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**FOREIGN LANGUAGE INCLUSIONS IN THE NOVELS BY ERNEST  
HEMINGWAY: THEIR AUTHOR'S INTERPRETATION**

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**Abstract**

The article is devoted to the author's interpretation of foreign language inclusions (foreignisms) in the English fiction texts written by Ernest Hemingway. Author's interpretation suggests that interpretation is made by the author of the text. Different methods and techniques of that type of interpretation is described in the article in detail and accompanied by the corresponding illustrations from the following novels "*Fiesta, and the Sun Also Rises*", "*For Whom the Bell Tolls*", "*The Undefeated*". Author's incorporation techniques of semantic equivalents of foreignisms being described in detail. The author's interpretation can be provided by following types: 1) interlanguage synonymy (within the micro, meso and macro context) or 2) explications (detailed description) in the language of the recipient. Interlanguage synonymy implies translation of a word or a whole segment of foreign inclusion on the language of the recipient with the help of the corresponding elements that have very close meaning to the original. Foreign language inclusion can take a pre-positioning and postposition in relation to the explanatory context, From the point of view of maintaining the reader's interest explanation in postposition has a stronger position. As well as that explanations-retardation can be found in the texts. It means that explication is considerably distanced from the foreign inclusion. In turns, it activates the creative ability of the reader, forcing him to build appropriate guesses and assumptions. Another type of interpretation that is used by the author is author's explications (descriptions), that resemble the encyclopedic references. It often appear in those cases when it is necessary to explain some historical reality of national or ethnic character. The analysis of Ernest Hemingway'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.

**KEYWORDS:** author's interpretation, description, interpretation, foreign language inclusion, foreignism, fiction text, Ernest Hemingway, translation.

**1. 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. The majority of linguists [e.g. Haugen<sup>2</sup>; Weinreich<sup>3</sup>; Thomason<sup>4</sup>; Matras<sup>5</sup>; Zabawa<sup>6</sup>] state that

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<sup>2</sup>Haugen, E. 1950

<sup>3</sup>Weinreich 1979

<sup>4</sup>Thomason 2001

<sup>5</sup>Matras 2009

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 (FLI) [Bolshakova<sup>7</sup>; Krasnova<sup>8</sup>; Novozhenova<sup>9</sup>; Norlusenyanyan<sup>10</sup>; Pravda<sup>11</sup>; Shkhalaho<sup>12</sup>].

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 author's type 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 the peculiarities of interpretation of foreign language injections in the recipient text will be studied. I will study the author's interpretation in the selected texts. According to the last research<sup>13</sup>, 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 one form of interpretation – by the author – in detail. The purpose of the research stipulates the following **tasks**: (1) to consider English-language fiction texts written by Ernest Hemingway; (2) to determine foreign language inclusions in fiction texts; (3) to analyse the types of author's interpretation that the author uses within the text.

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.

## 2. Background and motivations.

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.

It is worth mention that the factor (mode) of the addressee plays significant role in the linguistic compositional organization of texts with foreign elements as it was underlined by

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<sup>6</sup> Zabawa 2001

<sup>7</sup> Bolshakova 2008

<sup>8</sup> Krasnova 2009

<sup>9</sup> Novozhenova 2012

<sup>10</sup> Norlusenyanyan 2010

<sup>11</sup> Pravda 1983

<sup>12</sup> Shkhalaho 2005

<sup>13</sup> Ladynenko 2015

Arutyunova<sup>14</sup>, Vorob`yova<sup>15</sup>. 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 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>16</sup>; Hegboldt<sup>17</sup>; Weinreich<sup>18</sup>; Tabur-Keller<sup>19</sup>; Appel & Muysken<sup>20</sup>; Myers-Scotton<sup>21</sup>; Fedorova<sup>22</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 requires further investigation as there are still a lot of unsolved problems.

### **3. Methodology.**

In the article we used both general scientific methods (induction, deduction, analysis and synthesis), as well as special methods. The main theoretical positions were evaluated and processed with the help of systematic approach which is common to phenomena that are applied at the present stage to all branches of knowledge [Spinoza<sup>23</sup>; Solncev<sup>24</sup>]. Under the system we mean internally organized set (plurality) of interconnected and interacting objects. Foreign language inclusions encompass various structural elements: words or even their components (in the case of hybridization), word combinations, utterances, and supraphrase unities, which have their internal structural-semantic hierarchy, that is, system units.

Logic-inferential techniques were effective for interpreting the meanings of foreign language inclusions. In this case, a thematic grid was used to isolate the corresponding isotope series. Based on the analysis of the elements of the isotope series, the corresponding keyword was derived, which was the center organizing a specific lexical-semantic field, within which the possible meaning of an unidentified foreign language inclusion was searched. The idea of using a thematic grid for stylistic analysis of the text belongs to Irina Arnold<sup>25</sup>, who has shown in practice the possibility of this approach to study the lexical corpus of artistic text.

