

ANGLICISMS IN PROFESSIONAL MEDIA DISCOURSE: DYNAMICS, SPELLING PRACTICE, STYLISTIC TRANSPOSITION

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Abstract: The article presents a study of the functional and stylistic manifestations of English loanwords found in modern journalism. Approaches to the comprehensive analysis of anglicisms in professional media discourse have been developed. Names that appeared in the corporate communication of media workers earlier, as well as the latest borrowings related to the digitalization of modern media, are characterized. The dynamics of foreign language borrowings are clarified, and the main factors of their appearance are indicated: the need to name new realities, the absence of a nominative unit that would convey the full meaning of the definition in the Ukrainian language; a more precise and concise meaning of a foreign lexeme; the use of abbreviated names instead of descriptive phrases in order to save language; subjective perception of a borrowed word as fashionable or better in sound. The tendency to use mainly transliterated or transcribed anglicisms that have undergone lexical-semantic adaptation and graphic adaptation has been revealed. Spelling practice confirms the anormative writing of borrowed tokens, because we often record spelling mistakes. In the course of the analysis of corporate professionalisms, it was established that most often, nouns are represented by morphological feature, while comparatively fewer verbs is observed. The stylistic differentiation of borrowings indicates the presence of both neutral lexemes, which often have the meaning of terms, as well as slangisms and jargonisms. According to the thematic spectrum, eight groups of English-language nominations used in the professional media sphere are distinguished and analyzed: 1) names of sites, social networks, services, search engines; 2) names of new journalistic genres and types; 3) borrowings identifying people who work with the preparation of media content; 4) nominations denoting phenomena and processes related to the writing of news texts and content of websites; 5) anglicisms that serve as constituent parts of the news; 6) foreignisms related to virtual mass media and digitalization of information; 7) names representing the realities of modern television journalism; 8) names related to the reliability and transparency of the information space.

Keywords: anglicisms; media discourse; professional communication; corporate vocabulary; spelling practice; stylistic transposition.

1 Introduction

Borrowing foreign language lexemes is a natural phenomenon for various vocabulary systems, caused by many extralinguistic factors, because any language is not a closed system and cannot function in isolation. With this in mind, foreign language elements will always penetrate all terminology systems. Most of the neologisms of recent years are words of English origin. Anglicisms appeared in the Ukrainian lexicon as early as the 11th century, but then their entry into the Ukrainian language was not as dynamic as in recent decades. The declaration of Ukrainian independence, the European vector of political, economic, and cultural processes, the desire to internationalize the lexical block led to the intensive entry of English vocabulary into the national one. This was influenced not only by the strengthening of international contacts, but also by the active development of information and communication technologies. It caused the appearance of a large number of new realities, and accordingly, words for their nomination. New concepts, penetrating into our life, due to their activity do not have time to get a new name from the national dictionary, but use an already existing English lexeme. As the researchers note, "the reasons for borrowing foreign language components are also the lack of an exact word in the modern Ukrainian language to name a particular concept, a concise name, the subjective perception of a foreign language word as fashionable, as well as the fact that

anglicisms make it possible to more accurately and succinctly outline the meaning of the word" [15, p. 247].

The processes of world globalization, the integration of Ukraine into the EU, orientation towards the countries of the West caused close political, economic, and social interaction of the Ukrainian nation with English-speaking countries, which was reflected at the linguistic level. The large number of borrowings from the English language is caused by the fact that it is the language of international communication, the official language of more than 50 countries of the world, and it is used by large international organizations. Considering this, the frequency of borrowings from the English language is constantly increasing. They penetrate not only into everyday speech, but also official communication. Under the condition of functional and stylistic limitations and preservation of communicativeness, borrowing is one of the main sources of replenishment of the modern Ukrainian vocabulary. Foreign language units are gradually becoming part of the commonly used vocabulary. The replenishment of the Ukrainian language with borrowed components "facilitates the process of universalization and internationalization of the vocabulary, revealed through the use of short, and therefore economical from the point of view of speech efforts, lexemes" [14, p. 22].

Linguistic reasons for foreign borrowings determine the replenishment of the Ukrainian language vocabulary, overcoming the polysemy of a specific word, expanding the means of nomination, a higher degree of terminological certainty of the borrowed lexeme [6, p. 9].

Adaptation of foreign language neologisms in speech occurs mainly through mass media, which are flexible and have almost the greatest impact on society. The extremely fast pace of modern life has led to the fact that native speakers in their daily communication are getting rid of literary norms and increasingly using foreignisms, in particular from the English language. Despite the fact that anglicisms brighten the modern everyday speech of young people, in particular their communication, the corporate vocabulary of many professional spheres is saturated with such borrowings: economy, trade, politics, technology, IT technologies, public administration, sports, culture, etc. The media sphere is also no exception, because journalists in their professional speech often use borrowed tokens to denote certain concepts related to writing texts, preparing news releases, conducting interviews, reports for online or traditional mass media.

The problem of the penetration of foreignisms into the system of the national language, in particular, English loanwords, their structural-expressive and semantic-functional parameters have repeatedly been in the field of interest of Ukrainian linguists. The theoretical paradigm of the functioning of anglicisms, the sphere of their influence, grammatical adopting in the modern Ukrainian language was studied by Z. Zarembuk [25], O. Zubarev [26], K. Pavelkiv [12], M. Pisarenko and P. Polishchuk [13], L. Pribluda [15], L. Priyma [16; 17], and others. Scientists note the ambiguous impact of borrowing foreign words on Ukrainian language, because, on the one hand, it is enriched, and on the other hand, its own elements are displaced [26]. N. Popova [14] drew attention to the structural and semantic specificity of the latest foreign language lexemes in her research. A. Stadni and I. Zozulya, having discovered the peculiarities of the penetration of neo-anglicisms in the modern Ukrainian literary language, presented the following interpretation of the analyzed concept: "anglicisms are words or phrases of any language, borrowed from English, or words or phrases created based on their example" [22]. In the context of modern language fashion, O. Dyolog [3] also considered anglicisms. Orthographic adaptation of neo-borrowings was analyzed by T. Rudakova [18]. The professional sphere of functioning of English-speaking components was studied by Yu. Savina and Yu. Laskava [19].

