

Borys Grinchenko Kyiv Metropolitan University  
Faculty of Romance and Germanic Philology  
Linguistics and Translation Department

**Rendering of Phonetically Equivalent Units in the Ukrainian Translation of  
K. Gray's *The Honeymoon***

**Відтворення фонетично еквівалентних одиниць в українському  
перекладі роману Кейт Грей «Медовий місяць»**

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Zhanna Karpenko  
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Research Supervisor:  
A. Kozachuk, Ph.D.

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## Abstract

This work is devoted to the problem of rendering phonetically equivalent units in the translation of Kate Gray's novel *The Honeymoon*. In the course of this research, these phonetically equivalent units were identified as anglicisms, neologisms and pseudo-internationalisms. Based on the scientific works of other researchers devoted to topics related to this paper, my own definitions of anglicisms, neologisms and pseudo-internationalisms were formulated and provided, and a scheme was created to distinguish these word categories. The scheme draws a conclusion as to whether they should be translated with their phonetic equivalents or not. In the practical part, a sample was analysed, namely, the quantitative ratio of anglicisms, neologisms and pseudo-internationalisms was determined, and it was indicated what this means for the translation itself and what causes such statistics at the global level. In addition, this paper identifies and justifies techniques for translating the word categories under consideration. Thus, the study does not only outline the problem of translating phonetically equivalent units, but also demonstrates its relevance to contemporary translation practice.

**Keywords:** Anglicism, neologism, phonetic equivalent, pseudo-internationalism, *The Honeymoon*.

**Відтворення фонетично еквівалентних одиниць в українському перекладі роману Кейт Грей «Медовий місяць»**

## Анотація

Робота присвячена проблемі відтворення фонетично еквівалентних одиниць у перекладі роману Кейт Грей «Медовий місяць». У ході роботи ці фонетично еквівалентні одиниці були визначені як англіцизми, неологізми й псевдоінтернаціоналізми. На основі наукових праць інших дослідників, присвячених темам, що стосуються цієї роботи, було сформульовано і надано власні визначення англіцизмів, неологізмів та псевдоінтернаціоналізмів, а також створено схему для розрізнення цих словесних категорій із загальним висновком, варто їх перекладати їхніми фонетичними еквівалентами чи ні. У практичній частині проаналізовано вибірку, а саме визначено кількісне співвідношення англіцизмів, неологізмів та псевдоінтернаціоналізмів, вказано, що це означає для власне перекладу, і чим така статистика зумовлена на глобальному рівні. Крім того, у цій роботі визначено та обґрунтовано техніки перекладу розглядуваних словесних категорій. Так, дослідження не лише окреслює проблему перекладу фонетично еквівалентних одиниць, а й демонструє її актуальність для сучасної перекладацької практики.

**Ключові слова:** англіцизм, «Медовий місяць», неологізм, псевдоінтернаціоналізм, фонетичний еквівалент.

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## Introduction

The significance of the topic Rendering of Phonetically Equivalent Units in the Ukrainian Translation of K. Gray's *The Honeymoon* lies in the rise in publishing and the increase in the number of contemporary books being translated. Due to globalisation and the spread of the English language, the number of borrowings is increasing, and so is the number of words that have phonetic equivalents in the target language. Therefore, it is necessary to understand which of them are positive and suitable for inclusion in the text, and which are not.

The categories of words that have phonetic equivalents in other languages have been studied by other scholars. For example, works on anglicisms include those by authors such as Farion, Pomilyuko-Nedashkivska, Bordovska, Martynova and Kukushkin, Onysko, Erardi, Gardner, Comploi, and others. Neologisms have been studied by Newmark, Behera, Aitchison, and others; pseudo-internationalisms have been researched by Kozoriz, Goncharenko, Prokopenko, and others.

The object of this research is the translation of phonetically equivalent vocabulary units in the English-Ukrainian language pair, and the subject is neologisms, anglicisms and pseudo-internationalisms in K. Gray's *Honeymoon* and its Ukrainian translation.

The aim lies in investigating the importance of distinguishing phonetically equivalent vocabulary units for the translation. The objectives of this paper are to formulate my own definitions of the word categories under consideration, to determine the reasons for their emergence in the Ukrainian language, to develop a scheme for distinguishing between them, and to demonstrate its effectiveness in practice.

The research material is Kate Gray's book *The Honeymoon* (413 p.) and my translation of this book under the title «Медовий місяць» (409 p.).

The research methods include linguistic modeling, translation analyses, classification, critical discourse analysis, sampling, corpus analysis, quantitative analysis, and case study.

The novelty of my work lies in demonstrating the importance of distinguishing between phonetically equivalent vocabulary units, developing a specific scheme for distinguishing between them, and outlining techniques for translating them.

The structure of this paper is the following: Chapter one provides a theoretical background of defining basic notions of phonetically equivalent vocabulary units with specifications of the basic differences between anglicisms, neologisms and pseudo-internationalisms, the method of their classification; and the preconditions of these word categories emergence in Ukrainian. Chapter two is devoted to rendering of anglicisms, neologisms and pseudo-internationalisms into Ukrainian, highlighting their frequency in the translation of *The Honeymoon*, identifying translation techniques for these word categories and providing the translation of phonetically equivalent vocabulary units in the Ukrainian version of *The Honeymoon*.

Certain aspects of the study have been published under the titles *Interlingual Homonyms and the Importance of Recognising Them* and *The Harm Of Anglicisms To The Language And The Importance Of Identifying Them For Translation*.

## Chapter 1. Theoretical background of defining basic notions of phonetically equivalent vocabulary units

### 1.1. Basic differences between anglicisms, neologisms and pseudo-internationalisms

Translation requires an understanding of the words, and in order to translate them properly it is necessary to know which category they belong to. This thesis focuses on the word categories that have phonetically equivalent vocabulary units in the target language, particularly anglicisms, neologisms and pseudo-internationalisms in the context of English-Ukrainian language pair.

Neologisms, according to Hohenhaus are ‘words that are ‘young’ diachronically speaking, but which nevertheless have already entered the language as more or less institutionalised vocabulary items’ (Hohenhouse, p. 17-18). ‘Young’ words emerge when there is a necessity to name a ‘young’ or new phenomenon that did not exist before. If this phenomenon survives so does a newly coined word that denotes it (Schmidt, p. 75) Bhagavan Behera suggests an interesting idea that at a time every word could be perceived as a neologism (Behera, p. 26) but nowadays they appear as a response to the changes in cultural, social and technological spheres (Aitchison) as it will be discussed further.

Summarising the above I would define neologisms as words that are new to the language and are introduced together with a phenomenon they denote. Specifically, these are lexemes that have no equivalent in the language they are lent to. Hence, not so many years ago a front camera was introduced in smartphones and people began taking photographs of themselves with that camera (note that there are three neologisms in this part of the sentence), thereby coining the term *selfie* — a novel word for a novel phenomenon, meaning that is a *neologism*. It can be seen in the modern books, for example *The Honeymoon* by Kate Gray, in such a context as *There’s a moment of silence, punctuated by the shrill laughter from the table next to us as they take numerous selfies* (Gray, p. 106) and it is translated as *Якийсь момент між нами панувала тиша, інколи порушена сміхом із сусіднього столика — там все не наробляється **селфі*** (Грей, p. 110) because Ukrainian language borrowed this word together with this phenomenon, and so in Ukrainian it is a neologism as well and is transcoded into *селфі*.

According to Andy Bodle, there are thirteen methods for the creation of new words, and those are derivation, back formation, compounding (*How new words are born*) for instance, one of the most popular coined words using this method is *barman*, which is created by uniting the words *bar* and *man*. Then Bodle lists repurposing, conversion, eponyms, abbreviation, loanwords, onomatopoeia, reduplication, nonce words, error, and portmanteaus. Behera also adds ‘playing with sounds’ as a possible way for coining new words (Behera, p. 26).

Shakespeare is widely regarded as the inventor of new words, although when reading modern books and articles I find it easy to notice that a greater number of them are being created today, primarily due to technological advancements, which have resulted in the emergence of things that have to be named. Another modern condition of new words coining is the popularity of fantasy literature. Authors imagine new worlds with unique beings and invent novel terminologies to delineate them, as, for instance, *vineweavers* in Tomi Adeyemi’s book *Children of Anguish and Anarchy*. Respectively the translator also has to coin a non-existent word for a non-existent term. This particular case, the lexeme *vineweavers*, I translated as *лозоприборкувачки* as it renders the author’s meaning and suits the style of the text. Some of those words gain popularity and become widespread. The most recognizable examples are the words *muggle* and *quidditch* (from J.K. Rowling’s *Harry Potter*) and *hobbit* and *orc* (from J.R.R. Tolkien’s *Hobbit*).

The abundant emergence of neologisms is due to the fact that new words mirror the needs of the modern society, and, as R.F. Kuang said, 'Languages aren't just made of words. They're the modes of looking at the world. They're the keys to civilization' (Kuang, p. 164).

