

## **FOREIGN LANGUAGE INCLUSIONS: TWO TYPES OF INTERPRETATION (ON THE NOVELS BY ERNEST HEMINGWAY)**

**Ladynenko A.**

### **INTRODUCTION**

Reading a novel in English can be challenging and often people wonder about the meaning of a particular word that is written in another verbal code system. It would be interesting to know why some words look so unfamiliar and what do they mean. Multilingualism and multiculturalism have become so characteristic of our time that it is hard to come by a literary work that is strictly monolingual. English as a world language is an interesting example in order to look at these questions and answer them.

The majority of linguists [e.g. Haugen<sup>1</sup>; Weinreich<sup>2</sup>; Thomason<sup>3</sup>; Matras<sup>4</sup>; Zabawa<sup>5</sup>] state that one of the most important factors influencing the process of language contact is the phenomenon of bilingualism (or multilingualism), i.e. when a group of people is able to communicate in all languages taking part in the contact process.

In the period of globalization and increasing cultures interaction, studies in the field of foreign elements reception are of paramount importance. The processes of globalization and integration have caused a significant increase in the number of borrowings in national languages. Foreign-language elements derive from the source language and preserve not only their original meaning, but also their original graphics. Such borrowings in a foreign language that are not subjected to graphic or phonetic adaptation are called foreignisms. While used in the text they are marked off as foreign inclusions [Bolshakova<sup>6</sup>; Krasnova<sup>7</sup>; Novozhenova<sup>8</sup>; Norlusenyan<sup>9</sup>; Pravda<sup>10</sup>; Shkhalaho<sup>11</sup>].

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<sup>1</sup> Haugen, E. (1950) The Analysis of Linguistic Borrowing. *Language*, vol. 26, no. 2. pp. 210–231.

<sup>2</sup> Weinreich, U. (1979) *Languages in contact. Findings and Problems*. The Hague: Mouton Publishers.

<sup>3</sup> Thomason, S. G. (2001) *Language Contact*. Edinburg: Edinburg University Press.

<sup>4</sup> Matras, Y. (2009) *Language Contact (Cambridge Textbook in Linguistic)*. Cambridge: Cambridge University Press.

<sup>5</sup> Zabawa, L. (2001) *English Lexical and Semantic Loans in Informal Spoken Polish*. Katowice: Wydawnictwo Uniwersytetu Śląskiego.

<sup>6</sup> Bolshakova, T. (2008) *Inoyazychnye vkrapleniya v hudozhestvennyh proizvedeniyah V. P. Aksenova* [Foreign-language inclusions in the works of V.P. Aksenov]. (PhD Thesis), Voronezh: The Publishing House of Voronezh State University.

The current research answers the challenges of the time and tracks the interaction of foreign and native elements in artistic texts, which allows to develop its informational and cognitive potential. It is a comprehensive analysis of types of foreignisms interpretation in a text.

As an object of present study English fiction texts written by Ernest Hemingway were selected, among them are *Fiesta, and the Sun Also Rises, For Whom the Bell Tolls, The Undeclared*. The subject of the study is foreign language inclusions in the selected texts.

In this research I will study the peculiarities of interpretation of foreign language injections in the recipient text. In the first part I will study the author's interpretation while the second part will be devoted to the reader's interpretation of foreign language inclusions in the selected texts. The purpose of the research stipulates the following tasks:

- 1) to consider English-language literary texts;
- 2) to determine foreign language patches in fiction texts;
- 3) to analyze the types of author's interpretation that the author uses within the text;
- 4) to analyze the types of reader's interpretation.

The study is based on material from English fiction texts which were written by Ernest Hemingway. During the research some bilingual dictionaries were also used.

This study explores interpretation of foreign borrowings in the English fiction texts. My attention is focused on different methods and techniques of FLI interpretation which undergo an in-depth linguistic and psychological analysis.

From my point of view, foreign language inclusions in the English fiction text can be interpreted by its author or the reader.

