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EXOTICISMS AND BARBARISMS IN BIOGRAPHICAL NOVEL TRANSLATION (CASE STUDY OF D. GOODWIN'S "DIVA")

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The article is focused on rendering exoticisms and barbarisms in the translation of a biographical novel, namely Diva by Daisy Goodwin (translated by the author of this article). The research material contains numerous exoticisms and barbarisms used in the novel to create an atmosphere of 'otherness', to symbolize the sophisticated life of a diva, as well as her life's work at the opera and her more 'human' side: love, temptation etc. Due to the original containing multiple borrowed words to create such symbolism, it has been logical for the translator to use a similar strategy in their rendering: both exoticisms and barbarisms remain alien and otherworldly, however, to avoid overwhelming the reader with the abundance of foreign vocabulary, the translator adds description or (mostly) commentary.

Key words: exoticisms, barbarisms, literary translation, biographical novel, translation strategies.

Чернікова О. І. Екзотизми та варваризми у перекладі художньої біографії (на основі роману «Діва» Д. Гудвін). Статтю присвячено дослідженню відтворення екзотизмів та варваризмів у перекладі художнього роману-біографії «Діва» британської письменниці Дейзі Гудвін (переклад виконаний авторкою цього дослідження). Екзотизми і варваризми присутні у матеріалі дослідження у значній кількості, оскільки створюють атмосферу «інакшості», символізують вишукане життя примадонни, найголовніше у її житті – оперу, а також «людський» бік її особистості: кохання, спокуси тощо. Оскільки в оригіналі такий символізм досягається через присутність численних іноземних слів, логічно є відповідна стратегія з боку перекладача – екзотизми і варваризми залишаються чужорідними, запозиченими словами, проте з метою уникнення перенасиченості тексту незрозумілою лексикою додається опис або (здебільшого) перекладацький коментар.

Ключові слова: екзотизми, варваризми, художній переклад, роман-біографія, перекладацькі стратегії.

Introduction. Borrowed (foreign) lexicon constitutes an inseparable part of any language; however, every language has its own ways of borrowing words: for this exact reason, borrowed lexicon in language has always been the focus of all kinds of philological research, both linguistic and literature studies. Assimilation of borrowed lexicon into any language happens in non-uniform and erratic ways: the adaptation of foreign words happens at different degrees and with different speed. The topicality of this paper is therefore based on the fact that the volume of borrowed lexicon, exoticisms and barbarisms in particular, is growing exponentially in our day and age, while their ever-growing numbers lead to challenges in rendering such vocabulary in translation.

Despite the existence of many kinds of borrowings known to linguists (internationalisms, exoticisms, barbarisms, loans/calques, xenonyms, macaronicisms, etc.), this research paper focuses on specifically *exoticisms* and *barbarisms*, as these particular kinds of foreign lexicon constitute an important element in the material of this research. They are of interest not only for linguistics, but for translation studies as well: they are a translator's challenge (to render them adequately, one needs to search for additional information and transcription, write translator's commentaries/footnotes, use descriptive translation, etc.).

Theoretical background. *Exoticisms* are lexical units borrowed, mostly adapted into the recipient language and used to give speech special exotic 'coloring' (Ukrainska mova: Entsyklopediia 2004, p.170); in literary texts (in our case, a biographical novel) using exoticisms means creating an intercultural atmosphere for the reader. *Barbarisms* are borrowed foreign language units which have preserved the structural features of the language of their origin (Ukrainska mova: Entsyklopediia 2004, p.62). In Ukrainian translations from English, barbarisms may be rendered using the original Latin alphabet (zero transcoding), or transcribed into the Ukrainian alphabet (transcription).

Among numerous papers focused on barbarisms and exoticisms, special mentioning is deserved by fundamental works of such Ukrainian linguists as M. Kocherhan, O. Tkachenko, H. Haiduchenko, Yu. Zatsnyi, O. Kostiv, S. Yermolenko, I. Voronkova, L. Yefremov, R. Zorivchak and many others. In recent years, the problems and challenges associated with barbarisms and

exoticisms have preserved their topicality, judging by numerous published papers on these kinds of borrowings (Vyshnivskyi, 2015; Holovach, 2014; Hrynko, 2020; Humeniuk, 2014; Dudenko et al, 2023; Dundii, 2011, Rusnak, 2011 and 2022). The papers mentioned consider exoticisms and barbarisms in various aspects, including challenges it poses in translation.