Now we shall proceed to defining another word category. Sometimes no new phenomenon appears but a new word still finds itself in a language, and that is a case of anglicisms. In a broad sense it is a 'generic name to describe the occurrence of English language elements in other languages' (Onysko, p. 24). To rephrase and clarify, anglicisms are new words that enter a language but do not bring any new phenomenon and are simply an English variant of an existing term. Anglicisms do not enrich the language since they are 'a bunch of unprocessed words that mean the same thing and are just thickets of thistles, not the development and abundance of the language' (Selihey, 2016, p. 113-114) thus creating a case of *Anglo-Barbarisation* as it is called in the monography *Anglicisms and anti-Anglicisms. 100 stories of words in a social context* written by Farion, Pomyliuko-Nedashkivska and Bordovska. According to it, barbarism is a word that is not yet absorbed in the language that borrows it and has no reasons to be in this language. Anglicisms lead to the impeding of the recognition of the native language and negatively impact the grammar and morphology. The quantity of anglicisms that have already entered the Ukrainian language is, as it is claimed by Martynova and Kukushkin, catastrophic since it completely disregards the uniqueness of the Ukrainian language and brings a decline in the culture of the language (*Anglicisms in the modern Ukrainian language*). It is evident that this problem is seen not only in Ukrainian language but also in French, German and Latin as is seen through the headlines *Lexical borrowings in French: Anglicisms as a separate phenomenon*, *Anglicisms in German: Borrowing, lexical productivity, and written codeswitching*, *Anglicisms in Latin: Loanwords and Local Perceptions and more*. It is notable that no British or American researches were found concerning this topic. This invasion of anglicisms creates a case of anglo-barbarisation which is a violation of the balance between native words and the ones borrowed from English. The late 19th – early 20th century witnessed the beginning of this phenomenon, reaching its peak in the 1970s due to social and political factors and the spread of the English language in educational and public spheres of Ukraine (Farion, Pomyliuko-Nedashkivska, Bordovska, p. 33).

For instance, it is certain that the word *вунадок* has been present in the Ukrainian language for more than a hundred years. In fact, the General Regional Annotated Corpus of Ukrainian shows the first mention of this word in 1889. However, it is noteworthy that the anglicism *кейс* is now commonly used to denote the exact same thing, and in English the word *case* means *вунадок* (apart from other meanings since English is a highly polysemantic language). For example, if the sentence *My weak alibi – home alone with no witnesses – didn't help my case* (Gray, p. 378) is translated as *Моє слабке алібі, що я була сама вдома і без свідків, цьому кейсу не допомогло* it will be understandable for the age group 15-30 years, but it cannot be considered as a proper Ukrainian translation, especially taking that the character who is saying it is not that young. Thus, in this case the word *вунадок* is the most suitable.

To clarify the impact of anglicisms on the language, I find it suitable to emphasise that anglicisms are transcoded words from English that sound and mean the same in both English and a language they are lent to. This thesis argues that anglicisms are not synonyms with the existing Ukrainian equivalents, which means they do not enrich Ukrainian language with the words that have slightly different connotations but pollute it by displacing common Ukrainian words. The benefit of borrowing turns into its reverse when, due to the incessant pressure of numerous borrowings, native speakers lose their own word creative abilities (Bulakhovskyi, 1975 p. 270).

There is also a term known as pseudo-anglicisms (Farion, Pomyliuko-Nedashkivska, Bordovska, p. 15), which denotes words derived from other languages (mainly Greek and Latin) that were incorporated into Ukrainian through the mediation of English.

Finally, pseudo-internationalisms refer to words that, according to Virchak (2022), are 'semantically and functionally non-equivalent terms that represent similar parts of speech and have interferentially similar phonetic or graphic patterns' or, put in a simpler way, are 'false equivalents and misleading words of foreign origin' (Prokopenko, 2019). Kozorih and Honcharenko claim that

pseudo-internationalisms are found when a word is pronounced (and sometimes spelled) similarly in two languages. Slightly rephrasing, I would define pseudo-internationalisms as words that sound identical or similar in various languages but possess different meanings.

As observed from personal linguistic reflection, pseudo-internationalisms can occur as result of a purely coincidental phonetic resemblance (such as the words *sick* and *сик*, *did* and *дід*), due to borrowing through cultural contact, and as consequence of misunderstanding or misinterpretation; expansion of the word's meaning and loss of its former ambiguity.

Communication of native speakers who represent different languages might result in what researchers call *linguistic shock*, which is 'a state of surprise, laughter, or shame at hearing words or phrases from a foreigner that are consonant with your native language' (Shovkovych, 2023).

For instance, the lexeme *decade* in the English language signifies ten years, and the lexeme *декада* in the Ukrainian language refers to ten days. The difference in meaning is significant and misconception that these words denote the same period of time could potentially lead to a conflict or misunderstanding. As an example we can use the sentence *Apart from the kitchen, none of the other rooms has been touched in decades* (Gray, p. 90). Here the character implies that the condition of the rooms desires to be better as they were not renovated for a long period of time, no less than twenty years, and if the word *decades* is translated as *декади* the reader will not meet the negative impression of character since two *декади* is just twenty days, three weeks, and for a room it is not a long period of time. Therefore, it is appropriate to translate the mentioned-above sentence as *Окрім кухні, жодну іншу кімнату не чіпали вже кілька десятиліть* (Грей, p. 93).

There exists an interesting linguistic phenomenon known as *partial pseudo-internationalism* or *conditional pseudo-internationalism*. It occurs when one and the same word is translated differently in different contexts. For example, let us consider the word *student*. In English, this word has two semantic units: 1) a human being, 2) who studies. In Ukrainian, there are four words to denote this meaning: *учень*, *учениця* and *студент*, *студентка*. All these words possess more semantic units, which makes them more specific. Therefore, the English sentence *He is a school student* is to be translated into Ukrainian as *Він — учень*, since the word *учень* contains the following semantic units: 1) a human being, 2) a male, 3) who studies, 4) who studies at school. Thus, the word pair *student* and *учень* is an example of pseudo-internationalism because in this context, the word *student* cannot be translated with its phonetic equivalent *студент*. However, under alternative circumstances — or, more precisely, in a different context, the lexeme *student* can be translated as *студент*, and then word pair *student* and *студент* will illustrate the case of internationalism. This context might be *He is a university student* since Ukrainian word *студент* does have a semantic unit *who studies at university*. To provide the example from the text under consideration, *The Honeymoon*, in the extract *There was a nasty fight in her previous school. Thankfully, a teacher managed to intervene just in time but the other student still ended up in hospital* (Gray, p. 370-371) it is obvious that the word *student* is an example of pseudo-internationalism because the word *school* shows that it is not a *university student*. Therefore, in the translation this extract is seen as *У її попередній школі зчинилася знатна бійка. На щастя, вчителька встигла вчасно втрутитися, але інша учениця однаково опинилася в лікарні* (Грей, p. 375).

Summarising the above, in this section there are definitions provided for such terms as anglicisms, neologisms, and pseudo-internationalisms, and their principal characteristics are illustrated through the selected examples. It is underscored that this distinction is of considerable significance in the context of translation, particularly in the translation of fiction literature, since the ability to determine whether a given item is an anglicism, a neologism, or a pseudo-internationalism directly influences the translator's choice of strategy and the outcome. Although these categories may overlap in certain contexts, they represent different linguistic phenomena and have to be regarded as such. Furthermore, the illustrative material has demonstrated how these categories operate in practice, thereby reinforcing the theoretical distinctions. Taken together, these observations establish a conceptual framework that will function as a practical foundation for assessing translation solutions and as a reference point for subsequent analysis.

## 1.2. Method of classification the words into the categories of anglicisms, neologisms and pseudo-internationalisms

Based on my translation experience, particularly with Gray's book *The Honeymoon*, I have developed the scheme for the cases when one encounters an English word that has a phonetic equivalent in the Ukrainian language (Appendix A).

The scheme consists of a set of questions that lead to the answer as to what word category a lexeme belongs to and if it is appropriate to use its phonetic equivalent, also known as homonym.

After answering yes for the question if the word has a phonetic equivalent, the next question is, does it (meaning the source word) mean the exact same thing (as the homonym of this word in a target language)? For that, it is good to use *Cambridge Dictionary* and *Horokh Dictionary*. If you answer that question as no, you are dealing with a pseudo-internationalism, also known as a false translator's friend, meaning it is a tricky word, and you shall not translate it using its phonetic equivalent. For instance, let us consider the word *extravagant*. Does it have a phonetic equivalent? Yes, it does; there is a word *екстравагантний*. Does it mean the exact same thing? According to *Cambridge Dictionary*, the English word *extravagant* is 'spending too much money or using too much of something' (Extravagant, 2024). *Horokh Dictionary* shows that the meaning of the Ukrainian word *екстравагантний* is 'Який привертає увагу своєю незвичайністю, своєрідністю і не відповідає загальноприйнятим звичаям, нормі, моді' (ЕКСТРАВАГАНТНИЙ — ТЛУМАЧЕННЯ | Горох — Українські Словники, n.d.), which is *unusual*. So it does not mean the exact same thing? No, it does not, so that is a case of pseudo-internationalism. From that follows, that the word *extravagant* must not be translated with its phonetic equivalent *екстравагантний*. Respectively, the sentence *I needed to inhale it all. Their engagement party, their extravagant wedding, the plush flat she moved into after they separated* (Gray, p. 290) I translated as *Мені треба було знати про все: їхні заручини, їхнє пишне весілля, дорогу квартиру, в яку вона переїхала, коли вони розбіглися* (Грей, p. 296).

Now if that question is answered with yes, and the source word and its phonetic equivalent do mean the same, the next question is 'Is there another word to render this lexeme?' If the answer is yes, then this phonetic equivalent in the target language is most probably an anglicism and shall not be used. Let us see an example with the word *remote*. If going from the very beginning, does this word have a phonetic equivalent? Yes, it does; there is a word *ремоут* circulating in the Ukrainian language, and this can be proven using the General Regional Annotated Corpus of Ukrainian (GRAC). As for the second question, the answer is also yes, both *remote* and *ремоут* mean 'far away in distance' (Remote, 2025). Now, is there another Ukrainian word to render this meaning? Yes, there is, and that is the lexeme *віддалений*, as is proven with the help of *Horokh Dictionary* that defines this word as 'Який перебуває або розташований на далекій відстані від кого-, чого-небудь' (ВІДДАЛЕНИЙ — ТЛУМАЧЕННЯ | Горох — Українські Словники, n.d.). The existence of a proper Ukrainian word *віддалений* makes the word *ремоут* an anglicism, meaning in this case the phonetic equivalent of the word *remote* is not to be used. Thus, the sentence *The soaking wet steps leading down from the remote viewing platform would have been lethal* (Gray, p. 7) is to be translated as *Прогулянка мокрими сходами, що ведуть униз із віддаленого оглядового майданчика, цілком могла б стати для когось останньою* (Грей, p. 9). Not *ремоут-майданчика*.