It is worth mention that the factor (mode) of the addressee plays significant role in the linguistic compositional organization of texts with foreign elements. The author of the text can take this factor into account

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<sup>7</sup> Krasnova, T. (2009) *Inoyazychnye vkrapleniya v russkoj literaturnoj rechi nachala XX veka* [Foreign-language inclusions in Russian literary speech of the early XX century] (PhD Thesis), Voronezh: The Publishing House of Voronezh State University.

<sup>8</sup> Novozhenova, Z. (2012) *Inoyazychnye vkrapleniya kak diskursivnoe yavlenie: russkoe slovo v chuzhom tekste* [Foreign-language inclusions as a discursive phenomenon: the Russian word in a foreign text]. *Vestnik Baltijskogo federalnogo universiteta im. I. Kanta*, no. 8, pp. 37–42.

<sup>9</sup> Norlusenyan, V. (2010) *Inoyazychnye vkrapleniya: sovremennoe sostoyanie problem* [Foreign-language inclusions: current state of the problem]. *Vestnik Novgorodskogo gos. universiteta*, no. 57, pp. 63–66.

<sup>10</sup> Pravda, YU. (1983) *Inoyazychnye vkrapleniya v russkoj literaturnoj rechi XIX v.* [Foreign-language inclusions in Russian literary speech of the XIX century]. Moscow. (in Russian)

<sup>11</sup> Shkhalaho, S. (2005) *Inoyazychnye vkrapleniya kak teoretiko-terminologicheskaya problema* [Foreign-language inclusions as a theoretical and terminological problem]. *Filologicheskij Vestnik*, no. 7, pp. 47–51.

consciously or unconsciously. Nevertheless, it affects the ways of representing foreign language elements in the fiction text, as well as the features of transition from one language code to another. The author's explanatory context is presented in fiction text in various lingual-compositional forms and lexical-syntactic structures. Thus, the author's interpretation can be within text limits and after text limits.

Problems of bilingualism, as well as the interaction of different language codes within one text, were considered in a number of linguistic studies [e.g. Hamers & Blanc<sup>12</sup>; Hegboldt<sup>13</sup>; Weinreich<sup>14</sup>; Tabur-Keller<sup>15</sup>; Appel & Muysken<sup>16</sup>; Myers-Scotton<sup>17</sup>; Fedorova<sup>18</sup>]. Interpretation of a literary text and its components attracted attention of many scholars [e. g. Demyankov 1985; Dolinin 1985; Kukharenko 1988; Black & Bower 1980, and others]. However, interpretation of foreign language inclusions (FLI) requires further investigation as there are still a lot of unsolved problems.

### **Author's interpretation of foreign language inclusions**

Author's interpretation implies that the writer provides information about the meaning of foreign words and phrases he/she uses in the text body or in the auxiliary parts of the novel or story. The author can find different ways of representing this information. Mostly they are a) translation; b) (detailed) description or c) interlanguage synonymy.

#### *Translation*

Translation of FLI into the original language within the limits of the same remark of the character (microcontext) in which a foreign language element is incorporated:

*(1) He shook his head and walked away, caring the coffee-pots. Two men were going by in the street. The waiter shouted to them. They were grave-looking. One shook his head. "Muerto!" He called.*

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<sup>12</sup> Hamers, Josiane & Blanc, Michel (1989) *Bilinguality and bilingualism*. UK: Cambridge University Press.

<sup>13</sup> Hagboldt, Peter (1935) *Language learning: some reflections from teaching experience*. Chicago: University of Chicago Press.

<sup>14</sup> Weinreich, Uriel (1974) *Languages in contact*. The Hague: Mouton.

<sup>15</sup> Tabouret-Keller, Andre (1972) *K izucheniiu dvuyazichiya v sotsiologicheskome plane* [To the study of bilingualism in a sociological plan]. *Novoye v lingvistike*, vol. 6 (Yazikovye kontakty), pp. 170–182.

<sup>16</sup> Appel, Rene & Muysken, Pierer (1987) *Language contact and bilingualism*. London: Edward Arnold.

<sup>17</sup> Myers-Scotton, Carol (1993) *Social motivation for code-switching*. Oxford: Oxford University Press.

