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## THE EARLY 20 CENTURY ENGLISH BORROWABILITY FROM THE ROMANCE LANGUAGES

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The article focuses on a lexicographic investigation of foreign words with special focus on the borrowings from the Romance languages other than French in the English language in the early 20 century (E20). Language distribution of the research proved that the Romance languages donated significant vocabulary into English in E20. Historical background was studied for better understanding of the respective cultural standards of the analyzed languages and the effect of their lexical influence. The article proposes the qualitative and quantitative interpretation of Latin, Italian, Spanish and Portuguese words: in the language distribution 59,4% % of foreign words were borrowed from these languages. It was proved that words from different semantic domains differ in their borrowability: Latin as the important supplier of vocabulary into English throughout its history (medicine 17,8%, literature 14,2%, law terminology 14,2%, educational terms 7,1%, theology 3,5% etc.); Italian (food and drink 28,6%, art, painting literature terms 18,5%, musical vocabulary 14,8%); Spanish (cultural peculiarities 40%, food items 20%), Portuguese (dance names, clothes items). Differentiation into word classes of borrowed words (other than French) was given and it has been found out that nouns are more borrowable than other parts of speech in all described languages. Morphological characteristics of Italian noun-forming suffixes was given: 59% root nouns, nouns with the most common diminutive suffix -ino/ine/ini – 13,6%, popular diminutive suffix -etto/etta, often used with affectionate overtones – 9%, -ella – 9%, nouns with augmentatives -one/ona – 4,5%, etc. The author hopes that the presented classification of borrowed Italic vocabulary of E20 performed on the basis of lexicographic investigation is undoubtedly a promising field of research. The results of this study are of direct practical relevance.

## ЗАПОЗИЧЕННЯ З РОМАНСЬКИХ МОВ ПОЧАТКУ ХХ СТОЛІТТЯ В АНГЛІЙСЬКІЙ МОВІ

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**Ключові слова:** *етимологія, англійська мова, початок ХХ ст., мовний розподіл, романські мови, семантичні групи, частини мови.*

У статті автором запропоновано результати суцільного лексикографічного обстеження романських запозичень у словниковому складі слів англійської мови, зафіксованих на початку ХХ століття (1900–1939 рр.). Мовна дистрибуція експериментального матеріалу доводить вплив мов романської групи на словниковий склад англійської мови у 1900–1939 рр. ХХ ст., значущість яких проаналізовано з урахуванням історичного підґрунтя їхнього розвитку.

Запропоновано якісну та кількісну інтерпретацію запозичень із латинської, італійської, іспанської та португальської мов: у загальному розподілі 59,4% слів було запозичено в англійську саме з досліджуваних мов. Доведено, що ступінь запозичення іноземних слів залежить від їх приналежності до різних семантичних груп, отже, запозичення з латинської, представлені на початку ХХ ст.: 17,8% – медичні, літературні терміни – 14,2%, юридична термінологія – 14,2% тощо; італійські запозичення представлені переважно такими семантичними групами: їжа та напої – 28,6%, мистецтво – 18,5%, музичні терміни – 14,8%). Запозичення з іспанської та португальської мов проаналізовано з урахуванням семантичних груп: їжа та напої – 20%; культурно марковані запозичення – 40%. Експериментальний матеріал роботи демонструє тенденцію англійської мови до запозичення іменників (70,2%), на перевагу інших частин мови, переважно складних іменників. У роботі представлено морфологічний аналіз італійських іменникових суфіксів, та з'ясовано, що у процесі запозичення переважають (59%) демінутивні суфікси -ino/ine/ini – 13,6%, -etto/etta – 9% тощо. Уважаємо, що запропоноване лексикографічне обстеження та класифікація запозичень із романських мов початку ХХ ст. у поєднанні з існуючим теоретичним підґрунтям послугує ефективною базою для уніфікації наукових розвідок у царині етимології англійської мови та матиме релевантне практичне застосування.