Returning to the scheme, if the answer to the question 'Is there another way to render this meaning?' is no, the next question that follows is 'Is this word new?' That is to be checked using the abovementioned GRAC. If the answer to this question is yes, a translator is dealing with a coinage, and so this word can be translated with its phonetic equivalent. To see that in practice, let us analyse the word *barista*. Going from the very beginning, does this word have a phonetic



equivalent? Yes, it does; that is the word *бариста*. Does it mean the exact same thing? After checking *Cambridge Dictionary* and *Horokh Dictionary* we are assured that yes, it does. Is there another word to render this meaning? None that comes to mind, none in the synonyms section of *Horokh Dictionary*, meaning the answer is no. Is this word new? The search in GRAC shows that the earliest recorded mention of this word was in 2010. 15 years is not a lot for the word so the answer is yes, this word is new, proving that *бариста* is a coinage and can be used in the Ukrainian language as such, as it is for instance in the sentence ...*waiting for Peter to finish giving his order to the barista* (Gray, p. 195) – ...*і чекаю, поки Пітер скаже баристі своє замовлення* (Грей, р. 200).

The case when the answer for the last question, ‘Is this word new?’ is no is not related to the topic of this study, but to make the scheme full I find it suitable to add that that would be an internationalism, as for example the words *студент*, *алкоголь*, *спорт* etc. These are not new in the Ukrainian language, and they mean the same as their English homophones.

In conclusion, it is possible to state that in order to categorise the words as neologisms, anglicisms or pseudo-internationalisms, a translator has to answer a set of questions and, to do so, use explanatory dictionaries in both source language and target language, the dictionary of synonyms and a linguistic corpus for the target language, as for example General Regional Annotated Corpus of Ukrainian.

### **1.3.Preconditions of usage of anglicisms, neologisms and pseudo-internationalisms in Ukrainian**

Language and people are inseparable. Language shapes nation as well as nation shapes language and can even be viewed as a metaphor for society that has the ability not only to transmit the social order, but also to maintain it and potentially even change it. The importance of language and its impact on thinking process is highlighted in George Orwell’s *Nineteen Eighty-Four*, in which language was shaped and the words like *freedom* and *equality* were removed, so that people no longer had ideas of such things. It is even said that ‘language creates borders’ (Rebet, 1997). That implies, that language creates unique culture and is a reflection of that culture. Therefore, the intrusion into the language can be viewed as ruining the culture and its traditions, for when the language is unified and the borders are blurred, nation loses its cultural identity. Taking all of that into consideration it goes without saying that the issue of language must be of the highest priority in every state. After all, ‘language is a resource just like gold and silver’ (Kuang, p. 164).

Since language is connected with people, it is connected with politics. Today, the world’s politics is oriented on globalisation. Globalisation is the interdependence of different countries. In order for this connection to be possible, nations must be able to communicate with each other. Some countries possess greater influence than the others, and so their language prevails. In the modern world, English is the dominant language due to the political and economic power of the states where it is spoken, and these are the United Kingdom and the United States of America. English has become a language of intercultural communication and is regarded to be prestigious. It is beyond doubt that it simplifies understanding between different parts of the world, but it has a rather negative effect on other languages in general and onto Ukrainian in particular.

This prestige of English caused by globalisation has resulted in the emergence of anglicisms, neologisms and pseudo-internationalisms in Ukrainian. Taking into account all of the above, it follows that while neologisms have a positive effect on the language and enrich it, anglicisms pollute it, and pseudo-internationalisms cause misunderstandings. In general, I am confident that borrowing of words is inevitable, but it must be limited. Sviatoslav Karavanskyi in his work *The Secrets of Ukrainian Language* claimed that ‘...borrowings should not be the only and exclusive source of vocabulary enrichment’ and argued that ‘A language should develop its

own internal word-forming capacities. Otherwise, it ceases to be a self-sufficient language and becomes a satellite language doomed to eventual extinction' (Karavanskyi, p. 147).

Another factor contributing to the oversaturation of foreign words in Ukrainian is the inferiority complex that has been imposed upon Ukrainian language and people for centuries by the Russians. The Ukrainian language was banned 134 times (Horhota, 2014). People were killed for speaking and writing in it. Therefore, 'the main reason for modern massive borrowings as barbarization lies in the socio-psychological factor' (Farion, Pomyliuko-Nedaskivska, Bordovska p. 102). It is evident that people were forced to believe that the Ukrainian language is the language of 'a commoner', that it is not even a self-sufficient and complex language but 'just a dialect'; that Ukrainian has no right for existence and functioning. There has been a stereotype that if a person speaks Russian they are from city, and if they speak Ukrainian they are considered to be 'from some poor village'. In my view, the fact that these thoughts have been imposed on Ukrainians for centuries only proves the importance of language and claims that language is a means of control and power. Farion, Pomyliuko-Nedashkivska and Bordovska claim that the priority of foreign languages in the political, educational and social realms is the reason for the lag in Ukraine's state-building processes in comparison to other countries. 'Focusing on what is foreign alienates from what is native' (Farion, Pomyliuko-Nedashkivska, Bordovska p. 62).

And so it appears that Ukraine continues to be shaped by the residual influence of Russian, while increasingly aligning itself with English. It is also important to mention that 'today, the most ardent anglicizers are usually former moscowites under the slogan of linguistic internationalization and the seemingly inevitable saturation of anglicisms' (Farion, Pomyliuko-Nedashkivska, Bordovska, p. 35) and 'the long-existing dictatorship of the Russian language in education has been replaced by an English-speaking dictatorship with the "noble" objective of "European integration and globalization"' (Farion, Pomyliuko-Nedashkivska, Bordovska, p. 66).

There is one Latin saying *quid quid latine dictum sit, altum videtur* that means 'everything said in Latin sounds wise'. In Ukraine, from my perspective, the situation is that everything spoken or written in English sounds better, smarter, cooler and more prestigious or, as Newmark put it, 'foreign is posh' (Newmark, p. 99).

This analysis strongly indicates that that poses a threat to Ukrainian culture and identity. It even led to the emergence of the so-called 'English-Ukrainian pigeon' which is when people speak in a mixed way and can use both Ukrainian and English words in their everyday communication. Thus, a new category of words appeared, where English words are assimilated to Ukrainian rules, and so the lexemes like *юзати, фіксити, чекнути, вкрашитися* and others developed.

The use of transcoded words from English instead of their Ukrainian equivalents is not only disrespectful towards the Ukrainian language but is also a violation of the law. On April 25, 2019, the Law "On Ensuring the Functioning of the Ukrainian Language as the State Language" was adopted, which states that the objectives of this Law are:

d) to use Ukrainian words, phrases, and terms instead of foreign ones if there are equivalents in the Ukrainian language, and to raise awareness of them among citizens;

e) to prevent the vulgarization of the Ukrainian language and its mixing with other languages. (ЗАКОН УКРАЇНИ Про забезпечення функціонування української мови як державної (Відомості Верховної Ради (ВВР), 2019, № 21, ст.81))

According to the Law, if a Ukrainian equivalent to an English term exists, it must be used. While this formulation is not quoted verbatim from the statute, it is a reasoned summation drawn from the provisions outlined above.

It is essential to note that this thesis does not claim that learning a foreign language and English in particular is a threat to Ukraine. Rather, it emphasizes the necessity of limiting borrowings and highlights that it is better to create our own words instead of transcoding foreign ones, since 'using foreign words indicates the scarcity of the native language' (Sova, Tymchak, p. 82-83). Moreover, 'to lose your native language and adopt a foreign one is the worst sign of allegiance, it is a shackle on the soul' (Thomas Davis as cited in Farion, Pomyliuko-Nedaskivska, Bordovska, p. 74) and in the wartime when Ukrainians fight and give their lives to protect their

Motherland, it is of highest priority to protect language as well and not to give it up in order to seem better for those of power. Russianisms and anglicisms have the same role in Ukrainian language, and only due to political reasons do we erase the first and accept the last, when it is necessary to focus on our own and develop it.

The last but not the least reason for foreign words invasion into the Ukrainian language is technological development and the openness of the informational sphere, as well as social media. All of these enable international communication and following of the global trends, and thus adopt them along with new words. It is worth noting that new vocabulary is mainly provided by the media, and the main bridge through which words cross borders is the youth. According to Rustam Hadzhiiev, a developed youth culture is the key factor in language change (Hadzhiiev, p. 23).

The objective of this thesis does not lie in claiming that anglicisms must be banned, rather it emphasises that they have to be limited and used as a powerful stylistic device. In literature, if a character's speech is overloaded with anglicisms it is a distinguished characteristic of them, which indicates what kind of person they are. It is equal to the usage of pigeon or, according to Shevelov, 'primitive tongue-tied fancy' (Shevelov, p. 17) of Voznyi from *Natalka Poltavka*: «От юних літ не знав я любові. Не відчував возження в крові». (Kotlarevskyi as cited in Farion, Pomyliuk-Nedashkivska, Bordovska, p. 42)

To summarise, it is possible to say that the preconditions for neologisms, anglicisms and pseudo-internationalisms in Ukrainian are the historical background of Ukraine and the enrooted by the enemies thought that Ukrainian is not worthy and prestigious; globalization and technological development; the pursuit of membership in the European Union. All these directly affect the language.

