

FOREIGNISMS IN THE NOVELS BY JOHN REED: THEIR INTERPRETATION BY THE AUTHOR AND THE READER

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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 what 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. Haugen¹; Weinreich²; Thomason³; Matras⁴; Zabawa⁵] 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 language inclusions [Bolshakova⁶; Krasnova⁷; Novozhenova⁸; Norlusenyan⁹; Pravda¹⁰; Shkhalaho¹¹].

¹ Haugen, E. (1950). The Analysis of Linguistic Borrowing. In *Language*, Vol. 26, No. 2. Pp. 210–231.

² Weinreich, Uriel. (1979) *Languages in contact. Findings and Problems*. The Hague: Mouton Publishers.

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

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

⁵ Zabawa, L. (2001). *English Lexical and Semantic Loans in Informal Spoken Polish*. Katowice: Wydawnictwo Uniwersytetu Slaskiego.

⁶ Большакова Т. И. Иноязычные вкрапления в художественных произведениях В. П. Аксенова : дис. ... канд. филол. наук : 10.02.01. Воронеж : Изд-во Ворон. ГУ, 2008. 193 с.

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 & Blanc¹²; Hegboldt¹³; Weinreich¹⁴; Tabur-Keller¹⁵; Appel & Muysken¹⁶; Myers-Scotton¹⁷; Fedorova¹⁸]. Interpretation of a literary text and its components attracted attention of many scholars. However, interpretation of foreign language inclusions (FLI) requires further investigation as there are still a lot of unsolved problems.

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 John Reed were selected, among them are “*Ten Days that Shook the World*”, “*Insurgent Mexico*”, “*Daughter of the Revolution*”, “*With the Allies*”. The subject of the study is foreign language inclusions in the selected texts.

In this research the peculiarities of interpretation of foreign language inclusions in the recipient text will be studied. In the first part we 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. According to the last research¹⁹, foreign language inclusions in the English fiction texts can be interpreted by its author, the editor or the reader. But in current paper we will look into only two forms of

⁷ Краснова Т. В. Иноязычные вкрапления в русской литературной речи начала XX века. : дис. ... канд. филол. наук : 10.02.01. – Воронеж : Воронеж. ГУ, 2009. 205 с.

⁸ Новоженова З. Л. Иноязычные вкрапления как дискурсивное явление: русское слово в чужом тексте. *Вестник Балтийского федерального ун-та. им. И. Канта*. 2012. № 8. С. 37–42.

⁹ Норлусенян В. С. Иноязычные вкрапления : современное состояние проблемы. *Вестник Новгородского гос. ун-та*. 2010. № 57. С. 63–66.

¹⁰ Правда Ю. Т. Иноязычные вкрапления в русской литературной речи XIX в. : автореферат дис. ... д-ра филол. наук : 10.02.01. М., 1983. 32 с.

¹¹ Шхалахо С.Ш. Иноязычные вкрапления как теоретико-терминологическая проблема. *Филологический Вестник*. Майкоп. 2005. № 7. С. 47–51.

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

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

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

¹⁵ Табуре-Келлер А. К изучению двуязычия в социологическом плане. *Новое в лингвистике*. М., 1972. Вып. 6. Языковые контакты. С. 170–182.

¹⁶ Appel, R. & Muysken, P.. (1987) *Language contact and bilingualism*, London: Edward Arnold.

¹⁷ Myers-Scotton, C. (1993) *Social motivation for code-switching*, Oxford: Oxford University Press.

¹⁸ Федорова К.С. Лингвоповеденческие стратегии в ситуации общения с иностранцем (на матер. рус. яз.) : автореферат дис. ... канд. филол. наук : 10.02.19. – Спб., 2002. 16 с.

¹⁹ Ладиненко А. Лінгво-інтепретаційні та функціональні особливості іншомовних включень у художньому тексті : дис. ... канд. філол. наук : 10.02.15. – Одеса, 2015. 217 с.

interpretation: by the author and by the reader. The purpose of the research stipulates the following tasks:

- 1) to consider English-language literary texts;
- 2) to determine foreign language inclusions 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 John Reed. During the research some bilingual dictionaries were also used.

It is worth mentioning 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 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 beyond text limits.

1. 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.

Translation

Translation means that FLI is translated into the original language within the limits of the same remark (microcontext) of the character in which a foreign language element is incorporated. Such translation can be presented in the fiction text as appendices or words of clarifying nature. This way of explaining is typical for J. Reed: *Uprava* (Central Bureau); *Putilovsky Zavod* (Putilov factory); *Zhivoe Slovo* (Living Word); *ryetch* (speech); *Obshtchee Dielo* (Common Cause); *Tabel Rangov* (Table of Ranks); *gorodovoye* (city police) and many others. As we can see, J. Reed uses brackets to specify foreignisms. Our study has shown that in most cases (92%) foreignisms receive a font highlighting and in most cases it is italicization (62%).