**Introduction.** This paper investigates foreign words of Romance origin (other than French) in English from a synchronic perspective, with special focus on new popular borrowings in English. It analyses a sample of foreign words dated 1900–1929 (early 20<sup>th</sup> century, E20). The research material is classified according to the language the terms come from and the semantic area they are used in. The aim is to study the influence of the Romance languages on English from both quantitative and qualitative viewpoints, with the purpose of reassessing the importance of the borrowing phenomenon in terms of its significance in

the coinage of vocabulary. From the theoretical viewpoint, the study contributes to the issue of whether recent foreign borrowings should be considered as indispensable phenomenon of English. This lexicographic study analyzed morphosemantic peculiarities of Romance borrowings in the English Language in Oxford Dictionary of Foreign Words and Phrases (2010) over a period ranging from 1900 to 1929 which testifies to the current relevance and increasing incidence of borrowing as a word-formation mechanism for the creation of new words in English. As the objective of the article was to establish a better under-

standing of the productivity of a loan word which has stood the test of time from the early twentieth century to current contemporary English, the methodology selected provided some answers which coincide with generally established studies of loans and derivatives, as well as diachronic periods of the English language, thus, it was possible to establish the following: (1) the meaning(s) of the feature as used in E20; (2) the word class(es) it is assigned to; (3) derived and inflected forms of the feature and their meanings.

Results. In total, 424 foreign words were identified and examined and an overview of their distribution across different semantic fields is presented helping to discuss important trends in the development of modern English lexicon. As has been already stated, the aim of this research is to study the Romance language distribution within the English E20 lexicon as well as to decide which languages determine each studied semantic domain. The impact of the Romance languages proved to be relevant in the general picture of E20 borrowability: 59,4 % in the data belong to the Romance languages, thus *French, Latin, Italian, Spanish and Portuguese* donated the most vocabulary. It should be mentioned here that all peculiarities of French impact on English were given by the author in details in [4], that's why other than French borrowings would be carefully investigated. As far as the second research method is concerned, the following popular categories have been suggested: words of general character, administrative terms/law/government, music (dance/songs), fashion (clothes/names of fabric), military, sport, theology/religion, cookery (dishes/beverages (wine vocabulary)/ desserts), slang/colloquial usage, art/literature as contemporary etymological studies tend to adopt a broader perspective, looking at the relationships between whole sets of lexemes belonging to a particular semantic field [1, p.137]. In the scope of contemporary lexicological studies borrowing is a widely discussed topic and the scholars focused much on the role of borrowings in the history of the English language [1; 2; 3; 7], the relationship between structure and meaning of borrowings [9], the results of contacts among the languages [5], social meaning potential of loanwords [3], semantic field arrangement of borrowed words and differences among semantic fields [4], separate languages have been in the focus of many research studies in the field of English Etymology, but examination of the material provides lack of evidence of systematic description of the borrowed Romance vocabulary in the E20 in the English language. As the Romance languages originally spoken mainly in the south and west of continental Europe, where French, Italian, Portuguese and Spanish are national languages imposed on what was earlier, they all have developed historically from Latin [6, p.349], so we now call your attention to Latin and present

brief historical survey of its presence in the English language. It's dictionary definition runs as follows: Italic, originally the language of Rome, where first attested by inscriptions from before the 3<sup>rd</sup> century BC; subsequently of the whole of the western part of the Roman empire, and the ancestor of the "Romance languages". A learned language from the early Middle Ages, linked especially with the Roman branch of Christianity, in whose liturgy it was obligatory until the 1960s. Written in the Roman alphabet [6, p. 218].

Numerous scientific works [1, p. 8; 8, p. 194; 5] consider this language to be the major influence on English throughout its history and there is evidence of its role from the earliest moments of contact [1, p. 24]; the influx of Latin loans continued during Middle English times and it had played an important role as an official written language in England and substantial number of verbs passed into common use: *admit, aggregate, construct, constitute, corrupt, create, direct, proclaim, produce, prohibit* and many other verbs and nouns in education, administration and field of law (*contract, legitimate, certificate, educate, interrogate, forum, comment, etc.*) [5, p. 53–54]. In the fifteenth through the seventeenth centuries Latin was no longer anyone's first language, but it remained the language of higher education and scholarship in many parts of Europe into the eighteenth century, a liturgical language into the twentieth century, and even a compulsory subject in American high schools until just a few decades ago [7, p. 451–452]. Thus, taking into consideration the above mentioned it is quite logical to state that Latin is a unique phenomenon, on the one hand, it is a dead language, but on the other hand, but with alive existence, not used in everyday communication, but without it no scientific conferences, academic publications, medical disputes, or law courts could ever be imagined to be conducted.