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<sup>14</sup> Arutyunova 1981: 356-367

<sup>15</sup> Vorob`yova 1993

<sup>16</sup> Hamers & Blanc 1989

<sup>17</sup> Hagboldt 1935

<sup>18</sup> Weinreich 1974

<sup>19</sup> Tabouret-Keller 1972

<sup>20</sup> Appel & Muysken 1987

<sup>21</sup> Myers-Scotton 1993

<sup>22</sup> Fedorova 2002

<sup>23</sup> Spinoza 1999

<sup>24</sup> Solncev 1977

<sup>25</sup> Arnol'd 1990

The use of separate methods of distribution and quantitative analysis enabled to ensure the reliability of the conclusions and results.

#### 4. Results.

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 or b) (detailed) description.

##### 3.1. 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:

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

*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>26</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) *"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>27</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 Spanish without any explanation. The English variant appears only at the very end of the fragment. Such retardation always

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<sup>26</sup> Hemingway 2009 *Fiesta, and The Sun Also Rises*: 225

<sup>27</sup> Hemingway 2009 *Fiesta, and The Sun Also Rises*: 116

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>28</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 Fermín.”*

*“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>29</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”.

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!**”<sup>30</sup>.*

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:

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<sup>28</sup> Hemingway 2009 *Fiesta, and The Sun Also Rises*: 142

<sup>29</sup> Hemingway 2009 *Fiesta, and The Sun Also Rises*: 147

<sup>30</sup> Hemingway 2009 *Fiesta, and The Sun Also Rises*: 198

(6) “*Oiga*,” he said, “come here. *Listen*.”<sup>31</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 the story “The Undefeated” by E. Hemingway, the author presents the necessary meaning of 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>32</sup>.

### 3.2. 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>33</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 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>34</sup>; Mizetskaya & Ladynenko<sup>35</sup>). As to the fragment under analysis, even if

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<sup>31</sup> Hemingway 2009 *For Whom the Bell Tolls*: 64

<sup>32</sup> Hemingway 1972 *The Undefeated*: 211, 243

<sup>33</sup> Hemingway 2009 *Fiesta, and The Sun Also Rises*: 169

<sup>34</sup> Arnold 1990

<sup>35</sup> Mizetskaya & Ladynenko 2013

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”<sup>36</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.

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 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).

#### 4. Conclusions.

The main type of interpretation of FLI in fiction texts is author's interpretation. This type suggests that interpretation is made by the author of the text. The majority of the foreign language inclusions under consideration were loaned from European languages (Spanish, French, Italian). 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: 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. The comparative analysis of the immediate components of the words in different languages is also a good method of semantic identification of foreign words.

The study shows that there are different ways of author's interpretation of foreign language inclusions within the textual part of the artistic text (inter-linguistic synonymy,

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<sup>36</sup> Hemingway 2009 *Fiesta, and The Sun Also Rises*: 15

definition, description) that require further, more detailed and in-depth study. In the long run, it is possible to focus on the analysis of the interpretation of FLI, which are found in the works of Ukrainian-speaking authors.

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## ІНШОМОВНІ ВКЛЮЧЕННЯ В ТВОРАХ ЕРНЕСТА ХЕМІНГУЕЯ: АВТОРСЬКА ІНТЕРПРЕТАЦІЯ

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### Анотація.

Статтю присвячено дослідженню різновидів авторської інтерпретації іншомовних включень в текстах англійської художньої літератури, написаних Ернестом Хемінгуеєм. Авторська інтерпретація говорить про те, що інтерпретацію робить безпосередньо автор тексту. У статті докладно описані різні методи та прийоми такого типу інтерпретації та кожний приклад супроводжується відповідними ілюстраціями з наступних романів “*Fiesta, and the Sun Also Rises*”, “*For Whom the Bell Tolls*”, “*The Undeclared*”. Детально описані авторські методи інкорпорації семантичних еквівалентів іншомовних включень. У деталях аналізуються такі способи авторської інтерпретації, як 1) міжмовна синонімія (у мікро-, мезо- та макро контексті) та 2) експлікації (детальний опис) мовою читача. Міжмовна синонімія передбачає переклад слова або цілого сегмента іноземного включення на мову читача за допомогою відповідних

елементів, які мають дуже близьке значення до оригіналу. Включення іноземних елементів може займати попереднє позиціонування та постпозицію стосовно пояснювального контексту. З точки зору збереження читацького інтересу пояснення в постпозиції має сильнішу позицію. Крім того, пояснення у постпозиції можна знайти в текстах Е. Хемінгуея. Це означає, що експлікація значно віддалена від іншомовного включення. Це активізує творчі здібності читача, змушуючи його будувати відповідні здогадки та припущення. Іншим способом інтерпретації, яким користується автор, є авторські пояснення (описи), що нагадують енциклопедичні посилання. Вони часто з'являється в тих випадках, коли необхідно пояснити якусь історичну реальність національного чи етнічного характеру. Аналіз творів Ернеста Хемінгуея показав, що автор часто інтегрує переклад іншомовних слів у основну частину тексту як гармонійні елементи повсякденного спілкування.

**Ключові слова:** авторська інтерпретація, опис, інтерпретація, іншомовне включення, текст художньої літератури, Ернест Хемінгуей, переклад.

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