EXPLORING LINGUISTIC "CREATIVITY" ON SOCIAL MEDIA: A CASE OF

SELECTED POSTS BY NAMIBIANS ON FACEBOOK, TWITTER AND

WHATSAPP

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE

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ABSTRACT

The main purpose of this study was to explore linguistic innovation, a case of selected posts by Namibian as expressed on social media platforms: Facebook, WhatsApp and Twitter. In addition, the study sought to identify the strategies of linguistic innovation and to examine the motivation behind this innovation. By assessing the extent that the innovated language deviates from standard English, the study was able to evaluate the distinction of the innovated language from "incorrect" forms of English as a World English. The qualitative research approach was appropriate for the study because it allowed an in-depth exploration of the various forms and strategies of linguistic innovation among Namibian social media users. The non-probability sampling technique was used to select the 50 conversations as screenshots, which were then analysed using Discourse Analysis. The study revealed that interaction among the youth is made up of informal structures that deviate from standard English, which is a reflection of netspeak among the digital natives. The study found that the youth uses the following strategies of linguistic innovation: emojis and emoticons, code-switching/mixing, colloquialisms and slang, and other forms such as vulgar and acronyms. The study concluded that linguistic innovation and creativity depend on the social media platform, based on features such as text limits and visibility of the conversations or posts. The study was centred on the Sociolinguistics Theory, based on the notion that the youth is part of society with its cultural norms, and who apply language within a context; hence, there is a correlation between social structure and their linguistic structure. Finally, the study concluded that the linguistic innovation is distinct from "incorrect" forms of English, recommending that it should be distinguished by classifying it among World Englishes instead of a World English.

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DEDICATION

This thesis is dedicated to my lovely daughter, Zelda Namupa Andreas. It is for you that I strive to improve and grow in all areas of my life so that I can be your first female role model. Thank you for the inspiration. I love you, Sheeli. This thesis is also dedicated to my late father, Trofimus Nghipondoka. I can but only wish you lived to see and cherish many moments with us, but I am confident that your spirit guides me as it did through the completion of this thesis. May your soul continue resting in peace!

DECLARATIONS

I, Tertisia Ndina Nghipondoka, hereby declare that this study is a true reflection of my own research, and that this work, or part thereof has not been submitted for a degree in any other institution of higher education.

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CHAPTER 1

INTRODUCTION

1.1 Background of the study

The revolution of electronic communication has led to new modes of communication, which may be referred to as electronic discourse. AbuSa'aleek (2015) classifies this electronic discourse as a new language variety, as "it creates a kind of semi-speech between speaking and writing, and it has its own features and graphology" (p. 135). Electronic discourse (e-discourse) is a new language variety that leads to variations in the written structure of language (AbuSa'aleek, 2015).

E-discourse is apparent in electronic communication among users on social media, and various scholars have used numerous terms to refer to the language: 'electronic discourse' (Davis & Brewer, 1997; Panckhurst, 2006), 'electronic language' (Collot & Belmore, 1996), 'Computer-Mediated Communication' (Herring, 1996), 'interactive written discourse' (Werry, 1996), 'Netlish', 'Weblish', 'Internet language', 'cyberspeak', 'netling' (Thurlow, 2001), 'cyberlanguage' (MacFadyen, Roche, & Doff, 2004), 'netspeak' (Thurlow, 2001; Crystal, 2006), and 'virtual language' (Pop, 2008).

This study concentrated on how Namibians use language to communicate, rather than e-discourse being a medium of communication. Given that the previously mentioned terms of electronic discourse are synonymous, they were used interchangeably throughout the study. Some of the terms were also elaborated as subjects in the literature review chapter.

Linguistic innovation is inevitable, given the fact language is constantly evolving. The evolvement of language is unsurprising because society is ever-changing, and with the developments and exposure to various cultures, languages and lifestyles, it is expected that the way we speak or communicate is also constantly affected. Exposure is even made easier because of social media, where people have contact and access to various kinds of information and/or other people. Kershaw, Rowe and Stacey (2015) confirm that language evolvement is evident in the changing forms of colloquial language on social media, whereby innovations are part of everyday life and the way of speaking.

If linguistic innovations are part of our everyday life and way of speaking, it is worth exploring this new variety from a sociolinguistic perspective to create awareness of the effect of this linguistic aspect of society. "Over the past millennia, human beings have developed strategies to better understand worldly phenomena" (Leedy & Ormrod, 2010, p. 10). Thus, sociolinguists are not an exception in their interest to develop strategies to better understand language as a worldly phenomenon.

Given that aspects of sociolinguistics include "cultural norms, expectations and context on the way language are used" (Coupland, 2016, p. 1), it was imperative to explore society's effect on language. In other words, the study sought to explore the way that language is used by Namibians on social media by identifying the innovated words and strategies used to create or innovate language. The study, therefore, sought to assess the extent that the innovated language deviates from standard (forms) of English.

Some of the innovated words and phrases are even included in modern dictionaries. According to Trudgill and Hannah (2013), nonstandard or innovated words are listed

in dictionaries to indicate that they are commonly used but not necessarily because they are correct or standard forms. AbuSa'aleek (2015) identifies the following features of e-discourse: shortening, clippings, contractions, unconventional, spellings, word-letter replacement, word-digits replacement, word combination, initialisms, and emoticons (p. 138). This study sought to explore strategies of electronic discourse among selected posts by Namibians as expressed on social media. What are the forms of linguistic innovation or creativity among Namibains on social media and how they create or innovate these forms?

Language is a social construction that changes due to the needs of the speakers. According to Thurlow and Mroczek (2011), new technologies and products require new words – thus the various changes in language. Language can change through vocabulary as words are combined or shortened. Social media platforms like twitter that have a character limit influence user to shorten words or use abbreviations or acronyms to communicate. This practice has brought about a "new" language variety, whose characteristics are explored in this study. This study focuses on linguistic innovation, playfulness and creativity on social media with a particular focus on Facebook, Twitter and WhatsApp among Namibians.

Linguistic innovation on social media can be separated from its impact on standard English, as it results in ungrammatical sentences, for example: 'she good?' (is she fine?); shortened sentences, for example 'be right back' (I will be right back); and acronyms, for example, 'GTG' (got to go). These innovations and creativity promote variations in written language use, whose discourse often poses challenges to academics and those who formally use the language (Kershaw, Rowe & Stacey, 2015). Given that there is a wide range of new language formations on social media, there is

a need to explore the evolution of language through social media, which was the main objective and focal point of this study.

1.2 Statement of the problem

Linguistic innovation on social media happens on a daily basis; however, its impact on language and its development has not been given due recognition, especially in Namibia. The new language variety, electronic discourse, has become an area of interest among sociolinguists to understand the effect of society on language. Even though scholars such as Pérez-Sabater (2015); Trudgill and Hannah (2013) focused on language variation in WhatsApp text interactions, their study was not based on Namibian social media users.

According to AbuSa'aleek (2015), there are various classifications of linguistic innovation, including electronic discourse as a new language variety. What are the characteristics of electronic discourse among Namibians? This study sought to explore the strategies of linguistic innovation or creativity among selected posts by Namibians on social media platforms, namely WhatsApp, Twitter and Facebook. Language varieties are made up of various forms, such as pidgins and creoles; however, this study only focuses on electronic discourse as a language variety. Forms have varied from spelling, for example, losing its importance, while semantics is still retained in social media communication by use of linguistic innovation. This study sought to investigate the language used by Namibians on social media. The problem to be investigated is the contribution of lexical shortenings, random punctuation and nonstandard spellings to the creation of new words and the advancement and complexity of the English language.

1.3 Objectives of the study

This study sought to:

1.3.1 explore the linguistic innovation among selected posts by Namibians on social media platforms;

1.3.2 identify the strategies of linguistic innovation and creativity on social media;

1.3.3 evaluate the influence of social media platforms on linguistic innovation;

1.3.4 assess the extent that the innovated language deviates from standard English;

1.3.5 examine the distinction of the innovated language from "incorrect" forms of English.

1.4 Significance of the study

This study is significant because it will add to the body of knowledge regarding linguistic innovation and language varieties in the Namibian context. This addition means that English scholars will benefit from the literature in this field to contribute to their studies because, after review of literature, it appears that there is a scarcity of literature about linguistic innovation in the Namibian context. In addition, the study is unique, as it captures the language use of Namibians on social media. This field of linguistics is not often explored, so this study will add value to this overlooked field of linguistics. Finally, the study is significant, as it will create awareness among scholars of the importance of exploring all avenues of linguistics, and it will enhance linguistic inclusivity of all types of language varieties in Namibia.

1.5 Limitation of the study

There are many users on social media, which means that the researcher could not access all the posts or conversations to represent the sample of this study. This might have affected the generalisation of the data; however, the study is not a corpus study or quantitative. The small sample was apposite for a qualitative study to enable an in-depth exploration of linguistic innovation and creativity. Moreover, the selection of the sample was non-random, and nonprobability sampling does not allow the estimation of sampling errors, which means that the study may have been subjected to a sampling bias. It is for this reason that data cannot be generalised back to the population.

1.6 Delimitation of the study

This study only focused on exploring linguistic innovation and language creativity; therefore, other forms of language variety were not part of the study. In addition, there are various social media platforms, such as Instagram, WeChat, Myspace, and Snapchat; however, the study focused on Facebook, Twitter and WhatsApp. Finally, the study only focused on selected posts by Namibians as users of social media, despite the fact that there are various posts and users on social media from other nationalities.

1.7 Outline of the study

The study is divided into five chapters, namely: Introduction, Literature review, Methodology, Data Presentation and Analysis, and Summary, Conclusions and Recommendations. The descriptions of the chapters are as follows:

Chapter 1 – Introduction: This chapter introduces the study by discussing the orientation of the study and stating the problem. The chapter also outlines the

objectives of the study, which form the basis and direction of the study. Furthermore, the chapter explains the relevance of the study by deliberating on the significance of the study. Finally, the chapter outlines the limitations and delimitations of the study. The chapter also outlines the organisation of the study.

Chapter 2 – Literature Review and Theoretical Framework: This chapter discusses topics related to the variables of the study: linguistic innovation and language creativity, which was the main focus of the study. The chapter explores topics such as world English and world Englishes, language varieties, and pidgins and creoles. Furthermore, the chapter discusses linguistic innovation in English language, Computer-Mediated Communication language, as well as social media and e-discourse. Finally, the chapter discusses the theoretical framework that formed the basis and centre for this study.

Chapter 3 - Methodology: This chapter discusses the methodology and approaches that enabled the exploration of linguistic innovation and language creativity among Namibian social media users. This chapter explains the systematic manner to achieve the objectives of this study. The chapter also discusses the population, sample, and sampling technique that were employed in the study. Finally, the chapter outlines the data collection and analysis procedures, as well as the ethical considerations that were adhered to during the data collection and analysis.

Chapter 4 – Data Presentation and Analysis: This chapter is a presentation and analysis of the linguistic innovation and creativity among Namibian social media users. The chapter presents and discusses the findings from the collected data according to themes that were generated from the objectives of the study, which enabled conclusions to be made in the next chapter.

Chapter 5 – Summary, Conclusions and Recommendations: This chapter concludes the study by summarising the main findings of the study, based on the themes that were derived from the objectives of the study. The chapter also outlines the recommendations based on the findings.

1.8 Conclusion

This chapter introduced the study by discussing the orientation of the study and stating the problem. The chapter also outlined the objectives of the study, which formed the basis and direction of the study. Furthermore, it explained the relevance of the study by deliberating on the significance of the study. Finally, the chapter outlined the limitations and delimitations of the study. Chapter 2 presents the literature on sociolinguistics, linguistic innovation and language creativity, in order to review perceptions of other scholars.

CHAPTER 2

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

This chapter discusses topics related to the variables of the study: linguistic innovation and language creativity, which were the main focus of the study. Given that the youth are part of a global society and social media is a platform to interact or express thoughts and feelings, it was necessary to discuss topics related to electronic discourse and varieties of English. Despite the fact that most literature was not from the Namibian context, the information was relevant to the Namibian social media users; hence, it was contextualised by all means to justify its relevance to the Namibian context and this study. The chapter also explores topics such as world English and world Englishes, language varieties, as well as pidgins and creoles. Furthermore, the chapter discusses linguistic innovation in English language, Computer-Mediated Communication language, as well as social media and e-discourse. Finally, the chapter discusses the theoretical framework that formed the basis and centre of this study.

2.2 Language varieties and varieties of English

Xu (2017) states that English is divided into three circles: the Inner Circle (mother tongue), the Outer Circle (second language), and the Expanding Circle (foreign language). From this explanation, one can classify English in Namibia into the Outer Circle because English is spoken as a second language in Namibia. Xu (2017) confirms that where English is spoken as a second language, the countries belong to the Outer Circle, and the language is of a similar type. Where English is not a First Language, the speakers are non-native, who either speak English as a Foreign Language as a tool

of international communication, or they speak English as a Second Language, where English is also an official language and a medium of instruction (Xu, 2017). This is the case in Namibia because English as a Second Language is the official language and a medium of instruction in schools and tertiary institutions.
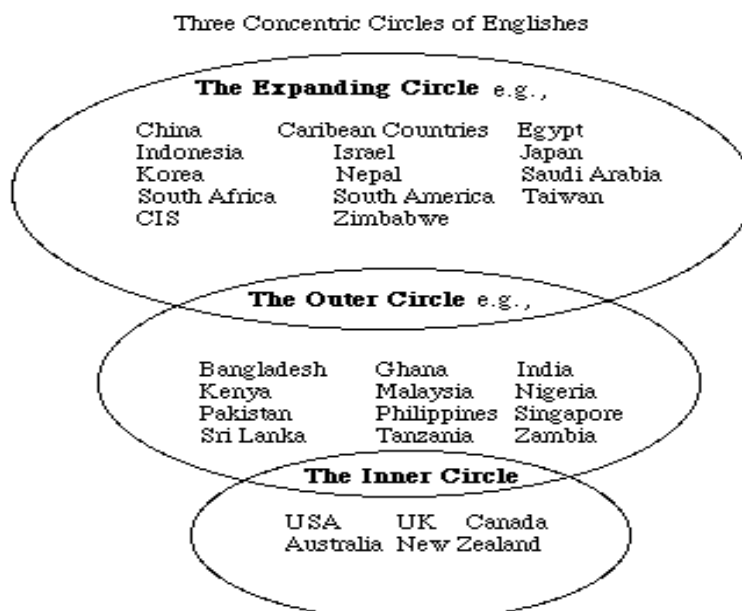
According to Bolton (2006), the Three Circles of Kachru have been influential and controversial. The model can be "presented as a digression to preface the discussion of issues related to standardisation, codification, and linguistic creativity" (Bolton, 2017, p. 3). Given that codification, standardisation and linguistic creativity are some of the variables of this study, it is necessary to discuss the Kachruvian paradigm to determine the controversy or influence. Bolton (2006) elaborates on the Circle model as follows:

The Circles model was intended to represent (1) the *types of the spread* of English worldwide, (2) the *patterns of acquisition,* and (3) the *functional domains* in which English is used internationally. The *Inner* Circle of the model referred to those societies where English is the "primary language," i.e., USA, the UK, Canada, Australia, and New Zealand. The *Outer* Circle was conceived as representing postcolonial Anglophonic contexts, a numerically large and diverse speech community, including such African and Asian societies as Nigeria, Zambia, India, and Singapore. Despite such diversity, the Outer-Circle communities share a number of characteristics, so that typically English is only one of the community languages in what are clearly multilingual societies; and English in such societies usually achieves some degree of official recognition as an official, co-official, legal, or educational language. At the functional level, English is utilised in "un-English cultural contexts," and is used in a very wide range of domains both as an intranational and an

international language, and as a language of literary creativity and expression (p. 3). The languages Circle is further illustrated in Kachru's Cicles Model as follows:

Figure 2.1: Kachru's Circles Model

Three Concentric Circles of Englishes

The Expanding Circle e.g.,

China	Caribbean Countries	Egypt
Indonesia	Israel	Japan
Korea	Nepal	Saudi Arabia
South Africa	South America	Taiwan
CIS	Zimbabwe	

The Outer Circle e.g.,

Bangladesh	Ghana	India
Kenya	Malaysia	Nigeria
Pakistan	Philippines	Singapore
Sri Lanka	Tanzania	Zambia

The Inner Circle

USA   UK   Canada
Australia New Zealand

Source: Mesthrie and Bhatt (2008, p. 30).

Despite the fact that Namibia is not implied among the countries above, the country may be classified among the Outer Circle because it is an African society and it is a multilingual country. Additionally, as aforementioned, English has achieved some degree of official recognition as an official and educational language (medium of instruction). It is evident in Figure 2.1 that Namibia is not represented in any of the three circles; therefore, the aforementioned descriptions of the circles enable the classification of English in Namibia. It is also apparent that it would be unsafe to automatically rely on the classified countries in the Outer Circle based on their continent because, as presented in the Figure, African countries are classified both in the Outer Circle and the Expanding Circle. It is rather safer to rely on the description

of the circle, benchmarking it against the language policy or class of the specific country.

2.3 Standard English

Bolton (2006) defines 'standard' as something that is "recognised or acceptable; hence, a standard language is a variety that, in different ways, is recognised as more correct and acceptable than other varieties" (p. 8). In the context of this study, Standard English refers to the recognised and acceptable, correct form of English than other English language varieties. Xu (2017) explains that Standard English is used in books, newspapers, magazines, and any other print in English. One of the objectives of this study was to assess the extent that the innovated language deviates from Standard English. It is, therefore, necessary to discuss what defines Standard English and to review the perspectives of socio-linguists and linguists, as well as the illustrations of the various standards of Englishes and how they deviate from Standard English.

Bolton (2006) defines variety as a neutral label that can be applied to various types of language use. This definition means that there are various ways to use language; however, there is a standard variety that is an equally appropriate designation. According to Bolton (2006), a standard variety has the following prototypical properties:

> It is the variety of (sic) used by educated users, e.g. those in the professions, the media, and so on; it is the variety defined in dictionaries, grammars, and usage guides; it is regarded as more correct and socially acceptable than other varieties; it enjoys greater prestige than dialects and non-standard varieties: nonstandard varieties are felt to be the province of the less educated; it is used as a written language; it is used in important functions in the society – in the

government, the parliament, courts, bureaucracy, education, literature, trade, and industry (p. 9).

Hickey (2013) acclaims that "across the English-speaking world, there is variation in spelling, grammar and vocabulary in those forms of language, which would be regarded by its users as standard". English in Namibia adheres to the standard forms in written and spoken English, especially in professional avenues; however, there are platforms where the English language is not used formally, especially informal setups. Stell (2019) asserts that even though English has been the sole official language in Namibia, the language did not have much local history before independence. However, English is the official language and medium of instruction (Stell, 2019).

Cheshire and Milroy (2014) assert that the English language was not standardised at once in the 18th century and stabilised in a final form; the process of standardisation is never complete. The fact that the process is never fully complete could be because language is ever-changing in form. Standardisation generally refers to the "imposition of uniformity upon the class of objects" (Cheshire & Milroy, 2014, p. 3). In the context of the English language, standardisation refers to the imposition of uniformity upon the class of the English language so that it is standardised. When a language specifically, or an object in general, is not standardised, it is said to be sub-standard, meaning they are not of the required quality to reliably perform their function (Cheshire & Milroy, 2014). On the other hand, non-standard items have no value judgement (Cheshire & Milroy, 2014). This explanation implies that a sub-standard language has a functional inadequacy.

