier. English is not a language only for the elite; rather it is mastered quite well by many and fairly well by most. English has also affected significantly more domains than Latin. For the first time in human history, foreign influences are streamed directly into one's home and daily life via television and the internet. Television, commercials, advertisements, the internet, newspapers, and magazines have now been internationalized in Sweden, with all of these media consistently establishing the presence of English. A myriad of businesses, goods, services, and organizations have English names in Sweden, and the language of business in most Swedish international companies has switched to English either completely or partially. According to one study, 17 out of the 20 largest companies in Sweden use English as their language of business, and according to another study, English is the official language in 26 of 55 major companies (Teleman 230).

English is widespread also within other areas of Swedish society. University education and research are increasingly conducted in English, with dissertations and articles composed in English, especially in technology and the sciences. Many textbooks and technical books are also written in English, which affects Swedish students at all levels of education. Of about 8,000 technical books published in Sweden in the year 2000, more than a third were written in English (Teleman 229).

English reaches and affects everyone who attends school, watches television, opens a magazine or uses the internet in Sweden. However, as Olle Josephson states in his book *Ju*, "the more abstract one thinks, the more of one's mother language one needs (140)." A society that requires its students to read and learn at an abstract level in a foreign language may run the risk

of sacrificing content absorption and understanding for the sake of giving its citizens the international, i.e., English vocabulary, to later function in a global landscape. According to Olle Josephson, if the Swedish of Swedish scientists is not developed, then Swedish students will not be able to learn at their highest potential. Gaps in knowledge will widen, and the Swedish university system will move closer to that of the third-world where higher education is not available in the mother language of the majority, only in English; a quasi self-colonization may be taking place (134). We have already seen this in European academic history. During the 18th century, Latin was the dominant language in academia, and when many countries, including Sweden, decided to abandon Latin in favor of the native language, an increase in productivity occurred in the sciences, as researchers were allowed to think and formulate their ideas in their mother tongues. The advantage with Latin as a communicative medium in Europe at the time was that Latin was not the native language of any one person. A sense of ‘self-colonization’ as Olle Josephson puts it may refer to the usage of English by Swedes amongst Swedes for purposes other than necessity, and thus as Swedes are choosing to use English of their own volition they are the ones creating a society where another, outside language can thrive, and ultimately affect their language to the degree that it is. Nowadays, the immediate disadvantage with English as Europe’s *lingua franca* is that it also represents the first language of some of the largest and most powerful countries in the world. This situation creates an unfair linguistic advantage between native and non-native English speakers. There is no longer an equal playing field within any one international arena where people of different linguistic backgrounds converge to share ideas.

Olle Josephson believes that Swedes should discuss patent rights, broadband, genetic modification, and social dumping in English, but the goal of Swedish as a complete and

functional language in all domains means that Swedes can do this in Swedish as well. Swedish should exist parallel and next to English (Svenska språknämnden 23). The ultimate goal here then appears to be, as Olle Josephson states it, that domain losses must be counteracted (Svenska språknämnden 8). Could a situation in Sweden develop which reflects what has previously happened over time with the rise of standard languages and the regionalization of dialects or non-standard language? As with dialects in modern times, could it be that Swedish is used at home, in private, intimate spheres limited to such relevant vocabulary, while English assumes the linguistic position of power, prestige, and education? Could English be implemented for social mobility and to discuss matters which transcend simple, daily life, in turn, eventually leading to language death?

Overview

As with most of the known languages of the world, Swedish has been influenced by external languages on a variety of levels. Although languages such as Dutch, the other Nordic languages, Italian, and Finnish have affected Swedish on very minor scales, it has been Latin, Low and High German, French, and English which have played the most significant roles in affecting the development of the Swedish language lexically, morphologically, and at times syntactically.

At the turn of the last millennium, Latin introduced new words with the introduction of Christianity and eventually contributed a more abstract and complicated syntax as well as a new alphabet to an otherwise 'limited' Swedish language. As Latin continued to influence Swedish in the early and late Middle Ages both lexically and syntactically, the development of the Swedish

language also progressed toward its modern form, though not without the vast influx of Low German during the influence of the Hanseatic League. Low German enriched the vocabulary of Swedish and provided derivational affixes from which Swedish could create new words with native vocabulary. Low German rearranged the meanings of some Swedish words and gave new meanings to others. The ultimate influence of German on Swedish was extensive and lasted for hundreds of years. During the Enlightenment and French courtly life in the 18th century, French became the new language of prestige and power. Although the scope of influence French ultimately exerted in Sweden was limited to the elite and bourgeois classes of the time, a good deal of vocabulary and French-influenced derivational affixes have survived into modern Swedish. While English slowly began to enrich Swedish vocabulary with new phenomena from the New World and England already by the 17th century, it was not until after World War II that its effect on Swedish became significant.

The latter half of the 20th century has witnessed a massive shift in communication methods and needs. The rise of technology has enabled humans almost everywhere to communicate instantaneously and more effectively. Televisions, telecommunications, transportation, and above all, the internet have reshaped our means of contact. We are facing new requirements and new demands which correspond to our new world. Countries such as Sweden must now deal with and attempt to solve particularly more complicated and involved issues of international communication, problems which many other countries with the world's *lingua franca*, English, as their primary language, must not face to such depths. Swedes have already introduced, accepted, and allowed English to permeate and exist in daily Swedish life on all levels from private life to the most formal of situations. Yet the concern is not whether the two languages exist in Sweden, as this is already the reality, but rather whether or not the two

languages can *co-exist* equally so that English does not threaten the existing Swedish language, and ultimately the identity of Swedes, to an extent which surpasses the influence any other language has had on Swedish in the past. In the end, we may ask ourselves: Wherein lies the future of the Swedish language? Will English be the last language to affect Swedish or will a new language emerge from the two? Will the influence of English slowly diminish as did the languages before it in favor of a new prestige language, say Chinese, or will the language policies currently in place in Scandinavia “save” Swedish from English dominance? Will Swedes allow a so-called “self-colonization” to take place in their own country in favor of English? In this dissertation, I attempt to address the overall sentiment of these questions by looking at how English occurs and is implemented in young adult literature, and what this may imply.

Contact Linguistics

The field of contact linguistics is quite broad, encompassing many subfields, such as sociolinguistics, the study of pigeons and creoles, bilingualism, and code switching. In the most general sense of the term, language contact refers to two or more languages used alternately by the same persons (Weinreich 1). However, the present-day influence of English on European languages is a case of remote language contact, where “language contact generally lacks immediate speaker contact” (Andersen 19). Code switching and lexical borrowing both imply a mixing of two language systems. Although language mixture tends to prompt strong emotional reactions, often in the form of ridicule, passionate condemnation, or outright rejection (Winford 1), it is “far from being deviant. Language mixture is a creative, rule-governed process that affects all languages in one way or another, though to varying degrees” (Winford 2). Regardless of the attitudes toward acceptance or rejection of language mixture in Sweden, it is a fact that English is used by Swedes in many arenas, and there are several reasons for this. Within the field of contact linguistics, the goal is “to uncover the various factors, both linguistic and sociocultural, that contribute to the linguistic consequences of contact between speakers of different language varieties” (Winford 10-11).

Language mixture has played a role in the development of all known human languages, and it continues to do so. According to Winford, there are two main factors, among many more, which affect the degree to which languages will mix: internal (linguistic) factors and external (social and psychological) factors. Included in internal factors are the typological similarities between the languages, while external factors involve power and prestige, as well as the length of time and the intensity of the contact between the two speech communities. Attitudes toward the outside language play a major role. Actual social contact is not even necessary, as is often the

case with English in Sweden, as the majority of changes the influences come from books, media, internet, television, newspapers, magazines, online chatting, advertisements, and pop-culture in general.

The study of ‘interference,’ i.e., one linguistic system being imposed unto another, has been succinctly described by Uriel Weinreich:

“In linguistic interference, the problem of major interest is the interplay of structural and non-structural factors that promote or impede such inference. The structural factors are those which stem from the organization of linguistic forms into a definite system, different for every language and to a considerable degree independent of non-linguistic experience and behavior. The non-structural factors are derived from the contact of the system with the outer world, from given individuals’ familiarity with the system, and from the symbolic value which the system as a whole is capable of acquiring and the emotions it can evoke” (5).

‘Interference’ can manifest itself through code switching and lexical borrowings. English is ‘interfering’ with Swedish via the use of English loanwords, as well as the ubiquitous light code switching which one can observe easily in any large Swedish city. Advertisements and company names typically contain unestablished English words. One can also hear Swedes casually mixing in English phrases to infuse their Swedish in almost any situation in Stockholm (here I am speaking from personal experience of eavesdropping).

Different Aspects of Language Contact

Although there is a high level of bilingualism amongst Swedes, Swedes do not code switch amongst each other to the degree that bilinguals do in many other places in the world. This is mainly because most Swedes have one language in common: Swedish. There are no communities or large groups of native English speakers in Sweden dominating society at any level. According to Winford, the actual factors which play a role in language contact and mixing situations, as well as govern linguistic choices, involve the codes and patterns of social interaction among the speakers, their ideologies and attitudes, in addition to the degree of bilingualism among the individuals, the history and length of contact, and the power relationships between the groups (25). Swedes harbor very open-minded attitudes towards the usage of English in many domains of society, and the influence of English has been very prominent since the 1950's. However, the contact between Swedes and English has always been one of geographical distance. Swedes simply are not immediately exposed to native English speakers living with and amongst them in Sweden or any immediately neighboring countries. Leo Loveday discusses 'distant' contact with external languages where "foreign influence may be introduced into the language by individuals who travel, or by the mass media, or through language teaching in schools, etc..." (qtd. in Winford 26). This best describes the contact situation in Sweden, namely that of 'distant' contact.

Need and prestige are two known factors which are involved in the motivation for lexical borrowing. The majority of the borrowing associated with 'distant' contact seems to be motivated by "the need to designate new things, persons, places and concepts" (Weinreich 56). Yet at the same time, the modern Swedish speech community is united and defined by the shared

linguistic repertoires and rules for the conduct and interpretation of their own speech habits, and using English, especially among young adults, is a modern-day defining factor constituting their linguistic repertoires. “Other kinds of borrowings under distant contact seem to be motivated more by considerations of fashion and prestige. The spread of English loanwords into many languages across the globe since the mid-twentieth century may be attributed partly to these factors” (Winford 38).

Leonard Bloomfield has also noted that lexical and cultural borrowings usually go in the direction of a more prestigious language into a more subordinate language (461). Is English a prestigious language in Sweden? It seems to be the case when one considers the domains of society where the usage of English is most prevalent. English infiltrates television and pop culture in Sweden. It is the language in the majority of the songs, even those sung by Swedes themselves, and the language of the actors on television. This level of cultural penetration is unique in Scandinavia as most other countries in the world dub over the English on television as well as in the cinema by replacing it with their own native language. This is not the case in Sweden. As a result, Swedes are exposed to native English speakers through the mass media directly. The usage of English is simply an option and choice in Sweden. It is not out of necessity that English is used within Sweden among Swedes themselves in daily life; consequently, this expanded linguistic repertoire they possess gives them a larger array of stylistic choices from which to choose.

Poplack, Sankoff, and Miller discuss English loans in Canadian French, and they have found that there are few differences in the usage of “established loans” (loans that have been

established as part of the language's vocabulary) and nonce borrowings¹ which are borrowings that are not widely used nor established. The nonce borrowings were most frequent in speakers more proficient in English. Poplack, Sankoff, and Miller's conclusion was that the rate of nonce loans and borrowing are dependent on the norms of the community's linguistic behavior (65). Many Swedes appear to use more nonce borrowings in daily life more frequently as a result of their proficiency level, and by extension, their ability to choose a stylistic nuance through an English word or phrase.

Definitions and Terms

According to Einar Haugen, borrowing is the attempt by a speaker to reproduce in one language, patterns which he or she has learned in another (*The Norwegian Language* 363). There are three major types of borrowings; loanwords, loan translations, and semantic loans. Loanwords are usually limited to those borrowings in which both the phonemic shape of a word and its meaning are imported (Haugen, *The Norwegian Language* 389-390). Donald Winford provides a classification table to simplify Haugen's breakdown of lexical borrowing types, and it is from this table that I create my own breakdown of the various types of lexical borrowings known as loanwords and native creations, according to Haugen. Native creations consist of native words to express a foreign concept. This particular borrowing phenomenon is not considered in my study of English in Swedish youth literature. Below is a breakdown of the terms and definitions of lexical borrowings.

Lexical borrowings involve imitation of some aspect of the source (or donor) language.

¹ The term *nonce borrowing* was first introduced by Uriel Weinreich.

1. **Loanwords** consist of borrowed words from an external language which contain part or all of the morphemic composition of the source word.

-*Pure loanwords* consist of single words or compounds.

-*Loanblends* are hybrids of both the donor and the recipient languages' morphemes into one word.

-*Derivational blends* are loanblends where the stem of the word is imported, yet the affix is from the native language.

-*Compound blends* are also loanblends which consist of a native stem, but have an imported affix.

2. **Loanshifts** maintain the meaning of the word from the source language, yet have completely native morphemes

Semantic loans are loanshifts which involve a native word expanding its meaning to include that of the source language's meaning. This happens when the word in the source language is similar (semantically and phonetically) to a word in the recipient language. In *The Norwegian Language in America, A Study in Bilingual Behavior*, Haugen provides an example of a semantic loan with the Portuguese word *humoroso* which originally only meant 'capricious' but later took on the English meaning 'humorous, funny,' thus expanding its originally established meaning.

Loan translations are also loanshifts which constitute implementing native morphemes, yet with an overall pattern of the source language (Haugen, *The Norwegian Language* 390), such as the word *skyskrapa* in Swedish (with native Swedish words 'sky' and 'skrapa') with the original English pattern preserved. The term 'translation' refers to the substitution of the source language words with those of the recipient language.

In terms of morphological and syntactic integration, loanwords do not cause many problems here as they tend to simply behave like their counterparts of different syntactic and morphological categories in the recipient language. Nevertheless, morphological adaptations can be more complicated, particularly if the recipient language has complex rules involving case, number, and gender.

Constraints and Consequences of Lexical Borrowing

Constraints

Aside from social factors, there are also linguistic constraints which condition the degree and type of lexical borrowing. The ‘hierarchy of borrowability’ provides an understanding of the propensity of items in a language to be borrowed. Open-class content items like nouns and adjectives are most easily borrowed, while close-class function items, such as pronouns and conjunctions, are not as likely to be incorporated in borrowings between linguistic systems. Hierarchies of borrowing were proposed as early as the 19th century by W.D. Whitney and later by Einar Haugen and Pieter Muysken. Here is the ‘hierarchy of borrowability,’ according to Pieter Muysken:

Nouns > adjectives> verbs> prepositions> coordinating conjunctions> quantifiers> determiners> free pronouns> clitic pronouns> subordinating conjunctions.

Nouns and adjectives exist on their own more freely and isolated from context and as a consequence can be more easily “picked up” and borrowed between language systems. Close typological similarity between two linguistic systems facilitates the process of borrowing items beyond nouns and adjectives, and so verbs can easily be adopted into the recipient language if the morphology of the two languages are similar and allow for a smooth transfer (Winford 51-

52). The more complex and involved the morphology of one language is, the less likely borrowing will occur between systems that are dissimilar. Weinreich states that the typological differences between word structures may prefer and promote loanshifts or loan translations over direct borrowing (61). Regardless, “structural constraints may not apply when the right social conditions prevail” (Winford 53). This may result in code switching altogether, abandoning an attempt to integrate another language into one’s native language.

Consequences

In cases where words are borrowed along with affixes, new morphological patterns can also be introduced and may or may not become productive (Winford 56). This has happened in the past in Swedish with Latin, Low and High German, and French loanwords affixes. Many affixes became very productive in Swedish verbal and nominal morphology. New suffixes and prefixes were incorporated and actively used in word formation in Swedish from Low German, e.g., with the Swedish words for teacher and friend in the feminine *lärarinna* and *väninna*. Functional prefixes loaned from German are *an-*, *bi/be-*, *er-*, *för-*, and *und-*, as in *anfälla*, *bevara*, *bifälla*, *erkänsla*, *förtvivla* and *undgå* (Pettersson 123). French also influenced the morphology of Swedish, as can be attested in such Swedish words as *värdera* and *skådespelari*. An example of a functional suffix in Swedish attached to a (semi)native word includes *bilist* (which means motorist). Lexical borrowings can also lead to borrowing of inflectional morphemes, such as the plural *-s* which has come into Swedish from English loanwords, such as in the established English loanword *fan/fans* in Swedish.

Ultimately, one of the most common reasons and causes for new loanwords to enter into a language is to fill a gap in the recipient language’s terminology (Haugen, *The Norwegian*

Language 408), and this has been most evident in recent times within various fields, especially science and technology.

Code Switching

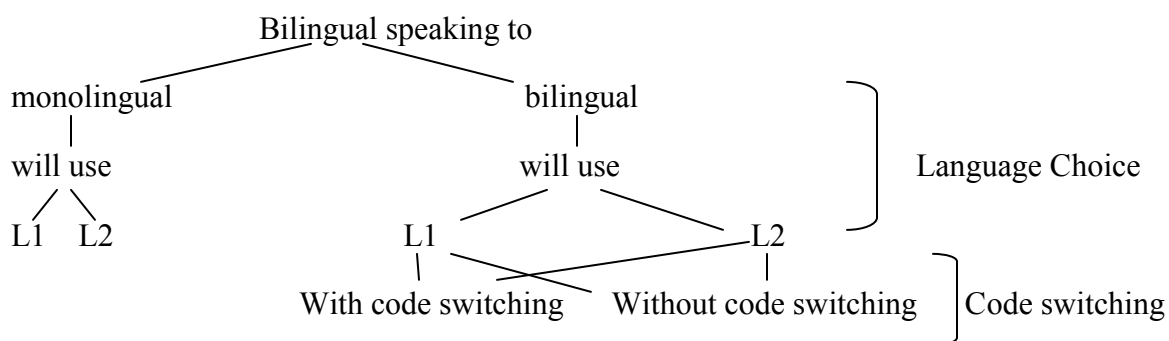
There is much disagreement among researchers as to what exactly the phenomenon of code switching is. In its broadest meaning it is “the alternate use of two or more languages in the same utterance or conversation” (Grosjean 145). Grosjean explains that a code switch can be of any length (a word, a phrase, a sentence) and is a complete shift to the other language, whereas a borrowing is a word or short expression that is adapted phonologically and morphologically to the spoken language (308).

The two motives for code switching listed below (according to Grosjean) are what I believe are most pertinent in the case of code switching in Sweden, especially among young adults. “It is a well-accepted notion among sociolinguists that language is not just an instrument of communication. It is also a symbol of social or group identity, an emblem of group membership and solidarity” (Grosjean 117). In the case of youth language in Sweden, it appears that the usage of English is used prevalently amongst young adults. Its usage also provides its speakers with a stylistic choice which likens them to figures in pop culture with whom they may wish to be associated. English seems to be an identity marker in that one is “cool” when using English, i.e., the language of mass media, movies, music, and television. This leads to Grosjean’s second reason for code switching, namely, “that attitudes towards a language- whether it is beautiful, efficient, rich and so on- are often confounded with attitudes toward the users of that language” (Grosjean 117).

With regard to language choice, there are many ways within even one language to express a single idea, and monolinguals have choices regarding the use of a dialect or a degree of formality, etc... This is even more complex among bilinguals. According to Ervin-Tripp, the factors which play a major role in these decisions are setting (time and place), participants, topic, and the function of the interaction (request, greeting, etc) (cited in Grosjean 128). An entirely new dimension of choice appears among bilinguals as to whether they will code switch or not when speaking with each other. The following three components for code switching listed below are, according to Grosjean, the three which I believe also play the most important roles when considering code switching in Sweden:

1. Qualify a message: amplify or emphasize;
2. Mark and emphasize group identity (solidarity);
3. Change role of speaker: raise status, add authority, show expertise (Grosjean 152).

Grosjean also provides a flow chart to illustrate the possibilities which exist for language choice and code switching (129):



“In the first stage the bilingual decides which base language to use, and in the second stage he or she determines whether to code switch. This second stage occurs only when the bilingual is addressing another bilingual, and even then the decision may be delayed for some time. What is sure is that this stage does exist, because a bilingual will code switch in certain situations but not

in others” (Grosjean 145). There are two interdependent distinctions of the kinds of bilingual situations that can occur as proposed by Georges Lüdi and Rémy Porquier which include exolingual² (speakers of different languages interacting with each other), and endolingual (speakers of the same language) (cited in Peeters 60 and Winford 102).

	<i>Bilingual</i>	<i>Unilingual</i>
<i>Exolingual</i>	interaction between speakers with different languages	interaction between native and non-native speakers of the same language
<i>Endolingual</i>	interaction among bilinguals	interaction among monolinguals

According to Peter Auer, there are four patterns of code switching (or code alternation in his own words), and it is pattern IV which most resembles the code switching situation in Sweden. Pattern IV involves momentary switches which do not change the language of interaction. Pattern I describes a situation where speaker 1 is using the base language of interaction, A, and speaker 2 introduces a new language, B, and a complete switch from A to B occurs. Auer shows this as; Pattern I: A1 A2 A1 A2// B1 B2 B1 B2. Pattern II consists of speaker 1 consistently using the base language of interaction, A, while speaker 2 consistently employs another language, B. This is showed as; Pattern II: A1 B2 A1 B2. Pattern III is more complex and includes situations where speakers switch between languages within their own turns, thus making it difficult to determine what the base language of interaction is; Pattern III: AB1, AB2 AB1 AB2. Pattern IV describes the instance of code switching occurring “in the middle of a speaker’s turn without affecting language choice for the interaction at all” (Auer 126). This is depicted as A1[B1]A1. Auer considers this ‘momentary lapses’ into language B within the frame

² The terms exo- and endolingual were proposed by Rémy Porquier.

of language A (the base language, which would be Swedish for the purposes of this study). This is called ‘transfer’ as opposed to code switching (or alternation) and tends to display a speaker’s bilingual competence (Auer 126). This kind of mixture creates what is known as ‘islands’ which constitute material from the embedded language (new language) into the matrix language (base language of interaction). Auer’s pattern IV describes the phenomenon of ‘islands,’ i.e., floating words or phrases inserted into the matrix language, yet surrounded by and integrated into the matrix language, and not representing an entire utterance in the embedded language from whence the ‘islands’ originate. ‘Tag-switching’ as defined by Poplack is the insertion of a tag into one language which originally comes from another language, such as the English tag phrase ‘you know’ or ‘I mean’ (cited in Barredo 531).

Myers-Scotton provides a definition of code switching which matches Auer’s pattern IV in that “code switching is the selection by bilinguals or multilinguals of forms from an embedded variety (or varieties) in utterances of a matrix variety during the same conversation” (*Dueling Languages* 3) -the matrix language being Swedish and the embedded language English, in terms of what is investigated in this dissertation.

In a survey by Åsa Mickwitz, Swedish speakers were asked which English loanwords they perceived as foreign, and the results were that newer loanwords such as *laidback*, *carport* and *highbrow* were perceived as foreign, non-Swedish words. Mickwitz states “att en språkbrukare är medveten om att dessa ord är främmande, skulle i så fall innebära att orden ska definieras som kodväxling” (44) [that a language user is conscious of the fact that these words are foreign would mean that these words can be defined as code switching.]

Code Switching Versus Borrowing

In the literature, there is much disagreement as to what exactly constitutes code switching versus borrowing, yet the consensus appears to be that there is no clear dividing line between the two and that they instead actually represent a continuum (Clyne 71). Myers-Scotton considers single-word switching and borrowing as essentially similar processes which fall along a continuum, based on degree of integration or assimilation. Yet “code switching and borrowed forms must be different since borrowed forms become part of the mental lexicon of the matrix language, while code switching forms do not” (Myers-Scotton 163). Michael Clyne adds that “phonological or morphological integration is likely in borrowing but not in code-switching” (71).

Myers-Scotton distinguishes two types of borrowings, which she calls ‘cultural’ and ‘core’ borrowings. Cultural borrowings include new objects or concepts to the matrix language culture, whereas core borrowings represent items for which the matrix language already has equivalents. Core borrowings thus have a status identical to that of code switching forms (169). “Core borrowing forms are borrowed because certain types of contact situations promote desires to identify with the embedded language’s culture, or at least with aspects of it” (Myers-Scotton 172). For her, code switching is a major conduit for borrowing, since single switches can become borrowed forms through increased frequency or use and adoption by monolingual speakers of the matrix language (Myers-Scotton 182).

Pragmatic Borrowing

Pragmatics as a field is fundamentally concerned with the use of language in context. One way to examine this is through the presence and implementation of various borrowings known as *pragmatic markers*, *hesitation markers*, *fillers*, and *discourse particles*. According to the Routledge Pragmatics Encyclopedia, discourse markers (DMs) “are generally held to refer to a functional (as opposed to a grammatical) class of expressions. They do not contribute to the semantic meaning of the discourse segment (S2) which hosts them, but signal a relationship between this segment and the preceding one (S1)” (125). According to Hölker (1991), DMs are defined functionally as having an emotive/expressive function rather than a referential, denotative, or cognitive function, and they neither affect the truth conditions nor add anything to the propositional content of an utterance (qtd. in Aijmer, and Simon-Vandenberg 225). In order to be classified as a DM three conditions must be met: it must be a lexical expression, such as “but,” “so,” “and” and “in addition;” it must occur as part of the second discourse segment, and it does not contribute to the semantic meaning, but rather signals a specific semantic relationship between two propositional segments (Cummings 126). The Routledge Pragmatics Encyclopedia also distinguishes discourse particles as a closed class of expressions which are important for the overall context and that can be either single words such as “well,” “gosh,” “uh,” or collocations, e.g., “I mean,” and “you know” (130). However, in the literature there appears to be uncertainty as to what exactly constitutes a discourse marker as opposed to a discourse particle, and as mentioned above, these two terms can be used to refer to the same phenomenon. In their article “The Evolution of a Bilingual Discourse Marking System: Modal Particles and English Markers in German-American Dialects,” Emily Goss and Joseph Salmons define discourse markers as having “a peculiar position within both the structural and the social settings of language contact:

Structurally, they represent content morphemes at the discourse level but not at the sentence level. At the same time, they are high- frequency items in natural discourse and they occur in particularly salient positions, motivating possible borrowing on social grounds alone” (482).

Pragmatic borrowing involves discourse markers as they are borrowed between different languages, i.e., from a source language (SL) into a recipient language (RL) (Andersen 17), and it is the concept of pragmatic borrowing which is most pertinent for the purposes of this dissertation. According to Gisle Andersen, “pragmatically borrowed items carry signals about speaker attitudes, the speech act performed, discourse structure, information state, politeness, etc...” (18). Pragmatic items, such as interjections, expletives, and discourse markers are external to propositions, yet they contribute as signals of how an utterance is to be understood in its communicative context (Andersen 22). There are eight categories of pragmatic borrowing in particular which I will investigate for the purposes of this study. They include: interjections, discourse markers, expletives, greetings/leave-taking formulae, politeness markers, general extenders, tag questions, and vocatives. I will briefly define these categories in order to provide clarity as to how I analyze and categorize the data in chapter five. Some of the examples provided here are from Gisle Andersen’s article “Pragmatic Borrowing” (2014).

Below is a table of the pragmatic borrowings which are considered in the analysis of this study. It must be noted that, at times, there is no consistently clear dividing line between discourse markers, expletives, and interjections.

Category	Definition	Example
<i>Discourse markers/particles</i>	Functional class of expressions which do not affect semantic meaning of the segment	<i>well, you know, okay, yeah right, gosh, uh, I mean, oh my God</i>
<i>Interjections</i>	A form, typically brief, such as one syllable or word, which is used most often as an exclamation or part of an exclamation, and that typically expresses an emotional reaction, often with respect to an accompanying sentence (SIL International)	<i>no, sure, nope, hey, yes, ugh, excellent</i>
<i>Expletives</i>	Profane expressions, obscenities	<i>fuck, wtf, what the fuck, goddamn, fucking shit, shit</i>
<i>Greetings/leave-taking formulae</i>	Salutations and expressions to mark the moment of arriving or departing	<i>hello, goodbye, buh bye, bye, farewell</i>
<i>Politeness markers</i>	Phrases used to show politeness, to apologize, etc...	<i>please, thank you, sorry</i>
<i>General extenders</i>	Expressions with vague reference used to indicate that there is more to say, and to express assumption of shared knowledge, appealing for solidarity and understanding, or indicating lack of certainty (Grzybek, and Verdonik 127)	<i>(or) whatever, or whenever, or however, or stuff, or stuff like that, or things</i>
<i>Tags</i>	A constituent that is added after a statement in order to request confirmation or disconfirmation of the statement from the addressee. Often it expresses the bias of the speaker toward one answer (SIL International)	<i>isn't he/she/it?, right?</i>
<i>Vocatives</i>	A nominal element referring to the addressee(s) of a sentence (Schaden 176)	<i>man, dude, baby, darling</i>

According to Hans Galinsky, borrowings can convey a large range of stylistic and pragmatic effects. These effects can be seen in the following list of seven central functions of Anglicisms in German, with Anglicism used “as an umbrella term to cover any instance of transmission from English to a RL (recipient language)” (Onysko 89). The list of functions includes: “(1) providing national American color of settings, actions, and characters, (2) establishing or enhancing precision, (3) offering or facilitating intentional disguise, (4) effecting brevity to the point of terseness, (5) producing vividness, often by way of metaphor, (6) conveying tone, its gamut ranging from humorous playfulness to sneering parody on America and ‘Americanized’ Germany, (7) creating or increasing variation of expression” (qtd. in Onysko and Winter-Froemel 1550). In addition to how Anglicisms may function in a language, a number of major motives for their usage may include “flattery, insult, disguise, taboo/emotional markedness, prestige/fashion, and changes in the world/need for a new name” (Onysko and Winter-Froemel 1553). Gisle Andersen also notes that “lexical borrowings are shown to have specific stylistic and pragmatic effects, especially when they compete with near-synonyms in the RL, and these stylistic effects can explain the motivation for the choice of a borrowed form” (22).

Micro- and Macro-Level Analysis of Language Usage

According to Joshua Fishman, macro-level analysis of language refers to the socio-cultural norms and expectations of a society, whereas the micro-level deals with the individual behavior at the level of face-to-face verbal encounters. Furthermore, it is the sociolinguistic domains which represent the contexts of interaction into which social life is organized and which influence the language of interaction. Domains include ‘family,’ ‘employment,’ ‘religion,’ ‘friendship,’ and ‘education’ (Fishman, *The Sociology* 47). Fishman further defines domains as “institutional contexts and their congruent behavioral co-occurrences” (Fishman, *Language* 248). Yet ultimately, domains originate in the “integrative intuition of the investigator” (Fishman, *Language* 260). Speakers are conscious both of the domain in which they are speaking and the role they are expected to play within it. It is through the awareness of the societal domain and the role-relationship a speaker either is expected to assume or that they wish to portray (for whatever effect), that language choice, stylistic choice, etc, are chosen. Domains and social situations also reveal the links that exist between micro- and macro-sociolinguistics (Fishman, *Language* 261). These links highlight the significance of varied language choices and the reasons for code switching on a grander scale. “If many individuals (or sub-groups) tend to handle topic X in language X, this may well be because this topic pertains to a domain in which the language is dominant for their society or for their sub-group” (Fishman, *Language* 80-81). Such a domain in Sweden, where young adults would implement unestablished English words or phrases, suggests that these domains mirror a situation where this same usage of English would exist. It seems as though the mass media, television, etc, represent these domains in Swedish society where English is used, and as a consequence, young adults are emulating these domains and recreating them on the micro-level among each other. “Individuals can and do exploit choices available to

them to manipulate situations and redefine the relationships pertinent to a particular interaction” (Winford 114). Swedes do this with English as they have an expanded linguistic repertoire that includes a high level of proficiency in English, which is permitting them more stylistic choices.

Domain loss can also be seen as a result of globalization. According to Jan-Ola Östman (cited in Mickwitz 30), globalization is a phenomenon in contact linguistics which fundamentally influences how language and ideology are viewed in a society. However, different nations experience and define globalization differently. In the Nordic countries, in particular, the influences of Anglo-American culture and language have left and continue to leave their mark. Yet, this does not occur if there are negative attitudes being fostered in Sweden toward American culture. According to Nyström Höög (cited in Mickwitz 33), attitudes and language use go hand-in-hand in that one does not implement words and expressions from one particular language (English, in this case), if the people using these words and expressions do not harbor a positive stance on the other language. This is especially true in a society where this alternate second language is not spoken by an oppressing superstratum group.

Peter Auer provides a list of conversational loci in which code switching is particularly frequent. These include reported speech, change of participant constellation (to include/exclude or marginalize others), side-comments, reiterations (for emphasis or attracting attention), change of activity type, topic shift, puns (language play), and topicalization (120). Nevertheless, these are just examples, and Auer states that ultimately such a list does not bring us closer to a theory or tell us why code switching happens. “In the typical bilingual speech community, the correlation between language and activity is not strong enough to make code-alternation predictable...” (Auer 123).