The integration of English neologisms in the professional terminology systems of individual fields was studied by L. Arkhipenko (economics) [1], I. Varnich (computer sphere) [24], L. Priyma (medicine) [16], I. Feltsan (tourism) [5]. The mass media discourse of English loanwords found interest in the investigations of such scientists as L. Arkhipenko (press of the late 20th – early 21st centuries) [2]; O. Gurko [7] and S. Fedorets [4] (advertising discourse); T. Maistruk (journalistic style) [8], M. Navalna (Ukrainian periodical of the beginning of the 21st century) [11]; O. Styshov (vocabulary of the late 20th century) [23]; T. Shinkar, T. Levchenko, and T. Chuban (linguistic-ecological aspect) [20], T. Shinkar (modern media text) [21], and others. In the media scientific field, studies of the functioning of anglicisms in the language of journalistic texts are mainly presented, while the use of English loanwords in the professional activities of journalists is almost left out of the attention of scientists. We sporadically come across the research of Yu. Molotkina, who studied the latest lexemes of foreign language origin from the field of media lexicon [10], and also, in co-authorship with the authors, analyzed the foreign language terminological vocabulary of information technologies in Ukrainian online publications [9].

The layer of foreignisms in the journalistic sphere is extremely interesting from the point of view of functional dynamics, structural and expressive possibilities, spelling features, and semantic specificity. In this regard, our work, dedicated to professional media discourse, is relevant and innovative.

In view of the above, the purpose of the article is to develop approaches to the comprehensive analysis of anglicisms in the corporate communication of media professionals, to clarify their dynamics, thematic features, spelling specificity and stylistic transposition.

2 Materials and Methods

The material of the scientific research was constituted of English-language loanwords related to professional journalistic activity. Names that appeared in corporate broadcasting earlier, as well as the latest borrowings related to the digitalization of modern media, are characterized. A number of the following scientific methods were used to investigate the penetration of anglicisms in professional media discourse: the descriptive method, which revealed the specifics of the use of foreign language lexemes in corporate communication; direct observation – to distinguish characteristic linguistic parameters of stylistic coloring and spelling adaptation of anglicisms; discursive analysis – to reveal the specifics of the use of borrowings in modern media discourse; component analysis – for the purpose of studying the meanings of words of English origin; linguopragmatic analysis – for differentiating foreignisms by thematic groups.

3 Results and Discussion

Among the main factors of the appearance of English borrowings in professional speech, we single out the following: the need to give names to new concepts, phenomena, and objects; the absence of a nominative unit that would convey the full meaning of the definition in the Ukrainian language; a more precise and concise meaning of a foreign lexeme; the use of abbreviated names instead of descriptive phrases in order to save language; subjective perception of a borrowed word as fashionable or better in sound. Researchers A. Stadny and I. Zozuly indicate three main ways of reproducing borrowings in the modern Ukrainian language: 1) in the Latin alphabet, when the original name is transmitted by the graphic system of the original language in accordance with English orthography, e.g.: *skill*, *meeting*, *skype*; 2) transliteration, when anglicisms are mechanically reproduced in Ukrainian graphics, that is, Cyrillic, while neglecting the sound accuracy of the adapted word, but applying lexical-semantic adaptation, e.g.: *content* – *контент*, *link* – *лінк*, *spam* – *спам*; 3) transcription of borrowed units. Then the phonetic sound is reproduced using the graphic system

of the recipient's language: *лайк*, *пеностити*, *імейл* (*like*, *repost*, *email*) [22].

Monitoring the modern media space, we observe a tendency to use mostly transliterated or transcribed anglicisms that have undergone lexical-semantic adjustment and graphic adaptation, cf. *Російські пропагандисти за рік втратили сотні тисяч підписників у телеграмі*, – ЗМІ (“*Russian propagandists have lost hundreds of thousands of subscribers in Telegram, mass media*”) (“Detector Media”, July 10, 2024); *Росія запустила в мережі черговий фейк про винищувачі F-16: заявляють про можливу ескалацію* (“*Russia launched another fake on the network about F-16 fighter jets: they claim a possible escalation*”) (“TSN”, July 3, 2024); *Стали відомі імена працівників ГРУ РФ, які створюють дінфейки для дискредитації ЗСУ – фото* (“*The names of the employees of the GRU of the Russian Federation who create deep fakes to discredit the Armed Forces of the Armed Forces became known – photo*”) (“TSN”, July 9, 2024); *Мобілізація по-новому і повістки на імейл: які зміни готує Рада в новому законопроекті* (“*Mobilization in a new way and e-mail summons: what changes is the Council preparing in the new draft law*”) (“Suspilne. News”, December 10, 2023); *Після початку повномасштабної війни 62% українців повністю перестали дивитися і читати російськомовний контент* (“*After the start of a full-scale war, 62% of Ukrainians completely stopped watching and reading Russian-language content*”) (“Detector Media”, November 7, 2023); *Радіо «Сковорода» запускає подкаст про безбар'єрність* (“*Radio “Skovoroda” launches a podcast about accessibility*”) (“Detektor Media”, July 10, 2024). An interesting one is a recorded example of writing a transliterated English lexeme in quotation marks: *Соцмережа X приховає “лайки” користувачів* (“*Social network X will hide the “likes” of users*”) (“Social News”, April 13, 2024). Using mostly proper names in professional speech, journalists usually use the Latin alphabet, reproducing borrowings in English graphics: *У Gmail з'явилася нова функція: листуватися тепер зручніше* (“*A new function has appeared in Gmail: correspondence is now more convenient*”) (“News Live”, August 11, 2023); *Клуб УПЛ потребував онлайн за допомогою Skype* (“*UPL club trained online using Skype*”) (“TSN” October 15, 2023); *8 трендів email-маркетингу на 2023 рік* (“*8 email marketing trends for 2023*”) (“AIN.Capital”, February 11, 2023); *Email VS Telegram: як вам зручно отримувати наші новини* (“*Email VS Telegram: how convenient is it for you to receive our news*”) (“Sustainable Solutions Office”, February 13, 2023); *Google додав «синю галочку» в Gmail* (“*Google added a “blue check” to Gmail*”) (“Ukraine World News”, May 4, 2023); *Gmail став четвертим додатком на Android, який встановили понад 10 мільярдів разів* (“*Gmail became the fourth application on Android that was installed more than 10 billion times*”) (“TSN”, January 10, 2022). Occasionally, we find the simultaneous use in the title of one English-language borrowing in Cyrillic and another in Latin: *За пеност – три роки тюрми: волинянина засудили за поширення статті у Facebook* (“*Three years in prison for a repost: a man from Volyn was sentenced for sharing an article on Facebook*”) (“Volyn News” November 18, 2023).