It is worth mentioning that even coined linguistic items may be standard. According to Cheshire and Milroy (2014), coinages are standardised to "ensure fixed values for

the counters in the system", so that language users of the particular coin are able to rely on the value of that coin (p. 4). However, it is only those who wield power have the influence to determine the 'correct' forms of standard languages; these may be the socio-political, linguists, and other entities (Cheshire & Milroy, 2014). Standardisation happens at all levels of language: in spelling, grammar, vocabulary, and pronunciation. Given that this study analyses the written forms of language, the focus of deviation from standard forms of language was placed mainly on spelling, grammar, and vocabulary – not pronunciation.

Nevertheless, Cheshire and Milroy (2014) acclaim that standardisation has been mostly successful in spelling (where little variation is tolerated) and at least in pronunciation (as many widely divergent accents of English enjoy a flourishing life) (p. 5). Cheshire and Milroy (2014) further elaborate that:

> The standardisation of English grammar has certainly deeply influenced popular attitudes: many people feel a compulsion to accept only one out of two or more variants as the 'correct' form (e.g. different from as against different to) even when there is no difference in meaning between the forms, and they will often write to the newspapers complaining about alleged misuses. It's assumed by these people that only one of any two variants can be correct – the other must be wrong. Thus, uniformity is desired and variation not tolerated. In vocabulary also, there is a tendency to believe that there is only one 'correct' meaning for a particular word and that some usages of it are 'incorrect' (for example, aggravating in the sense 'irritating' is often held to be incorrect). This has not always been the case: in earlier centuries the English language seems to have been more tolerant of variability, and the rather rigid attitudes that we

observe nowadays seem to be a consequence of a process of increasing

standardisation that has taken place gradually over the centuries (p. 5).

Even though the stages of language standardisation may overlap, it is worth discussing

the stages. Cheshire and Milroy (2014) explain the stages as follows:

First of all, a particular variety must be selected from a pool of competing

varieties. If the process is to be successful, the variety chosen must be one that

will gain acceptance by a group of users who are capable of influencing other

groups. The variety must then be diffused socially and geographically by

various means - often with very far-reaching effects upon speakers of other

varieties (which are now becoming 'non-standard'). The diffusion process

typically takes place through the writing system, the educational system, and

through discrimination of various direct and indirect kinds against speakers of

non-standard varieties. The standard language must also be maintained, and the

process of maintenance is clearly linked to that of diffusion, being promoted

through much the same channels - education, literacy and so on. Other stages

of standardization that are particularly relevant to educators are an elaboration

of function, codification, and prescription (p. 5).

It was necessary to discuss standardisation of language and specifically in the context

of the English language because the study sought to assess the extent that e-discourse

deviates from Standard English. Given that social media is not a formal platform, users

are not expected to adhere to the standard forms of English. The interest was to mainly

explore the extent that the e-discourse is tolerated, given the fact that uniformity is

desired. Table 2.1 below discussed common standard and nonstandard words and

phrases to indicate their differences.

Table 2.1: Standard and nonstandard words and phrases

Standard	Nonstandard
A lot	A lot
All right	Alright
Anyway	Anyways
Considered to be	Considered as
In comparison to	In comparison with
In contrast to	In contrast with
Somewhat	Kind of
Regarded as	Regarded to be
Regardless	Irregardless
Would have	Would of
Might have	Might of
In regard to	In regards to
Should have	Should of
Thus	Thusly
Use	Utilise

Source: https://writersrelief.com

Table 2.1 illustrates the American standard and nonstandard forms of English. According to Merriam-Webster's collegiate dictionary (1999), standard American English refers to a substantially uniform and well-established form by usage in the

speech and writing of the educated, and it is widely recognised as acceptable. As aforementioned, dictionaries list nonstandard words to indicate that they are commonly used, but it does not necessarily mean that they are correct (Trudgill & Hannah, 2013). Table 2.1 clearly illustrates that standard and nonstandard forms may often be distinguished by the spelling of the word. This creates curiosity as to whether most common errors, such as in spelling, are or should rather be regarded as nonstandard forms of language, raising a debatable topic as to whether "incorrect" English translates to nonstandard English – or it is the other way around.

To pro-actively respond to the question as to how one can distinguish standard English from the nonstandard form, Trudgill and Hannah (2013) explain that the two differ because of their history and status. The focus is, therefore, on examining how Standard English differs from the nonstandard dialect of English, which is mainly that Standard English has a number of grammatical peculiarities that distinguish it from other varieties. These include:

1. Standard English does not distinguish between the past tense forms of the auxiliary verb to do and those of the main verb to do. The past tense form in Standard English is 'did' in both cases: *You did it, did you?* But in most nonstandard dialects, all over the English-speaking world, did is the past tense of the auxiliary, but the main verb has the past tense form done: *You done it, did you?* 2. Standard English does not have the grammatical feature which is called negative concord. In most nonstandard varieties, negative forms agree grammatically with one another throughout a clause as in: *I couldn't find none nowhere*, where all the words that can take a negative form do so. In Standard English, grammatical agreement or concord of this type does not occur: *I*

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couldn't find any anywhere. 3. Standard English has an irregular way of forming reflexive pronouns, with some forms based on the possessive pronouns: *myself, yourself, ourselves, yourselves*; and others based on the object pronouns: *himself, themselves.* Many nonstandard dialects have a regular system using possessive forms throughout i.e. *myself, yourself, himself, ourselves, yourselves, theirselves.* 4. Standard English has irregular past forms of the verb to be, distinguishing between singular and plural, something which does not happen with other verbs: *I was, he was but we were, they were.* Most nonstandard dialects have the same form for singular and plural: *I was, she was, we was, you was, they was; or I were, he were, we were, you were, they were.* 5. For many irregular verbs, Standard English redundantly distinguishes between past tense and perfect verb forms by using distinct past tense and past participle forms as well as the auxiliary verb have: *I have seen him, I could have gone versus I saw him, I went.* Many other dialects have no distinction between the past tense and past participle forms, and rely on the presence versus absence of have alone: *I have seen him, I could have went* versus *I seen him, I went* (p. 3).

2.4 Standardisation and codification of English

Hickey (2010) acclaims that even though the idea of Standard English or languages has existed for centuries, the process of standardisation and codification has not been practical; users across the world have regarded variation in spelling, grammar and vocabulary as standard. It is worth noting that it was only after codification that the standardisation of the English language began. According to Hickey (2010), codification can be "traced back to at least the 18th century when the grammar of

English was largely codified and when the prescriptive norms were set down for pronunciation by authors" (p. 2). Hickey (2010) further elaborates that the codification saw the need to compile lexicographic work into dictionaries, such as the Oxford dictionary, which dates back to 1836. The Oxford dictionary is still a useful source of confirming lexical items in spelling and pronunciation; hence, it is an accurate source of uniformity of the English language.

Notwithstanding the advantages of standardisation and codification, the process has its drawbacks. Hickey (2012) outlines the effects of standardisation as linguistic insecurity, attitudes to dialects, self-appointed authorities, and changing standards. In addition to these effects, one could link the attitude towards dialects to the attitude towards varieties and intolerance of those varieties. Thus, standardisation may exclude certain varieties of English that may be deemed non-standard. Hickey (2012) emphasises the importance, stressing that:

> The codification and distinctiveness of Standard English do not extend beyond grammar to any other areas of language usage. There is no necessary connection, for instance, between the opposition between standard and nonstandard, and the opposition between formal and informal. Varieties of language viewed from the point of view of relative formality are known technically as styles-formal styles are employed in social situations which are formal, and informal styles are employed in informal situations. Stylistic differences in English are mostly conveyed by choice of words (p. 15).

2.5 World English and Englishes

Mesthrie and Bhatt (2008) explain that studies concerning world English focus on extra-national varieties of English. On the other hand, world Englishes refers to

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localised forms of English throughout the world, especially in parts of Africa (Bolton, 2013). The notion of world Englishes has influenced English studies, especially linguistics – from a sociolinguistic perspective. It was, therefore, necessary to discuss world English and Englishes because of its influence on e-discourse as a socio-linguistic study and to promote and accept the e-discourse variety. From the distinction of world English and world Englishes, e-discourse may be classified under world Englishes because it is a localised form and it is found in Namibia – a part of Africa.

Bhowmik (2015) argues that the variety of the English language – hence world Englishes – has made it impossible to trace the norms for Standard English. This argument is valid because it might be challenging to determine which variety is acceptable when language users strive for language tolerance. There is a need to avoid the negative attitude towards certain varieties because, despite the fact that these attitudes "have their roots in the past and, especially, in the two dispersals of English" (p. 5). These dispersals have influenced global English, and they are discussed in the paragraph below.

> Notwithstanding the on-going debates about the metamorphosis of English and global Englishes, "academia is impacted by globalisation and the internationalisation movement; which is carried out by the use of English" (Ghobain, 2016, p. 202). The influence of globalisation has led to global English as a term and field – hence the division of English into two dispersals or diasporas of the language. Jenkins (2015) explains that the "first diaspora, initially involving the migration of around 25, 000 people from south and east of England primarily to North America and Australia, resulted in new mother tongue varieties of English" (p. 6). On the other hand, the second diaspora,

"involving the colonialisation of Asia and Africa, led to the development of a number of second language varieties that are often referred to as 'New Englishes' (Jenkins, 2015, p. 6).

From the explanation above, it seems that the second diaspora is more relevant to the context of this study because Namibians have not in history migrated to North America and Australia, and English has not resulted into a mother tongue – or at least not yet. However, it is more accurate to classify English in Namibia as involving the colonialisation of Africa, leading to the use of the language as a second language. Thus, emphasis in this study was placed on the second dispersal, which Jenkins (2015) refers to as having been transported to Asia and Africa.

Worldwide, English may be categorised as English as a Native Language (ENL), English as a Second Language (ESL), English as a Foreign Language (EFL) and English as an International Language (ElL) (2013). World English includes immigrant varieties and "English-lexified contact languages" (Mesthrie & Bhatt, 2008, p. 1). The term 'world Englishes' has both a wider and narrower application, whereby the wider application subsumes various approaches the study of Englishes in contexts where English is regarded a Foreign or Second Language (Bolton, 2005). This study involves discourse and genre in the Namibian context; hence, the wider approach was appropriate to this study. On the other hand, the narrower application of the term refers to "schools of thought". The study is not related to the narrower application of the term, because may it may be classified as corpus linguistics, the sociology of language, and critical linguistics – which are distinct approaches of the wider sense of Englishes (Bolton, 2005). Table 2.2 illustrates the approaches to world Englishes.

Table 2.2: Approaches to world English

Approach	Focus	Timeline
English studies	The analysis of varieties of English from a synchronic and historical perspective, against a tradition of English Studies *(Anglistik),* dating from the late 19th century.	1960s – present
English corpus linguistics	The detailed linguistic description of world Englishes from a 'features' perspective, typically using corpus data to investigate grammatical variation.	1990s – present
Sociology of language	Research on English in relation to such issues as language maintenance/shift, and ethnolinguistic identity.	1960s – present
'Features-based' approaches	The description of English through dialectological and variationist methodologies. Situated against the long tradition of British and European dialectology.	1980s – present
Kachruvian studies	The promotion of a pluricentric approach to world Englishes, highlighting both the	1980s – present

	'sociolinguistic realities' and 'bilingual creativity' of Outer Circle (and Expanding Circle) societies.	
Pidgin and creole studies	The description and analysis of 'mixed' languages and the dynamics of linguistic hybridisation (beginning with the early work of Hugo Schuchardt 1842-1927).	1930s – present
Applied linguistics	The exploration of the implications of world Englishes for language learning and teaching.	1960s – present
Lexicography	The codification of vocabularies of English worldwide, linked to particular post-colonial societies and issues of linguistic autonomy.	1980s – present
Popularisers	The publication of books on English worldwide aimed at a wider reading public.	1980s – present
Critical linguistics	The expression of resistance to the linguistic imperialism and cultural hegemony of English, in tandem with resistance to Anglo-American political power.	1990s – present

Linguistics futurology	The discussion of future scenarios for the spread of English and English language teaching worldwide.	1997 – present
English as lingua franca (ELF)	An approach to international English focusing on those contexts, e.g. universities and international businesses, where English is used as a common language by speakers of many different nationalities.	1990s – present

Source: Bolton (2013, p. 228)

The approaches to world English, as illustrated in Table 2.2, were important in determining the approach to exploring e-discourse: linguistic innovation and creativity among Namibian youth. English as a Lingua Franca (EFL) was recently added to the list, which, according to Bolton (2013), is a "recently-emergent approach to English as an international language, which is now proving particularly in Europe" (p. 230).

Jenkins (2015) asserts that the term reflects the "growing trend for English users to use English more frequently as a contact language among themselves, rather than with native English speakers" (p. 5). The wide diversity of approaches illustrated in the table above are associated with research, publications, and teaching concerned with the field of world Englishes. Thus, it was relevant to illustrate the reductive and simplified approaches to associate it to this study.

2.6 Namlish among English-based pidgins and creoles

Jenkins (2015) states that English in West Africa is "linked to the slave trade and development of pidgin and creole languages" (p. 6). When used over time, pidgins turn into creoles (Ozouorcun, 2014). This type of variety is not formally recognised in Namibia, despite the fact that Namibians have a language variety that they use in speaking and writing, and it is informally referred to as Namlish. Doyle (2010) defines 'language community' as a language in common with a given community, whereas language culture includes pragmatic assumptions, necessary literacy or other communication skills, and behaviours, as well as texts, and literature. From the definition above, it is obvious that Namibia is a language community with, undoubtedly, a language culture – whether or not it will be classified as a type of Creole, Pidgin or – as commonly known, Namlish.

According to Doyle (2010), Pidgin and Creole varieties "signify language development at a lower level of maturity. Xu (2017) elaborates that Pidgin English "uses a trading language or lingua franca" that it may become a "sole language in the community and passed on to the next generation of children that it later becomes their native language" (p. 617). The Creole and Pidgin situation does not seem to be similar to Namlish for it to be classified as such, but perhaps it remains a type of New English Variety. The question as to whether or not it will be accepted and standardised, however, remains a concern – given the ongoing disregard of Namlish being non-existent.

From the reviewed literature, it appeared that there are no academic studies and records of Namlish, so most reference is made to newspaper articles and other documentation regarding Namlish. Grahl (2016) refers to Namlish as a way to sound Namibian,

implying that Namlish is part of the linguistic identity of the Namibian people. Grahl (2016) defines Namlish as a vernacular that is created when Namibian indigenous languages are combined with English. This definition shows a similarity between pidgins and creoles because they also consist of an element of English in them. As Grahl (2016) states, Namlish is used daily to communicate in Namibia, and every region has a slightly different version of it, depending on the prominence of specific languages in the area. Evidently, Namlish is a community language among the Namibian people.

Through a close study of the words that are commonly classified by scholars such as especially, Grahl (2016), and the glossary of certain words on http://www.namibian.org, it seems that even some slang words in English and Afrikaans, or other Namibian vernaculars are classified as Namlish, which poses the question as to whether Namlish is instead a type of slang as a language culture among Namibians. It was necessary to discuss Namlish and its place as a language variety or among creoles and pidgins because the aim of this study was on linguistic innovation among the Namibian youth on social media.

2.7 Internet linguistics: the influence of e-discourse on linguistic innovation

AbuSa'aleek (2014) defines electronic discourse as a "new variety of language that leads to significant variations in the written structure of language" (p. 135). Social media provides and rather serves as a digital space where language users freely use or express their thoughts, ideas and feelings; they are not constrained to abide by grammatical rules and contribute to language development. Thurlow (2006) has provided an array of examples of the "moral panic" expressed in the popular press over

lexical shortenings, random punctuation, and non-standard spellings assumed to typify the text messaging of young people.

These spelling transgressions are regarded as spelling "doom" for the English language. In his view, Thurlow (2006) argues that language is being changed on media platforms in various ways of shortening. However, shortening is not the only example of linguistic innovation on social media, and its impact on linguistic development alone cannot be used to represent the impact of other forms of linguistic innovation on social media. It was, therefore, necessary for this study to explore other linguistic innovations such as abbreviation, ellipses as well as homophones, in order to add to the body of knowledge of language development on social media.

Another scholar, Chabvonga (2017), examined linguistic innovation among Zimbabwean youth socialists, exploring how language has changed through the lyrics of Zimbabwean dancehall music. The study reveals the way slang language is used in relevance to gender, politics, and socio-economic issues. It also reveals how patriarchy continues to dominate society, as women are silenced and treated as the subject while men are absolute. Given these findings, there is a need to establish whether gender, politics, and socio-economic, as in Zimbabwean dancehall music, are factors playing a role in linguistic innovation on social media. In "Are correct spelling and grammar still important?" Danesi (2017) alludes to the fact that communication has become so much of written words on Facebook, Twitter, and other media platforms. Danesi (2017) highlights the fact that shortened words and sentences are used in order to say as much as possible without considering the correctness of grammar. The question, however, remains: why do people prefer to use such language forms that have no consideration of correct grammar?

Veit-Wild (2009) proposes that the 'new' linguistic usages entail highly creative and, at times, subversive potential and energy. According to Veit-Wild (2009), the widespread use of new media such as the internet not only strongly enhances the blending of languages and the creation of new idioms but it also establishes international ties within a language community.

2.8 The place of e-discourse in sociolinguistics

This study may be classified sociolinguistics because it explores the characteristics of language varieties, the characteristics of their functions and the characteristics of their speakers as they constantly interact, change, and change one another within a speech community (Fishman, 2004). These can be confirmed by the studies that have been carried out by Berinstern (1971) in the UK, where it was noted that society has an effect on language aspects like expectations of cultural norms, and that context has an influence on the way language is used. In essence, the study shows that language and social identity is defined by an individual, and it also contributes to the sociolinguistics of mediated discourse. It is against this background that linguistic innovation is greatly influenced by society; it has used its own speech community that uses a language deviant from the non-standard.

While studies have been carried out about social media in general and some studies about language change on social media in particular, it appears that there is no study in Namibia that has been conducted on linguistic innovation and creativity with particular attention to the youth and social media. It was, therefore, in the interest of this study to fill this gap by examining how social media represents an alternative digital platform on which young people create new forms and patterns of communication, creating a 'new language' by adding new meaningful words and

creating a new variety of English. It is worth noting that linguistic innovation on digital platforms is determined by the age groups and the characteristics of the social media platform (Verheijen, 2017).

Table 2.3: Characteristics of four new media

Medium characteristics	Instant messaging: MSN	Text messaging: SMS	Microblog: Twitter	Instant messaging: WhatsApp
Message size Limit	No	yes (160 characters)	yes (140 characters)	No
Synchronicity of Communication	near-synchronous (real-time)	Asynchronous (deferred time)	asynchronous (deferred time)	near-synchronous (real-time)
Visibility	Private	Private	Public/private (direct message)	Private
Interactivity	one-to-one/some-to-some (group chat)	one-to-one/one-to-many (broadcast message)	one-to-many/one-to-one (direct message)	one-to-one/some-to-some (group chat)
Technology	Computer	mobile phone (or computer)	mobile phone or computer	mobile phone (or computer)
Communication channel	Multimodal	Textual or multimodal	Multimodal	Multimodal

Source: Verheijen (2017, p. 75).

In Table 2.3, Verheijen (2017) illustrates how the characteristics of social media influence how youth tend to use social media according to how they are designed, explaining that new media is extremely varied; thus, the communication that takes place via these various platforms can also be surmised as rather diverse. That is, each of these media differ in multiple characteristics that may affect the language used in CMC.

2.9 Theoretical framework

This study was centred on the Sociolinguistics Theory because it was more apposite to this study. After careful review of literature, it would be inappropriate to classify this study as either a discourse or pragmatics because the language use on social media is not in standard forms that may be used as a guideline to classify this study. This study is discourse analysis in nature because it analyses conversations on social media among Namibians. Drid (2015) defines discourse as conversation, and "it conveys a number of significations for a variety of purposes, but in all cases, it relates to language and describes it in some way" (p. 20). Discourse Analysis was relevant to this study but it was only employed as a method of data analysis.