Youth Language in Sweden

In research on youth culture, it is commonly accepted that the ages between 13 and 24 mark the timeframe most associated with youth and young adults, and it is this eleven-year span which is considered the time from becoming a teenager to the typical entrance into adulthood in the Western world (Kotsinas 16). It is during this time that young people construct and shape their identities both as adolescents, and as young adults. Young people are attempting to disassociate themselves from their parents and from childhood in order to transition into a new, more complex identity. During this time, young people do not just imitate their parent's generational lifestyle choices, rather they create their own by giving new meaning to cultural elements to which they are exposed. When they combine various aspects of culture which do not traditionally belong together, they are experimenting with symbols to create their own identity (Kotsinas 18). For example, the clothing and music that was attributed to one group in the past are now worn and listened to by a younger generation which gives new meanings and nuances to the symbols that they did not necessarily have when they first became popular. In the 1960's television became very prevalent in the Western world and began to gradually replace and reduce the frequency of conversations between members within a family as well as among friends. Later, in the 1990's and 2000's, computers and the internet began to increase this exposure to the outside world and consequently reduce the amount of time spent among members of the same community. People are now able to experience different aspects of society through the media which transcend their regional exposures. As a result, young people are able to identify with international trends and group identities. One way in which people mark their group loyalties is through language, and they often tend to do this by playing with language. Modern research on youth culture and language stresses the creativity and expressivity of young people (Kotsinas 17).

Robert Le Page and Andrée Tabouret-Keller state that linguistic performance can be seen as a series of identity acts where people reveal both their personal identity and their search for the social roles into which they fit (cited in Kotsinas 19). According to Ulla-Britt Kotsinas, a researcher in the youth language and culture of Sweden, most of us mark our regional origins with our dialects, yet we also show our group identities, age, gender, and social status with how we use language (19). And yet, one may wonder if Sweden is perhaps demonstrating a new global identity with the use of English. The usage of slang also makes up a large part of youth speech. Danish researcher Otto Jespersen considers slang “a fight against what is outworn and drab,” which is caused by “a desire to break away from the commonplaces of the language” (qtd. in Kotsinas 23).

In her book on youth language in Sweden, Kotsinas discusses Swedish as it is used in conversation among teenagers in three different suburbs of Stockholm. Regarding the usage of English, she states:

”En vanlig föreställning om ungdomsspråket är att det överflödar av engelska ord. Att döma både av inspelningarna och av den nämnda slangenkäten tycks dock inte inflödet av engelska ord vara särskilt mycket större i dag än tidigare, även om en del inlånade ord under vissa perioder kan vara mycket frekventa i ungdomsslang...Ord och längre sekvenser ur främmande språk, ofta engelskan, används också för en typ av språklek som inte primärt är att betrakta som slang. Inte sällan citeras filmtitlar och brottstycken ur musiktexter, serier, osv., till exempel *can't buy me love*, och de får då en innebörd utan referens till det ursprungliga sammanhanget. Genom att använda en engelsk sekvens signalerar talaren att yttrandet är avsett att vara skämtsamt, ironiskt, el.dyl” (Kotsinas 68-69); [A common notion about youth language is that it is full of English words. Judging by both the recordings and the questionnaire on slang, the influx of English words does not seem to be much greater today than in the past, even if some borrowed words during certain periods are very frequent in youth slang...Words and longer sequences from a foreign language, often English, are also used for a kind of language play that is not only to be regarded as slang. Quite often movie titles and song lyrics, television shows, etc., for example, *can't buy me love*, are quoted which acquire a meaning all on their own irrespective of the original context. By using an English sequence, the speaker signals that what they are saying is intended to be playful, ironic, etc...].

Yet in other cases, the speakers may come up with the sequence themselves and actually create an utterance in English. ”När engelska eller andra språk används på dessa mera tillfälliga sätt är det alltså vanligen inte fråga om en okontrollerad påverkan från ett annat språk utan tvärtom ett medvetet utnyttjande av ett stilmedel för att ge ytterligare en dimension åt yttrandet. (Kotsinas 69); [When English or other languages are used in these more casual ways, it is usually not a question of uncontrolled influence from another language, rather the opposite: A conscious exploitation of a stylistic means to provide yet another dimension to the utterance.]

In the end, this playfulness with language by incorporating sequences from English may contribute to an overall and gradual change in Swedish and how much the language permits inclusions of English. It is currently believed in youth culture and language research that young people play a significant role in the process of language change (Kotsinas 169). Changes in spoken language continuously take place also as a consequence of new generations, in opposition to the adult world, creating new pronunciation norms, slang words, and grammatical expressions. In Sweden, English undeniably seems to be playing this role (Kotsinas 19-20).

Chapter Three

Materials

In this chapter I discuss the materials used to collect the data for this dissertation. Each individual author is briefly introduced with consideration to his or her birth place and year, as well as any remarks regarding his or her career and life experiences which could play a role in the usage of English. I also provide a concise description of each book's plot, main characters, and major themes. Book reviews, where possible, are also provided about each individual novel.

Mats Wahl's *Ormfågel* (2010)

Mats Wahl was born in 1945 and moved with his family to Stockholm when he was twelve. While a schoolteacher in the 1960's and 70's, Wahl published his first book in 1978, *Mimersbrunn*. He is primarily known as an author of youth and children's literature and has won several prestigious awards for his works including the *Augustpriset* (August Award) in 1993 as well as the *Deutscher Jugendliteraturpreis* (German Youth Literature Award) in 1996. He has published 43 books altogether.

Ormfågel was published in 2010 and is a youth novel centering on a 14-year old girl in eighth grade, named Ellen. Ellen has an alcoholic mother, no father, and has just begun a new school, which is considered a 'problem school.' Ellen is constantly faced with harassment in this troubled school and finds solace in music. Max and Nicko are the other two main characters in this story. Max is sensitive to the violence at the school and he is also friends with Ellen, whereas Nicko is a trouble-maker. Nicko and his friends eventually attempt to play a trick on Ellen and

her friends one night, when they set off a small firebomb in one of the rooms where they are rehearsing for school drama club. Ellen manages to escape, yet her friends are not as lucky and die in the fire. This story is narrated in the third person.

Ormfågel has received positive reviews in several Swedish newspapers. *Svenska Dagbladet* states: "Wahl skildrar ungdomars vardag med stor inlevelse. Dialogen flyter smidigt...Romanen bygger på Wahls egna erfarenheter från en rad skolbesök under årens lopp" (Kåreland); [Wahl depicts adolescent daily life with great empathy. The dialogue flows smoothly...The novel builds upon Wahl's own experiences from a series of school visits over the years].

I chose this book as it portrays daily life for Swedish teenagers, includes both male and female main characters and was published in 2010. The author's birth year, 1945, was a major factor in choosing this book, as for this study I decided to include two authors born in the 1940's to examine and compare the amount of unestablished English with younger authors.

Bo R. Holmberg's *Skuggaren* (2006)

Bo R. Holmberg was born in Ådalen in northern Sweden in 1945. In addition to writing children's and young adult novels, Holmberg taught both junior high school and community college in his career. Since 1982, he has written over 40 books (Holmberg).

Skuggaren was published in 2006 and is a youth detective novel in a series involving the same main character, Robert Parkman. Robert is 15 years old and in the ninth grade. He carries out unofficial, 'private detective' work for the other students at his school, and this is how he

becomes involved with the other main character in the book, Eva, who is also 15 years old. Robert attempts to help Eva with her ex-boyfriend who she claims is stalking her. The book takes place mostly in a school setting in a small fictitious Swedish town. The story is narrated in the first person through the eyes of the main character.

Skuggaren received a review from the Swedish newspaper; *Expressen* which found that "Holmberg balanserar med stor elegans parodin på amerikanska TV-deckare och privatspanare i den sympatiske Roberts gestalt" (*Expressen*); [With great elegance, Holmberg balances the parody of American detective series and private detectives in Robert's sympathetic character].

I selected this book as it is a young adult novel with adolescent main characters. It also portrays both female and male main characters. This book was published recently and by an author born in 1945; two of the main criteria for my selection process. Typical themes in youth novels, such as love, identity, emotions, and school life are also heavily present in this story.

Katarina Von Bredow

Katarina Von Bredow was born in 1967 in Aneby, a small town in southern Sweden, and is one of the most well-known youth literature authors in Sweden today. She lived in Spain for three years, where she wrote her debut novel *Syskonkärlek* (1991), yet she has lived most of her life in Stockholm, where she has worked as an artist and writer. She received two German youth literature awards for *Syskonkärlek* in 1994 and 1995, as well as several other Swedish literature awards for subsequent novels. She has published ten youth novels mostly covering teenage angst, emotions, sexuality, and school life (Von Bredow).

I elected to include three books by Von Bredow in order to give a unique perspective of the progression of the usage of English within one particular Swedish author's own works, with about a decade between each novel. I also selected these three books by Von Bredow because of their portrayal of everyday life for an adolescent in Sweden. The other two factors which were decisive in my selection of this author included the date of birth, in the 1960's, and the dates of publication which span about twenty years, 1991-1999-2009.

Svenska Dagbladet expresses the following in regards to Von Bredow's books in general:

"Den omöjliga kärleken är oftast ämnet för Katarina von Bredows romaner. Det kan handla om syskonkärlek, om eleven som förälskar sig i sin lärare eller om flickan som blir upp över öronen kär i bästa vännens pappa. Hur hantera de starka känslorna som hotar att rasera hela tillvaron? Hur göra sina val i de avgörande situationerna? Sådana frågor ställs på sin spets i Bredows böcker" (Kåreland); [Impossible love is often the subject of Katarina von Bredow's novels. Topics range from sibling love, the student who falls in love with their teacher, or the girl who is head over heels in love with her best friend's dad. How does one deal with the strong emotions that threaten to destroy all of existence? How does one make choices in these crucial situations? These are the kinds of questions Von Bredow's books pose].

Syskonkärlek was published in 1991 and tells the story of two siblings who fall in love with each other. The main character, Amanda, is 17 years old and a painter. She keeps a diary about her experiences and emotions with the ensuing romantic relationship she has with her brother, Ludvig, who is one year older than herself. Their mutual friend, Eva, who is somewhat older (25 years old), is the only other character in this story who is privy to their love affair and she often offers her aid in their dilemma. When Ludvig and Amanda's mother eventually finds out, they are separated and Amanda moves in with Eva. Ludvig, however, is sent to his uncle's home in a distant town on the other side of Sweden. In time, Amanda marries, has children, and she and Ludvig never reconnect. The story is narrated from Amanda's perspective in first person.

This book was nominated for the most prestigious German youth literature award *Deutscher Jugendliteraturpreis* (Von Bredow). In a list of “fantastiska böcker om kärlek” [fantastic books about love] Sweden’s largest literature magazine, *Litteratur Magazinet*, wrote; “Det här är en bok som väcker frågor om vad som egentligen är rätt och fel, och vem man får eller inte får älska” (Lindberg); [This is a book that raises questions as to what is actually right and wrong and whom one is or isn’t allowed to love].

Som om ingenting, published in 1999, is a love story which centers around the main character Elin, who is 19 years old and enrolled in a writing course. She becomes enamored with the teacher, Paul, who is 25 years her senior and her best friend’s father. The story develops as Elin and Paul begin to express their feelings for each other. Elin is constantly worried and afraid that they will get caught, and throughout the story she processes the web of feelings she is experiencing.

Lena Kåreland from *Svenska Dagbladet* stated; ”Von Bredow kan konsten att berätta. Med både humor och träffsäkerhet levandegör hon ett stycke svensk nutidsverklighet. Hennes berättelse behandlar inte bara passionens kraft utan också, som Elin vid ett tillfälle säger, förälskelsen i orden som byggstenar, kort sagt i språkets gestaltande förmåga;” [Von Bredow knows how to tell a story. With both humor and precision she brings to life a piece of Swedish contemporary reality. Her story doesn't only deal with the power of passion, but also, as Elin at one point says, the love of words as building blocks, in short, language's creative ability].

Bara inte du was published in 2009. It deals with a young adult woman named Emma, who is on the verge of turning 20 and becoming “an adult for real with her own apartment and a job” (Von Bredow). As a love story between the main character Emma and her best friend’s boyfriend, Adrian, this book represents another story of a young adult attempting to work through her emotional chaos and balance new love with friendships, work, and other lovers. What makes this storyline more complicated is that she must hide her affair from her best friend and process the situation alone. Eventually Emma processes her emotions and decides to end the relationship with Adrian. This book mainly follows her journey from new love to the realization that she cannot continue to deceive the people she cares most about. It is also narrated in the first person. This story presents the perspective of a teenager entering into her twenties, and thus constitutes a more independent, young adult point of view. It does not, like many of the other books, provide the perspective of a young adolescent still in school.

In regards to this story, *Svenska Dagbladet* wrote:

“Vardagsrealismen dominerar i skildringen av Emmas slitsamma arbete på kaféet... Bredow har talang inte bara för att skildra känsloruset hos unga människor. Med inlevelse ger hon även en bild av narkotikahandel, utpressning och tillvaron i den undre världen i den stad där Emma bor. Det är spännande och välskrivet och som vanligt inget fel på flytet i berättelsen” (Kåreland); [Everyday realism dominates in the portrayal of Emma's backbreaking work at the coffee shop ... Von Bredow’s talent doesn’t only lie in depicting the whirlwind of emotions in young people. With empathy, she also provides us with a picture of drug trafficking, blackmail and life in the underworld in the city where Emma lives. It is exciting and well-written, and as usual the story flows effortlessly].

Jenny Jägerfeld's *Här ligger jag och blöder* (2010)

Jenny Jägerfeld was born in 1974 in central Sweden and is both a psychologist and a writer. She has written two youth novels. *Här ligger jag och blöder* won one of Sweden's most prestigious literary awards, the *August Award (Augustpriset)* in the category of children and youth literature. This novel has also won the *Stora Läsarpris* (The Grand Readers' Award) (Jägerfeld).

Här ligger jag och blöder was published in 2010. It portrays the life of a 17-year-old schoolgirl named Maja who is very artistic, has divorced parents, and a mother with Asperger's syndrome. One of the other main characters, Justin, is 20 years old and becomes Maja's love interest. This story mainly takes place in Stockholm, where Maja lives with her father and attends school. It has many typical elements of a youth novel; it includes many instances at school and of typical teenage night life at house parties, in addition to relationship issues, peer pressure and coming-of-age dilemmas. A major topic in this story deals with the fact that Maja's mother has Asperger's syndrome. The syndrome is described in detail and Maja's mother is portrayed with having typical characteristics of the syndrome. However, it is not known throughout the entire story that her mother has Asperger's; rather Maja speculates often throughout the story why her mother has seemed so emotionally distant her whole life. It is towards the end when Maja finally learns that it has been due to Asperger's.

This story is told through Maja's first person experience. I chose this novel for several reasons. Firstly, the author was born in the 1970's and the publication of this book occurred in 2010. Also, this novel received one of the most prestigious children and young adult literature awards, *Augustpriset* in 2010, and the inclusion of a book that has won a prestigious literature

award was deliberate out of curiosity as to whether the amount of unestablished English would differ from other books which have not received literature awards.

Jägerfeld's novel has received many reviews. *Svenska Dagbladet* commented on the book stating:

“Med skarp prosa genomtränger Jenny Jägerfeld sitt ämne. Majas jagberättelse har ett personligt tilltal, en ung människa i ett språk. Det är ledigt förföriskt, och samtidsmarkörer och subkulturella blinkningar ger sken av verklighet” (Israelson); [With crisp prose Jenny Jägerfeld penetrates the topic of this book. Maja's first person perspective has a personal appeal, a young person in a language. It's simply alluring and the contemporary markers and subcultural winks give a show of reality.]

Martin Jern's *Så värt* (2007)

Martin Jern was born in 1978 in southern Sweden and currently resides in Malmö. He has written four youth novels, with *Så värt* in 2007 as his debut. He is also a film director.

Så värt was published in 2007 and gives the perspective of a young male main character named Aron. Aron is 15 years old and in the ninth grade. This novel centers on his struggles with his peers, friends, and romantic interests. The story takes place mostly at skate parks in southern Sweden and in a school setting. All the main male characters in this book are depicted as skateboarders, and as such, skateboard culture plays a major role in this storyline. Aron's character tries to fit in where he can, yet he admittedly feels like an outsider even though he temporarily becomes popular when he begins dating one of the most popular girls in school. The story progresses with Aron's internal dialog and struggle as to which romantic interest to pursue. This book portrays the identity struggles of a coming-of-age teenage male and is narrated through Aron's first person perspective. I selected this particular novel as the author was born in

the late 1970's, close to the beginning of the 1980's generation, and because the publication was nearest to the year 2010.

In a review by *Svenska Dagbladet*, Per Israelson states;

“Med drabbande direkthet i tilltalet, ett tilltal vars kantighet förankras och breddas genom ett konsekvent, men aldrig poserande, bruk av ungdomsspråk parat med en rad verklighetsskapande markörer – varumärken, artistnamn, direkt återgivna sms, internet-chat – utsätts läsaren för Arons värld;” [The reader is exposed to Aron's world with direct, yet realistic usages of youth speech coupled with realistic markers such as brand names, artist names, text messages and internet chat].

Lisa Bjärbo's *Det är så logiskt alla fattar utom du* (2010)

Lisa Bjärbo was born in 1980 in southern Sweden and is a journalist, writer, and blogger. She currently lives in Stockholm (Bjärbo).

Det är så logiskt alla fattar utom du was published in 2010 and is Bjärbo's debut youth novel. She has written seven books. This story is about a boy named Johan, who is 16 years old and is in love with his best friend, Ester. They live in Växjö, a town in southern Sweden where they attend high school together. After four years of friendship, Johan begins to develop romantic feelings for Ester. However, Ester is in love with a Goth rocker boy at their school and pines over him. Johan, of course, has to listen to every detail, since they are best friends. The story is a back-and-forth of Ester's experiences at school with her love interests and Johan's secret struggle and infatuation with his best friend. Ultimately, they both realize they are in love with each other and end up dating. The story is narrated through alternating third person perspectives between Johan's experience and Ester's. I chose this novel because the author was born in the 1980's and this book was published in 2010; moreover, the book is categorized as a

young adult novel and centers around both a teenager male and female perspective, while simultaneously covering typical adolescent themes such as daily life, love, struggles, friends, and school.

Svenska Dagbladet reviewed Bjärbo's book stating;

"Här finns alla de vanliga motiven i en modern ungdomsroman, från skilsmässor och förälskelser till rockmusik och en tafflig sexdebut. Men iscensättningen med de växlande perspektiven känns fräsch... ger intryck av levande verklighet" (Toijer-Nilsson); [All of the usual themes in a modern youth novel are present in this book, from divorces and crushes to rock music and the awkward 'first time'. But the setting with alternating perspectives feels fresh... and gives the impression of real life].

Chapter Four

Research Findings

This chapter solely provides the presentations and analyses of the collected data from the eight youth novels examined in terms of: syntactic integration, morphological integration, and orthographic assimilation. Each youth novel is dealt with individually with tables and charts to aid in the illustration of the findings.

Mats Wahl's *Ormfågel* (2010)

In Mats Wahl's *Ormfågel*, there are only 19 instances of unestablished English, of which nine are words and 10 are phrases. Of the nine words, four occur in dialog by female characters, three by male characters and two in the objective third person narration. Of the 10 phrases, eight appear in dialog by females, two by males, and none in the narration. Altogether, 12 of the 19 instances occur in dialog by females, five by males, and two in the narration. Thus, in Mats Wahl's book, there are clearly more instances of unestablished English portrayed in conversation with female characters than any other place in the novel. This is illustrated in Table 1 below.

Table 1 [19 instances of unestablished English]

	3 rd Person	Female	Male
Narration	2	-	-
Conversation	-	12	5

There are nine words that are unestablished. In the narration, there are two instances of unestablished English. Both instances are syntactically integrated and show no orthographic

assimilation. One is morphologically integrated, and the other is morphological unintegrated.

The four words in dialog by female characters are all orthographically unassimilated and morphologically unintegrated. One of the words is syntactically integrated, while the other three are syntactically unintegrated. The three words in dialog by male characters are also all orthographically unassimilated, and only one is syntactically unintegrated. All three are morphologically unintegrated. These results are illustrated in table 2 below.

Table 2 Words [9 words: 4 by females, 3 by males, 2 by narrator]

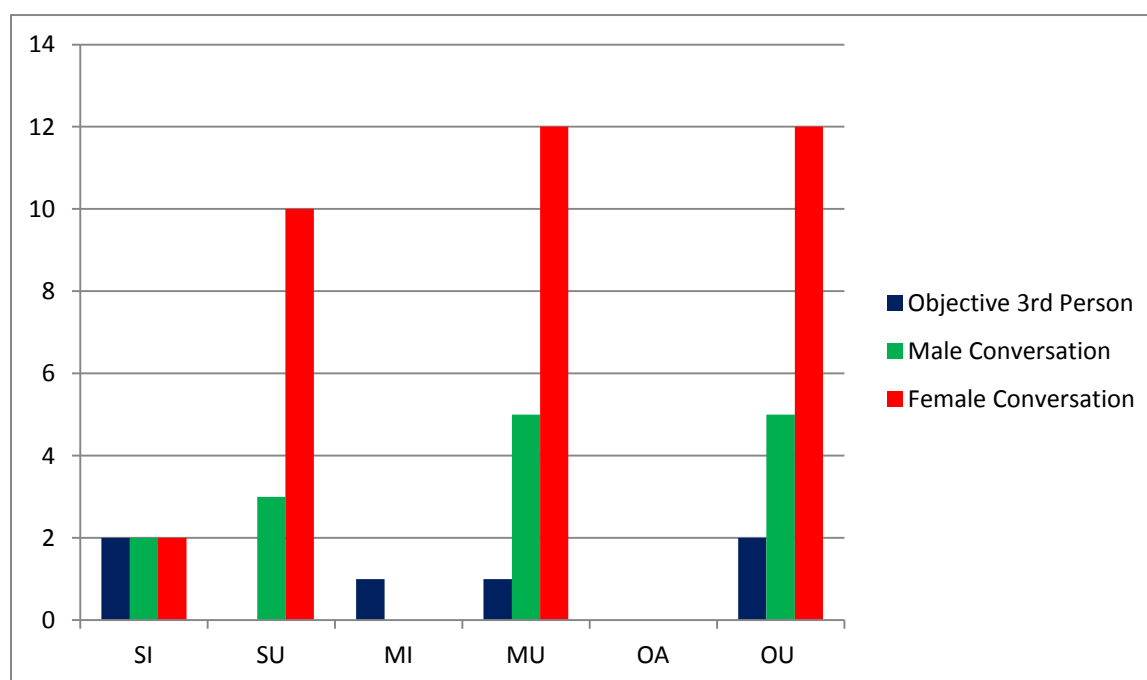
	3 rd Person	Female Narration	Female Conv.	Male Narration	Male Conv.
Syntac. Integ.	2	-	1	-	2
Syntac. Uninteg.	0	-	3	-	1
Morph.Integ.	1	-	0	-	0
Morph.Uninteg.	1	-	4	-	3
Ortho.Assim.	0	-	0	-	0
Ortho.Unassim.	2	-	4	-	3

There are 10 phrases of unestablished English, none of which are found in the narration of the book. Eight of these phrases occur in dialog by female characters, with seven syntactically integrated, while all eight are both morphologically unintegrated and orthographically unassimilated. Two of the phrases appear in dialog by male characters, and both of them are syntactically and morphologically unintegrated as well as orthographically unassimilated. This is illustrated below in table 3.

Table 3 Phrases [10 phrases: 8 by females, 2 by males, 0 by narrator]

	3 rd Person	Female Narration	Female Conv.	Male Narration	Male Conv.
Syntac. Integ.	0	-	1	-	0
Syntac. Uninteg.	0	-	7	-	2
Morph.Integ.	0	-	0	-	0
Morph.Uninteg.	0	-	8	-	2
Ortho.Assim.	0	-	0	-	0
Ortho.Unassim.	0	-	8	-	2

A total of 19 instances of unestablished English words and phrases were found. The majority are syntactically unintegrated with 13 instances, morphologically unintegrated with 18 instances and orthographically unassimilated with all 19 instances. None of the occurrences of unestablished English shows orthographic assimilation. This is illustrated below in chart 1.

Chart 1 Words and Phrases

For a complete list of the exact examples of the unestablished English words and phrases as they occur in their Swedish linguistic environment in this novel, see Appendix A.

Bo R. Holmberg's *Skuggaren* (2006)

In Bo R. Holmberg's *Skuggaren*, there are 20 instances of unestablished English. Of these, nine are words, and 11 constitute phrases. Of the nine words, none of them occur in dialog by females, and only two occur in dialog by male characters, with the remaining seven in the narration, which itself is from a male character's perspective. The 11 phrases consist of five from dialog by male characters and six in the male narration. There are no instances of unestablished English anywhere in the novel in dialog by female characters. This is illustrated below in table 4.

Table 4 [20 instances of unestablished English]

	Female	Male
Narration	-	13
Conversation	0	7

There are nine words of unestablished English. Of the seven which occur in the narration, all are syntactically integrated, morphologically integrated, and orthographically unassimilated. The remaining two, which appear in dialog by male characters, are both syntactically and morphologically unintegrated, as well as orthographically unassimilated. This is shown in table 5 below.

Table 5 Words [9 words: 0 female, 7 male narration, 2 male conversation]

	Female Narration	Female Conv.	Male Narration	Male Conv.
Syntac. Integ.	-	0	7	0
Syntac. Uninteg.	-	0	0	2
Morph.Integ.	-	0	7	0
Morph.Uninteg.	-	0	0	2
Ortho.Assim.	-	0	0	0
Ortho.Unassim.	-	0	7	2

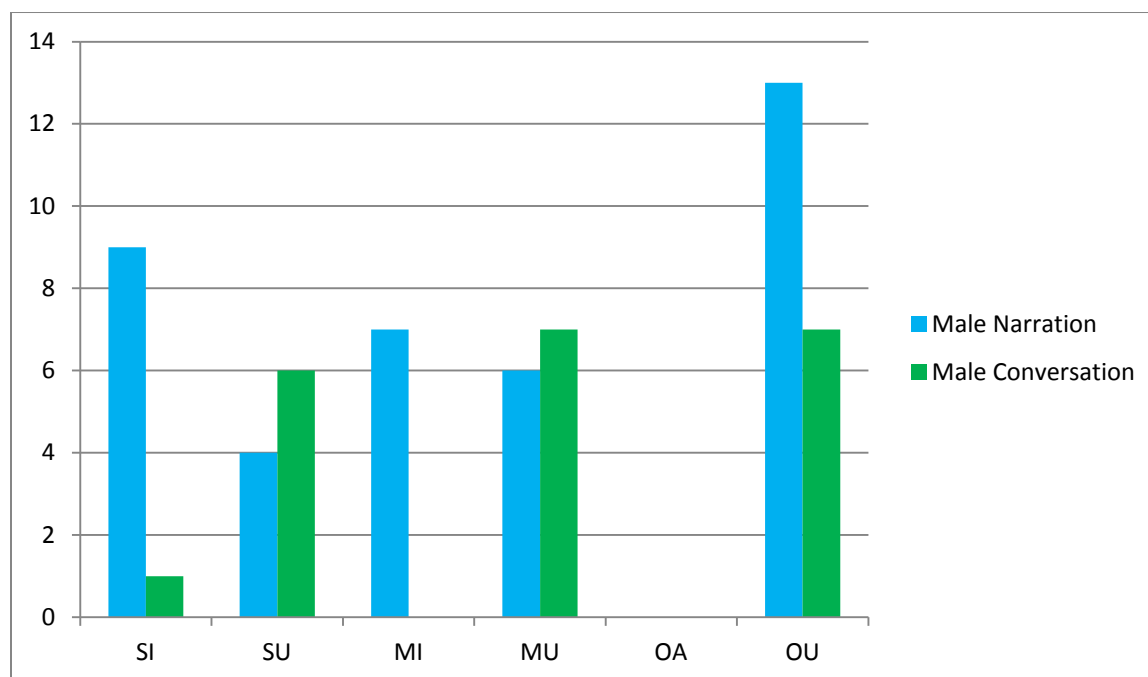
There are 11 phrases of unestablished English. Of the six instances of phrases in the narration, only two are syntactically integrated, yet all six are both morphologically unintegrated as well as orthographically unassimilated. Of the five phrases which occur in dialog by male characters, only one instance is syntactically integrated, while all five are morphologically unintegrated and show no orthographic assimilation. This is illustrated in table 6.

Table 6 Phrases [11 phrases: 0 female, 6 male narration, 5 male conversation]

	Female Narration	Female Conv.	Male Narration	Male Conv.
Syntac. Integ.	-	0	2	1
Syntac. Uninteg.	-	0	4	4
Morph.Integ.	-	0	0	0
Morph.Uninteg.	-	0	6	5
Ortho.Assim.	-	0	0	0
Ortho.Unassim.	-	0	6	5

There are 20 occurrences of unestablished English consisting of words and phrases. The majority, 13 instances, are morphologically unintegrated, yet they are equally syntactically integrated and unintegrated with 10 instances each. None of the 20 occurrences show orthographic assimilation. This is depicted in chart 2 below.

Chart 2 Words and Phrases



For a complete list of the exact examples of the unestablished English words and phrases in this novel, see Appendix B.

Katarina Von Bredow's *Syskonkärlek* (1991)

In Katarina Von Bredow's *Syskonkärlek*, there are only six instances of unestablished English. Four of these are words, and only two are phrases. All are depicted in either the first person female narration or in dialog by female characters. None are by male characters. Three of the total four words appear in the narration, with only one in dialog by female characters. Of the two phrases, one occurs in the narration and the other in dialog by a female character. Table 7 below gives a breakdown.

Table 7 [6 instances of unestablished English]

	Female	Male
Narration	4	-
Conversation	2	0

There are four instances of unestablished English words. The three that occur in the narration are syntactically integrated, morphologically unintegrated, and orthographically unassimilated. The remaining one word that appears in dialog by a female character is also syntactically integrated and orthographically unassimilated, yet it is morphologically integrated. This is illustrated in table 8 below.

Table 8 Words [4 words: 3 female narration, 1 female conversation, 0 male]

	Female Narration	Female Conv.	Male Narration	Male Conv.
Syntac. Integ.	3	1	-	0
Syntac. Uninteg.	0	0	-	0
Morph. Integ.	0	1	-	0
Morph. Uninteg.	3	0	-	0
Ortho. Assim.	0	0	-	0
Ortho. Unassim.	3	1	-	0

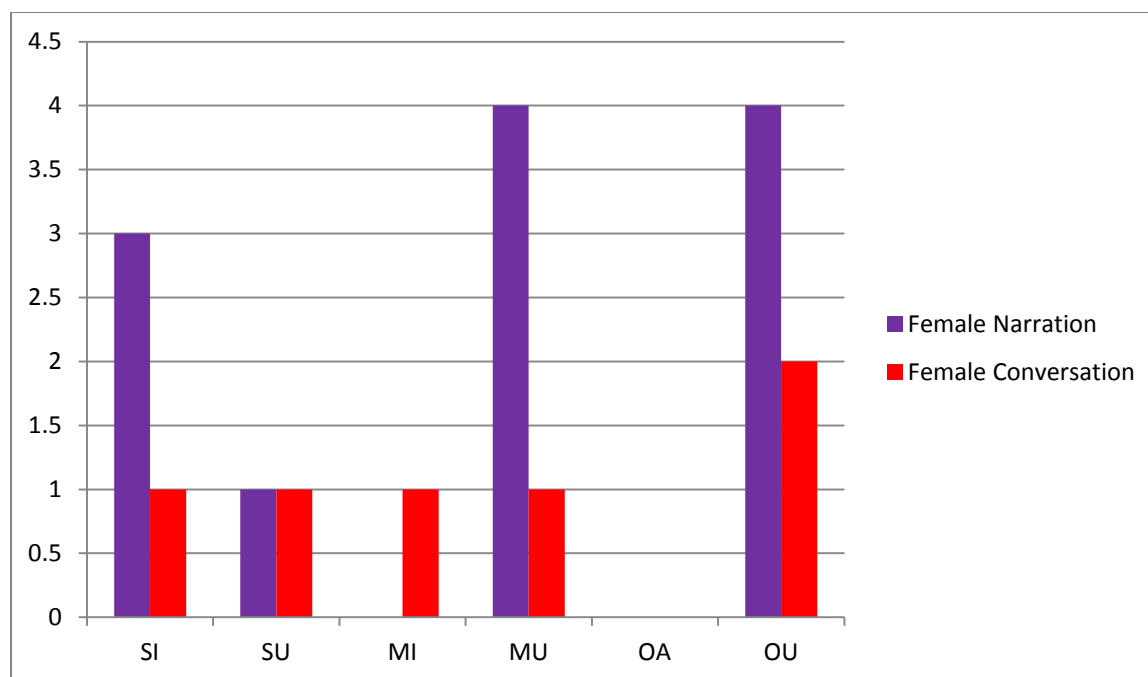
There are two phrases of unestablished English in this novel. Both the phrase in the narration and the phrase in the dialog by a female character are syntactically and morphologically unintegrated and show no orthographic assimilation. This is demonstrated in table 9.