In the course of the analysis of lexeme-professionals borrowed from the medium language, it was established that nouns function most often by morphological feature, verbs are represented relatively less. Journalists in corporate communication use both neutral lexemes and slang or jargon nominations. According to the thematic spectrum, we distinguish the following thematic groups of anglicisms used in the professional speech of medical professionals.

1. Names of sites, social networks, services, search engines.

The vocabulary of this thematic group is actively used by journalists in the editorial offices of online media. We observe a tendency to write mostly these names in the titles in Latin with English graphics, cf. *Facebook буде помічати повідомлення від ЗМІ, що контролюються державою* (“*Economic truth*”, June 5, 2023); *ЗМІ: Google звільнила десятки співробітників за зловживання доступу до даних користувачів та коле*

(“Detector Media”, August 6, 2024); «**Telegram** отримав список «проблемних» каналів від української влади – ЗМІ» (“Glavkom”, March 4, 2024); *У Meta прокоментували масштабний збій у Facebook та Instagram* (“TSN”, March 5, 2024); *Куплений Маском Twitter майже перестав боротися з російською пропагандою – BBC* (“UNIAN”, March 6, 2023).

We see that, using the Latin alphabet, journalists write these names without quotation marks. Occasionally, in their materials, these names are transliterated, at the same time violating the spelling norms of the modern Ukrainian language: *Які ЗМІ українці найбільше читають у Фейсбуці – дослідження* (“Detector Media”, July 17, 2021). The correct way to write the name of the social network is as follows: *Facebook* or the *Facebook network*. In one edition, we record a double spelling: in one case, it is normative: *Міноборони запустило у телеграмі чат-бот “Армія+”* (“LB.ua”, June 20, 2024), in the other – no, cf.: *ГУР: Telegram (correct – телеграм) містить низку загроз для безпеки України* (“LB.ua”, February 14, 2024). With this foreignism, hybrid composites are used in mass media language practice, the first part of which is a borrowed unit in an unadapted form with foreign language graphics, cf.: *У Раді відповіли, чи заборонять ЗМІ створювати Telegram-канали* (“The Council answered whether mass media will be banned from creating Telegram channels”) (“TSN”, April 22, 2024); *СБУ: безпечно месенджера не існує, але деякі Telegram-канали вже заблоковані* (“SBU: there is no secure messenger, but some Telegram channels are already blocked”) (“LB.ua”, April 4, 2024). We identify also other similar application forms: *Viber-канали українських медіа: хто читає, що працює з форматів та які є технічні мінуси* (“Viber channels of Ukrainian media: who reads, what formats work and what are the technical disadvantages”) (“Mediamaker”, November 2, 2023). According to the researchers, “this is a type of interspersion, that is, the use of words in the text with a certain content or stylistic purpose in the sound and graphic form of the source language” [3, p. 46].

In virtual media communication, other borrowings of this thematic stratum that have undergone transliteration are used, but they are relatively few: *Які ЗМІ є достатньо надійними для Вікіпедії* (correct – вікіпедії): *експертна дискусія* (“Detector Media”, July 3, 2020); *Як західні ЗМІ експериментують у твітоку й інстаграмі* (“Detector Media”, January 25, 2022); *У вайбері реалізували функцію стислого викладу непрочитаних повідомлень у групових чатах* (“Detector Media”, April 11, 2024); *Що робити, якщо зник мобільний зв'язок: скачайте собі офлайн-месенджер* (“UNIAN”, October 10, 2022).

To create headlines, as well as in texts, journalists use colorful verbs-occasionalisms, formed from the names mentioned above: *Маск заявив, що ЗМІ мають твітити не більше 10 разів на день, хоча сам публікує в рази більше* (“ZN.UA”, April 19, 2023); *Жити в Києві – це “фейсбучити” українською* (“Vechirniy Kyiv”, November 8, 2020); *Легше “фейсбучити” на диванах, ніж допомагати фронту* (“Ukr.net”, July 13, 2024); *Як ефективно “зуглити” й перевіряти інформацію* (“Detector Media”, January 11, 2019); *“Інстаграмити” чи “не інстаграмити”?* *Черкацани розповіли про своє ставлення до модного додатку* (“Zmi.ck.ua”, October 14, 2020).

2. Names of new journalistic genres and types. In the language space of media specialists, the borrowed lexeme *лонгрід* (*longread* – long read, long text) has gained considerable popularity. This is the name of the journalistic genre, which is characterized by a large volume of content with multimedia content and often an artistic style. We record media studies in the titles of which this anglicism was used: *Як написати цікавий лонгрід в епоху коротких текстів* (“How to write an interesting long-read in the era of short texts”) (“Para”, December 22, 2020); *Гра в довгу: який лонгрід потрібен читачу* (“The long game: what kind of longread does the reader need”) (“Medialab”, May 22, 2020); *Сам собі лонгрід, або як*

зверстати довгі тексти в онлайн-сервісах (“Detector Media”, October 7, 2020); *На “Прочерку” вийшов новий лонгрід – цього разу про сьогоднішню журналістику* (“Procherk”, February 14, 2022); *Теребовлянська громада на Тернопільщині: радикальні методи для системного розвитку громади (лонгрід)* (“Persha”, June 1, 2018). The given headings demonstrate a typical spelling error in writing a foreign-language lexeme, because in accordance with Ukrainian spelling norms, we write “u” in common names after the consonants *д, т, з (дз), с, ц, ж, дж, ч, ш, р* before the next consonants (except *й*).