## Chapter 2. Rendering of anglicisms, neologisms and pseudo-internationalisms into Ukrainian

### 2.1. Frequency of anglicisms, neologisms and pseudo-internationalisms in the translation of *The Honeymoon*

In this thesis, the emphasis is on the phonetically equivalent vocabulary units found in my translation of the Kate Gray's novel *The Honeymoon*, with a particular emphasis on pseudo-internationalisms, neologisms, and anglicisms. As a result of the analyses, the sample was selected from 310 vocabulary units, including 123 anglicisms, 105 neologisms, and 82 pseudo-internationalisms. For more details, see the percentage diagram in the Appendix B. With representative aim in this research 23 anglicisms, 16 neologisms and 12 pseudo-internationalisms are analysed.

The creation of this sample necessitated my engagement in a sequence of actions, involving the meticulous execution of several methodological procedures. It is also crucial to note that the sample is full-scaled rather than selective and that I did not include in my sample the repetitions of the words already added. For creating this sample I assessed all 409 pages of the source text and 413 pages of its translation, thereby guaranteeing a comprehensive examination of the vocabulary units in question.

To begin with, I read a few pages of the translated book «Медовий місяць» and subsequently read the original version of those same pages. While reading the English text, I identified the words that have phonetic equivalents in the Ukrainian language. Consequently, I analysed the category to which they belong, as outlined in section 1.2. Method of classification the words into the categories of anglicisms, neologisms, and pseudo-internationalisms.

The development of such a sample and the identification of a significant number of vocabulary units that have phonetic similarities in the English-Ukrainian language pair (it should be noted that internationalisms were not taken into account) suggests a high level of globalisation, reflects the influence of this phenomenon on the author, and provides an insight into the era in which the book was written. The author's selection of contemporary language subconsciously conveys to the reader that the events are taking place in their own time, thereby bringing the events and the characters closer to the intended audience.

In the process of translating this work, I approached lexical choices with deliberate care to preserve the text's modern sensibility and faithfully convey the author's intent. At the same time, I sought to avoid excessive reliance on anglicisms that might obscure meaning or disrupt the integrity of the Ukrainian linguistic system. Particular attention was paid to homophonic or near-homophonic terms whose resemblance across languages could lead to semantic distortion. Recognizing the translator's role in shaping readers' lexical repertoire, I prioritized the enrichment of Ukrainian vocabulary and the expressive potential of the target language. Rather than defaulting to foreign borrowings that may be phonetically or articulatorily alien to Ukrainian speakers, I aimed to demonstrate the language's capacity for innovation and semantic depth.

As previously noted, my sample consists of 310 pairs of vocabulary units, 123 of which are the words that have similar form in both English and Ukrainian, that are used in Ukrainian language but at the same time have proper Ukrainian equivalents, which means they are anglicisms.

The predominance of such items — those that are rendered through direct transcoding while disregarding native equivalents — reflects the pervasive influence of English as well as its global status and the tendency among speakers, particularly young people, to adopt foreign lexemes in place of native ones.

In my role as translator, I intentionally refrained from employing transcoded English terms and instead prioritized the selection of Ukrainian lexemes with equivalent semantic content, aiming to underscore the expressive capacity of the target language and its aptitude for conveying nuanced meanings across diverse contexts.

The large number of neologisms most clearly demonstrates the modernity of the text, as the characters live among things and concepts that have emerged recently and, therefore, have been named recently. This type of neological vocabulary functions as an indicator of relevance, embedding temporal markers within the narrative and demonstrating the language's responsiveness to contemporary social transformations. Typically, such concepts are borrowed into other languages alongside the terms that denote them, lacking native equivalents beyond those coined in the source language. Accordingly, I opted to transcode these items, as they are already familiar and understandable to Ukrainian audience.

The book contained the fewest number of pseudo-internationalisms, i.e. words that sound similar in English and Ukrainian but denote different concepts. This category poses particular challenges for translators, as it can lead to semantic misinterpretation and distortion of the author's intent. The low frequency of pseudo-internationalisms underscores the linguistic distance between Ukrainian and English, suggesting that their occurrence is not directly correlated with globalisation. At the same time, it highlights the importance of observance in identifying such terms. In translating these items, I conducted a thorough contextual analysis, consulting both English and Ukrainian dictionaries to ensure accurate semantic differentiation and appropriate translation.

Ultimately, the analysis of the sample emphasises the theoretical considerations about the influence of globalisation on language and the importance to distinguish between these three categories of words when translating from English to Ukrainian. Furthermore, the text's modernity and cultural openness are indicated by the high density of anglicisms, neologisms, and pseudo-internationalisms, which not only serve as indicators of the intensity of language borrowing and development processes, but also suggest a certain level of complexity in perception. Consequently, the findings obtained enable us to refer to the text in question as a linguistic phenomenon that simultaneously encompasses the general trends in contemporary word usage and functions as a research field for the study of interlingual interaction and word-formation innovations.

## **2.2. Essential techniques of translation of phonetically equivalent vocabulary units**

The translation of phonetically equivalent vocabulary units is an interesting topic, researched by many scholars. There are many articles concerning particular word category neologisms, written by Iryna Phlysynyk and Anna Pohorila (*The Challenges Of Translating Neologisms And Strategies Of Overcoming Them*), Tomislav Frleta and Zrinka Frleta (*A Neologism: Translation and/or Adaptation*), as well as Peter Newmark (*A Textbook of Translation*), Mona Baker (*In Other Words: A Coursebook on Translation*) and others.

This sustained scholarly attention to the aforementioned lexical category stems from its linguistic relevance, as it represents emergent lexemes that contribute to the enrichment of the language. Their practical significance is further amplified by the expansion of the publishing industry and the proliferation of new translations, which underscore the need for a standardised methodological framework for rendering neologisms across languages. To add more, as stated by Peter Newmark, 'Most people like neologisms, and so the media and commercial interests exploit this liking' (Newmark, p. 140).

As Phlysynyk and Pohorila (*The Challenges of translating Neologisms and strategies of overcoming them*) state, there are numerous difficulties while rendering neologisms into a target language, for instance the polysemy of the words, cultural specification, wordplay and more. They

emphasise the necessity to understand the word and the consequences under which it has appeared, as well as taking into consideration the type of text and its target audience in order to translate it.

Frletas in their work *A Neologism: Translation and/or Adaptation* focus primarily on neologisms in J.K. Rowling's *Harry Potter* books and the importance of the context to translate these vocabulary units properly in order to render the appropriate atmosphere.

Udovichenko in thesis *The Peculiarities in Translation of Neologisms in English* claims that sometimes these words have to be rendered through description, explanation or contextual replacement, and in other cases with such techniques as calque, transcription or transliteration and direct borrowing, which is writing a word in its original form.

Peter Newmark, who is considered to be one of the most significant figures in the field of translation studies (Wikipedia, Newmark), and is the author of such works as *Textbook of Translation* (1988), *Paragraphs on Translation* (1989), *About Translation* (1991), *More Paragraphs on Translation* (1998), in his book *Textbook of Translation* among other topics explored neological vocabulary units, defined the ways of their formation and suggested the techniques for their translation, in particular transference, which is 'the process of transferring a SL word to a TL text' which includes transliteration (Newmark, p. 81.) This method is not favoured by the author who claims that 'translator's job is to explain' (Newmark, p. 82). Another technique is naturalisation, which means transferring and adapting the word from source language firstly to phonetic, and then morphological norms of the target language (Newmark, p. 82); cultural equivalent, which is choosing an approximate translation, where a cultural word of the source language is translated into a cultural word with the similar but not accurate word of the target language (Newmark, p. 83); functional equivalent, denoted as using a general word for a specific notion (Newmark, p. 83); descriptive equivalent, meaning describing the word using a few general words (Newmark, p. 84); synonymy, but it is noteworthy to mention that this method is used for not important words in the text, 'in particular for adjectives or adverbs of quality', and, as the scholar states, 'this procedure is used for a SL word where there is no clear one-to-one equivalent' (Newmark, p. 84); through-translation (known also as calque and is a literal translation of common collocations and components of compounds (Newmark, p. 85); and shift or transpositions, which is the changing of the grammar form (Newmark, p. 85).

The translation of neologisms, anglicisms and pseudo-internationalisms in *The Honeymoon* required a rather limited set of techniques. Neologisms were mostly translated with the help of transference (known also as transcoding) and sometimes description, and other lexemes of the word categories viewed in this paper were translated with their established equivalent.

In conclusion, we can see that the translation of neologisms is a complex topic studied by numerous linguists who examine this word category from different angles and take into account its various aspects. The studies reviewed emphasise that the word groups under consideration function not only as linguistic novelties, but also as cultural markers that embody the dynamics of social, technological and ideological change. Therefore, translators are constantly faced with a challenge to accurately convey new lexical units while preserving their stylistic, pragmatic and cultural resonance.

### **2.3. The translation of phonetically equivalent vocabulary units in the Ukrainian version of *The Honeymoon***

For the analysis of phonetically equivalent vocabulary units, I selected a text I had personally translated, which is *The Honeymoon* by Kate Gray. This choice was motivated by the book's contemporary nature: authored by a modern writer and set in the present day, it reflects current realities through its narrative and character dialogues.

Now let us proceed to the examination of specific examples, which will substantiate and contextualize the foregoing discussion.

I can start the analysis from the title itself. The word *honeymoon* has an established equivalent in Ukrainian, *медовий місяць*, that according to General Regionally Annotated Corpus in Ukrainian is in use since 1899 when it was written by Hordii Brasiuk in his *Crooked Smile* («Скривлений посміх»). Nevertheless there are persons who find this translation inappropriate and that is why in their social media and Twitter in particular they use the word *ханімун*. And so it appears that rather than using the established Ukrainian equivalent, which has been in circulation for over a century, these individuals opt for a transcribed form that disregards national translation norms and instead reflects Russian transliteration conventions. According to Ukrainian standards, the letter *h* should be rendered as *z*, not *x*, so not only is this variant undemanded, it is incorrect. Taking all the above mentioned, that puts the word pair *honeymoon-ханімун* as anglicism.