Table 9 Phrases [2 phrases: 1 female narration, 1 female conversation, 0 male]

	Female Narration	Female Conv.	Male Narration	Male Conv.
Syntac. Integ.	0	0	-	0
Syntac. Uninteg.	1	1	-	0
Morph.Integ.	0	0	-	0
Morph.Uninteg.	1	1	-	0
Ortho.Assim.	0	0	-	0
Ortho.Unassim.	1	1	-	0

Of the six instances of unestablished English in this novel, all are orthographically unassimilated, while only one is morphologically integrated. The majority are syntactically integrated with four instances, morphologically unintegrated with five instances and orthographically unassimilated with all six instances. A breakdown is provided in chart 3 below.

Chart 3 Words and Phrases



For a complete list of the exact examples of the unestablished English words and phrases as they occur in their Swedish linguistic environment in this novel, see Appendix C.

Katarina Von Bredow's *Som om ingenting* (1999)

In Katarina Von Bredow's *Som om ingenting*, there are only four instances of unestablished English and all four of them are words. They appear in the first person female perspective, none of which are phrases nor occur in dialog by any characters. A breakdown of these four words is given below in tables 10, 11, and 12.

Table 10

	Female	Male
Narration	4	-
Conversation	0	-

All are syntactically integrated and show no orthographic assimilation to Swedish. However, only one is also morphologically integrated, while the other three are morphologically unintegrated.

Table 11 Words

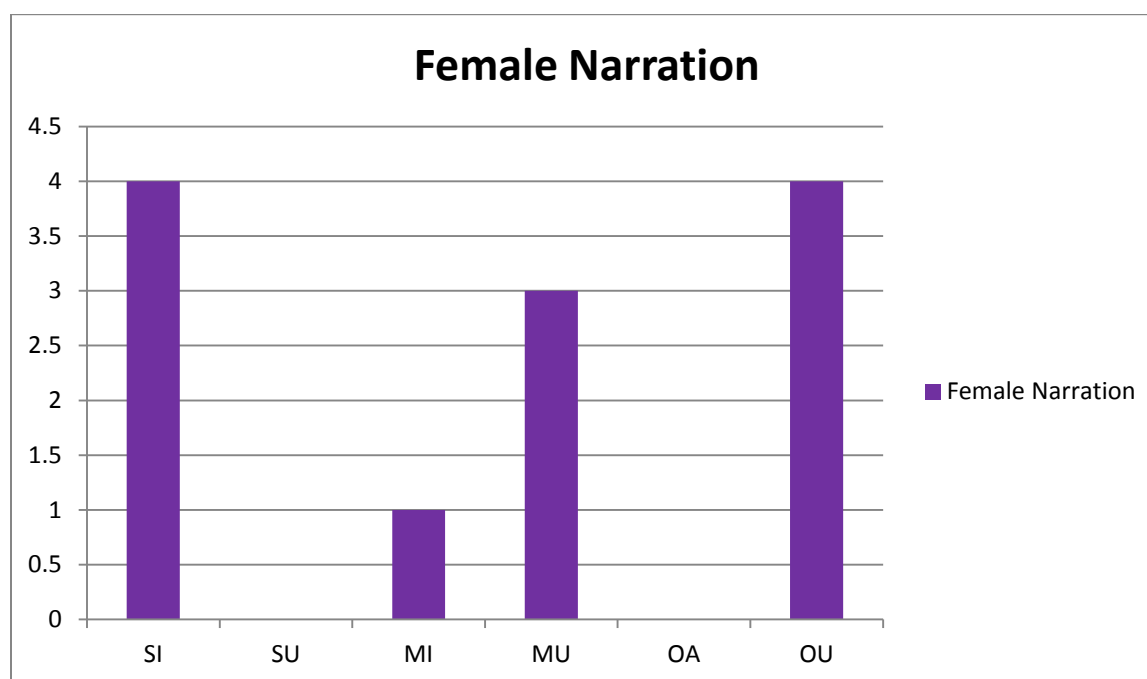
	Female Narration	Female Conv.	Male Narration	Male Conv.
Syntac. Integ.	4	0	-	0
Syntac. Uninteg.	0	0	-	0
Morph.Integ.	1	0	-	0
Morph.Uninteg.	3	0	-	0
Ortho.Assim.	0	0	-	0
Ortho.Unassim.	4	0	-	0

Table 12 Phrases

	Female Narration	Female Conv.	Male Narration	Male Conv.
Syntac. Integ.	0	0	-	0
Syntac. Uninteg.	0	0	-	0
Morph.Integ.	0	0	-	0
Morph.Uninteg.	0	0	-	0
Ortho.Assim.	0	0	-	0
Ortho.Unassim.	0	0	-	0

The instances of unestablished English in this novel are depicted in the narration which is through a female character's perspective. There are no instances of unestablished English by the male characters in the novel. All are also syntactically integrated and orthographically unassimilated. The majority of English in this novel is syntactically integrated with all four instances. Three are morphologically unintegrated, and all four are orthographically unassimilated. A visual representation of this is given below in chart 4.

Chart 4 Words and Phrases



For a complete list of the exact examples of the unestablished English words and phrases as they occur in their Swedish linguistic environment, see Appendix D.

Katarina Von Bredow's *Bara inte du* (2009)

In Katarina Von Bredow's *Bara inte du*, there are 39 instances of unestablished English. The majority of these instances are words, with 28. The remainder of the occurrences constitutes 11 phrases. Of the 28 words, four are found in dialog by female characters, and 12 appear in dialog by male characters. The other 12 words occur in the first person female narration. The 11 phrases consist of four in dialog by females, five by males and the remaining two in the female narration. There are more instances of unestablished English in the dialog by male characters than by female characters, yet overall when considering that the narration is through one of the female character's perspective, there are more instances of unestablished English by females than males. This is shown below in table 13.

Table 13 [39 instances of unestablished English]

	Female	Male
Narration	14	-
Conversation	8	17

There are 28 instances of unestablished English words in this novel. The four words which appear in dialog by female characters are all orthographically unassimilated, while three are morphologically unintegrated, and one is morphologically integrated. Two are syntactically integrated, and the remaining two are syntactically unintegrated. Of the 12 words in the narration, 11 are syntactically integrated and the majority, nine, are morphologically unintegrated. All 12 are also orthographically unassimilated. The 12 words which appear in dialog by male characters, have only one instance of orthographic assimilation. More instances are syntactically and morphologically unintegrated than integrated. This is illustrated in table 14 below.

Table 14 Words [28 words: 12 female narration, 4 female conversation, 12 male conversation]

	Female Narration	Female Conv.	Male Narration	Male Conv.
Syntac. Integ.	11	2	-	5
Syntac. Uninteg.	1	2	-	7
Morph.Integ.	3	1	-	3
Morph.Uninteg.	9	3	-	9
Ortho.Assim.	0	0	-	1
Ortho.Unassim.	12	4	-	11

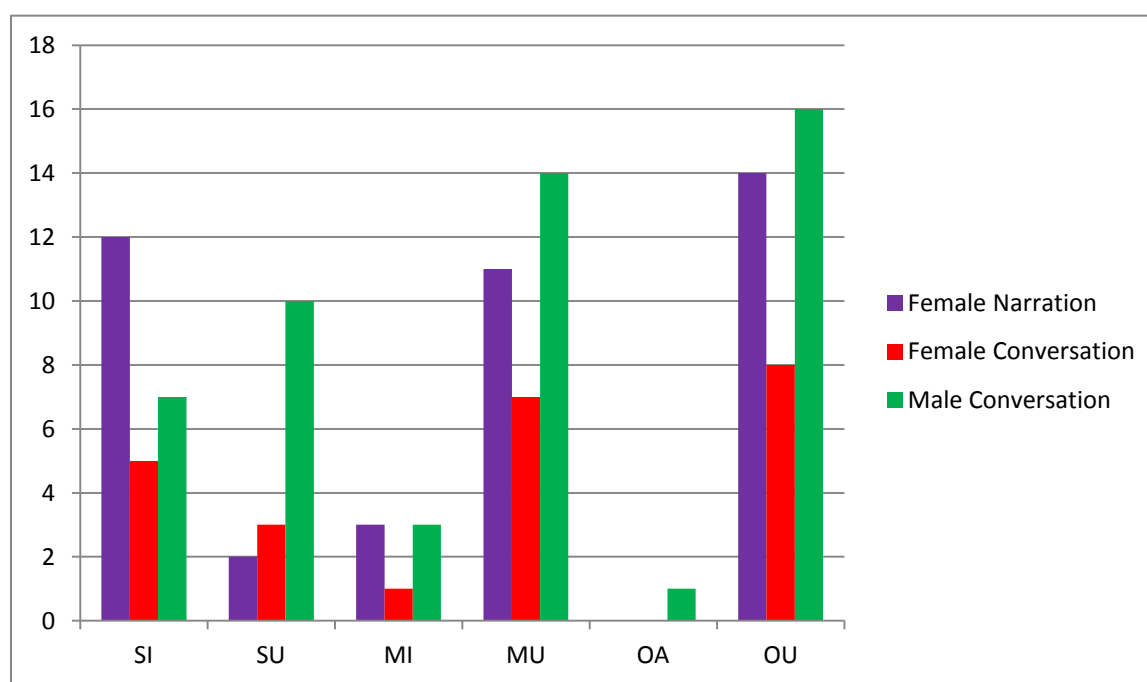
There are 11 phrases of unestablished English. The two instances in the narration are both orthographically unassimilated as well as morphologically unintegrated. One is syntactically integrated, and the other is syntactically unintegrated. Of the four phrases in dialog by female characters, all four are orthographically unassimilated and morphologically unintegrated, while only one is syntactically unintegrated. Of the five phrases in dialog by male characters, three are syntactically unintegrated, while all five are both morphologically unintegrated as well as show no orthographic assimilation. This is illustrated in the following table below.

Table 15 Phrases [11 phrases: 2 female narration, 4 female conversation, 5 male conversation]

	Female Narration	Female Conv.	Male Narration	Male Conv.
Syntac. Integ.	1	3	-	2
Syntac. Uninteg.	1	1	-	3
Morph.Integ.	0	0	-	0
Morph.Uninteg.	2	4	-	5
Ortho.Assim.	0	0	-	0
Ortho.Unassim.	2	4	-	5

Of the total 39 instances of unestablished English, the majority are syntactically integrated, with 24 instances, as only 15 are syntactically unintegrated. The majority is also morphologically unintegrated with 32 instances. Only seven are morphologically integrated. As is the case with most instances of unestablished English, the vast majority is orthographically unassimilated, with only one instance showing orthographic assimilation to Swedish. Below is a chart of this breakdown.

Chart 5 Words and Phrases



For a complete list of the exact examples of the unestablished English words and phrases as they occur in their Swedish linguistic environment, see Appendix E.

Jenny Jägerfeld's *Här ligger jag och blöder* (2010)

In Jenny Jägerfeld's *Här ligger jag och blöder*, there are 72 instances of unestablished English. Of these, 48 are words, and 25 are phrases. Of the 47 words, 10 appear in dialog by female characters, 30 occur in the first person female narration, six in dialog by male characters, and there is one instance of English by an unidentified character who yells this word out at a party in the book. I have labeled this 'genderless' for the purposes of this analysis. The 25 phrases consist of 11 by female characters in dialog, 12 in the narration, and only two in dialog by male characters. Below is table 16 which gives an illustration of this.

Table 16 [73 instances of unestablished English]

	Female	Male	Genderless
Narration	42	-	-
Conversation	21	8	1

There are 47 unestablished English words in this novel. As for the 30 words in the narration, all of them are orthographically unassimilated, while the vast majority is syntactically integrated with 26 instances, and only four are syntactically unintegrated. Morphological integration is about equal with unintegration. The 10 words in dialog by female characters have only one instance which is orthographically assimilated. Six are syntactically integrated and four are morphologically integrated. All six words in dialog by male characters are both morphologically unintegrated and orthographically unassimilated, while only one word is syntactically integrated. The one word by the 'genderless' character is completely unintegrated and unassimilated. Table 17 below supplies an overview.

Table 17 Words [47 words: 30 female narration, 10 female conversation, 6 male conversation, 1 genderless conversation]

	Female Narration	Female Conv.	Male Narration	Male Conv.	Genderless
Syntac. Integ.	26	6	-	1	0
Syntac. Uninteg.	4	4	-	5	1
Morph.Integ.	14	4	-	0	0
Morph.Uninteg.	16	6	-	6	1
Ortho.Assim.	0	1	-	0	0
Ortho.Unassim.	30	9	-	6	1

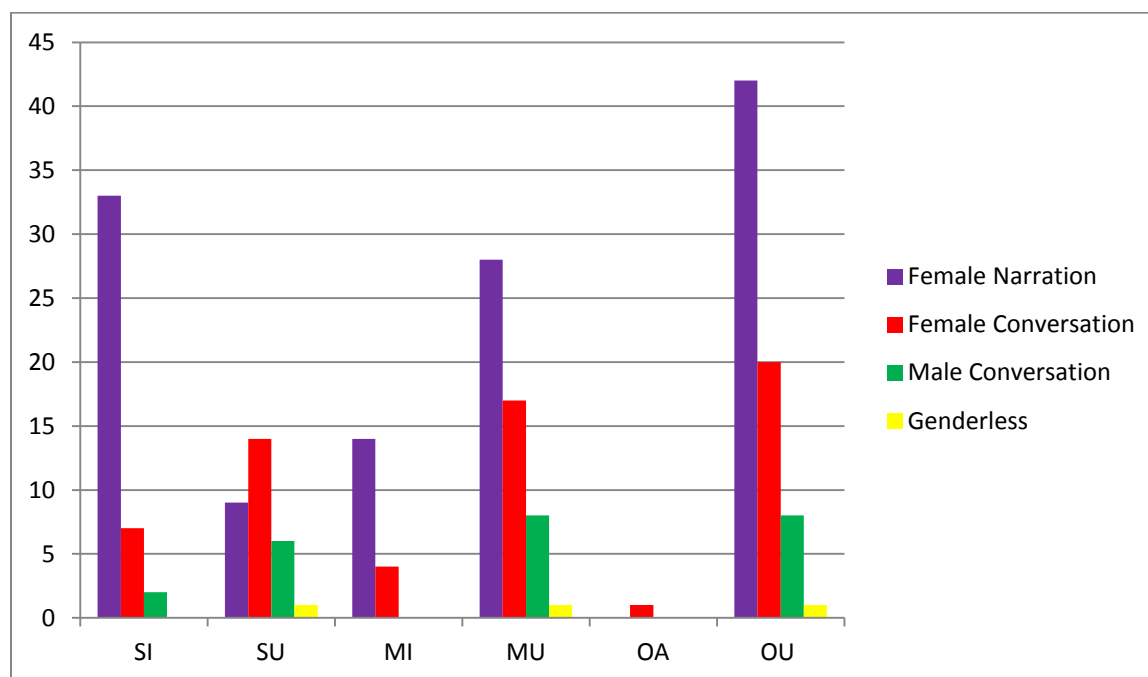
There are 25 phrases of unestablished English in this novel. All 12 which appear in the narration are both morphologically unintegrated and orthographically unassimilated. There are seven phrases which are syntactically integrated. In dialog by female characters, all 11 phrases show neither morphological integration nor orthographic assimilation, and only one of these phrases is syntactically integrated. The two phrases in dialog by male characters are also morphologically unintegrated and orthographically unassimilated. One is syntactically integrated. See Table 18 below.

Table 18 Phrases [25 phrases: 12 female narration, 11 female conversation, 2 male conversation]

	Female Narration	Female Conv.	Male Narration	Male Conv.
Syntac. Integ.	7	1	-	1
Syntac. Uninteg.	5	10	-	1
Morph.Integ.	0	0	-	0
Morph.Uninteg.	12	11	-	2
Ortho.Assim.	0	0	-	0
Ortho.Unassim.	12	11	-	2

Of the total instances of 72, the majority is syntactically integrated with 42 instances, morphologically unintegrated with 54 instances, and orthographically unassimilated with 71 instances. The majority also occurs in the female narration and in dialog by female characters. Instances of unestablished English in dialog by male characters are minimal. Chart 6 below provides a visual illustration of this.

Chart 6 Words and Phrases



For a complete list of the exact examples of the unestablished English words and phrases as they occur in their Swedish linguistic environment, see Appendix F.

Martin Jern's *Så värt* (2007)

In Martin Jern's *Så värt*, there are 212 instances of unestablished English, by far the most in any other novel analyzed in this dissertation. Of these 212 instances, 156 consist of words, and 56 are phrases. Of the 156 words, the large majority comes from the first-person male narration with 107 words. In dialog by male characters there are 34 words, and only 15 words occur in dialog by female characters. Of the 56 phrases, there are 37 in the narration, 10 in dialog by male characters, and nine in dialog by female characters. The following table shows this.

Table 19 [213 instances of unestablished English]

	Female	Male
Narration	-	144
Conversation	24	44

There are 156 unestablished English words in this novel. The 15 words in dialog by female characters are all orthographically unassimilated, while 13 are morphologically unintegrated. There is an almost equal split between syntactic integration and non-integration. The 107 words in the narration are mostly syntactically integrated; there are only 15 which are syntactically unintegrated. There are more words morphologically unintegrated than integrated, with 77 morphologically unintegrated. There are two words which are orthographically assimilated, leaving the remaining 105 words unassimilated. All 34 of the words in dialog by male characters are orthographically unassimilated, with the majority syntactically integrated and morphologically unintegrated. Table 20 below provides a breakdown.

Table 20 Words [156 instances of words: 15 female conversation, 107 male narration, 34 male conversation]

	Female Narration	Female Conv.	Male Narration	Male Conv.
Syntac. Integ.	-	7	92	20
Syntac. Uninteg.	-	8	15	14
Morph.Integ.	-	2	30	4
Morph.Uninteg.	-	13	77	30
Ortho.Assim.	-	0	2	0
Ortho.Unassim.	-	15	105	34

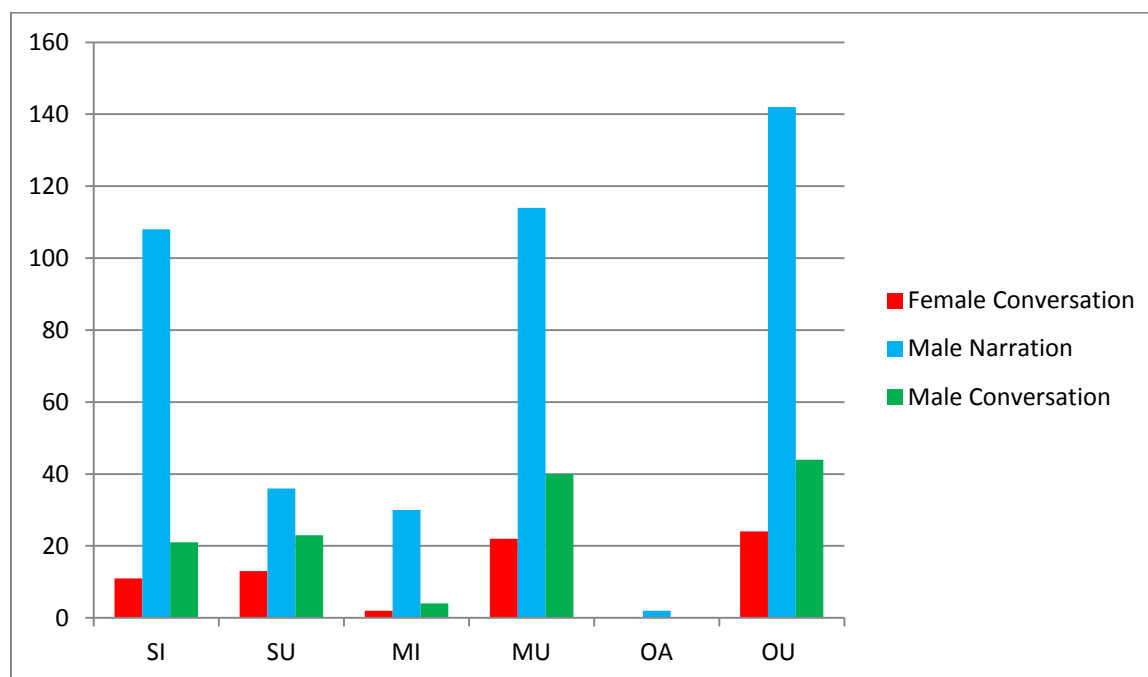
There are 56 phrases of unestablished English in this book. The nine which appear in dialog by female characters are all orthographically unassimilated as well as morphologically unintegrated. Five are syntactically unintegrated while the other four are syntactically integrated. The 37 phrases in the narration are also all morphologically unintegrated and orthographically unassimilated, while there are more syntactically unintegrated than integrated phrases. The remaining 10 phrases in dialog by male characters show almost all non-integration and non-assimilation, yet there is one instance of syntactic integration. The table below illustrates this.

Table 21 Phrases [56 Instances of phrases : 9 female conversation, 37 male narration, 10 male conversation)

	Female Narration	Female Conv.	Male Narration	Male Conv.
Syntac. Integ.	-	4	16	1
Syntac. Uninteg.	-	5	21	9
Morph.Integ.	-	0	0	0
Morph.Uninteg.	-	9	37	10
Ortho.Assim.	-	0	0	0
Ortho.Unassim.	-	9	37	10

Of the total 212 instances of unestablished English in this novel, the majority is syntactically integrated with 140 instances, morphologically unintegrated with 176 instances, and orthographically unassimilated with 210 instances. There are two examples of orthographic assimilation, more than in any other novel analyzed in this dissertation. A visual representation is given below in chart 7.

Chart 7 Words and Phrases



For a complete list of the exact examples of the unestablished English words and phrases as they occur in their Swedish linguistic environment, see Appendix G.

Lisa Bjärbo's *Det är så logiskt alla fattar utom du* (2010)

In Lisa Bjärbo's *Det är så logiskt alla fattar utom du*, there are 74 instances of unestablished English. Of these, 51 are words, and 23 are phrases. Of the 51 words, 14 come from the female narration, whereas 11 appear in the male narration. This book has an alternating narrative perspective between a female and a male character. Additionally, there are 21 words which occur in dialog by female characters and five in dialog by male characters. The 23 phrases consist of eight phrases in the female narration, seven in the male narration, five in dialog by female characters and only three in dialog by male characters. Table 22 below provides an illustration of this.

Table 22 [74 instances of unestablished English]

	Female	Male
Narration	22	18
Conversation	26	8

There are 51 unestablished English words in this novel. The 14 in the female narration are all orthographically unassimilated, and only one word is morphologically integrated. The majority, nine words, is syntactically integrated. The 21 words in dialog by female characters are also orthographically unassimilated as well as morphologically unintegrated. The majority of these, 13 words, is syntactically unintegrated. The 11 words in the male narration are both orthographically unassimilated and morphologically unintegrated. Eight of the 11 are syntactically integrated. Finally, the remaining five words in dialog by male characters are almost all unintegrated syntactically and morphologically, yet there is one word that is syntactically integrated. All five words are also orthographically unassimilated. Table 23 below provides an illustration of how the unestablished words break down.

Table 23 Words [51 words: 14 female narration, 21 female conversation, 11 male narration, 5 male conversation]

	Female Narration	Female Conv.	Male Narration	Male Conv.
Syntac. Integ.	9	8	8	1
Syntac. Uninteg.	5	13	3	4
Morph.Integ.	1	0	0	0
Morph.Uninteg.	13	21	11	5
Ortho.Assim.	0	0	0	0
Ortho.Unassim.	14	21	11	5

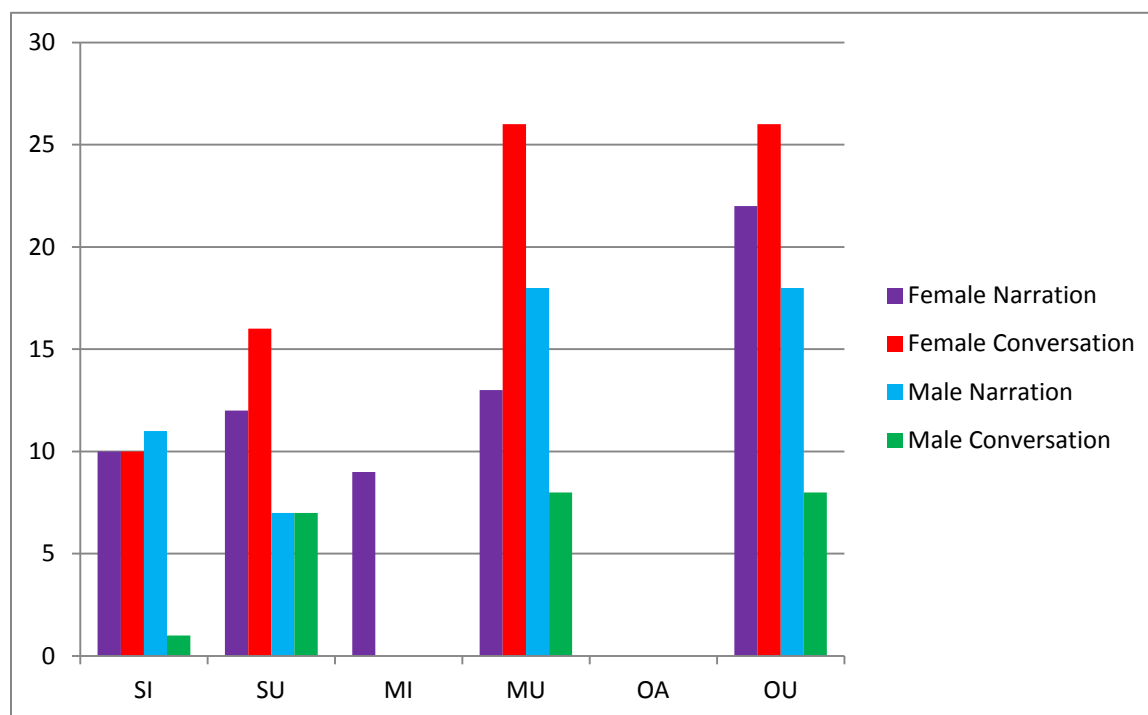
There are 23 phrases of unestablished English in this novel. The eight phrases in the female narration are all both morphologically integrated and orthographically unassimilated. There is only one phrase that is syntactically integrated. The five phrases in dialog by female characters are also all orthographically unassimilated, yet all are also morphologically unintegrated. Only two are syntactically integrated. Of the seven phrases in the male narration, four are syntactically unintegrated, and all are morphologically unintegrated as well as orthographically unassimilated. All three of the remaining phrases in dialog by male characters are morphologically and syntactically unintegrated and show no orthographic assimilation. This is shown below in table 24.

Table 24 Phrases [23 phrases: 8 female narration, 5 female conversation, 7 male narration, 3 male conversation]

	Female Narration	Female Conv.	Male Narration	Male Conv.
Syntac. Integ.	1	2	3	0
Syntac. Uninteg.	7	3	4	3
Morph.Integ.	8	0	0	0
Morph.Uninteg.	0	5	7	3
Ortho.Assim.	0	0	0	0
Ortho.Unassim.	8	5	7	3

Of the 74 instances of unestablished English, the majority is syntactically unintegrated with 42 instances, morphologically unintegrated with 65 instances, and orthographically unassimilated with 74. There are no examples of orthographic assimilation with unestablished English in this book. A visual representation of this is provided below in chart 8.

Chart 8 Words and Phrases



For a complete list of the exact examples of the unestablished English words and phrases as they occur in their Swedish linguistic environment, see Appendix H.

Chapter Five

Discussion and Conclusions

In this chapter, I discuss the results and findings from chapter four, and I connect these results with the discussion on contact linguistics in the literature review. Every instance of unestablished English, which can be viewed in the appendices, is not dealt with individually in this chapter. Cases of unestablished English, which I deem linguistically significant and noteworthy, are given specific attention here.

Mats Wahl and Bo R. Holmberg (1940's Generation)

Mats Wahl

Mats Wahl was born in 1945, and his book *Ormfågel* was published in 2010. There are 19 instances of English in this 210-page book. This may not seem that significant considering the pervasive presence of English in Sweden; however, the small amount of English could be due to the generational differences between Mats Wahl and the generation of those currently in their adolescence at the time in which this story takes place. In the 1950's and 1960's, when Mats Wahl was a young adult, the usage and dominance of English was just beginning to intensify, and it had not yet established itself as prominently as it would in the 1990's and into the 2000's.

Of the 19 instances, nine of them are words. Only one of the nine words displays Swedish morphology. This is the word 'whiteboard,' which appears in the following sentence in the narration of the book discussing a scene in English class:

[1] Klassen har engelska och på **whiteboarden** har Lilian skrivit någonting (89).
*In English class, Lilian has written something on **the whiteboard**.*

The morpheme ‘-en’ on ‘whiteboard’ is the suffixed definite article, which attaches here onto the English borrowing. The decision to make ‘whiteboard’ a common gender noun as opposed to a neuter noun is unknown. However, one could speculate that since the majority of nouns in Swedish are common gender, all incoming nouns would be assigned this grammatical gender, as a ‘catch- all’ category. This is not always the case, as there are many examples where loanwords are assigned the other gender in Swedish, i.e., the neuter gender. ‘Whiteboard’ is an unestablished word in Swedish, thus there has been no attempt to officially assign a gender to this noun. There is a Swedish word ‘bord’ which means ‘table’ and is pronounced similarly (though not exactly) to ‘board’ in English, yet, ‘bord’ is a neuter noun in Swedish, i.e., it takes the definite article ‘-et.’ The second element in the English compound word ‘whiteboard’ does not seem to be confused with the Swedish ‘bord,’ and so it is not given the gender of the native Swedish ‘bord.’ All other instances of single words in this novel are morphologically unintegrated and orthographically unassimilated.

Of these nine words, seven are nouns, one is an adjective, and one is an adverb. According to the hierarchy of borrowability, nouns are the first to be borrowed into a language, if any word will be borrowed, followed then by adjectives and verbs. None of the words are repeated in this novel.

Of the 10 phrases in this novel, three of them are contextually fitting and not pure instances of code switching, as they occur in dialog between the main character, Ellen, and her English teacher, Lilian, in English class (see Appendix A for examples). There is only one phrase which is syntactically integrated, and it appears as a prepositional phrase:

- [2] Morfar är präst. Om du inte är konfirmerad är du **in for the treatment** (149).
*Grandpa is a priest. If you're not confirmed you are **in for the treatment**.*

Again, according to the hierarchy of borrowability, nouns, adjectives, and verbs are most easily borrowed, and in fourth place come prepositions. Here we see an example of a phrase beginning with an English preposition followed by an English phrase. It appears to be the rule and not the exception, that if an English preposition occurs within a matrix statement (Swedish), then it will be followed by a phrase in the language from which the preposition comes. Alone-standing English prepositions do not appear in the data collected for this study.

Seventeen of the total 19 instances occur in dialog, with only two in the narration of the story. These two instances in the narration are both words; one is 'whiteboard,' discussed above, and the other is 'sneakers,' which is also syntactically integrated:

- [3] Hon har svarta **sneakers** (84).
*She has black **sneakers**.*

The Swedish adjective 'svart' has the plural adjective ending morpheme '-a' attached to it so that it matches in number with the noun that follows it, 'sneakers,' which is in the plural form of the embedded language (English). This makes the loan syntactically integrated. It would be morphologically integrated if the noun also took a conventionally accepted plural ending in Swedish, such as '-er,' '-ar,' or even the zero plural '-.'

Most of the instances of English, both words and phrases, occur in dialog by female speakers. Male characters are depicted less often as using English in this book. This may be due to the fact that the main character is Ellen and the majority of dialog is between female speakers.

Table 25 [Pragmatic borrowings found in Mats Wahl's novel *Ormfågeln*]

Category	Example	Translation
Discourse markers/particles	1. <i>Vad menar du? For Gods sake! Tjuter flickorna. Vad menar du?</i> 2. <i>My God! ropar Mona.</i> 3. <i>My God, what a bitch!</i>	1. What do you mean? For God's sake! The girls cry out. What do you mean? 2. My God! Mona yells.
Interjections	1. <i>Yes! Ropar hon med ansiktet lyft mot regnet.</i>	1. Yes! She yells with her face raised up towards the rain.
Expletives	1. <i>My God, what a bitch!</i>	

As we see in the table above, there are only three categories of pragmatic borrowings found in this novel. One instance displays a discourse marker; “my God,” followed by an expletive expression, “what a bitch.” One aspect to be noted is that the expression “for God’s sake” retains Swedish spelling conventions and does not use the English apostrophe plus ‘-s’ to show possession. The instances of “for Gods sake,” “my God!,” and “My God, what a bitch” all occur in succession in the same dialog between three girls in the story when discussing renaming their band. One girl is resisting a previously discussed alternative, while the two girls who are not resisting the name change use the discourse particles and expletives in their dialog while expressing their frustration. The interjection “yes” is used by Ellen, the main character, after her friend Max repeats an English expression that Ellen has just used; “in for the treatment,” as shown in example [2] above. This situation seems to represent code switching that is set off from the usage of “in for the treatment.”