Today, journalists in their professional speech often use the concept of podcast (*podcast* shortened from *iPod + broadcast*). It is a digital media file or series of such files distributed through virtual media for playback on portable media players or personal computers. They belong to the oral genre and are similar to radio shows in content, may contain interviews, various stories, etc. The field of activity related to the creation of podcasts is called podcasting, and the host or author of a podcast is called a podcaster. We see that journalists actively use this anglicism in their professional activities, cf.: *10 подкастів від українських медіа* (“10 podcasts from Ukrainian media”) (“Internews Ukraine”, November 15, 2019); *Добірка подкастів для журналістів та журналісток і не тільки* (tj.org.ua, December 10, 2021); *Почути за лаштунки: подкасти до Дня журналіста* (“Sensor”, June 6, 2024); *Як медіа формують спільноту навколо подкастів – 4 українські кейси* (“Mediamaker”, February 7, 2024). On Detector Media, since the start of the full-scale invasion, media specialists have been creating podcasts aimed at debunking enemy fakes. For example, one of the newest podcasts in 2024 is called “Russian Fake: Knocking from the Bottom”.

When broadcasting news, media workers are increasingly using online streaming of events in real time. To nominate this phenomenon, media professionals use the English lexeme *стрім* (*stream*). In professional communication, synonymous applied concepts are often used: *стрім-трансляція, онлайн-трансляція, потокова трансляція (streaming, online broadcasting)*, etc. It is noted that the stream is a new type of television that entertains the audience, conveys the most interesting of everyday events, intrigues with unusual facts, presents something relevant, valuable and informative. In written communication, journalists often allow the wrong writing of *стрім*, while after “p” they should write “u”, cf.: *Стріми онлайн: 8 порад від “Радіо Свобода”, як зробити хорошу трансляцію* (“Detector Media”, November 12, 2020); *Стрім на Армія ТВ нарожує перегляди і не збирається зупинятися* (NSZHU, January 9, 2024); *YouTube випадково перервала музичний стрім, що тривав 1,5 року* (“Detector Media”, February 25, 2020). Occasionally we fix normative forms: *Meta представила розумні окуляри з ШІ, які дають змогу проводити стріми у фейсбуку та інстаграмі* (“Detector Media”, September 28, 2023).

In periodical journalism, the lexeme *дайджест* (*digest*) is often used. This is a summary of the main content of journalistic materials. The digest contains short annotations and main points of the articles, concisely conveys the content of the most interesting publications for a certain period, cf.: *Дайджест світових ЗМІ: 28 лютого 2024 року* (KyivPost, February 28, 2024); *Що відбувалося в медіасвіті: дайджест vol. травень 2023* (“Mediamaker”, June 1, 2023).

In professional media communication, the term *прес-реліз* (*press release; press* – printing, *release* – issue, publication) has become actively used. This is an official document of a certain press service or mass media; information prepared and distributed by an institution or any body for possible publication in the press. According to the New Spelling Edition of 2019, complex words with the *прес-* (*press-*) component must be written together. Analyzing the written speech of journalists, we occasionally observe non-compliance with these norms, because they still use the old spelling with a hyphen, cf.: *Як написати прес-реліз, який захочуть прочитати* (links-stream.pro,

September 13, 2023); *Як зацікавити журналіста прес-релізом* (“Pressa”, May 24, 2020). Despite isolated cases, we find a tendency for the normative spelling of this anglicism, e.g.: *10 правил пресрелізу, який ЗМІ надрукують безкоштовно* (“Pointer Agency”, January 15, 2021); *Як піарнику написати пресреліз, що потрапить у новини. Лекція Анни Давиденко* (bazilik.media, June 9, 2022).

3. Borrowing identifying people who work with the preparation of information content. In media communication, the English term *нюзмейкер* (*newsmaker*) (news + maker) is common. This is usually applied to name a journalist who finds new, socially important information, or a news editor. In another sense, a newsmaker is a person or organization whose activities involve publicity and are of significant interest to the mass media. They can be representatives of political, cultural, or business structures. Experts or eyewitnesses are also called newsmakers. Monitoring the modern media space, we record the frequent use of this borrowed lexeme in materials on professional topics: *Херсонські ЗМІ та коронавірус: хто тут нюзмейкер?* (Institute of mass information, April 29, 2020); *Ve-it Агенсу представила проєкт «Ньюзмейкер» до 30-ї річниці Незалежності України* (Institute of mass information, August 31, 2021); *ОПЗЖ – головний нюзмейкер політичних новин у регіональних медіа: дослідження ІМІ* (Institute of mass information, June 4, 2021).

In modern journalism, *стрімери* (*streamers*) have become popular – people who broadcast themselves and their actions or other events live using streaming resources, that is, those who host an online broadcast, cf. *Український стример на Twitch зібрав понад 8 мільйонів гривень на три безпілотники “Суч”* (“Detector Media”, July 17, 2023); *Стример родом із Шепетівщини та Надя Дорофєєва зібрав понад 6 мільйонів для ЗСУ та Чернігова* (“Day after day”, April 18, 2024); *Відомого білоруського треш-стрімера Mellstroy оголосили в розшук у Росії* (internetua.com, may 28, 2024); *Шевченко та найвідоміший стример України анонсували участь у медіалізі Піке* (“Isport”, April 23, 2024). Streamers are special in that they not only transmit new interesting information immediately from the scene online, but the audience can observe the streamer’s personality, appearance, speech, thinking style, jokes, etc.

In modern media communication related to the virtual sphere, the term *контент-менеджер* (*content manager*) is used to denote the editor of the site. His responsibilities include creating, distributing, and curating the content of the site, i.e., filling it with text, graphics, and other information. We see that journalists actively use this foreignism in corporate broadcasting, cf.: *Хто такий контент-менеджер і як ним стати?* (mediavgr.com, April 15, 2022); *Контент-менеджер: що він, чим займається, скільки заробляє* (sendpulse.ua, May 8, 2024); *Чим відрізняється smm-менеджер, таргетолог та контент-менеджер* (impelup.com.ua, July 17, 2023).