<sup>18</sup> Fedorova, Kapitolina (2002) *Lingvopovedencheskie strategii v situatsii obshcheniya s inostrantsem (na materiale russkogo yazyka)* [Linguistic and behavioral strategies in a situation of communication with a foreigner (based on Russian language material)] (PhD Thesis), St. Petersburg.

*The waiter nodded his head. The two men went on. They were on some errand. The waiter came over to my table.*

*“You hear? **Muerto**. Dead. He’s dead. With a horn through him. All for morning fun”<sup>19</sup>.*

In the example (1), the author uses the English equivalent, that is the adjective “dead”, which immediately follows the Spanish adjective “muerto”. As we can see, FLI and its English analogue are given within the same remark. Both words have the main meaning "not alive". The waiter uses the English-language equivalent twice so that information about the death of the bullfighter should come across to an American recipient, though at first under the influence of emotions he unwillingly utters the word in the native language (Spanish).

The translation of a foreignism may be separated from it by the author’s speech, that is the author’s direction, which indicates the speaker (he said):

*(2)He turned around and offered his wine bag to Bill. Bill handed him one of our bottles. The Basque wagged a forefinger at him and handed the bottle back, slapping in the cork with the palm of his hand. He shoved the wine-bag up.*

*“**Arriba! Arriba!**” he said. “Lift it up.”*

*Bill raised the wine-skin and let the stream of wine spurt out into his mouth, his head tipped back. When he stopped drinking and tipped the leather bottle down a few drops ran down his chin<sup>20</sup>.*

In this case (2), the meaning of the polysemantic Spanish word "arriba" is clarified by means of the verb with a postposition "lift up". The speaker is not sure that the American boy Bill will understand him, and gives the English equivalent of his exclamation.

However, there are cases when a translated equivalent of FLI may be placed after it at a certain distance. As a result, the reader's attention is concentrated on the foreign words, the addressee tries to decipher a message but the author comes to his/her aid. In one of the fragments of the novel “Fiesta” the author at first gives the necessary information about the content of the telegram to the English-speaking reader in

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<sup>19</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Petersburg: Antologiya. P. 225.

<sup>20</sup> Ibid. P. 116.

Spanish without any explanation. The English variant appears only at the very end of the fragment. Such retardation always arouses the interest of the reader to the important information. He/she has the time to put forward his/her version of translation which is later supported or refuted:

(3) *The telegram was in Spanish: “Vengo Jueves Cohn.” I handed it to Bill.*

*“What does the word Cohn mean?” he asked.*

*“What a lousy telegram!” I said. “He could send ten words for the same price. “I come Thursday”<sup>21</sup>.*

In another episode of the same novel the distant explanation of the word “aficionado” is also given by the author in postposition. It appears after a fragment of the dialogue, in which the key word is repeated 4 times in the remarks of both communicators. The author explains not only the word “aficionado”, but the noun from which it was derived, – “aficion”:

(4) *“Your friend, is he **aficionado**, too?” Montoya smiled at Bill.*

*“Yes. He came all the way from New York to see the San Fermines.”*

*“Yes?” Montoya politely disbelieved. “But he’s not **aficionado** like you.”*

*He put his hand on my shoulder again embarrassedly.*

*“Yes,” I said. “He’s a real **aficionado**.”*

*“But he is not **aficionado** like you are.”*

*Aficion means passion. An **aficionado** is one who is passionate about the bull-fights<sup>22</sup>.*

In this fragment Hemingway gives the explanation not in the dialogue, but in the author's speech, resorting to traditional definition forms, that is including in the text verbs of equivalence “to mean” and “to be”. It should be noted that the author does not use the word “aficionado” in its common meaning – “amateur”, but in the contextual one – “amateur bullfight”.

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<sup>21</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Peretsburg: Antologiya. P. 142.

<sup>22</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Peretsburg: Antologiya. P. 147.

In all these cases, the FLI occupies the pre-position in relation to the explanatory context. Such an order of foreignism and its explanation allows readers to receive new information without any additional mental effort. Here he or she gets all the facts ‘ready-made’.

The reverse situation is observed, when foreign language inclusion follows the expression in the basic language:

(5) “*Tell him that bulls have no balls,*” Mike shouted. *He was drunk. Romero looked at me inquiringly.*

“*Drunk,*” I said. “***Borracho! Muy borracho!***” (Hemingway 2009: 198).

