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## EXPLICATION AS A MEANS OF LANGUAGE AND CULTURAL ADAPTATION IN THE PROCESS OF FICTION TEXT TRANSLATION

**Summary:** The purpose of the research is to identify a range of possible ways of explication in the translation of a literary text, their study and systematization taking into account the general strategy of the translator. The task of the research is to consider and analyze the application of explication in Ukrainian translations of G Wells's novel "The Invisible Man" performed by M. Ivanov and O. Didyk using the method of contextual, comparative and, in some cases, component analysis. The undertaken analysis of scientific theories testifies that the reasons that prompt the translator to apply explication can be external and internal. One of the factors at the junction of internal and external causes is the role of the translator as a mediator in the process of interlingual communication. Based on comparative analysis, we concluded that M. Ivanov's translation

decisions quite specifically and adequately reflect the versatility and complex intertwining that are characteristic of G. Wells' reproduction of the picture of what is happening. However, it is not always possible to prioritize the decision of M. Ivanov, as very often the translator deviates from the original and applies a paraphrase. O. Didyk's translation is dominated by a position with a focus on the recipient culture. The practical significance of the study is in the possibility of using the conclusions and recommendations in the practice of literary translation and editing of translated texts, as well as in assessing the quality of translation.

**Key words:** translation, translator, literary translation, explication

## 1. Introduction

Translation is one of the most important means of interaction between multilingual cultures and mutual enrichment of languages. One of the most important functions of translation is the exchange of experience and information in the field of science, culture, technology and business. The translation of literature is a window into the world of another people, into the world of reality seen through the eyes of a translator. Translation involves the collision of two languages, the interpenetration of two cultures, structures; it is often accompanied by the emergence of different types of neologisms, calques etc. It is in literary texts that the national originality of languages is reflected to the greatest extent, which sets the translator the task of pragmatic adaptation of the target text if necessary to convey the form and content of the original as accurately as possible.

Translation is the process of transferring the information from one language to another. Fiction translation is a complex type of translation, and this complexity is in the specifics of the literary text. Unlike non-fiction, reality is presented here as an image. Thus, the division of texts into fiction and non-fiction is due to the fact that the former are addressed to the figurative thinking of man, and the latter – to the logical one. All this allows us to talk about the difference in the purpose of creating texts as well. Logical texts are created to convey information, and literary ones – to influence the reader. Therefore, the nature of the information transmitted differs. Fiction text can contain any kind of information, affect feelings and emotions, as well as perform an aesthetic function. To do this, the author of such a text fills it with various means of expression, which in itself is very difficult for the translator, as it is necessary not only to convey the meaning of what is written, but also to preserve the emotional colour of the utterance. Thus, the fact how readers will perceive the work depends on the translator of the literary text. Finding the most relevant equivalents and working with different translation techniques allows solving this problem successfully (Sdobnikov, 2007).

When considering intercultural communication and translation, it should not be forgotten that the main role in these processes is played by the transla-

tor – a person who speaks one or more foreign languages, which provides intercultural communication. To do this, the translator nowadays must be not only a bilingual, but also “bicultural” personality. Intercultural communication and translation are inseparable. Translation is a form of interlingual and intercultural communication.

The issues of translation in recent decades are increasingly being discussed in the research of both domestic and foreign scholars. Most of these studies are devoted to general theoretical issues of translation (V. Vinogradov, J. Retsker, A. Fedorov). Researchers pay special attention to issues related to the pragmatic aspects of translation (T. Kazakova, A. Schweizer). Among the techniques that increase the level of relevance of the target text to the original, one of the pragmatically important ones is the technique of explication. This very translation technique is the subject of this research.

The term “explication” refers to the process of transforming the implicit information contained in the original text and adequately perceived by the native speaker into the explicit information, but due to interlingual and intercultural asymmetry, unavailable or not always available to the native speaker of the language of translation (Alekseytseva, 2009).

The **relevance** of this study is due to the importance of taking explication as one of the ways to help the reader of the target language to perceive the opinion (intention) of the author of the original adequately; wide use of this technique in translations of works of art, in particular from English into Ukrainian; increased interest in rendering linguistic and cultural identity in translation in the context of globalization; almost complete unexplored phenomenon of explication in domestic translation studies.

The **purpose** of the research is to identify a range of possible ways of explication in the translation of a literary text, their study and systematization taking into account the general strategy of the translator.