The most conspicuous observation to emerge from the data is total agreement with the above-mentioned theoretical knowledge, i.e., words can be assigned to specialized areas of human activity such as Church and Christian doctrine, education, administration and law. So, the same semantic fields in E20 were registered: 17,8% of borrowed words belong to medicine, in particular, psychoanalysis, e.g., *id* (the part of the mind in which innate instinctive impulse and primary processes are manifest. In Freudian theory, it interacts with the ego and the superego; the word was first used by Freud), *libido* (the energy of the sexual drive as a component of the life instinct), *anima* (the part of the psyche which is directed inwards, in touch with the subconscious/ opposed to persona), *rigor mortis* (stiffening of the joints and muscles of a body a few hours after death, usually lasting from one to four days), *in vivo* (used to speak of processes taking place within a living organism), etc. 14,2% of E20 Latin borrowings

occupies semantic field of literature/literary criticism: *ubi sunt* (characterizing a literary theme of passage lamenting the mutability of things; ‘where are’ – the opening words of refrain of certain medieval Latin works), *sub verto* (used in textual reference: under the word of heading given), *persona* (a role or character adopted by the author, performer in their writing; the aspect of someone’s character that is presented to or perceived by others). Law terms (14,2%) of E20 include the following: *actus reus* (action or conduct which is a constituent element of a crime, as opposed to the mental state of the accused), *contra proferentem* (interpretation of an ambiguous contract against the party which proposed or drafted the contract or clause), *ex silentio* (with reference to an argument or theory based on lack of evidence to the contrary), etc.

Having the reputation of scholarly and learned language Latin introduced 7,1% of educational terms, such as *numerus clausus* (a fixed maximum number of entrants admissible to an academic institution), *curriculum vitae* (a brief account of one’s educational qualifications and previous occupations, typically sent with a job applications) etc.; theology (3,5%) – *sic et non* (a method of argument used by medieval theologians in which contradictory passages are presented without commentary in order to stimulate readers to resolve the contradictions themselves); meteorology (3,5%) – *virga* (streaks of precipitation that appear to hang from the undersurface of a cloud and usually evaporate before reaching the ground) and art (3,5%) – *vanitas* (a still life painting of the 17<sup>th</sup> century Dutch genre incorporating symbols of death or change as a reminder of their inevitability). Sport terminology occupies 3,5% of all Latin E20 borrowings: *victor ludorum* (the overall champion in a sports competition, especially at a school or college; the sport competition itself). General character Latin borrowings in E20 comprise 28,5% in the experimental material: *gravitas* (dignity, seriousness of manner), *biennium* (a specified period of two years), *patria* (one’s native country or homeland), *pietas* (respect due to an ancestor, country, institution).

Latin sayings and quotation in use of modern English include the following: *terra alba* (whit earth), *spiritus rector* (a ruling or quiding spirit), *miles gloriosus* (a vainglorious soldier who boasts about his military exploits; it is the title of a comedy by the Roman playwright Plautus), *lacrimae rerum* (the sadness of life; tears for the sorrows of life; a quotation from Virgil’s Aeneid) etc.