The prologue of the book starts with a sentence *A heavy storm rolled in last night — a month's worth of rain in two hours, unheard of outside of the rainy season* (Gray, p. 7) and the very third word — *storm* — is in my sample as a pseudo-internationalism. The English word *storm* is an homophone to the Ukrainian word *штурм*, and that is an example of pseudo-internationalism because the word *storm* is defined as ‘an extreme weather condition with very strong wind, heavy rain, and often thunder and lightning’ (Storm, 2025), meanwhile Ukrainian word *штурм* has a narrower meaning and is defined as a strong wind, ‘сильна буря’ (ШТУРМ — ТЛУМАЧЕННЯ | Горох — Українські Словники, n.d.). Considering this, I translated the first sentence of the book as *Уночі була жахлива погода — за дві години випала місячна норма дощу. Це нечувано для нинішньої пори — таке буває лише в дощовий сезон* (Грей, ст. 9). In this particular case the word combination *heavy storm* is generalized to *жахлива погода*.

The third sentence of the prologue includes the word *concrete*. There is a Ukrainian word *конкретний*, but these two do not have the same meaning, making it a case of pseudo-internationalism. To clarify, English *concrete* means ‘a very hard building material made by mixing together cement, sand, small stones, and water’ (Concrete, 2025), meanwhile Ukrainian *конкретний* denotes something opposite to abstract (КОНКРЕТНИЙ — ТЛУМАЧЕННЯ | Горох — Українські Словники, n.d.). Providing a context, *...man whose body now lies at the foot of the rough concrete steps...* (Gray, p. 7) one indeed might think that the word *конкретний* would be an appropriate translation here as a specification of the place, that man's body was at the foot of this particular stairs, *внизу цих конкретних сходів*, but that is not the case. Thus, the given extract from the sentence is translated into Ukrainian as *...чоловіка, який тепер розпластвся внизу, біля щербатих бетонних сходів* (Грей, p. 9). In this case an established equivalent is used.

The next abstract proves the statistics that states that anglicisms dominate, since on that very same page there is yet another example of this language phenomenon. There is a sentence *But, this high up, the sea breeze does little to slow the pace of decomposition* (Gray, p. 7). The last word, *decomposition*, has an established equivalent *розкладання* (one might notice morphological calque in this word pair). Nevertheless, together with this word there exists its transferred version which is *декомпозиція*. This is the case of an anglicism because *декомпозиція* does not bring any new meaning and is just a different, posh because foreign (Newmark, p. 99) way to say *поділ, розділення, розкладання, гниття* (ДЕКОМПОЗИЦІЯ — ТЛУМАЧЕННЯ | Горох — Українські Словники, n.d.). Therefore, I translated this sentence as *Але тут, на такій висоті, морський бриз ніяк не вповільнить процес розкладання* (Грей, p. 9).

Now let us finish analysing the prologue and advance to the first chapter of the book, the very first page of which gives three cases for the analysis. This again indicates how widespread the phonetically equivalent vocabulary units are.

The opening sentence is *As soon as I see her, I know that we will never be friends* (Gray, p. 9). For a reason completely obscure to me, in Ukraine people like to ignore the word *друг* and tend to use the English variant which is *френд*. The search in General Regional Annotated Corpus shows 896 results for the word *френд*. It is used by writers as well as by media and I cannot comprehend the reason for ignoring the word *друг* that is noted in GRAC since 1889 (for comparison, the word *френд* has been in active use since 2015). *Френд* means the exact same

thing as *друз*, meaning it does not enrich Ukrainian language in any way, making it a case of anglicism. Understanding the harm of anglicisms, I translated the sentence as *Як тільки я її бачу то одразу ж розумію, що **подрузами** нам не стати* (Грей, р. 11).

The next word under consideration is seen in the sentence *I try not to make it too obvious that I'm looking as she pads over in her Chloé **sliders**...* (Gray, p. 9), and to be more precise it is the lexeme *sliders*. This one is particularly interesting due to the polysemy of this word, since it is used in the fields of machine, food, basketball, animal world, landscape and more (Slider, 2025), but in this case we understand that the meaning we need is shoes thanks to the mention of the brand *Chloe*. Now the problem is to choose an appropriate variant for this type of shoes. It is from pictures that we see what it is, but the problem lies in finding an appropriate Ukrainian equivalent. The immediate variant that comes to mind is *шльопанці* but this one is not appropriate as it is not in the dictionaries and is believed to be a calque from Russian. The word *сандали* cannot be a proper translation as well since it is a different type of shoes, and so is a recommended variant *канці* since those are for wearing at home. There exists a transcoded variant *слайдери* making this an anglicism case but this one might be confusing since this lexeme also has multiple meanings but in different spheres (the Google search of the word *слайдери* gives the results in IT, manicure, and music spheres). As a translator I have decided that the best option in this situation will be to use a newly coined word, made understandable due to the method of onomatopoeia, coining the word *топанці*. Thus, I translated that sentence as *Намагаюся не надто відкрито зиркати, коли вона проходить повз у **топанцях** від бренду «Клоє»* (Грей, р. 11).

I consider it important to emphasize that I oppose the mixing of alphabets (unless these are the cases of interglosseme (known also as code-switching), etymology explaining, or others when it is crucial to preserve the original form) and therefore regard the insertion of an original proper name into the text rather than its translation into a form that is accessible and legible to the target audience as inappropriate and find it more suited to provide an original name as a comment if required.

Before leaving this page there is one more word of the sample to consider which is *radio*. Now this is the case of a neologism, since it is a new lexeme that denotes a relatively new phenomenon; this lexeme does not have any synonyms, so its transferred version can be freely used in Ukrainian language, as is seen in the following example: *She has the voice of a **radio** presenter, full of energy and warmth* (Gray, p. 9) – *...голосом **радіо**ведучої, повним енергії й тепла* (Грей, р. 11).

Another example of a neologism would be the word *кондиціонер* transferred and adapted from *conditioning*. Like *radio*, it is a relatively new invention and respectively the word, and Ukrainian borrowed this technology together with the name. One might argue, and not for no reason, that it is easy to name this device taking into account its function and to have the word *охолоджувач* as a result. That is a fair argument but the thing is the word *охолоджувач* already exists and is used in a slightly different field, so in this case borrowing the word from English equals enriching Ukrainian language. Thus, the sentence *I picture Jamie spread naked across the bed under the chill of the air-**conditioning**...* (Gray, p. 10) is translated as *Я уявляю, як Джеймі голий розвалився на ліжку під холодком від **кондиціонера**...* (Грей, р. 12).

The next word I would like to analyse is *cringe* as in the abstract *I say, then **cringe**. Who uses the word epic at my age?* (Gray, p. 10). This is a slang word used particularly by young people (but not exclusively), and Ukrainian teenagers did not come with any word with this meaning so borrowed this one as *крінж* (mostly ignoring *The rule of nine* («правило дев'ятки»), according to which this word is to be transcoded as *кринж*; in GRAC there are 5 times more results of the word *крінж* than there are *кринж*), though on SlovoTVir platform there are some variants such as *тороп, сором, шулота, шул, гижка, очмана* (Як Перекладається Слово Крінж Українською - Словотвір, 2025) and more. And instead of using some of these variants people adapted this word for it to be used as other part of speech. In this case the verb is used and the possibility to translate this word as *кри(и)нжувати* makes it an anglicism, but in Ukrainian language there is a nice



established equivalent *знічуватися*. Thus, I translated this extract as ...*відповідаю і одразу ж знічуюсь. Та хто каже слово «епічний» у моєму віці?* (Грей, р. 12).

The next case from my sample I would like to analyse is *cabana* as in *bamboo cabana* (Gray, p. 11) that I translated as *бамбукове бунгало* (Грей, р. 13), so that is an example of pseudo-internationalism since in Ukrainian language there is a word *кабан* that is an homophone to *cabana* but these two are not related semantically in any way.

I have so far analysed the lexical units under consideration on the beginning pages of the book in order to demonstrate the density and frequency of phonetically equivalent words. From this point on, I will not proceed in order, but will examine the most interesting cases from the sample.

If the word has its phonetic equivalent in Ukrainian — let it be a word pair *deadline* and *дедлайн* and one can find its synonyms in a dictionary, then this word belongs to the category of anglicisms, and it is better to use the variant that is more natural for Ukrainian language. Therefore, the most adequate translation for the term *deadline* is *термін*. The lexeme *термін* means the exact same thing (compare: *виконайте завдання, дедлайн* — *вівторок* and *виконайте завдання, термін* — *вівторок* or *дедлайн* *виконання завдання* and *термін* *виконання завдання*) and has been used in the Ukrainian language for a much longer period of time. With the help of the General Regionally Annotated Corpus of Ukrainian it can be observed that in Ukrainian the word *термін* has been used in the meaning under consideration since 1924 as, for instance, in a sentence *Для установ, підприємств, а також й приватних громадян, на яких розповсюджується придбання прапорів, термін для придбання таких встановити до 1-го листопаду* (GRAC, official department, 1924), and the earliest mention of the word *дедлайн* is 2009 as seen in a sentence *Отже, за підрахунками урядових юристів цей «дедлайн» має настати вже 25 квітня* (GRAC, Online newspaper *Ukrainian Week*, 2009). The foreignness of the word *дедлайн* is emphasized by the fact that it is framed by quotation marks.