In this episode, the narrator initially uses the basic language lexeme (drunk), that could be justified from the psychological point of view: firstly, the English-speaking communicator gives information in his native language and then, remembering that he is talking to the Spanish, repeats the same in the mother language of the interlocutor. If the explanations of foreignisms precede them, they do not draw attention of the reader and may be even ignored by him/her. Foreignisms in the initial position attract more attention of the reader and activate the process of perception.

Interpretation, with the help of the translation of FLI by the author, can be carried out in the microcontext, – within one replica:

(6) “***Oiga,***” he said, “*come here. Listen.*”<sup>23</sup>.

In this case one character (husband) wants to attract the attention of another character (his wife). The author uses the typical verbal Spanish signal to attract the attention – “Oiga”, but the author immediately gives an explanation for the English-speaking reader in the second part of the replica, adding the English equivalent of the analyzed Spanish word, – Listen.

It should be emphasized that from the point of view of maintaining reader interest, the initial position of a foreign impregnation with an explanation in the postposition is stronger. In this case, the explanation can be significantly distanced from foreign language blotches. This forces the reader to build appropriate assumptions and guesses. Thus, in

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<sup>23</sup> Hemingway, Ernest (2009) *For Whom the Bell Tolls*. St. Petersburg: Antologiya. P. 64.

the story “The Undefeated” by E. Hemingway, the author presents the necessary meaning of the Spanish word to the English-speaking reader only at the very end of the story. The Spanish word «coleta» and its translation – pigtail are separated from each other by text in more than 30 pages:

*Manuel sat down; his cap off, his face was changed. He looked pale, and his **coleta** pinned forward on his head, so that it would not show under the cap, gave him a strange look. <...> They were going to cut off his **pigtail** <sup>24</sup>.*

#### *Description*

Instead of translation authors sometimes introduce the corresponding description of the concept rendered by a foreignism. In many cases such definitions-explications resemble the encyclopaedic references. They often occur when it is necessary to interpret any realia for which it is difficult to find a one-word equivalent. An example of such a description can be found in Ernest Hemingway’s “Fiesta”:

*(7)In the evening was the **paseo**. For an hour after dinner every one, all the good-looking girls, the officers from the garrison, all the fashionable people of the town, walked in the street on one side of the square while the café tables filled with the regular after-dinner crowd <sup>25</sup>.*

In this episode it deals with the purely Spanish event, which does not have analogues in the US or UK. Accordingly, there is no one-word equivalent corresponding to it. The first indicator for comprehension here is the verb of movement (in space) “walked”. But then due to attributive words “fashionable” and “good-looking (girls)” it becomes clear to the reader that it is not just a walk, but some solemn festive procession. The fact that the writer describes a crowd gathering is supported by enumeration of anthropomorphic words: girls, officers, people. Thus, the author actually gives a detailed explication of the word “paseo” using a dynamic description of the event, the verb “to walk” being the key word around which the whole situation is constructed. The

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<sup>24</sup> Hemingway, Ernest (1972) The Undefeated. *Khrestomatiya po amerikanskoy literature*. Moscow: Prosveshchenie. P. 211, 243.

<sup>25</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Peretsburg: Antologiya. P. 169.

sense in such cases is inferred on the basis of the topical words which form a semantic network of the episode. This approach can be called isotopic analysis (Arnold<sup>26</sup>; Mizetskaya & Ladynenko<sup>27</sup>). As to the fragment under analysis, even if the author had not given any description, the English-speaking reader could have guessed the approximate meaning of the word “paseo” as the result of comparative analysis (compare the roots of the Spanish “paseo” and the English “pass; passage”).