Coupland (2016) explains that sociolinguistics is concerned with the awareness of the interface between language and society. The Sociolinguistics Theory was relevant to this study because the aim was to study a society, which is the Namibians, and how they use language. The theory, as Cameron (2009) suggests, is multidisciplinary and it can be applied in the field of humanities and social sciences. Holmes and Hazen (2014) acclaim that sociolinguistics research may be incorporated into in-depth single case analyses. This study was an in-depth analysis of linguistic innovation and

creativity on social media, and the single case was selected posts by Namibians. Coupland (2016) further asserts that:

> The fate of sociolinguistic theory is increasingly tightly entwined with the (sociologically) theorised transition from modernity into late modernity. It would be wrong to claim that what sociolinguistic theory is and what it does have changed exclusively as effects of social change or in the desire to model language-related social change, and there is the familiar query about the extent to which theory reflects real social change versus changes in intellectual fashion, and then how those two sorts of shift relate to each other (p. 7).

Considering that social media is a modern era issue, it is noteworthy that Coupland (2016) highlights the underlying principle regarding the entwinement of the Sociolinguistics Theory into the late modernity. The theory was, therefore, applied as contemporary sociolinguistics, assuming that what is posted on social media by the youth is on contemporary social issues. Conclusively, given the abovementioned justification of the Sociolinguistics Theory, it is safe to conclude that the theory was suitable for this study.

2.10 Conclusion

This chapter discussed topics related to the variables of the study: linguistic innovation and language creativity, which was the main focus of the study. Given that social media is part of a global society and that social media is a platform to interact or express thoughts and feelings, it was necessary to discuss topics related to electronic discourse and most varieties of English. Despite the fact that most literature was not from the Namibian context, the information was relevant to Namibians; hence, it was contextualised by all means to justify its relevance to the Namibian context and this

study. The chapter explored topics such as world English and world Englishes, language varieties, and pidgins and creoles. Furthermore, the chapter discussed linguistic innovation in English language, Computer-Mediated Communication language, as well as social media and e-discourse. Finally, the chapter discussed the theoretical framework that formed the basis and centre of this study. Chapter 3 outlines the methodology that enabled the data collection and analysis of this study.

CHAPTER 3

METHODOLOGY

3.1 Introduction

This chapter discusses the methodology and approaches that enabled the exploration of linguistic innovation and language creativity among Namibians on social media. Kothari (2004) defines research methodology as a systematic manner to solve a problem. This chapter explains the systematic manner to achieve the objectives of this study, which were: to explore the linguistic innovation in selected posts by Namibians on social media platforms; to identify the strategies of linguistic innovation on social media; examine the motivation of linguistic innovation on social media by Namibians; to assess the extent that the innovated language deviates from standard English; and to evaluate the distinction of the innovated language from "incorrect" forms of English. The chapter further discusses the population, sample, and sampling technique that were employed in the study. Finally, the chapter outlines the data collection and analysis procedures, as well as the ethical considerations that were adhered to during the data collection and analysis.

3.2 Research design

Bhattacherjee (2012) classifies data collection methods as positivist methods or interpretive methods, arguing that they are often incorrectly equated with quantitative and qualitative research methods. From Bhattacherjee's (2012) distinction, it was evident that qualitative and quantitative methods refer to the type of data being collected, whereas the positivist and interpretive methods refer to data collection methods. It was, therefore, necessary to clarify that this study employed the

interpretive methods to explore linguistic innovation and creativity as qualitative data, which were analysed using coding as a qualitative technique. Bhattacherjee (2012) explains that interpretive research methods rely heavily on qualitative data.

The common research designs are: experimental studies, field surveys, secondary data analysis, case research, focus group research, action research, and ethnography (Bhattacherjee, 2012). Given the characteristics of research designs, case research was appropriate for this study because it was an "in-depth investigation of a problem in a real-life setting" – social media; the participants were studied in their natural setting (Bhattacherjee, 2012, p. 40). In case research, data may be collected using internal or external documents; however, given the rise of digitalised documents in today's era, digitalised documents may also count as categories of personal documents (Lune & Berg, 2017). WhatsApp conversations, and Twitter and Facebook posts were the source of data for this study, and they qualify as personal documents because, as Lune and Berg (2017) explain, they "frequently reflect the inner world of the writer" (p. 174). In other words, they reflect the views, values, attitudes, and beliefs of the writer, possibly describing the writer's deepest thoughts (Lune & Berg, 2017).

A research design enables researcher to gather information and solve the research problem systematically (Kothari, 2004). The research design for this study was the case study design, which was appropriate because it is qualitative in nature. Cohen, Manion and Morrison (2007) confirm that the case study design is suitable for a qualitative approach, as it is flexible, appropriate and efficient. Furthermore, as Kothari (2004) suggests, the case study design minimised bias and maximised the reliability of findings.

3.3 Population

Bhattacherjee (2012) defines population as all people or items (units of analysis) with the characteristics that a researcher wishes to study. Given the objectives of the study, people were not the population of this study – instead, items (posts and conversations on social media platforms) were the population of this study. The study sought to explore linguistic innovation and creativity as reflected on social media platforms: WhatsApp, Twitter and Facebook. Hence, the population of this study was all posts on Facebook and Twitter and WhatsApp conversations by Namibians between 2018 and 2019. These posts of conversations define the population because they were the items and units that the study sought to explore.

3.4 Sample

Sampling refers to the process of selecting a subset of the population (Batthacherjee, 2012). Given that this study sought to explore qualitative data, it was unnecessary and impossible to study the entire population; hence, it was imperative to select a sample of the population of the study. Using the Convenience Sampling technique of the non-probability sampling technique, the study selected 50 items for analysis, which were 10 WhatsApp conversations, 20 Facebook posts and 20 Twitter posts. This selection meant that some units (posts and conversations) did not guarantee a chance of being selected, and the probability of selection was not accurately determined (Bhattacherjee, 2012). The posts and conversations were selected based on a non-random criterion, which was Convenience Sampling.

Cohen, Manion and Morrison (2007) explain that in Convenience Sampling, a sample is derived from the readily-available population. Bhattacherjee (2012) elaborates that the sample is taken from the population at hand or the one that is convenient. For this

study, the sample was taken from the convenient population because WhatsApp conversations, Twitter and Facebook posts were available based on accessibility. In other words, the researcher only had access to personal conversations, and Facebook or Twitter posts of those whom the researcher follows on on these platforms. The data were readily available and close-to-hand; hence, the convenient sampling technique was suitable for the study.

3.5 Research instruments

Creswell (2014) explains that research instruments are tools to collect data, such questionnaires, interviews and observations. This study did not require data collection instruments because it was based on the analysis of discourse, in order to explore language creativity and innovation. The interaction was not with people but with units or items (WhatsApp conversations, and Facebook and Twitter posts) for primary data analysis. Thus, these posts and conversations were the source of primary data analysis. In addition, secondary sources were also consulted for guidance with data analysis. Secondary data also assisted with the understanding and clarification of primary data.

3.6 Procedure

Firstly, the WhatsApp conversations were gathered in the form screenshots, which were captured with the mobile phone. These conversations were selected based on characteristics of linguistic innovation or creativity, with the motivation that they contained features for data analysis. Secondly, the Facebook posts, and then the Twitter posts were gathered based on the same characteristics as described in the procedure of gathering WhatsApp conversations. Each of these three (3) categories of data had their separate folders that were created on a laptop. Each of the categories were then classified into sub-categories of linguistic innovation and creativity to

enable data analysis. Thirdly, the researcher created themes for data analysis, based on the classifications and categories. The researcher then made sense of the data by interpreting them apposite the themes that were derived from the categories and the objectives of the study. Emerging themes were also analysed to accommodate those that were not considered during the coding. Finally, the researcher made sense of the data by interpreting and presenting it.

3.7 Data analysis

Data were analysed qualitatively, which means that the analysis depended heavily on the researcher's analytic skills. Bhattacherjee (2012) conveys that qualitative analysis depends on analytic abilities, integrative skills and personal knowledge of the social context of the data being collected. Thus, the analysis of data for this study depended on the analytic abilities of the researcher, which was also aided by the secondary data. Data were analysed using Discourse Analysis as opposed to content analysis. Discourse Analysis "uncovers the regularities of language that surpass the sentence" (Drid, 2010, p. 20). By unravelling regularities, the study was able to determine the irregularities of language, thereby determining the deviation of the language in the screenshots from standard forms of language. This method of analysis is applicable across disciplines, and it was relevant for the study. Discourse Analysis, in the formal and structural trend, explores language use by focusing on pieces larger than sentences (Drid, 2010).

To analyse data, themes were created in line with the objectives of the study. The themes were based on the strategies of linguistic innovation or creativity, and they were: strategies of linguistic innovation, the influence of social media platform, deviation from standard forms of English, and distinction from "incorrect" forms of

English. These themes were created during the classification of the posts. Sub-themes and emerging themes were also considered.

3.8 Research ethics

Confidentiality and anonymity were necessary because the research did not involve people as participants, but rather posts as expressed on social media platforms. This means that it was not necessary to seek consent from participants; however, their details (names and profile pictures) were not revealed in the presentation of data, neither were they referred to during the analysis of data. The focus was rather on the content of the posts or conversations, instead of the people involved in the conversations or posts. Moreover, academic integrity was achieved through the adherence of academic conventions, such as ensuring that the references were acknowledged using the APA referencing style.

3.9 Conclusion

This chapter discussed the methods that were applied during the collection and analysis of data. The study is interpretive and it sought to obtain qualitative data. The chapter explained the steps that were taken to obtain and make sense of the data. The sample and population were also explained, as well as the procedures for data analysis. Finally, the chapter outlined the ethics that were considered during the undertaking of the study. The following chapter, Chapter 4, presents and analyses the data that were collected regarding the linguistic innovation and creativity of selected posts by Namibians – as expressed on social media platforms: WhatsApp, Twitter and Facebook.

CHAPTER 4

DATA PRESENTATION AND ANALYSIS

4.1 Introduction

This chapter is a presentation and analysis of the linguistic innovation and creativity among selected posts by Namibians on social media. Qualitative data was presented in screenshots, according to the following themes: strategies of linguistic innovation and creativity; the influence of social media platform on linguistic innovation and creativity; deviation from standard forms of English, and the distinction from other incorrect forms of English. These themes were presented and analysed as they appeared in each of the social media platforms. The data were then analysed to explain the forms of linguistic innovation or creativity. Secondary data was also consulted and acknowledged to validate the findings and to make sense of the data. In order to explore linguistic innovation of Namibians, the study analysed a total of 50 social media posts as screenshots: 10 WhatsApp conversations, 20 Facebook posts and 20 Twitter posts. These posts were analysed from a Sociolinguistics perspective as a theory for the study. The posts were analysed using Discourse Analysis (DA) to unravel the language used by Namibians on social media.

Drid (2010) explains that Discourse Analysis is "an enterprise to uncover the regularities of language that surpass the sentence – the traditional 'highest' unit of description – and that encompasses the context of its use" (p. 22). Given that Discourse Analysis is interdisciplinary in nature, and that it has applications in several fields, the method of data analysis was relevant to this study because "language has a particular relevance" in DA (Drid, 2010, p. 21). The method was used to study the conversations on the social media platforms of interest to this study, focusing on the written mode –

and not the spoken mode – to explore electronic discourse as a type of language used in a definite context – social media platforms: Twitter, WhatsApp, and Facebook.

Furthermore, DA was appropriate because "the approach is functional in perspective: it is not so much concerned with intra-sentential relations as much as with language use" (Drid, 2010, p. 21). This study was also not interested in analysing intra-sentential relations but rather how language is used. Drid (2010) concludes that the analysis of discourse is "necessarily the analysis of language in use; as such, it cannot be restricted to the description of linguistic forms independent of the purposes or functions which these forms are designed to serve in human affairs" (p. 21).

4.2 Strategies of linguistic innovation and creativity

To identify the strategies of linguistic innovation or creativity, the study used the following themes: innovation and creativity through emojis and emoticons, innovation and creativity through code-switching/code-mixing (intra-sentential), and innovation and creativity through other forms. The findings and analysis of the strategies that were identified from the WhatsApp conversations, Twitter posts, and Facebook posts are discussed in the following sections.

4.2.1 Innovation and creativity through emojis and emoticons

Chairunnisa and Benedictus (2017) explains that before the development of technology, emoticons were merely in a form of symbol, such as ';)' that shows a happy expression. Emojis and emoticons nowadays have been developed into figures, and they even have different colours and shapes. Chairunnisa and Benedictus (2017) further explain emojis and emoticons as follows:

Emoji can be described as graphic symbols or ideogram that not only shows facial expression but also wider concepts and ideas such as celebrations, weathers, vehicles and buildings, food and drinks, animals and plants, emotions, feelings, and activities. Emoticon can also be described as emotion used in text communication such as smile. Emoticon is short character that use punctuation symbols in text message and depicting emotional form in non-verbal language (p. 121).

From the definitions above, it seems that emojis and emoticons can be distinguished by the fact that an emoji is an image that could express facial expression, including wider concepts and ideas such as building shapes, celebrations, food and drinks, animal, plants; whereas, emoticon could also be concluded as text symbol that show facial expression in form of face icons. Figures 4.1 and 4.2 below illustrate some of the commonly used emojis and emoticons on Facebook, Twitter and Facebook.

Figure 4.1: Commonly used emojis

Source: https://www.emojimeanings.net

Figure 4.1 illustrates commonly used emojis as adapted from www.emojimeanings.net. These emojis were used to gather information on the use of emojis as a strategy of linguistic innovation and creativity among Namibians on social media. Given that they are the commonly used emojis, the posts were analysed by identifying the commonly used emojis vis-à-vis the ones that are illustrated in Figure

4.1. The meaning of the emojis is explained in the analysis to make sense of the data – with the guidance of Appendix 1, which includes a list on smileys and their meaning. Appendix 1 was also useful in naming or describing the type of emoji for a more accurate and standard reference to the emoji.

Figure 4.2: Commonly used emoticons

Positive Emoticons	Negative Emoticons
:)	:(
:-)	:-(
:)	: (

  Source: Ptaszynski, Rzepka, Araki and Momouchi (2011)

Figure 4.2 illustrates the commonly used emoticons to determine whether or not they are strategies of linguistic innovation or creativity among Namibians on social media. The interpretation and analysis of data were determined by the meanings of the emojis in Appendix 1 because it appears that there is no documented list of emoticons and their meaning. The emoticons are similar to emojis in appearance and shape; therefore, they will be interpreted according to the meaning in Appendix 1 and by whether they are positive or negative emoticons.

To identify the emojis and emoticons as strategies of linguistic innovation and creativity among Namibians on social media platforms, the study analysed a total of 10 posts: two (2) WhatsApp conversations, four (4) Facebook posts and four (4) Twitter. From the two (2) WhatsApp conversations that were analysed, the study found that Namibians mainly uses the 'Face with Tears of Joy' emoji and the 'Rolling on the Floor, Laughing' emoji as presented in the following conversations (Figure 4.3 and 4.4) that were analysed. In words, these emojis are, as illustrated and explained in

Appendix 1, often referred to according to their physical descriptions and the emotions they express, because emojis are "visually and emotionally expressive and have become a core aspect in a digital world; they convey its meaning through their graphical resemblance to a physical object" (Annamalai & Abdul Salam, 2017, p. 91). For instance, 'Face with Tears of Joy', 'Rolling on the Floor, Laughing', 'Loudly Crying Face' or 'Face with Rolling Eyes' emojis.

Figure 4.3: Conversation 1   **Figure 4.4: Conversation 2**
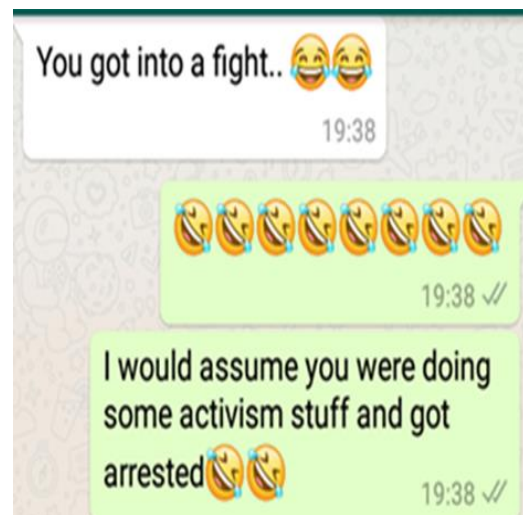
The findings of the study reveal that the use of emojis depends on the context of the conversation. In the case of the conversations presented above, the context was humorous, so the participants are laughing at what they are discussing. Instead of making it obvious in words that they are laughing at something, the participants imply it with the use of emojis. This means that emojis replace the words of the participants, so one can conclude that emojis are used in place of (a) word(s). This strategy is creative, which means that emojis are innovative strategies of linguistic innovation and creativity.

According to www.emojimeanings.net, the 'Face with Tears of Joy' emoji is the most popular, and it was named 'Word of the Year' 2015. The fact that the emoji was named

Word of the Year confirms that emojis are used in place of words, and they imply what words would mean in the context of the specific information, reaction or expression. In the case of this conversation, the emoji implies "I am laughing too hard that I can hardly keep myself on my chair! Something is so incredibly funny that you cry laughing, gets the giggles and can hardly contain himself" (Appendix 1).

The findings of the study reveal that emojis (smileys) are frequently used by Namibians to express themselves emotionally in digital communication. Emoji is an English adaptation of a Japanese word that means 'picture' and 'letter' or 'character' (Danesi, 2017), and it has become necessary in digital messaging (Danesi, 2017). The use of emoji is to add an affective tone to text messages, or else to suggest refinements to the specific parts of the contents of the message (Danesi, 2017). In terms of the use of the 'Rolling on the Floor, Laughing' emoji, it implies boundless laughter, which is used in place of 'ROFL' (Rolling on the Floor Laughing) expression. Danesi (2017) confirms that this emoji is a version of "ROFL", which stands for "rolling on the floor, laughing".

The two WhatsApp conversations that were analysed were clearly humorous and both participants seemed to be amused in the conversation. The conversation was in response to what crime the participants would assume was committed by each of them. In a directly phrased sense: "if you see me in a police car, what crime would you assume I committed?" Each of the participants seemed to be amused by what the other participant thought they are capable of doing.

Sometimes, the emoji was used to emphasise or signal that the communicator is joking because what he or she is saying may seem harsh or offensive when taken out of context. The next communicator responded with the emoji to indicate that he or she

understands the message. The response is clearly in the context of the conversation to express comic relief and to reflect that he or she is not offended.

In terms of emoticons, the findings of the study revealed that youth do not make use of these in their communication; hence, it is not a strategy of linguistic innovation and creativity. This finding could be due to the fact that new versions of cell phones are built with emojis instead of the emoticons feature. Because the emoticons resemble the emojis, it is easier to use the emojis instead of manually creating emoticons that are not a feature of the devices. Chairunnisa and Benedictus (2017) explain that emoticons were evolved into the form of small, two dimensional pictographs – image; emojis are then an expanded palette that "extends the capabilities of emoticons by incorporating a wide array of characters whose emotional states, such as anger, surprise or fear that can be seen in the face-to-face interaction but hidden in the text" (p. 90).

From the four (4) Facebook and Twitter posts that were analysed for emojis and emoticons, the study found that youth also use the 'Face with Tears of Joy' and the 'Rolling on the Floor, Laughing' emojis as in the users on WhatsApp. In the Facebook posts, the participants made it quite obvious that what they are posting is a joke or it is intended as a joke to the audience in order to evoke laughter. The content of the post is humorous, which the audience (followers) is already aware because it builds on to a topic that has been trending on social media; therefore, the topic is relatable. In a study on The Rambler's satire, Hamukwaya (2016) explains that in order for an audience to understand the humour expressed, it is required to be familiar with the context of the humour. In the case of Facebook Post 1, the audience needs to be familiar with 'okaDiescho' to be able to fathom the joke.

