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AN ANALYSIS OF THE PRAGMATIC FUNCTIONS OF HISPANICISMS IN HEMINGWAY'S *DEATH IN THE AFTERNOON*[1]

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ABSTRACT. *This paper seeks to explore the pragmatic functions of the Spanish-induced loanwords, or hispanicisms, used in the novel* Death in the Afternoon *by Hemingway. These borrowed words have been manually extracted and through the software kit AntConc, each occurrence or word token was examined to determine the prevalent pragmatic motivation in each text string: 'ideational', 'expressive' or 'textual'. Findings suggest that unadapted borrowings are most widespread, and the vast majority of them correspond to ideationally or referentially motivated loanwords. The assimilation of new referents (i.e., nonexistent in English cultural frames), particularly those related with bullfighting jargon, is linked to the general stylistics of travelogues. Expressive and interpersonal motivations are less frequent, but they might reflect the vernacularization of travel writing and the extended use of euphemisms through lexical borrowing. Alternatively, textual motivations are regularly found through the use of synomyms, co-hyponyms and paraphrases, which are intended to ensure text clarity and coherence.*

Keywords: hispanicisms, pragmatic functions, lexical borrowing, codeswitching, travel writing, Hemingway.

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ANÁLISIS DE LAS FUNCIONES PRAGMÁTICAS DE LOS HISPANISMOS EN *DEATH IN THE AFTERNOON* DE HEMINGWAY

RESUMEN. *El artículo tiene como objetivo investigar las funciones pragmáticas de los hispanismos usados en la novela* Death in the Afternoon *de Hemingway. Estos préstamos se extrajeron manualmente y mediante la aplicación informática AntConc, se procedió a examinar cada palabra caso para determinar qué motivación resulta más predominante en el texto: 'referencial', 'expresiva' o 'textual'. Los resultados demuestran que los préstamos crudos predominan y que la gran mayoría corresponden a préstamos referenciales. La asimilación de nuevos referentes (o sea, inexistentes en el marco cultural de los pueblos de habla inglesa), en particular aquellos relacionados con la jerga de las corridas de toros, refleja la estilística general de las crónicas de viajes. Las funciones expresivas o interpersonales son más escasas, pero podrían indicar la 'vernacularización' de la escritura de viajes y un uso extendido de préstamos léxicos con función eufemística. Por otra parte, las motivaciones textuales quedan visibles a través de sinónimos, cohipónimos y paráfrasis, que garantizan claridad y coherencia en el texto.*

Palabras clave: hispanismos, funciones pragmáticas, préstamo léxico, cambio de código, literatura de viajes, Hemingway.

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1. INTRODUCTION

There is a large volume of published studies describing story techniques, narrative voice, or semiotics in Hemingway's works (Lewis 1984; Benson 1998; Donaldson 1999; Mandel 2002; Bloom 2005; del Gizzo and Curnutt 2020), and they all accentuate the modernist style of his stories in the literary landscape. Hemingway's words and idioms are intended to strike readers "as if they were pebbles fetched from a brook" (Wilson 1939 qtd in Stewart 2001: 11), thus entailing a sense of semantic preciseness and lexical novelty. *Death in the Afternoon*, which is now considered his most personal book (Stanton 2005: 110), synthesizes how "his virtuosity and innovation are put to essentially poetic use" (Stewart 2001: 103), through word choice and lexical borrowing. *Death in the Afternoon* has been traditionally regarded as a non-serious novel, in which bullfighting is overtly romanticized (McCormick 1998: xii); and the experiences of death and violence are examined, not as a bloodshed festivity, but as a populist celebration (Baker 2016: 1-2). Being essentially a piece of travel writing or travelogue, the novel offers a detailed account of bullfighting and explores the mystique of *matadors*. The text is intended to persuade

readers into the morals of these violent acts: what is seemingly "barbarous and cruel" (Hemingway 1996: 2) can reflect the eternal dichotomy of *good and bad*. The controversial nature of the book is reflected in Hemingway's 'Bibliographical note':

> The present volume, *Death in the Afternoon*, is not included to be either historical or exhaustive. It is intended as an introduction to the modern Spanish bullfight and attempts to explain that spectacle both emotionally and practically. It was written because there was no book which did this in Spanish or in English. The writer asks the indulgence of competent aficionados for his technical explanations. When a volume of controversy may be written on the execution of a single suerte one man's arbitrary explanation is certain to be unacceptable to many. (487)

Although most preliminary research on the novel has been focused on the moral reinterpretation of the text through, say, the formulaic use of violence-acknowledgment or courage-appraisal (Kinnamon 1959; McCormick 1998; Messent 2004), very little is currently known about the stylistic devices that Hemingway used in the writing process, particularly the use of hispanicisms. As expected, the text is fraught with Spanish-based loanwords and/or code-switches that are introduced to guide readers into the exact denominations of bullfighting. However, a closer look at these Spanish-driven instances shows that they might have been intentionally chosen to convey a specific pragmatic function; for instance, whilst *paseo* is used to signify an unknown referent in English, *cojones*[2] ('testes') appears to convey a different type of motivation, an expressive one. Expressive motivations are presupposed to instantiate words with new connotations and nuances.

This study therefore set out to assess the pragmatic functions of hispanicisms in *Death in the Afternoon*, based on Rodríguez González's (1996) examination of such pragmatic functions in a reversal process: anglicisms in Spanish. The pragmatic functions that are central to this study are grouped into three general categories: ideational, interpersonal (or expressive) and textual. It is hypothesized that the pragmatic functions of hispanicisms can reflect their literary use as stylistic and referential devices in travel writing. But are these Spanish-induced loanwords predominantly used to import new realities and referents in Hemingway's travel writing? By carrying out a systematic and empirical revision of all the occurrences (or word tokens) of Spanish loanwords extracted from the novel, the study is intended to shed light on the value of hispanicisms as pragmatic operators of cultural novelty and meaning construction.

2 All the examples used throughout the article are found in section 7.1 (Annexes), and they are all accompanied with an authentic example of their first occurrence in the novel.

This paper is structured as follows. Section 2 begins by laying out the theoretical dimensions of the research, particularly the categories of pragmatic functionality and the processes of codeswitching and lexical borrowing. Section 3 is concerned with the methodology used for this study. In section 4, the main findings of the research are presented and discussed, focusing on the typology of the aforementioned functions and the quantitative and qualitative depiction of these results. The discussion of the findings is illustrated with authentic examples taken from the novel. The conclusions of the paper are drawn in section 5. Finally, a compilation of all the extracted hispanicisms is offered in section 7, in which the first recorded usage of the word/phrase and its frequency in the novel are also provided in a table.