Indirect ways of explication can be found in the same novel with regard to the French inclusions:

*(8)It was a warm spring night and I sat at a table on the terrace of the Napolitain after Robert had gone, watching it get dark and the electric signs come on, and the red and green stop-and-go traffic-signals, and the crowd going by, and the horse-cabs clippety-clopping along at the edge of the solid taxi traffic, and the poules going by. Singly and in pairs, looking for the evening meal. I watched a good-looking girl walk past the table and watched her go up the street and lost sight of her, and watched another, and then saw the first one coming back again. She went by once more and I caught her eye, and she came over and sat down at the table”<sup>28</sup>.*

The French word “poule” is abstracted from the whole situation, described by the author, and first of all it is done due to the synonym “girl” of the basic language in the subsequent sentences. However, the lexemes “poule” and “girl” do not match stylistically. The lexeme “girl” is stylistically neutral, whereas the word “poule” in the French language is mostly used to women of easy virtue, i.e. it carries a negative connotation<sup>29</sup>.

Author's interpretation can be also represented outside the main text. There are two widely used forms of this representation: 1) footnotes; 2) glossary explanations in endnotes, which usually follow

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<sup>26</sup> Arnold, Irina (1990) *Stilistika sovremennogo angliyskogo yazyka* [Stylistics of modern English]. Moscow: Prosveshcheniye. (in Russian)

<sup>27</sup> Mizetskaya, Vera & Ladynenko, Albina (2013) *Primeneniye izotopicheskikh ryadov v predelakh mezokonteksta i makrokonteksta* [Application of isotopic series within the mesocontext and macrocontext]. Proceedings of the *Suchasni pitannya prikladnoi ta komp'yuternoï lingvistiky*, pp. 13–14.

<sup>28</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Petersburg: Antologiya. P. 15.

<sup>29</sup> Ganshina, Klavdia (1960) *Dictionnaire francais-russe* [French-Russian dictionary]. Moscow: State Publishing House of Foreign and National Dictionaries. P. 626.



the main text. However, neither footnotes nor glossaries are used by Ernest Hemingway who gives preference to the forms of internal explanations (the inclusions in the text body of the novel or story).

### **Reader's interpretation of foreign language inclusions**

When there is neither author's interpretation, the recipient has to decide problems of identification and interpretation of FLI by himself. The role of the reader in the interpretative process was emphasized by many researchers (Aryutyunova<sup>30</sup>; Vorobyova<sup>31</sup>; Demyankov<sup>32</sup>; Zalevskaya<sup>33</sup>; Murzin & Stern<sup>34</sup>; Privalova<sup>35</sup>).

Even if the text is written in the native language of the reader, there is always a certain number of words (10-12%), which are unknown to him/her (the so-called agnonyms according to Morkovkin & Morkovkina<sup>36</sup>). However, this usually does not arouse a feeling of discomfort in the reader if it does not interfere with understanding of the basic meaning of the text in general. It is often sufficient for the reader to refer the word to a specific thematic class. So, for example, when it deals with some unknown dishes, beverages, articles of clothing, the reader, as a rule, is not trying to find in a dictionary the exact name of these subjects in his/her native language. The reference to a certain semantic class on hyperonymic or topical (higher degree of generalization) level fully satisfies the reader and allows him/her not "to get stuck" on an unfamiliar word.

Reader's interpretation is required in cases when there is no author's explication. The author's interpretation in this case can be called a zero interpretation.

Situations when foreignisms are not accompanied by any explanations, notes or translation, can be accounted for by various factors:

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<sup>30</sup> Arutyunova, Nina (1981) Faktor adresata [Addressee factor]. *Izvestiya AN SSSR. Seriya literatura i yazyki*, vol. 4, pp. 356–367.

<sup>31</sup> Vorob'yova, Olha (1993) *Tekstoviye kategorii i faktor adresata* [Text categories and addressee factor]. Kiev: Vishcha shkola. (in Russian)

<sup>32</sup> Dem'yankov, Valerii (1983) *Ponimaniye kak interpretiruyushchaya deyatel'nost'* [Understanding as an Interpretative Activity]. *Voprosy yazykoznaninya*, vol. 6, pp. 58–67.