One might argue that the most appropriate equivalent for the term *deadline* is *реченець*. Yet such an assertion proves untenable upon closer examination. My argument is supported by the authoritative entries found in the repeatedly referenced General Regionally Annotated Corpus of Ukrainian. There one can find the examples of the usage of this word, which are the following (original orthography is preserved): *З огляду на те, що реченець скликання установчих зборів визначений на 25. падолиста, видало тимчасове правительство розпорядок, що четверту Думу розв'язується і посольські мандати погасають.* (Діло, 1917), *Вправді єгомоть пан Задрипа доручив, а радше підкинув пану Василеві кілька позовів, але на означений реченець позовники не ставилися* (Опільський Юліан. Твори: В 4 т. Том 3: Опири, 1884), *По отриманню такої відповіді рішиться, чи зізд відбудеться, і відповідно до сього назначиться реченець нарад* (Діло, 1917). More examples could be provided but these must be enough to demonstrate that the words *реченець* and *дедлайн* are not interchangeable because the word *реченець* is understood in the given examples as *time or date of an event*.

To substantiate the theoretical considerations outlined above, I will now present an example from the text under analysis. In *The Honeymoon* one reads: *I'd been so up against it with deadlines that I hadn't had the chance to save the recording anywhere else* (Gray, p. 195) and taking into consideration all the above-mentioned it has to be translated as *У мене так горіли терміни, що я не мала змоги зберегти запис десь інше* (Грей, р. 200).

One of the most frequent anglicisms nowadays is the word *прайс*, transferred from the word *price*. I do not find it understandable why this word is better than *ціна* (which, in General Regional Annotated Corpus is used 641801 times and is there since 1889) or *вартість* (with the similar statistics: in use since 1890 for 358457 times). This borrowed word *прайс* means the exact same thing and does not enrich the language to any extent, making it undesirable and even harmful. With that, the sentence *There was no way we could have agreed on a price with a guy like him* (Gray, p. 49) has to be translated as *Ми б точно не домовилися про ціну з таким типом* (Грей, р. 51).

The next word I would like to analyse is a partial pseudo-internationalism, meaning in some cases the English word and its transcoded version have the same meaning, and in some cases do not. Allow me to provide an example. In a sentence *He doesn't glance up as we squelch our way towards the lift* (Gray, p. 48) the word *lift* means 'a device like a box that moves up and down, carrying people or goods from one floor of a building to another' (Lift, 2025), and Ukrainian word *ліфт* has the exact same meaning, so the translation of the sentence is *Поки ми чвакаємо повз нього до ліфта, погляду він не підводить* (Грей, p. 50). This makes the word pair *lift-ліфт* a case of internationalism (or even a coinage since it is a relatively new invention). Now when looking onto another sentence with the same word, for example *Listen, if you're not enjoying the party, then I can give you a lift back if you like?* (Gray, p. 102) the word *lift* cannot be translated as *ліфт*. The translation of the word *lift* as *ліфт* will not make a sentence meaningless in this particular case but that will be an inadequate translation taking that the word *lift* has to be viewed as a component of a separate expression *to give a lift* which has different meanings including 'to transport someone somewhere' that suits this particular context. Understanding this, I translated the sentence as *Слухай, якщо ти не насолоджуєшся вечіркою, я можу забрати тебе додому, коли хочеш* (Грей, p. 105).

Another good example of a partial pseudo-internationalism is the word *record*. The confusion might be caused due to the word *рекорд* present in Ukrainian language. Now in some contexts this word pair can be viewed as an example of internationalism since both words have the meaning 'the best or fastest ever done' (Record, 2025) but the English word *record* also has a meaning 'a piece of information or a description of an event that is written on paper or stored on a computer' (Record, 2025). In some cases it appears that both meanings are suitable, as, for example, in the sentences *My old boss will take me back and my record will be wiped* (Gray, p. 54) or *Being able to interview Lou on the record is literally what I need to get the story to print* (Gray, p. 64) and even *...I will be able to set the record straight* (Gray, p. 84). All these sentences can be translated using the word *рекорд*, and the result will not be completely meaningless: *Бос сказав, що візьме мене і зітре мій попередній рекорд; Змога опитати Лу для рекорду це саме те, що мені потрібно аби надрукувати історію; Я зможу чітко встановити рекорд*. All these variants of translation can exist, but because it is a book with a deep context and I am immersed in it as a translator I understand that these are not adequate equivalents. Respectively, these three sentences are translated as following: *Мій колишній бос візьме мене назад, а мою справотеку зітруть* (Грей, p. 56), *Спілкування з Лу під запис — саме те, що потрібно, щоб всю історію опублікували* (Грей, p. 66), *...мені вдасться відкрити завісу правди* (Грей, p. 87). Interestingly enough, due to the polysemy of the word *record* it is translated differently in all three given examples.

One of the brightest examples of anglicisms is the usage of the word *аутфіт*, transferred from *outfit*. There are over four hundred cases of the usage of this word on the GRAC platform. Not only is this word utterly unrequired since in Ukrainian there are words *вигляд, образ, одяг* and more, but from phonetic point of view it is not natural for Ukrainian articulation. The letter combination *ay* is not typical for Ukrainian language. Moreover, translating *outfit* as *аутфіт* uses Russian transcoding rules since according to the Ukrainian once the *ou/au* is to be rendered as *ав*. This would make it *автфіт* which is although possible is still very complicated to pronounce, and most importantly it is unnecessary. Thus when translating the sentence with the word *outfit*, as for example *Mark reminded me last night as I picked out my outfit – a pair of charcoal-grey trousers and a plum-coloured blouse...* (Gray, p. 83) I did not use a foreign word and translated the sentence as *Коли я підбирала одяг учора ввечері, — вугільно-сірі штани й сливову блузку...* (Грей, p. 86). These translation is adequate, natural and understandable for all the age groups of the target audience.

A good example of a pseudo-internationalism that in some cases might cause some funny misunderstandings is the word *wallet* which has Ukrainian homophone *валет*. This is a pure phonetic coincidence and these words do not share any roots. In the majority of cases it is understandable that *wallet* cannot be translated as *валет*, as for instance in a context given in the

sentence ...*I pulled out his **wallet** and took the wad of cash...* (Gray, p. 406) where it is obvious that *wallet* is 'a small container for carrying coins, paper money, and credit cards' (Wallet, 2025) and so is translated as ...*я дістав його **гаманець** і забрав готівку* (Грей, p. 410), but if a sentence goes like *I put Mark's card back into his **wallet*** (Gray, p. 318) one might think that this is about playing cards and putting one card to another called *валет* and translate this sentence as *кладу карту Марка до його **вальта***, but since in English the word *wallet* is not related to playing cards I translated this sentence as *Кладу карту назад у **гаманець*** (Грей, p. 323).

Nowadays one might encounter a double anglicism which is *смузі-боул* from English *smoothie bowl*. Both words have their proper equivalents in Ukrainian: the word *smoothie* basically means *нюре* (though it must be mentioned that to some extent it is a coinage because in some recipes smoothie is made not just from fruits and berries as it is with *нюре* but some yoghurt or ice-cream is added which makes it a different and new thing. That is why I find it acceptable to transfer the word into Ukrainian as *смузі* since it does enrich a language by bringing a new phenomenon) and *bowl* is *миска*, *глибока тарілка*. Yet what sounds foreign sounds cool and that is why in many menus and recipes the word combination *смузі-боул* is mentioned which is not understandable to many and, as with other borrowings, uses Russian transcoding rules. As a conscious translator I did not use transcoding from English taken that it will not be understandable for target audience and after a detailed analysis of what is *smoothie bowl* and reading multiple recipes of this dish I translated the sentence *It's a bit of Insta fodder, a reed basket containing plump pastries, freshly squeezed orange juice and **smoothie bowls**, all adorned with delicate tropical flowers, floating on the top of a lagoon pool over on the other side of the hotel* (Gray, p. 63) as *То має бути інстаграмна картинка: різнорівневий басейн, на ньому колихається плетений кошик з пишною випічкою, свіжовичавленим апельсиновим соком і **мисками з густим смузі й нарізаними фруктами**, і це все прикрашене витонченими тропічними квітами* (Грей, p. 65). In this particular case I used transferring (*смузі*), established equivalent (*миска*) and descriptive translation (*з нарізаними фруктами*) to achieve a proper and understandable for the target audience translation.

The popular anglicisms brought by online era and social media are *пенлай* (also used as *рінлай*) and *френд ріквест* (found as *френд реквест* as well). The General Regional Annotated Corpus confirms that these word forms are indeed in use. The statistics for *пенлай* is particularly shocking as it counts over two thousands cases of the usage, starting from 2019. As with all the previous cases of anglicisms, these ones have no reason to be in Ukrainian language as they have their established equivalents, which are *відповідь* and *запит на дружбу*. As a translator who recognizes the importance of preserving linguistic purity and avoiding unnecessary borrowings, and being fully aware of the potential consequences of such interference, I translated the sentence *There's already a **reply** from Peter* (Gray, p. 184) as *Від Пітера вже є **відповідь*** (Грей, p. 189) and *I've sent you a **friend request** on Facebook, to stay in touch* (Gray, p. 65) as *Я надіслала тобі **запит на дружбу** у фейсбуці, щоб залишатися на зв'язку* (Грей, p. 67-68). As you can see, these modern notions can be naturally translated.

Some things common to the Ukrainian language nowadays, for instance *hoodie*, *router*, *boiler*, did not exist in Ukrainian environment some twenty years ago, meaning a sentence created using linguistic modeling like like *\*вдягла **худі** й пішла по новий **роутер**, попередньо викликавши майстра щоб перевірити **бойлер**\** would not be understandable at all. These words did not exist then because there were no things to denote them, and we borrowed them together with the words. That means that the words *худі*, *роутер* and *бойлер* are neologisms and are translated with the help of transferring. For example: *I use the sleeve of my crumpled **hoodie** to wipe away the tears that have appeared from nowhere* (Gray, p. 76) — *Рукавом м'ятого **худі** витираю сльози, що з'явилися нізвідки* (Грей, p. 79); *Jamie's on his phone — he's moved nearer to the **router** that he must have switched back on* (Gray, p. 78) — *Джеймі дзвонять. Він підходить до **роутера**, якого вже, мабуть, увімкнув* (Грей, p. 81); *I run the hot water tap and flinch. It's ice-cold. I forgot that we need to wait for the **boiler** to heat it up* (Gray, p. 76) — *Вмикаю гарячу воду — і здригаюсь. Вона крижана. Я забула, що треба почекати, поки*

**бойлер** її нагрів (Грей, р. 79-80). Neologisms are good for the language because they enrich it by bringing new meanings.