"Oka" is an Oshiwambo prefix to indicate the diminutive of a word, and it is used as an expression by Namibians to refer to someone who was victimised in a situation that becomes parodic to especially the youth on social media. The word is a portmanteau of the Oshiwambo language group and the name of the target who is being ridiculed. Oshiwambo is a dialect cluster of a type of Bantu language spoken in Namibia. There were other common targets that were being ridiculed on social media and referred to as "oka" plus target name. For instance, OkaHitman, okaSophia, okaManetti and OkaEndjala to refer to recent ridicules of certain public figures.

In Post 2, the idea was to evoke laughter because the topic on alcohol has been trending on social media about the youth abusing alcohol. Even though it does not necessarily make sense that the user "will tag" the symptoms of alcoholism – perhaps he or she meant to say tagging the people whom she thinks are suffering from alcoholism – it is hilarious because of the fact that it implies that the suspected sufferers of alcoholism would be exposed on social media. What is hilarious is the idea of exposing friends on social media. The participant adds the emoji to indicate that he or she is merely joking and will not expose those with symptoms of alcoholism.

Figure 4.5: Facebook post 1

Figure 4.6: Facebook post 2

A bride at every wedding & a corpse at every funeral...
okaDiescho
🤣🤣🤣
(When 2 PhD's fight)

I just love South African politics, they now call Ramaphosa as Pre-Paid president 😂😂 After receiving donations from the business people for his presidential campaign at NASREC😂

The findings of the data also revealed that the 'Face with Tears of Joy' emoji is commonly used to express humour, depending on the context of the content being

expressed. In the context of Tweet 1 (Figure 4.7), the participant seemed to be fascinated by the fact that President Ramaphosa is being referred to as a pre-paid president, which evokes laughter in those who have been up-to-date with South African politics, but also in those who are not well informed about South African politics because it is hilarious to refer to a president as a 'prepaid president'.

Figure 4.7: Tweet 1

Will tag them now...keep posted and I will start with this one
😂😂😂

SYMPTOMS OF ALCOHOLISM

From the analysed posts and conversations, it appears that the laughing or laughter emojis: the 'Face with Tears of Joy' emoji and the 'Rolling on the Floor, Laughing' emojis are used for various reasons depending on the context. Firstly, the emojis are used to signal or indicate that the communicator is joking so that there is no offence implied; secondly, they are used to evoke laughter in the audience by sharing a joke; finally, the emojis are used to respond to a communicator, reflecting that they also grasped the joke and that they are not offended.

In addition to the laughing or laughter emojis, the study found that Namibians on social media use the 'Face with Rolling Eyes' to express that the situation or person is annoying. In the case of Facebook Post 3, the participant expresses that it is annoying that iPhone users act like they "have made it in life" through the rhetorical question. Even though there is no question mark to the rhetorical question, it is obvious that the participant is asking a rhetorical question based on the phrasing of the statement.

Similarly, as is the case in the laughing emojis, the audience is only likely to comprehend the message in the post when they are aware of the topic. Even though the emoji is likely to express annoyance, it is mainly intended to evoke laughter when one understands what the communicator is implying, because rhetorical questions may be used to achieve humour (Hamukwaya, 2016).

In Facebook Post 3, the participant made an indirect statement, which Hamukwaya (2016) refers to as an impressive persuasive device. Thus, the use of the 'Face with Rolling Eyes' emoji is a strategy of linguistic innovation and creativity, where the feeling or reaction is not directly stated but rather implied. Figure 4.8 illustrates the use of the 'Face with Rolling Eyes'.

Figure 4.8: Facebook Post 3

In addition to the findings, the study found that Namibians also use other emojis such as the 'Expressionless Face', 'Weary Face', 'Smiling Face with Heart-Eyes', 'Dancing', and the 'Red Heart' emojis as expressed in the Tweets (Tweet 2, 3 and 4) that were analysed for the study, as well as the 'Kissing Face' emoji and the 'eyes' emoji as expressed in Facebook Post 4. Some of these emojis may be used in a series of the same emojis as in Figure 4.8 as a single emoji, or as various types of related emojis as illustrated in Figure 4.9 below.

Figure 4.9: Tweet 2

I can smell the second and third
goal already 💃❤️😍

The use of a series of emojis could mean that the participant is emphasising on the emotion, translating that emojis are also used in place of superlatives in either positive or negative contexts. This emphasis seems to be achievable through the repetition of the same emoji or the same types of emojis. In Figure 4.9, the participant is dancing with a heart full of joy to the fact that there seems to be a great potential in his team scoring another goal – to the extent that it is reflecting in his or her eyes, or that he or she is in love with the game.

According to www.emojimeanings.net, the 'Smiling Face with Heart-Eyes' emoji translates to a "happily beaming face with heart-shaped eyes". The emoji expresses that one is insanely in love, expressing the extent of the love, affection, or gratitude; the 'Red Heart' emoji expresses gratitude or happiness, whereas the 'Dancing' emoji expresses excitement, fun and joy.

In all the posts that were analysed, the study did not find any emoticons used, which confirms Negishi's (2014) statement that the use of emoji is now popular and has earned a common place when communicating through mobile messaging applications. It appears that emoticons are phased out by emojis because of the updated features of current digital gadgets that are used.

The study also found that the participants often incorrectly used emojis, which could have an impact on communication. In addition, the study found that Twitter users do not use emojis as often as Facebook and WhatsApp users, which could be due to the

character limit of 60 characters as confirmed later in the findings of the influence of social media on linguistic creativity or innovation. The limited characters could mean that users try to be as concise and perspicuous as possible in their posts to express themselves within the character limits.

4.2.2 Innovation and creativity through code-switching/mixing

To further explore linguistic creativity and innovation, the study analysed 10 articles to identify how code switching/mixing was used to achieve creativity and innovation on social media among Namibian youth. Two (2) WhatsApp conversations, four (4) Facebook posts and four (4) Twitter posts (tweets) were analysed according to those where code-mixing or code-switching was used from English into other Namibian languages and those from Namibian languages into English. These Namibian languages are mainly Afrikaans and Oshiwambo. The data from different social media platforms is presented separately in the sections below.

From the two (2) WhatsApp conversations, the study found that Namibians mainly code-switch /mix from Oshiwambo or Afrikaans into English, or from English into Oshiwambo or Afrikaans, depending on the languages of those who are participating in the conversation, as well as the relationship between them. In Figure 4.10, the communicators' code switched/mixed between English and Oshiwambo in the conversation. The language was based on the fact that both communicators are aware of the fact that they understand and speak the two languages.

Figure 4.10: Conversation 3

Figure 4.11: Conversation 4
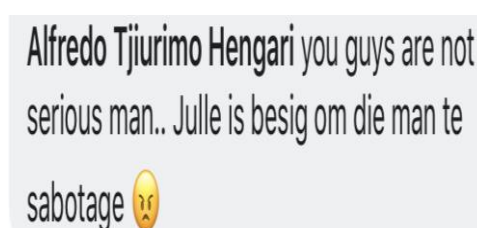
In a study to explore bilingual creativity with the focus of code-switching, Kharkurin and Wei (2015) found that code-switching has an impact on creativity and that the practice is often induced by an emotional state or by a lack of specific vocabulary in the target language. In the conversations above (Figure 4.10 and 4.11), linguistic creativity and innovation do not seem to be motivated by the lack of vocabulary in the target language, which in this case is English – but it is rather influenced by the context of the conversation and the emotional state. It could mean that the participants are comfortable with each other to habitually code-switch/mix, or that the joke would lose its essence if the conversation is maintained in English (Hamukwaya, 2016).

From the four (4) tweets that were analysed, the study found that code-switching/mixing is not common on Twitter as it is on Facebook and WhatsApp. This could be due to the fact that tweets are usually open to users from all language backgrounds that the communicator avoids excluding them. Kharkurin and Wei (2015) confirm that code-switching/mixing has a potential to exclude certain people from a conversation, and it is often used to deliberately exclude those whom communicators do not want to include in the conversation. In the case of the tweets that were analysed, it appears that the opposite intention was implied, which was to consciously include all users who have access to the post and are able to read and comprehend the content in English.

In the case of Facebook, the study found that communicators often code-switch/mix in their posts. In the four (4) Facebook posts that were analysed, the data revealed that users code-switch to Oshiwambo from English, and to English from Oshiwambo. In Figure 4.12, the host language is English, and the target language is Oshiwambo. The message in the target language is related to the host language – in fact, it emphasises more on the content in English. In this post, linguistic innovation and creativity were achieved through code-switching to address the target, whose attention was required in the post. This address is clear in the fact that the participant emphasises the need for especially Oshiwambo language speakers to address a certain topic. "Unene tuu aapopi yOtshiwambo" translates to 'especially Oshiwambo speakers'.

Figure 4.12 Facebook post 4

This question needs to be discussed locally.

Otshinima shino otsha pumbwa okukundathanwa kuseni aakalimo, unene tuu aapopi yOtshiwambo.

Figure 4.13: Facebook post 5

Later boo, marking manga divadiva and recording   11:54

It is not to reply to me but a question to prepare for 🙇🤔   11:57 ✓✓

🤣🤣🤣. Okay boo   13:15
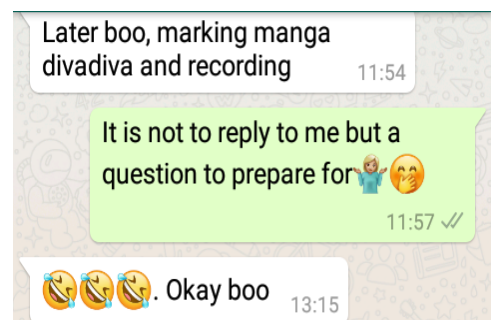
In Figure 4.13, the participant code-switched from English to Afrikaans and then code-mixed with English. In this post, the target language is Afrikaans, meaning the target of the message clearly understands or speaks Afrikaans. Hamukwaya (2016) found that embedding a language that the target understands is an effective strategy to directly address the target of the message. In addition, the fact that the target is tagged in the post confirms that the participant is directly addressing the target. Linguistic creativity and innovation are thus achieved through code-switching and code-mixing,

using the target language to address the target of the post. It is clear that communicators are not restricted in linguistic creativity and innovation to only code-mix or code-switch, but they use both strategies in linguistic innovation as presented in Figure 4.13.

4.2.3 Innovation and creativity through other forms

To ensure that most strategies of linguistic innovation and creativity are explored, the study analysed 15 items to identify other forms of creativity and innovation. Out of the 10 items, five (5) were WhatsApp conversations, five (5) Facebook posts and five (5) Twitter posts. The posts and conversations were analysed against those that had features of linguistic innovation that were not identified in the themes that were already analysed, namely: emojis and emoticons, and code-switching/mixing. The findings from the three social media platforms are discussed below.

From the five (5) WhatsApp conversations that were analysed, the study found that the creativity and analysis is characterised by phrases and incomplete sentences that are often sent in chunks instead of paragraphs. In Conversation 6, the communicators omitted the subjects in: (1) the first sentence of the first communicator "Doesn't want to load", and (2) "None of my business". The omission of the subject makes the sentences incomplete against the semantic rules of sentences. The correct sentences would be: 'It doesn't want to load' and 'That is none of my business'.

Figure 4.14: Conversation 5
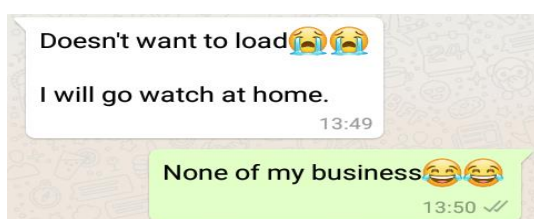
This style is common in instant messaging, and it is acceptable in digital communication because the aim is to express the message across, and not to be correct in the communication. It is also acceptable because the communicators are comfortable with each other that they do not feel the need to be grammatically and semantically correct.

However, this strategy of omitting the subject of a sentence is not as common on Facebook and Twitter as it is on WhatsApp, which could be due to the fact that WhatsApp conversations are interpersonal, where the communicators do not have the obligation to use subjects because it becomes obvious as to who is being addressed, or what is being referred to in the phrase or sentence.

On the other hand, Facebook and Twitter posts are usually impersonal; they are generally about a thought or idea. In posts, communicators see the need to be obvious as to who is being addressed. For instance, in the tweet and Facebook post below (Figure 4.15 and 4.16), it is obvious through the subject as to who is being addressed in the post. It was also necessary to clearly indicate the subjects and objects in the sentences, so that the message is understood as intended. In the case of the tweet, the story would not make sense if the subjects and objects as characters in the story are not explicitly mentioned and referred to.

Figure 4.15: Tweet 4

My son is at the village for holidays and is doing the most. If he is not trying to "ponda" the goats then he is chasing the chickens and if they are too fast he goes for the eggs. My mom keep sending damage fees bills everyday 😩

Figure 4.16: Facebook Post 6

The Doctor told me I have 4 months,left to live,I killed the Doctor, the Judge gave me 25 years

The omission of subjects and objects in conversations is a characteristic of linguistic innovation and creativity on WhatsApp; where the communicators overlook the importance of specifying who or what is being addressed or referred to because it is often obvious in the interpersonal conversation. On the other hand, Facebook and Twitter posts are usually not interpersonal or interactive that there is a need to specify who is saying what and who is being addressed or referred to in the conversation; hence, the omission of subjects and objects of a sentence is not as common on Facebook and Twitter as it is on WhatsApp.

In addition to the omission of subjects and objects as an emerging theme of other forms of linguistic innovation and creativity, the study also found that the Facebook posts, tweets and conversations are characterised by use of vulgar words and expressions, colloquialisms, and slang, abbreviations or initialisms and acronyms, and word clippings and shortening. Some of these strategies as word formation processes have an influence on linguistic creativity and innovation.

The use of vulgarity was identified on Twitter, Facebook, and WhatsApp. In Tweet 6, vulgarity is achieved through the word 'fucking' as a word of emphasis with comical effect, but not necessarily to insult the audience. In Facebook Post 7, vulgarity is achieved through the initialism 'WTF', which stands for What/why/who/when The Fuck – and it is more of a reaction to a situation to express annoyance than to actually insult someone. WTF also has a comical effect, and the fact that it is abbreviated has allowed for censorship. Vulgarity is, therefore, a strategy of linguistic innovation and creativity because youth deviate from the direct use of the word for censorship, and it is creative in a sense that it only applies to relevant contexts of communication.

In the context of conversation 6 (Figure 4.19), kick-ass refers to generally anyone being beaten up for being provocative. The fact that the vulgarity is not addressed to anyone is quite diluted; therefore, the derogatory connotation cannot be taken literally. Vulgarity could also be disregarded because it is censored through various strategies, which in the process achieves linguistic innovation and creativity. The conversations, post and tweet are presented in the figures below.

Figure 4.17: Tweet 6

Figure 4.18: Facebook Post 7

if you see me counting on my fingers for math literally mind your fucking business

People in my Fantasy team already have 116 points on Game Weak 1 🙇‍♀️🙇‍♀️🙇‍♀️ WTF?

Figure 4.19: Conversation 6

I will be like, she just kicked some ass and git arrested.. 😂

The use of colloquialisms and slang were identified in WhatsApp conversations through the words: 'man' in conversations 7 and 8, which, in the context of this conversation is acting as a sentence suffix to emphasise on one who is being addressed in the conversation.

In addition to slang in Tweet 8, slang is achieved through the 'k' in 12k to refer to 12 000 (thousand). Slang and colloquialisms are an effective strategy of linguistic innovation and creativity because they can also indirectly create a language code or jargon among the youth. From the items that were analysed, the study only found one

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(1) instance of the employment of colloquialism and slang as a strategy of linguistic innovation on Facebook, which clearly indicates that the use of colloquialisms and slang is not as common on Facebook as it is on Twitter and WhatsApp.

Figure 4.20: Conversation 7

Etse, you know it was a hoax. It was not us who made the mistake. Someone photoshoped this thing. 14:56

😂😂😂 14:56 ✓✓

Shame man 14:57 ✓✓
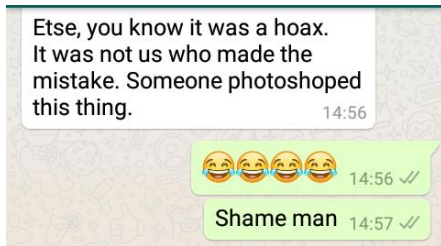
Figure 4.21: Tweet 8

To say people who earn 12k has no business in marrying is somehow stupid. So be it if you prefer people with high salaries, that's your preference. The 12k and less will marry each other anyways. Who said they wants you even? #smdh

In addition to the slang and colloquialisms in the post, tweet and conversation presented above, the study also found the following words as presented in Table 4.1 below.

Table 4.1: The use of slang and colloquialisms

Social media platform	Word/phrase	Contextual meaning/synonym in Standard English
WhatsApp	Bucks	Money – used in equivalence of a certain currency.
	Zula	Struggle to ask or put something together.
	Stuff	Matters/issues
	Thing	Aspect/element
	Telly	Television
Twitter	Cracked a joke	Share jokes

Regarding abbreviations or initialisms and acronyms as strategies of linguistic innovation and creativity, the study found that these are the characteristics of the posts and conversations of Namibians on social media. Table 4.2 below presents the findings of the use of abbreviations/initialisms and acronyms.

Table 4.2: Abbreviations and acronyms as a strategy

Social media platform	Acronym	Abbreviation/initialism	Other shortcuts	Synonym/Contextual meaning/meaning implied

WhatsApp	LOL			Laughing
		LMAO		Laughing
Facebook			U	You
			Fr	For
			Hv	Have
			Nt	Not
			Yr	Your
			Frm	From
	WTF			What/how/why/when is it that…
			Pls	Please
Twitter		ADD		Attention Deficiency Disorder
	NASREC			
	HT			Heard Through
		DM		Direct Message

In terms of clippings, the study did not find many posts and conversations, except for 'fam' that were identified in a WhatsApp conversation as presented in Figure 4.22 below.

Figure 4.22: Conversation 9
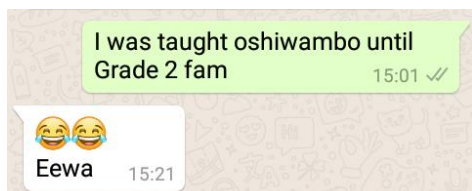
'Fam' is the clipped form of family, which is used by youth to address a close friend, a member of a family, or a circle of a close friend. It is also used to emphasise politeness and to directly address someone or a group of people on social media. Clipping is, therefore, a strategy of linguistic innovation and creativity – even though it was not often identified in the items that were analysed for the study.

From the data presented in the section of other forms of linguistic creativity and innovation, it is evident that Namibians employ various strategies of linguistic innovation and creativity, which were analysed through the identification of the characteristics or features of the posts, conversations and tweets that were sampled for the study. It was also clear that the type of social media platform has an influence on the linguistic innovation and creativity. Through the analysis of the strategies, the study was able to summarise the features of each social media platform and the impact that it has on linguistic innovation. This information is presented and analysed in the next section.

4.3 Influence of social media platform

Verheijen (2017) asserts that the characteristics of the social media platform have an influence on how the youth use social media. These characteristics, as classified by Verheijen (2017), were useful in the creation of a table that was relevant to the presentation and analysis of the social media platforms that were sampled for this study. This information is presented in Table 4.3 below.