<sup>33</sup> Zalevskaya, Aleksandra (2001) *Tekst i yego ponimanie* [Text and understanding of it]. Manuscript. Tver'. (in Russian)

<sup>34</sup> Murzin, Leonid & Shtern, Aleksandr (1991) *Tekst i yego vospriyatiye* [Text and its perception]. Sverdlovsk: Izdatelstvo Ural'skogo universiteta. (in Russian)

<sup>35</sup> Privalova, Irina (2001) *Ponimaniye inoyazychnogo teksta* [Understanding of a foreign language text]. Saratov: Izdatelstvo Povolzhkogo Mezhhregional'nogo uchebnogo tsentra. (in Russian)

<sup>36</sup> Morkovkin, Valerii & Morkovkina, Anna (1997) *Russkiye agnonimy (slova, kotoriye my ne znayem)* [Russian agnonyms (words that we do not know)]. Moscow: Institut. (in Russian)

1) the author overestimates the degree of language competency of the reader, thinking that he/she knows a certain set of words and phrases in a particular foreign language. This is especially true for the words and expressions that are used even by those readers who do not have a good command of a certain foreign language. For example, the expression "Hande hoch!", "Ce la vie!" and some others are well-known to the Russian-speaking and Ukrainian-speaking readers. They entered into the everyday life of ordinary Ukrainian-Russian-speaking readers who are not familiar with the Latin alphabet, and understandable without translation or special explanation;

2) the author does not give explanations, as he considers that the context fully allows to guess the meaning of the words.

Particularly it is observed in the novel "Fiesta". For example, the writer does not give translation of the FLI "marc", which in French means "grape vodka". The author is supposed to believe that it is clear from the context that the narrator mentions the name of some alcoholic beverage. The image of the narrator can hardly suggest that he should drink some juice or lemonade to get out of depression:

*(9)I told him (the waiter) to take the flowers of the Pyrenees away and bring me a **vieux marc**. The marc was good. I had a second **marc** after the coffee<sup>37</sup>;*

3) the author refuses to explain and comment on foreign language inclusions when it is not relevant in terms of the plot, the main action, but helps to render the general atmosphere of communication or to create a national colouring to the work. Though the reader does not understand the literal meaning of utterances, it is not important for the understanding of the plot as these utterances are casual;

4) the author purposefully refuses to resort to any explanations giving the reader carte blanche to interpret the obscure fragments. In this case the writer involves the reader in the interpretative process. The author admits multiplicity of meanings and interpretations, even if these interpretations differ from those suggested by him/her. Therefore, even a misunderstanding of certain foreign words, or foreign-language statements is not considered as a factor of destruction of the channel "producer-recipient." Indeed, fiction text involves various aberrations in

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<sup>37</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Petersburg: Antologiya. P. 265.

terms of perception of the verbal code. Admissibility of semantic fluctuations is inherent in fiction texts. The author encourages the reader to co-creation. When the author refuses to interpret the meaning of foreign words, this fact is less functional as an incentive to the creative potential of the reader, “to expect means to forecast: the reader collaborates in the course of the fabula, making forecasts about the forthcoming state of affairs. The further states must prove or disprove his hypotheses”<sup>38</sup>.

Our analysis of Hemingway’s artistic works shows that, as a rule, the author does not explain such FLI, which are widely known as conversational formula:

- 1) The formula of politeness and gratitude: *Merci* (Fr.);
- 2) the formula of greeting or farewell: *Hasta la Vista* (Sp.), *Salud* (Sp.), *Hola* (Sp.), *Muy Buenos* (Sp.);
- 3) slogans: *Vive la France!* (Fr.);
- 4) different names of people, mostly generalized invectives: *Salud, Camarada!* (Sp.);
- 5) the formula of agreement and disagreement: *bueno* (Sp.), *bien* (Fr), *si* (Sp.);
- 6) exclamation-emotive: *Vamos!* (Sp.).

In such cases, we can talk about the author's zero interpretation, which forces the reader to look for other ways of identification and interpretation.

Reader’s interpretation of inclusion’s meanings does not have any verbal text representation. In a case when the meaning of the foreignism is not obvious the reader has to deal with abduction, using 1) contextual analysis or 2) analysis by analogy.

Indeed, the meaning of some foreign language inclusions can be understood with the help of contextual analysis. Here it is essential to know the valence capabilities and compatibility potential of surrounding English language words. Due to a narrow lexico-grammatical context and the laws of lexical and grammatical compatibility, we can define to which part of speech some unit belongs. In most cases contextual analysis allows us to make a conjecture at the generic level of the word, i.e. at this level the precision degree of meaning is limited by reference to a certain class without specifying the object. For example:

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<sup>38</sup> Eco, Umberto (2007) *The role of the reader*. St. Petersburg: Simpozium. P. 32.