I find it appropriate to continue with an example of a pseudo-internationalism. When reading a word combination *terrace-lined street* one might imagine a rich street where every house has a terrace and translate it as *вулиця з будинками з терасами*, but that would be an inadequate translation. The *terrace-lined street* means a street with a row of houses that share side walls and are basically one big building with multiple entrances (Wikipedia, terraced house). An established Ukrainian equivalent to it is *рядні будинки*. So when in the context of a busy London there is a sentence *Our terrace-lined street is a beautiful display of crisp orange leaves* (Gray, p. 79) I understand that it has to be translated as *Наша вуличка із рядними будинками миловидно всіяна хрусткими помаранчевими листочками* (Грей, р. 82).

As it was already stated multiple times, neologisms are the words that are rendered into a target language through the transferring, but that is not the only way to translate them. It is also possible (and desired) to invent a new word for a new phenomenon which will be understood without any explanation. Let us view the sentence *I wished I'd not been so hasty to accept this offer at the Islington Post and given myself more than just one day at home to recover from the long journey home and the jet lag* (Gray, p. 84) and particularly the word combination *jet lag*. The plane is a relatively new invention and so is the state of *jet lag* which is 'the feeling of tiredness and confusion that people experience after making a long journey by plane to a place where the time is different from the place they left' (Jet lag, 2025). In the General Regional Annotated Corpus I saw a few cases of the usage of a transcoded version of the word under consideration which is *джетлер*, but finding this lexeme not satisfactory, I ventured further and decided to use the help of SlovoTVir platform. There is a significant quantity of the variants for this word and the most appreciated one is proposed by Yevhen Bykov which is *часозбій* (*Як Перекладається Слово Джетлаг Українською - Словотвір, 2024*). This short word perfectly renders the definition of the word combination *jet lag* so as a translator I found it suitable to incorporate this word into the text to make it spread and used. Thus, the abovementioned sentence is translated as *Шкодує, що я надто швидко прийняла пропозицію від «Ізлінгтон пост» і дала собі лиш один день відпочинку після довгої подорожі додому і часозбоєм* (Грей, р. 87). The word *часозбій* organically suits the sentence and is understandable with the context. This suggests the possibility that one day it will be found in a dictionary.

Anglo-barbarisation made it possible to hear in a Ukrainian office the sentence like the one I have composed using the method of linguistic modeling, which is *\*Мембери компанії зібралися в мітинг румі й слухають споксмена\**. I do not consider it to be Ukrainian language. All these words are anglicisms, they are unnecessary borrowings that displace proper Ukrainian words. In Ukrainian this sentence is to be delivered as *\*Працівники компанії зібралися в кімнаті для нарад і слухають речника\**. Taking that, when these words were used in the book *The Honeymoon* I translated them with their established equivalents, for instance: *...breezes down the office, pointing out with a jiggle of an arm the stationery cupboard, the meeting room and the communal kitchen* (Gray, p. 84) — *...швидко крокує офісом і різкими рухами показує на шафу з канцелярським приладдям, кімнату для нарад і спільну кухню* (Грей, р. 87); *I'm briefly introduced to other tired-looking members of staff* (Gray, p. 84) — *Мене коротко представляють іншим стомленим на перший погляд працівникам* (Грей, р. 87); *A spokesman said that consular officials had been informed* (Gray, p. 87) — *Речник стверджує, що посадовців вже повідомили* (Грей, р. 90). As it is seen from the examples, the Ukrainian language is totally capable of covering various meanings and there is no need to borrow lexemes when having their plausible equivalents.

Another anglicism that is extremely widespread now, especially after Covid-19, large-scaled invasion of Russia into Ukraine and online format of work and studying caused by it, is the word *лінк* transferred from the English word *link*. One might argue that it is acceptable to use this word as a coinage, and it would have been so if there were no synonyms to it which are more natural for Ukrainian language and deliver the same sense, which are *покликання* and *посилання*.

But it is important to mention that I find only one of those variants appropriate, and that is *посилання*, because in Ukrainian *посилатися на щось* means to use something as a source, and the word *покликання* is an homograph, which with a stress on the second syllable means ‘calling, something you feel you are destined to do’. When possible as it is in this case it is better to avoid polysemantic words. Taking all of that into account, I translated the sentence *I don't know him personally but here is a link to the GoFundMe page set up to help his wife with the funeral costs* (Gray, p. 133) as *Я не знав його особисто, але ось посилання на сторінку «ГоуФандМі», де його дружина збирає кошти на похорон* (Грей, p. 137).

Another interesting case I would like to analyse is the word combination *baby shower* which does not mean taking a child and washing it with a shower but is ‘a party for a woman who is going to have a baby soon, when she is given presents for her baby’ (Baby shower, 2025). *Baby shower* is not to be confused with a *gender reveal party* since the first takes place approximately a month before the birth is due and the latter does in the beginning of a pregnancy term. If a gender reveal party is nowadays more or less common in Ukraine and respectively there is a translation for it, *baby shower* can be considered a realia since in Ukraine there is no tradition as such (as observed from personal experience and data from social media). Now one might find some articles in Ukrainian with the headlines like *Свято напередодні пологів: що таке **бебі шауер** і як його організувати?*, *Що таке **Бебі шауер** зрозумілою для всіх мовою*, *Що таке **baby shower**? Всі за і проти* which only prove that borrowings are not understandable and need to be explained. Moreover, the variants suggested in the first two headlines follow Russian rules of transcoding (according to the Ukrainian ones it is supposed to be *шавер*) and the author of the last article did not even attempt to transfer this word combination into Cyrillic script. When facing this word combination while translating the book, I realised that the first thing I have to do is to read about this kind of event (a rule number one for a translator is to understand the text) and after a thorough research I learned that this party's guests are women only and the aim is to give a blessing and presents for a child that is to be born. Keeping that in mind I had an intention to create a new word combination to denote this meaning and came up with *вечірка дітословення* hoping it would be understandable that this is a party (*вечірка*) where children (*діти*) are blessed (*благословляються*), and suggested a comment to the text. But when working with the editor Olha Artukh we agreed that it is better to avoid giving a comment on the bottom of a page and instead weave the meaning of the party, the explanation of *baby shower*, into the text. Thus, the sentence *I haven't got time to do any more digging right now — I have to get ready for my best friend Kat's baby shower at a local hotel* (Gray, p. 90) (where baby shower is mentioned for the first time) is translated as *Годі копирсатися в надрах інтернету — треба збиратися на вечірку до Кейт, що відбудеться в місцевому готелі. Моя найкраща подруга вже скоро народить, а тому збирає рідних і друзів, щоб ті благословили й обдарували її та майбутнє маля* (Грей, p. 93-94). So in translation when this term appears for the first time it is described and explained. Of course, it is not appropriate to write this big sentence every time the term is mentioned, and so later in this very chapter, when the character says *The baby shower is starting in fifteen minutes* (Gray, p. 93) it is translated as *Вечірка з нагоди благословіння народження почнеться за п'ятнадцять хвилин* (Грей, p. 96). Thus the term is not only explained and described but also its equivalent is suggested and once again it is proven that there is a way to avoid polluting Ukrainian language with non-understandable borrowings from English.

Since anglicisms is the most common category in the sample, the next example is also an anglicism, particularly the word *флорист* transferred from *florist*. As with the other examples, this one has no reason to be in Ukrainian language. *Florist* is someone who works with *flowers*, and the word *flower* is a very common one and has a long existing established equivalent which is *квітка*. Respectively, the one who works with *flowers* is *квіткар*. The motivation to borrow a foreign word remains unclear. To support the theory with an example, allow me to provide a sentence: *I can speak to the florists and see if they'll swap them?* (Gray, p. 102). I translated it as *Може, мені поговорити з квіткарями й замінити букет?* (Грей, p. 105). As you can see, the word *квіткарі* is an adequate translation and makes a sentence understandable and Ukrainian.

To change the tune let us analyse some neologisms, for instance the words *клатч* (*clutch*) and *таблоїд* (*tabloid*). Both are a part of our everyday lives and yet they are more recent than it might seem. According to the General Regional Annotated Corpus, in Ukraine the word *клатч* is in use since 2010 (the word grew more widespread in 2022) and the earliest mention of the word *таблоїд* is 2006. This particular fashion bag and the type of media came to Ukraine together with the words, and now they do not seem foreign to Ukrainian ears and are natural in the translation. For example: *Behind us, a car alarm screams and the **clutch** bag tumbles from my grip at the sudden, earpiercing noise* (Gray, p. 139) — *Позаду нас раптом лунає пронизливий звук клаксона, і від несподіванки я випускаю **клатч** із рук* (Грей, р. 143); *Reporting from a local paper is below me — it's many paces back from being a senior crime correspondent for a national **tabloid** — but it will have to do for now* (Gray, p. 68) — *Писати в місцевій газеті справді нижче моєї гідності — це на багато щаблів нижче посади головної кореспондентки з криміналу для національного **таблоїда**, але поки що маю те, що маю* (Грей, р. 71).

And now let us get back to the category of anglicisms. Yet another example is the word *аутопсія* (transferred from English *autopsy*). There is an established equivalent to this word which is *розтин*, making it unnecessary to incorporate another word with the exact same meaning. Having it in mind while working on this book, I translated the sentence *After numerous calls and stilted phone conversations, I discovered I could pay for a copy of George's **autopsy** report from the Indonesian police* (Gray, p. 197) as *Після численних дзвінків і надмірно офіційних телефонних розмов я виявила, що можу заплатити за копію протоколу **розтину** тіла Джорджа від індонезійської поліції* (Грей, р. 202).