Table 4.3: Influence of social media platform

Social media platform	Characteristic	Influence on linguistic innovation/creativity
WhatsApp	No character limits	- Allows users to type long texts, which discourages them to instead type in chunks. - Leads to the omission of certain linguistic items.
	Interactivity: one-to-one	-Enables interpersonal communication. - Leads to the omission of certain linguistic items such as subjects and objects. - Allows users to freely express themselves, including the use of vulgar expressions.

	Visibility: Private	- Unlimited content. - Uncensored content.
Facebook	No character limit.	- Allows unlimited content. - Leads to code-switching and code-mixing.
	Interactivity: one-to-many.	- Enables users to address a specific audience. -Code-switching/mixing can be indirectly employed to exclude a certain audience.
	Visibility: the public.	- Users address the audience or exclude a certain audience. - Censorship is required.
Twitter	Character limit: 140	- Limited content. - Leads to a need to use shortened versions of words. - Leads to the omission of linguistic items. - Users are forced to be perspicuous and concise.

	Interactivity: one-to-many.	- Users address or refer to subjects and objects directly. - Less omission of subjects and objects.
	Visibility: the public.	- Censorship required. - Clever wordplay and linguistic creativity to foreground or deviate.

Table 4.3 above confirms that the characteristics of the social media platform have, to a large extent, an influence on linguistic innovation and creativity. The strategies of linguistic innovation and creativity that were identified in the previous sections are shaped by the setup and characteristics such as the character limit, interactivity and visibility.

4.4 Deviation from standard forms of English

To assess the extent that the innovated and created linguistic forms deviate from standard forms of English, 10 items were analysed based on the characteristics of the innovated language as strategies. These strategies were then compared to the standard forms of English to assess how they deviate from standard forms, as well as whether they have an impact on standard forms of English. The data are presented in Table 4.4 below.

Table 4.4: Deviation from standard forms of English

Creativity/innovation strategy	Deviation from standard forms	Impact on standard forms of English
Emojis and emoticons	Replaces words and phrases.	- Open to misinterpretation. - Open to misuse.
Code-switching/mixing	Replaces English words or phrases in the communication.	- Excludes an audience. - Emphasises on who is being addressed or referred to. -May lead/reflect to linguistic shortcomings.
Acronyms and abbreviations	Provides a shortened version of the original word.	- Can cause misinterpretation to those who are not aware of the acronym or abbreviation.
Vulgar expressions	Deviates from communication rules such as politeness.	- Can be misinterpreted or taken out of context.

Slang and colloquialisms	Informal and unfamiliar terms	- may lead to ambiguity and misinterpretation.

The study found that the innovated and creative language does, to a large extent, deviate from standard forms of English. This deviation has a potential to impact messages and the communication process, especially when one of the communicators are not familiar with the term, expression or emoji used in the conversation. Linguistic innovation and creativity are also likely to impact communication when the sender of the message misuses the words, phrases or emoji to the extent that the intended meaning is not grasped.

4.5 Distinction from "incorrect" forms of English

In order to examine the distinction of the innovated and created language from "incorrect" forms of English, the words and phrases that were deemed incorrect as per standard spellings were analysed based on whether they were incorrect in the contexts that they were used, as well as whether they had an impact on the message in the communication. Table 4.5 below presents the data of incorrect forms of linguistic innovation and creativity, as well as the impact those forms have on the message in the context.

Table 4.5: Distinction from incorrect forms of English

Incorrect form	Intended meaning	Impact on the message
Git	Got	None
Pls	Please	None
Gelrfrnd	Girlfriend	None
Hv	Have	None
Nt	Not	None
Th	The	None
Frm	From	None
Till	Until	None
Ur	Your	None
U	You	None

The findings of the data reveal that the incorrect forms of the linguistic innovations and creativity are not distinct from incorrect forms of English because whatever spellings deviate from standard forms are deemed incorrect. These words and/or phrases would not make sense to those who are not exposed to the lexical items, or

when they are used in a context where Standard English is required. However, the spellings are acceptable in the digital context, where users are not necessarily required to abide by grammatical rules.

The findings reveal that innovated and created items do not have an impact on the meaning in the context of communication. From a grammatical perspective, the linguistic innovations and creativity are not distinct from the incorrect forms of English; however, Bolton (2013) suggests that sociolinguists should come to terms with language varieties, including what is deemed 'poor' or 'broken' English. Thus, the incorrect forms are acceptable on social media, depending on the context and audience.

4.6 Conclusion

This chapter was a presentation and analysis of linguistic innovation and creativity among selected posts by Namibians on social media platforms that were sampled for this study. The chapter presented and analysed the data according to the themes and sub-themes that were identified for the analysis. These themes and sub-themes were derived from the objectives of the study to ensure that they were fully addressed. The next chapter concludes the findings of the study.

CHAPTER 5

SUMMARY AND CONCLUSIONS

5.1 Introduction

The main aim of the study was to explore linguistic innovation among selected posts by Namibians on social media platforms: Twitter, Facebook and WhatsApp. The identification of the characteristics of the innovated and created language enabled the exploration of the strategies on social media. The study was centred on the Sociolinguistics Theory, and Discourse Analysis was employed to analyse the qualitative data: conversations, posts and tweets. The study was qualitative in nature, using the case study design. 50 items for analysis were purposively selected, and they were analysed based on themes that were created from the objectives of the study, which were to: explore the linguistic innovation among Namibians on social media platforms; identify the strategies of linguistic innovation and creativity on social media; evaluate the influence of social media platforms on the linguistic innovation; assess the extent that the innovated language deviates from standard English; and to examine the distinction of the innovated language from "incorrect" forms of English. Data were analysed based on the following themes: strategies of linguistic innovation and creativity through the sub-themes: innovation and creativity through emojis and emoticons, innovation and creativity through code-switching/mixing, and innovation and creativity through other forms. In addition to the main themes: influence of social

media platform on linguistic innovation and creativity; deviation from standard forms of English, and distinction from incorrect forms of English were the themes of the data analysis.

5.2 Summary of findings

The study revealed that the e-discourse by Namibians is characterised by various features that are concluded as their strategies of linguistic innovation and creativity. These strategies include the use of emojis, code-switching/mixing and other forms such as phrases or incomplete sentences, vulgar expressions, colloquialisms and slang, initialisms or abbreviations and acronyms, as well as shortenings and clipping. Each of the findings and conclusions is summarised below according to the themes that were derived from the objectives of the study.

5.2.1 Emojis and emoticons as strategies of linguistic innovation

From the two (2) WhatsApp conversations that were analysed, the study concludes that Namibians mainly uses the 'Face With Tears of Joy' emoji and the 'Rolling On The Floor, Laughing' emoji. The study concludes that emojis used to depend on the context of the conversation. The emoji replaces the words, so one can conclude that emojis are used in place of a word. This strategy is creative, which means that emojis are innovative strategies of linguistic innovation and creativity. The study concludes that emojis (smileys) are frequently used by the youth to express themselves emotionally in digital communication.

In terms of emoticons, the findings of the study revealed that Namibians do not use them in their communication; hence, it is not a strategy of linguistic innovation and creativity. This finding could be due to the fact that cell phones are built with emojis

instead of the emoticons feature. Because the emoticons resemble the emojis, it is easier to use the emojis instead of manually creating emoticons that are not a feature of the devices.

From the four (4) Facebook and Twitter posts that were analysed for emojis and emoticons, the study concludes Namibians use the 'Face With Tears of Joy' and the 'Rolling On The Floor, Laughing' emojis as in the users on WhatsApp. In the Facebook posts, the participants made it quite obvious that what they are posting is a joke or it is intended as a joke to the audience in order to evoke laughter. The content of the post is humorous, which the audience (followers) is already aware because it builds on to a topic that has been trending on social media; therefore, the topic is relatable. The study also concludes that the 'Face With Tears of Joy' emoji is commonly used to express humour, depending on the context of the content being expressed.

From the analysed posts and conversations, the study found that the laughing or laughter emojis: the 'Face With Tears of Joy' emoji and the 'Rolling On The Floor, Laughing' emojis are used for various reasons depending on the context. Firstly, the emojis are used to signal or indicate that the communicator is joking so that there is no offence implied; secondly, they are used to evoke laughter in the audience by sharing a joke; finally, the emojis are used to respond to a communicator, reflecting that they also grasped the joke and that they are not offended.

In addition to the laughing or laughter emojis, the study also found that Namibians on social media uses the 'Face With Rolling Eyes' to express that the situation or person is annoying. Thus, the use of the 'Face With Rolling Eyes' emoji is a strategy of linguistic innovation and creativity, where the feeling or reaction is not directly stated

but rather implied. Furthermore, the study found that Namibians also use other emojis such as the 'Expressionless Face', 'Weary Face', 'Smiling Face With Heart-Eyes', 'Dancing', and the 'Red Heart' emojis, as well as the 'Kissing Face' emoji and the 'eyes' emojis. Some of these emojis may be used in a series of the same emojis as a single emoji, or as various types of related emojis. The use of a series of emojis could mean that the participant is emphasising on the emotion, translating that emojis are also used in place of superlatives in both positive and negative contexts.

In all the posts that were analysed, the study did not find any emoticons used, which confirms Negishi's (2014) statement that the use of emoji is now popular and has earned a commonplace when communicating through mobile messaging applications. It appears that emoticons are phased out by emojis because of the updated features of current digital gadgets that are used. The study also found that the participants often incorrectly used emojis, which could have an impact on communication. In addition, the study found that Twitter users do not often use emojis as much as Facebook and WhatsApp users, which could be due to the character limit of 60 characters.

5.2.2 Innovation and creativity through code-switching/mixing

From the two (2) WhatsApp study found that Namibians mainly code-switches/mixes from Oshiwambo or Afrikaans into English, or from English into Oshiwambo or Afrikaans, depending on the languages of those who are participating in the conversation, as well as the relationship between them.

From the four (4) tweets that were analysed, the study found that code-switching/mixing is not common on Twitter as it is on Facebook and WhatsApp. This could be due to the fact that tweets are usually open to users from all language backgrounds that the communicator avoids excluding them.

In the case of Facebook, the study found that communicators often code-switch/mix in their posts. In the four (4) Facebook posts that were analysed, the data revealed that users code-switch to Oshiwambo from English, and to English from Oshiwambo. The message in the target language is related to the host language – in fact, it emphasises more on the content in English. In addition, the fact that the target is tagged in the post confirms that the participant is directly addressing the target. Linguistic creativity and innovation are thus achieved through code-switching and code-mixing, using the target language to address the target of the post. It is clear that communicators are not restricted in linguistic creativity and innovation to only code-mix or code-switch, but they use both strategies in linguistic innovation.

5.2.3 Innovation and creativity through other forms

From the two (5) WhatsApp conversations that were analysed, the study found that creativity and analysis are characterised by phrases and incomplete sentences that are often sent in chunks instead of paragraphs. The omission of the subject makes the sentences incomplete against the semantical rules of sentences. This style is common in instant messaging and it is acceptable in digital communication because the aim is to get the message across, and not necessary to be correct in the communication. It is also acceptable communicators are often comfortable with each other that they are not obliged to be grammatically and semantically correct.

However, this strategy of omitting the subject of a sentence is not as common on Facebook and Twitter as it is on WhatsApp, which could be due to the fact that WhatsApp conversations are interpersonal, where the communicators are not obliged to use subjects because it becomes obvious as to who is being addressed, or what is

being referred to in the phrase or sentence. On the other hand, posts are usually impersonal; they are generally about a thought or idea. In posts, communicators are obligated to directly address the target of the post.

The omission of subjects and objects in conversation is a characteristic of linguistic innovation and creativity on WhatsApp, where communicators overlook the importance of specifying who or what is being addressed or referred to because it is often obvious in the interpersonal conversation. On the other hand, posts are usually not interpersonal or interactive that there is a need to specify who is saying what and who is being addressed or referred to in the conversation; hence, the omission of subjects and objects of a sentence is not as common on Facebook and Twitter as is on WhatsApp.

In addition to the omission of subjects and objects as an emerging theme of other forms of linguistic innovation and creativity, the study also found that the Facebook posts, tweets and conversations are characterised by the use of vulgar words and expressions, colloquialisms and slang, abbreviations or initialisms and acronyms, and word clippings and shortening. Some of these strategies as word-formation processes have an influence on linguistic creativity and innovation.

The use of colloquialisms and slang were identified in WhatsApp conversations. Slang and colloquialisms are an effective strategy of linguistic innovation and creativity because it can also indirectly create a language code or jargon among the youth. From the items that were analysed, the study only found one (1) instance of the employment of colloquialism and slang as a strategy of linguistic innovation on Facebook, which clearly indicates that the use of colloquialisms and slang is not as common on Facebook as it is on Twitter and WhatsApp.

Regarding abbreviations or initialisms and acronyms as strategies of linguistic innovation and creativity, the study found that these are the characteristics of the posts and conversations of Namibians on social media. In terms of clippings, the study did not find many in the posts and conversations, except for 'fam' that was identified in a WhatsApp conversation. Clipping is a strategy of linguistic innovation and creativity – even though it was not often identified in the items that were analysed for the study.

From the data presented in the section of other forms of linguistic creativity and innovation, it is evident that the youth employs various strategies of linguistic innovation and creativity, which were analysed through the identification of the characteristics or features of the posts, conversations and tweets that were sampled for the study. It was also clear that the type of social media platform has an influence on the linguistic innovation and creativity. Through the analysis of the strategies, the study was able to summarise the features of each social media, and the impact that it has on linguistic innovation.

5.3 Influence of social media platform

The study found that the characteristics of the social media platform has, to a large extent, an influence on linguistic innovation and creativity. The strategies of linguistic innovation and creativity that were identified in the previous sections are shaped by the setup and characteristics such as the character limit, interactivity and visibility.

5.4 Deviation from standard forms of English

The study found that the innovated and creative language does, to a large extent, deviate from standard forms of English. This deviation has a potential to impact messages and the communication process, especially when one of the communicators

are not familiar with the term, expression or emoji used in the conversation. The linguistic innovation and creativity are also likely to impact communication when the sender of the message misuses the words, phrases or emoji to the extent that the intended meaning is not grasped.

5.5 Distinction from incorrect forms of English

The findings of the data reveal that the incorrect forms of the linguistic innovations and creativity are not distinct from incorrect forms of English because whatever spellings deviate from standard forms are incorrect. These words and/or phrases would not make sense to those who are not exposed to the lexical items or when they are used in a context where Standard English is required. However, the spellings are acceptable in the digital context, where the users are not necessarily required to abide by grammatical rules. The innovated and created items do not have an impact on the meaning in the context of the communication. However, from a grammatical perspective, linguistic innovations and creativity are not distinct from the incorrect forms of English. Bolton (2013) suggests that sociolinguists should come to terms with language varieties, including what is deemed 'poor' or 'broken' English. Thus, the incorrect forms are acceptable on social media, depending on the context and audience.

5.6 Recommendations

Based on the findings of this study, the following are recommended:

- The English department at the University of Namibia (UNAM) should encourage students to pursue studies in the area of linguistic innovation.
- UNAM English scholars should explore the impact of linguistic innovation on language and development, in order to give the area due recognition of its contribution to sociolinguistics.

- Namibian English scholars must contribute to the literature in the area of linguistic innovation so that there is availability of Namibian content.

5.7 Summary

This chapter provides a summary and conclusions with the findings of the study based on the main findings of the study. The summary and conclusions were presented according to the themes and sub-themes of the findings and analysis. These themes were derived from the objectives of the study, which formed the basis of the study. This chapter, being the last chapter of the study, concludes the study on the exploration of linguistic innovation and creativity among Namibians on social media.

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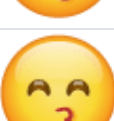
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Appendix 1: Smileys and people emojis with their meaning

Source: www.emojimeanings.net

Emoji	Meaning	Unicode
😀	**😀 Grinning Face** The happy smiling face is one of the most common emojis and universally applicable: you just want to say hello, express joy or excitement about something or brighten up a short text.	*U+1F600*
😃	**😃 Smiling Face With Open Mouth** Typical smiley face with open mouth and oval eyes. Is in a positive mood, shows its teeth and laughs cheerfully. Expresses enthusiasm: from a cheerful greeting to boundless joy.	*U+1F603*
😄	**😄 Smiling Face With Open Mouth And Smiling Eyes** Smiley's mouth is wide open, its eyes squeezed shut with joy. Laughs loudly, cheerfully and heartily. Only the typical emoji eyes distinguish it from the classical smiley face. Can also be used for sarcasm.	*U+1F604*
😁	**😁 Grinning Face With Smiling Eyes** Happy face with a mischievous laugh. Represents light-heartedness and exuberance. Full of joy due to an event, excited and agitated or just a bit embarrassed.	*U+1F601*
😆	**😆 Smiling Face With Open Mouth And Closed Eyes** Emoji is on the verge of a fit of laughter because something is so silly or incredibly funny. Also, mischievous or bitchy laughter about an event, or something that happened to another person.. Means the same as "XD" and "X" as a text-based emoticon.	*U+1F606*
😅	**😅 Smiling Face With Open Mouth & Cold Sweat** Sweaty smile. Relief that a tight situation went well or was coped with positively, e.g. an important appointment. A difficult event is imminent and you are already nervous.	*U+1F605*
😂	**😂 Face With Tears of Joy** I am laughing to hard that I can hardly keep myself on my chair! Something is so incredibly funny that you cry laughing. Gets the giggles and can hardly contain himself. This emoji is the most popular and was named Word of the Year 2015.	*U+1F602*
🤣	**🤣 Rolling On The Floor, Laughing** This is funny! A smiley face, rolling on the floor, laughing. The face is laughing boundlessly. The emoji version of "rofl". Stands for „rolling on the floor, laughing".	*U+1F923*
☺	**☺ Smiling Face** I am as merry as a lark! Completely satisfied and speechless. Expression of bliss. Shy grin in response to a nice compliment or something great that happened.	*U+263A*
😊	**😊 Smiling Face With Smiling Eyes** Is grinning shyly and embarrassed. The red cheeks are an expression of joy. Represents happiness, contentment, peace of mind and gratitude. Text-based variant: ^^.	*U+1F60A*
😇	**😇 Smiling Face With Halo** Would like to express its (possibly pretended) innocence. Someone does good deeds, is very sweet, innocent and behaves in an exemplary way. The angelic face can also be used humorously for rather not so good deeds or behaviors.	*U+1F607*
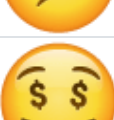
Emoji	Meaning	Unicode
	☺ **Slightly Smiling Face** A light smile means you are satisfied with yourself and the world. Can make a statement sound friendlier than it might have been meant. Or have a sarcastic meaning when a smile does not actually fit the content.	*U+1F642*
	⊙ **Upside-Down Face** Don't take me seriously! The message is either ambiguous, ironic or joking. Person plays the fool and horses around, or in response to a joke.	*U+1F643*
	😉 **Winking Face** Smiley blinks mischievously with one eye. Expression of humor, has been pulling a practical joke, is flirting with you or has an ulterior motive. The wink weakens the message: do not take it seriously, regard it as humorous.	*U+1F609*
	😌 **Relieved Face** Everything went well! Relieved smiley face. Is happy that something unpleasant is over without having caused any harm. Relaxed, thankful and free of worries.	*U+1F60C*
	😍 **Smiling Face With Heart-Eyes** Happily beaming face with heart-shaped eyes. Insanely in love: with a person, a place or an object. Expresses the extent of love and affection as well as gratitude and is often part of romantic messages. Just does not know what to do with all the luck.	*U+1F60D*
	☐ **Smiling face with smiling eyes and three hearts** You are in love, sitting on cloud number nine. The romantic emoji with the enamored expression of the face stands for affairs of the heart.	*U+1F970*
	😘 **Face Throwing a Kiss** Smiley sends you a loving kiss that comes from the heart. Amicable, to express affection or with romantic intent, as an expression of love. May weaken a sarcastic response or be a reaction to a rude message. Symbol for flirting and showing gratitude.	*U+1F618*
	😗 **Kissing Face** The face sends kisses to another person. The open eyes and the neutral face are not so much a sign of an intimate kiss but rather a kiss to a friend or relative. "Thank you", "Hello" or "Goodbye". Could also stand for "whistling" or "duck face".	*U+1F617*
	😙 **Kissing Face With Smiling Eyes** Relaxed face expression, smiling eyes and kissing lips. A kiss to friends or "We hug and kiss you" to relatives. Can also be used for whistling.	*U+1F619*
	😚 **Kissing Face With Closed Eyes** Cute face with closed eyes and rosy cheeks. As a thank you for a tip or a favor. Loving kiss to the closest friends, family or darling.	*U+1F61A*
	😋 **Face Savouring Delicious Food** Bon appetit! Smiley is licking the corner of its mouth with its tongue. Is hungry, just cooked something very delicious or eaten a whole dish. Often interpreted as a grimace, with tongue outstretched, and used after a funny message or when fooling around.	*U+1F60B*
	😛 **Face With Stuck-Out Tongue** Horseplay with friends, weakening an ironic remark and making sure that the other does not take seriously what has been said. Making fun of others: I knew you'd screw it up.	*U+1F61B*