(10) *We walked on and circled the island. The river was dark and a **bateau mouche** went by, all bright with lights, going fast and out of sight under the bridge. Down the river was Notre Dame squatting against the night sky. We crossed to the left bank of the Seine by the wooden foot-bridge from the Quai de Bethune, and stopped on the bridge and looked down the river at Notre Dame*<sup>39</sup>.

It is clear that in this episode the author tells about some swimming facility. The verb “to go (by; fast)” and the space indicator “under the bridge” serve as contextual markers. Taking into consideration that under the bridge may move any swimming facilities, it can be assumed that it is a “pleasure boat”. If the reader is not satisfied with such a guess at generalized level, he/she can use a dictionary. However, the guess at the generic level (swimming facilities) is likely to satisfy the curiosity of the common reader, as “bateau mouche” is not a key expression in terms of the plot. If it is necessary the reader can compare his/her guess and definitions given in the corresponding dictionaries, so that it enable the reader to clarify the meaning of the analysed FLI. In this particular case the comparison of the guess with the translation presented in the French-Russian dictionary<sup>40</sup> will show that the guess (“pleasure boat”) is close to the paradigmatic meaning – the “river boat”.

In order to determine the meaning of FLI we can apply analysis by analogy which involves comparing the root words from different languages. Let us consider the following example of French inclusion:

(11) *I called to the **cocher** to stop. We got out and Georgette didn't like the looks of the place. “This is no great thing of a restaurant.” “No,” I said. “Maybe you would rather go to Foyot's. Why don't you keep the cab and go on?”*<sup>41</sup>.

In this case (11), the use of the definite article before the inclusion indicates that the next word is a noun. The suffix *-er* in the French language, like in English, is an agent. Thus, one can suppose that it is a noun of anthropomorphic character, that indicates a professional status of the person. If to compare the roots of the English word “coachman”

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<sup>39</sup> Hemingway, Ernest (1981) *Fiesta, and The Sun Also Rises*. Moscow: Mezhdynarodnie otnosheniya. P. 84.

<sup>40</sup> Ganshina, Klavdia (1960) *Dictionnaire francais-russe* [French-Russian dictionary]. Moscow: State Publishing House of Foreign and National Dictionaries. P. 532.

<sup>41</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Petersburg: Antologiya. P. 17.

and the French word “cocher”, it is obvious that these words have a common root, that clarifies the nature of the activities of the person. Apparently, both words mean "driver". The dictionary definition by Ganshina allows to verify the correctness of the inference: cocher – 1) the driver<sup>42</sup>:

Analysis by analogy also helps to understand the Italian inclusion in the following fragment (12):

(12) *In the Italian hospital we were going to form a society. It had a funny name in Italian. I wonder what became of the others, the Italians. That was in the **Ospedale Marriore in Milano**<sup>43</sup>.*

If to compare the roots of the Italian “ospedale” and English “hospital”, it is not difficult to guess the meaning of the Italian “ospedale” – "hospital", since there is a common root in these words. Indeed, comparison with the dictionary translation of the word confirms the conjecture: ospedale – hospital (militare)<sup>44</sup>. However, the reader's guess may be unsuccessful. If it is impossible to independently abstract the meaning of the separate word or collocation from the context, the reader has to resort to more reliable sources – translation dictionaries. But even those dictionaries do not always help to find the sense of the foreignism. For example,

(13) *The waiter recommended a Basque liqueur called Izzarra. He brought in the bottle and poured a liqueur-glass full. He said Izzarra was made of the flowers of the Pyrenees. The veritable flowers of the Pyrenees. It looked like hair-oil and smelled like Italian **strega**<sup>45</sup>.*

The above-mentioned word “strega” is not recorded even in the large well-known Spanish-Russian dictionary<sup>46</sup>. The reader can only assume that the author uses the name of a flower that has magical

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<sup>42</sup> Ganshina, Klavdia (1960) *Dictionnaire francais-russe* [French-Russian dictionary]. Moscow: State Publishing House of Foreign and National Dictionaries. P. 162.