The data from this particular novel are not sufficient in order to make any conclusions. The range of functionality with these English borrowings all correspond to their usage in the SL, i.e., English.

Bo R. Holmberg

Bo R. Holmberg was born in 1945, and his book *Skuggaren* was published four years earlier than Mats Wahl's book, in 2006. In total, there are 20 instances of English, only one more than in Wahl's novel. *Skuggaren* is 156 pages long, 54 pages shorter than Mats Wahl's book, yet with almost exact equal amounts of unestablished English. Nine of the instances are words, and of these nine words, three represent different occurrences of the same word; 'deleta,' [to delete]. All three instances of 'deleta' are morphologically and syntactically integrated. The Swedish infinitive marker '-a' suffixed to a verb is attached directly to the root English word 'delete.' This is the rule with established loanwords in Swedish. One interesting note is that in this particular novel, the publishers decided to italicize all the instances of English, making it clear through this italicizing that the author and publisher are aware of the usage as not truly intergrated into the Swedish.

There is a noteworthy instance of a verb used in a different way semantically than the established form in Swedish. The verb 'dumpa,' [to dump someone/break up with someone], was loaned from English with this meaning, and it is established in Swedish. However, in this novel, 'dumpa' is used with the expanded meaning of 'to leave someone/forget about/take off on,' which is not part of its established meaning in SAOL (Svenska Akademiens Ordlista). It appears in the following sentence:

- [4] Den kvällen **dumpade** Debbie mig till förmån för Stellan (72).
*That night Debbie **dumped** me in favor of Stellan.*

In the context of the story, Debbie is not Robert's (the main character) girlfriend, so this cannot have the meaning 'to break up with.'

We also find an example of 'whiteboarden' [the whiteboard] used exactly as it is in Mats Wahl's novel, i.e., with the suffixed definite article '-en.' Two compound nouns also appear and can be classified as loanblends, according to Einar Haugen's classification of loanwords. The two nouns are hybrids of both English and Swedish words, creating one word, therefore constituting a loanblend: '**private eye-liv**' [private eye-life] and '**reclinerfåtöljen**' [recliner armchair] with the first noun from English and the second in Swedish.

Of the 11 phrases, four of them occur in English class, accordingly they are contextually appropriate and not instances of pure code switching amongst Swedes in a situation where English is not required nor expected. Regardless, this is telling of the situation in Sweden with English. The fact that an author can expect a young adult reader to be able to read the English assumes that they are fluent enough and sufficiently familiar with English in order to handle the switch.

There is also an instance of an English prepositional phrase appearing as an 'island' in the middle of a matrix phrase:

- [5] Jag har den åsikten att man kan vara **on speaking terms** med den som mor har varit samman med (29).
*I'm of the opinion that you can be **on speaking terms** with whoever your mom's been with.*

Here, an English prepositional phrase is borrowed, yet the final preposition 'with,' that belongs to the phrase 'on speaking terms *with*,' is not in English and instead is switched back to Swedish 'med.' This follows the hierarchy of borrowability in that prepositions are not as easily or

frequently loaned as nouns, adjectives, and verbs. However, I argue that in this instance, ‘on speaking terms’ may be treated as an adjective or a ‘blocked island’ that, although it consists of three individual words, in the mind of the Swede may be a collocation with one meaning; consequently, the three-word phrase is borrowed such as a one-word adjective would be. In Swedish, the phrase ‘on speaking terms with/on good terms with’ is ‘sams,’ used together with the verb ‘to be,’ ‘vara.’ It consists of one Swedish word. ‘Vara sams (med),’ ‘be on speaking terms with,’ and ‘vara osams med,’ ‘not be on speaking terms/good terms with.’ This particular instance suggests that English is not infiltrating Swedish to such a degree that English is taking over, as this shows that Swedes still maintain their syntax and use native prepositions over foreign ones. According to Carol Myers-Scotton, this is an example of a core borrowing, i.e., a borrowing that represents something for which the matrix language (Swedish) already has equivalents, and core borrowings have a status identical to that of code switching. Since the phrase ‘on speaking terms’ is neither morphologically integrated nor orthographically assimilated, it could be considered an instance of code switching. Myers-Scotton also states that core borrowings are implemented because “certain types of contact situations promote desires to identify with the embedded language’s culture, or at least with aspects of it” (172). The prepositional phrase occurs in the narration, which is told through the first person perspective. Again, as this is not a completely factual representation of youth language in Sweden, but rather a representation of it through the eyes of an author; an author of a different generation, who himself was 15 years old in 1960, we can only guess as to why he would choose to use a ‘core borrowing’ here. Perhaps he wishes to make the character seem current, real, and true to his own observations and beliefs of youth speech today? If Holmberg believes most young adults use a

good deal of English and identify heavily with American culture, then it would be expected that he would incorporate such phrases into their Swedish.

In Holmberg's novel, none of the instances of English occur by any of the female characters. All words and phrases are either in the narration, which is from a male's perspective, or in dialog by a male character, almost the opposite of Mats Wahl's book. However, Wahl's novel is not narrated in the first person, rather in the third person, which may contribute to this fact. As Holmberg's novel is narrated in the first person we have much more text coverage of dialog, albeit internal, with the main character himself, as opposed to objective third person narration. I assume that because there is more internal dialog within the mind of the main character creating the majority of text in this novel that we have more speech-like narration which is likened to dialog than removed third person omniscient description.

Table 26 [Pragmatic borrowings in Bo R. Holmberg's novel *Skuggaren*]

Category	Example	Translation
Interjections	1. <i>Of course, men jag kan beställa.</i> 2. <i>En etta på 27 kvadratmeter. En belamrad kokvrå och ett rum med bred säng och ett datorbord. That's it.</i>	1. Of course , but I can order. 2. A 27 sq meter studio. A messy kitchenette and a room with a wide bed and a computer table. That's it.

I have chosen to categorize "of course" as an interjection as this expression appears in a dialog where two characters are discussing ordering something to drink at a café, at which point the main character interjects and says "of course" in response to the statement; "I'm paying for my own drink." This is a reaction and response to the statement and not a semantically empty

filler-word. I have also elected to classify the phrase “that’s it” as an interjection in this instance because it is used to conclude and give emphasis to the aforementioned accompanying statement regarding the studio apartment. It appears to be an exclamation of sorts to stress that ‘it’s what I mentioned and nothing else.’ The usage of these borrowings corresponds to their English functionality, and thus do not exhibit any kind of functional shift or adaptation.

Comparison

Mats Wahl and Bo R. Holmberg were both born in 1945, and published a young adult novel after the year 2005. Their usage of unestablished English is very similar: In Wahl’s book, there are 19 instances, and in Holmberg’s novel there are 20 instances. No instances of orthographic assimilation exist in either novel, yet Holmberg’s instances of English show more syntactic and morphologic integration than Wahl’s.

Mats Wahl’s book is narrated in the third person, and the main character is a female. Bo R. Holmberg’s novel is told in the first person, and the main character is a male. All seven instances of borrowing in Holmberg’s book appear in the narration. The one instance of word borrowing in Mats Wahl’s book also appears in the narration.

It is evident from the analysis of novels by authors of a later generation in this study that the amount of English increases, making one wonder if this is a difference in generations or rather a mere coincidence? A larger array of young adult novels must be analyzed in order to come to a more definitive answer. This study suggests that generational differences may play a role.

One Author, Three Books, Three Decades: Katarina Von Bredow (1960's Generation)

Syskonkärlek

Katarina Von Bredow was born in 1967. *Syskonkärlek* was her debut novel and was published in 1991. The book is 297 pages long and contains a mere six instances of unestablished English. Four are words, and three of these are currently established. In 1991, 'slow motion,' 'western,' and 'second hand' were not established words in Swedish. However, if one checks the latest edition of SAOL 2006 (Svenska Akademiens Ordlista), these words are found, established, and therefore are examples of unestablished loans appearing in the language before they have become officially recognized. This suggests that many of the unestablished English words in these novels may eventually become established in the future. The only word that has yet to be established in Swedish's official wordlist is 'best man,' which is an archetype of the idea of a 'cultural borrowing.' The noun 'best man' and the concept behind it constitute a cultural borrowing, as the role of a 'best man' in a Swedish wedding is not traditionally Swedish; rather it comes from an Anglo-Saxon tradition, according to the Swedish website devoted to explaining weddings and wedding ceremonies in Sweden, *vigselguiden.se*. The compound noun 'second hand' appears with the Swedish word for 'store' as 'second hand-affär.' This is also the form that appears in SAOL.

None of the instances are depicted in dialogs by the male characters. Only female characters use the instances of unestablished English. The two phrases that appear in the novel are completely unintegrated syntactically, morphologically, and orthographically. They are also examples of the first component of code switching, according to François Grosjean, which is to qualify a message as amplification or emphasis (Grosjean 152). The first example is:

- [6] På teve fick hjälten sin hjältinna. **The end** (173).
*On TV the hero got his heroine. **The end.***

It appears that English is used here to emphasize the fact that this happens on television, by using the traditional phrase ‘the end’ to mark the end of a movie. The other example is:

- [7] Ni har legat med varandra. **So what?** Inget att gå och grubbla på (103).
*You guys had sex. **So what?** Nothing to mull over.*

The usage of ‘so what’ appears to emphasize what the speaker is about to state, namely that there is no reason to get upset. This is also the only instance of a pragmatic borrowing in the novel, and I have categorized it as an interjection, as it appears to be an emotional reaction in response to the aforementioned fact.

Table 27 [Pragmatic borrowings in Katarina Von Bredow’s novel *Syskonkärlek*]

Category	Example	Translation
Interjections	1. Ni har legat med varandra. So what? Inget att gå och grubbla på.	1. You guys had sex. So what? Nothing to mull over.

Som om ingenting

Von Bredow's second novel in this analysis, *Som om ingenting*, was published in 1999, almost a decade after *Syskonkärlek*. It is 215 pages long, however, despite the increase in English throughout the 1990's, there are two fewer instances of English in her book from 1999 than in her debut novel from 1991. There are only four instances of unestablished English in this entire book, and all of them are words. Three of the four instances consist of the word 'push.'

[8] Tessa har **push-up**...Varför görs det inte **push-up** för folk som har något att **pusha**? (82).
*Tessa has a **push-up** bra...Why aren't there any **push-up** bras for people who have something to **push**?*

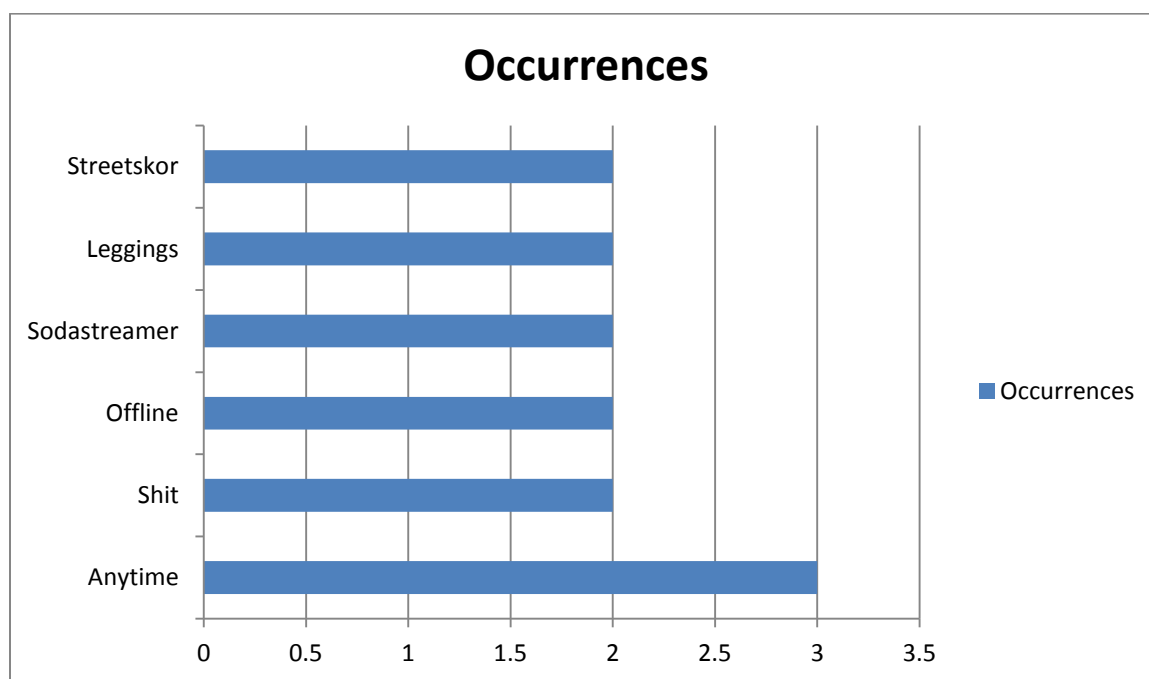
'Push-up' is used twice as the noun 'push-up bra,' yet the author uses the verb 'to push' with Swedish morphology where she could have switched to a native Swedish word for 'to push.' I assume that the author used the English verb 'to push' in order to play with the concept and refer to the noun 'push-up bra,' which has the root verb in it, to imply what it does, and make the connection between 'to push' and 'push-up bra.' While 'push-up' and 'push' are now established words in Swedish, they were not established Swedish words in 1999. The final and fourth example is with the word 'delete,' which is still unestablished in Swedish. All four instances occur in the narration. No unestablished English is used in the dialogs of this story, and no pragmatic borrowings of any category are found in this novel.

Bara inte du

The most recently published novel by Katarina Von Bredow is *Bara inte du* (2009). There is a noticeable increase in the instances of unestablished English between this novel and *Som om ingenting* (1999), which was published exactly ten years prior. In *Bara inte du*, there are 39 instances of English, the majority of which are words. The unestablished English comprises 28 words and 11 phrases in this 327-page youth novel.

Six words are repeated at least twice in this novel. The most repeated instance of unestablished English is with the word, ‘anytime.’ Below is a chart with the repeated nouns in this book.

Chart 9 Recurring words in Katarina Von Bredow’s novel *Bara inte du* (2009)



One of the repeated words is a hybrid compound, i.e., a loanblend; ‘streetskor.’ ‘Skor’ means ‘shoes’ in Swedish. The word ‘street’ is unestablished in Swedish, yet the word

‘streetbasket’ is found in the official Swedish Academy’s Wordlist (SAOL). ‘Street’ as a functional prefix is recognized in the language, and it is clear that it combines with native Swedish nouns to form new compounds yet to be established. Semantically, these words fit well into the context of the time and storyline with words concerning clothing and the internet. The story is about a teenage girl in the late 2000’s, a time when the internet was much more popular and ubiquitous. It is therefore not surprising that words denoting actions dealing with the internet would appear in this novel as opposed to her earlier ones, and that these words would come from English.

There are seven morphologically integrated words in this book, three of which are verbs: ‘freaka,’ ‘coola,’ and ‘deala.’ ‘Freaka’ is used as a verb that has been turned into an adjective:

[9] Man måste ju tänka på sitt yrke som totalt **freakad** (52).
*You have to think of your profession as a total **freak** (literally: like totally ‘freaked’).*

‘Freaka’ is an interesting case, because whereas the noun ‘freak’ is established in Swedish, the verb ‘freaka’ is not. In order to make ‘freak’ an adjective, the participle form of the verb is used with the ending ‘-ad’ for a common gender noun of this particular verb class. The adjectival form maintains the substantive meaning of ‘freak’ here, which is defined in the SAOL as “a person who is fanatically interested in something.”

Another example of semantic broadening is with the established loan ‘deal’ in Swedish with the meaning; ‘an agreement.’ The verb ‘deala’ (with all its many meanings in English) is not established though. In this novel, Von Bredow uses the verb ‘deala’ in the context of selling illegal drugs; accordingly it takes on the meaning ‘to deal drugs’ as opposed to ‘to deal cards,’ or ‘deal with a situation,’ or ‘to make a deal.’ The verb in the example appears in a past tense form, with the corresponding Swedish morphology:

- [10] Jag har ju bara **dealat** pyttelite...(234).
*I have only **dealt** very little...*

The third example of a verb with Swedish morphology in this book constitutes an instance of functional broadening; a phenomenon of expanding an existing word's meaning and usage. 'Cool' is established in Swedish as meaning 'relaxed, calm, or moderately cold;' however, a verbal form of the word is not established. 'Coola' is used to mean 'calm down/cool down' in place of the equivalent Swedish expression, 'lugna ner.' 'Lugna' is simply replaced by 'coola' in this expression:

- [11] **Coola** ner dig nu! (213).
***Cool** down now/Calm down!*

This is also an example of a core borrowing, since Swedish has an equivalent concept and word.

The final example of a word conforming to Swedish morphology is 'sodastreamer,' which is assigned the common gender '-en' and follows Swedish morphological rules of suffixing the definite article onto nouns which end in '-er.' The word is used in the definite form; 'sodastreamern,' where the final '-n' is the definite article which would be attached in this way with a native Swedish word.

The first instance of a word that is orthographically assimilated to Swedish and one of only a handful found in this entire study is the usage of 'koko' as 'cuckoo.'

- [12] Du är helt jävla **koko**! (285).
*You're totally fucking **cuckoo**.*

'Koko' is not established in Swedish in any spelling variant. This is an example of a completely unestablished word, the spelling of which has been assimilated to Swedish as if it were an established adjective.

Of the 11 phrases, only one is a prepositional phrase and is used in the context of explaining the experience of taking cocaine:

- [13] Man blir **on top of the world**, bara (62).
*You just kind of feel **on top of the world**.*

This phrase is another example of the borrowing of an expression (as seen with ‘on speaking terms’) that acts as a collocation, and thus one chunk, similar to a one-word adjective. We see another instance of this in the expression ‘any day:’

- [14] Jag skulle välja dig framför Sofi **any day**, det vet du väl? (117).
*I would choose you over Sofi **any day**, you know that, right?*

The speaker inserts the English adverbial phrase ‘any day’ into the middle of the utterance and then proceeds to switch immediately back to Swedish. According to Peter Auer’s four patterns of code switching, this is a typical example of what he labels Pattern IV code switching. This pattern involves momentary switches that do not change the language of interaction. The speaker incorporates a phrase from a donor language, yet quickly switches back to the base language, i.e., Swedish, without the listener or speaker switching completely over to the donor language (English). These borrowed English expressions are also known as ‘islands,’ because they appear as floating words or phrases inserted into the matrix language (Swedish) and are surrounded by and integrated into the matrix language.

We see a classic case of emphasis/amplification to qualify a message, one of Grosjean’s major components of code switching, in the following example:

- [15] Markus är tillbaka...**He’s back**. (216).
*Markus is back...**He’s back**.*

The phrase “he’s back” is uttered in Swedish and then followed by an English translation. The speaker states the same fact twice, once in Swedish and once in English, presumably for emphasis.

There are only four examples of complete switches to English, where English phrases are not embedded, or acting as islands, in the matrix language (Swedish). They stand on their own as complete switches to English in the followings instances: ”**No big deal**” (54), ”**I knew it**” (232), as well as with ”**Dream on, baby!** (232), and ”**Shit happens**” (297).

Of the total 39 instances in *Bara inte du*, 22 instances are uttered by female characters and 17 by the male characters. However, 14 of the instances are in the narration, which is through the main character’s female perspective, and only eight are in conversation by females, whereas 17 instances are in dialog between male characters. The majority of words and phrases is syntactically integrated and morphologically unintegrated in this book.

Table 28 [Pragmatic borrowings in Katarina Von Bredow’s novel *Bara inte du*]

Category	Example	Translation
Interjections	1. <i>Jag har en halv flaska, tror jag. -Nice. Då behöver jag inte flänga ut och leta efter det.</i> (Used in conversation as a positive reaction.)	1. I have half a bottle, I think. -Nice. Then I don’t need to run out and go look for it.
	2. <i>Visst. Sure.</i>	2. Of course. Sure.
Expletives	1. Shit, vad fin!	1. Shit, how nice!
	2. Shit! (In the mind of the omniscient narrator)	
Tags	1. <i>Men jag gör det här för att rädda ett lillfinger på min genomkorkade lillbrorsa, remember?</i>	1. But I’m doing this to save my crazy little brother’s pinkie finger, remember?

In this novel, we only find three categories of pragmatic borrowings. Although “shit” may be considered an expletive, it appears to be an interjection in Swedish as an expression of mild emotion, and at times even as a filler-word. The second use of “shit” in this novel is used after the narrator sends a message to her secret lover to show potential regret. The first instance of “shit” is used as a reaction to unexpected news.

Comparison

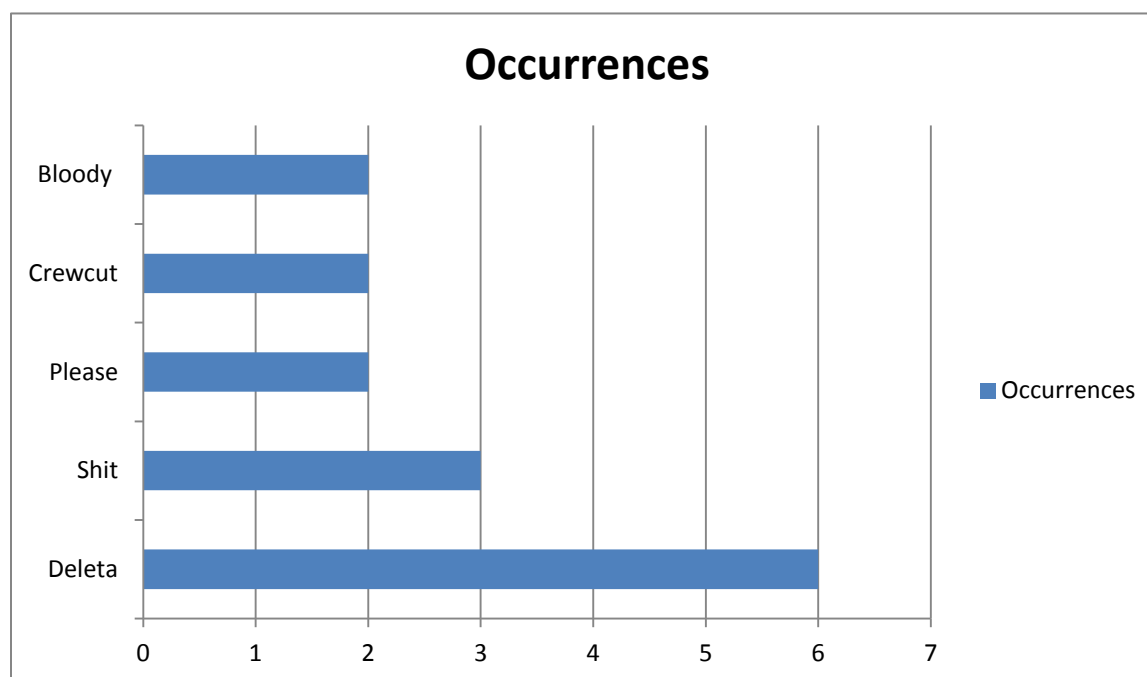
Between Katarina Von Bredow’s three youth novels, the instances of English did not noticeably increase until the end of the 2000’s. In her debut book published in 1991, there were only six instances of unestablished English words and phrases. At the end of that very decade, in 1999, the instances of English actually decreased in her novel *Som om ingenting*. Yet, nearly twenty years after her debut novel, and a decade after a book with only four instances of English, there are 39 occurrences of English. This is a remarkable increase in a novel written by the same author, who in 1991 was 24 years old using a very minimal amount of English in her debut book; however, 18 years later at age 42 implementing more English in one of her books than when she herself was closer to her adolescent years. This seems to be indicative of the growth and increase of both the usage of and exposure to English in Sweden, and not necessarily a generational difference.

Jenny Jägerfeld, Martin Jern, and Lisa Bjärbo (1970/1980's Generation)

Jenny Jägerfeld

Jenny Jägerfeld was born in 1974 and published her young adult novel *Här ligger jag och blöder* in 2010. There are a total of 72 instances of unestablished English in this book. Forty-seven of the occurrences consist of words. Five of the words are repeated versions of the same word. The verb 'deleta' is the most common, with six instances. Below is a chart with the five words which have repeated occurrences.

Chart 10 Recurring words in Jenny Jägerfeld's novel *Här ligger jag och blöder* (2010)



Three of these five words are commonly repeated words in all novels analyzed in this dissertation: 'please,' 'shit,' and 'deleta.' The adjective 'bloody' suggests that the author is familiar with British-English in particular. The noun 'crewcut' appears twice in the context of a haircut that the main character mistakenly receives.

In total, there are six compound nouns in this novel; five are loanblends and one compound consists of two established English loanwords in Swedish, yet in a new combination which is currently unestablished. The words ‘jogging’ and ‘dress’ are both found in SAOL separately. Nevertheless, as a compound noun the two words do not appear. In this book, however, we find an instance of ‘joggingdress’ as a compound. This is an example of two established loans as functional content words which can be freely combined with other nouns.

The first of the loanblends is ‘vanilj**fudge**.’ ‘Fudge’ is not established, and the Swedish word ‘vanilj’ is so similar to English ‘vanilla’ that it is unsurprising that the Swedish noun would be used in preference over the English, unless a total switch to English was the intention. It appears as though this is not the intention, but rather that this is an example of a cultural borrowing, since the word ‘fudge’ does not have an equivalent in Swedish, but ‘vanilla’ does.

A more involved loanblend, known as a derivational blend, with Swedish morphology bracketing an English word is ‘upp-pitchad’ [lit: up-pitched]. This may be considered a derivational blend because ‘pitch’ is imported from English, yet the affix ‘upp-’ is from Swedish. The sentence in which it occurs is:

[16] Den var ljus och vass, liksom upp-**pitchad** (30).
It was light and sharp, high-pitched/‘pitched-up.’

This is found in the narration, through the female main character’s first person perspective, and is in the context of mentioning her reaction to another female’s voice. I choose to translate it as ‘high-pitched’ because of the reference to someone’s voice. This word is unestablished in Swedish. The English root word ‘pitch’ is combined with the Swedish prefix ‘upp-,’ which corresponds to English ‘up.’ In the suffixed morpheme, it is apparent that the word is also treated as a verb, which has been changed into an adjective via the ending ‘-ad.’ This is a unique form in

itself as the author seems to have created her own word entirely. By using both English and Swedish morphology, she creates the concept of something being ‘pitched up,’ but not quite ‘high-pitched.’ She may have otherwise used the Swedish word, or even a form closer to English, which would look something like, ‘hög-pitchad,’ with ‘hög’ meaning ‘high’ in Swedish. There is another instance of ‘pitch-’ as an adverb:

[17] Ja, absolut! sa jag och försökte göra min röst **pitchat** glad (156).
Yeah, absolutely! I said, and then tried to make my voice ‘pitchedly’ glad.

This is an English word, ‘pitch,’ borrowed into Swedish and given its own usage and nuance, which differs from the donor language and can be seen as an example of functional broadening.

Another loanblend is ‘**emo-ungar**,’ [emo-kids/youth]. It is a simple compound consisting of both an English and a Swedish word. The noun ‘whiteboard’ appears in this novel twice in varying forms. The first instance is as ‘**whiteboarden**’ with the same gender assignment and morphology as in other books, while the second is as ‘**whiteboardtavlan**’ with the Swedish word ‘tavla’ meaning ‘board/table.’ Essentially, the word is a double compound here, as it already constitutes a compound word in English. The literal translation of this word is ‘whiteboard-board,’ with ‘board’ once in English and the Swedish word for ‘board’ following that. This form, ‘whiteboardtavlan,’ is not established, just as ‘whiteboard’ is not. By repeating the English word ‘board’ with the native Swedish word, this particular double compound may serve to clarify in Swedish what a ‘whiteboard’ is, as ‘tavla’ also means a ‘chalkboard/board’ in a classroom in general.

The final example of a loanblend in this novel is the word ‘**crackhora**’ [crack whore]. This may be an example similar to ‘vanilj**fudge**,’ as the Swedish word ‘hora’ is very similar to English ‘whore,’ and so the words can be substituted easily while still expressing the original

meaning and form. Both ‘crack’ and ‘hora’ are established Swedish words, though not in this combination.

Besides ‘deleta,’ there are several other unestablished English verbs borrowed with Swedish morphology. As they appear in the book, they are: ‘**high five-ade**’ [high-fived]; ‘**dj:ar**’ [djs] which is established as a noun ‘en dj,’ but not as a verb; ‘**moonwalkar**’ [moonwalks]; and ‘**slajsade**’ [sliced]. ‘Slajsade’ is both morphologically integrated, and orthographically assimilated. ‘Slajsa’ means ‘to slice’ and is used to describe someone cutting or slicing his/her skin open. It appears that the author may have chosen to give this verb its own Swedish spelling, as maintaining the original English spelling and applying the verbal morphology would yield: ‘slica,’ which could be confused with words of similar spelling in Swedish or with the fact that ‘slica’ would be pronounced, according to Swedish pronunciation rules, as [slika].’ The word ‘slicka,’ means ‘to lick’ in Swedish.

‘Mothafucka,’ and ‘trailertrashig’ [trailer-‘trashy’] are also notable borrowings. The spelling of ‘motherfucker’ as ‘mothafucka’ suggests that the author and intended audience are aware of English slang and its alternate spellings to reflect pronunciation. This requires speakers to be more familiar with the language and implies exposure to English outside of the classroom. This usage perhaps also alludes to the fact that Swedes are exposed to many registers of English in addition to ‘classroom English,’ most likely as a result of the large amounts of American shows on Swedish television.

The noun ‘trailer trash’ acts as both a noun and an adjective in English. ‘Trashy’ exists in English as an adjective, but the form ‘trailer trashy’ is not common, especially as it is used in this novel.

- [18] På tv:n högg en blodig, **trailertrashig** Patricia Arquette James Gandolfini i foten med en korkskruv (237).
On TV, a bloody trailer trash Patricia Arquette stabbed James Gandolfini in the foot with a corkscrew.

The usage of the Swedish adjectival morpheme ‘-ig’ on an unestablished English adjective to form a new adjective in Swedish deviates from the donor language, making the loan more incorporated into Swedish.

Of the 25 phrases in this book, six of them constitute repeated instances of three different phrases: “reclaim the hora,” “oh lord,” and “this is what happens when you go out of town.” All three phrases appear twice. A form of the word ‘fuck’ occurs in nine different phrases. Most phrases are also syntactically unintegrated. By far, the majority of instances occurs in dialog by female characters, or in the first person female perspective. Only eight instances are by male characters in conversation.

Below is a breakdown of the instances of pragmatic borrowing in this novel. For clarity’s sake, I will provide the surrounding context as necessary for pragmatic borrowings immediately beside the Swedish instance for the remaining novels.