Among media specialists, *фактчекери* (*fact-checkers*) play an important role, that is, those who check information for its reliability. Considering the fact that during times of war, the number of enemy fakes and manipulations increases, the mission of fact-checkers is especially tangible, because they help to detect disinformation content and distinguish between true news. Nowadays, this anglicism is extremely common in professional journalistic communication, cf.: *Фактчекери – це санери, які знешкоджують інформаційні міни* (“Detector Media”, March 30, 2022); *Фактчекери – детективи від журналістики* (“Ukrinform”, October 8, 2020); *Навчитися мислити критично. Як працюють українські фактчекери в умовах війни* (“Mediamaker”, March 27, 2023).

The activity of a journalist working in the interview genre is inseparable from such a concept as *інтерв’юер* (*interviewer*) – the one who takes an interview, that is, asks questions, cf: *Інтерв’юер – людина, яка вибудовує структуру розмови та впливає на зміст майбутнього матеріалу* (“Mediamaker”,

May 24, 2024); *15 типових помилок інтерв’юера* (“Medialab”, October 17, 2019).

4. Nominations denoting phenomena and processes related to the writing of news texts and content of websites. In corporate communication, media workers are often referred to by neo-anglicisms such as *копірайт* (*копірайтинг*), *копінейст* (*копінаст*) and *перайт* (*copywriting, copypaste, and rewrite*). In journalistic practice, the foreignism *копірайтинг* (*copywriting*) refers to texts created by the author himself, cf: *SEO-копірайтинг всемогутній, або Тренди написання текстів* (Textum, February 20, 2024); *У чому різниця між копірайтингом та журналістикою?* (“Slaidik”, April 11, 2020); *Копірайтинг: коли слово продає краще за менеджера* (elit-web.ua, September 27, 2023).

We observe a tendency among journalists to use the slang derivationally truncated form of *копірайт* as a synonym for the lexeme *копірайтинг*, although the word *копірайт* has another meaning: this is what is called the sign of copyright protection marked with the symbol “©”. In daily communication, during the preparation of texts, journalists also use the slang term *копінаст* (*copypaste*), which consists of two words derived from the commands *copy* and *paste*, slang. *copypaste*, or “*копіювати – вставити*”. This is a way of creating a news story by copying fragments from several sources or transferring already existing text unchanged. In connection with the extremely fast pace of broadcasting news in the Internet mass media, editorial staff do not have time to create news on their own, so they repost it from other information resources. Given the fact that the news feed today is updated after a short period of time, measured mostly in minutes, this practice is the most common in media activity, although it violates journalistic standards and professional ethics, because the most valuable material is the one that is written independently. In professional media broadcasting, synonymous nominations are used, reproduced in different ways from borrowing: *копінаст* / *копінейст* / *копінаста*. We observe that journalists consistently use the two lexemes *копінаст* and *копінейст*, interchangeably, cf.: *Куди дрейфус сьогодні новинна журналістика? Еволюціонує, якщо порівняти з доцифровою епохою, чи деградує, бо все заповнило копінаст? Але кожна редакція мала б підійти до копінейсту так, щоб у підсумку саме ваша публікація виявилася набагато точнішою і інформативнішою* (“Glavkom”, September 18, 2020); *Копінаст російської пропаганди в українських новинах* («Institute of mass information, October 17, 2019); *У регіональній журналістиці багато копінейсту без належних посилань* (“Editorial portal”, March 18, 2019); *Копінейст-журналістика призвела до того, що люди вже беруть не тільки фото, тексти і відео, а й більший контент* (“Medialab”, December 13, 2020); *Копінейст, чорнуха та моральність: що триовіють львівські медіа* (“Hromadsker radio”, November 14, 2019).

Mass media workers also use the verb forms *копінейстити* / *копінастити*, cf.: *Як припинити копінейстити й почати робити новини* (“Medialab”, December 22, 2019); *Відповідно, і медіа будуть думати, як продукувати якомога більше такого контенту, а не копінейстити новини* (“Detector Media”, December 17, 2021); *Якщо ваше видання має власника, який вимагає від вас не критикувати міську владу й копінейстити офіційні повідомлення в новини, не зобов’язуйтеся перед читачами бути безсторонніми і всебічно висвітлювати важливі для міста події* (“Long dog”, November 20, 2020); *А що таке робота медіа? Медіа не може копінастити. Журналісти мають працювати, як ми кажемо, у полі, якщо вони справжні журналісти* (“Detector Media”, May 21, 2024); *Як такої стрічки новин в нас немає, ми тільки до цього йдемо, це дуже ресурсна штука – не копінастити, а робити власні новини* (“Hromadsker radio”, December 14, 2021). We sporadically record cases when journalists put these verbs in quotation marks: *Чим більше журналіст із традиційного ЗМІ буде “копінейстити” з вашого релізу, тим більше роботи ви за нього зробите* (Texty.org.ua, April 15, 2021); *Ми підкреслили, що потрібно*

думати, а не просто “копіювати” (Global Investigative Journalism Network, June 4, 2024).

When working with texts in the media sphere, such a phenomenon as *рерайтинг* (*rewriting*) is known. Rewriting has the following four types: text reduction, partial revision, classic revision, and deep rewriting. Usually, rewriting involves saving money, because the cost of working with such texts is much lower than with materials created with the help of copywriting. We come across the use of both the full lexeme *рерайтинг* and its truncated version – *рерайт*, cf.: *Рерайтинг: від азів до вершин майстерності* (“Textum” December 25, 2019); *Як рерайтинг служить онлайн-журналістиці* (“Detector Media”, April 23, 2020); *Що таке копірайтинг, рерайтинг, постинг, неймінг?* (brainlab.com.ua, November 20, 2020); *Виявили, що більшість текстового контенту не оригінальний, а рерайт з інших ЗМІ* (“The Village”, October 2, 2023); *Також у розслідуванні зазначають, що більшість новин The Gaze – рерайт матеріалів іноземних медіа* (“Mediamaker”, October 3, 2023); *Рерайт текстів і машинна маячня: що насправді може chatGPT* (“Chitomo”, March 14, 2023).