2. THEORETICAL BACKGROUND

To date, several studies have investigated the corollary that "borrowing is a phenomenon of monolingual cultures, while code-switching is a feature of bilingual or multilingual cultures" (Meechan-Jones 2011: 258). Nonetheless, the alternation of forms and modes can operate on similar continuum-based strategies, which explains why the concepts of codeswitching and lexical borrowing are discussed in this section. Although this paper centers on lexical borrowing, some brief comments on the communicative functions of codeswitching are also introduced in this section to have a better understanding of the pragmatic motivations underlying contact speech forms in general.

Generally acknowledged as a label used to name a concept being transmitted from one language into another (Grant 2015), lexical borrowing constitutes the most visible linguistic category that depicts language contact and cultural amalgamation. However, not all language-contact forms are restricted to lexis and morphological changes. Lexical borrowing can also include roots, collocations and grammatical processes (Daulton 2019), and it is commonly examined through the level of semantic indirectness, as shown in Figure 1. Whereas direct lexical borrowings are morphologically visible (loanwords, hybrids and false loans), indirect ones (calques and semantic loans) resort to native words and morphemes to construct new meanings. This study focuses on loanwords (e.g. *corrida*, *caril*) because this type of lexical borrowing is the most common in the corpus (see section 4), and hence the most illustrative speech forms of pragmatics-induced constructions. Loanwords are differentiated through the level of integration in the recipient language: adapted and non-adapted ones, the latter lacking formal and semantic integration so that hispanicisms remain recognizably Spanish in the target language (Pulcini *et al*. 2012: 6).

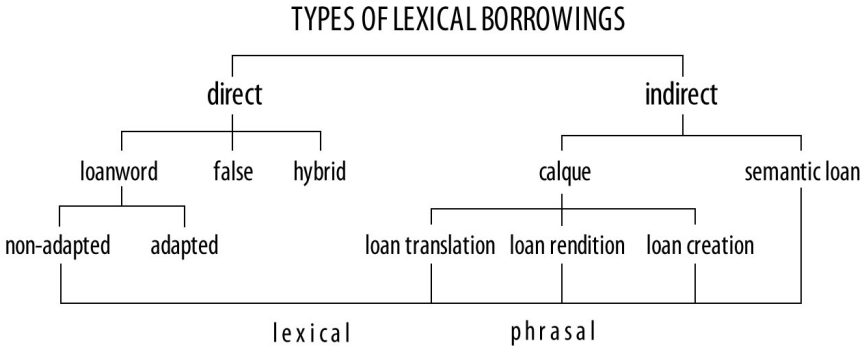

Figure 1. Direct and indirect lexical borrowings (Pulcini, Furiassi and Rodríguez González 2012).

Although lexical borrowing and codeswitching essentially stem from languages in contact, their differences (not necessarily their motivations or functions) rely on the types of speech forms realized in the text:

> [C]ode-switching may be defined as the juxtaposition of sentences or sentence fragments, each of which is internally consistent with the morphological and syntactic (and optionally, phonological) rules of its lexifier language […] borrowing is the adaptation of lexical material to the morphological and syntactic (and usually phonological) patterns of the recipient language. (Poplack and Meechan 1995: 200)

Awareness of the process of codeswitching (CS) is not recent, having possibly first been described by Haugen as the use of *unassimilated* words from another language by bilingual speakers (1956: 40). The existing literature on CS is extensive and focuses particularly on Poplack's (1983) description of regular switching points in interlinguistic codes, being reflected on a number of classifications and theories which result from "a skillful manipulation of two language systems for various communicative functions" (Bullock and Toribio 2009: 4). A key study on the communicative functions of code-switches was that of Appel and Muysken (2005), in which six functions were found in the resulting clauses: referential, directive, expressive, phatic, metalinguistic and poetic. These functions, which are also extrapolated to lexical borrowings, are based on Jakobson's (1960) framework and are mostly dependent on the correlation between lexico-syntactic changes and speech acts. The relevance of this framework to lexical borrowing lies in the possibility of adapting communicative functions to lexis. Although the pragmatic

functions of switches are also restricted by the extent to which speakers are exposed to both codes, this classification corroborates the relevance of discursive analysis in CS. This explains why a considerable amount of literature has been published on spoken language (e.g. Zentella 1997; Silva-Corvalán 2001; Anderson and Toribio 2007), particularly in neighboring areas in which bilingual contributions are regularly driven by social and linguistic constraints.

However, in recent years, there has been an increasing amount of literature on the analysis of CS and linguistic borrowing in written texts, especially in literary works (e.g. Montes-Alcalá 2012, 2015). These works resorted to some of these aforementioned strategies to embed characters with a more realistic perspective, particularly in US-based contexts. Other studies have centered on the use of hispanicisms in travel writing, and how these code-switches are used by English-speaking authors to effectively convey linguistic trends and communicative strategies (González Cruz and González de la Rosa 2006, 2007). The truth is that bilingualism is not a prerequisite for novelists to use code-switches and borrowed words as communicative tools. English-speaking authors, regardless of their level of Spanish, make use of these contact speech forms to help readers grasp a more natural understanding of the Spanish-based (or Latino) reality that characterizes some of their characters. In the novel that is analyzed here, only instances of lexical borrowing are explored due to the monolingual trait of the society it represents. The novel does not describe a bilingual (Spanish/English) setting, but it does resort to myriad lexical borrowings that are conveniently used by the author to describe realities that are unknown to English speakers.

Research on spoken and written CSs has allowed for finer-grained frameworks for examining contextualized lexical borrowings. Rodríguez González's (1996) classification of pragmatic functions is not necessarily restricted to lexical borrowing, but it can also be implemented in the analysis of code-switches. This classification is based on Halliday's (1978) components on the semantic level of language (ideational, interpersonal and textual) to assess how target-language speakers use these metafunctions. A major contribution by Rodríguez González's (1996) study is the use of Halliday's metafunctions in the analysis of anglicisms in Spanish. The present study uses Rodríguez González's classification to explore the case of hispanicisms, particularly loanwords, in written texts.