Table 29 [Pragmatic borrowings in Jenny Jägerfeld's novel *Här ligger jag och blöder*]

Category	Example	Translation
Discourse markers/particles	<p>1. Oh lord. (This occurs in the narration where the first person narrator reponses in her mind to a statement she feels is silly and out of place.)</p> <p>2. <i>Jag jobbar på en geriatrisk avdelning, med gamla, you know.</i> (This is used in dialog between the main character and another character in a neutral, unemotional situation.)</p> <p>3. Oh lord, det är som att ha ett husdjur. (This is also used in conversation to show playful annoyance.)</p>	<p>2. I work in a geriatrics ward, with old people, you know.</p> <p>3. Oh lord, it's like having a pet.</p>
Interjections	<p>1. Wow! Vad har...ser ut som att du har... (This occurs in conversation to express shock)</p> <p>2. Hell yeah, och jag kunde riktigt se hur de slet av sig kläderna och kastade sig över varandra. (This is used in conversation in a playful manner.)</p>	<p>1. Wow! What have...it looks like you have....</p> <p>2. Hell yeah, and I could totally see how they tore their clothes off and threw themselves on top of each other.</p>
Expletives	<p>1. Absofuckinglylutely. (Random girl at party in conversation to show excitement.)</p> <p>2. Shit, jag blev riktigt rädd där. (In conversation to show shock.)</p> <p>3. Shit. Jag hade totalt glömt bort den. (In the mind of the first person narrator to show frustration.)</p>	<p>2. Shit, I got really scared right there.</p> <p>3. Shit. I had totally forgotten it.</p>

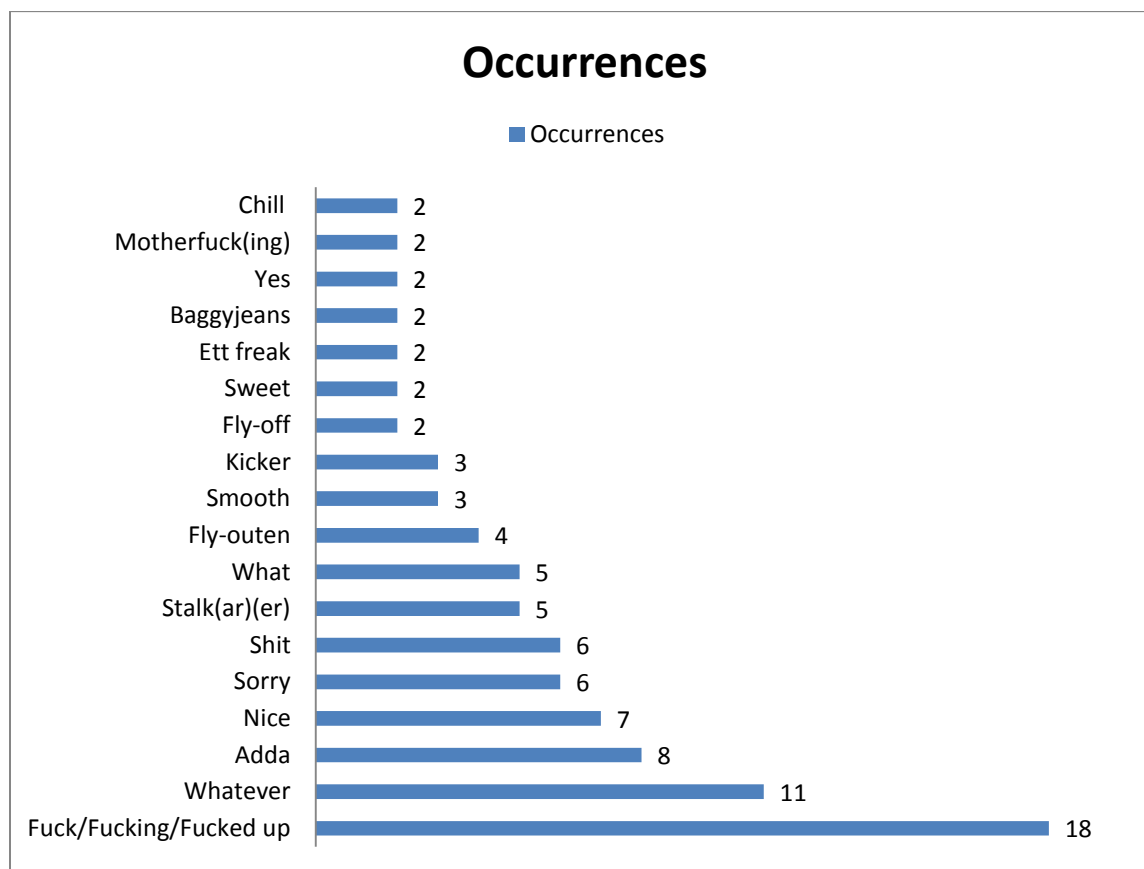
Expletives	<p>4. Fuck. <i>Vad fan hade jag gjort?</i> (In the narration, used to express frustration and annoyance.)</p> <p>5. Shit. (In conversation to show shock.)</p> <p>6. What the eff. (In the narration, to express mild frustration.)</p> <p>7. Fuck it. (In the narration used to express indifference.)</p> <p>8. Fuck you, sa jag. (In conversation, used jokingly.)</p>	<p>4. Fuck. What the hell did I do?</p> <p>8. Fuck you, I said.</p>
Greetings/leave-taking	<p>1. <i>Någon sa: Hello? Spotify?</i> (Random person in conversation to be sarcastic and not literally mean “hi.”)</p> <p>2. Ahoy! (A text message to be playful.)</p>	<p>1. Someone said: Hello? Spotify?</p>
Politeness markers	<p>1. Please! (A text message to be playful.)</p>	
Vocatives	<p>1. Darling! <i>Vad gör du här?</i> (In conversation used to address the main character in a state of excitement.)</p> <p>2. <i>Jag heter inte Debbie, love, jag heter Sarah.</i> (In conversation, said while laughing, and in a British-English accent, as the narrator notes.)</p> <p>3. Sweetie, <i>antingen vill du eller så vill du inte.</i> (In conversation to express indifference, yet in a polite way.)</p>	<p>1. Darling! What are you doing here?</p> <p>2. My name isn't Debbie, love, it's Sarah.</p> <p>3. Sweetie, either you want to or you don't.</p>

As demonstrated in the table above, there are 19 instances of pragmatic borrowings in Jägerfeld's novel. This also happens to be the first novel in this study where the usage of expletives increases. Although there are no examples of general extenders or tags, we see at least one example of each category. All instances also fit into their SL functionalities. No borrowings show functional shift, broadening or narrowing. The expletives in this novel are mostly used in order to show frustration, shock, and/or annoyance. Several of these pragmatic borrowings are used in a joking and playful manner.

Martin Jern

Martin Jern was born in 1978, and his book *Så värt* was published in 2007. Of all the books analyzed in this study, Martin Jern's novel contains the largest amount of unestablished English. There are a total of 212 instances, and of these, 156 are words. This book is also 249 pages long. One glance through this book and one will be hard-pressed to not find an English word on any random page as there is nearly one instance of English per page. Many of these instances are repeated occurrences of the same word. A form of 'fuck' appears 18 times as either 'fuck,' 'fucked up,' or 'fucking,' more than any other word. Below is a chart of the 18 different words which have multiple occurrences in this novel.

Chart 11 Recurring words in Martin Jern's novel *Så värt* (2007)



Three of the words in this frequency list represent special cases. The word ‘chill’ as an adjective is not established in Swedish, but the verb ‘chilla,’ meaning ‘to chill/relax,’ is established. The word ‘sweet’ is also established in Swedish, yet with the meaning ‘soft jazz music.’ It is not established as an adjective meaning ‘cool, nice, good,’ which is how it is used in this book. Lastly, although the noun ‘freak’ is established in Swedish as a common gender noun, it appears twice as ‘ett freak,’ i.e., as a neuter noun. Typically, when a noun in Swedish takes both grammatical genders, this is noted in SAOL. In the case of ‘freak,’ the Swedish Academy’s Wordlist (SAOL) does not note that this noun can take either gender, and lists it as a common gender noun only.

In all, if we subtract the repeated instances of these 18 recurring words then we have 140 instances of individual unestablished English words in this novel, as 72 of the instances are simply repeated occurrences of a particular word. Nevertheless, this novel still exhibits the largest number of instances of unestablished English.

There are several loanblends, and eight are examples of compounds beginning with an English word, while three end with an English word. The instances with an English word as the first element in the compound are: ‘**Off**-knappen,’ [the off-button]; ‘**motherfucking**-sjuan,’ [motherfucking seventh graders]; ‘**kicker**flickvän,’ [kicker girlfriend]; ‘**golddigger**brudar,’ [golddiggers/golddigging chicks]; ‘**shithelveteskukh**ora,’ [shit hell cock whore]; ‘**baggy**jeans;’ ‘**surf’s up**-tecken,’ [surfs-up sign]; ‘**matchmaking**-morsan,’ [matchmaking mom]. The three compounds with an English word as the second element are: ‘Landskrona-**kickers**,’ ‘skejts**pot**,’ [skating spot/place]; and ‘ dejt-**rape**,’ [date rape].

All of the borrowed nouns that occur are common gender, with the exception of four nouns. ‘Prank’ appears with the neuter gender qualifier ‘nåt’ which means ‘some:’

- [19] Slår vad om att han har nåt jävla **prank** på gång (186).
*I bet that he has some damn **prank** up his sleeve.*

The other noun, ‘freak,’ occurs twice in the indefinite neuter form as ‘ett freak’ [a freak].

However, the two instances which are most remarkable involve the nouns ‘**boysen**’ [the boys] and ‘**spotsen**’ [the spots]:

- [20] Kan fan inte ta ansvar för varenda liten fjortis som tycker det är häftigt att hänga med **dom** stora **boysen** (170).
*I can't freaking take responsibility for every little fourteen-year-old teenie that thinks it's cool to hang with **the** big **boys**.*

- [21] Man får hålla sig till dom **spotsen** som finns (22).
*You gotta stick to **the** available **spots**.*

Both of these occur in the plural definite neuter form in Swedish, which comprises one form that indicates both number and gender at the same time. The singular definite article suffix ‘-et’ is added to neuter nouns, and the definite article suffix in the plural for neuter nouns is ‘-en.’ The ‘-en’ itself signifies both neuter and plural for monosyllabic neuter nouns ending in a consonant, which have a zero plural in Swedish. What is worth mentioning is that there is essentially a doubling of the plural in both cases. As is a known fact to English speakers, ‘boys’ is plural for ‘boy’ and ‘spots’ is plural for ‘spot.’ If ‘boy’ and ‘spot’ were to be assigned the neuter gender in Swedish, then their plural forms would be identical to their singular forms, i.e., ‘boy’ and ‘spot.’ As a consequence, the neuter definite plural form, according to Swedish rules, would be ‘boyen,’ ‘the boys,’ and ‘spoten,’ ‘the spots.’ However, if ‘boy’ and ‘spot’ were assigned the common gender, in the plural definite form they could appear in one of two ways, e.g., as either ‘boyarna,’ or ‘boyerna,’ and ‘spotarna’ or ‘spoterna.’ Yet it appears as though the forms ‘boys’ and ‘spots’

are borrowed in their plural forms, understood to be in their plural forms, given neuter gender assignment, but also given two plural forms, as is reflected in the English plural ‘-s’ as well as the Swedish plural definite article ‘-en.’ There are no examples of ‘ett boy’ or ‘ett boys,’ in this book. ‘Ett boys’ would explain that the word ‘boys’ is borrowed as a singular noun, without regard to the English plural morpheme ‘-s.’ What makes the example with ‘spotsen’ even more complicated is that there is an instance of ‘spot’ elsewhere in this book used with the common gender. It is also used in a compound, ‘en skejtspot’ [a skating spot/a spot for skatingboarding]. ‘Skejt’ is established in Swedish and is orthographically assimilated to Swedish phonology. Here, ‘spot’ is assigned the common gender ‘-en.’ Does this mean that ‘spot’ is common gender or does this mean that only in the compound ‘skejtspot’ it is common gender? The rule in Swedish with compound nouns is that whichever grammatical gender the last element in the compound is, constitutes the gender for the entire compound. Thus, ‘spot’ is common gender. This means that the word is given a common gender noun assignment in the singular, but shows a neuter gender assignment in the plural. Perhaps this is also the case with ‘boys.’

Many of the instances in this novel also include skateboarding terminology. The terms are: ‘fly-off,’ ‘kicker,’ ‘backside nosegrind,’ ‘hardflip,’ ‘inside flip,’ ‘inverted heelflip shavit,’ ‘semiflip,’ ‘transfer kickflip,’ ‘backside tailgrind,’ and ‘fly-out.’ None of these terms are established in Swedish.

In Jern’s book, there is also an example of an expression which sounds very unfamiliar to me (and Google for that matter) in English, and appears to represent a pseudo Anglicism. It is ‘lucky cheese,’ which is used in the following sentence:

[22] Och alla tittar avundsjukt på mig och tänker på vilken jävla **lucky cheese** jag är (31).
*And everyone looks at me with envy and thinks what a damn **lucky cheese** I am.*

The context suggests that this expression is used to mean something similar to ‘lucky dog,’ as the narrator is mentioning how he feels he would be the luckiest person in school to have the most popular girl kiss him in front of the whole smoker gang outside before class. A Google.com search, with quotations, does not produce any expressions where ‘lucky cheese’ is used in a similar fashion as it is in Jern’s book. However, a Google.se (Google Sweden) with quotations does produce several webpages where this expression is employed in the same way as in the example above. In Swedish, the expression ‘lyckans ost’ literally means ‘luck’s cheese,’ and can be translated as ‘lucky dog.’ According to Einar Haugen, loanshifts are words which maintain their meaning from a source language, yet which have completely native morphemes, whereas loan translations are loanshifts which implement native morphemes with an overall pattern of the source language. Interestingly, the instance of ‘lucky cheese’ is actually a ‘reverse loan translation.’ I call it a ‘reverse loan translation’ because it does the exact opposite as a loan translation, i.e., the use of non-native morphemes (English words) from a source language (English) to maintain the meaning of a particular word or expression from the matrix language (Swedish). This is akin to ‘interference’ in second language acquisition, where forms from the speaker’s native language influence the output in the second language.

Two examples of orthographic assimilation occur in this novel with the verbs; ‘smajla’ [to smile], and ‘fajva’ [to high five someone]. ‘Smila’ is established in Swedish with the English spelling, and no alternate version is mentioned in the SAOL; accordingly, I chose to include this verb in the category of unestablished instances of English because it is used with an unestablished spelling, which resembles Swedish phonology and pronunciation more than the established form. The verb ‘fajva’ is completely integrated in the instance in which it is used, one

of only a few in this entire study. It is syntactically integrated, morphologically integrated, and orthographically assimilated:

- [23] Han höjer handen och vill att jag ska **fajva** honom (106).
*He raises his hand and wants me to give him a **high five**.*

The verb 'fajva' also appears in Jenny Jägerfeld's *Här ligger jag och blöder* (2010) as 'high five-ade.' This verb may be on its way to official recognition in Swedish, but currently it reflects common characteristics of unestablished and non-standardized language, i.e., unstable forms with alternate spellings and variations.

The adjective 'nice' is used in Swedish with two possible spellings, and it appears several times. It has an alternate Swedish spelling, 'najs,' which is very ubiquitous in the language, appearing in magazines, books, and online. The English spelling of 'nice' is the form which appears in all instances in this novel. This is another case of a word that is competing in spellings, and which form will ultimately gain official recognition remains unclear.

The adjective 'freakad' appears, just as it does in Katarina Von Bredow's *Bara inte du* (2009) with the meaning 'a freak, weirdo.'

- [24] Hon ska tycka jag är **freakad** (109).
She's going to think I'm a freak.

Again, the noun 'freak' has assumed a new role in Swedish as an adjective with the appropriate Swedish morphology.

It is evident in Martin Jern's book that he is quite familiar with English, especially American English slang. There are three examples of English words with spellings that reflect regional pronunciation, such as 'naw' for 'no' and 'dawg' for 'dog' to mean 'friend/dude/man,' in addition to the expression 'wassup' for 'what is up.' Expressions such as 'yo,' to get

someone's attention, and 'wtf,' an acronym standing for 'what the fuck' also appear. In the last few pages of the book, it is revealed that the main character, Aron, had spent a summer in California with his father. Perhaps Martin Jern wished to incorporate more English into Aron's speech to reflect this fact. When I researched Martin Jern's life, I found no information that he has either lived or spent time abroad in an English-speaking country for any significant amount of time. Regardless, it is possible that the author, like other Swedes, would be exposed to American slang of many regional varieties through television and film, as well as literature.

There are 56 phrases in this book, and the majority consists of English profanity. The word 'fuck/fucking' appears 14 times in phrases. The only other phrase that occurs often is, "I don't know," with five instances. The greater part of these phrases is also syntactically unintegrated. Only 24 instances of English are depicted in dialog by female characters.

One may conclude from this book that there are particular factors which explain the large amount of unestablished English. Firstly, the main character, Aron, admittedly has spent time in America with his father, and the author may have attempted to display this in the amount of English Aron can and does produce in his speech. In addition, Aron is heavily into skateboard-culture, which borrows its terms from American English, as skateboarding originated in the United States in the late 1940's. There are also many repeated instances of the same words and expressions, i.e., numerous occurrences of English expletives which account for the vast number of switches.

Below is a table with a breakdown of the pragmatic borrowings found in this novel.

Table 30 [Pragmatic borrowings in Martin Jern's novel *Så värt*]

Category	Example	Translation
Discourse markers/particles	<p>1. <i>Och sen nu över sommaren så har hon tonat ner sig, tystnat lite, blivit lugnare, mer mystisk, I don't know men nåt är det.</i> (In the narration, used in a neutral tone.)</p> <p>2. <i>Jag nickar tjena och försöker se lite nykter ut, men känner att det nog kommer ut fel. Kanske som ett kaxigt hånsnir, kanske som en sluddrande gliring, kanske som nåt annat. I don't know. Man måste väl få ha fest!</i> (In the narration)</p> <p>3. <i>Oh my god, jag tror jag måste spy!</i> (In conversation, a character exclaims this after drinking a mix of coffee and vodka.)</p>	<p>1. And over the summer she toned down a bit, gotten a little quiet, calmer, more mysterious, I don't know, but it's something.</p> <p>2. I nod "hey" and try to appear sober a bit, but I feel like it probably comes across wrong. Maybe as a cocky smirk, maybe as a slurred sneer, maybe as something else. I don't know. People gotta be able to party though!</p> <p>3. Oh my god, I think I have to throw up!</p>
Interjections	<p>1. <i>"Hon är väl söt, men liksom, hon har varit ihop med Christoff..." -What!? Jag får en klump i magen.</i> (Used as a reaction in the mind of the first person narrator.)</p> <p>2. <i>Wow liksom.</i> (In the narration as a reaction of surprise to a thought about someone possibly being sad because of his actions.)</p> <p>3. <i>Okidoki.</i> (This is the response from the narrator's father in a dialog with him, about coming back to visit in the future.)</p>	<p>1. "She's definitely sweet, but like, she's been with Christoff..." -What!? I get a knot in my stomach.</p> <p>2. Like, wow.</p>

<p>Interjections</p>	<p>4. Sweet. (In the narration, the narrator responds to a thought of having new friends to look up to.)</p> <p>5. <i>Sen dyker hon upp och jag bara, whatever, det måste funka helt enkelt.</i> (In the narration.)</p> <p>6. Fine. (In the narration, in the narrator's mind, a response to whether he can stop doing something for another character's sake.)</p> <p>7. <i>"Hej" svarar hon till slut. – "Förlåt", viskar jag. - "Whatever." Hon har gråtröst, "Du är dum i huvet."</i> (In conversation with the main character.)</p> <p>8. <i>Jag liksom, what? Lägg av! Men naw, så är det nu alltså.</i> (In the narration, the narrator responds to being ignored by a love interest and her friends.)</p> <p>9. What?! (The main character's response to a surprising accusation.)</p> <p>10. Yes! (In the narration, the narrator's response to the fact that his love interest is showing him the attention he has craved.)</p> <p>11. What? (This is how one of the female characters in the book, in dialog, irritatedly responds to a question.)</p>	<p>5. Then she shows up and I'm like, whatever, it just has to work.</p> <p>7. "Hey," she finally answers (the phone) – "Sorry," I whisper. – "Whatever." She's been crying, "You're stupid."</p> <p>8. I'm like, what? No way! But naw, that's just the way it is now.</p>
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Interjections	<p>12. <i>Hallå, don't worry, jag kommer ihåg dig.</i> (One of the female characters responds this way to console the main character, Aron, after teasing him.)</p> <p>13. <i>Och det gör ont, men so what.</i> (In the narration, the narrator responds to himself when reflecting upon getting into a fight at school in the past.)</p> <p>14. <i>Kanske kommer hon att fråga efter mig och fuck everything, whatever, inte mitt problem längre.</i> (In the narration, the narrator is thinking about a situation with a former love interest and contemplating whether she might still think of him.)</p> <p>15. <i>Nej fy fan, no way.</i> (In the narration, the narrator is thinking about different activities he could do in his freetime and this is his response to the options.)</p>	<p>12. Hello, don't worry, I remember you.</p> <p>13. And it hurts, but so what.</p> <p>14. Maybe she'll ask about me and fuck everything, whatever, not my problem anymore.</p> <p>15. No, fuck, no way.</p>
Expletives	<p>1. <i>Men fuck alltså, vi borde nog inte spela kort.</i> (In the narration, the narrator responds with this, thinking that playing cards after all may be too childish.)</p> <p>2. <i>WTF!</i> (In the narration four "WTF's" in a row are the narrator's response to being kissed by his love interest.)</p>	<p>1. Well fuck, we probably shouldn't play cards.</p>

<p>Expletives</p>	<p>3. Fuck! (A response in the narrator's mind to what his lover must be thinking at the moment. He is frustrated, annoyed, and feels helpless.)</p> <p>4. Shit alltså. (The narrator begins a statement with this to describe how his autobiography would begin. This is used from a transition of the description of events to how those events would be described in his autobiography.)</p> <p>5. <i>Jag bara, shit vad hände?</i> (In the narration, the narrator is recounting having sex with his girlfriend and how she unexpectedly did something in bed to him.)</p> <p>6. Shit. (In the narration, as a response of mild shock.)</p> <p>7. Fuck också. Vad fan ska jag göra? (The main character in conversation with a female character. This is his response out of desperation when he feels hopeless as to what to do to prevent drama.)</p> <p>8. Shit, man! Ta det lugnt! (This is a male character's response to the main character when the main character gets upset and anxious.)</p> <p>9. <i>Allt blir gånger tusen och jag känner att fuck! Jag gjorde rätt!</i> (In the narration, the narrator is reflecting upon ending a relationship with a former lover of his.)</p>	<p>4. Well, shit.</p> <p>5. I was like, shit, what happened?</p> <p>7. Fuck. What the fuck should I do?</p> <p>8. Shit, man! Take it easy!</p> <p>9. Everything gets intensified by a thousand and I'm like, fuck! I did the right thing!</p>
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<p>Expletives</p>	<p>10. Motherfuck! (In the narration, this is the narrator's response in his mind of seeing two love interests unexpectedly together.)</p> <p>11. Men fuck, jag är för seg i hjärnan helt enkelt. (The narrator's response to how he feels he is not clever enough to respond in a snarky way until it is too late.)</p> <p>12. Fuck! (The narrator's response out of frustration and helplessness.)</p> <p>13. Shit. Jag måste hem och byta kläder. (In conversation, one of the female characters responds with this after being informed about the time.)</p> <p>14. Fuck that. (In conversation, one of the male characters responds this way to show that he does not agree with what the main character says.)</p> <p>15. Morsan kommer döda mig. Men fuck that. (The narrator comments on how he is going to proceed with following another character's lead in something regardless of the consequences.)</p> <p>16. Fuck you bitch, du ska inte snacka med henne. (In conversation, this is one of the male character's reactions to hearing news that irritates him.)</p>	<p>11. Fuck, I'm just too slow/stupid.</p> <p>13. Shit, I gotta go home and change.</p> <p>15. Mom's going to kill me. But fuck that.</p> <p>16. Fuck you bitch, you shouldn't talk to her.</p>
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Expletives	<p>17. Fucking bitch. (The narrator's reaction to feeling deceived and left-out by others.)</p> <p>18. Fuck yeah! (In the narration, the narrator's response to whether or not a situation was worth the effort.)</p> <p>19. Fuck you då, din jävla pissbö. (In conversation, one of the female characters, frustrated, reacts to the main character's silence to one of her inquiries.)</p> <p>20. Fuck you, morsan! (The narrator's response out of apparent annoyance over his mother's apathy to his new piercing.)</p>	<p>19. Then fuck you, you fucking faggot.</p> <p>20. Fuck you, mom!</p>
Greetings/leave-taking	<p>1. 'Sup bitch. (The narrator's reflection on what he feels he should have said to appear 'cool' to a girl.)</p>	
Politeness markers	<p>1. <i>Jag fattar att hon vill ha en ny kille, men sorry....</i> (In the narration, this "sorry" is used more to show annoyance/frustration, and is more sarcastic than a true "sorry" to apologize sincerely for something.)</p> <p>2. Please...kan du dra? Lite privacy kanske? (In conversation, one of the female characters asks the main character to leave.)</p>	<p>1. I get that she wants a new boyfriend, but sorry....</p> <p>2. Please...can you leave? A little privacy maybe?</p>

<p>Politeness markers</p>	<p>3. <i>I går var ett misstag, vi borde aldrig mer ses, sorry och hej då.</i> (The narrator comes up with this statement that he feels another character is probably thinking.)</p> <p>4. Sorry jag kan inte sova. (The main character writes this in an MSN online chat with another character.)</p> <p>5. Sorry, Aron, men det här går inte. (One of the female characters in a fight with Aron says this.)</p> <p>6. Sorry, bre. (One of the male characters says this to the main character as a true apology for doing something accidentally.)</p>	<p>3. Yesterday was a mistake, we shouldn't see each other again, sorry and bye.</p> <p>4. Sorry, I can't sleep.</p> <p>5. Sorry, Aron, but this isn't gonna work.</p>
<p>General extenders</p>	<p>1. <i>En fight. En snygg tjej som ingen sett förut. 5.0. Whatever.</i> (The narrator is commenting on how boring a situation is and how it seems everyone is waiting for something to happen.)</p> <p>2. <i>Och när dom väl hittar mig i Borås eller Härnösand eller wherever...</i> (The narrator is commenting on being found by some other male characters who want to potentially fight him.)</p> <p>3. <i>Jag gör en ollie 40 eller kickflip eller whatever.</i> (The narrator describes what he is doing.)</p>	<p>1. A fight. A cute girl nobody's seen before. 5.0. Whatever.</p> <p>2. And when they do find me in Borås or Härnösand or wherever...</p> <p>3. I do an ollie or kickflip or whatever.</p>

<p>General extenders</p>	<p>4. <i>Okej att rummet kränger en del åt båda hållen, men whatever.</i> (The narrator is describing what is happening in the scene.)</p> <p>5. <i>...och jag går och öppnar dörren och vi smyger förbi morsans rum och...Whatever...</i> (The narrator is saying what he would do if a girl came over, alluding to sex with the “whatever” here.)</p> <p>6. <i>Hon ser ut som vem som helst man ser på tv eller film eller MTV eller whatever.</i> (In the narration, the narrator comments on his mother’s appearance in this instance.)</p> <p>7. <i>Då så, whatever.</i> (This is said in conversation by a male character in the book after he finds out that the main character has been romantic with someone his friend is interested in.)</p> <p>8. <i>...för att läsa deras mess eller whatever.</i> (The narrator is describing the scene.)</p> <p>9. <i>En del av mig tycker såklart att det är fucked up att min polare är olyckligt kär eller whatever.</i> (The narrator is commenting on how his friend is in a similar situation as he.)</p>	<p>4. It’s fine that the room is swaying a bit in both directions but whatever.</p> <p>5. ...and I go and open the door and we sneak by mom’s room and... whatever...</p> <p>6. She looks like anybody else you’d see on TV or in a movie or MTV or whatever.</p> <p>7. Well then, whatever.</p> <p>8. ...to read their text messages or whatever.</p> <p>9. A part of me thinks that of course it’s fucked up that my buddy is unhappily in love or whatever.</p>
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General extenders	10. <i>Eller någon annanstans – dont't know.</i> (The narrator is describing the scene and stating that people are going home, or to other places, but that he just does not know. This indicates that there is a lack of certainty and is a vague reference, and it is accordingly classified as a general extender.)	10. Or somewhere else – don't know.
Tags	1. <i>Har du ingen Skunk? Why?</i> (In conversation with the main character, one of the female characters wants to know why he does not have a "Skunk" account -an online Swedish blogging website. In this question, the female character has an expressed bias toward one answer and so I have categorized this as a tag.)	1. Don't you have a Skunk? Why?
Vocatives	<p>1. <i>Vem som helst, bro</i> (A male character addresses, in conversation, the main character with "bro.")</p> <p>2. <i>Ta det lugnt, dude.</i> (A male character addresses the main character here in conversation.)</p> <p>3. <i>Skit i honom dawg.</i> (One male character addresses another male character in conversation.)</p> <p>4. <i>Practice is over, dawg.</i> (A male character addresses the main character here in conversation.)</p>	<p>1. Whoever, bro.</p> <p>2. Take it easy, dude.</p> <p>3. Forget him, dawg.</p>

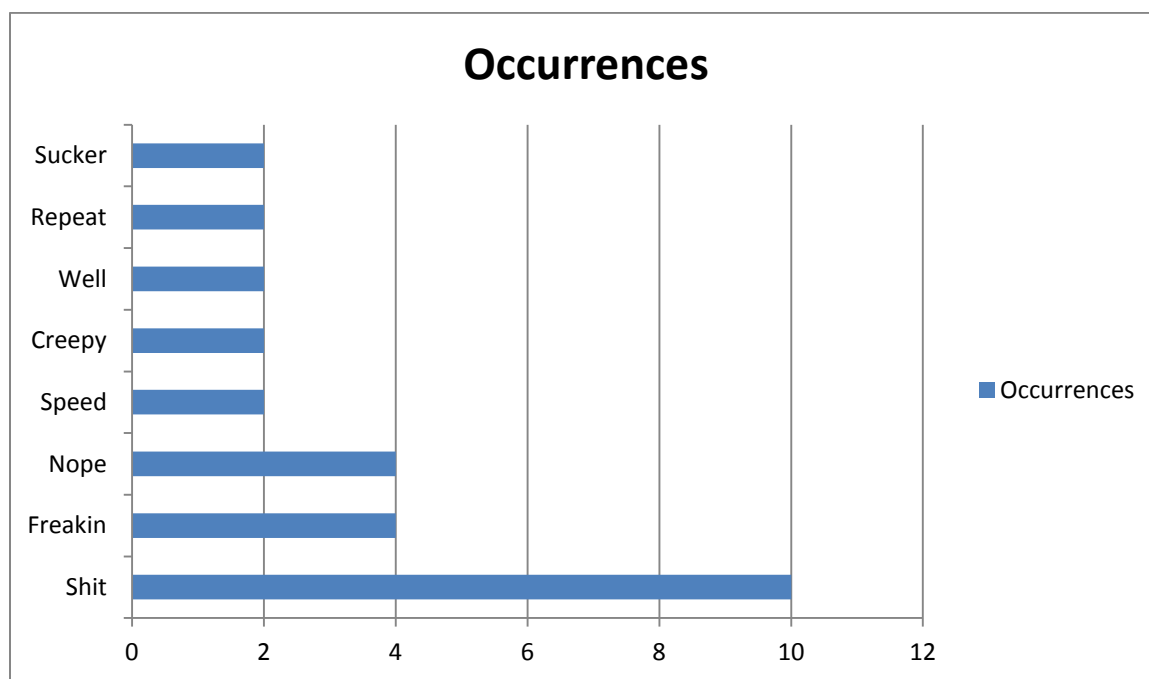
Vocatives	5. <i>'Sup bitch</i> . (The narrator is reflecting upon what he should have done in order to appear 'cool' to a girl he is interested in.)	
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The largest amount of pragmatic borrowings occurs in Martin Jern's novel, with 61 instances total. The majority are expletives, with 20 occurrences, followed by interjections and general extenders. There is at least one example in this novel of every category of a pragmatic borrowing taken into consideration. The word "fuck" seems to function as a synonym with the native Swedish lexeme "fan" [fuck/damn]. We also encounter the word "fuck" in combination with Swedish words which typically co-occur with "fan." In the example "fuck också," "fuck" is used together with Swedish "också" [lit: also] to form an expression that would not work in English; "fuck also." This phrase occurs in Swedish as "fan också" with the same meaning; therefore it appears that "fuck också" is simply synonymous with "fan också." This example represents functional broadening. The majority of pragmatic borrowings is otherwise functionally stable and implemented within the range of English functionality.

Lisa Bjärbo

Lisa Bjärbo was born in 1980, and her debut young adult novel *Det är så logiskt alla fattar utom du* was published in 2010. There are a total of 74 instances of unestablished English in this 251-page book. Just as in the other novels discussed in this study, there are many repeated words. The word ‘shit’ occurs most often, with 10 repeated instances. Below is a chart illustrating these.

Chart 12 Recurring words in Lisa Bjärbo’s *Det är så logiskt alla fattar utom du* (2010)



If we subtract the 20 repetitions of these words, there are 31 instances of unestablished English words in this novel. In my opinion, repeating words such as ‘sucker,’ ‘creepy,’ and ‘freakin’ reflect youth speech. The words fit into the context of the story and seem to be mere English equivalents for commonplace words uttered by the average teenager.

There are three words in particular worth discussing; ‘freakin,’ ‘freak,’ and ‘freestyla.’ The word ‘freakin’ is used exactly as it would be in English, with an adjective as in ‘**freakin** fantastisk,’ [freakin fantastic], and with nouns as in ‘**freakin** bergochdalbana,’ [freakin rollercoaster]. ‘Freakin’ in English is actually a shortened form of ‘freaking’ that reflects the dropping of the final /g/ in pronunciation. The noun ‘freak’ in this novel is assigned the neuter gender just as in Martin Jern’s book. ‘Freak’ is established in Swedish as a common gender noun, not as a neuter gender noun; a gender assignment with which it now has appeared in two separate novels. Finally, ‘freestyla,’ [to freestyle] is the only word that is morphologically integrated. ‘Freestyle’ is established as a noun in Swedish with two meanings; ‘a portable radio with headphones,’ or ‘freestyle skiing.’ It is not established in the meaning in which it is used in this novel:

[25] Han kan få **freestyla** lite som han vill med replikerna (197).
*He can **freestyle** a bit with the lines, as he wishes.*

Here, the verb takes on a meaning closer to that of ‘freestyle skiing.’ In English, the verb ‘to improvise’ may be preferred in this instance, though ‘freestyle’ would be equally possible.