Emoji	Meaning	Unicode
	😝 Face With Stuck-Out Tongue & Tightly Closed Eyes Making fun of someone, annoying or jokingly offending someone. In provocative news, crude or black humor as well as with glee.	*U+1F61D*
	😜 Face With Stuck-Out Tongue & Winking Eye Smiley boldly sticks out the tongue, winking with one eye. Has made a joke or wants to flirt with the chat partner. Is carefree and does not mean it seriously.	*U+1F61C*
	🤪 Crazy Face Something is insanely funny. The mood is exuberant - you are totally silly and crazy. Totally freaking out with enthusiasm or joy. Maybe someone has even told an indecent joke.	*U+1F92A*
	🤨 Face With a Raised Eyebrow With the questioning look on the face, resembles the actor "The Rock" (Dwayne Johnson). Can be used to express skepticism, disbelief or disapproval.	*U+1F928*
	🧐 Face With Monocle A monocle is a visual aid with only one glass. At the end of the 19th century it was a status symbol. Something seems suspicious! The smiley makes a warning look around. The "upper-class" version of the pondering smiley.	*U+1F9D0*
	🤓 Nerd Face Huge glasses, awkward smile and buck teeth. Used humorously or ironically for nerds or to express how smart you are. Stereotype of a nerd; a smart but funny-dressed person with social deficits.	*U+1F913*
	😎 Face With Sunglasses I'm the king of the world! Mr. Cool Smiley with sunglasses. Is totally self-assured and relaxed. Everything is absolutely easy and cool. Also a symbol for sun, summer holidays, and holidays on the beach.	*U+1F60E*
	🤩 Smirking Face With Starry Eyes Is very excited about something and already full of anticipation. Overwhelmed and speechless after meeting someone you like a lot. Fascinated by the glory and the world of the stars.	*U+1F929*
	🥳 Face with party blower and party hat That was a wild party or "Let's celebrate". No matter what joyful event is in view, it will be celebrated appropriately. May also stand for the carnival season.	*U+1F973*
	😏 Smirking/Whimsical Face Half a smile that oozes with complacency. Represents irony, coolness or playfulness. Be careful: Somebody could be up to something. Used as an offensive look for flirting or sexual innuendo.	*U+1F60F*
	😒 Unamused Face The grumpy, sullen gaze expresses dissatisfaction. Is not enthusiastic about a thing and shows that. Expression of disinterest and disapproval.	*U+1F612*
	😞 Disappointed Face Face is drooping and directed downwards. Smiley is very sad and frustrated and gives a disappointed impression. Represents sorrow, remorse and regret.	*U+1F61E*
	😔 Pensive Face A pensive expression on the face. Emoji looks downwards and needs time to think. Represents melancholy, general dissatisfaction and frustration.	*U+1F614*

Emoji	Meaning	Unicode
	☹ **Worried Face** Worried looking face due to a complicated situation or important event. Feels anxious, insecure and uncomfortable.	*U+1F61F*
	☺ **Confused Face** Is confused or does not agree with something. Is uncertain or disappointed, had imagined this in a different way.	*U+1F615*
	☹ **Frowning Face** Face with very sad mouth angle. Emoji seems unhappy and disgruntled. Dissatisfied with the weather, small mistakes or the behavior of a person.	*U+2639*
	☹ **Suffering Face** Emoji is struggling and suffering. After a hard day, ready to throw in the towel. However, has to endure the situation and will have worked it through some day.	*U+1F623*
	☹ **Confounded Face** How on earth could that happen? Smiley is extremely dismayed and bewildered. Or damn angry: That's almost the final straw!	*U+1F616*
	☹ **Tired Face** Overtired emoji with narrowed eyes and open mouth. Because of too little sleep, because of what is going on around you, from a person or situation. Is very exhausted and broken. Now needs peace first.	*U+1F62B*
	☹ **Weary Face** Leave me alone! Reluctant smiley with raised eyebrows and mouth downturned, moaning about grueling, unpleasant but inevitable things. Is weepy, upset and completely exhausted, mentally or physically.	*U+1F629*
	☐ **Face with begging eyes** The big eyes are shining, devoted facial expression. The emoji is entreatingly begging for something: wants to borrow some money or the car. If you cannot get ahead by asking for something, puppy dog eyes are the last resort to get what you want.	*U+1F97A*
	☹ **Crying Face** Smiley with drooping eyebrows is sad and crying. A tear drop is running down the cheek. A picture of misery. Not so much general sadness, but rather pain over one thing. It still hurts to remember a certain event.	*U+1F622*
	☹ **Loudly Crying Face** Emoji is both very sad and distraught, or is dying of laughter. Tears are pouring out of the eyes like a waterfall. Represents injury, pain or defeat. Is also used ironically or something is so funny that you die of laughter.	*U+1F62D*
	☹ **Face With Look of Triumph** White steam clouds are coming out of the smiley's nose. Is snorting contemptuously as a sign of superiority. Is proud and triumphing over someone else.	*U+1F624*
	☹ **Angry Face** Smiley is upset, angry, and totally furious. Reaction to something unfavorable or a sign of rejection. You had better keep out of the person's way.	*U+1F620*
	☹ **Pouting Face** The pouting face expresses displeasure with a person or situation. Beware, danger of explosion! Furious emoji face. Is annoyed and already sulking with a deep-red face.	*U+1F621*

Emoji	Meaning	Unicode
🤬 **Face With Symbols Over The Mouth** The symbols over the mouth represent cursing. The serious-looking smiley is really upset and keeps using four-letter words. Represents a sudden outburst of fury or frustration.		*U+1F92C*
🤯 **Face With Exploding Head** I cannot believe it. or "That will blow you away." Something is very exciting or surprising. The exploding head can also be used to express shock or awe.		*U+1F92F*
😳 **Flushed Face** Person is shocked, in an uncomfortable situation or has made a mistake. Expresses shame; something is very embarrassing. Reacts to a compliment or a flattering message that the person did not want to receive.		*U+1F633*
🥵 **Overheated face** It is so hot, I will get a heat stroke right away! Bright red head, the tongue is hanging from the mouth and drops of sweat are on the forehead. The hottest place in the world lies in Iran: In 2005, the highest temperature of 70.7 °C was measured in the Dasht-e Lut desert.		*U+1F975*
🥶 **Freezing face** It is so cold, you are about to freeze to death. The smile is almost frozen. Already totally blue in the face from the cold temperature, tortured facial expression. Only a cup of tea, coffee, or the hot tub can help now.		*U+1F976*
😱 **Face Screaming in Fear** Horror-stricken face with two hands, screaming. Is scared stiff, feeling nothing but fear and panic. The creepy emoji can also be used ironically or as a symbol for Halloween.		*U+1F631*
😨 **Fearful Face** Scared smiley is frightened and stunned. Seems to be deeply shocked and surprised by an ominous event or intense experience.		*U+1F628*
😰 **Face With Open Mouth & Cold Sweat** Smiley with a blue forehead is shocked and worried. Cold sweat is dripping from the forehead and the mouth is open, dumbfounded. Sweating due to physical or mental stress.		*U+1F630*
😥 **Disappointed but Relieved Face** Is relieved that something is over, but also disappointed. Has experienced a stressful situation with an unpleasant outcome, for example, a test. Has gotten out of a difficult or delicate situation, but not without bumps and bruises.		*U+1F625*
😓 **Face With Cold Sweat** Stress or worry about a bad experience. Things went different than they should have. The school is stressing or there is still so much to do in the office. You are tired, but still have so much work to do.		*U+1F613*
🤗 **Hugging Face** Smiley with red cheeks is stretching out its hands toward you. Wants to hug you. It's an open and cordial gesture and an expression of warmth and friendliness.		*U+1F917*
🤔 **Thinking Face** The thinker's pose: Thoughtful face with the characteristic hand on the chin. Puts a statement, a person's intelligence, or an idea into question. Is mulling over something or thinking about a brilliant idea.		*U+1F914*
🤭 **Face With Hand Over The Mouth** Expresses shock, surprise, or a sudden perception. Typical gesture, which shows that the other person is not telling the truth. Thinks he's being lied to.		*U+1F92D*

Emoji	Meaning	Unicode
	🤫 **Exhorting Face** Shhh! is meant to silence others. Or someone is confiding a secret that should not be retold. Nicely telling your counterpart to shut up.	*U+1F92B*
	🤥 **Lying Face** As with Pinocchio, the nose becomes longer with each lie, which exposes him as a liar. Symbol of a falsehood, boast, or an unlikely story.	*U+1F925*
	😶 **Face Without Mouth** Emoji without a mouth. Is speechless, has no words. Someone does not want to or cannot say anything about a specific topic. Used in difficult, embarrassing or bad conversations. Imagine what it would say if it had a mouth!	*U+1F636*
	😐 **Neutral Face** Pokerface: Expressionless face with a neutral look. Unimpressed, awkward or indifferent.	*U+1F610*
	😑 **Expressionless Face** Face without any emotional expression, with closed eyes and mouth. Tired, annoyed, emotionless, no patience, the end of the flagpole is reached. The right words are missing to continue a conversation.	*U+1F611*
	😬 **Grimacing Face** This is really embarrassing for me now! Expression of nervousness, awkwardness or embarrassment. Scared and guilty smile: Someone has done something stupid and tries to resolve the tense situation by grimacing.	*U+1F62C*
	🙄 **Face With Rolling Eyes** Smiley is rolling its eyes. Finds the current situation or a person boring or annoying. Will disregard the message.	*U+1F644*
	😯 **Speechless Face** Oh my goodness! The unpleasantly surprised face is lost for words due to a shocking affair. In response to bad behavior or a rude message. Nothing can be added to what has just been said.	*U+1F62F*
	😦 **Frowning Face With Open Mouth** I cannot believe you did that! Expresses horror as well as fear, worry and mistrust. In response to a negative surprise. Got caught red-handed and just feels totally taken by surprise.	*U+1F626*
	😧 **Anguished Face** Something unexpected happened! Face with raised eyebrows, open eyes and open mouth. A mixture of shock and disappointment. Represents fear, frustration, horror and unexpected, negative surprises.	*U+1F627*
	😮 **Face With Open Mouth** Wow, I'm impressed! Perplexed smiley is looking completely puzzled. Is positively or negatively surprised: from mildly astonished to completely steamrolled.	*U+1F62E*
	😲 **Astonished Face** That's incredible, I had no idea! Astonished face with wide open mouth and eyes: overwhelmed with surprise, completely shocked or sheer incredulity. Can hardly believe what just happened!	*U+1F632*
	😴 **Sleeping Face** Good night and sweet dreams! In comics or cartoons, zZz above the head stands for sleeping characters. The emoji is tired, wants to go to bed or is just about to fall asleep from boredom.	*U+1F634*

Emoji	Meaning	Unicode
🤤 **Drooling Face** Slobbering face, the saliva flowing from the corner of the mouth. Represents desire for a person, delicious food, the new car, or the anticipation of an event. Expression of extreme interest and desire.	*U+1F924*
😪 **Sleepy Face** Emoji is dead tired and would love to sleep now. The bubble emerging from the nose is a typical manga symbol for a sleeping character. Or as an expression that a conversation or excursion is extremely boring and drowsy.	*U+1F62A*
😵 **Dizzy Face** I feel dizzy! Smiley with crossed eyes and open mouth is totally dazed. Is confused and so dizzy it doesn't know which side is up. Also symbolizes strong emotions or drunkenness.	*U+1F635*
🤐 **Zipper-Mouth Face** Smiley with zipper instead of a mouth is keeping a secret for itself. Lips are closed or chat partner's lips should remain closed. Can also mean silence because you cannot find the right words.	*U+1F910*
🥴 **Face with unequal eyes and wavy mouth** Eyes half open, half closed, slanted mouth, flushed cheeks. The emoji has a confused facial expression: due to tiredness or the currently confused emotional world. Also known as drunken face.	*U+1F974*
🤢 **Nauseated Face** Disgusted smiley, which is already green with sickness and nausea. Might mean disgust, reluctance, or aversion, or stand for sickness.	*U+1F922*
🤮 **Face With Open Mouth, Throwing Up** I could almost throw up. Might show how drunk the person was last night. The puking smiley can also state what you think of something.	*U+1F92E*
🤧 **Sneezing Face** A sneezing face with eyes closed, blowing its nose into a handkerchief. I caught a cold! Shows that someone is ill or feels uncomfortable.	*U+1F927*
😷 **Face With Medical Mask** The mask is for protection. Either to protect yourself or others from infection. Someone is in the hospital, has to go to the doctor or has caught a disease. Wearing the masks is widely spread in Asia.	*U+1F637*
🤒 **Face With Thermometer** The sad face with the thermometer in the mouth expresses illness. Caught a flu or other illness that is associated with fever. Or is worried about getting sick.	*U+1F912*
🤕 **Face With Head Bandage** Sad looking face with head bandage: Someone is ill, had an accident, or is in hospital. The bandage symbolizes health problems.	*U+1F915*
🤑 **Money-Mouth Face** Smiley has dollar signs in its eyes, the tongue is a banknote. Could have won something or is sensing a financial chance. Implicates a sense of wealth.	*U+1F911*
🤠 **Face With Cowboy Hat** Howdy! Typical American smiley with cowboy hat from the Wild West. Stands for freedom, nature, and hard work.	*U+1F920*

Emoji	Meaning	Unicode
😈 **Smiling Face With Horns** Mischievously grinning goblin smiley with small devil horns. Wants to cause trouble, is a real teaser or planning something ugly just now.		*U+1F608*
👿 **Goblin** The goblin is frowning, looking grim, and does not feel like joking. You should be particularly careful. Represents mischievous acts or remarks as well as treachery.		*U+1F47F*
👹 **Japanese Ogre "Namahage"** The Oni represents a demon and spirit of hell in Japanese mythology. An ugly figure with horns, chasing evil souls. Traditional disguise on New Year's Eve to ward off evil spirits.		*U+1F479*
👺 **Japanese Goblin** The Tengu (literally: heavenly dog) is an evil and magical being from Japan. Has supernatural powers and brings forth disaster. The red mask has eyebrows and a beard and a noticeably long nose.		*U+1F47A*
🤡 **Clown Face** Stop fooling around! Made-up clown face from the circus world. Stands for fun and entertainment, but can also trigger fears in certain people - at least since Stephen King's horror movie "It".		*U+1F921*
💩 **Pile of Poo** Crap, oh no! Such a sh**! The comic version of a pile of feces. Can describe a situation, replace the swear word, or criticize a statement of the chat partner.		*U+1F4A9*
👻 **Ghost** The funny-smiling ghost is too cute to frighten others or cause harm. Symbol for Halloween or jokingly for creepy things, e.g. movies.		*U+1F47B*
💀 **Skull** This is extremely dangerous! The skull emoji is used in unpleasant situations or to symbolize terrible things. Can stand for a real threat, but can also be used sarcastically or humorously.		*U+1F480*
☠️ **Skull and Crossbones** Be careful! The death's head with crossed bones is a symbol of death. A warning sign for toxic substances and hazards.		*U+2620*
👽 **Alien** The aliens are here! Symbol for an extraterrestrial being. However, smiles friendly and comes in peace.		*U+1F47D*
🤖 **Robot Face** The mouth of the robot face resembles a grimace. It's like being remotely controlled and working like a robot. Can also be used for deadhearted people or refer to artificial intelligence and sci-fi movies.		*U+1F916*
😺 **Smiling Cat Face With Open Mouth** Laughing cat with open mouth. Means fun and smirking, mostly used by cat lovers. The cattiness might stand for femininity.		*U+1F63A*
😸 **Grinning Cat Face With Smiling Eyes** Cat face, which is in a good mood. The eyes are smiling, it's grinning broadly and very satisfied. The chat partner can have fun with this cat.		*U+1F638*

Emoji	Meaning	Unicode
Cat Face With Tears of Joy Cat emoji with clenched eyes and open mouth. Is enthusiastic and helpless with laughter. Something is extremely funny or silly. You are relieved and have tears of joy in your eyes.		*U+1F639*
Smiling Cat Face With Heart-Eyes Overjoyed, laughing cat face with hearts on the eyes. Is very much in love or very grateful for a friendly service. Likes something very much and expresses admiration that way.		*U+1F63B*
Cat Face With Wry Smile Cat is laughing daringly with boldly raised corners of the mouth. It mocks you, is sarcastic or having fun at your expense. Might fancy a flirt. However, you had better be cautious.		*U+1F63C*
Kissing Cat Face With Closed Eyes Cat with red cheeks and eyes closed. Its lips are pointed and it wants to kiss you. Cats have a reputation for being very choosy and tend to show affection rather reluctantly.		*U+1F63D*
Weary Cat Face Cat is tired and exhausted. It has got hollow, white eyes and is holding its paws next to the mouth. Needs a break right now. Reaction to something scandalous or shocking.		*U+1F640*
Crying Cat Face Cat face with down-turned eyebrows and corners of the mouth. A tear is running down the cheek. Just received bad news. Expression of empathy.		*U+1F63F*
Pouting Cat Face Pouting face of a grumpy cat. The corners of the mouth and the whiskers are pointing downwards. Is in a bad mood, frustrated, and has turned away angrily. Known as the Grumpy Cat, a grumpy-looking cat that became an Internet phenomenon.		*U+1F63E*
Holding hands up, palms against each other I'm praying that everything will go smoothly today or "Can you lend me some money please?" The upturned palms represent a form of praying or asking for handouts. In American sign language, the symbol of an open book.		*U+1F932*
Open Hands The two opened hands are stretched toward the counterpart. Represents affection and openness. Could also stand for a hug.		*U+1F450*
Person Raising Both Hands In Celebration Hallelujah! Hands are stretched upwards to celebrate. Is having a party, dancing wildly and friskily. Is in a good mood or having a lot of fun. Can also stand for "Banzai", a Japanese cheer that brings luck and joy for 10,000 years.		*U+1F64C*
Clapping Hands Bravo, very well done! Emoji shows two clapping hands. Is mostly used for expressing consent and appreciation. Can also be used sarcastically, if something truly doesn't deserve any applause!		*U+1F44F*
"Thumbs-Up" Sign Well done! Hand with thumb turned up. Stands for commitment, agreement and approval! Caution: In Arab countries, this is interpreted as showing the two fingers.		*U+1F44D*
Thumbs Down Sign That was really bad! Thumb turned down stands for rejection, disapproval and dislike. Also known as the false death myth meaning with Roman gladiators.		*U+1F44E*