The first category is 'ideational', which characterizes a borrowing that is needed to signify a phenomenon, process or object that is not linguistically represented in a target language. Also, ideational borrowing can show a great deal of cultural traits, and therefore become a source of cultural and referential import, e.g. *peseta* ('former Spanish currency'), *caril* ('a go-and-come bull'). The second category is 'interpersonal' or 'expressive', and it is usually "fulfilled with by words

and expressions that are stylistically marked and have an emotive connotation" (Rodríguez González 1996: 111). Rodríguez González's expressive category does not fully coincide with Halliday's interpersonal function, for the latter is intended to maintain social relations between the speaker and the listener. Both categories agree on how the semantic value of words adapts to the expression of attitudes and judgments. In this case, the attitudinal value of these loanwords predominates, as opposed to the necessity of borrowing new denominations (i.e., ideational), e.g. *cojones* ('testes'), *maricón* ('faggot'). This typology is particularly explored in literary works as characters of different cultures might be given the chance of using their native tongue to express emotions that entice them with a certain cultural frame or group membership. The third and last category is 'textual' and refers to "the function that language has of creating text, of relating itself to the context –to the situation and the preceding text" (Halliday 1978: 48). This category is highly functional as it is used to qualify those loanwords that are meant to imbue texts with high clarity and coherence, e.g. the use of synonyms *matador* and *bullfighter* throughout the novel.

3. METHODOLOGY

There are two research stages in this study: (i) data gathering and (ii) data analysis. The former consisted in manually logging all the hispanicisms in the novel and their corresponding co-texts. The latter involved an interpretative and quantitative analysis of said words/phrases to determine which pragmatic function predominates, according to Rodríguez González's (1996) classification of pragmatic functions of borrowed words. This classification provides an empirical framework that is objectively linked to contextualized borrowings. Only Spanish-induced lexical borrowings, particularly loanwords, are processed. Code-switches are the result of Hemingway's literary choice to endue the text with more vivid Spanishness, not necessarily aimed to describe bilingual interactions that can be communicatively relevant to the plot.

Once the data are processed, loanwords and pragmatic functions are correlated through the author's intentionality in a given context to clearly identify the stylistic devices that are present in this type of literary text. To guarantee a more precise analysis of the data, a digitalized version of the novel has been processed through *AntConc* software to determine the number of word types and tokens under scrutiny, and to extract their corresponding text strings. This is important since a word type might have various pragmatic functions. Hence, each token has been annotated and examined manually, so the quantitative findings on pragmatic functions are token-based, rather than type-based. This part of the analysis can

also show some more detailed information on the multifunctional nature of some of these borrowings on the level of pragmatics and stylistics.

4. FINDINGS AND DISCUSSION

A number of hispanicisms (word types), 127 to be precise, have been extracted from the novel (see section 7.1). This number does not include place (*Zaragoza*) or personal (*Joseito*) names. Also, various short dialogues in Spanish have not been used in the analysis as their characters were not exactly using loanwords or code-switches but they were Spanish speakers who communicate in their mother tongue. Hence, these occurrences are not relevant to this research as no language-contact motivations are found, as seen in (1).

> (1) "Qué tal?" asks one of the banderilleros.
>
> "Son grandes," says the picador.
>
> "Grandes?"
>
> "Muy grandes!"

Interestingly, the vast majority of the lemmas are unadapted loanwords (or crude), i.e., words that have not undergone any graphemic changes, e.g. *ayudado*, *brindis*. Only few examples of adapted borrowings have been found: *cape* (< *capa*), *castanet* (< *castañeta*), *cajon* (< *cajón*), *caril* (< *carril*), *espectaculo* (< *espectáculo*), *peon* (< *peón*). The first two are English words of Spanish origin that were first attested in 1758 and 1647 respectively (MWD11). The other examples show minor orthographic changes that facilitate their integration into the English spelling system: the omission of tilde (as in *cajón*) or a letter from a two-consonant cluster (as in *carril*). The adapted nature of these borrowings is a questionable tagging, for the adapted spelling of these lemmas could have been caused by misspelling and not necessarily by intentional orthographic modification. In fact, recent studies have shown that Hemingway's works are riddled with errors (Trogdon 2020). An interesting observation is the Spanish ungrammaticality of some of the borrowings, which can remain unchanged to fit into the English syntax, as in the case of *torear* in the following excerpt: "Matadors torear with the cape now as never before […]" (176). In the given utterance, the plural of *matador* complies with the English grammatical rules (*matadors*) because the word already existed in English. An even more bizarre case is the noun *banderilla* which is functional-shifted into the verb *banderilla* and used as a base for an English past form, as in *banderilla-ed* (see complete example in section 7.1). These ungrammatical adaptations are intended to facilitate semantic import cross-

linguistically as English-speaking readers are presented with a contextualized usage of neologisms.

Calques are scarce and the only example attested in the novel is *civil-guard* (< *guardia civil*). The far superiority of unadapted loanwords might correlate with the travel writing style, whereby borrowings are expected to enrich texts with foreig*ness* and exoticism (Rodríguez González 1996: 125), and calqued translations would break this norm. The use of a detailed "explanatory glossary" (379-463) at the end of the novel is also meant to reinforce the instrumentality of the book as travel guidance for those who wish to delve into the mysteries of bullfighting in the early 20th century Spain. Although the glossary is not central to this study, it is worth noting that Hemingway employs intuitive and explanatory entries to get readers engaged with the jargon. Each sense is accompanied with either an example of the technical word in a sentence, a literal translation of the word in Spanish, or a full account of the connotations that a specialized/technical term conveys.

A total of 2,363 occurrences of 127 hispanicisms have been manually disambiguated. Each occurrence was tagged in compliance with one of the categories, i.e., the predominant pragmatic function. To determine the predominant metafunction (denotative, expressive or textual), each lexical borrowing was examined in context to assess whether (i) the concept has no linguistic representation in English (ideational); (ii) the loanword conveys a certain attitude towards a referent or quality (expressive); or (iii) the hispanicism coexists with other English words to guarantee coherence and clarity (textual). A general analysis of pragmatic functions reveals that most of the hispanicisms are driven by ideational or referential motivations (78.5 %), whilst expressive and textual ones are found in lower proportions (6.3 % and 15.2 % respectively). These findings corroborate the predominance of referential metafunction in the novel, which is also linked to the intrinsic nature of travel writing as a "condition in which "discovery" remains a potential reality" (Mewshaw 2005: 2). Discovery here is understood as the act of unraveling foreign realities and concepts, which explains why travel texts are fraught with new referents and denominations. In the next sections, the three categories (ideational, expressive or textual) are explored in detail to better understand their literary implications in the novel.