There are 23 phrases of unestablished English in Bjärbo’s book, all of which are morphologically unintegrated. The majority of these is also syntactically unintegrated, which means that they stand completely on their own and not as ‘islands’ embedded into Swedish syntax. There is only one expression which is repeated three times, in varying forms: ‘oh my god,’ ‘oh my freakin god,’ and ‘my god.’

The final instance of English I will discuss here is; ‘fuck a doodle doodle.’ I have never encountered this expression as a native English speaker, and when this phrase is Googled, with quotations, there are only nine hits, three of which are from a Swedish website. I would assume

this was created from the popular nursery rhyme, “Cock-A-Doodle-Do.” Perhaps the author is familiar with this phrase and created a variant as a joke.

Below is a table with the pragmatic borrowings found in this novel.

Table 31 [Pragmatic borrowings in Lisa Bjärbo’s novel *Det är så logiskt alla fattar utom du*]

Category	Example	Translation
Discourse markers/particles	<p>1. <i>Well, det sitter inte i skorna, förstår du.</i> (Ester, the main female character says this in conversation to Johan, the main male character about training for a new sport and that it is not his new shoes, but his mentality that will get him far with it.)</p> <p>2. <i>Levande, säger du? Ur den här soppan? Well, det ska vi väl kunna fixa.</i> (Moa, a female character in this story, says this to Ester to motivate her because Ester feels hopelessly in love with her best friend.)</p> <p>3. <i>Oh my god, det är lite av ett under att hon...</i> (In Ester’s narration, the narrator uses this to describe Ester’s excitement about seeing the boy she is in love with on stage playing the guitar.)</p> <p>4. <i>Det hände ändå! Oh my freakin god, det hände faktiskt ändå!</i> (In Ester’s narration, the narrator is recounting Ester’s excitement and disbelief that she was finally able to make out with a guy she likes.)</p>	<p>1. Well, it’s not in your shoes, you see.</p> <p>2. Alive, you say? Out of this mess? Well, we can fix that.</p> <p>3. Oh my god, it’s a bit of a miracle that she...</p> <p>4. It still happened! Oh my freakin’ god, it still actually happened!</p>

Discourse markers	<p>5. But then again, man vill ju helst ha lite självrespekt kvar. (In Ester's narration, the author discusses Ester's angst as to where the boy she has a crush on could be, and jokingly says she should memorize his schedule and time his bathroom visits.)</p> <p>6. Watch me, jag är i fysisk toppform! (In conversation, Ester is trying to motivate Johan and convince him that they will succeed this year in sports together, and jokingly says they will be like two oiled lightening bolts running through the forest.)</p> <p>7. My god, kunde han inte bara le lite? (In Ester's narration, the author is expressing Ester's angst over Johan's distance.)</p>	<p>5. But then again, you still want some self-respect left.</p> <p>6. Watch me, I am physically in top shape!</p> <p>7. My god, couldn't he smile a little?</p>
Interjections	<p>1. Sure, Ester. Klart du ska gå på spelning! (In Johan's narration, the author is illustrating Johan's frustration and sarcasm with "sure" here. He is frustrated because he is in love with his best friend and they had plans, but she cancels plans with him for a love interest.)</p> <p>2. Nope. (In Johan's narration, the author is describing resolutely how Johan has no reason to truly be surprised by Ester's absence in class today because she is always running behind and late.)</p>	<p>1. Sure, Ester. Of course you should go to the show!</p>

Interjections	<p>3. Nope. (In conversation, Johan says this ingratiatingly to Ester.)</p> <p>4. Yes! <i>Hon visste väl att hon inte behövde oroa sig.</i> (In Ester's narration, the author uses this "yes" to signify relief and elation.)</p> <p>5. Jesus Christ. (In Ester's narration, the author exclaims this to express Ester's desperation and frustration with how to deal with talking to Johan.)</p> <p>6. Nope. (Ester's brother in conversation with Johan says this as a neutral "no" when asked if Ester is home.)</p> <p>7. Hell, <i>hon saknar nästan hans humörsvängningar till och med!</i> (In Ester's narration, the author is describing Ester's realization for her feelings for Johan.)</p> <p>8. Nope. (In conversation with Ester, Moa says this as an emphatic "no.")</p>	<p>4. Yes! She definitely knew that she didn't need to worry.</p> <p>7. Hell, she even almost misses his mood swings!</p>
Expletives	<p>1. Shit, <i>vad du är kall!</i> (In conversation, Ester says this to Adam, her crush.)</p> <p>2. Shit! <i>Mamma kommer sannolikt att döda henne.</i> (In Ester's narration, the author portrays Ester's thoughts about how her mom will react over the fact that she is coming home at 3am.)</p>	<p>1. Shit, you're cold!</p> <p>2. Shit! Mom is probably going to kill her.</p>

<p>Expletives</p>	<p>3. Shit, <i>vad bra du är, Johan!</i> (In conversation with Johan, Ester says this to show she is impressed and happy with his work.)</p> <p>4. Shit, <i>har du varit här länge, eller?</i> (In conversation, Ester says this to Johan out of surprise.)</p> <p>5. Shit, <i>att du verkligen ringde.</i> (In conversation, Ester says this to Johan to show her disbelief and surprise that he really called an unknown number from his father's cellphone.)</p> <p>6. Shit, <i>förresten.</i> (Adam says this to Ester in conversation when he is wondering what time it is, and he is worried that it is late.)</p> <p>7. Shit. (Johan says this to Moa in conversation as a reaction to trying a strong alcoholic drink.)</p> <p>8. Shit! (Moa says this in conversation with Ester as a joking reaction.)</p> <p>9. Men shit! (Ester says this to her brother in conversation when she receives a surprise present and is very excited.)</p> <p>10. Shit! (In Ester's narration, the author shows Ester's internal dialog with this "shit" as a surprise reaction to getting a long awaited phone call, followed by four more "shits.")</p>	<p>3. Shit, you're good.</p> <p>4. Shit, have you been here long?</p> <p>5. Shit, that you really called...</p> <p>6. Shit, by the way.</p> <p>9. Well, shit!</p>
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Expletives	11. No shit , <i>Sherlock</i> . (In Johan's narration, the author uses this as a reaction to the fact that something is expectedly not working out.)	
Greetings/leave-taking	1. Hello , <i>wacko!</i> <i>Vad sysslar du med egentligen?</i> (In conversation, Johan gets Ester's attention with this when she has dazed off in a daydream. He is a little irritated, but in a playful way.)	1. Hello , wacko! What are you fumbling around with anyhow?
Politeness markers	1. Pls <i>hata mig inte nu...</i> (In a text message to Johan, Ester writes because she has to cancel plans with her best friend.) 2. <i>För alltså</i> , no offense , <i>men jag förstår faktiskt om han är arg just nu</i> . (In conversation, Moa is trying to console Ester in regards to a sticky situation between Ester and Johan that Ester is upset about.)	1. Pls don't hate me now... 2. Well, no offense , but I actually understand if he's angry right now.
Vocatives	1. <i>Salut</i> Sucker! (Ester writes this on a piece of paper to Johan as a note in class, partially written in French.) 2. <i>Hello</i> , wacko! <i>Vad sysslar du med egentligen?</i> (In conversation, Johan gets Ester's attention with this when she has dazed off in a daydream. He is a little irritated, but in a playful way.) 3. <i>Yes</i> , baby! (Moa says this playfully and then continues with a fabricated and dramatic description of what could be happening.)	2. Hello, wacko! What are you fumbling around with anyhow?

Vocatives	4. <i>Sir, yes sir!</i> (Johan says this to Ester, jokingly, when she orders him to do something.)	
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There are a total of 33 instances of pragmatic borrowings in this novel, with the majority as expletives. The only two instances of “well” in this entire study appear in this novel as discourse markers. These pragmatic borrowings are functionally stable and display a range of usage similar to the SL. Many are used to display a joking and playful demeanor.

Comparison between Jenny Jägerfeld, Martin Jern, and Lisa Bjärbo

Between the three authors born in the 1970's and the very early 80's, there is not a direct increase in the occurrences of English as the age of the author decreases. In fact, what is evident from comparing these three novels and authors is that the usage and volume of unestablished English in the two female authors' books are unexpectedly similar. Jenny Jägerfeld was born in 1974, and Lisa Bjärbo was born in 1980. Both of their novels were published in 2010. They also have very similar amounts of English both in the breakdown of words versus phrases as well as in the total instances of English. When we compare just the two female authors, we see their breakdown is almost identical:

	Jenny Jägerfeld, 1974	Lisa Bjärbo, 1980
Total instances:	72	74
Total words:	47	51
Total phrases:	25	23

Many more instances of unestablished English are morphologically integrated and/or orthographically assimilated in Jägerfeld's book than in Bjärbo's.

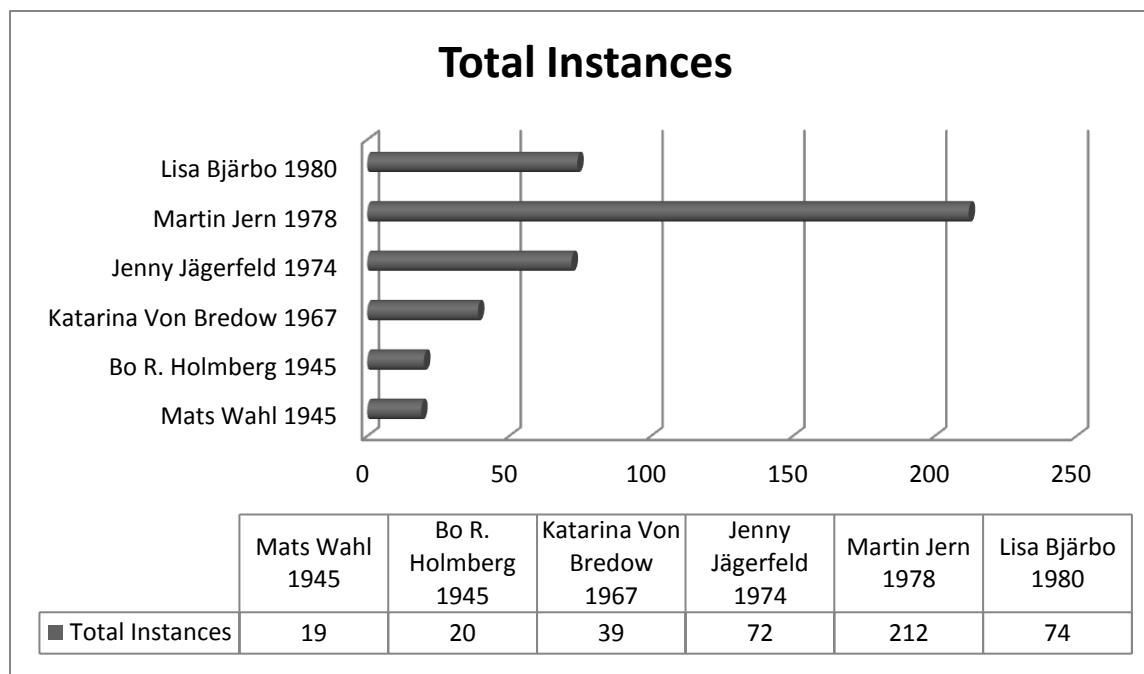
When we compare the amount of English in all three novels simultaneously, it seems that Martin Jern's book, with 212 instances, may be an anomaly. Such a large amount of English may not be common in the majority of young adult novels published in Sweden. There are many more expletives in Jern's book than in the two female authors' novels, and this may well be due to the storylines and main characters. If one considers English a form of slang in Swedish, and that

males tend to use more slang than females, especially expletives, then the larger amount of English in Jern's book, told through an adolescent male's perspective, is explainable and expected. Only 24 instances of English in Jern's novel are by female characters, the remaining 188 are from either Aron in the narration or his fellow male skater friends. The fact that words like 'fuck' are used so often account for the greater number of instances of English when compared to Jägerfeld's and Bjärbo's books, where expletives are not as common. The majority of instances of unestablished English in all three novels occur in the narration. I believe this may be due to the fact that the total amount of text that is involved in narrating the story is simply greater than the amount of conversation between characters.

Comparison of all Novels Published After 2005

For the purposes of a cross-comparison between the young adult novels examined, I have elected to focus on the books published after 2005, thus leaving out Katarina Von Bredow's two youth novels written and published in the 1990's. The reason for this is to direct attention at the trend in the 21st century, with current novels, and compare within these novels the amount of unestablished English between authors of differing generations.

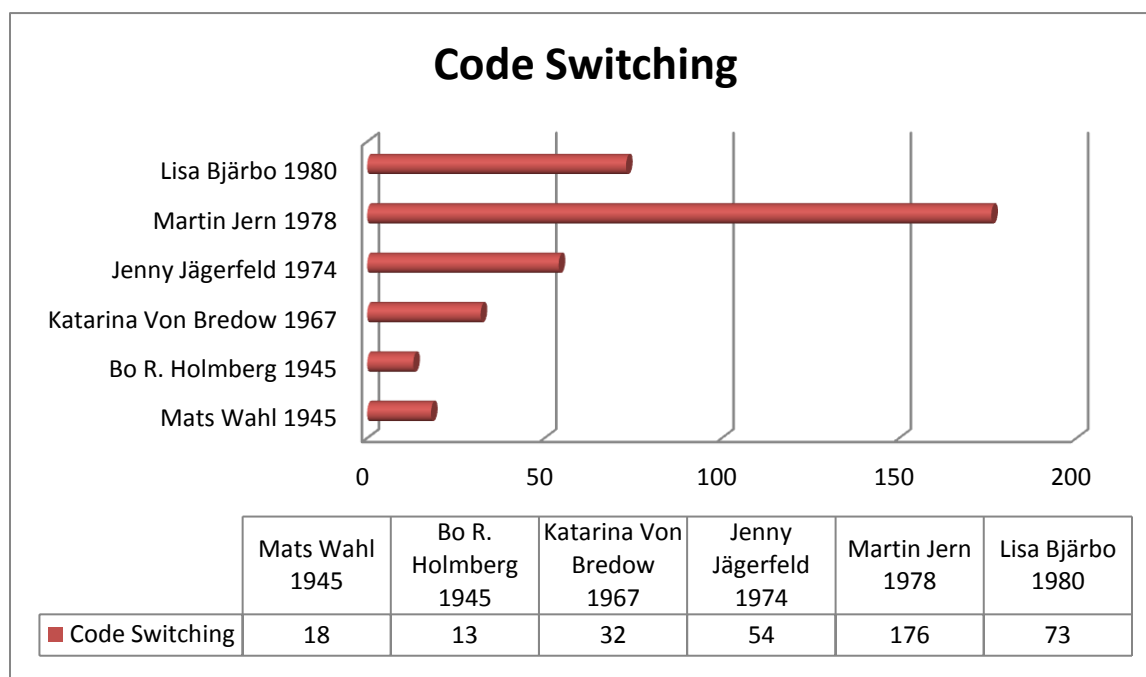
I begin with a chart of the total instances of unestablished English, both words and phrases, to visually illustrate the possible trend in the amount of English implemented in Swedish young adult literature.



It is clear from this graph that there is an overall trend in the total instances of English: The younger the authors, the greater the amount of unestablished English in their novels. We see a gradual increase in English as the age of the author decreases. If Martin Jern's novel were not considered in this analysis, there would be a clear trend toward a direct and gradual increase in the instances of unestablished English. Again, Martin Jern's book may be an exception in this trend, and an analysis of novels by younger authors born in the 1980's and even early 90's could confirm this.

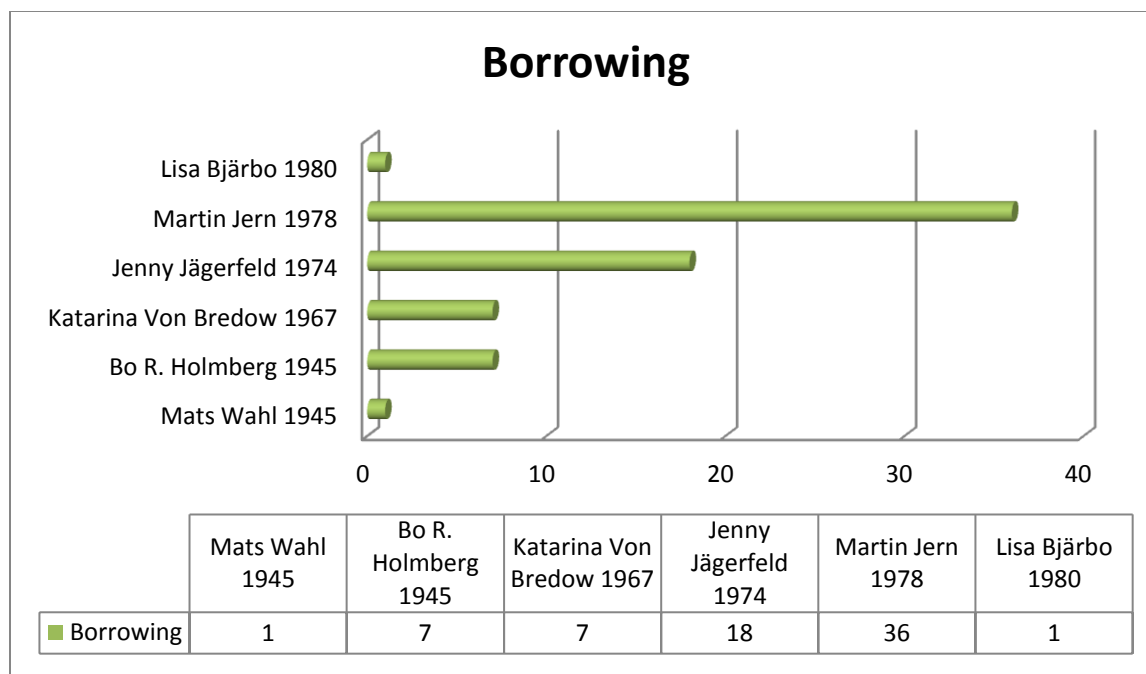
Below are two graphs; one representing the total instances of what could be code switching in the six novels published within the last decade; and one representing what may be instances of lexical borrowings as opposed to code switches, if we consider François Grosjean's definition of a code switch. Grosjean defines code switching as consisting of any length which is a complete shift to another language, whereas borrowing is a word or short expression that is adapted phonologically and morphologically (308). Again, as these data are from literary texts

and there is no ultimate definition of code switching, I cannot conclusively state whether or not these are true code switches or cases of borrowings beyond how I have analyzed them through Grosjean's definitions.



This graph looks very similar to the total instances, indicating that the majority of occurrences of English in these novels could be instances of code switching. An overall trend of an increase in English with a decrease in age of the author is suggested in this graph.

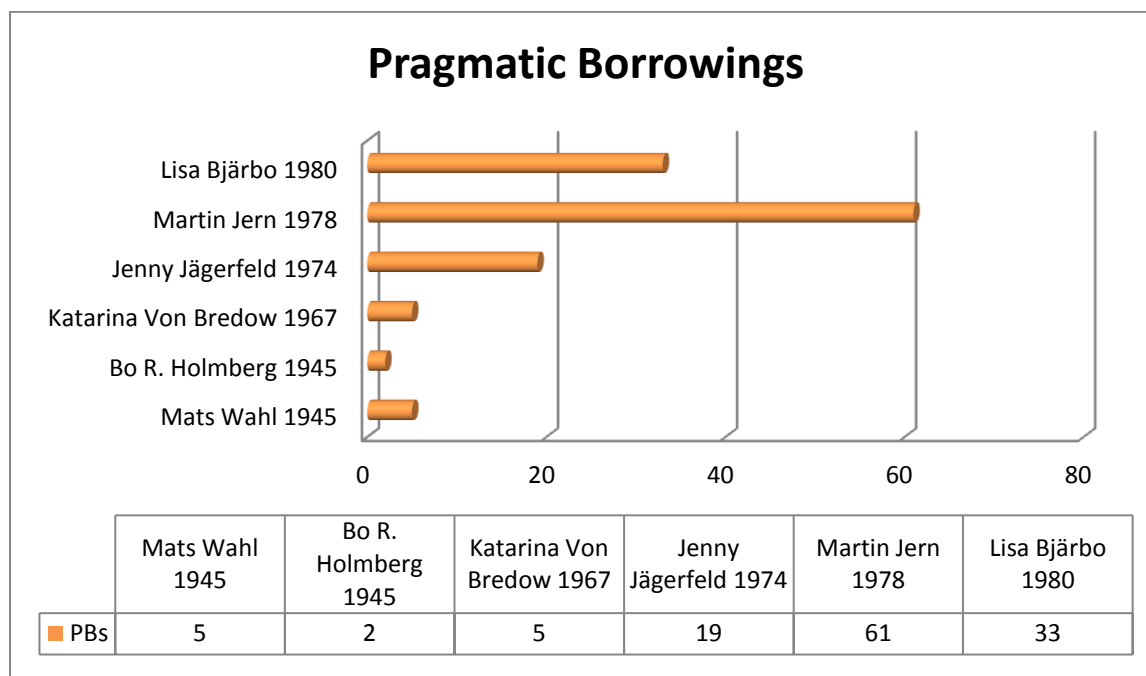
Below is the graph illustrating the unestablished English occurrences I found that were integrated morphologically and/or orthographically, and thus could be defined as lexical borrowings and not code switches according to François Grosjean (1982) and Michael Clyne (2003).



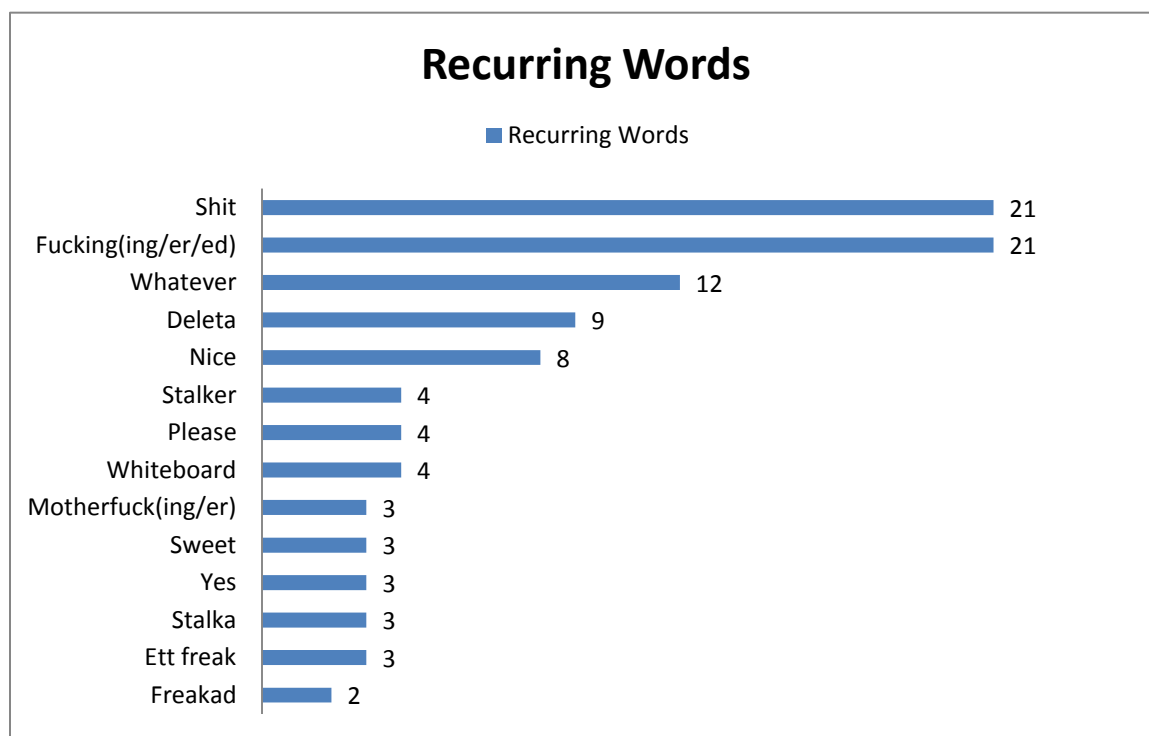
There is a trend corresponding to an increase in the number of instances in relation to the author's age. The trend is steady and seems to jump beginning with Jenny Jägerfeld and Martin Jern, yet in Lisa Bjärbo's novel, there is a sharp decrease in the instances of borrowing, which drop down to one, the same amount as in Mats Wahl's novel. This could suggest that Lisa Bjärbo's book is the anomaly and not Martin Jern's. Martin Jern's novel exhibits a steady increase in the usage of unestablished English when compared to all authors older than he is. Bjärbo's novel, however, shows an inconsistency with borrowing that the other novels do not. Perhaps it is Martin Jern's novel which is indicative of the actual trend and that novels written by authors younger than he is will contain even larger amounts of unestablished English.

The graph below illustrates the total number of pragmatic borrowings (including all categories considered to constitute a pragmatic borrowing) in the six novels written this century. We see that there are only a handful of instances of pragmatic borrowings in the novels written by the three older authors; Mats Wahl, Bo R. Holmberg, and Katarina Von Bredow. The

remaining three younger authors have many more examples of pragmatic borrowings in their novels, with the majority consisting of expletives in each case.



Finally, in the graph below, we find a breakdown of the words that recur throughout all six novels published after 2005. The two most frequently recurring unestablished English words are ‘shit,’ and a form of ‘fuck.’ Both words occur 21 times, with the majority in Martin Jern’s book. Based on these findings, one could assume that at some point in the future, at least one, if not all, of these 14 words will find their way into the official Swedish Academy’s Wordlist.



Of these 14 recurring words, four display morphological integration: two verbs, one noun, and an adjective (‘deleta,’ ‘stalka,’ ‘whiteboard,’ and ‘freakad’). The three grammatical categories, in which these four words fit, correspond exactly to the first three categories into and from which words will be borrowed from a donor language, and as such these examples confirm the hierarchy of borrowability. They also show that the occurrences of unestablished English words in these young adult novels do not deviate from this hierarchy.

I have created the following table in order to compare the recurring words in this study to their occurrences in Språkbanken (The Swedish Language Bank). Språkbanken is made up of corpora representing modern Swedish newstext and fiction. The 14 words below were run through the database of 191 corpora in Språkbanken on 3 June 2015.

Table 32 [Recurring words compared]

Språkbanken (by token frequency)	Recurring words in this study (by token frequency)
1. <i>Shit</i> = 193,023	<i>Shit</i> = 21
2. <i>Nice</i> = 190,423	<i>Fuck(ing/er/ed)</i> = 21
3. <i>Fuck(ing/er/ed)</i> = 157,645	<i>Whatever</i> = 12
4. <i>Yes</i> = 78,785	<i>Deleta</i> = 9
5. <i>Please</i> = 62,744	<i>Nice</i> = 8
6. <i>Sweet</i> = 60,506	<i>Stalker</i> = 4
7. <i>Whatever</i> = 48,501	<i>Please</i> = 4
8. <i>Ett freak</i> = 18,172	<i>Whiteboard</i> = 4
9. <i>Stalker</i> = 18,160	<i>Motherfucking/er</i> = 3
10. <i>Stalka</i> = 11,213	<i>Sweet</i> = 3
11. <i>Motherfucking/er</i> = 3,962	<i>Yes</i> = 3
12. <i>Deleta</i> = 3,860	<i>Stalka</i> = 3
13. <i>Whiteboard</i> = 1,465	<i>Ett freak</i> = 3
14. <i>Freakad</i> = 74	<i>Freakad</i> = 2

As we can see from the table above, the word “shit” which occurs most in the novels analyzed in my study, also occurs more than any other of the recurring words when run through the 191 corpora.

The 14 most frequently recurring words are reflective of youth speech in that several of them are slang words. Slang is partially vulgar and socially taboo vocabulary, and words such as ‘fuck,’ ‘shit,’ and ‘motherfucking’ are vulgar words in English. It is also in the books written by the youngest authors in this analysis where these slang words appear. The only recurring words which appear in the novels written by Mats Wahl and Bo R. Holmberg are ‘deleta,’ ‘whiteboard,’ ‘stalker,’ and ‘yes.’ The usage of slang in the speech of Swedes may represent a desire to color, expand, and deviate from Swedish vulgar vocabulary in order to add intensity or emphasis to the more dully perceived and overused Swedish equivalents, such as ‘fan,’ ‘skit,’ and ‘jävla.’ Danish researcher, Otto Jespersen, believes that slang is a fight against what is outworn and drab in one’s language, which is caused by a desire to break away from the commonplaces of language. This seems to be what these recurring words are indicative of, i.e., a desire to season one’s speech with another language with which the average Swede is very familiar, yet which is also still a foreign language. Nonetheless, this is not an uncontrolled and random process as Ulla-Britt Kotsinas sees it. She believes that English in youth speech is a conscious usage of a stylistic means to provide another dimension to one’s utterances. Swedish is undeniably changing and growing as a language, even if minutely, through the incorporation of English, and the new generations of young adults play a pivotal role in this process. According to Kotsinas, change in language takes place as a consequence of new generations creating new slang and expressions. Though these recurring words may not be officially recognized by the Swedish Academy as of

yet, they are already in use in the repertoire of expressions with which (young) Swedes pepper their speech.

Conclusion

This study was undertaken in order to both document and provide insight into how, where, and when unestablished English words and phrases occur in a selection of eight Swedish young adult novels. My initial hypothesis was that I would find more instances of unestablished English in youth novels written by authors born after 1970, with most instances occurring in the conversations as opposed to the narration. I also expected to find the majority of the instances as morphologically unintegrated, orthographically unassimilated, and yet about equal amounts between syntactic integration and non-integrated. I anticipated that the instances of unestablished English would also occur about equally between male and female characters. What I found is that the majority of instances do occur in novels written by the three authors born after 1970. However, most instances of unestablished English occur in the narration rather than in the dialog of the books. The majority of English appears in the narration in six out eight novels. The overwhelming majority of these instances is both morphologically unintegrated and orthographically unassimilated. On the other hand, the majority is in fact syntactically integrated. Most occurrences of English in five of the novels are syntactically integrated, while one novel has an equal amount of syntactic integration and non-integration. Only two novels contain a majority of instances which are syntactically unintegrated. The instances of English occur mostly in utterances by female characters rather than males. This may be due to the fact that six of the novels have female main characters, five of which are narrated in the first person. In the two

novels with male main characters and first person narrations, the majority of instances of unestablished English comes from male characters appearing in the narrations of these books. In all, there are only four examples in the entire study of orthographic assimilation: ‘koko’ [cuckoo]; ‘slajsa’ [to slice]; ‘smajla’ [to smile]; and ‘fajva’ [to high-five]. Three of the four orthographically assimilated words occur in novels written by authors born after 1970.

The findings in this dissertation do confirm the conclusions reached in other studies previously carried out on the use and influence of English in Sweden. In his project *Lam anka - ett måste? En undersökning av engelskan i svenskan, dess mottagande och spridning* (1985), Magnus Ljung concluded that age was the strongest factor in the usage of English in the speech of a Swede, thereby showing that English is favored by the young in Sweden. I have found that based on the results in my study, the ages of the authors themselves appear to play a role as to the amount of English they use in their books. English does seem to be favored by the younger authors.

In Judith-Ann Chrystal’s study, *Engelskan i svensk dagspress* (1988), it was concluded that the main reason for and function of English loanwords in the Swedish press were to provide a word for a phenomenon which did not have a corresponding equivalent in Swedish. A concept that does not have a comparable equivalent is known as a ‘cultural borrowing,’ and there are only a few cultural borrowings found in the eight novels. The majority consists of core borrowings, i.e., words for which Swedish already has equivalents. Examples of cultural borrowings may be in the following words; ‘trailertrashig,’ ‘crewcut,’ ‘whiteboard,’ ‘fudge,’ ‘stalker,’ ‘best man,’ ‘emo,’ ‘moonwalk,’ and ‘high five.’ Do these forms really have no Swedish equivalents? Perhaps not with the cultural nuances some of them carry in the culture and language from which they originate, i.e., American English. If there are no equivalents in

Swedish for these concepts, then they may be on their way to official recognition in the Swedish language. Overall, there are more examples of core borrowings than cultural borrowings in the instances of unestablished English in these novels.

In her study, *English in Spoken Swedish, A Corpus Study of two Discourse Domains* (2001), Harriet Sharp found that the code switches of both businessmen and women and young adults were mostly in the form of single words, with the young adults producing more multi-word switches in the form of ‘islands,’ which were neither established nor integrated in Swedish. I also found that the potential code switches occurred in six out of the eight novels mostly in the form of single words, and when they did occur in the form of ‘islands,’ they were syntactically unintegrated.

In 2010, Åsa Mickwitz produced a dissertation examining the morphological and orthographic integration of English loanwords in Swedish newspapers. She found that most loanwords display no formal integration in Swedish. My dissertation also shows that the unestablished forms I found are not formally integrated into Swedish, i.e., do not demonstrate morphological or orthographic integration most of the time. Mickwitz’s study also indicates that morphological integration is related to orthographic integration, in that loanwords which are inflected according to Swedish grammar are more likely to be orthographically integrated than loanwords that are inflected according to English grammar. This is also apparent in the findings of my dissertation, as all words which are orthographically integrated are also morphologically integrated, however not all morphologically integrated forms were also orthographically integrated. The majority of morphologically integrated forms is also not orthographically integrated.