As for the word classes’ reaction to the pressure of language contact the following results have been found out: the majority of E20 Latin borrowings are nouns 53,5%. Thus, nouns are prominent borrowings, representing a differentiated inventory of labels for concepts, practices, artefacts, products, human agents, and more [9, p. 5]. It is the referentiality of

nouns rather than their structural features that motivates the borrowing of nouns; noun phrases comprise 25% (*actus reus, curriculum vitae, terra alba, sic et non, etc.*), and adverb phrases – 17,8% in the data (*in parvo, in vivo, contra proferentem, sub verto, ex silentio*). It is interesting to mention here that out of all languages (38) in our investigation adverb phrases were borrowed into English in E20 mainly from Latin (with a few French and Italian exceptions 1,7%), so an adverb phrase functions in a sentence in much the same way as an adverb, and the simplest type of adverb phrase is in fact a bare adverb. Being the most heterogeneous of all the word classes in English grammar, some adverbs affect the meaning of the adjacent word or phrase by attaching themselves to it [1, p. 211].

Italian attested in a form distinct from Latin from the 10<sup>th</sup> century AD, is a Romance language whose standard form, increasingly dominant since the political unification of Italy in the 19<sup>th</sup> century, has its ultimate source in the Tuscan dialect of Florence, developed as a literary language from the Middle Ages by Dante and others. Many of the regional varieties called ‘dialects’ differ from it, in the south especially, to a degree that in other external circumstances would count as a difference between languages; hence their speakers are in effect bilingual [6, p. 205]. Historically, Italian has had a particular significance for musical vocabulary, and other arts. Borrowing has occurred over a long period, starting in the sixteenth century with: *duo, fugue, madrigal, violin*. These were followed in the seventeenth century with: *allegro, largo, opera, piano, presto, solo, sonata*. But it was during the eighteenth century that interest in Italian music reached its peak in England, and there were numerous loanwords, including: *adagio, andante, aria, cantata, concerto, crescendo, duet, finale, forte, obligato, oratorio, soprano, trio, trombone, viola*. The process continued in the nineteenth century with the adoption of: *alto, cadenza, legato, piccolo, prima donna*. Some Italian words came via French: *cartoon, citron, corridor, gazette, porcelain*. Italian food has also left its mark on English vocabulary, often by way of American English: *lasagne, macaroni, pizza, scampi*, etc. [1, p. 60; 5, p. 67].

As far as our investigation is concerned, it was found out that described above historical tendencies had not changed much, thus, the following semantic groups of E20 Italian borrowings have been registered: 29,6% of food and drink items which acquired international currency, e.g., *mozzarella* (a firm white Italian cheese made from buffalo or cow’s milk, used especially in pizzas and salads), *fettuccine* (pasta in the form of ribbons; an Italian dish consisting mainly of this, usually with a sauce), *fritto mistro* (a dish of various foods, typically seafood), *zucchini* (a courgette), *cassata* (a Neapolitan ice-cream containing candied or dried fruit

and nuts), *panettone* (a rich Italian bread made with eggs, fruit and butter and typically eaten at Christmas), *moscato* (a sweet Italian dessert wine), *spumoni* (a rich dessert consisting of layered ice-cream with candied fruits, nuts and sometimes brandy), etc. Italian art, painting and literature continues to donate vocabulary into English (18,5%): *novella* (a short fictitious prose narrative, a short novel. The word was applied to the tales in Boccaccio's Decameron), *pentimento* (a visible trace of earlier painting beneath a layer or layers of paint on a canvas), *verismo* (realism or naturalism in the arts, especially with reference to late 19<sup>th</sup> century Italian opera), *contrapposto* (in the visual arts, an arrangement of a human figure in which the line of the arms and shoulders contrasts as strongly as possible with that of the hips and legs), *seicento* (the style of Italian art and literature of the 17<sup>th</sup> century), etc.; Italian musical vocabulary has proved to be significant (14,8%) and continue to form an essential part of all classical musicians' vocabulary: *troppo* (in directions too much; excessively), *ma non troppo* (in directions 'but not too much'), *sopranino* (an instrument, especially a recorder or saxophone, higher than soprano), *sinfonietta* (a short or simple symphony), etc. Some words of general character (29,6%) entered the English language in E20: *autostrada* (an Italian motorway), *ristorante* (an Italian restaurant), *vaporetto* (in Venice a canal boat used for public transport; from Latin *vapore* 'steam'), *terrazzo* (a flooring material made of chips of marble or granite set in concrete and polished to give a smooth surface), *ottocento* (relating to the 19<sup>th</sup> century in Italy), *duce* (a leader; in English usage generally has derogatory overtones connected with creator and leader of the Fascist state in Italy Benito Mussolini) etc. It is worth mentioning here that colloquial interjection *ciao* (from medieval Latin 'I am your slave') used as a greeting at meeting or parting, is widespread not only in continental Europe, but all over the world; *bimbo* used as slang nowadays with derogatory sense, in 1980 was revived to designate a young woman who has an affair with a rich man.