The **task** of the research is to consider and analyze the application of explication in Ukrainian translations of G. Wells’s novel “The Invisible Man” performed by Mykola Ivanov and Oksana Didyk using the method of contextual, comparative and, in some cases, component analysis.

## 2. Explication as a means of overcoming interlingual asymmetry in translation

According to V. Komissarov, “explication or descriptive translation” is a lexical-grammatical transformation, in the process of which the lexical unit of the source language is replaced by a phrase that explains its meaning, i.e. gives a more or less complete explanation or definition of this meaning in the target language. With the help of explication you can convey the meaning of any non-equivalent word (untranslatable) of the original” (Komissarov, 1990).

The scientist A. Schweizer defines explication as a tendency of natural languages to open, explicit verbal expression of semantic components, which conveys the hidden mechanism of this phenomenon (Shveytser, 1973, 275), but does not specify its implementation in the process of translation. At the same time, all the transformations listed by A. Schweizer in “Theory of Translation”, specific to the pragmatic level, are directly related to the explication: “replacing realities and allusions with their analogues; clarifying addition; explanatory (interpretive) translation, which reveals unclear to the recipient presuppositions and implications; different types of translation compensation; some stylistic devices into others” (Shveytser, 1988, 206). The scholar also includes translation operations aimed at preserving and restoring the cohesion of the target text.

According to L. Naumenko, explication conveys the meaning of a lexical unit in the form of a phrase or sentence, usually if there is not its lexical counterpart in the target language. It is applied in the process of phraseology, idioms, non-equivalent vocabulary, terms and neologisms translation. The advantage of this transformation is its heuristic ability to clarify the meaning of a particular concept (Naumenko & Hordieieva, 2011).

In the foreign literature on translation under the term “explication” can be considered both operations to transform the text of translation, due solely to the linguistic limitations of bilingual systems, and the whole complex of translation transformations arising from the broader context – situational, social, cultural and so on.

For example, scientists J.–P. Vinay and J. Darbelnet in 1958 proposed an extended definition of the term “explication”, which they describe as a method

of introducing implicit information contained in a context or situation into a text of translation (Vinay & Darbelnet, 1999).

In turn, Sh. Blum–Kulka refers explication to a number of universals of translation, noting that the interpretation of the source text, which is carried out by the translator, can lead to greater redundancy of the target text. The author distinguishes the following two types of explication: explication of cohesion and explication of coherence (Blum-Kulka, 2006, 292).

Narrower interpretations of the complex term “explication” are also common. Thus, in the study of J. and K. Demanueli, explication is defined as the replacement of the descriptive construction of nationally biased realia, which has no equivalent in the language of translation (Demanueli J.&Demanueli C., 1995, 72). They compare the term “explication” with the term introduced by J. –R. Ladmiral, “incrémentialisation” (interpolation, which explains the addition), noting that the basis of both techniques is the principle of paraphrase (descriptive translation) (Ladmiral, 1994).

The definition of the explication of B. Hatim and J. Munday is entirely focused on its purpose, which, in their view, is to achieve greater clarity. They interpret the explication as an explanation in the text of the translation, which makes the meaning or intention of the source text more clear (Hatim &Munday, 2004, 339).

The reasons that prompt the translator to apply explication can be external and internal. One of the factors at the junction of internal and external causes is the role of the translator as a mediator in the process of interlingual communication. The role of mediator is imposed, on the one hand, on the translator by society from the outside, on the other hand, the translator accepts it independently, based on all his previous experience and his understanding of the translation task.

According to the nature of the context, T. Alekseytseva divides the explication into linguistic, contextual and culturological (Alekseytseva, 2009).

The main task of explication in all its manifestations, in its opinion, is pragmatic adaptation for readers of translation, and linguistic explication reflects only the general intention of the translator, namely to make the source text comprehensive for readers of the target language. At the heart of the contextual ex-

plication is the translator's intention to promote the comprehension of the meaning of the source text by achieving the usual level of redundancy in the language of translation. Culturological and metalinguistic types of explication should facilitate the perception of another's culture and fill in the gaps in the background knowledge. The translation intention is not always realized in translation, and in such cases the expression has the opposite effect. Thus, the pragmatic potential of explication can be assessed both from the point of view of the translation intention and from the point of view of the actual realization of this intention in the text of translation.