Aim and methods. The of this paper is to research the rendering of exoticisms and barbarisms from English in the Ukrainian translation of the British author and screenwriter Daisy Goodwin's biographical novel *Diva*. The novel was translated in summer 2024 by the author of this paper. This particular material has been chosen to study borrowed lexicon due to the novel being set in several European and neighboring countries (France, Italy, Greece) as well as the USA, and due to its plot (life and love story of a diva in the 50s and 60s of the 20th century). To achieve this aim, several objectives have been fulfilled: continuous sampling of exoticisms and barbarisms used by the author in the novel; studying the specific features of these lexical units by classifying them first into exoticisms and barbarisms separately, then into topics such as cuisine, music (opera), everyday life, common everyday language etc.; studying the techniques used to render this borrowed vocabulary from English into Ukrainian (by applying zero translation, transcription, descriptive translation, translator's commentary via footnotes, etc.).

Results and discussion. The analysis of *exoticisms* and *barbarisms* used in the original English novel (*Diva*) has shown that such kinds of borrowings (preserving the special features of their language of origin) are mostly used with the following goal: 1) to immerse the reader into the professional world of opera; 2) to demonstrate the native language of a speaker by using words or short phrases in Greek, Italian, French etc.; 3) to remind the reader which country the plot is currently taking place in; 4) to give further detail to the main character of the novel – Maria Callas – who has to adhere to an overly strict diet but is constantly musing about food, particularly her native Greek cuisine (to her, food symbolizes frivolity and sexuality); 5) to highlight the 'sophisticated' beau monde life constantly described in the novel by using French buzzwords. Exoticisms and barbarisms are used rather frequently throughout the novel: more than 35 individual words and phrases used to focus the reader's attention on characters speaking a foreign language, as well as more than 60 operatic terms and (mostly)

Italian short phrases from the opening lines of operatic librettos which usually have no titles, so such lines are used instead, and more than twenty names belonging to exotic cuisine.

It is important to note that barbarisms (as well as exoticisms) used in the original text of the novel are never explained which is quite demanding both for the reader and the translator, as most of these notions need thorough research to be understood properly (operatic terms need a solid amount of knowledge in that area, while conversational phrases in Greek, Italian or French require at least a superficial acquaintance with those languages). Hence, to make it easier for the Ukrainian reader to follow the plot and understand the setting of *Diva*, numerous (up to 70) translator's commentaries/footnotes have been added.

Exoticisms belonging to the field of operatic terms are used in *Diva* to thoroughly describe the professional life of the main character, Maria Callas, a world-famous diva. The examples of such exoticisms are as follows: *arpeggio*, *staccato*, *brava*, *tenor*, *soprano*, *mezzo*, *C*, *B*, *prima donna*, *cadenza*, *trill*, *bel canto*, etc.

Most of those exoticisms have been transcoded (transcribed) in translation, while to some of them, descriptive translation and addition have been applied (e.g. *співачка сопрано* in place of the original *soprano* as an epithet for an opera singer):

She couldn't possibly leave her singing teacher, the great Spanish soprano Elvira de Hidalgo (Goodwin, p.5). – *В Афінах у неї була улюблена вчителька – іспанська співачка сопрано на ім'я Ельвіра де Ідальго – з якою нізащо не хотілось розлучатися* (Gudvin, p.9).

In this example, the techniques of concretization, addition and descriptive translation have been used to render the notion of *soprano*, an operatic term stemming from Italian and used to denote both a female operatic voice of a certain timbre and the singer herself, or even a particular role in an opera performance (main or secondary).

Conversely, the next example showcases the application of simple transcoding (transcription) for the word *soprano*: '*There are rumors that you have had difficult relationships with rival sopranos – Renata Tebaldi, for example*' (Goodwin, p.25). – *Ходять чутки, що у вас складні стосунки з іншими сопрано – як-от Ренатою Тебальді* (Gudvin, p.34).