As it has been already stated before, in our experimental language distribution English displays the tendency to borrow nouns from Italian more than any other parts of speech – 81,4% of words, 3,7% – noun phrases (*fritto mistro*), 3,7% – adjectives (*ottocento*), 3,7% – interjections (*ciao*), 3,7% – adverbs (*troppo*) and 3,7% – adverb phrases (*ma non troppo*).

Morphologically the following distribution of Italian noun-forming suffixes is available: 59% root nouns (*Moscato*, *ladino*, *diabolo*), nouns with the most common diminutive suffix *-ino/ine/ini* – 13,6% (*sopranino*, *fettuccine*, *zucchini*), popular diminutive suffix *-etto/etta*, often used with affectionate overtones – 9% (*sinfonietta*, *vaporetto*), *-ella* – 9% (*novella*, *mozzarella*), nouns with augmentatives, the opposite of diminutives, conveying a sense of largeness in size *-one/ona* – 4,5%

(*panettone*), etc. Summing up, it has been experimentally proved that Italian borrowings in English in the early 20 century maintains all well-known historical tendencies from the semantic point of view, as well as morphological.

As for Spanish and Portuguese, as the Romance languages, Spanish has been defined as the official language of Spain and of several countries in Central and South America, from Mexico to Chile and Argentina, that were once part of the Spanish empire. Originally, the dialect of Castile in the north Spain, and a literary language, in poetry and prose, from the Middle Ages; carried southwards as the Moors were progressively driven from the peninsula, and overseas, by missionaries and colonists, after the European discovery of America. The term 'Castilian' is now used of European Spanish, as opposed to Latin American; also, within Spain, to Catalan or Galician [6, p. 375].

Portuguese, spoken mainly in Brazil and Portugal, but also as a second language, with official status, in Angola, Mozambique and other former Portuguese colonies, historically related to Galician in north-west Spain. It is a national language after the independence of Portugal in the 12<sup>th</sup> century; carried to Brazil, Africa and the Far East by trade and colonization in the 16<sup>th</sup>. European and Brazilian Portuguese are now distinct varieties of what is still a common language [6, p. 309].

From the historical point of view, most of the borrowings from Spanish and Portuguese have occurred from the sixteenth century onwards. English has borrowed directly from Spanish, and to a lesser extent from Portuguese, but in addition many non-European words from the colonies found their way into English via these two languages. Many of these loanwords came from the New World: *alligator* (*ellagarto*, 'the lizard'), *avocado*, *barracuda*, *canoe*, *chocolate*, *cigar*, *cockroach*, *domino*, *embargo*, *mosquito* (*little fly*), *peccadillo*, *potato*, *sombrero*, *tobacco*, *tomato*, *tornado*, *tortilla*, and *vanilla*. In the nineteenth century it became fashionable for Americans to adopt words from Spanish, accounting for the following: *bonanza*, *canyon*, *lasso*, *mustang*, *patio*, *ranch*, *sierra*, *siesta* [1, p. 126; 5, p. 67].