4.1. IDEATIONAL MOTIVATIONS

As expected, this category is the most frequent, owing to the nature of travel writing as a means of bridging referential gaps between the author and readers. Even Hemingway refers to the need to import some of these loanwords, as in (2), for there are no 'brief' and exact equivalents in English that can give readers a less ambiguous notion.

> (2) Everything that is done by the man in the ring is called a "suerte". It is the easiest term to use as it is short. It means act, but the word act has, in English, a connotation of the theatre that makes its use confusing. (p. 16)

Most of the hispanicisms are used throughout the text to make direct reference to English equivalents of bullfighting jargon. These denotative semantic values are not difficult to distinguish as their co-texts are regularly used within a rephrasing construction, as shown in examples (3) and (4), particularly on their earliest occurrences in the novel.

> (3) When the man awaits the charge of the bull it is called killing recibiendo. (p. 237)

> (4) […] the dates coincide with the national religious festivals and the times of the local fairs or ferias which usually commence on the Saints day of the town. (p. 37)

This first-time occurrence does not necessarily imply a replacement of the English equivalent for the Spanish jargon. The words *torero*, *matador* and *bullfighter* coexist in the text, which implies that the ideational type does not prevail in some excerpts. However, in some cases, the substitution is closely observed, and the new Spanish-origin loanword is used instead. Example (4) shows the first occurrence of *feria* and their corresponding English equivalent (*fair*). As seen in examples (5) and (6) below, *feria* is mostly preferred. This usage is perfectly understandable if the hispanicism is used within a broader non-native frame, such as *feria in Sevilla* < *Feria de Sevilla* (4) and *feria in May* < *Feria de Mayo* (5).

> (5) Aside from the novilladas and the two subscription seasons at Madrid the best place to see a series of bullfights in the early spring is at the feria in Sevilla where there are at least four fights on successive days. (p. 37)

> (6) Cordoba has the only other feria in May where more than two bullfights are given and its dates vary, but on the 16th there is always a bullfight at Talavera de la Reina […] (p. 39)

The denotative value of this type of borrowings is occasionally rendered by the principles of language economy and semantic inadequacy. In other words, English translations can be too lengthy or wordy, as shown in example (7), which leads users to prioritize the Spanish loanword as a more suitable stylistic choice (*novillada* 'bullfight with young bulls'). Likewise, such translations or paraphrases do not always show the referential qualities or properties of the objects and actions, which might explain why Spanish loanwords are preferred over their English equivalents on such occasions. Example (8) shows that *pundonor* ('a point of honor', MWD11) constitutes a nonexistent abstraction in English-speaking contexts,

whose closer paraphrase does not fully describe the semantic components of the word's denotation. Although *pundonor* has been limited to the concept of honor in English, its use in the novel is also acknowledged by the author to reflect some of the features that the word conveys in Spanish:[3] *self-respect* or *probity*.

> (7) At the novilladas, too, besides the study of technique, and the consequences of its lack you have a chance to learn about the manner of dealing with defective bulls […] (p. 20)
>
> (8) In Spain honor is a very real thing. Called pundonor, it means honor, probity, courage, self-respect and pride in one word. (p. 91)

Unlike nouns, Spanish-origin verbs are less frequent as their word forms might entail more drastic changes in their inflectional morphemes or tense conjugation. Surprisingly, Hemingway resorts to full or hybrid forms to maintain the denotational value of the Spanish referent. These actions can involve long paraphrases, which are rather inexact in the expression of a full sense. An example of a full (or unadapted) form is *torear* (9), which keeps the infinitive inflection of Spanish to fit into the English syntactic frame. Alternatively, *banderilla-ed* (10) is more complex as it undergoes first a process of conversion or functional shift (nonexistent in Spanish); and second, the addition of *-ed*, an inflectional morpheme used to form in this case the past participle of the regular weak verb *banderilla*. Despite the grammatical violations that such changes can demonstrate in both languages, the denotational traits of the concepts are stressed, in keeping with the relevance of pragmatic motivations in the novel.

> (9) Belmonte invented the technique. He was a genius, who could break the rules of bullfighting and could torear, that is the only word for all the actions performed by a man with the bull, as it was known to be impossible to torear. (p. 68)
>
> (10) Bulls that take up a querencia against the barrera cannot be banderilla-ed by the use of the quarter or the half-circle method of running across the line of the bull's charge […] (p. 196)

The quantitative prevalence of ideational or referential motivations in the novel proves that travel writers intend to give freshness to the foreign scenario that is depicted, i.e., bullfighting in Spain. In doing so, the introduction of several jargon words and technicalities implies that borrowed words carry a great deal of cultural value and referential newness. The glossary elaborated by the author corroborates the number of novel or technical terms that are introduced throughout the text. However, these new words are not used ad hoc: not only are they intended to

3 The word *pundonor*, of Catalan origin (< *punt d'honor*) means 'a feeling that drives a person to keep his/her good name and to better onself' (DLE23) [Translation is mine].

familiarize English-speaking readers with the new reality of bullfighting, but also to embed the text with a sense of Spanishness.

4.2. EXPRESSIVE MOTIVATIONS

Whereas ideational or referential motivations are used to denote nonexistent realities or referents in the target language, expressive or interpersonal ones can be regarded as "stylistic" (Bookless 1982) because borrowings undergo connotational (or stylistic) markings. This *unfair* quality can be easily objected as the stylistic markings can trigger semantic shift or polysemy or "giving rise to a distribution of usages between the native and the foreign term" (Rodríguez González 1996: 112).

In the novel, this type of motivation is especially observed in those units that are unrelated to bullfighting jargon, namely *maricón* ('faggot') and *fiesta* ('party').[4] The former (11) might convey some kind of euphemistic function as the dispreferred terms are avoided. Although *maricón* is defined in the glossary section by Hemingway as "a sodomite, nance, queen, fairy, fag, etc." (417-418), the author does not resort to any of these expletives as he intends to (i) use the word as an indicator that the conversation he quotes was originally in Spanish and (ii) disguise any of the actual taboo words in English. Loanwords are, in fact, known for acting as euphemisms for "a native word or phrase that carries negative connotations" (Hoffer 2002: 19). The latter (12), on the other hand, is used repeatedly in the text to make reference to bullfighting events or spectacles. Its choice is conditioned by interpersonal motives as the word in English refers to a festive celebration. The word *fiesta* then carries positive connotations and a personal view of the celebration. The loanword is also in tandem with the Spanish-like pageantry of bullfighting he attempts to build.