Other instances of operatic terminology, such as those denoting specific singing techniques, are also mostly rendered through transcription: "*Madame! I*

have mastered it. The trill.” (Goodwin, p.6). – *Мадам! У мене вийшло! Я зробила ту трель!* (Gudvin, p.10). However, in several instances such terminology is translated by finding an equivalent, as in Ukrainian musical tradition it is denoted differently: *Maybe if you weren't so uptight, you might hit that top C instead of wobbling around like a dying cat* (Goodwin, p.29). – *Якби ти менше корчила з себе казна-що, може, змогла б нареши́ти витягнути те «до» третьої октави, а не верещати, як кішка при смерті!* (Gudvin, p.40).

The next example showcased a mixed approach to translate a sentence loaded with numerous exotic operatic terms: *But halfway through her most difficult aria, where Amina is sleepwalking through the moonlit glade and the melody is ornamented by the kind of cadenzas and trills that are the hallmark of bel canto, she reached for the high B and she felt her voice falter* (Goodwin, p.58). – *Проте посеред найскладнішої арії – там, де Аміна-сомнамбула ходить осяяною місяцем прогалиною, де мелодія обрамляється барвистими каденціями і трелями, характерними для стилю «бельканто» – Марія спробувала взяти «сі» третьої октави – аж тут її бездоганний голос затремтів* (Gudvin, p.80).

With foreign words and phrases classified as barbarisms, a universal approach was used in the translation of the novel: preserving their spelling in Latin alphabet (zero transcoding or incrustation) plus adding a translator's commentary via footnote to give further information and description of those notions. In this way, the translation preserves the special atmosphere of the country where the plot is taking place, as well as reminds the reader of the foreign origin of certain characters.

It is not surprising that the most frequently used barbarisms are those belonging to the Italian language: the opera, the symbol and substitute for life and soul of the main character, is first and foremost associated with Italy. Additionally, several chapters of the novel take place in Italy, plus we frequently ‘hear’ Maria talking to her Italian husband who as a rule does not speak any other languages.

Translator's commentaries used in the translation of *Diva* may serve to showcase such Italian barbarisms where in translation the Latin spelling has been preserved:

Andiamo (итал.) – ходімо (let's go): this phrase is used by Maria Callas' closest friend, Italian director Franco Zeffirelli.

Cazzo (італ.) – мерзотник (asshole): used by Maria to insult a tenor who had just groped her inappropriately. In further squabble with the Italian opera director she says *basta* (італ.) – зоди (enough) – to clear her intentions and also because her Italian vocabulary mostly consists of phrases from operatic librettos.

Tesoro (італ.) – люба, дослівно «скарб» (honey, ‘treasure’); *carissima* (італ.) – наймилиша (the most beloved); *cara mia* (італ.) – моя люба (my darling): those are words frequently used to address Maria by her Italian husband, Battista ‘Tita’ Meneghini. In a scene, he expresses his frustration by reproaching his wife: *Ma cosa fai?* (італ.) – Що ти робиш? (What are you doing?)

Elsa Maxwell, Maria’s friend, presents her with the following moniker: *La Divina* (італ.) – божественна (godlike).

For her favorite singing teacher, former prima Elvira de Hidalgo, Maria always uses the address *maestra* (італ.) – учителька (teacher).

Maria’s maid, who speaks only Italian, often uses phrases like *Aspetta un momento* (італ.) – зачекайте хвилинку (Wait a minute).

When the plot takes place in France, or when Madame Callas is talking to her French fashion designer, we see numerous French barbarisms: *chérie* (фр.) – люба (darling); *alors* (фр.) – послухайте (listen); *en voyage* (фр.) – дорогою, у дорозі (on the way); *impeccable* (фр.) – бездоганно (impeccable).

When writing about the Parisian beau monde gathering at the Opera to listen to Maria Callas sing, reporters (even those working for American newspapers) say that *le tout* (фр.) – увесь (all of) Paris is present at the Opera – meaning ‘everyone of importance’, like the President with his spouse, aristocrats, rich people, famous artists, etc.