In the media industry, *постинг* (*posting*) is a common phenomenon – it means writing posts to order for a certain fee, cf. *Як зробити відкладений постинг в Instagram* (“SendPulse”, March 5, 2024); *Безкоштовний гостьовий постинг: чи ефективний він для SEO в 2022 році* (prposting.com, July 15, 2023).

5. Anglicisms that serve as constituent parts of the news. An important component of many journalistic materials is *лід* (*lead*) – this is a short text presented in one or two sentences that concisely describes the main thing in the news (place, time, number of participants, bright detail). We identify journalistic materials-recommendations relating to this component of the media text: *Просте правило, як написати ідеальний новинний лід* (“Medium”, June 18, 2019); *Як створити ідеальний лід* (“Detector Media”, February 21, 2020); *Перший абзац тексту має бути, як Бред Пітт. Коротко про те, як написати лід* (mk-translations, March 29, 2023). A synonymous term for the designation of the *лід* in the news is a *хедлайн* (*headline*) – a synonym of a headline or a fragment of a headline, more often – the designation of a lead that summarizes and simultaneously performs the functions of a main line.

An additional component of news is *бек* or *бекграунд* (*back* or *background*) – this is secondary information, represented by a selection of materials that create an informational background for socially important news. Background often provides information about the source of the described problem, biographical reference, or, conversely, its continuation, development, clarification and comments, cf.: *До новин на сайтах має бути дописано бекграунд* (Institute of mass information, February 27, 2020). Journalists also use parallel writing *бекграунд*, cf. *Для нього в кінці новини є бекграунд – опис передісторії з посиланням на попередні публікації, довідкові факти, корисні для розуміння* (“Medialab”, September 5, 2021).

Any online news story that is reposted from another online journalistic publication must be hyperlinked to the original source. Despite the fact that the term *посилання* is mostly used in business communication, in corporate daily communication, media professionals use the English term *лінк* (*link*), cf.: *“Лінк” чи “посилання”: мовознавець запропонував давнє забуте слово* (gazeta.ua, April 6, 2024). We note an interesting phenomenon when a Ukrainian-language (*посилання*) and an English-language lexeme (*link*) are used in parallel in one journalistic publication, cf.: *Google видалив посилання на 12 новин BBC відповідно до «права на забуття»* (headline); *Google видалив лінки на 12 матеріалів BBC News із пошукової видачі відповідно до контрверсійного «права на забуття», що почало діяти на території ЄС у травні* (лід) (“Detector Media”, August 20, 2019). In some cases, we find

anglicism transmitted by the original language: *Це свідчить про те, що це інтерактивний лінк* (hostenko.com, May 31, 2023).

Compared to the primary meaning, the term *сніпет* (*snippet*) acquires a different meaning in journalistic practice. This is the name given to a small text fragment from a site page found by a search engine, which is used as a description of a link in search results. Usually, the snippet contains the context in which the keyword occurred in the text on the page, e.g.: *Зазвичай для Telegram та Facebook ми використовуємо схему “сніпет + підводка”, в Instagram публікуємо слайдери з основною інформацією з тексту та фото»* (Institute of mass information, November 28, 2023); *Як правильно зробити сніпет для сайту: рекомендації, шаблони, генератори* (expans.ua, January 18, 2021).

6. Foreignism related to virtual mass media and digitalization of information. Today, the borrowed lexeme *вебсайт* (*website*) is in active use. This concept is understood as a set of web pages available on the Internet and united by content and navigation under a single domain name. Almost all modern Ukrainian mass media, even printed ones, have their websites. Analyzing media content, we come across the following publications with this borrowed lexeme: *Бєб-сайт прирівняли до засобу масової інформації: нова практика Верховного Суду* (vkr.ua, Mu 26, 2021); *Інтеграція соціальних медіа в веб-сайт: краці практики* (it-rating.ua, March 24, 2024); *Заборонити використання “руського язика” для веб-сайтів зареєстрованих в .UA доменній зоні, ЗМІ та підприємств що зареєстровані в Україні* (petition.kmu.gov.ua, July 21, 2023). We note that journalists often violate the spelling rule regarding this borrowing, because according to the New Spelling Edition of 2019, all words containing the *web-* component must be written together. Only occasionally do we record the normative writing: *За задумом, цей вебсайт орієнтований на мешканців США й Великої Британії»* (“The Village”, October 2, 2023).

Speaking about the information content of the site, the term *контент* (*content*) is used in modern journalism. This is information directed at the final audience, which the developer forms independently or copies in compliance with current legislation. We identify media publications in which this borrowed lexeme is actively used: *ІМІ запропонував рекомендації, як відповідально публікувати травматичний контент* (“Detector Media”, July 11, 2024); *Мультимедійний контент у ЗМІ: як оформити й адаптувати до різних платформ* (“The Lede”, November 23, 2022); *Соцмережі, дружинні медіа: де і як просувають контент локальні запорозькі сайти* (Institute of mass information, November 30, 2023). We observe such a feature that often the anglicism *content* is used in a construction with an adjectival form, cf.: *Що потрібно знати про візуальний контент для онлайн-медіа* (“Medium”, September 26, 2020); *Грант на створення незалежного контенту для медіа: як подати заявку* (“Shotam”, March 16, 2024); *Переваги розміщення мультимедійного контенту на вашому вебсайті, наприклад, відео та зображень* (ranktracker.com, June 29, 2023); *Виклик для медіа: як створювати чутливий контент під час війни?* (“Povaga”, December 5, 2022). Also, English word *діджитал* (*digital*) is used, cf. *В Україні запустили міжнародний проєкт «InfoPoint agency», який об'єднав національні українські діджитал-медіа та незалежні білоруські, що працюють у вигнанні, задля фінансової стабільності* (“Detector Media”, May 10, 2022); *Нові можливості від УАМБ: 50 редакцій зможуть розвинути власні діджитал-платформи та отримають мінігранти на реалізацію власних ідей* (“Ukrainian Association of Periodical Press Publishers”, December 22, 2022). We observe a tendency of a spelling error in the transmission of this borrowing into Ukrainian, because according to the norms, after the letter *д*, one should write *и*, not *і*. We note that this lexeme is often a component of applied forms: *диджитал-медіа, диджитал-платформа, диджитал-технології* (*digital media, digital platform, digital technologies*), etc. Sporadically, we record the transmission of a

non-transliterated nomination in English graphics: **Digital-marketing: основні поняття та інструменти** (elit-web.ua, July 10, 2023).