> (11) One time in Paris I was talking to a girl who was writing a fictionalized life of El Greco and I said to her, "Do you make him a maricón?" (p. 205)

> (12) There is no part of the fiesta that appeals to the spectator seeing bullfights for the first time as does the placing of the banderillas. (p. 193)

Like *maricón*, the word *cojones* (literally 'testes'), as in (13), denotes a euphemistic way of expressing the vulgar saying *to have the balls*. The use of loanwords as euphemisms is based on the premise that English-speaking readers will probably get the denotation of *cojones*, but not its originally tabooed value. In other words, dysphemistic words, such as *cojones*, can come across as less offensive

4 *fiesta* is defined in MWD11 as a 'festival' or 'a saint's day celebrated in Spain, Latin America, and the Philippines with processions and dances'.

when used as a lexical borrowing in English (Crespo-Fernández and Luján-García 2018). Interestingly, *cojones* entered American slang word stock in 1932 (cf. Dalzell 2018), by the same time the author wrote the novel. This etymological information corroborates Hemingway's use of vernacular English, in which journalism and film-making might have had a great influence. Talking films in particular are thought to have "enabled him to use slang words in the knowledge that they were getting every day less obscure" (Connolly 1983: 63). *Maricón* and *cojones* are a vivid representation of how language is intended here to gain more expressive, sociolectal traits that pertain to a newly-born popular culture.

> (13) Goya did not believe in costume but he did believe in blacks and in grays, in dust and in light, in high places rising from plains, in the country around Madrid, in movement, in his own cojones, in painting, in etching, and in what he had seen […] (p. 205)

One might expect that these Spanish-origin loanwords complement (*fiesta*) or disguise (*maricón*, *cojones*) the actual denotations of the words in a native context. On the sociolinguistic level, they are not necessarily restricted to a certain sociolect; the author instead appropriates them as effective stylistic devices to guarantee connotational representation. A clear-cut example of this connotational framing is *hombre* (15), which the author defines as 'very much of man', and the words *courage* and *bravery* are present explicitly in the glossary entry. This expressive hispanicism contrasts with *hombre* (14), which is rather used as a pragmatic marker (vocative) to embed the conversation with a more Spanish-like context, and why not, a more vernacular realization of speech.

> (14) "What do I want with exercise, hombre? What do I want with strength? (p. 157)

> (15) I thought that year he hoped for death in the ring but he would not cheat by looking for it. You would have liked him, Madame. Era muy hombre. (p. 82)

The aforementioned examples of expressive motivations bring out an interesting feature that distinguishes them from the ideational ones, which is the existence of a referent in the target language.[5] Expressive or interpersonal motivations denote already-existing realities in English, but their use implies a connotational or attitudinal choice by speakers. For instance, the import of *cojones* is not intended to fill a conceptual gap, but to name the taboo term in English with a Spanish dysphemism.

5 The existence of a referent in the process of lexical borrowing has also been associated with the concept of 'cultural borrowing', which has been used as a means of examining the extent to which a language has been 'penetrated' by a neighboring one. (cf. Sánchez Fajardo 2018)

4.3. TEXTUAL MOTIVATIONS

Textual motivations are deeply connected with how words co-occur in each context (syntagmatic relations), rather than word substitution (paradigmatic relations). This function guarantees clarity and cohesion in the text, which is why co-occurrences and syntagmatic features are relevant. The fact that texts are purposefully arranged for the sake of cohesion and coherence implies that authors resort to wide-ranging fundamentals: (i) language economy, (ii) near-synonymy, (iii) Romance-origin borrowing and (iv) translation couplets.

Firstly, language economy, or 'simplification' (Rodríguez González 1996: 116), is a recurrent principle that dictates how word choice might be dependent on text format. Whereas native periphrases or explanatory utterances might be avoided by the author, loanwords are used to fit the plain stylistic perspective. For instance, in (16) *cuadrilla* is not explained through a Spanish periphrasis because 'a group of bullfighters (banderilleros and picadors) led by a matador' would be simply unnecessarily lengthy. The author defines the term in the glossary but opts for using the hispanicisms in the novel without denotational specifications. Stylistically speaking, it would be textually inappropriate to use periphrases that explain unadapted or 'untranslated' borrowings.

> (16) Meantime the two matadors (it is inferred that this is a six-bull fight) who are not killing retire with their cuadrillas into the callejon or narrow passage way between the red fences of the barrera and the first seats. (p. 60)

Secondly, Spanish-induced loanwords might co-exist with near-synonyms in the text to ensure full understanding of the borrowed reality. For example, the words *matador* and *bullfighter* are near synonyms in (17). Although English *bullfighter* appears to be a generic form (hypernym) for Spanish *matador*, *picador* or *banderillero*, it is used here as a synonym of *matador*. Although this contextual synonymy denotes a violation of referential traits as *matador* should have been used in all the occurrences where it fits, *bullfighter* and *torero* constitute synonymic pairs (or perhaps cohyponyms) that are meant to provide texts with more lexical precision.

> (17) The quite, pronounced key-tay, from being merely an act of protection for the picador, performed as quickly, as valiantly and as gracefully as possible has now become an obligation on the matador performing it after he has taken the bull out to pass the bull with the cape in whatever style he elects, but usually in veronicas, at least four times as closely, as quietly and as dangerously as he is able. A bullfighter is now judged, and paid, much more on the basis of his ability to pass the bull quietly, slowly and closely with the cape than on his ability as a swordsman. (p. 174)

Thirdly, the use of hispanicisms referring to bullfights and Spanish realities might have prompted the writer to introduce a number of coinages of Romance origin such as *aficionado*, *vista* or *virtuoso*. The risk of adopting these Italian or French borrowings is that they might exist in English with a different meaning originating then a polysemic clash. This is the case of *vista* (18), which is a word of Italian origin meaning *view* or *prospect* (MWD11), not *sight* as it is meant in the example below. The effects of polysemic clash here are of little avail. The fact that English *vista* has been semantically extended, or *enriched*, by introducing the Spanish sense *sight*, is textually compliant with the other syntagmatic constituents of the utterance.