At a restaurant, the French *maître d’* uses barbarisms associated with food and service: *cèpes* (фр.) – білі гриби (porcini); *Avez-vous terminé* (фр.) – Ви вже завершили? (Are you done?)

French barbarisms are a frequent addition to dialogue throughout the whole novel, not just when the main character is in France. In these two cases, the barbarisms were translated, as they have been long adapted into the English language, plus their intention was not to create a specifically ‘French’ atmosphere – rather a sense of sophistication and ‘high society’: *Elsa, so lovely to catch up, but here I am having a dinner à deux with my dear friend Franco in my favorite restaurant, and I see nothing tragic about that* (Goodwin, p.18) – Дуже рада побалакати з тобою, Ельзо, але сьогодні у мене вечеря на двох, із чудовим

другом Франко, в моєму улюбленому ресторані, і ніякої трагедії в цьому немає (Gudvin, p.25).

In this case, the French *à deux* was translated as *на двох*: although this phrase is a clear barbarism, with its French spelling intact, it does not indicate any particular Frenchness, rather Maria's attempts to sound cold and unfriendly by showing off her diva sophistication. This phrase has become quite common in English (cf.: *folie à deux*) and in fiction mostly indicates the arrogance of a character using it ('I'm better than you because I speak French').

In the following example, the term *lèse-majesté* (which can be roughly translated as 'contempt of majesty', but normally English only uses the French borrowing in this case) was not translated directly, but rather by applying modulation and description to better fit the sentence into context: *But I am worried that you will be guilty of lèse-majesté if you stay here any longer* (Goodwin, p.18) – *Якщо через мене ти скривдиш таких високородних друзів, от тоді станеться справжня трагедія* (Gudvin, p.25).

In both cases above, the translator's strategy was to find equivalents rather than preserve these French phrases as is. The reason for such an approach is the fact that both characters using these phrases are not French and currently not in France, not even speaking to French natives – the only reason they use those barbarisms is to show off, which is reflected in the higher style used in the translation of their dialogue.

Finally, the third kind of barbarisms worth attention in the novel are the Greek ones. The core Greek phrase around which the main character's whole life is built is *Agapi mou* (гр.) – *любов моя* (my love). In Maria's childhood, she once heard this phrase from her mother, and later it is frequently used by her lover Aristotle Onassis (who, in turn, often calls himself *tourkospouros* (гр.) – *дослівно «турецьке сім'я», «турчанин»* (Turk, 'turkish seed'), because he was born in Smirna where most Greeks are of Turkish origin). At first, these two Greek words (*agapi mou*) mean love and care for the diva, but later they become a symbol of unhealthy relationship. Additionally, when Maria comes to Greece for the first time in many years to sing at an ancient open-air theater, her first word addressed to her motherland is *Kallospera* (гр.) – *«добридень»* (hello).

Last but not least, exoticisms denoting food and cuisine have pride of place in *Diva*, as they symbolize the constant struggle of the main character with her own body and temptation surrounding her – both gastronomical and sexual. For such exoticisms, transcoding has been used with addition of translator's

commentary via footnote, but in some cases (if a particular dish is pretty common for Ukrainian readers) they have been translated, e.g. *steak tartare* – яловичий мармар, the only food Maria eats to avoid gaining weight.

In the following example, Maria associates a native Greek dish, *spanakopita*, with her homeland and home: *She thought of the flaky croissants from the boulangerie around the corner, coffee ice cream in Sirmione, spanakopita just out of the oven in Athens* (Goodwin, p.16) – У Маріїних думках постали хрусткі круасани з пекарні за рогом, кавове морозиво з Сірміоне, щойно спечений шпинатний пиріг «спанакопіта» з Афін (Gudvin, p.22). Here, the translator has used transcoding (transcription) plus descriptive translation, and preserved the exotic name of the Greek dish.