In media practice, the expression **клікбейт** (*clickbait*) is often used. This lexeme is the title of a journalistic publication that forces an Internet user to click on it, cf.: *Що таке клікбейт? Коли заголовки мають важливе значення* (“Ghvara media”, February 10, 2023); *Ютуб-клікбейт убиває журналістику* (“Detector media”, May 8, 2024); *Жахливо драмує, але все ще ефективний: що таке клікбейт і як він працює* (mc.today, August 22, 2023).

In the speech of issuing editors, the English lexeme **сервер** (*server*) has existed for a long time. This is the name given to a computer or program capable of automatically distributing information or files under the control of a network operating system or in response to requests sent online by users, cf.: *12 найкращих безкоштовних програм для медіа-серверів на Windows I Linux* (hostzealot.com.ua, November 29, 2023); *Як налаштувати власний домашній медіа-сервер – покрокова інструкція* (24 channel, April 8, 2023); *У США кіт спричинив збій на сервері Департаменту у справах ветеранів – ЗМІ* (“Bukvy”, October 10, 2023).

In the virtual communication of media people, the abbreviation **SMM** (social media marketing), which is transmitted in mass media mainly in the original language, is becoming popular. This is a set of measures that involves the use of social media as channels for promoting companies and solving other business tasks, cf.: *SMM у локальних медіа: як це працює* (“Medialab”, August 19, 2020); *SMM для медіа – не єдиноріг. І не про те, щоб вічно знати трафік на сайт* (proidei.com, March 30, 2020). Occasionally we find a transliteration of this borrowing: *У нас є дві см-менеджерки, які адаптують контент, створюють власний і комунікують у соцмережах”, розповів головний редактор сайту Олексій Туча* (Institute of mass information, November 28, 2023).

7. Names representing the realities of modern television journalism. A verbal TV reporter technique, when a journalist works directly in the frame, often at the scene of the event itself, is called **стендап** (*stand-up*) in professional broadcasting, cf.: *Як правильно записати стендап у новинному сюжеті* (jta.com.ua, 20.06.2023); *«Що таке стендап і чому він став популярним в Україні: відповідь комікеси»* (“RBK Ukraine”, April 4, 2024).

Today, such a type of program as **токиоу** (*talk show*) is extremely popular on television. Usually, invited experts on some specific issues, invited guests or viewers participate in talk shows. The communication of the guests of the TV program is usually organized by one, sometimes several TV presenters. In the spelling practice of journalists, we record mostly erroneous writing of this borrowing with a hyphen, cf.: *Форма і зміст в українських політичних ток-шоу* (nsju.org, June 25, 2020); *Харкові затримали колаборантку, яка збирала матеріали для сюжетів ток-шоу Скабсевої та Соловйова* (“Novinarnia”, May 1, 2024), while under the new spelling, the lexeme must be spelled together. Anglicism such as **брифінг** (*briefing*) is also associated with television. This is an information gathering of media representatives, at which the position of state bodies, organizations, and individuals on a certain issue is presented, the expected course of the planned action is covered, etc. The main genre feature of the briefing is brevity in stating the essence of the issues that are touched upon. The briefing does not include questions from journalists, cf.: *Брифінг. Західні ЗМІ коментують вихід українських військ з Авдіївки* (Voice of America, February 19, 2024); *Для місцевих представників ЗМІ проведено брифінг* (rv.tax.gov.ua, October 12, 2013).

8. Names related to the credibility and transparency of the information space. The lexeme **фейк** (*fake*) is one of the most widespread in the infospace today. It means presenting deliberately false information or facts in a distorted form.

Nowadays, a fake is a tool of information warfare, a way of manipulating people's consciousness by providing incomplete information, part of it, a distorted context in order to push the audience to the actions or thoughts needed by the manipulator. We fix a considerable number of media headlines with this anglicism: *Топ абсурдних російських фейків про Україну за час повномасштабної війни* (“Word and deed”, May 12, 2023); *Фейки Кремля про Україну: в хід пішли “фейкові фактчекінги”* (“Radio Svoboda”, May 11, 2024); *Про що цього року брехала Росія: фейки, дезінформація та вкиди про російсько-українську війну і як їм протидіяти* (“Suspilne News”, March 21, 2023).

The construction **фейк-нюз(с)** (*fake news*) is also common in media broadcasting. It is fake or fake news, which involves manipulative distortion of facts and disinformation. This type of news content is created with the aim of ignoring the editorial norms adopted in the mass media. It does not stand up to any, even superficial, tests for relevance and reality, but despite this, it has a powerful effect on the consciousness of a large number of people. Journalistic practice testifies to the activity of this foreign language usage. We fix the transmission of the name mainly in English graphics, e.g.: *Фантастичні фейки й де їх шукати. Як fake news стало поняттям року* (“Detector Media”, December 20, 2019); *Але з розвитком цифрових технологій, соціальних мереж і стрімкого збільшення кількості інтернет-користувачів fake news настільки цільно увійшли в наше життя, що відрізнити правду від маніпуляції стає складно навіть для тих, хто в темі* (“Interfax-Ukraine”, July 7, 2021); *Якщо повертатися до теми дезінформації, згадаймо президентство Трампа, коли з'явився дискурс про fake news і fake media* (“Medialab”, November 29, 2021); occasionally – in a transliterated form with different spelling (together with a hyphen), cf.: *Інформаційна містифікація, фальшиві новини, дезінформація, маніпулювання фактами, промивка мізків, фейк-нюз* (“Interfax-Ukraine”, July 7, 2021); *Фейк-нюз від SpaceX: компанію викрили на публікації неправдивих космічних знімків* (universemagazine.com, February 14, 2024).