The choice of translation strategy using contextual, culturological and metalinguistic explications depends on a number of interrelated factors, among which are: type of text; the publication for which the translation is carried out ("ordinary", "scientific"), and the purpose of the translation (education, review, entertainment); the readership to which the translation is assigned (whether the target audience of the source language and the language of translation remain unchanged). The higher the artistic value of the source, the more conscious the translator's actions should be, especially in the case of contextual explication, which often remains beyond consciousness and is carried out automatically.

Among the explicit ways of translating non-equivalent vocabulary are: translation endnote, which provides an explanation taken out of the main text; a paraphrase that replaces an element of foreign culture; interpolation, in which the original reality is preserved in the text of the translation and an explanation is added directly in the text. Unlike translation endnotes, paraphrase and interpolation make the translator's actions of adapting the original text invisible to the reader, but they can nevertheless change the author-text-reader relationship.

### 3. Application of explication in Ukrainian translations of G. Wells' novel «The Invisible Man»

Let's study the application of explication techniques in Ukrainian translations of G. Wells's novel "The Invisible Man", made by Mykola Ivanov and Oksana Didyk.

Both translators use different types of explication in translation. The most frequently used is paraphrase:

*to strike his bargain* (Wells, 1897) – *сторгуватися про ціну* (Wells, 2006) – *щоб вирішити всі питання* (Wells, 2013).

As we can see, for the translation of a set phraseological unit, the translators apply descriptive translation and thus explain to the Ukrainian reader its meaning. However, M. Ivanov's translation is closer in meaning and has not lost its expressiveness.

Descriptive translation is also used to render the meaning of certain realias:

*a guest who was no "haggler"* (Wells, 1897) – *постоялець, що не дуже торгується* (Wells, 2006) – *гість, що не торгується* (Wells, 2013).

There is no word in the Ukrainian language that corresponds to the meaning of the English unit "haggler", so the translators convey its meaning descriptively.

The following examples are similar:

*the clothe-horse* (Wells, 1897) – *спеціальну підставку* (Wells, 2006) – *раму для сушіння білизни* (Wells, 2013).

*gave ... a few verbal stabs* (Wells, 1897) – *підкильнула* (Wells, 2006) – *сказала .... декілька колючих слів* (Wells, 2013).

*In a bit* (Wells, 1897) – *За хвилину* (Wells, 2006) – *Незабаром* (Wells, 2013).

*he was three months tied up* (Wells, 1897) – *Три місяці ходив з перев'язаною рукою* (Wells, 2006) – *три місяці він ходив із перев'язаною рукою* (Wells, 2013).

*when the clock-mending is over* (Wells, 1897) – *А коли годинника направлять* (Wells, 2006) – *Коли годинник буде полагоджений* (Wells, 2013).

In many cases, when using paraphrases, translators try not only to convey the meaning but also the expressiveness of explicit information. Thus, for the translation of the phrase *and Millie had a hot time of it* (Wells, 1897) – *і Міллі цього дня перепало* (Wells, 2006) – *і Міллі того дня велося несолодко* (Wells, 2013). M. Ivanov uses Ukrainian set expression,

which brings the statement closer to the Ukrainian reader, and O. Didyk conveys it descriptively, but the expressiveness in both translations is not lost.

In cases when the authors aim to convey only the meaning of the phrase (linguistic explication), the English expression is translated in just one word or short phrase:

*laid the rest of the table things in a quick staccato manner* (Wells, 1897) – *нашвидкуруч заслала стіл* (Wells, 2006) – *залишила швиденько все необхідне на столі* (Wells, 2013).

*getting more fully awake* (Wells, 1897) – *майже зовсім оговтавшись* (Wells, 2006) – *прогнавши дрімому* (Wells, 2013).

*with that quietly irresistible air of finality* (Wells, 1897) – *з спокійною рішучістю* (Wells, 2006) – *спокійно* (Wells, 2013).

In both translations we singled out examples of culturological explication, which expand the meaning of the phrase, make it more understandable to the reader of another culture and at the same time preserve the artistic beauty.

*She put on some more coal* (Wells, 1897) – *Вона поклала в пічку ще вугілля* (Wells, 2006) – *Вона підклала вугілля в піч* (Wells, 2013).