Emoji	Meaning	Unicode
	Fist Hand The stretched-out fist means "Check!" an encouragement. Welcome between friends or gesture of agreement. Can also be interpreted as a threatening punch.	*U+1F44A*
	Raised Fist I can do it! The raised fist implies power and strength. Stands for something you believe in. also meant as a political gesture and symbol of defiance, solidarity and resistance.	*U+270A*
	Fist Pointing Left In conjunction with other emojis a sign of a hit. Casual form of greeting. The gesture 🤜🤛 is known as fist check, fist greeting or colloquially as a ghetto fist.	*U+1F91B*
	Fist Pointing Right A hand clenched in a fist pointing to the right. The hand gesture is used to greet friends as a sign of respect as well as approval or congratulation.	*U+1F91C*
	Hand With Crossed Fingers The closed fist with crossed index and middle fingers is used to wish someone luck. Children usually use this gesture to annihilate a promise or oath.	*U+1F91E*
	Victory Hand No offense! Symbol of peace, which became known in the 60s by the hippies. "V" hand signal stands for victory. In Great Britain, can be seen in an insulting way as a woman with spread-out legs.	*U+270C*
	I Love You Gesture In the American sign language, the fist with outstretched little finger, index finger and thumb means "I love you". The ILY sign mainly conveys a general, positive message.	*U+1F91F*
	Sign of the Horns Rock on! Little finger and forefinger are forming horns. The metal horn is a gesture of metal rock fans. Can have many meanings, such as unfaithfulness (by horny husband/wife), sign to ward off misfortune, devil's salutation or sacred gesture in Buddhism.	*U+1F918*
	Ok Hand Sign Thumb and forefinger form an O. Symbol for "Okay!" Sign of approval, agreement or that everything is okay. Careful, in some countries it is considered offensive and insulting ("you a**hole").	*U+1F44C*
	Back Of Hand Pointing To The Left Right this way! Trigger finger shows to the left. Is meant to point in a certain direction, indicate something or mark the important part of a message.	*U+1F448*
	Back Of Hand Pointing To The Right Trigger finger shows to the right. Draws your attention to something following or wants to remind you of something. Can also be an admonishing wiggling of the trigger finger.	*U+1F449*
	Back Of Hand Pointing Upwards Lifting the forefinger up as a warning or to emphasize a statement. Can also mean "I've got time" or "I'm in it". Wants to draw attention to something.	*U+1F446*
	Back Of Hand Pointing Downwards Hand with raised forefinger pointing down. You want to draw attention to something: look at the text below! Or you don't feel well, you are feeling down.	*U+1F447*

Emoji	Meaning	Unicode
☝ **Up Pointing Index**	The raised forefinger stands for a threat: Beware! Could also be a gesture of instruction. Someone has an announcement to make or something important to say.	*U+261D*
✋ **Raised Hand**	Emoji shows a raised palm with fingers. It stands for a welcome or farewell as well as for "Stop, I've had enough!" High five want to congratulate or celebrate a success.	*U+270B*
🤚 **Raised Back of Hand**	A raised hand, which is shown in reverse position (back of the hand is in the front). Someone wants to draw attention to himself, e.g. to ask something or to signalize his participation.	*U+1F91A*
🖐 **Raised Hand With Fingers Splayed**	"Don't come closer" or "Stop, wait!" The spread out hand can also indicate the number 5 or a high five.	*U+1F590*
🖖 **Mr. Spock Greeting**	Fingers are spread between the ring and middle finger, creating a "V". A hand sign based on sacred Jewish letters. The gesture has become known by the series "Star Trek" and Mr. Spock: Live long and in peace.	*U+1F596*
👋 **Waving Hand**	Hello and goodbye! Have a good trip! A friendly waving hand. Can be used as a welcome or farewell. Or sarcastically, if you wished someone or something would disappear.	*U+1F44B*
🤙 **"Call Me" Hand Sign**	The closed fist with abducted thumb and little finger has a phone-like shape. "Call me" or "Let's have a call soon". Similar to the surfer greeting "Hang loose".	*U+1F919*
💪 **Tense Biceps**	"You can do that!" or "I feel strong!" Arm with tense biceps. Also used in connection with doing sports, e.g. at the gym.	*U+1F4AA*
🖕 **Reversed Hand With Middle Finger Extended**	In western culture, the middle finger smiley is used as a rude and offensive gesture.	*U+1F595*
✍ **Writing Hand**	Right hand writing with a pen. Is related to writing. I'll contact you and write a message to you. There will be a test in school. You're writing a poem for your honey.	*U+270D*
🙏 **Person With Folded Hands**	Two hands pressed together. Is currently very introverted, saying a prayer, or hoping for enlightenment. Is also used as a "high five" or to say thank you.	*U+1F64F*
🦶 **Foot**	Finally walking barefoot again. You are standing on your own feet or would like to receive a foot massage from your sweetheart. Some like feet, others hate them, some have smelly feet and others have their feet well-tended. Our feet carry us and are the symbolic foundation of our body.	*U+1F9B6*
🦵 **Leg**	You have got great legs or "I am going to do leg training tomorrow". In the course of our lives, our legs carry us for 130.000 km. That is about three times around the earth. Man, as the only creature, is moving on two legs. The leg contains our body's largest bone, the largest joint and the largest muscle.	*U+1F9B5*

Emoji	Meaning	Unicode
💍 **Ring**	Will you marry me? Also "I'm spoken for!" The ring is set with a diamond, the most precious gem ever. Is mostly used in conjunction with relationships or for expressing approval.	*U+1F48D*
💄 **Lipstick**	I'll dress up! The lipstick beautifies millions of women's lips worldwide. The signal color red is associated with passion, liveliness and attractiveness. Stands for parties, fashion and fun. Often also combined with e.g. the dancing emoji 💄💃 to plan a fun evening.	*U+1F484*
💋 **Kiss Mark**	Red sensual lip print. Would like to give you a kiss, thereby leaving an imprint of the lipstick. Can mean "You're so nice" or "Many thanks!"	*U+1F48B*
👄 **Mouth**	A slightly opened mouth and red, full lips have a strong, attractive signaling effect on both sexes. "I'll send you a kiss" or "Tonight I'm going to sing at a party".	*U+1F444*
🦷 **Tooth**	I have got a toothache or someone is getting a bit long in the tooth. You need to brush your teeth now or you indulge in your sweet tooth. Enamel is the hardest material in the human body. 22 million bacteria live in a mouth.	*U+1F9B7*
👅 **Tongue**	Sticking out the tongue is a naughty gesture and a childish sign of defiance. Can be used to reinforce a joke or to tease and provoke. I am in a good mood and ready for jokes!	*U+1F445*
👂 **Ear**	The ear emoji can mean "I can hear something" or "You have my full attention". The ear is also one of the erotic zones of man and woman.	*U+1F442*
👃 **Nose**	The nose generally stands for the olfactory sense. Emoji indicates that something has a strong scent. Depending on the context, this may be nice or unpleasant.	*U+1F443*
👣 **Footprints**	Two footprints suggest difficulties, which will soon be overcome by your own efforts. Also used as a symbol for a baby's feet, or: I'm on the way!	*U+1F463*
👁 **Eye**	I have an eye on you! Something is interesting to watch or is being observed. In ancient cultures often a religious sign, such as the eye of Horus or the evil eye in the Orient.	*U+1F441*
👀 **Eyes**	Beware, someone is watching you! Two eyes are looking to the left. Something is being watched or checked. You're under observation!	*U+1F440*
🧠 **Brain**	Use your brain!, "I am taxing my brain right now", or "brainwashing someone". Our most important organ controls our body and personality. The human brain weighs 1.3 kg, consists of 60 % fat and consumes 20 % of the basal metabolic rate.	*U+1F9E0*
🦴 **Bone**	I am chilled to the bone. You work your fingers to the bone or you are skin and bones. Dog treat or part of the body. The human skeleton consists of 200 bones weighing about 15 % of the total body weight.	*U+1F9B4*

Emoji	Meaning	Unicode
🗣	**Talking Head** The silhouette of a talking face. Can refer to rumors or to a person who likes to talk a lot. The news is already circulating!	*U+1F5E3*
👤	**Silhouette of a Bust** Silhouette of a person, a shadow. Represents anonymity, secrets and unknown things. Is often used as a symbol for a user or a guest profile in software or with computers.	*U+1F464*
👥	**Silhouette Of Two Busts** The silhouette of two people. A friend you can rely on is standing behind you. Also symbolizes a community or group.	*U+1F465*
👶	**Baby** A baby face with a ringlet. Emoji can indicate an imminent pregnancy or the desire for a child.	*U+1F476*
👧	**Girl** Face of a smiling girl with cute pigtails. Represents youth and a happy childhood. "Don't be girlish" or "girl Friday".	*U+1F467*
🧒	**Child** I want to have many children in the future! The gender-neutral variant of a child's face. Someone behaves childish or immature and should grow up urgently!	*U+1F9D2*
👦	**Boy** Male child, between eight and twelve years old. Is related to children, childhood and family. Can also be used to signal that someone is behaving childishly.	*U+1F466*
👩	**Woman** She is a great woman! The emoji shows an adult female face. Refers to gender and can be used for a mother through a businesswoman to the female neighbor.	*U+1F469*
🧑	**Adult** The adults are in the majority today! The gender-neutral version of an adult person. It's about a group or an individual whose gender does not matter.	*U+1F9D1*
👨	**Man** Male adult face with mustache. Simple and common emoji. Can generally be used for men, e.g. you talk about someone whose name you do not know.	*U+1F468*
👩‍🦰	**Red-haired woman** Julianne Moore, Nicole Kidman or Pippi Longstocking. In Germany, only two percent have naturally red hair, worldwide about one percent, and the rest had a little help. You are proud of your hair color or would like to announce that you have been at the hairdresser's.	*U+1F469 U+1F9B0*
👨‍🦰	**Red-haired man** Prince Harry, Vincent van Gogh, Boris Becker or Robert Redford. Red hair is rare: Only about one to two percent of the world's population have this hair color. Mostly in combination with fair skin and freckles. At 13 %, Scotland has the highest proportion of redheads, followed by Ireland and Wales.	*U+1F468 U+1F9B0*
👩‍🦱	**Curly-haired woman** Woman with curly hair. The emoji illustrates how one self or other people look like. You have just come from the hairdresser's or want to change your hair into a head of curls for the party. It is genetically determined if someone has straight or curly hair.	*U+1F469 U+1F9B1*

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Emoji	Meaning	Unicode
👨‍🦱	**🧑‍🦱 Curly-haired man** A man with curly hair: Australian surfer boy or guy with an pompadour. This emoji illustrates the look of the new boyfriend, colleague or neighbor. Only 15% of the people of European descent have curls.	*U+1F468 U+1F9B1*
👱‍♀️	**👱‍♀️ Blond woman** Marilyn Monroe or Pamela Anderson. Blond angel, choir girl, blond bombshell, silly or sexpot: No other hair color is more tainted with stereotype. Worldwide, only 2% are naturally blond, though, the rest had a little help.	*U+1F471 U+2640*
👱‍♂️	**👱‍♂️ Blond man** The attractive Swede, the stereotype of a surfer, Daniel Craig or the nice new neighbor. Only 2% of the world's population is blond. Most blondies live in Northern Europe. Men rarely stay blond, their hair gets darker with increasing age.	*U+1F471 U+2642*
👩‍🦳	**👩‍🦳 White-haired woman** This has given me a lot of gray hairs! Or "I need to dye my hair!" Gray hair stands for wisdom, kindness and happiness. Dyed "granny hair" is a trend. Natural gray is a taboo, at least with the celebrities.	*U+1F469 U+1F9B3*
👨‍🦳	**👨‍🦳 White-haired man** Aging with dignity or growing gray hair because of stress. Due to genetic factors or external influences, the hair becomes gray. Fact: Eight out of every 10 women find gray-haired men attractive. Represents maturity and experience.	*U+1F468 U+1F9B3*
👩‍🦲	**👩‍🦲 Bald woman** Sinéad O'Connor or Britney Spears. The clear-cut can stand for a fashion statement, expression of sexual determination but also for a serious illness. Also a trend in the social media (#boldandbadchallenge).	*U+1F469 U+1F9B2*
👨‍🦲	**👨‍🦲 Bald man** I am slowly getting bald! Vin Diesel, Bruce Willis or Jason Statham – many action heroes are bald. Represents strength and dominance. 66% of all men over the age of 35 are affected by loss of hair. Symbol of the aging process. But there can also be a serious illness behind the hair loss.	*U+1F468 U+1F9B2*
🧔	**🧔 Bearded person** He is a real nature-boy or "You look like a hipster". Full beard, goatee beard, mustache or three-day beard. Symbol of maturity, masculinity and wisdom of the age.	*U+1F9D4*
👵	**👵 Elderly Woman** Go to the granny farm! A friendly elderly woman with glasses and a bun. Can refer to a family member or the nice, elder neighbor.	*U+1F475*
🧓	**🧓 Elderly adult** This rather concerns the older generation! Not yet old, but neither young anymore. Gender-neutral version of an older person. It is about people of mature age in general, where gender does not matter.	*U+1F9D3*
👴	**👴 Old Man** Friendly looking elderly gentleman with wrinkles and bald head. Represents aging in general, a father figure, the grandfather, possibly a teacher. The emoji can express how you feel after a hard day or call your chat partner old-fashioned.	*U+1F474*
👳	**👳 Person with turban** Stories from One Thousand and One Nights! Several long strips of fabric are wrapped around the head using a special technique. Symbol of the Orient and Muslim countries. The turban also has a protective function, it protects against sand and sun and is a fashionable accessory.	*U+1F473*

Emoji	Meaning	Unicode
	🧕 **Person with scarf** Triangular or suitably folded fabric for headgear. Is worn for practical, religious, cultural or fashionable reasons. The inventor of the emoji is a 16-year-old girl from Vienna who has since been on the list of the most influential teenagers in 2017.	*U+1F9D5*
	👮♀️ **Police woman** Wanted by the police! Occupationally, the woman in the police uniform has to do with the fight against crime or she carries out private investigations. Beware, someone is watching over law and order!	*+1F46E U+2640*
	👮 **Policeman** Your friendly police department. Often used in police context. Got caught driving faster than a speeding bullet. Or is investigating a case, getting to the bottom of something!	*U+1F46E*
	👷 **Builder** This emoji shows a construction worker with helmet and safety vest. Used in connection with hard physical work.	*U+1F477*
	💂 **Guardsman** I will watch over it! The guardsmen with bearskin caps and red uniforms are a symbol of England. The changing of the guard at Buckingham Palace is as popular with tourists as the latter's trying to elicit a response from the guards.	*U+1F482*
	🕵️♀️ **Female detective** I am getting on to the track of the truth! Trench coat, hat and dark sunglasses: The woman is investigating in secrecy. She reveals secrets and exposes bad intentions. Enough with the secrets!	*+1F575 U+2640*
	🕵️ **Detective** An undercover agent with the distinctive coat and hat. Sometimes he uses a magnifying glass to closely inspect evidence. The covered face stands for confidentiality or secrecy. I will solve the mystery!	*U+1F575*
	👩⚕️ **Female staff in public health** My medical studies are really exhausting! The woman in a white lab coat and stethoscope symbolizes healthcare. Can illustrate the profession or stand for health or illness.	*U+1F469 U+2695*
	👨⚕️ **Male staff in public health** Please send for the doctor! Symbolizes healthcare and can represent a doctor, nurse, therapist or surgeon. Someone has health problems or has an appointment with the doctor.	*U+1F468 U+2695*
	👩🌾 **Female farmer** We are going on a farm holiday! Nature, animals, meadows and fields. The woman in a straw hat and dungarees works in agriculture, grows fruit and vegetables or is nature-loving.	*U+1F469 U+1F33E*
	👨🌾 **Male farmer** We are going to the countryside! The man wears a straw or cowboy hat and dungarees. Refers to rural life, agriculture, horticulture or stock farming. Represents a close affinity to nature or a self-supporter.	*U+1F468 U+1F33E*
	👩🍳 **Female cook** I'm going to convince you of my cooking skills tonight! The woman with the characteristic chef's working clothes is a gourmet chef or an amateur cook, works in the catering trade or might not have any cooking talent at all.	*U+1F469 U+1F373*
	👨🍳 **Male cook** Too many cooks spoil the broth! The man is wearing a chef's jacket as well as a chef's hat and is responsible for the preparation of tasty food. Whereas men are	*U+1F468 U+1F373*

Emoji	Meaning	Unicode
	often only able to "cook" fried eggs at home, you can find more men than women in professional kitchens.	
	👩🎓 **Female student** The swotting was worth the trouble, now the celebration can start! The school, vocational training, further education or the studies were successfully completed. Represents education and knowledge.	*U+1F469 U+1F393*
	👨🎓 **Male student** A brand new university graduate! At some colleges, cap and gown or doctoral cap are worn at graduation ceremonies following the American example. Symbol for (further) education.	*U+1F468 U+1F393*
	👩🎤 **Female singer** You can buy this for a song! Whether in the car or on the grand stage, the female singer at the microphone loves the show and enjoys entertaining her audience. Can also stand for the lust for life, lightheartedness and a carefree time.	*U+1F469 U+1F3A4*
	👨🎤 **Male singer** You are a born entertainer! The man at the microphone is either a pop star, singing in the shower or he enjoys singing his own praises. Depending on the version, the singer looks like David Bowie or Prince.	*U+1F468 U+1F3A4*
	👩🏫 **Female teacher** A woman with class: the teacher. A woman is standing in front of a blackboard in order to teach. Two thirds of all educators are female. Hardly any other profession is confronted with more prejudices.	*U+1F469 U+1F3EB*
	👨🏫 **Male teacher** I wish I was a teacher! You are very happy with the new lecturer, teacher or professor. Symbolizes any kind of educational institution where teaching takes place. It can also be used jokingly if you teach the other person or play the eager beaver.	*U+1F468 U+1F3EB*
	👩🏭 **Female factory worker** I'm an amateur craftswoman now! The woman is wearing protective goggles and clothing and is holding a going welding apparatus in her hand. You are a worker in manufacturing or in the metal industry, interested in physics and chemistry or like to repair things.	*U+1F469 U+1F3ED*
	👨🏭 **Male factory worker** This will weld us together! During welding, parts are permanently interconnected. For protection, special goggles and resistant clothing must be worn. The man works in manufacturing, in a factory or is an amateur craftsman.	*U+1F468 U+1F3ED*
	👩💻 **Female technologist** You spend too much time online! A computer freak, student, blogger or online shopping enthusiast. The woman spends a lot of time in front of the computer because of her hobby, her education or her job.	*U+1F469 U+1F4BB*
	👨💻 **Male technologist** I find new technologies exciting! The man is sitting in front of the computer or laptop and is working, either as a developer or IT expert. Someone is spending too much time online playing video games.	*U+1F468 U+1F4BB*
	👩💼 **Female office worker** I'll stay in the office longer today! The woman in business attire works as an employee, businesswoman, assistant or manager in an office.	*U+1F469 U+1F4BC*
	👨💼 **Male office worker** Represents pencil pushers or suits. Whether employee, director, manager or businessman: The clothes indicate an office job. Or the man is dressing up and wearing the new suit.	*U+1F468 U+1F4BC*