As it was already mentioned, interpretation in a form of translation of FLI, can be carried out in the microcontext, – within one utterance. That is how it looks in the dialogical speech:

(1) “**Oiga,**” he said, “come here. **Listen**”²⁰.

In this case (1) 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 utterance, adding the English equivalent of the analyzed Spanish word, – Listen.

Another example (2) is taken from the novel *Ten Days that Shook the World*, where the author uses the English equivalent which immediately follows the Russian verb “*prosim*” and “*doloi*”:

(2) “**Comrades!**” he cried, “Comrade Krylenko is here and wants to speak to us.” An outburst of cheers, whistlings, yells of “**Prosim! Prosim! Doloi! Go ahead! Go ahead! Down with him!**” in the midst of which the People’s Commissar for Military Affairs clambered up the side of the car²¹.

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.

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

During the study examples of multiple explication were also identified. J. Reed has experienced cases of double and sometimes triple explication in a form of translation. For example, *maradior* is immediately explained as a speculator for the first time and then the author includes two more equivalents of the word in English:

(3) *In a provincial town I knew a merchant family turned speculator – maradior (bandit, ghoul) the Russians call it*²².

The word *maradior*, which comes from the French (maraudeur), in Russian is defined as “a soldier, that robs the killed and wounded people

²⁰ Reed, John. (1976). *Insurgent Mexico in I Saw the New World Born*, M.: Progress Pbl, p. 64.

²¹ Reed, John. (2006). *Ten Days that Shook the World*, New York: Dover Publications. P. 150.

²² Ibid. P. 92.

on the battlefield, as well as civilians during the war time"²³. Explanation of the word *marauder* as speculator is insufficient, as it does not update the semantic meaning "robbery", "forcible appropriation of someone else". Therefore, it is used with the word *bandit* (an armed robber), where the semantic meaning "robbery", "forcible appropriation of someone else" is fully explicated. It can be quite justified in terms of the most accurate translation of the word *marauder*. The word *ghoul* aims to emphasize the cynicism of those who rob others. It is not clear why the author did not use the English-speaking analogue *marauder* when explaining the word, which would deprive him of a three-member set of synonyms.

J. Reed gave double explication to the word "speech" (*a vystuplennie*):

(4) *Rumors ran through the city that there would be an armed "demonstration", a vystuplennie – "coming out" of the workers and soldiers*²⁴.

The author has used two English-language synonyms for the analyzed word. This explication allows the English-speaking reader to better understand the meaning of Russian reality, since it activates the additional semantic meaning that each of the synonyms has. For example, the word "*demonstration*" puts the "public protest" at the forefront, and the term "*coming out*" emphasizes the form of protest – the massive getting out of people on the street.

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'.

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 J. Reed's "Insurgent Mexico":

(5) *That night was a velada in the Theatre of the Heroes*²⁵.

Then, within the same paragraph (meso-context), the author provides a detailed explanation-explication of this realia:

²³ Словарь иностранных слов : актуальная лексика, толкование, этимология / Н. С. Арапова, Р. С. Кимягарова и др. М. : Цитадель, 1999. 336 с.

²⁴ Reed, John. (2006). *Ten Days that Shook the World*, New York: Dover Publications, p. 104.

²⁵ Reed, John. (1976). *Insurgent Mexico in I Saw the New World Born*, M.: Progress Pbl, p. 66.

(6) “Now, the *velada* is an entirely Mexican institution. First there comes a speech, then a “recitation” on the piano, then a speech, followed by a patriotic song rendered by a chorus of awkward little Indian girls <...> Whenever there is a prominent funeral, or a national holiday, or a President’s anniversary, or, in fact, an occasion of the least importance, a *velada* must be held. It is the conventional and respectable way of celebrating anything²⁶.”

In this case, the author describes the essence of the event and when it is held in Mexico as precisely as possible. Such detailed explication may qualify as an encyclopedic reference based on isotopy. The thematic grid that underlies this realia is represented by elements such as speech, recitation, song, occasion of the best importance, and so on, which together give the fullest possible idea of the event organization. In such cases the sense is inferred on the basis of the thematically united words which form a semantic network of the episode. This approach can be called isotopic analysis (Arnold²⁷; Mizetskaya & Ladynenko²⁸).

2. Reader's interpretation of foreign language inclusions

When there is no author’s interpretation the recipient has to decide problems of identification of FLI by himself/herself. The role of the reader in the interpretative process was emphasized by many researchers (Aryutyunova²⁹; Vorobyova³⁰; Demyankov³¹; Zalevskaya³²; Murzin & Stern³³; Privalova³⁴).