> (18) He showed he was a good banderillero, an excellent dominator with the muleta, with much intelligence and vista in handling of the bull, but with a lamentably bad style with the cape and an utter inability to kill properly or even decently. (p. 230)

Lastly, the so-called *translation couplets* (Rodríguez González 1996: 118) are perhaps the most recurrent textual mechanism that is used to ensure clarity of expression. A translation couplet is made up of a native unit (English) and a loanword (Spanish) and as expected, it is meant to aid readers in the understanding of texts. This pairing could certainly cause loanwords to lose their differentiating referential values, but their usage is meant to make texts more accessible to travel-writing readers. For instance, *killer/matador* and *novillada/apprentice fight* constitute translation couplets in (19) and (20) respectively, in which *matador* denotes a type of *killer*, that of bulls, and *novillada* is defined as a type of fight. Their synonymic framing can be helpful to comprehend the denotation of a loanword unknown to readers. A different type of translation couplets consists of a full phrase rather than a one-word equivalent in English. This is especially common when English equivalents are insufficient, and a paraphrase compensates the referential gap in the language. In (21), the author opts for a full explanation of what *illegal capea* stands for by defining all the cultural components of the word: "town-square bullfights with used bulls".

> (19) Each matador or killer, has a cuadrilla, or team, of from five to six men who are paid by him and work under his orders. (p. 26)
>
> (20) Therefore to really start to see bullfights a spectator should go to the novilladas or apprentice fights. (p. 16)
>
> (21) I have seen such bulls fought, in violation of the law, in provincial towns in improvised arenas made by blocking the entrances to the public square with piled-up carts in the illegal capeas, or town-square bullfights with used bulls. (p. 19)

The alternation of couplets through the semantic and stylistic devices of syntagmatic relations is used discretionally. Being a piece of travel writing, the novel does not limit to one textual principle only. However, most of the loanwords being textually motivated are present in either of these two instances: they have been explained at their earliest occurrences or they are accompanied with synonyms or co-hyponyms. Nonetheless, all these strategies contribute to "[creating] a foreign atmosphere, while providing the text with a freshness, a vividness and greater authenticity" (Rodríguez González 1996: 123).

5. CONCLUSION

The contribution of this study has been to confirm the types of pragmatic motivations or functions found in the novel *Death in the Afternoon* by Hemingway. One of the more significant findings to emerge from the study is that ideational motivations are far more frequent in the novel, which is linked to the intrinsic nature of travel writing as an account of exoticism and foreigness. In this case in particular, the author manages to acquaint readers with new concepts and realities through both a detailed glossary of Spanish-origin terms and (mostly unadapted) loanwords co-occurring with native constructions. As to textual functions, the use of paraphrases or translation couplets can help readers assimilate these new realities more easily, but these strategies are not always found throughout the text. Instead, the author might resort to textual devices such as cohyponymy and synonymy to guarantee such understanding.

As opposed to the textual principles of language economy, clarity or simplification, interpersonal/expressive motivations are not quantitatively relevant here. Interpersonal functions are related to connotational and evaluative values, making expressive terms less illustrative (or referential). However, the cases extracted in the study explain how the author imports some of these units to make language more vernacular and accessible to readers. At times, these informal words might represent a guise of taboo, thus becoming euphemistic expressions. In compliance with the linguistic nature of travelogues, unadapted loanwords are expectedly high (121 out of 127 word types); and some English word formation mechanisms, such as functional shift, are replicated to ensure that ideational traits are not lost in paraphrasing or translation (e.g. *banderilla-ed*).

The analysis of hispanicisms undertaken here has extended our knowledge of how lexical borrowing is correlated with specific communicative functions, particularly pragmatic motivations. Through the qualitative analysis of contextualized lemmas, the study not only corroborates the notion that loanwords are purposefully used by travel writers to introduce foreign concepts under generally nonnative signifiers, but also that

borrowings are strategically realized to convey euphemistic and evaluative notions. This new understanding should help to improve predictions of the impact of lexical borrowing on literary works, particularly travelogues and nonnative settings.

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7. ANNEXES

7.1 LIST OF HISPANICISMS (AND THEIR FREQUENCIES AND FIRST-TIME OCCURRENCES) EXTRACTED FROM DEATH IN THE AFTERNOON.

hispanicism	**freq.**	**first-time occurrence (co-text)**
abono	4	In some parts of Spain you will find the institution of the subscription or abono and the re-venta. (p. 36)
aficionado	12	The aficionado, or lover of the bullfight, broadly, then, to be one who has this sense of the tragedy and ritual of the fight (…) (p. 9)
alternativa	8	September may be a splendid month if there are new fighters who have only just taken the alternativa and (…) try to make names for themselves (…) (p 49)
aguacil	6	They are the aguacils or mounted bailiffs and it is through them that all orders (…) are transmitted. (p. 59)
al sesgo	2	(…) the man after passing the horn would be caught between the bull and the barrier and such bulls must be banderilla-ed on this bias or al sesgo. (p. 196)
andanada del sol	2	The cheapest seats are those nearest the roof (…) They are the andanadas del sol and on a hot day (…) they must reach temperatures that are unbelievable in a city like Valencia (…) (p. 32)
apartado	5	At a half hour past noon of the day of the fight the apartado takes place. (p. 29)
aplomado	5	See *levantado* (p. 29)
arroba	18	They say the number 20 has more horns than the 42, but the 42 weighs two arrobas (fifty pounds) more than the 16. (p. 27)
ayudado	4	See *pecho* (p. 18)
banderilla	131	When the banderillas were in (…), the crowd which had applauded ironically at every nervous move he had made knew something very funny would happen. (p. 18)
banderilla (v.)	3	Bulls that take up a querencia against the barrera cannot be banderilla-ed by the use of the quarter (…) (p. 196)
banderilla al cambio	2	This is called placing banderillas al cambio. (p. 194)
banderilla al quiebro	1	There is another variation of this called al quiebro in which the man is not supposed to lift either foot (…) (p. 194)