<sup>43</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Peretsburg: Antologiya. P. 35.

<sup>44</sup> Kovalyov, V. & Krasova, G. (1991) *Dizionario Italiano-Russo e Russo-Italiano* [Italian-Russian and Russian-Italian dictionary]. Moscow: Russkii yazik. P. 175.

<sup>45</sup> Hemingway, Ernest (2009) *Fiesta, and The Sun Also Rises*. St. Peretsburg: Antologiya. P. 265.

<sup>46</sup> Narumov B. (1995) *Diccionario Español-Ruso* [Spanish-Russian dictionary]. Moscow: Russo.

fragrance. The Italian word “strega” denoting “witch” may help here, certainly, if the recipient knows Italian.

It should be noted that the common reader's interpretation based on guess is not done on purpose – most often it is switched on unintentionally, along with other mechanisms providing understanding. It is necessary to emphasize once again that the reader's guess is often made at generic level. One should bear in mind that the conclusion which is drawn by the reader, may be completely wrong if the context suggests multiplicity of interpretations or is semantically hermetic. Misunderstanding may also happen when the author intentionally tries to mislead the reader (especially in the “who-done-it” genre works) or in the artistic works belonging to such a genre as *absurdum*.

As to the artistic works by Ernest Hemingway one of the well-known stylistic peculiarities of them is implication which means that the reader should activate his/her mental work and ‘dig up’ different cognitive layers trying to find those meanings of the words including foreignisms which are “brought to the surface” simultaneously.

## **CONCLUSIONS**

There are two main types of interpretation of foreignisms in artistic works: author's interpretation and reader's interpretation. The first type suggests that interpretation is made by the author of the text and the second is connected with active mental work of the reader.

The majority of the Foreign language inclusions under consideration were loaned from European languages (Spanish, French, Italian, Latin). The analysis of Ernest Hemingway's works showed that the author often integrates the explanation of foreignisms in the main body of the text as the harmonious elements of the everyday communication. To attract special attention of the reader and to involve him or her in the process of interpretation the author gives his explanations after the corresponding foreignisms, in some cases placed at a great distance from the foreign inclusion. The forms of explanation used by Ernest Hemingway are various: strict definitions, interlinguistic synonyms (direct translation) and description. But the author is not consistent in his foreignisms explanation. The lack of the author's explanations may be compensated for by the editor's footnotes or glossaries. In some cases, the editors ignore the contextual meaning and give the most-frequently used lexico-semantic variants of the words.

This inaccuracy in their explanatory notes cause distortion of the sense of the utterances.

In those cases, when author's is not presented in the novel, the reader willingly or unwillingly resorts to different forms of abduction, the isotopic analysis being the most reliable one. The stage of accuracy of the guess is commonly limited by the generic level (the level of hyperonyms) when the context is not helpful. The last means to which the reader may always resort is the translation dictionary, which can help to choose the suitable interpretation of the word.

The comparative analysis of the immediate components of the words in different languages is also a good method of semantic identification of foreign words.

### SUMMARY

The article is devoted to the types of interpretation of foreign language inclusions (foreignisms) in the English fiction texts written by Ernest Hemingway. Two types of interpretation and identification are presented in the article. The first type suggests that interpretation is made by the author of the text and the third is connected with active mental work of the reader. Different methods and techniques of all types of interpretation are described in the article in detail and accompanied by the corresponding illustrations. Such methods of author's interpretation as interlanguage synonymy, definition and description are analyzed in detail. The analysis of Ernest Hemingway's works showed that the author often integrates the explanation of foreignisms in the main body of the text.

**Keywords:** abduction, definition, description, interpretation, foreign language inclusion, foreignism, fiction text, Ernest Hemingway.

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**Information about the author:**

**Ladynenko A.**

Candidate of Philological Sciences (PhD in Linguistics),  
Associate Professor of the Foreign Languages Department,  
National University "Odessa Law Academy"  
2, Akademichna str., Odessa, 65009, Ukraine