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:

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

²⁶ Reed, John. (1976). *Insurgent Mexico in I Saw the New World Born*, M.: Progress Pbl, p. 66.

²⁷ Арнольд И.В. *Стилистика современного английского языка*. М. : Просвещение, 1990. 300 с.

²⁸ Мизецкая В.Я., Ладыненко А.П. Применение изотопических рядов в пределах мезоконтекста и макроконтекста. *Сучасні питання прикладної та комп’ютерної лінгвістики: матеріали Міжміської наукової конференції*. Одеса : ОНПУ, 2013. С. 13–14.

²⁹ Арутюнова Н.Д. Фактор адресата. *Известия. АН СССР*. Серия лит. и яз. – 1981. Т. 40. № 4. С. 356–367.

³⁰ Воробьева О.П. *Текстовые категории и фактор адресата*. К.: Вища школа, 1993. 200 с.

³¹ Демьянков В.З. Понимание как интерпретирующая деятельность. *Вопросы языкознания*. 1983. № 6. С. 58–67.

³² Залевская А. А. *Текст и его понимание : монография* / Тверь : Тверской ГУ, 2001. 177 с.

³³ Мурзин Л.Н., Штерн А.С. *Текст и его восприятие*. Свердловск : Изд-во Урал. ун-та, 1991. 172 с.

³⁴ Привалова И.В. *Понимание иноязычного текста*. Саратов : Изд-во Поволж. Межрегионального учебного центра, 2001. 175 с.

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 have entered into the everyday life of ordinary Ukrainian-Russian-speaking readers who are not familiar with the Latin alphabet, and they are 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;

3) the author refuses to explain and comment on foreignisms 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 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"³⁵.

Our analysis of J. Reed's novels 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.), *Zdra'stviuye* (Rus.);
- 3) slogans: *Vive la France!* (Fr.);

³⁵ Эко У. Роль читателя. Исследования по семиотике текста. – СПб. : Симпозиум, 2007. 502 с.

4) different names of people, mostly generalized invectives: *praporshchik* (Rus.), *comrade* (Sp.);

5) the formula of agreement and disagreement: *bueno* (Sp.), *bien* (Fr), *si* (Sp.);

6) exclamation-emotive: *Vamos!* (Sp.).

For example, the content of exclamation-emotive becomes clear from the situation:

(7) “*Señores, your money is counterfeit. You are poor men!*”

“*Valgame dios!*” cried the oldest of the three, sweating profusely³⁶.

It is quite clear that a person who is informed that they have not money but empty pieces of paper can respond with exclamation that expresses indignation. Therefore, for the reader it is not difficult to understand the content of the Spanish exclamation “*Valgame dios!*” – “Oh my God!” without special author’s comment.

For example, in the novel of J. Reed “*Daughter of the Revolution*” 35 foreign-language inclusions were recorded. Most of them are people's names, mostly offensive ones (*flies; Casse-Tête boches; salaud; mechants*, etc.) Another category consists of exclamations-emotions, which express different feelings, including annoyance, admiration, etc.: *Nom de Dieu! Pardie!* There are also different signals of communicative interaction (*Bien, Merci*) or signals that indicate that one of the speakers is not willing to continue communication (*ta gueule – stop talking! Va t'en! – Go away!*). Various slogans have been introduced into the story text, for example, *A bas les callotes!*; – *A bas the police!* Only 3 passages out of 35 inclusions, are accompanied by author commentary.

The author is not too concerned that the English-speaking reader may not be aware of the meaning of some French words and expressions. Obviously, the main thing for him was to convey the general emotional uplift of the revolutionary mood of the masses in France, as well as the general colouring of the statements of people from the very bottom of French society.

Usually internationalisms are not translated by authors, because of their general semantics in different languages. For example:

(8) “*But, mi General!*” said the spokesman.

“*More than that, mi General*”³⁷.

The author does not consider that it necessary to translate the Spanish expression *mi General*, since it is too obvious to an English reader. In this

³⁶ Reed, John. (1976). *Insurgent Mexico in I Saw the New World Born*, M.: Progress Pbl, p. 61.

³⁷ *Ibid*, p. 60.

case, the recipient of the information does not have problems with understanding of the foreignism without any comments and explanations. However, whatever the author is guided by ignoring the explanatory context, the reader involuntarily resorts to guessing.

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 & Morkovkina³⁸). 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 of inclusions 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.

It is quite easy to guess the meaning of a foreignism, if it is an antonymic element in the structure of opposition, contradiction. For example:

(9) *I asked the women what they thought of the war.*

“The French and English are noble,” said one.

*“The German are all **cochons!** **Vive la France!**”³⁹.*

The word *cochons* (pigs) performs an invective function. Its importance as a negative lexical unit becomes apparent due to the

³⁸ Морковкин В.В., Морковкина А.В. *Русские агнонимы, слова, которые мы не знаем*. М. : Институт, 1997. 414 с.