Next, in a flashback, Maria's new Italian husband buys her sweetmeats to calm her nerves (she loved eating when she was young): *Tita had been her right hand then, telling her that she could perform miracles; bringing her the zeppole filled with zabaglione that she had loved so much* (Goodwin, p.66) – Тоді Тіта справді допомагав Марії, запевняв, що вона здатна творити дива, годував її зепполами з сабайоном, які дівчина просто обожнювала (Gudvin, p.90-91). Translator's commentary via footnote is as follows: *зеппола* – італійське тістечко з начинкою, щось на кшталт пампуха (Italian stuffed cake resembling a doughnut); *сабайон* – італійська версія заварного крему (Italian version of custard). The *zeppole* with *zabaglione* – Italian pastry – symbolizes Maria's happy early married life. Later, when she realizes she does not love Tita anymore, she refuses to eat the same dessert he had bought for her in Italy.

In the next example, Maria returns to Athens and remembers her student years at the Conservatoire, when all she wanted was pastry, but could not afford it due to poverty. At present, she still cannot afford to eat anything sweet, but for other reasons – she wants to stay thin and pretty, because otherwise she would hate herself: *They passed a pastry shop and Maria stopped to gaze in the window at the trays of glistening baklava; bougatsa, the almond-flavored triangles; and galaktoboureko, where the custard was drenched in lemon syrup* (Goodwin, p.94) – Крокуючи повз крамницю-пекарню, Марія задивилася на вітрину. Лискуча пахлава, наповнені мигдалевим кремом трикутнички бугаца, галактобуреко з заварним кремом і лимонним сиропом <...> (Gudvin, p.127). Translator's commentary via footnote: *бугаца* – грецький пиріг із листкового тіста, може бути солодкий (з кремом) або несолодкий (зі шпинатом або фаршем) (Greek puff pastry, either sweet (with custard) or savory (with spinach or mincemeat));

галактобуреко – грецький манний пудинг, запечений у тісті, з заварним кремом та апельсином або лимоном (Greek semolina pudding baked in dough, with custard and either orange or lemon).

The following example uses *zabaglione* again to symbolize Maria's (formerly) happy married life: *But with the cruise looming in front of her, Maria cooked all the things she knew pleased him: risotto al'Amarone, bollito misto, and zabaglione* (Goodwin, p.144) – *Проте незадовго перед круїзом вона вирішила погостувати чоловіка усім, що він любить: ризото аль амароне, боліто місто, сабайоном* (Gudvin, p.195). Translator's commentary: *ризото аль амароне* – ризото за веронським рецептом з додаванням карамелізованої цибулі, сиру та вина «амароне» (Verona risotto with caramelized onion, cheese and Amarone wine); *боліто місто* – північноіталійське рагу з яловичиною або телятиною на овочевому бульйоні (North Italian stew with beef or veal boiled in vegetable broth).

The final example of food exoticisms showcases translation via transcription and description in translator's commentary. Here, the Greek breakfast symbolizes the main character's interest for her future Greek lover who feeds her a 'native' dish while at the same time sharing intimate details of his childhood: *Strapatsada. My mother used to make this for me for breakfast* (Goodwin, p.159) – *Це страпациада. Матуся готувала мені її на сніданок* (Gudvin, p.217). Translator's commentary: *страпациада* – омлет чи радше «скрембл» у грецькому стилі з фетою, томатами й орегано (Greek omelet or rather scrambled eggs with feta cheese, tomatoes and oregano).

Conclusions. To summarize, it is important that in the translation of Daisy Goodwin's biographical novel *Diva*, the numerous exoticisms and barbarisms were rendered aiming at preserving the exotic atmosphere of 'otherness'. For exoticisms belonging to opera and cuisine, transcoding (particularly transcription) has been used, as these words are present not only in English, but also in Ukrainian (however, they are not very well-known or frequently used). Due to their rarity, every one of them was explained via translator's commentary, as most of them are probably unknown to a common reader. When dealing with the challenge barbarisms (words and phrases in non-English languages), the translator has used zero transcoding, preserving their Latin spelling and also adding a commentary explaining the meaning of such barbarisms. The approaches stated above work to preserve the symbolism present in the original

novel: Italian operatic terms symbolize Maria's calling (singing); French words and phrases showcase her sophisticated life as part of the beau monde and a world famous artist; finally, Italian and Greek foods are a symbol of Maria's hidden desires, her relationship with her own (self-abused and starved) body, and, last but not least, her sexuality and the men in her life.

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