hispanicism	freq.	first-time occurrence (co-text)
banderillear (v.)	4	Maera could banderillear as well as Joselito (…) (p. 78)
banderillero	102	Any one who fights bulls for money, whether as a matador, a banderillero or a picador is called torero. (p. 26)
barrera	94	This red wooden fence is called a barrera. (p. 30)
burladero	4	Blanquet, standing by the White-marked burladero (…) is the only one in the audience who looks worried. (p. 322)
brindis	2	First the brindis or salutation of the president and dediction or toasting of the death of the bull (…) (p. 97)
caballero en plaza	2	See *rejoneador* (p. 26)
cabestro	4	(…) raising a cloud of dust as they moved and sending the inhabitants of villages running into their houses to slam and lock doors and look through the windows at the wide, dusty backs (…), the belled necks of the cabestros (…) (p. 108)
callejon	4	This narrow runway is called the callejon. (p. 31)
cambio	6	(…) in the cambios and in the so-called quiebros you should watch how well he waits and how close he lets the bull come before he shifts his feet. (p. 200)
cambio de rodillas	1	This pass is called a cambio de rodillas and would be imposible, or suicidal, to attempt (…) has passed from levantado to parado. (p. 146)
cape	312	Three of these men who aid him on foot with capes, and, at his orders place the banderillas (…) (p. 26)
capea	3	The aspirant bullfighters, who have no financial backing, get their first experience in capeas. (p. 22)
carne de toro	1	We all spoke of him as carne de toro, or meat for the bulls, and it didn't really make much difference (…) (p. 254)
castanet	1	It is modern rather than picturesque, no costumes (…), no phonies, no castanets (…) (p. 51)
chiquero	3	This is the sorting out of bulls doors, runways and trap doors (…) separating them and trapping them into the individual pen sor chiqueros where they are to stay (…) (p. 29)
divisa	2	They are not goaded, no divisa is placed in their shoulders. (p. 107)

hispanicism	freq.	first-time occurrence (co-text)
caril	1	The bullfighters call them round-trip bulls, go-and-come bulls, or cariles, or mounted-on-rails bulls (…) (p. 160)
cogida	2	(…) the crowd (…) now murmuring with the rush of talk that always follows a serious cogida (…) (p. 253)
cojones	4	It is a very nice symbolism but it takes more cojones to be a sportsman when death is a closer party to the game. (p. 22)
contra-barrera	2	The two rows nearest the ring, the front rows of all the seats, are called barreras and contra-barreras. (p. 31)
cornada	14	I see the bullfighters' viewpoint about killing recibiendo when they know the cornada comes in the chest. (p. 239)
corral	42	(…) the bull is herded out of the ring alive by steers to dishonor the killer, he must, by law, be killed in the corrals. (p. 21)
corrida	41	(…) and the spectator who wants to see men tossed and gored rather judge the manner in which the bulls are dominated should go to a novillada before he sees a corrida de toros or a complete bullfight. (p. 17)
corrida de toros	6	In the modern formal bullfight or corrida de toros there are usually six bulls that are killed by three different men. (p. 26)
cuadrilla	16	Each matador, or killer, has a cuadrilla, or team, of five to six men who are paid by him and work under his orders. (p. 26)
cuarteo	5	The man may start from a position so that he makes a quarter of a circle as he crosses the bull's charge, thus placing them al cuarteo.
delantera de grada	2	At your first bullfight if you are alone, with no one to instruct you, sit in a delantera de grada or a sobrepuerta. (p. 33)
delantera de tendidos	2	The third rows are known as delanteras de tendidos or the front row of tendidos. (p. 31)
descabello	16	(…) a non-Indian Mexican who is a perfect bullfighter, brave (…) and dominating every department of his art completely except the very minor one of administering the descabello or coup de grace (…) (p. 225)
desmandar (v.)	1	Bulls are still driven in that way in the provinces away from the railways and occasionally one will desmandar or unherd. (p. 108)
espectaculo	1	The chances are there will be nothing in the Madrid papers about any bullfight (…) except a small classified advertisement (…) in the column of espectaculos. (p. 36)

hispanicism	freq.	first-time occurrence (co-text)
estocada	14	(…) one estocada of Zurito's was worth many of Aguero's to watch (…) (p. 258)
faena	35	(…) sometimes simulating almost successfully the light-heartedness of a great faena. (p. 90)
farol	3	See *paseo* (p. 11)
feria	61	(…) the dates coincide with national religious festivals and the times of the local fairs or ferias which usually commence on the Saints day of the town. (p. 37)
feria de ganado	1	(…) and that night, at the feria de ganado, the whores wouldn't have anything to do with dwarf (…) (p. 273)
fiesta	15	(…) and a good public is not a public of a one bullfight fiesta where every one drinks and has a fine time (…) (p. 42)
flamenca (dancer)	1	It is very easy for the traveller in Spain seeing the flour-faced fatness of the flamenca dancers and the hardy ladies of the brothels (…) (p. 41)
galleo	1	See *gaonera* (p.176)
gamba	3	Waiter, three orders of gambas. (p. 93)
gaonera	2	I will not describe the different ways of using the cape, the gaonera, the mariposa, the farol, or the older ways, the cambios de rodillas, the galleos, the serpentinas in the detail that I have described the veronica (…) (p. 176)
gaseosa	1	In it stand the sword handlers with their jugs of water (…) the venders of cold beer and gaseosa (…) (p. 31)
grada	4	See *palco* (p. 31)
herradero	2	When a Spaniard wishes to describe the utter confusion of a bad bullfight he compares it to a herradero. (p. 115)
hombre	6	"What do I want with exercise, hombre? What do I want with strength?" (p. 157)
jota	1	(…) not the jota contests in the old red plush theatre and the wonderful boy abd girl pairs (…) (p. 272)
larga	4	Originally quites were made, preferably, by the use of largas. (p. 177)
levantado	5	The three phases of the bull's condition in the fight are called in Spanish, levantado, parado, and aplomado. (p. 146)