Ultimately, there are numerous factors which are ideal and account for the mixture and incorporation of English into Swedish. According to Winford, the degree to which languages will mix may be partially due to two reasons: internal (typological similarities), and external factors (prestige, length of time, and intensity of contact, as well as the attitudes towards the language). Typologically, Swedish and English are very similar languages, and are in fact genetic cousins linguistically. The phonology of Swedish does not deviate greatly from that of English. Syntactically and morphologically, the two languages are also very alike. This contributes largely to the ease with which English is incorporated into Swedish. The aspects of ‘fashion’ and ‘prestige’ seem to play roles as well. When I say ‘prestige’ it is meant only in the sense that English is dominant in the world, and to demonstrate one’s ability in English can and does give a non-native speaker access to the dominant culture of today’s Western society. If one can master English, one can have potential entrance to the levels and domains of society where English reigns. The influence of American media and culture continues to affect Swedish society, and as there is no immediate ‘need’ to use English in the daily life of a Swede when interacting with other Swedes, it is evident that the ‘fashion/trend’ of including stylistic changes with English is implemented to enliven one’s Swedish. Conversely, there is a need to use English in many domains in Sweden, e.g., within business, international interactions between governments and other agencies outside of Sweden, at international conferences, and even when any Swede wishes to communicate with someone outside of Scandinavia. Nevertheless, none of these particular domains are represented in the novels analyzed.

In Joshua Fishman’s discussion of macro- and micro-level analysis of language, he states that speakers are conscious both of the domain in which they are speaking and the role they are expected to play within it, and it is through this knowledge that language and stylistic choices are

made. There are several societal domains which are represented in the stories in each novel analyzed, however the range is limited to daily life, i.e., the domains which do appear are in school, at home, and in informal social interactions. Of Fishman's five stated domains, it is 'family,' 'employment,' 'friendship,' and 'education' where interactions take place in these novels. Fishman also mentions that many individuals tend to handle certain topics in a certain language, or rather dialect/style/register, and that the language will be determined by the domain to which the topic pertains and in which the language is dominant.

In order to make any kind of conclusion, I look at the frequently recurring words which appear in a majority of the novels, and it becomes clear that the domain in which English appears most is among the adolescent characters themselves in very informal situations, and that the topics tend to elicit strong emotions where expletives are implemented. Calling someone a 'freak,' ending several of one's thoughts with the general extender 'whatever,' and talking about someone being a 'stalker' are instances which represent very informal settings among teenagers as they express their feelings toward their peers and situations in life. These findings seem to support Ulla-Britt Kotsinas' views on the usage of English by young Swedes. She believes that words and longer sequences from a language like English are used for a kind of language play, and by using an English sequence the speaker signals that what they are saying is intended to be playful and ironic. Many instances of the unestablished English that are cultural borrowings or appear to be, such as 'stalker' may not represent instances of playfulness or irony, but cases of an unestablished word borrowed because no Swedish equivalent exists. Nevertheless, the vast majority of occurrences of unestablished English appears to be instances of language play, where the speakers intend to emphasize and qualify their statements with English. According to Peter Auer's conversational loci, side-comments, reiterations, and topicalization are the motivating

factors for code switching, and these are also the factors contributing to the cases of what could be code switching in these novels. This entire phenomenon in Sweden seems to constitute what might be called ‘domain expansion,’ rather than what is known as ‘domain loss.’ Incorporating unestablished English words and phrases into one’s speech in Sweden only serves to expand and broaden Swedish as a language, much like Latin, Low and High German, and French did in the past.

Kotsinas further maintains that the influx of English words does not seem to be much greater today than in the past. This may be true according to her findings, first and foremost as she documented the actual speech of young Swedes, however, at least in the minds of the young adult authors, it appears that the influx of English is greater than in the past. If we consider the ages of the authors in this dissertation and the amount of English in their novels, the trend suggests that the younger the author, the more instances of English there will be. This does not necessarily represent reality, but rather an opinion of the author on the presence of English in Sweden. The authors who were born in the 1940’s have significantly fewer instances of English in their novels when compared to the authors born in the 1970’s and in 1980. This also does not inevitably indicate that their own use of English in their youth was minimal and therefore their own reflection upon their youth is indirectly influencing their attempts at depicting current youth speech, but rather it may be representative of the actual situation, namely, that the influx of English is not much greater today than in the past. The younger authors, who use more English, may feel that English is exploited more than it really is.

In an attempt to investigate the policies and protocol that publishing houses in Sweden might follow when it comes to the usage of English in the books they intend to print, I contacted all of the publishing houses which published the eight young adult novels analyzed in this

dissertation, and one publisher, Cecilia Nilson, at Rabén&Sjögren responded to my inquiry. This publishing house is also the one which published four of the eight books. She wrote:

“Vi har ingen direkt uttalad policy vad gäller förekomsten av engelska ord/uttryck i våra böcker, vi tar ställning i de enskilda fallen. I böckerna för yngre läsare, upp till 12, är vi ganska återhållsamma, där skulle jag säga att enbart vedertagna ord skulle kunna förekomma vid något tillfälle. När det gäller böcker för ungdomar är förekomsten vanligare, dock får inte det engelska ta över eller kännas krystat, det måste passa in i författarens språk i övrigt” (Nilson); [We do not have any directly expressed policy when it comes to the instances of English words/expressions in our books, we make decisions in individual cases. In the books for younger readers, up to 12 years of age, we are rather reserved and I'd say that only established words would be allowed. When it comes to books for young adults, the instances are more common, though the English should not take over or feel contrived, it has to fit into the author's language in general.]

This implies that publishers in Sweden are aware that the instances of English are more common in books written for young adults, even so, it is clear that there is no policy to remove or limit the amount of English as long as it flows well with the story itself. This suggests a very liberal and open-minded approach to the presence of English in Swedish young adult literature, and that a book with such large amounts of unestablished English, as in Martin Jern's novel, would be perceived as natural and acceptable.

English seems to have become a symbol of a modern, global identity. Swedes now switch between English and Swedish as they did in the past between the many dialects in Sweden that still make up the Swedish language. Essentially, English is the current 'global dialect' for those who already possess a working knowledge of it. We see this same phenomenon of using language for identity purposes even within predominately monolingual cultures, such as in the United States. Because of the media and television, people in any part of the U.S. can identify with and use expressions that originated in, and are prevalent in, other parts of the country, far from one's immediately surrounding community. This depends on whom one chooses to associate and identify with. In Sweden's case, English and Swedish are so similar linguistically

that if one has advanced abilities in English, it does not create many problems to switch between the two. This is clear from the eight youth novels examined in this study. English is essentially an international and global register that Swedes, in particular, know and can employ when necessary and desired.

The expletives found in these novels are used to express annoyance, frustration, anger, shock, regret, excitement, and/or surprise. However, many of the instances appear to simply function as English alternatives to Swedish equivalents, and in such cases the usage of English expletives serves a euphemistic, and at times, milder purpose than they would in the RL (Swedish). According to Gisle Andersen, “previous research has noted that one pragmatic function of using English swear words and expletives is that their effect is reduced in the RL, i.e. they provide a euphemistic way of expressing the negative illocutionary force compared with expletives inherent to the RL” (28). I believe this to be the case with English expletives as they are used by Swedes.

Many of the interjections are used in a similar way as expletives, in addition to exhibiting neutral and joking demeanors. This fact indicates a nuanced knowledge and command of English by the authors of these novels. In this study, all but one novel contain instances of pragmatic borrowings, and each novel displays examples of interjections. As a result, interjections and expletives constitute the two categories most represented. The largest occurrences of expletives begin to surface in Jenny Jägerfeld’s novel, with minimal to no instances of expletives in the authors’ novels born in the 1940’s and 1960’s.

In her research on code switching in Puerto Rican communities, Shana Poplack coined certain kinds of code switching as 'emblematic', which includes “tags, interjections, idiomatic expressions, and even individual noun switches” (Poplack 614). The pragmatic borrowings in my

data point toward a stylistic, conscious trend, and although the instances of English in these books are perhaps exaggerated, and thus not reflective of true youth speech, the usage of the English tags, interjections, and individual noun switches could however be seen as emblematic switches ultimately indicating that these markers are in the process of being introduced into Swedish. Gisle Andersen has also stated that “in principle, as with other types of language change, any original single-word switch is potentially an incipient borrowing that may catch on in a speaker group, spread to neighbouring groups and eventually become an established borrowing in the entire language” (21). This appears to be true for many of the instances of unestablished English found in this study. Yet according to Isabelle Holland, many young adult novels often adhere to what is trendy at the time and are subsequently praised or damned in proportion to the degree they reflect a popular viewpoint (37) – Is the usage of English in these novels then simply a current trend, and will never find their way to official recognition in Swedish?

It is also evident from the findings that Swedish is not endangered by English -a fact that has already been concluded by most linguists in Sweden. In my results and findings, there are simply more instances of Swedish maintaining its morphology and syntax than not. On the other hand, from the examples of words in Katarina Von Bredow’s 1991 and 1999 novels, we see that unestablished forms do become established over time. It is the borrowed forms which become part of the mental lexicon of the matrix language, according to Carol Myers-Scotton. Eventually, it may be that only the 14 recurring words discovered in this study are the ones which become part of the mental lexicon of Swedes in the long-run. All other words and forms may never become incorporated. They may merely represent instances of English that were once fashionable at the time of their usage, but never established a place in the language. If this is the

case, then at the very least “shit, yes, please, nice sweet motherfucking freakad freak stalker stalkar, fucking whiteboard. Whatever. Deleta.” might just become a perfectly correct, recognized, and accepted string of Swedish words one day.

Suggestions for Future Research

The results and limitations of this dissertation suggest several lines of future research. One future research project may expand upon the findings in this dissertation and include more young adult novels in order to give a more comprehensive view of the usage of unestablished English in Swedish youth literature. Another potential project might also consider the instances of well-established English loanwords compared to unestablished English in young adult literature. Yet another study may elect to investigate the occurrences and usage of unestablished English in another genre of Swedish literature, such as adult fiction. An investigation into the usages of obscenities and analyzing the use of English from a semantic standpoint may also be carried out. The most comprehensive of all projects would include an examination and analysis of the usage and occurrences of English in the entire corpus of Swedish literature.

Appendix A

SI = Syntactically Integrated
 SU = Syntactically Unintegrated
 MI = Morphologically Integrated
 MU = Morphologically Unintegrated
 OA = Orthographically Assimilated
 OU = Orthographically Unassimilated

Mats Wahl's *Ormfågel* (2010)

Words

Nothing. En pojke bakom henne skrattar. 18 Ellen in conversation SU, MU, OU
 [Nothing. A boy behind her laughs.]

Jag har sett en sån på film. **Stalker.** 20 Mona in conversation SU, MU, OU
 [I have seen one like that in a movie. Stalker.]

Hon har svarta **sneakers** och svart jacka med färggranna ränder längs de för långa ärmarna. 84
 narration SI, MU, OU
 [She has black sneakers on and a black jacket with brightly colored stripes along the sleeves that are too long.]

Klassen har engelska och på **whiteboarden** har Lilian skrivit någonting. 89 narration SI, MI, OU
 [The class has English and Lilian has written something on the whiteboard.]

Hon slet sönder min **hood!** tjuter Petter. 95 in conversation SI, MU, OU
 [She tore my hood up! Petter cried.]

Och en sån där jätteplattis med **surround.** 132 Petter in conversation SI, MU, OU
 [And one of those huge flat screen TVs with surround sound.]

Dreams, viskar Nicko. 133 Nicko in conversation SU, MU, OU
 [Dreams, Nicko whispers.]

Nästan lite **overdone.** 139 Yvonne in conversation SI, MU, OU
 [Almost a little overdone.]

Yes! Ropar hon med ansiktet lyft mot regnet 149 Ellen in conversation SU, MU, OU
 [Yes! She yells with her face raised up towards the rain.]

Phrases

I like birds, svarar Lilian med betydligt högre röst. 18 Lilian (the teacher) in conversation in English class SU, MU, OU

[I like birds, Lilian answers in a significantly louder voice.]

What else do you like? Lilian in conversation SU, MU, OU

- **We all like birds!** Påstår Lilian med en röst som ska höras till bortre väggen 18 Lilian in conversation SU, MU, OU

[We all like birds! Lilian says in a voice that can be heard in the whole room.]

No problem- säger han. 92 Gustav in conversation in English class SU, MU, OU

[No problem –he says.]

Morfar är präst. Om du inte är konfirmerad är du **in for the treatment**. Ellen in conversation 149 SI, MU, OU

[Grandpa is a priest. If you're not confirmed you're in for the treatment.]

-**The treatment?** –Max in conversation 149 SU, MU, OU

You are in for the big treatment! Ellen in conversation 149 SU, MU, OU

For Gods sake! Tjuter flickorna. 178 Mona and Felicia in conversation SU, MU, OU

[For Gods sake! The girls cry out.]

My God! ropar Mona. 178 Mona in conversation SU, MU, OU

[My God! Mona yells.]

My God, what a bitch! 179 Mona and Felicia in conversation SU, MU, OU

Appendix B

Bo R. Holmberg's *Skuggaren* (2006)

Words

Mitt **private eye**-liv. 31 narration SI, MI, OU
[My private eye life.]

Hon halvligger i **recliner**fåtöljen. 40 narration SI, MI, OU
[She's half-lying in the recliner armchair.]

Jag återvänder hem, fixar lite lunch, går ut på nätet och **deletar** alla spam. 51 narration
SI, MI, OU
[I return home, make a little lunch, go online and delete all my spam mail.]

Klockan är bara tre än, så jag har gott om tid att **deleta** mejl. 58 narration SI, MI, OU
[It's only three o'clock, so I have plenty of time to delete e-mails.]

Thanks. 62 Robert to English teacher (even though she is speaking in Swedish) SU, MU, OU

Lena skrev upp ordet **contagious** på **whiteboarden**. 62 narration SI, MI, OU
[Lena wrote the word *contagious* on the whiteboard.]

Den kvällen **dumpade** Debbie mig till förmån för Stellan. 72 narration (dumpa is not established in this meaning) SI, MI, OU
[That evening Debbie dumped/left me for Stellan.]

Jag går ut på nätet och kollar mina mejl och **deletar** arton skräpmeddelanden. 118 narration
SI, MI, OU
[I go online and check my e-mail and delete 18 spam messages.]

Ready? 130 Bark (a guy) to Robert in conversation SU, MU, OU

Phrases

Penicillinet verkar och jag är snart **fit for fight**. (*fight* is established) 14 narration SI, MU, OU
[The penicillin's working and soon I'm fit for fight.]

I engelska. **Oh, yes**. 21 Blomman to Robert in conversation SU, MU, OU
[In English class. Oh, yes.]

The stalker. 23 narration SU, MU, OU

Jag har den åsikten att man kan vara **on speaking terms** med den som mor har varit samman med. 29 narration SI, MU, OU

[I'm of the opinion that you can be on speaking terms with whoever your mom has been together with.]

I hope it isn't contagious. 62 Robert to English teacher Lena (she's asking in Swedish though) SU, MU, OU

So do I. 62 Robert to the English teacher in conversation SU, MU, OU

Miss Albyl, I read a lot of books in English. 77 narration SU, MU, OU

Den avslutar jag med: **I sincerely hope that my dream of becoming an astronaut will come true** 89 narration (A quote from an essay he says he's writing for English class.) SU, MU, OU

[I finished it up with: I sincerely hope that my dream of becoming an astronaut will come true.]

Of course, men jag kan beställa. 106 Robert in conversation SI, MU, OU
[Of course, but I can order.]

En etta på 27 kvadratmeter. En belamrad kokvrå och ett rum med bred säng och ett datorbord.

That's it. 126 narration SU, MU, OU

[A 27 sq meters studio. A messy kitchenette and a room with a wide bed and a computer table. That's it.]

It was a replica. 133 Robert in conversation SU, MU, OU

Appendix C

Katarina Von Bredow's *Syskonkärlek* (1991)

Words

Ett virvel i **slow motion**. 102 narration SI, MU, OU
[A whirlwind in slow motion.]

Camilla som präst och nallen som **best man**. 116 narration SI, MU, OU
[Camilla as a priest and the teddy bear as best man.]

På teve rullade en gammal, svartvit **western** som ingen av oss egentligen tittade på. 172
narration SI, MU, OU
[On TV there was an old black-and-white western that none of us was actually watching.]

Ja, jag hittade den i en **second hand**-affär inne i stan. 255 Amanda in conversation SI, MI, OU
[Yeah, I found it in a second-hand store downtown.]

Phrases

På teve fick hjälten sin hjältninna. **The end**. 173 narration SU, MU, OU
[On TV the hero got his heroine. The end.]

Ni har legat med varandra. **So what?** Inget att gå och grubbla på. 103 Eva in conversation
SU, MU, OU
[You guys had sex. So what? Nothing to mull over.]

Appendix D

Katarina von Bredow's *Som om ingenting* (1999)

Words

Och tryckt på **Delete**. 6 narration SI, MU, OU
[And hit Delete.]

Tessa har **push-up**....SI, MU, OU
[Tessa has a push-up bra....]

Varför görs det inte **push-up** för folk som har något att **pusha**? 82 narration
SI, MU, OU SI, MI, OU
[Why don't they make push-up bras for people who have something to push?]

Appendix E

Katarina von Bredow's *Bara inte du* (2009)

Words

Man lever med det **forever**. 13 -Markus to Emma SI, MU, OU
[You live with it forever.]

Nä, det känns lite **off**, tycker jag. 29 -Edwin (brother) to Emma SI, MU, OU
[Naw, it feels a bit off I think.]

Medan han drar på sig sina **street**skor. 51 narration SI, MI, OU
[While he's putting on his street shoes.]

Självklart, Emmis. **Anytime**. 52 -Markus to Emma on the telephone SU, MU, OU
[Of course, Emma. Anytime.]

Man måste ju tänka på sitt yrke som totalt **freakad**. 52 -Markus to Emma SI, MI, OU
[You have to think of your profession as totally *freaked*.]

Shit, vad fin! 53 -Markus to Emma SU, MU, OU
[Shit, how nice!]

Tack. Du får tillbaka dem. **Promise**. Vi syns! 73 -Edwin to Emma SU, MU, OU
[Thanks. You'll get 'em back. Promise. See you later!]

Adrian har samma effekt som en **sodastreamer**. Frrrrosch. 103 narration SI, MU, OU
[Adrian has the same effect as a sodastreamer. Swossssssh.]

Jag fick i uppdrag att fylla i några fält här och var och göra lite **highlights** på bokstäverna. Det blev en egendomlig korsning av *manga* och **flower power** där på väggarna. 106 narration SI, MU, OU SI, MU, OU
[I had to fill in some areas here and there and highlight some of the letters. It ended up being an odd mix of *manga* and *flower power* on the walls.]

Som visar att han är **offline**. 114 narration SI, MU, OU
[That shows that he's offline.]

Nice. Då behöver jag inte flänga ut och leta efter det. 115 -Ellinor to Emma on the telephone SU, MU, OU
[Nice. Then I don't need to run out and go look for it.]

Sodastreamern fräser in kolsyra i blodomloppet igen. 135 narration SI, MI, OU
[The sodastreamer fizzes up carbonation in my blood circulation again.]

Shit! 135 narration SU, MU, OU

Coola ner dig nu! 213 -Emma to Markus SI, MI, OU
[Cool down/calm down!]

Drar på sig sina **streetskor**. 225 narration SI, MI, OU
[Puts on his street shoes.]

Jag har ju bara **dealat** pyttelite... 234 -Edwin to Emma SI, MI, OU
[I've only dealt a very small amount.]

Never. Jag lovade morsan att jag skulle handla lite. 246 -Markus to Emma SU, MU, OU
[Never. I promised mom I was gonna go shop around a bit.]

Anytime. 246 -Markus to Emma SU, MU, OU

Men jag gör det här för att rädda ett lillfinger på min genomkorkade lillbrorsa, **remember?** 263
-Emma to Edwin SU, MU, OU
[But I'm doing this to save my crazy little brother's pinkie finger, remember?]

Fast jag hoppas att det inte blir mer action än så här. Ingen biljakt eller **shoot out** på slutet, alltså... 269/270 -Emma to Adrian via MSN SI, MU, OU
[Though I'm hoping that there doesn't end up being anymore action. Like no car chase or shoot out at the end.]

Adrian verkar vara **offline**. 274 narration SI, MU, OU
[Adrian appears to be offline.]

Visst. **Sure**. 275 -Markus to Emma SU, MU, OU
[Of course. Sure.]

Du är helt jävla **koko!** 285 -Edwin to Emma SI, MI, OA
[You are totally freakin' cuckoo!]

Till slut fastnar han för ett par svarta **leggings**, ...293 narration SI, MU, OU
[Ultimately he decides on a pair of black leggings...]

Jag sätter på mig **leggings** och... 298 narration SI, MU, OU
[I put on the leggings and...]

...i min nya **outfit**. 303 narration SI, MU, OU
[...in my new outfit.]

Självklart, Emmis. **Anytime**. Det vet du. 318 -Markus to Emma on the phone SU, MU, OU
[Of course, Emma. Anything. You know that.]

Phrases

Men sådant händer ju på varenda fest. **No big deal.** 54 -Markus to Emma SU, MU, OU
[But that kind of stuff happens at every party. No big deal.]

Man blir **on top of the world**, bara. 62 –Markus to Emma SI, MU, OU
[You should kind of feel on top of the world.]

Jag skulle välja dig framför Sofi **any day**, det vet du väl? 117 –Markus to Emma SI, MU, OU
[I'd choose you over Sofi any day, surely you know that?]

Dit går affärsfolk och andra högavlönade på **after work** i baren... 132 narration SI, MU, OU
[That's the bar where business people and other highly-paid people go for an "after work."]

Alla par har väl sina **ups and downs**. 170 -Ellinor to Emma SI, MU, OU
[All couples definitely have their ups and downs.]

Om du skulle ha en pojkvän, så skulle han också tycka det var lite konstigt. Lite **too much**, liksom. 204 -Sofi to Emma SI, MU, OU
[If you had a boyfriend, he'd think it was a little weird too. Like a little too much.]

Markus är tillbaka...**He's back.** 216 narration SU, MU, OU
[Markus is back...He's back.]

It's my middle name just nu. 219 -Emma to Markus SI, MU, OU
[It's my middle name right now.]

I knew it. 232 -Markus SU, MU, OU

Dream on, baby! 232 -Markus to Emma SU, MU, OU

Shit happens. 297 -Emma to Edwin SU, MU, OU

Appendix F

Jenny Jägerfeld's *Här ligger jag och blöder* (2010)

Words

Plain vidrigt också, för den delen. 9 narration SI, MU, OU
[Just plain repulsive too, for that matter.]

Han trampade av sig sina **sneakers**. 21 narration SI, MU, OU
[He kicked off his sneakers.]

Det var rätt vidrigt med en skinnsoffa. **Tacky**. 23 narration SU, MU, OU
[The leather couch was just repulsive. Tacky.]

Hans kinder såg så mjuka ut, som vanilj**fudge**. 29 narration SI, MI, OU
[His cheeks looked so soft, like vanilla fudge.]

Den var ljus och vass, liksom upp-**pitchad**. 30 narration SI, MI, OU
[It was bright and sharp, kind of high-pitched.]

Hon var en **bully**. 30 narration SI, MU, OU
[She was a bully.]

Svara då bitch, sa Lars, som verkade gå in hårt i rollen som **sidekick**. 31 narration SI, MU, OU
[Answer then bitch, Lars said, who appeared to go in pretty hard in the role of sidekick.]

Men jag trodde bara att ni **emo**-ungar **slajsade** upp er själva lite mer diskret. 31 Vendela to Maja in conversation SI, MI, OU SI, MI, OA
[But I thought you emo-types sliced yourselves up a bit more discretely.]

Jag hade köpt en hel **joggingdress** i glansigt WCT-material från åttioalet på Stadsmissionen. 31 narration SI, MU, OU
[I had bought an entire jogging dress in a glossy WCT material from the 80's at City mission.]

Hanne gick fram och tillbaka vid **whiteboard**tavlan. 36 narration SI, MI, OU
[Hanne walked back and forth at the whiteboard.]

Den fräknige hade på sig en bisarr t-shirt föreställande en varmkorv i ett bröd som **high five-ade** en burk citronläsk. 61 narration SI, MI, OU
[The freckly one was wearing a bizarre t-shirt with a hot dog in a bun that was high-fiving a can of lemon soda.]

Moonwalkar du? 61 Random girl to Maja in conversation SI, MI, OU
[Do you moonwalk?]

Någon sa: **Hello?** 63 Random person in conversation SU, MU, OU
[Someone said: Hello?]

Inte för att samla på låtsasvänner på någon överskattad **community** bombad av epilepsiframkallande reklambanners. 65 narration SI, MU, OU
[Not to collect pretend friends in some overrated community bombed by epilepsy-inducing advertisement banners.]

Absofuckinglutely. 71 random girl at party in conversation SU, MU, OU

Justin **fucking** Timberlake. 73 narration SU, MU, OU

Jag **dj:ar** inte! 75 Maja in conversation SI, MI, OU
[I'm not dj-ing.]

Hade han **deletat** mammas mejl? 83 narration SI, MI, OU
[Did he delete mom's e-mail?]

Ahoy! 92 A text message from Enzo SU, MU, OU

Please! 92 Same text message from Enzo SU, MU, OU

Justin skrattade ett tort avfärdande "**please**". 113 narration SI, MU, OU
[Justin laughed a dry dismissal 'please.']

Folk tror alltid att jag är **bloody** sexton, det är bara irriterande. 118 Maja in conversation SI, MU, OU
[People always think that I'm bloody 16 years old, it's just annoying.]

Jag gick därifrån med en **crewcut**. En jävla **crewcut!** 125 narration SI, MU, OU, SI, MU, OU
[I left with a crewcut. A damn crewcut!]

Jag funderade på att **deleta** det men tog ett djupt andetag. 128 narration SI, MI, OU
[I thought about deleting it but took a deep breath.]

Sen **deletade** jag det från *skickat* och tömde papperskorgen. 128 narration SI, MI, OU
[Then I deleted it from *sent* and emptied the trash folder.]

Hål i huvudet **mothafucka** 154 narration SI, MU, OU
[Hole in the head mothafucka.]

Wow! 155 Enzo in conversation SU, MU, OU

Shit, jag blev riktigt rädd där. 155 Enzo in conversation SU, MU, OU
[Shit, I got really scared right there.]

Ja, absolut! sa jag och försökte göra min röst **pitchat** glad. 156 narration SI, MI, OU
[Yes, absolutely! I said and tried to make my voice ‘pitchedly’ glad.]

Shit. Jag hade totalt glömt bort den. 172 narration SU, MU, OU
[Shit. I had totally forgotten it.]

Jag **deletade** det. 172 narration SI, MI, OU
[I deleted it.]

Bara en svagt vitgul lampa lyste framme vid **whiteboarden**. 179 narration SI, MI, OU
[Just a faintly pale yellow lamp was by the whiteboard.]

Fuck. Vad fan hade jag gjort? 183 narration SU, MU, OU
[Fuck. What the hell did I do?]

Jag **deletade** henne och det kändes skönt. 186 narration SI, MI, OU
[I deleted her and it felt good.]

Jag kunde lätt leva med att **deleta** en och annan meningslös jävel. 186 narration SI, MI, OU
[I could easily live with deleting one or two meaningless bastards.]

Darling! Vad gör du här? 214 Debbie in conversation SU, MU, OU
[Darling! What are you doing here?]

Jag heter inte Debbie, **love**, jag heter Sarah. 214 Debbie in conversation SU, MU, OU
[My name isn’t Debbie, love, it’s Sarah.]

Jag låg där i diket som en uteliggare eller **crackhora**. 214 narration SI, MI, OU
[I laid there in the ditch like a bag lady or crackwhore.]

Sweetie, antingen vill du eller så vill du inte. 218 Debbie in conversation SU, MU, OU
[Sweetie, either you want to or you don’t.]

Du är inget **bloody** parkfylla. 218 Debbie in conversation SI, MU, OU
[You are no bloody park drunk.]

Shit. 226 Justin in conversation SU, MU, OU

Less har jag aldrig varit särskilt bra på. 232 narration SI, MU, OU
[I’ve never really been good at much less.]

På tv:n högg en blodig, **trailertrashig** Patricia Arquette James Gandolfini i foten med en korkskruv. 237 narration SI, MI, OU
[On TV a bloody, trailer trash Patricia Arquette stabbed James Gandolfini in the foot with a corkscrew.]

Och Enzo log och var strålande stilig i sin svarta kostym som inte var det minsta **overkill**. 247 narration SI, MU, OU
 [And Enzo was smiling and was amazingly stylish in his black suit that wasn't the least bit overkill.]

Grattis **sweet Maja!** 249 Text message from Justin SI, MU, OU
 [Congratulations sweet Maja!]

Phrases

Uniformsbynorna hade fått mig att känna mig som **the Queen of Fucking Everything** när jag gick hemifrån på morgonen. 19 narration SI, MU, OU
 [The uniform pants made me feel like the queen of fucking everything when I left home in the morning.]

Oh lord. 21 narration SU, MU, OU

What the eff. 24 narration SU, MU, OU

Reclaim the hora. 28 narration SI, MU, OU
 [Reclaim the whore.]

Du ser ju ut som om du kom från en **fucking mental institution**. 31 Lars in conversation SI, MU, OU
 [You look like you just came from a fucking mental institution.]

Reclaim the hora! 34 Maja in conversation SI, MU, OU
 [Reclaim the whore!]

Helt galna Denise. Helt **fucking killercrazy**. 41 narration SI, MU, OU
 [Totally crazy Denise. Totally fucking killercrazy.]

Fuck it. 53 narration SU, MU, OU

You wish. 62 Debbie in conversation SU, MU, OU

Fucking farmers! 63 Debbie in conversation SU, MU, OU

Honey! You are such a fucking techgirl! I love you! 74 Debbie in conversation SU, MU, OU

This is what happens when you go out of town. 116 Chapter title SU MU OU

Vi drack vinet och pratade om musik, **old school synth**, och jag låtsades att jag visste vad jag pratade om. 119 narration SI, MU, OU
 [We drank the wine and talked about music, old school synth, and I pretended to know what I was talking about.]

This is what happens when you go out of town 125 narration SU, MU, OU

Och jag log som om **I knew it all** men sa inget om valkarna jag känt. 136 narration SI, MU, OU
 [And I smiled as if I knew it all but said nothing about the calluses that I felt.]

Jag jobbar på en geriatrisk avdelning, med gamla, **you know**. 215 Debbie in conversation SU, MU, OU
 [I work in a geriatrics ward, with old people, you know.]

You need it, that's why. 215 Debbie in conversation SU, MU, OU

Torsdag, måndag, **big difference**. Du gör som du vill. 217 Debbie in conversation SU, MU, OU
 [Thursday, Monday, big difference. Do what you what.]

Oh lord. 220 Debbie/Sarah in conversation SU, MU, OU

Hell yeah. 224 Debbie/Sarah in conversation SU, MU, OU

Fuck you, sa jag. 228 Maja in conversation SU, MU, OU

Hela projektet andades verkligen **more is more**. 232 narration SI, MU, OU
 [The whole project just really screamed *more is more*.]

Fucking deadly. 242 Chapter title SU, MU, OU

Och kläderna var en stor grej inom **new romantic**. 242 narration SI, MU, OU
 [And clothes were a big deal in new romantic.]

Katten! **You look fucking deadly!** 243 Sarah in conversation SU, MU, OU
 [Damn! You look fucking deadly!]

Appendix G

Martin Jern's *Så värt* (2007)

Words

Nora **fucking** Tronstad. 7 narration SI, MU, OU

Motherfucking-sjuan skulle det bli. 9 narration SI, MI, OU
[It was gonna be motherfucking seventh graders.]

Rickards morsa säger hej och kom in och försöker vara **smooth**. 13 narration SI, MU, OU
[Rickard's mom says hi, comes in and tries to be smooth.]

Han står och smörar lite men verkar ändå ganska **chill**. 13 narration SI, MU, OU
[He's standing there trying to suck up but still looks pretty chill.]

Vem som helst, **bro**. 13 Krille in conversation SU, MU, OU
[Whoever, bro.]

Men **fuck** alltså, vi borde nog inte spela kort. 18 narration SI, MU, OU
[Well fuck, we probably shouldn't play cards.]

Hon åker till **fucking** Båstad på tennisveckan och ett gäng backslickbrats bjuder henne på dyra drinkar. 20 narration SI, MU, OU
[She goes to fucking Båstad for tennis week and a gang of backslickbrats offer her expensive drinks.]

Det finns en skejts**spot** vid Västra Ramlösa skola. 22 narration SI, MI, OU
[There's a skateboarding spot/place at Västra Ramlösa school.]

Det är en liten **fly-off**. 22 narration SI, MU, OU
[It's a small fly-off.]