³⁹ Reed, J. (1976). *With the Allies in I Saw the New World Born*. M.: Progress Pbl. P. 181.

opposition of "theirs", that is, the French and English, to "foreigners" – the Germans. It is natural that "their" worthy of a positive evaluation of noble. Accordingly, "strangers" get offensive, pejorative evaluation of *cochons*! Thus, the understanding here is ensured by the contrast of two axiological centers: noble::*cochons*. The historical context (the First World War, where the French and Germans are on different sides of the front line) and structures of contradiction allow us to derive the meaning of the word *cochons*.

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 Spanish inclusion. The following fragment of John Reed's "Insurgent Mexico" is an example of a guess at the root morpheme and contextual environment:

(10) *They tell, for example, how one of his band named Reza was captured by the **rurales** and bribed to betray Villa*⁴⁰.

The root *rur* (Latin), which is the basis of a number of English words, allows the reader to make the following conclusion: these are people who live and work in the countryside. The verbal construction *was captured by the rurales* makes it possible to understand that it is a noun acting as the actant (*the rurales captured Reza*).

According to the reader's life or encyclopaedic knowledge, it is about the representatives of the rural authorities, and rather the police, since it is the authority that is allowed to arrest the perpetrators or suspected citizens. In this case the verb *to capture* acts as the main contextual landmark. Thus, the reader's guess leads one to think that these are units of law enforcement agencies operating in the countryside. This conjecture is confirmed by the editorial explanation: *rurales* (Sp.) – rural police⁴¹.

Let us consider one more example:

(11) *Villa never drinks nor smokes, but he will outdance the most ardent **novio** in Mexico*⁴².

The reader who does not know Spanish will understand that it is about some inflammatory man in dance. But only the following context with its underlying thematic words, allows the reader to make more accurate guess:

(12) *When the order was given for the army to advance upon Torreon, Villa stopped off at Camargo to be best man at the wedding of one of his old **compadres***⁴³.

⁴⁰ Reed, John. (1976). *Insurgent Mexico* in *I Saw the New World Born*, M.: Progress Pbl, p. 56.

⁴¹ *Ibid.* P. 258.

⁴² *Ibid.* P. 65.

The thematic words *best man* and *wedding* within the frame “Wedding” give the possibility to make a rough conclusion that Willie can dance over any party participant. The root analysis of the word *novio* with its basic Indo-European morpheme –*nov* suggests that it is a person for whom a new stage in life is coming. Indeed, it is about a newly married man who is just embarking on a new path of his life. But the author does not explain this word. If the reader does not know the exact meaning of the word *novio*, then the reader will understand the main thing: Willie was able to have fun and did it with great pleasure at other people's weddings.

If the reader does not understand the word *novio* it will not prevent the author to convey to the reader the main information that is essential for the characterization of this central figure of the novel – the leader Willie: the hero of the story is a person who is easily keen on, is able to do not only serious things, but also have fun. The word *novio* could be replaced by any other dominant that indicates a wedding participant.

Reader's guess is possible to make not only on the basis of narrow context, but also on the broader context – meso-context. In this case, the reader comes to the aid of isotopic sets. Isotopic sets are chains of thematically related words⁴⁴. An example of the hyperonymic interpretation is the following fragment from John Reed's “Insurgent Mexico”:

(13) *The noble Alamo trees, towering thickly in massy lines along the ditches to the west, burst into showers of bird-song <...>*⁴⁵.

The reader guesses that Alamos is a kind of tree because of the hyperonym, the generic meaning of trees, which the author repeats repeatedly in the text:

(14) *Except for another line of Alamos straggling to the city, there were no trees in all the plain but two or three scattered ones to the right*⁴⁶.

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

⁴³ Reed, John. (1976). *Insurgent Mexico* in *I Saw the New World Born*, M.: Progress Pbl, p. 65.

⁴⁴ Арнольд И.В. *Стилистика современного английского языка*. М. : Просвещение, 1990. С. 156.

⁴⁵ Reed, John. (1976). *Insurgent Mexico* in *I Saw the New World Born*, M.: Progress Pbl, p. 75.

⁴⁶ *Ibid*, p. 75.

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 John Reed 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 Spanish, French, Russian, Latin languages. The analysis of John Reed'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 John Reed are various: definitions, interlinguistic synonyms (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 those cases, when author's interpretation 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 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 John Reed. 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 second 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 translation, definition and description are analyzed in detail. In those cases, when author's interpretation is not presented in the novel, the reader resorts to different forms of abduction, the isotopic analysis being the most reliable one. The analysis of John Reed's works showed that the author often integrates translation of foreignisms in the main body of the text as the harmonious elements of the everyday communication.

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