hispanicism	freq.	first-time occurrence (co-text)
madrileño	2	Madrileños love the climate and are proud of these changes. (p. 47)
manzanilla	1	I am never at the ring without a bottle of manzanilla (…) (p. 188)
maricón	3	"Do you make him a maricón?" (p. 204)
mariposa	5	See *gaonera* (p. 176)
matador	449	One time in Madrid I remember we went to a novillada (…) to see six tovar bulls killed by three aspirant matadors who have all since failed in their profession. (p. 17)
matador de toros	10	It is one hundred to one against the matador de toros or formally invested bullfighter being killed (…) (p. 21)
mayoral	4	(…) the very best fighting bulls of all often recognize and know the mayoral or Herder who is in charge of them (…) (p. 113)
media-veronica	2	See *media-veronica* (p. 65)
media-vuelta	2	(…) those which are nearsighted are banderilla-ed by what is called by the media-vuelta or half-turn. (p. 197)
mesa	1	This common sense that they possess is as hard and dry as the plains and mesas of Castille (…) (p. 264)
molinete	3	See *paseo* (p. 11)
monosabio	2	These two Pamplona and San Sebastian monosabios should be, but rights, policemen and policemen on the radical squad. (p. 187)
montera	1	As the matadors come in front of the president's box they bow low and remove their black hats or monteras (…) (p. 59)
morillo	10	All you can expect in a good pic now is that the picador will place his stick properly, that is drive the point into the morillo (…) (p. 188)
morucho	2	(…) there is a little fighting bull blood, called moruchos in Spanish, are often very brave (…) (p. 131)
muleta	270	The bull only goes for the percale of the cape or for the scarlet of the muleta if the man makes him (…) (p. 16)
novillada	41	Therefore to really start to see bullfights a spectator should go to the novilladas or apprentice fights. (p. 17)
paella	2	(…) they will serve you beer and shrimps and a paella of rice (…), all cooked together in a saffron-colored mound. (p. 44)

hispanicism	freq.	first-time occurrence (co-text)
palco	2	The seats of the bull ring are uncovered except for the boxes or palcos and the first gallery or grada. (p. 31)
parado	6	See *levantado* (p. 146)
pase de pecho	6	(…) in the pase de pecho the bull, having turned, comes from behind or from the side (…) (p. 209)
pase natural	2	This, for movement, is Félix Rodríguez in a pase natural on a fast charging bull. (p. 364)
paseo	8	So in bullfighting, at the start it is the picturesqueness of the paseo, the color, the scene, the picturesqueness of farols and molinetes (…) (p. 11)
patio de caballos	4	You may visit the patio de caballos and other dependencies. (p. 55)
pecho	12	Aside from the natural and the pecho, the principal passes with the muleta are the ayudados (…) (p. 210)
pelota courts	1	(…) and many villages with bells, pelota courts, the smell of sheep manure and squares with standing horses. (p. 274)
peon	18	Strictly speaking, the banderilleros, who are also called peones, are never supposed to use two hands on the cape (…) (p. 66)
peon de confianza	2	(…) Bonifacio Perea, "Boni", Bienvenida's peon de confianza or confidential banderillero. (p. 201)
peseta	41	(…) men in the crowd who earn, perhaps less than a thousand pesetas will say, and mean it truly, "I would have given a hundred pesetas to have seen Cagancho with that bull." (p. 13)
picador	153	Therefore the worse the horses are, provided they are high enough off the ground and solid enough so that the picador can perform his isión with spiked pole, or vara, the more they are a comic element. (p. 6)
poder-a-poder	1	This is called placing them poder-a-poder or force to force. (p. 194)
por alto	5	These passes are either called por alto o por bajo, depending on whether the muleta passes over the bull's horns ori s swung below the bull's muzzle. (p. 210)
por bajo	2	See *por alto* (p. 210)
propina	3	The propina is responsable for almost every horror in bullfighting. (p. 185)

hispanicism	freq.	first-time occurrence (co-text)
pundonor	3	In Spain honor is a very real thing. Called pundonor, it means honor, probity, courage, self-respect and pride in one word. (p. 91)
puntilla	10	They carry on their belts puntillas, borad-headed knives, with which they can give the gift of death to any horse that is badly wounded. (p. 187)
querencia	30	A querencia is a place the bull naturally wants to go to in the ring (…) (p. 150)
quiebro	5	See *cambio* (p. 200)
rebolera	2	Finishing a series of verónicas with a rebolera, he has turned the bull so short that he has brought him to his knees. (p. 297)
recibiendo	12	When the man awaits the charge of the bull it is called killing recibiendo. (p. 237)
recorte	4	The media-veronica that stops the bull at the end of the passes is a recorte. (p. 66)
rejoneador	2	A man who kills them on horseback with a javelin (…) is called a rejoneadoror caballero en plaza. (p. 26)
relance	3	Another way of placing the banderillas that you still sometimes see is what is called a relance (…) (p. 197)
re-venta	4	See *abono* (p. 36)
serpentina	2	See *gaonera* (p. 176)
suerte	16	(…) what they seek is honesty and true, not tricked, emotion and always classicism and the purity of execution of all the suertes (…) (p. 12)
sobrepuerta	3	The only other seats (…) where you do not see people between you and the ring, are the sobrepuertas. (p. 32)
sobresaliente	4	Ortega (…) was still an unknown novillero and acted as sobresaliente or substitute novillero (…) (p. 345)
sol y sombra	3	Seats that are in the sun when the fight commences but that will be in the shadow as the afternoon advances are called of sol y sombra. (p. 32)
sombra	1	(…) those seats that are in the shade when the fight commences are called seats of the sombra or shade. (p. 32)
suerte de varas	1	The first act, where the bull charges the picadors, is the suerte de varas, or the trial of lances. (p. 96)

hispanicism	freq.	first-time occurrence (co-text)
tauromaquia	1	For a list of 2077 books and pamphlets in Spanish dealing with or touching on tauromaquia (…) (p. 487)
tendido	4	These rows of numbered places are called tendidos. (p. 31)
tienta	1	Now what makes a bull brave is first the strain of fighting blood which can only be kept pure by conscientious testing in the tientas and second his own health and condition. (p. 124)
toreador	1	No one is called toreador in Spain. That is an absolote word, which was applied to those members of nobility who (…) killed bulls from horseback for sport. (p. 26)
torear (v.)	6	(…) the only word for all the actions performed by a man with the bull, as it was known to be imposible to torear. (p. 69)
torero	16	As a complete, scientific torero he is the best there is in Spain. (p. 84)
vaquero	4	The confidential banderilleros question the herder or vaquero who has travelled from the ranch (…) (p. 27)
vaquilla	2	The fighting cows, or vaquillas, seem to enjoy these appearances. (p. 107)
valor	35	(…) but once he spreads his legs and his long arms apart no valor can sabe him from being utterly ridiculous. (p. 87)
vara	3	See *picador* (p. 6)
veronica	45	(…) the slow passes that he made were called veronicas and the half pass at the end a media-veronica. (p. 65)
virtuoso	1	He is the living virtuoso of the descabello which is a push with the point of the sword (…) (p. 248)
vista	5	He showed he was a good baderillero (…) with much intelligence and vista in handling of the bull (…) (p. 230)
volapié	9	You may never see it because the volapié (…) is so much dangerous than the suerte de recibir (…) (p. 238)