Man får hålla sig till dom **spotsen** som finns. 22 narration SI, MI, OU
[You gotta stick to the places/spots that exist.]

Okej, första gången är det jävligt **nice** för man har ingen aning om vad man håller på med. 22
Krille in conversation SI, MU, OU
[Okay, the first time is pretty damn nice because you have no clue what you're doing.]

Okej, liksom, Sofia är jävligt söt och hon har liksom **clean** stil. 23 Krille in conversation
SI, MU, OU
[Okay, so like, Sofia is totally sweet and she has a pretty clean style.]

Jag önskar att nån tjej **stalkade** mig. 23 Aron in conversation SI, MI, OU
[I wish some girl was stalking me.]

Du sa ju nyss hon är **stalker**. 23 Aron in conversation SI, MU, OU
[But you just said she was a stalker.]

Några sjuor har byggt en **fly-off** och försöker hoppa över ett betongblock. 24 narration
SI, MU, OU
[Some seventh graders just built a fly-off and are trying to jump over a cement block.]

Kriller skyndar sig fram, tar fart och gör en 360 **flip** över blocket. 24 narration SI, MU, OU
[Kriller rushes, gathers speed and does a 360 flip over the block.]

Whatever. 24 narration SU, MU, OU

Även om vi är **trash**. 25 Aron in conversation SI, MU, OU
[Even if we are trash.]

Jag fattar att hon vill ha en ny kille, men **sorry**. 26 narration SI, MU, OU
[I get that she wants a new boyfriend, but sorry.]

Det är tomt på folk, förutom fyra **kickers** som står och hänger vid biljettautomaterna. 26
narration SI, MU, OU
[Nobody's there except four kickers who are hanging around the ticket machine.]

En brudig **kicker**flickvän liksom, som kommer **bossa**, vara jobbig och kanske krävande. 30
narration SI, MI, OU SI, MI, OU
[A girly kicker girlfriend who's gonna be bossy, difficult and probably demanding.]

Och alla tittar avundsjukt på mig och tänker på vilken jävla **lucky cheese** jag är. 31 narration
SI, MU, OU
[And everyone looks enviously at me and is thinking what a damn *lucky cheese* I am.]

Och när dom väl hittar mig i Borås eller Härnösand eller **wherever**. 32 narration SI, MU, OU
[And when they do find me in Borås or Härnösand or wherever.]

Hennes jävla dejt från **fucking** Sjöbo. 32 narration SI, MU, OU
[Her damn date from fucking Sjöbo.]

Två **top notch** val av framtida flickvänner. 34 narration SI, MU, OU
[Two top notch options for future girlfriends.]

Jag gjorde en **backside nosegrind** bredvid Tony Alva. 36 Krille in conversation SI, MU, OU
[I did a backside nosegrind next to Tony Alva.]

Krille gör en **hardflip**. 39 narration SI, MU, OU
[Krille does a hardflip.]

Det heter **inside flip**. 39 Robban in conversation SI, MU, OU
[It's called an inside flip.]

Det känns ganska **nice** att dom vill vara med och snacka. 39 narration SI, MU, OU
[It feels pretty nice that they wanna hang and talk.]

Det är en **inverted heelflip shavit** om man gör den **backside**. 39 Aron in conversation
SI, MU, OU SI, MU, OU
[It's an inverted heelflip shavit if you do it backside.]

Då är det ju en **semiflip**. 39 Ola in conversation SI, MU, OU
[Then it's of course a semiflip.]

Ultraflip. 39 Micke in conversation SU, MU, OU

Jag sätter en **transfer kickflip** på första försöket. 39 narration SI, MU, OU
[I make a transfer kickflip on the first try.]

What!? 41 Aron in conversation SU, MU, OU

Men så **smajlar** hon och nickar menande. 43 narration SI, MI, OA
[But then she smiles and nods suggestively.]

Det är rätt **sick**. 44 narration SI, MU, OU
[It's pretty sick.]

Wow liksom. 51 narration SI, MU, OU
[Like wow.]

Jag gör en **ollie** eller **kickflip** eller **whatever**. 52 narration
SI, MU, OU, SI, MU, OU SI, MU, OU
[I do an ollie or kickflip or whatever.]

Okidoki. 52 Aron's father in conversation SU, MU, OU

Undrar om hon tycker att jag **stalkar** henne? 53 narration SI, MI, OU
[I wonder if she thinks I'm stalking her.]

Jag borde ha gjort en **chill** luftkyss. 55 narration SI, MU, OU
[I should have blown a chill kiss.]

Inte nån **fucking** grodjävel. 59 narration SI, MU, OU
[Not some fucking fuckface.]

Please...kan du dra? Lite **privacy** kanske? 63 Linda in conversation
 SU, MU, OU SI, MU, OU
 [Please...can you leave? A little privacy maybe?]

Ett gäng killar jag aldrig har sett förut står och **shotar** tequilla och sjunger. 64 narration
 SI, MI, OU
 [A gang of guys I've never seen before are taking shots of tequila and singing.]

Och plötsligt är jag bästa kompis med tre Landskrona-**kickers** som håller i mig tre **shots** på
 trettio sekunder. 64 narration SI, MI, OU SI, MU, OU
 [And suddenly I'm best friends with three Landskrona kickers who are pouring three shots in me
 in thirty seconds.]

Okej att rummet kränger en del åt båda hållen, men **whatever**. 65 narration SI, MU, OU
 [It's fine that the room is swaying a bit in both directions but whatever.]

Jag är fett mer **down** än hela huset. 65 narration SI, MU, OU
 [I'm more down for this than anyone else in here.]

L-i-f-e. 65 narration SU, MU, OU

Klara berättar hur hon försökte bonga från en **bag-in-box** för några helger sen. 65 narration
 SI, MU, OU
 [Klara is saying how she tried to get a bag-in-box a few weekends ago.]

Har du ingen Skunk? **Why?** 66 Klara in conversation SU, MU, OU
 [Don't you have a Skunk? Why?]

Hon trycker på **off**-knappen. 67 narration SI, MI, OU
 [She hits the off-button.]

Wtf! 68 narration SU, MU, OU

Dom vill väl bli fotbollsfruar som alla andra **golddigger**brudar i den här stan. 72 narration
 SI, MI, OU
 [They definitely want to be soccer wives like all the other golddiger chicks in this city.]

Shithelveteskukhora. 75 narration SI, MI, OU
 [Shit-hell-cock-whore.]

Jag har liksom inte **stalkat** dig om du tror det. 76 Aron in conversation SI, MI, OU
 [I haven't stalked you, if that's what you're thinking.]

Fuck! 81 narration SU, MU, OU

I går var ett misstag, vi borde aldrig mer ses, **sorry** och hej då. 82 narration SI, MU, OU
[Yesterday was a mistake, we shouldn't see each other again, sorry and bye.]

Shit alltså. 84 narration SI, MU, OU
[Well, shit.]

Sweet. 86 narration SU, MU, OU

Jag kollar vilka Krille har **addat** på MSN. 86 narration SI, MI, OU
[I check to see who Krille added on MSN.]

Han har **addat** Nora! 86 narration SI, MI, OU
[He added Nora!]

Varför har du **addat** Nora på MSN? 87 Aron in conversation SI, MI, OU
[Why did you add Nora on MSN?]

Men har hon **addat** dig? 87 Aron in conversation SI, MI, OU
[But did she add you?]

Ta det lugnt, **dude.** 87 Krille in conversation SU, MU, OU
[Take it easy, dude.]

Jag borde **adda** henne. 87 narration SI, MI, OU
[I should add her.]

Whatever. 87 narration SU, MU, OU

I stora **baggy**jeans. 88 narration SI, MI, OU
[In big baggy jeans.]

Jag **addar** henne i alla fall. 88 narration SI, MI, OU
[I add her anyways.]

Hon kanske bara **addar** mig per automatik. 88 narration SI, MI, OU
[She probably just adds me without thinking.]

Jag är ett **freak!** 88 narration SI, MU, OU
[I'm a freak!]

Sen dyker hon upp och jag bara, **whatever**, det måste funka helt enkelt. 89 narration
SU, MU, OU
[Then she shows up and I'm like, whatever, it just has to work.]

Du kommer få **dreadlocks.** 90 Klara in conversation SI, MU, OU
[You're gonna get dreadlocks.]

Hon pratar med Liv om Fridas **outfit**. 91 narration SI, MU, OU
[She's talking to Liv about Frida's outfit.]

Frida behöver en dejt-**rape** för att komma ner på jorden. 92 Klara in conversation SI, MI, OU
[Frida needs a *date rape* to come back down to earth.]

Nora har kamouflerat sig med slitna **baggy**jeans. 101 narration SI, MI, OU
[Nora camouflaged herself in wornout baggy jeans.]

Men är hon typ **stalker** eller? 102 Klara in conversation SI, MI, OU
[But she's like a stalker, right?]

Fuck tisdag.....102 Nora in conversation SI, MU, OU
[Fuck Tuesday...]

En kille med blå **bandana**. 104 narration SI, MU, OU
[A guy with a blue bandana.]

Varje helg måste han åka till nån fet **spot**. 106 narration SI, MU, OU
[Every weekend he has to go to some cool spot.]

Fan vad **nice**! 106 Krille in conversation SI, MU, OU
[Damn, how nice!]

Han höjer handen och vill att jag ska **fajva** honom. 106 narration SI, MI, OA
[He raises his hand and wants me to high-five him.]

Så jävla **nice**. 107 Krille in conversation SI, MU, OU
[So damn nice.]

Jo, det är **nice** att knulla. 107 Aron in conversation SI, MU, OU
[Yup, it's nice to fuck.]

Hon ska tycka jag är **freakad**. 109 narration SI, MI, OU
[She's gonna think I'm a freak/"freaked."]

Jag bara, **shit** vad hände? 109 narration SU, MU, OU
[I was like, shit, what happened?]

Vill bara att det ska vara enkelt och **nice** och sex. 109 narration SI, MU, OU
[I just want it to be simple and nice and sex.]

Vi går ut för att röka på balkongen. Men det blir ingen **smoke** för min del. 110 narration SI, MU, OU
[We go outside to smoke on the balcony. But no smoke for me.]

När hon jämt ska vara så **smooth**. 110 narration SI, MU, OU
[When she's always so smooth.]

Det gör mig **fucking** rädd. 117 narration SI, MU, OU
[That makes me fucking scared.]

Kom igen då, din jävla **pussy**! 118 Riha in conversation SI, MU, OU
[Come on, you fucking pussy!]

Shit. 121 narration SU, MU, OU

Att gå i **fucking** skolan med en massa idioter. 124 narration SI, MU, OU
[To fucking be going to school with a bunch of idiots.]

Jag får en massa **flashbacks** från tillfällena. 125 narration SI, MU, OU
[I get a bunch of flashbacks from those times.]

Annars är du **grounded** tills du fyller arton. 127 Aron's mother in conversation SI, MU, OU
[Otherwise you're grounded until you turn 18.]

Hon ser ut som vem som helst man ser på tv eller film eller MTV eller **whatever**. 128 narration SI, MU, OU 100
[She looks like anybody else you'd see on TV or in a movie or MTV or whatever.]

Ouch! 133 Hagman in conversation SU, MU, OU

Då så, **whatever**. 134 Hagman in conversation SU, MU, OU
[Well then, whatever.]

Frågar om hon vill **adda** mig. 136 narration SI, MI, OU
[I ask if she wants to add me.]

Yes. Fick din msn av nån för länge sen. 137 Aron on instant chat SU, MU, OU
[Yes. I got your MSN from someone a long time ago.]

Sorry jag kan inte sova. 138 Aron on instant chat SU, MU, OU
[Sorry, I can't sleep.]

What? 139 Nora on instant chat SU, MU, OU

Man bara skriver och trycker på **enter**. 139 narration SI, MU, OU
[You just write and hit enter.]

Fuck också. Vad fan ska jag göra? 143 Aron in conversation SI, MU, OU
[Fuck it. What the fuck should I do?]

Jag hör ert snack om **drop kicks**. 146 narration SI, MU, OU
[I'm hearing what you guys are saying about drop kicks.]

Efter fyra folköl vid **fly-outen** på Västra är jag trots allt ganska sugen på att träffa Otto. 148
narration SI, MI, OU
[After four beers at the fly-out in Västra I'm still feeling like meeting up with Otta.]

...försöker sätta en **backside tailgrind** på räcket mot cykelstället. 150 narration SI, MU, OU
[...tries to do a backside trailgrind on the railing of the bike stand.]

Det är hans **fucking** fel att mitt liv är skit! 150 narration SI, MU, OU
[It's his fucking fault that my life is shit!]

Fine. 152 narration SU, MU, OU

Whatever. Klara in conversation 154 SU, MU, OU

Vi tar var sin **shot** från hennes mammas romflaska. 164 narration SI, MU, OU
[We each take a shot from her mom's rum bottle.]

Sorry. 166 Nora in conversation SU, MU, OU

Tänker att det måste vara **fucking** Nora som lurat in henne i det här. 166 narration SI, MU, OU
[I'm thinking it must have been fucking Nora who lured her into this.]

Shit, man! Ta det lugnt! 168 Lange in conversation SU, MU, OU
[Shit, man! Take it easy!]

Kan fan inte ta ansvar för varenda liten fjortis som tycker det är häftigt att hänga med dom stora **boysen**. 170 narration SI, MI, OU
[I can't freaking take responsibility for every little fourteen-year-old who thinks it's cool to hang out with the big boys.]

Sorry, Aron, men det här går inte. 171 Klara in conversation SU, MU, OU
[Sorry, Aron, but this isn't gonna work.]

.....tillsammans med Robban på **fly-outen** vid Västra. 174 narration SI, MI, OU
[...together with Robban on the fly-out at Västra.]

Om tio år...så **sweet**. 174 Aron in conversation SI, MU, OU
[In 10 years...so sweet.]

Allt blir gånger tusen och jag känner att **fuck!** Jag gjorde rätt! 179 narration SI, MU, OU
[Everything gets intensified by a thousand and I'm like, fuck! I did the right thing!]

Jag liksom, **what?** Lägg av! Men **naw**, så är det nu alltså. 180 narration
 SU, MU, OU SI, MU, OU
 [I'm like, what? No way! But naw, that's just the way it is now.]

What?! 182 Aron in conversation SU, MU, OU

Några småungar leker borta vid **fly-outen**. 184 narration SI, MI, OU
 [Some small kids are playing out at the fly-out.]

Motherfuck! 184 narration SU, MU, OU

...för att läsa deras mess eller **whatever**. 185 narration SI, MU, OU
 [...to read their text messages or whatever.]

Slår vad om att han har nåt jävla **prank** på gång. 186 narration SI, MU, OU
 [I bet he's up to some damn prank.]

Det är en vanlig **fucking** tisdag i mitt förvirrade och ensamma pissliv. 190 narration SI, MU, OU
 [It's a usual fucking Tuesday in my confusing and lonely shitty life.]

Eftersom hon inte vill vara tjatig utan ungdomlig och **smooth**...191 narration SI, MU, OU
 [Because she doesn't want to be nagging but instead youthful and smooth.]

Du ska vara glad att jag inte sminkar mig och är **goth**. 192 narration SI, MU, OU
 [You should be glad that I don't put on make up and am Goth.]

Jag hade kunnat vara ett **freak**, men det är jag inte. 193 narration SI, MU, OU
 [I could have been a freak, but I'm not.]

Sorry, bre. 195 Riha in conversation SU, MU, OU
 [Sorry, bre.]

Men **fuck**, jag är för seg i hjärnan helt enkelt. 195 narration SI, MU, OU
 [Fuck, I'm just too slow/stupid.]

Skit i honom **dawg**. 196 Christoff in conversation SU, MU, OU
 [Forget him, dawg.]

Och Frida är ju en **evil** bitch när allt kommer omkring. 198 narration SI, MU, OU
 [And Frida is an evil bitch when it comes around to it.]

Yes! 199 narration SU, MU, OU 140

Som ger mig sån **fucking** jävla panik! 205 narration SI, MU, OU
 [That gives me such fucking panic!]

Yo, den är ju min egen. 205 narration SU, MU, OU
[Yo, that's my own.]

What? Frida in convo 213 SU, MU, OU

Innan jag ringer på Hagmans dörr drar jag upp **hooden**. 215 narration SI, MI, OU
[Before I ring Hagman's doorbell I pull up my hood.]

En del av mig tycker såklart att det är **fucked up** att min polare är olyckligt kär eller **whatever**.
220 narration SI, MU, OU SI, MU, OU
[A part of me thinks that of course it's fucked up that my buddy is unhappily in love or whatever.]

Jag hinner vända mig om och byta en blick med Krille, som flinar nervöst och gör ett **surf's up**-tecken. 221 narration SI, MU, OU
[I manage to turn around and exchange looks with Krille who is nervously grining and does a surfs-up sign.]

...följa med henne in på sovrummet och knulla eller **whatever**. 224 narration SI, MU, OU
[...follow her into the room and screw or whatever.]

Wassup? Frågar Otto. 224 Otto in conversation SU, MU, OU
[Wassup? Otto asks.]

Fuck! 229 narration SU, MU, OU

Den förvirringen borde i och för sig **matchmaking**-morsan kunna identifiera sig med. 237
narration SI, MI, OU
[My matchmaking mom should be able to relate to that confusion.]

Jag klär av mig till **boxers**. 239 narration SI, MU, OU
[I dress down to my boxers.]

Shit. Jag måste hem och byta kläder. 242 Nora in conversation SU, MU, OU
[Shit, I gotta go home and change.]

Micke har brutit armleden och **cruisar** otåligt omkring på sin bräda. 244 narration SI, MI, OU
[Micke broke his wrist and is cruising around impatiently on his board.]

På **fly-outen** sitter Krille och Robban. 244 narration SI, MI, OU
[Krille and Robban are sitting on the fly-out.]

Fan vad **nice** då. 246 Krille in conversation 246 SI, MU, OU
[Damn how nice.]

Phrases

I don't know men nåt är det. 6 narration SI, MU, OU
[I don't know but it's something.]

Big risk. 9 narration SU, MU, OU

Fuck that. 11 Krille in conversation SU, MU, OU

Har Krille väl bestämt sig för nåt så gör han det **all the way**. 11 narration SI, MU, OU
[Once Krille has decided on something he does it all the way.]

Morsan kommer döda mig. Men **fuck that**. 11 narration SI, MU, OU
[Mom is going to kill me. But fuck that.]

Rickards morsa blir skrämmd **all right**. 12 narration SI, MU, OU
[Rickard's mom gets scared all right.]

Getting the fuck outta here, så att säga. 15 narration SU, MU, OU
[Getting the fuck outta here, so to speak.]

Don't know. Don't care. 17 narration SU, MU, OU

No way att jag tänker engagera mig. 26 narration SI, MU, OU
[No way am I thinking getting involved.]

Fuck you bitch, du ska inte snacka med henne. 31 Riha in conversation SU, MU, OU
[Fuck you bitch, you shouldn't talk to her.]

Woooooow...Klaaara...yea...you so horny. 35 Krille in conversation SU, MU, OU SU, MU, OU

I Malmö är det fan **the real deal**. 36 Krille in conversation SI, MU, OU
[In Malmo it's the real deal dammit.]

She's crazy. 38 Krille in conversation SU, MU, OU

Hon är tio år och snackar inte i onödan, precis som **yours truly**. 51 narration SI, MU, OU
[She's 10 years old and doesn't talk more than necessary, just like yours truly.]

She's my biggest fan! 52 narration SU, MU, OU

Eller om hon ens lagt märke till mig, **the invisible man**? 53 narration SU, MU, OU
[Or if she even noticed me, the invisible man?]

Men jag tycker dom är coola så **fuck that rule**. 54 narration SI, MU, OU
[But I think they're cool so fuck that rule.]

'sup bitch. 55 narration SU, MU, OU

Vara på jakt efter **the one and only** Klara. 58 narration SI, MU, OU
[Be on the hunt for the one and only Klara.]

I don't know. 64 narration SU, MU, OU

Hallå, **don't worry**, jag kommer ihåg dig. 76 Klara in conversation SU, MU, OU
[Hello, don't worry, I remember you.]

Thursday afternoon and rehearsal time. There are three groupies in our rehearsal studio...84 narration SU, MU, OU

Redan där känns det som om hela momentet med kram eller kyss har kommit, gått och blivit **too late.** 89 narration SI, MU, OU
[It feels like the whole hug-and-kiss part came and went...and was just too late.]

Eller nån annanstans – **don't know.** 93 narration SU, MU, OU
[Or somewhere else –don't know.]

Det här är **real thug life in fucking** Helsingborg City. **Deal with it.** 94 narration SI, MU, OU SU, MU, OU
[This is real thug life in fucking Helsingborg City. Deal with it.]

Oh yeah, I'm not a virgin anymore! 97 narration SU, MU, OU

Alla andra är **fucking pussies.** 102 Nora in conversation SI, MU, OU
[Everyone else is fucking pussies.]

I don't want to know. 106 narration SU, MU, OU

Fucking bitch. 113 narration SU, MU, OU

Oh my god, jag tror jag måste spy! 116 Klara in conversation SU, MU, OU
[Oh my god, I think I have to throw up!]

Och det gör ont, men **so what.** 119 narration SI, MU, OU
[And it hurts, but so what.]

Fuck this shit! 119 narration SU, MU, OU

All right. 125 narration SU, MU, OU

Fuck yeah! 126 narration SU, MU, OU

Du är en **late bloomer**. 128 Aron's mother in conversation SI, MU, OU
[You're a late bloomer.]

My life is strange. 138 Aron on instant chat SU, MU, OU

None of your business. 143 Nora in conversation SU, MU, OU

Everyone loves me so why should I give a fuck? 144 Nora in convo SU, MU, OU

Jag frågade **the doctor**. 156 Klara in conversation SI, MU, OU
[I asked the doctor.]

Men så **out of nowhere** kommer Otto framspringande. 165 narration SI, MU, OU
[But then, out of nowhere, Otto comes running up.]

Fuck you då, din jävla pissbög. 177 Klara in conversation SI, MU, OU
[Then fuck you, you fucking faggot.]

Kanske kommer hon att fråga efter mig och **fuck everything, whatever**, inte mitt problem längre. 178 narration SI, MU, OU SU, MU, OU
[Maybe she'll ask about me and fuck everything, whatever, not my problem anymore.]

Practice is over, dawg. 186 Ola in conversation SU, MU, OU

Nej fy fan, **no way**. 191 narration SU, MU, OU
[No fuck, no way.]

Fuck you, morsan! 193 narration SU, MU, OU
[Fuck you, mom!]

Jag antar att det är en del av **the real life**. 194 narration SI, MU, OU
[I'm guessing that is part of real life.]

En jävligt jobbig **reality check**. 205 narration SI, MU, OU
[A damn difficult reality check.]

New friends, new routines. Good bye old boring Aron. Hello new pot smoking bad boy. 211 Aron narration SU, MU, OU

Hon ba: **Now I love you**...211 narration SU, MU, OU
[She's like: Now I love you...]

Trouble in paradise? 228 Otto in conversation SU, MU, OU

Känner i hela kroppen att det är nåt alldeles speciellt och **one of a kind**. 233 narration
SI, MU, OU

[I feel with my whole body that it's something pretty special and one of a kind.]

She's so fine. 246 Robban in conversation SU, MU, OU

I guess. 248 Nora in conversation SU, MU, OU

Appendix H

Lisa Bjärbo's *Det är så logiskt alla fattar utom du* (2010)

Words

Som får hela hennes blodomlopp att gå **bananas** just nu. 14 Ester's narration SI, MU, OU
[That makes her entire circulatory system go bananas right now.]

Pls hata mig inte nu... 18 -Ester to Johan via SMS SI, MU, OU
[Pls don't hate me now...]

Sure, Ester. 19 Johan's narration SU, MU, OU

Shit, vad du är kall! 20 Ester to Adam SU, MU, OU
[Shit, you're cold!]

Kvällens händelser som en film i skallen. På **repeat**. Favoritscenen är... 21 Ester's narration SI, MU, OU
[The events of the evening like a movie in my head. On repeat. My favorite scene being...]

Shit! Mamma kommer sannolikt att döda henne. 22 Ester's narration SU, MU, OU
[Shit! Mom is probably going to kill her.]

Den där slutscenen som gått på **repeat** i hennes huvud de senaste tolv timmar...26 Ester's narration SI, MU, OU
[The final scene that's been on repeat in her head the past twelve hours...]

Inget speciellt med dem heller, **plain old** vanliga skor bara. 33 Ester's narration SI, MU, OU
[Nothing special with them either, just plain old ordinary shoes.]

Salut **Sucker!** 34 -Ester to Johan SU, MU, OU
[Salut, Sucker!]

Freakin fantastisk! 35 -Ester to Johan SI, MU, OU
[Freakin' fantastic!]

Nope. 56 Johan's narration SU, MU, OU

Men en godnattkram extralång deluxe. 57 Johan's narration SI, MU, OU
[But an extra long deluxe good night hug.]

Nope. 63 -Johan to Ester SU, MU, OU

Shit, vad bra du är, Johan! 65 -Ester to Johan SU, MU, OU
[Shit, you're good, Johan!]

Och till på köpet en **sucker** till bästa kompis som fixar allt sådant. 65 Johan's narration
SI, MU, OU

[And a sucker for a best friend that fixes all that kind of stuff as part of the deal.]

Well, det sitter inte i skorna, förstår du. 67 –Ester to Johan SU, MU, OU

[Well, it's not in your shoes, you see.]

Yes! Hon visste väl att hon inte behövde oroa sig. 67 Ester's narration SU, MU, OU

[Yes! She definitely knew that she didn't need to worry.]

Shit, har du varit här länge, eller? 69 –Ester to Johan SU, MU, OU

[Shit, have you been here long?]

Jag kan visa dig ett partytrick också, **looki looki**. 71 Johan's narration SU, MU, OU

[I can show you a party trick too, looki looki.]

.....**whatever** han hade önskat sig.. 77 Ester's narration SI, MU, OU

[...whatever he desired.]

Beeep. Error! 77 –Ester to Johan SU, MU, OU SU, MU, OU

Den är rätt **creepy**. 81 Ester's narration SI, MU, OU

[It's pretty creepy.]

inte **creepy**...Bara cool. 81 –Johan to Ester SI, MU, OU

[not creepy...just cool.]

Han hade tryckt på **play**. 85 Johan's narration SI, MU, OU

[He had pressed play.]

Vad gör du här mitt i natten, ditt **freak**? 86 -Ester to Johan SI, MU, OU

[What are you doing here in the middle of the night, you freak?]

Shit, att du verkligen ringde. 89 -Ester to Johan SU, MU, OU

[Shit, that you really called.]

Jesus Christ. 90 Ester's narration SU, MU, OU

Nope. 102 -Emil (Ester's brother) to Johan SU, MU, OU

Shit, förresten. 106 -Adam to Ester SU, MU, OU

[Shit, by the way.]

Shit. 132 -Johan to Moa SU, MU, OU

Inte direkt typen som lite **casual** sjunker ner i en soffa och börjar småprata med... 133 Johan's narration SI, MU, OU

[Not exactly the type that casually sits down on the couch and you start to small-talk with...]

...för att tycka att promenaden tvärs över stan inte alls var ett iskallt och plågsamt måste, utan snarare en festlig **happening** att fnittra sig igenom. 136 Ester's narration SI, MU, OU

[...to think that the walk across town wasn't at all an ice cold and torturous must, but rather a festive happening to giggle your way through.]

Hon hade kommit rusande ut på gården några minuter efter Johan, och kastat ur sig svordomar som en kulspruta på **speed**. 139 Johan's narration SI, MU, OU

[She came flying out into the yard a few minutes after Johan, spitting out curse words like a machine gun on speed.]

Freakin fantastiskt, så klart! 150 –Ester to Moa SI, MU, OU

[Freakin' fantastic, of course!]

Hell, hon saknar nästan hans humörsvängningar till och med! 152 Ester's narration SU, MU, OU

[Hell, she even almost misses his mood swings!]

Enjoy rundturen. 159 –Ester to Amanda SI, MU, OU

[Enjoy the tour.]

Chin ups på gymspråk. 166 Johan's narration SI, MU, OU

[Chin ups in gym-speak.]

Shit! 173 -Moa to Ester SU, MU, OU

Men **shit!** 175 -Ester to Emil SI, MU, OU

[Well shit!]

Speaking of födelsedagsmiddagen. 176 -Ester to her mother SI, MU, OU

[Speaking of the birthday dinner.]

Han kan få **freestyla** lite som han vill med replikerna. 197 Ester's narration SI, MI, OU

[He can freestyle a little however he wants with the lines.]

Okej, **shoot**. 206 -Ester to Emil SU, MU, OU

[Okay, shoot.]

Nope. 221 –Moa to Ester SU, MU, OU

Levande, säger du? Ur den här soppan? **Well**, det ska vi väl kunna fixa. 221 –Moa to Ester SU, MU, OU

[Alive, you say? Out of this mess? Well, we can fix that.]

...och aldrig ens tänkt tanken att jag skulle vara kär i honom, och nu bara, över en **freakin** jävla natt, **KABOOM!** 223 –Ester to Moa SI, MU, OU SU, MU, OU

[...and never even thought that I would be in love with him and now, just over a freakin' damn night, KABOOM!]

Det hjälper inte det heller, tankarna kommer vällande som en lavin på **speed** så fort han har tuggat färdigt. 242 Johan's narration SI, MU, OU

[That doesn't help it either, my thoughts come rushing like an avalanche on speed as soon as he's finished chewing.]

Pendlar som en **freakin** bergochdalbana mellan att vilja flytta in... 242 Johan's narration SI, MU, OU

[Go back and forth like a freakin' rollercoaster between wanting to move in...]

Shit! 247 -Ester to herself SU, MU, OU

Moas illgröna **sneakers** som hon snodde i hallen. 249 Ester's narration SI, MU, OU

[Moa's vivid green sneakers that she stole in the hallway.]

Phrases

And here are the results from the Deluxe-jury: 9 –Ester's brother via SMS

SU, MU, OU

En Kvart **it is.** 9 -Ester via SMS SI, MU, OU

[15 minutes it is.]

Oh my god, det är lite av ett under att hon... 14 Ester's narration SU, MU, OU

[Oh my god, it's a bit of a miracle that she...]

No shit, Sherlock. 15 Johan's narration SU, MU, OU

Inga **breaking news**, inget som inte kan vänta. 19 Johan's narration SI, MU, OU

[No breaking news, nothing that can't wait.]

Det hände ändå! **Oh my freakin god,** det hände faktiskt ändå! 25 Ester's narration SU, MU, OU

[It still happened! Oh my freakin' god, it still actually happened!]

Gifter ni er och lever lyckliga **ever after?** 26 –Moa to Ester SI, MU, OU

[Are you guys getting married and living happily ever after?]

THE HORROR! 34 Ester's narration SU, MU, OU

But then again, man vill ju helst ha lite självrespekt kvar. 34 Ester's narration SU, MU, OU

[But then again, you still want some self-respect left.]

Hello, wacko! Vad sysslar du med egentligen? 39 -Johan to Ester SU, MU, OU
[Hello, wacko! What are you fumbling around with anyhow?]

Yes, baby! 46 –Moa to Ester SU, MU, OU

Sir, yes sir! 49 -Johan to Ester SU, MU, OU

Och med hennes bruna ögon **on top**... 57 Johan's narration SU, MU, OU
[And with her brown eyes on top...]

Watch me, jag är i fysisk toppform! 67 –Ester to Johan SU, MU, OU
[Watch me, I am physically in top shape!]

Så länge Johan hade på sig sitt **happy face** där uppe. 78 Ester's narration SI, MU, OU
[As long as Johan had his happy-face on up there.]

My god, kunde han inte bara le lite? 90 Ester's narration SU, MU, OU
[My god, couldn't he smile a little?]

Ring any bells? 110 Ester's narration SU, MU, OU

Krossar ett fönster, **just for fun?** 119 Johan's narration SU, MU, OU
[Break a window, just for fun?]

För länge sedan, **in a galaxy far, far away**, hade det stört honom något enormt. 138 Johan's narration SI, MU, OU
[A long time ago, in a galaxy far, far away, it would have bothered him a lot.]

NO TRESSPASSING. 152 Johan's narration SU, MU, OU

För alltså, **no offense**, men jag förstår faktiskt om han är arg just nu. 172 -Moa to Ester SU, MU, OU
[Well, no offense, but I actually understand if he's angry right now.]

I vanliga fall väljer han kläder på några sekunder, sträcker in handen och tar närmsta tröja bara, ingen **big deal**. 210 Johan's narration SI, MU, OU
[Usually he picks out clothes in a few seconds, puts his hand in and just grabs the first sweater, no big deal.]

Fan! Fan, helvete, skit, jävlar, satan, **fuck a doodle doodle** och alla andra fula uttryck hon kan komma på. 220 Ester's narration SU, MU, OU
[Fuck! Fuck, hell, shit, bastards, satan, *fuck a doodle dooldle* and all the other nasty expressions she can think of.]

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