The lexeme **дінфейк** (*deepfake*) is connected with the mentioned realities – a method of synthesizing a person's image, which is based on artificial intelligence. It involves combining some images and videos with others. Today, deepfake technology is often used for the purpose of fraud and deception. Most often, the victims of deepfakes are famous people, in particular, influential politicians and country leaders. Analyzing modern media speech, we note the mostly erroneous spelling of the borrowed lexeme *дінфейк* with the letter *i*, cf.: *Дінфейк: що це таке та як його розпізнати?* (“Osvitioria Media”, July 6, 2024); *Інформаційно-психологічна операція Росії. Що таке дінфейк та як його розпізнати* (“RBK-Ukraine”, March 2, 2022); *Що таке дінфейки та як їх виявити* (“NGL media”, March 7, 2022), while, according to the spelling norms, the transmission of foreign words in the Ukrainian language involves the letter *u*: **дунфейк**. Occasionally we find the use of a non-transliterated form, cf.: *Коли ти сам не свій: Що таке deepfake і як з ним боротися?* (“Ukrinform”, December 11, 2019).

One of the methods of journalistic control is **фактчекінг** (*fact-checking*). It involves checking information for the authenticity of which is doubtful. Unlike English graphics, according to Ukrainian spelling, this compound noun must be written together. Journalists mostly follow these norms in written communication, cf.: *У телеграмі тестують функцію фактчекінгу* (“Detector Media”, May 27, 2024); *Фактчекінг: як поширюються фейки про українських біженців* (dw.com, February 17, 2023); *Фактчекінг для всіх: як прокачати скіли з перевірки інформації?* (“Gluzd”, October 22, 2021).

In the professional mass media discourse, it is common to use the borrowing **бот** (abbreviated from the English *robot*) – a special program that performs any actions automatically or according to a set schedule through the same interfaces). Today, bots mean virtual robots that are Internet users who spread false

information and cause discussions in the comments in order to shake up society, cf.: **Бот** для доносів на сусідів: росіяни вигадали фейк про відключення світла в Україні ("PIK", June 4, 2024); Як розпізнати та боротися з ботами в соцмережах. Інструкція ("Suspilne. News", July 10, 2020); **Боти** на роботі. Як не потрапити під інформаційний вплив (Internet Freedom, January 8, 2020). In the conditions of the Russian-Ukrainian war, the practice of enemy bot users has become widespread, because today they are an element of enemy propaganda, as they spread Russian narratives directed against Ukraine under the so-called "information drops" in the network. Often this foreignism is used in the plural with meanings: ворожі боти, російські боти, кремлівські боти, путінські боти (enemy bots, Russian bots, Kremlin bots, Putin bots), etc., e.g.: **Ворожі боти** активно коментували допис у соцмережі виницького медіа ("Ukrainian Crisis Media Center", August 30, 2023); **Російські боти** в соцмережах звинувачують Україну в теракті під Москвою, – РНБО ("RBC-Ukraine", March 30, 2024); **Справжній патріот та красунчик: кремлівські боти** хвалили Кадирова під постом про кадік ("News N", August 30, 2023); **Путінські боти** готуються провести масштабну інформаційну диверсію, – ГУР МО ("The last bastion", March 4, 2022).

In the conditions of the information war, the derivational activity of the foreign lexeme **бот** has increased, because in medical communication we find such innovations with this anglicism as **чат-бот** (chat-bot), **телеграм-бот**, **ботоферма**, **фактчек-бот** (telegram-bot, botfarm, fact-checking-bot), **ботнет** (botnet), **бот-атака** (bot attack), etc. The derivative **чат-бот** (chatbot) has become the most widespread, e.g.: **Фейкові чат-боти**: як розкутити шахраїв ("Gluzd", August 30, 2022); **Росіяни створили у Telegram фейковий чат-бот** СБУ (Internet Freedom, April 27, 2022); **У Telegram створили чат-бот для перевірки фейкових новин і російських "вкідів"** ("Ukr.net", March 26, 2024). Less commonly used are other names: **Топ-10 найкорисніших українських телеграм-ботів** ("Prometheus", July 10, 2020); **Що таке ботоферма і як це працює?** ("Gvara media", December 2, 2022); **В Україні запустили фактчек-бот для відстеження фейків** ("Ukrinform", March 26, 2022); **У США нейтралізували хакерську ботнет-мережу, яку контролювала російська розвідка** ("Detector Media", February 16, 2024); **Бот-атаки, фейки та поради псевдоюристів: як Росія намагається зірвати мобілізацію в Україні** ("Ukrinform", February 21, 2023).

4 Conclusion

Thus, the study of modern professional communication of media professionals testifies to a powerful lexical interference, in particular, from the English language. The activation of foreignisms in the journalistic style is caused, on the one hand, by extralinguistic factors (democratization of society, liberalization of the literary language, cultural assimilation with English-speaking countries, powerful development of IT technologies, etc.), on the other hand, by its openness and flexibility to foreign language influences. Borrowings are represented by both neutral tokens – mainly journalistic terms, and slang and jargon units, more commonly used in corporate speech. Despite the caution of ecologists about unjustified foreign language introductions, which often displace specific vocabulary from use, anglicisms of the journalistic sphere, mostly transliterated and transcribed and adapted to the norms of the Ukrainian language (we record only orthographic deviations due to their absence in dictionaries), make modern media discourse more diverse, fill it with new realities, expand the Ukrainian language space. The powerful digitalization of the media and the activation of Internet communication tools contribute to the further dynamic penetration of neo-anglicisms into journalists' speech, which differ in the thematic spectrum, stylistic content, and functional parameters.

Prospective in this direction of research are studies with the investigation of other thematic groups of English borrowings in

media activities, in particular, in the structure of journalistic slang, as well as in the names of modern online publications.

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