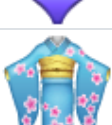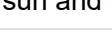| Emoji	Meaning	Unicode
	Female mechanic	*U+1F469 U+1F527*
	I can do that myself! or "I need to bring my car to the garage!" The woman is wearing a boiler suit for her profession or wants to emphasize her ability to repair things.	
	Male mechanic	*U+1F468 U+1F527*
	I'm going to work on the car later! or "I can fix everything!" The man in the boiler suit could be working as an electrician, craftsman, plumber or mechanic. Stands for manual skills or maybe for their absence.	
	Female scientist	*U+1F469 U+1F52C*
	I'm experimenting a little! With the color of my hair, in the kitchen or in the laboratory. Goggles and lab coat indicate a female biologist, chemist, physicist or scientist. Shows an interest in chemistry or illustrates that a solution is being searched for.	
	Male scientist	*U+1F468 U+1F52C*
	What will be the outcome of it? The man is wearing goggles and a lab coat and works as a scientist or researcher in a laboratory. Something is still in the experimental stage, but they are already researching the solution.	
	Female artist	*U+1F469 U+1F3A8*
	Don't paint a gloomy picture of everything! A woman with the stereotypical beret on her head and with a paintbrush and painter's palette in her hand. She is an artist by profession, has discovered a new hobby for herself or is painting the apartment. Expression of creativity and self-realization.	
	Male artist	*U+1F468 U+1F3A8*
	Don't always paint everything in black and white or gray and drab! A painter with a paintbrush and painter's palette in his hand. Represents creative talent, originality and self-realization.	
	Female firefighter	*U+1F469 U+1F692*
	Firefighters advance when something is burning. A hot discussion is going on, a childhood dream job is coming true, there is a fire somewhere or the kitchen fire from your last attempt to cook could be extinguished by yourself.	
	Male firefighter	*U+1F468 U+1F692*
	What's the fire? The firefighters' protective clothing protects firefighters from the high temperatures. The fire department extinguishes fires, saves lives and sometimes cats from trees. Used in conjunction with safety, fire protection and the job profile.	
	Female pilot	*U+1F469 U+2708*
	Welcome on board, this is your pilot speaking! The woman in a uniform, epaulettes with stripes and a cap navigates a plane. Represents dreams, change and freedom. In 1988 a female co-pilot was in a cockpit for the first time, in 2000 the first female captain.	
	Male pilot	*U+1F468 U+2708*
	This is your captain speaking, we are entering our final approach! The man with a uniform, brevet and cap is a (future) pilot. Refers to flying or navigating and aircraft in general.	
	Female astronaut	*U+1F469 U+1F680*
	Discover new things, reach unexpected heights or leave everything behind! The female astronaut (Lat. star traveler) is going on an exploring expedition to space. The childhood dream of many. Often used in connection with the universe.	
	Male astronaut	*U+1F468 U+1F680*
	As a kid I wanted to become an astronaut! The astronaut in a space suit explores the universe in a spaceship. Also used to express interest in space travel and	

Emoji	Meaning	Unicode
	planets. Represents the desire to discover something new and to increase the expansion of the mind.	
	👩⚖️ **Female judge** Woman is wearing a black robe and holding a judge's gavel. The task of judges is jurisprudence. Can be used in connection with courts or the judiciary. A decision must be made or justice must prevail!	*U+1F469 U+2696*
	👨⚖️ **Male judge** Guilty as charged! or "No plaintiff, no judge". The judge stands for law as well as for justice.	*U+1F468 U+2696*
	👰 **Bride** I'm getting married! Refers to the bride herself, a marriage or a soon-to-be wedding. Can be used for invitations, wedding anniversary, planning a celebration or looking for a wedding dress.	*U+1F470*
	👸 **Princess** A beautiful, distinguished and aristocratic princess with a crown or a diadem. The dream of all little girls. You can be happy if a man sends you this emoji, because then you are his princess.	*U+1F478*
	🦸♀️ **Superhero** With superhuman powers, they fight evil and thus protect humanity. The costume is used for the recognition factor but also for the protection of their identity. They are characterized by a high morality, great courage and sense of justice as well as the unconditional commitment to others. But every superhero is also vulnerable and has his or her underbelly.	*U+1F9B8 U+2640*
	🦹♀️ **Super villain** The super villain is the evil adversary of the superhero, e.g. Lex Luther and Superman or Joker and Batman. They usually have superhuman abilities, a high intelligence and suffer from megalomania. The villain acts out his or her evil side and enjoys it.	*U+1F9B9 U+2640*
	🎅 **Santa Claus** Merry Christmas! The plump, friendly elderly gentleman with a red cap and a white beard lives up in the north. On Christmas Eve, he slips through the chimney to put the presents under the Christmas tree for the good children.	*U+1F385*
	🧙 **Magician** This is just hocus-pocus or "I'm not a magician!" Someone wants to watch fantasy movies or has an idea for a carnival costume. Whether real magician or magical personality: It's about supernatural magic.	*U+1F9D9*
	🧝 **Elf** My favorite movie is Lord of the Rings! The small, graceful nature spirits with the pointed ears are mediators between nature and humans. The mythical creatures have supernatural abilities, can fly and become invisible. Represent timidity, delicateness and a close affinity to nature.	*U+1F9DD*
	🧛 **Vampire** I am a creature of the night or "you bloodsucker"! Dark cloak and pointed fangs: The undead in man-shape leave their graves at night to drink blood, preferably of the human kind. Have supernatural powers. The most famous vampire is probably Count Dracula.	*U+1F9DB*
	🧟 **Zombie** Walking around like a zombie, playing "Resident Evil" or watching "The Walking Dead"! Fictional creature from horror movies: a walking dead person, deprived of his or her soul. Mostly bad, scary and out for revenge. Represents will-less, dependent people.	*U+1F9DF*

Emoji	Meaning	Unicode
🧞 Genie	Tales from Thousand and One Nights, I Dream of Jeannie or Aladdin and the Magic Lamp. Character from oriental fairy tales: Locked in a bottle or lamp for punishment, the genie must satisfy three wishes for everyone who frees him. Metaphor for self-inflicted danger.	*U+1F9DE*
🧜 Mermaid	The female mythical creature lives underwater and is a mixture of female and fish body. Only a man's love can free the mermaid from her fate. Walt Disney's "Arielle" is well-known.	*U+1F9DC*
🧚 Fairy	You still believe in the tooth fairy or "I love Peter Pan films". The mostly beautiful mythical creatures have magic powers. They can be female as well as male, good or bad. They symbolize magic, purity and childishness.	*U+1F9DA*
👼 Baby Angel	I am innocent or "You are an angel!" The baby angel emoji with a halo around its head often stands for a miracle, hope or faith.	*U+1F47C*
🤰 Pregnant woman	Someone is expecting a visit from the stork. The pregnant woman who is holding her belly is going to have a baby! The roly-poly belly can also stand for weight gain or you ate too much ("food baby").	*U+1F930*
🤱 Breastfeeding	I woke up every two hours last night! A woman breastfeeding a baby. According to a study, about 80% of the mothers in Germany breastfeed their child for about 7 months. Breastfeeding in public is a controversial topic and triggered a trend in social media in 2017.	*U+1F931*
🙇 Person Bowing Deeply	A person who is bowing to you. Is grateful because of something and deeply bows to you. Can also be an offering of reverence.	*U+1F647*
💁 Information Desk Person	How can I assist? The service-oriented and friendly woman at the information desk answers a customer's question and uses a hand gesture. Can be used as a question at the end of a message: "What do you think?" or "I do not care."	*U+1F481*
🙅 Face With No Good Gesture	Stop this immediately! Woman with crossed arms. Defensive posture. Shows that something is wrong and disruptive. A signal to stop.	*U+1F645*
🙆 Face With Ok Gesture	Everything is okay! Woman with hands above her head (OK sign). Wants to tell you that everything is fine. Represents advocacy and approval. Because of the posture also known as ballerina.	*U+1F646*
🙋 Happy Person Raising One Hand	Person is cheerful and lifts a hand. Wants to be noticed and to say that he or she has a question or an answer.	*U+1F64B*
🤦 Man Grabbing His Head	Facepalm describes a gesture that became popular through the Star Trek series. "That cannot be true! "is what you think when facing the stupidity of other people. Can also be used if you are embarrassed for someone else.	*U+1F926*
🤷 Person Shrugs	"I don't know how I can help you" or "Such is life". The shrug of the shoulders shows ignorance, confusion or the lack of interest in something. Text version: ¯_(ツ)_/¯	*U+1F937*

Emoji	Meaning	Unicode
🙎 **Pouting Person** I am dissatisfied! Emoji pouts and openly shows its displeasure. Could be an indication that someone is angry and annoyed.		*U+1F64E*
🙍 **Frowning Person** Emoji shows a woman with a frown. Her expression is very distressed and sad. Could indicate sad news.		*U+1F64D*
💇 **Person at the hairdresser's** I have to go to the hairdresser's! A change in style is planned or a big event is upcoming. Men visit the hairdresser's more often than women. However, women pay more than men. Symbol of beauty and vanity.		*U+1F487*
💆 **Person is being massaged** Whether appointment at the hairdresser's, visit to the beautician or wellness day: The person enjoys a head or facial massage. Maybe the day was stressful, you are assailed by a headache and you just want to relax.		*U+1F486*
🧖 **Person in Steam Sauna** Let's relax! The steam sauna is heated to 80 to 105 °C with a sauna heater. The use of a sauna serves for relaxation and promotes good health. In Scandinavia and Russia, it even serves for cultivating social contacts.		*U+1F9D6*
💅 **Nail Polish** Woman painting her fingernails is preparing for a special occasion or is dressing up to go out. Can stand for beauty in general, femininity or a manicure appointment. Represents casualness and carefreeness.		*U+1F485*
💃 **Dancing** "I want to party" or "I'm so excited!" The dancing woman in the red dress is also often associated with salsa. In general stands for fun and joy.		*U+1F483*
🕺 **Dancing Man** I had so much fun at the party! Someone had a great time or would like to party in a club. Represents events of all kinds that can be danced at.		*U+1F57A*
👯 **Women With Bunny Ears** Two Playboy Bunnies with rabbit ears. These models represent the American Playboy magazine for men and globally stand for attractiveness. The emoji is also used as a symbol for ballet as well as for "Let's party!"		*U+1F46F*
🕴 **Hovering Man in Suit** Hovering man in hat and suit. Mix of exclamation marks and the logo of the seventies band "The Specialists". Can be used as a symbol for a ghost.		*U+1F574*
🚶 **Pedestrian** A person is on foot or going for a walk. Can also be used to tell others to cool their jets or to slow things down.		*U+1F6B6*
🏃 **Runner** The person is very athletic and goes jogging regularly. Someone is late or in a hurry and is running to quicker get from one place to another. "I am on the way!"		*U+1F3C3*
👫 **Man and Woman Holding Hands** With you, all worries are gone! Couple in love is standing side by side. Man and woman are holding hands, beaming happily.		*U+1F46B*

Emoji	Meaning	Unicode
	👭 **Two Women Holding Hands** Two women are holding hands. They could be best friends or siblings. Emoji could also explicitly stand for the same-sex female love.	*U+1F46D*
	👬 **Two Men Holding Hands** We are a great team! Two men holding hands. Can stand for friendship or represent a gay couple.	*U+1F46C*
	💑 **Couple With Heart** I'm so happy with you! A couple in love (man and woman) next to each other. Both are happy and laughing. The heart represents love.	*U+1F491*
	💏 **Kiss** Man and woman with closed eyes and lips pointed to kiss. They would love to kiss now. The pink heart stands for love.	*U+1F48F*
	👪 **Family** Can refer to the classical constellation of father, mother, child(ren), or to a close relationship within the family. You start a family or are invited to a party in the inner circle.	*U+1F46A*
	👩👦 **Family: woman, boy** My little brother is annoying! The woman is the sister or mother of a little boy. Represents family ties. May mean the woman is a single parent.	*U+1F469 U+1F466*
	👩👧 **Family: woman, girl** My daughter is like me or "I like spending time with my sister". Used by the mother, it can refer to the daughter or vice versa. Represents family ties. May mean the woman is a single parent.	*U+1F469 U+1F467*
	👩👧👦 **Family: woman, girl, boy** The man is working, his wife spends the day alone with the children. Can refer to a particular mother with her children, to a single parent, or to motherly love in general.	*U+1F469 U+1F467 U+1F466*
	👩👦👦 **Family: woman, boy, boy** My sons are great or "I am a mother of twins". Can stand for motherly love in general or for kinship.	*U+1F469 U+1F466 U+1F466*
	👩👧👧 **Family: woman, girl, girl** A mere women's household is great! Mother of two daughters or twins. Can also be an aunt with her nieces, or sisters.	*U+1F469 U+1F467 U+1F467*
	👨👦 **Family: man, boy** Like father, like son or "He takes completely after the father". Symbolizes a family (father and son, brothers, cousins) and a close relationship. May stand for a father and son trip, love among brothers and sisters or a single parent.	*U+1F468 U+1F466*
	👨👧 **Family: man, girl** I'm raising my daughter on my own or "My little sister is my one and all". The persons are related or in a close relationship with each other.	*U+1F468 U+1F467*
	👨👧👦 **Family: man, girl, boy** Single father or the wife is out and about and the husband is looking after the children. A proud father who spends time with his children or an older brother who takes care of his siblings.	*U+1F468 U+1F467 U+1F466*
	👨👦👦 **Family: man, boy, boy** Family man with his sons or the big brother with his younger brothers. Whether	*U+1F468 U+1F466 U+1F466*

Emoji	Meaning	Unicode
	related by blood or not, there is a close emotional relationship. Illustrates a father's love, an excursion with his sons or a single father.	
	👨👧👧 Family: man, girl, girl I guard my daughters jealously! Girls are often daddy's girls and fathers would love to lay the world at their princesses' feet. The father is spending time with his daughters or is a single parent.	*U+1F468 U+1F467 U+1F467*
	☐ Ball of wool Untangle the ravel in your head! The fur of sheep, goats and camels is made into wool. By rolling it up to a ball the wool does not get entangled. It warms you, is cuddly and is used for crocheting or knitting. As ball of fur, can be the nickname for fluffy baby animals.	*U+1F9F6*
	☐ Thread reel You are losing the thread, pull the string or dangle on the string. Something is running like a golden thread through a story. A thread of fibers is rolled up on the reel. Used for handicrafts, such as sewing.	*U+1F9F5*
	🧥 Coat It is raining, I'll put on a coat! The days are getting colder or it's already winter. The coat protects against rain and chill and is a fashionable accessory.	*U+1F9E5*
	☐ Laboratory coat Later on, I will have to go to the doctor! The knee-length coat made of white or light fabric is used as working garment in the chemical or medical industry. Symbol of cleanliness and purity.	*U+1F97C*
	👚 Woman's Clothes I am dressing up today! The feminine garment can be worn on many occasions. Whether casually in your leisure time or business-like at work. The blouse can represent fashion and femininity.	*U+1F45A*
	👕 T-Shirt It is getting warmer outside; you can wear short sleeves again. You need new t-shirts; the girlfriend wants to go shopping. At the so-called wet t-shirt contest the female participants are soused with water.	*U+1F455*
	👖 Jeans The cult trousers are extremely popular with both sexes. As dungarees, because of the robustness or as casual wear, because of the off-handedness. The blue jeans can stand for fashion, casual look or shopping.	*U+1F456*
	👔 Shirt with Tie A shirt with a matching tie is often worn for work and formal occasions. There is something to celebrate and the man is dressing up.	*U+1F454*
	👗 Dress Symbol of femininity. Whether dress with spaghetti straps in summer, evening dress for the chic event or party dress for the club. Represents fashion, shopping or beauty.	*U+1F457*
	👙 Bikini I want to go swimming and to bathe in the sun! The bikini is a symbol of summer, sun and fun. Can also mean "You look great, sexy bikini!"	*U+1F459*
	👘 Kimono Traditional Japanese garment. The kimono is worn by both men and women. Symbol of Japanese culture or cuisine as well as travel to Japan.	*U+1F458*

Emoji	Meaning	Unicode
	Ballerina I am going to put on ballerinas for our city stroll! The ballerina is a flat, girlish shoe to slip in. The name comes from the visual resemblance to the shoes used in ballet. Ballerinas are very popular, can be perfectly combined and are comfortable.	*U+1F97F*
	High-Heeled Shoe Attention, here comes a vamp! Men are sexually attracted by red high heels. Wants to go out and experience something exciting.	*U+1F460*
	Woman's Sandal The fashionable, open lady's shoe can only be worn in spring or summer. Represents beautiful and warm days, balmy summer nights or holidays.	*U+1F461*
	Man's Shoe I bought new shoes! The men's shoe can be worn at work, for going out or in leisure time. On average, men own 8 pairs of shoes, women 17.	*U+1F45E*
	Hiking boot Let's go hiking! The robust shoes protect the foot and provide stability, shock absorption and surefootedness. In the past, hiking was considered boring, but it is becoming a trend sport now. Out into nature!	*U+1F97E*
	Socks "This knocked his socks off!", "Put a sock in it!" or "Now pull your socks up!" Socks protect our feet from the cold and help to avoid blisters. A status symbol till the Middle Ages, a bulk good today. If you aren't careful, they are eaten by the washing machine or the dog!	*U+1F9E6*
	Gloves It's cold, I need my gloves! Accessory, protection or winter clothing. Gloves protect ha98nds from coldness, humidity and dirt.	*U+1F9E4*
	Scarf Wrap up warm, it's cold outside! Part of winter clothing on cold days. Whether winter holiday or fashion accessory, the scarf protects you against wind, is cuddly and keeps your neck warm.	*U+1F9E3*
	Top Hat In Great Britain, the top hat is worn on traditional occasions like a wedding. Also known from Monopoly.	*U+1F3A9*
	Baseball cap We are following the games of the Major League! The baseball cap with the sun visor is a fashionable headgear and protects against the sun. The cap has its origin with the baseball players in the United States. Today it is part of casual wear.	*U+1F9E2*
	Woman's Hat On the one hand, the hat is a sunscreen, on the other hand a fashionable accessory. Often made of straw, with wide brim and ribbon. Symbol for summer and vacation. In many cultures symbol of social status.	*U+1F452*
	Alumnus Hat The graduation ceremony will be tomorrow! The black, square hat with a tassel is also called graduation hat, bachelor hat or scholar hat. The graduates collectively toss up their hats at the ceremony after having obtained their academic degrees. Symbol for graduation of school or examinations, and for education.	*U+1F393*
	Rescue Worker's Helmet In Japan, the white cross is used as a safety notice on construction sites. The protective helmet can refer to rescue workers or people working in emergency services.	*U+26D1*

Emoji	Meaning	Unicode
👑 **Crown**	"This is top" or "You are the best!" The crown embellished with precious jewels represents power and luxury. Is also known as king emoji.	*U+1F451*
👝 **Clutch**	Let's go out tonight! The small, chic bag only offers space for the bare essentials and is carried in the hand. This stylish accessory is perfect for parties, business events or other important events.	*U+1F45D*
🧳 **Suitcase**	I pack my bags and take with me... I am going on a journey! Symbol of wanderlust, freedom and vacation. We usually fetch our suitcase only during the holiday season. Women pack in an organized way with a list, yet often taking too much with them while men tackle packing in a relaxed manner.	*U+1F9F3*
👓 **Glasses**	I'll take a close look at this! The glasses help people with poor eyesight to better see their environment. Some people wear glasses to look intellectual or intelligent. Symbol for bookworms or nerds.	*U+1F453*
🕶 **Dark Sunglasses**	I've got the swag! Symbol for hot, sunny days but also for coolness and distinctive mark of agents. With dark glasses, other people can be watched unnoticed.	*U+1F576*
🥽 **Safety glasses**	I need new ski goggles or "We wear safety goggles in the lab ". The safety glasses protect the eyes from dust, water, dirt, splinters and other harmful influences.	*U+1F97D*
☂ **Open Umbrella**	It is raining or it is going to rain. You had better take an umbrella with you. In Asia, it not only protects from rain, but also from the sun.	*U+2602*