A common mistake is to translate the word *notebook* as *ноутбук*. This is a case of a pseudo-internationalism since the meaning of the lexeme *notebook* is 'a book of plain paper or paper with lines, for writing on' (Notebook, 2025) while *ноутбук* is a portable computer. In the majority of cases context helps not to confuse these two words but sometimes it happens that both variants are appropriate, as for example in the sentence *There's a couple of **notebooks**, a stationery holder with biros and a half-drunk bottle of mineral water* (Gray, p. 320). *Being well acquainted with a text and pseudo-internationalisms I translated the sentence as На ньому кілька **записників**, тримач для канцелярського приладдя, забитий кульковими ручками, і напівпорожня пляшка мінеральної води* (Грей, р. 325).

Some other examples of pseudo-internationalisms are word pairs *pocket* and *накет* and *button* and *батон*. They sound similar but share no same meaning, not knowing which might cause significant misunderstandings. The context is usually helpful, though there are exceptions. For example, the complete sentence *It was in my **pocket** all along* (Gray, p. 70) might be confusing for a translator who falls for the false translators' friends, however when taking into consideration the context more broadly and have fluency, it is evident that the sentence is to be translated as *Весь цей час був у моїй **кишені*** (Грей, р. 73) and not *накеті*. As for another example, the sentence *It was emitting the most godawful beep, so I pressed a couple of **buttons** but I think I've made it worse* (Gray, p. 252) if the word *button* is translated as *батон* it will be a kind of a science fiction parody with magical bread, but as this is not the case as the book is realistic, I translated the sentence as *Система видавала просто мерзенний писк, отож я натиснув кілька **кнопок**, але, думаю, зробив лиш гірше* (Грей, р. 257), so you see that the word *батон* will not suit the context since its sound relevance with the word *button* is a pure phonetic coincidence.

While a translator must be very careful about the lexeme with phonetic equivalence in English and Ukrainian, there is no need to be concerned about the words *cursor*, *toaster* and *defibrillator* since all of these are new inventions and linguistically are neologisms, meaning in Ukrainian their equivalents are *курсор*, *тостер*, *дефібрилятор*. Here are the examples with the sentences: *I chew my lips and move the **cursor** down the screen, double-checking that the rest of the newsroom are focused on their own screens and not looking at mine* (Gray, p. 219) — *Кусаю губи й проводжу курсором вниз, при цьому пересвідчуюсь, що всі інші зосереджені на своїх екранах і ніхто не зазирає в мій* (Грей, р. 224); *I put a slice of bread in the **toaster** but there's a sudden crackling noise then the lights go out* (Gray, p. 213) — *Кладу скибку хліба в **тостер**, та*

*потім лунає шумне потріскування, після чого зникає світло* (Грей, р. 218); *Most of my morning has been tied up interviewing local schoolchildren and their head teacher about a **defibrillator** that's been installed in the playground* (Gray, р. 217) — *Більшість ранку присвячено опитуванню місцевих школярів і їхнього завуча про дефібрилятор, який установили на гральному майданчику* (Грей, р. 222).

I would like to finish providing the examples with the category of words that are most frequent in my sample, which are anglicisms, particularly the words *івент* and *харасмент*. These circulate in media and everyday speech so actively that one might hardly hear the words *подія* and *цькування* which are adequate equivalents for *event* and *harassment*. The barbarisms do not have any additional connotations to be considered synonyms, do not enrich the language and are not better variants. Understanding this, I translated the sentences with these words as following: *I didn't want to work in features or write about fashion or **events*** (Gray, р. 68) — *Ніколи не хотіла працювати над якимись другорядними статейками чи писати про моду і світські **події*** (Грей, р. 70); *He insisted I had no proof and was subjecting him to **harassment*** (Gray, р. 262) — *Він наполягав, що в мене немає доказів і що я піддаю його **цькуванню*** (Грей, р. 268). As it is shown, proper Ukrainian words perfectly render the meaning provided in the original.

In conclusion, the analysis of selected words in the categories of anglicisms, neologisms, and pseudo-internationalisms demonstrates that the Ukrainian language is both word-creative and semantically rich, as well as open to justified lexical borrowings. The examples provided illustrate the language's capacity to convey meaning through native Ukrainian equivalents, emphasize the importance of context, and confirm that the translation process was conducted with care and precision. Each lexical item was thoroughly examined using authoritative sources such as the *Cambridge Dictionary*, the *Horokh Dictionary*, and General Regional Annotated Corpus. By aligning translation choices, the analysis highlights the significance of nuanced lexical categorization in maintaining both semantic fidelity and stylistic adequacy.

## Conclusions

Overall, this study focuses on the importance of distinguishing between English words that have their phonetic equivalents in the Ukrainian language, particularly neologisms, anglicisms and pseudo-internationalisms and recognising these word categories in my translation of Kate Gray's book *The Honeymoon*. Respectively, in this study a significant number of the works concerning the topics of neologisms, anglicisms and pseudo-internationalisms are analysed, basic notions characterised and my own definitions provided, after which a method of classification of phonetically equivalent vocabulary units presented which resulted in the development of a detailed scheme for distinguishing the word categories under consideration. Following that, the preconditions of neologisms, anglicisms and pseudo-internationalisms are examined, and the reasons for their presence in the Ukrainian language identified, which are globalisation, the growing influence of the English language, Ukraine's political integration with English-speaking countries, technological progress, and the inferiority complex imposed on Ukrainian society. Based on my own published translation of Kate Gray's book *The Honeymoon*, a large-scaled and non-repetitive sample of words belonging to the categories of neologisms, potential anglicisms and pseudo-internationalisms was compiled. Their frequency in the text has been analysed and it has been determined that the largest number are words that could potentially be translated as anglicisms, which once again highlights the negative aspect of the Ukrainian language's receptiveness to borrowings. This paper also examines techniques for translating neologisms and identifies techniques for translating the categories of words under consideration, namely: neologisms are mostly translated by transcoding and sometimes by descriptive techniques, and established equivalents are used instead of anglicisms and phonetic equivalents of pseudo-internationalisms. In the practical part of my research, I analysed the translation and justified the belonging of lexemes to one category or another.



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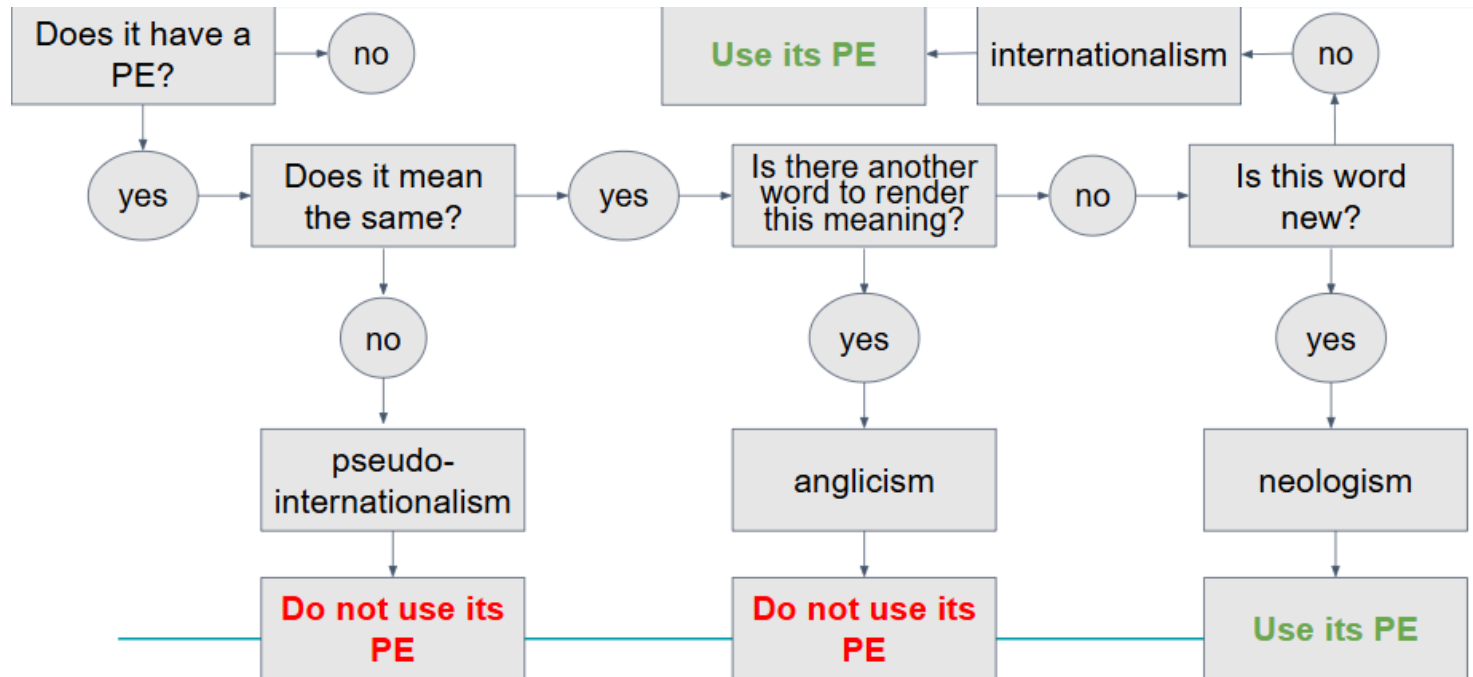
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## Appendices

### Appendix A. How to distinguish word categories that have phonetic equivalents



**Appendix 2. Percentage frequency of phonetically equivalent vocabulary units K. Gray's *The Honeymoon***