As far as early 20 century Spanish borrowings (5,9%) are concerned, it has been estimated that many of the Spanish words relate to specifically Spanish and South American culture and food. Perceived national stereotypes sometimes account for the words that English borrows from Spanish: a number of loanwords suggest a swaggering and ostentatious masculinity popularly associated with man from Spain and Spanish-speaking countries including *macho* (a man who is aggressively proud of its masculinity), *charro* (a traditionally dressed Mexican cowboy), etc. So, 40% of words denote cultural peculiarities, including world famous *cogida* (in bullfighting a tossing of a bull-fighter by a bull), *finca* (in Spain and Spanish-speaking

countries a country estate, a ranch), altiplano (the high table land of central South America), where 20% of all words are names of popular Spanish dances: *paso doble* (a quick ballroom dance based on a Latin American style of marching; a piece of music for this dance), *farruca* (a type of flamenco dance), *veleta* (a ballroom dance in triple time, faster than a waltz and with partners side by side). Spanish food items (20%) include: *masa* (in Central and South American cuisine a type of dough made from maize flour and used to make tortillas, tamales etc.), *chile relleno* (in Mexican cuisine a stuffed chilli pepper, typically battered and deep-fried), *turrón* (a kind of Spanish confectionary resembling nougat, made from almonds and honey; a piece of this), *tepache* (drink typically made with pineapple, water and brown sugar), etc. Some other everyday English words of Spanish origin include: *ole* (bravo), *abrazo* (an embrace, a hug, especially as a salutation), *pronto* (colloquial, quickly, promptly, at once). As with analyzed above languages, English follows the same tradition to borrow nouns more than any other parts of speech (73%), noun phrases – 20%, such as *jai alai* (a game like pelota played with large curved wicker baskets) and adverbs – 7% (*pronto*).

In the group of the Romance languages the impact of Portuguese on English in E20 has proved to be negligible, comprising only 1,5% of all Romance borrowings. The majority of the words are nouns belonging to cultural peculiarities, including *maxixe* (a dance for couples of Brazilian origin, resembling the polka and the local tango), *fado* (a type of popular Portuguese song, usually with a melancholy theme and accompanied by mandolins or guitars), *saudade* (with reference to songs or poetry a feeling of longing, melancholy or nostalgia, that is supposedly characteristic of the Portuguese or Brazilian temperament); and clothes vocabulary, such as *tanga* (a pair of briefs consisting of small panels connected by strings at the sides) which received international reputation.

Conclusions. On the basis of the study, we can state that the Romance languages influence immensely (59,4%) the lexicon of English in the early 20 century. The attempt was made to analyze Latin borrowings as the important supplier of vocabulary into English determining various semantic groups of borrowing due to its frequency (medicine 17,8%, literature 14,2%, law terminology 14,2%, educational terms 7,1%, theology 3,5% etc.); Italian (food and drink 28,6%, art, painting literature terms 18,5%, musical vocabulary 14,8%); Spanish (cultural peculiarities 40%, food items 20%), Portuguese (dance names, clothes items). The majority of them were presented in a detailed way, by taking the criterion of loanword numbers. Differentiation into word classes of borrowed words (other than French) was given and it has been found out that nouns are more borrowable than other parts of speech in all

described languages (70,2%), nouns appear at the top of the list thanks to their contribution to naming objects and concepts, which are key elements of the process of cross-cultural exchange that is inherently involved when languages are in contact. Morphological characteristics of Italian noun-forming suffixes was given: 59% root nouns, nouns with the most common diminutive suffix *-ino/ine/ini* – 13,6%, popular diminutive suffix *-etto/etta*, often used with affectionate overtones – 9%, *-ella* – 9%, nouns with augmentatives *-one/ona* – 4,5%, etc. Summing up, it has been experimentally proved that the Romance languages borrowings in English in the early 20 century maintain all well-known historical tendencies from the semantic point of view, as well as morphological.

We believe that the Romance language presence in the history of England was important, and its impact on the evolution of the language is estimated. This article cannot pretend to explore in any depth such vast area as English borrowability, but it seems worth making attempts to trail some of the more significant strands in contemporary development of the English language and that's what we tried to do here. Presented classification of borrowed vocabulary of the early 20<sup>th</sup> century performed on the basis of lexicographic investigation and existing theoretical knowledge about the Romance languages influence on English can serve as an effective foundation for unification of scientific views in the field of English etymology. Up-to-date examples presented in the article will have relevant practical educational implications, providing teachers with opportunities to practice new vocabulary etc. Our future investigations would be concerned with the significance of borrowings from other languages in the word stock of Modern English in the middle, late 20<sup>th</sup> century.

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