*her eyes were dazzled* (Wells, 1897) – *очі її були ще засліплені тим світлом* (Wells, 2006) – *від чого очі гостя світились, як сигнальні вогні на залізниці* (Wells, 2013).

*But the visitor was not to be drawn so easily* (Wells, 1897) – *Але втягти поживця до розмови було не легко* (Wells, 2006) – *Але втримати увагу відвідувача було не так легко* (Wells, 2013).

*without giving the ghost of an excuse for an intrusion* (Wells, 1897) – *і не подумав навіть перепросити за свою нечемність* (Wells, 2006) – *навіть не намагаючись вибачитися за те, що завадив господині висловитися* (Wells, 2013).

*might have heard him at the coals* (Wells, 1897) – *можна було б почути, як він перегрібав вугілля* (Wells, 2006) – *міг почути, як він підкидає вугілля* (Wells, 2013).

*This plunged the room in twilight* (Wells, 1897) – *У кімнаті посутеніло* (Wells, 2006) – *Від цього в кімнаті запали сутінки* (Wells, 2013).

In the last example, M. Ivanov only conveys the meaning of the statement, while O. Didyk uses a phraseological unit.

In the process of comparative analysis of translations of G. Wells's novel "The Invisible Man" we observe examples when translators use adaptive transcoding to convey a concept inherent to English culture and known to Ukrainian speakers, and at the same time render it with similar concepts of their own culture:

*bacon* (Wells, 1897) – *грудинку* (Wells, 2006) – *бекон* (Wells, 2013).

*behind the bar* (Wells, 1897) – *повз буфет* (Wells, 2006).

*black portmanteau* (Wells, 1897) – *чорну валізку* (Wells, 2006) – *чорну валізу* (Wells, 2013).

*every inch of his face* (Wells, 1897) – *зетъ усе його обличчя* (Wells, 2006) – *кожен дюйм його обличчя* [3]

*blind* (Wells, 1897) – *штору* (Wells, 2006) – *жалюзі* [3]

*empty portmanteaux* (Wells, 1897) – *з порожнім чемоданом* (Wells, 2006) – *із порожніми валізами* (Wells, 2013).

As noted in the theoretical part, one of the ways of non-textual explication is a translation endnote, which can be observed in the translation of M. Ivanov, while O. Didyk uses only transcoding:

*a couple of sovereigns flung upon the table* (Wells, 1897) – *він кинув на стіл два соверени\** (Wells, 2006) – *жбурнув декілька соверенів на стіл* (Wells, 2013).

\***Соверен** – англійська золота монета вартістю один фунт стерлінгів.

*You must have suggested* (Wells, 1897) – *Це просто ваша сугестія\** (Wells, 2006) – *Ви навіяли мені* (Wells, 2013).

\***Сугестія** – навіювання (лат.).

*when her name must needs be Delilah?* (Wells, 1897) – *коли жінка неодмінно стане Далілою?\** (Wells,

2006) – коли її ім'я повинно бути Даліла (Wells, 2013).

\*Даліла, за біблійного легендою, виказала ворогам свого коханця Самсона, дізнавшись, що його могутня сила від семи пасом волосся.

and ripped a valuable Sidney Cooper (Wells, 1897) – що розірвала цінну картину Сідней Купера\* (Wells, 2006) – розітнувши цінний пейзаж Сідні Купера (Wells, 2013).

\*Сідней Купер (1803–1902) – англійський художник, переважно анімаліст.

The technique of interpolation, when the original nationally biased unit is preserved in the text of the translation and an explanation is added directly in the text, is applied by translators of the novel “The Invisible Man” very rarely.

Thus, when translating the phrase *Too good not to print – cum grano* (Wells, 1897) – *занадто цікава, щоб її можна було не надрукувати... cum grano\** (Wells, 2006)

\*З дрібкою насмішки (лат.).

\* *Cum grano salis* (лат. «з крупинкою солі») – «з перчиком». (Wells, 2013), both M. Ivanov and O. Didyk use a foreign language imprint in the original writing and give the translation in a note.

We can also supply several examples of interpolation where translators increase the number of words in a translation to explain certain nationally biased units:

*married the stranger's hostess at the “Coach and Horses,”* (Wells, 1897) – *одружився з господинею заїзду* (Wells, 2006) – *одружився з господинею готелю «Карета і коні»* (Wells, 2013).

As you can see from the example, both translators interpret the nationally biased unit of “Coach and Horses”, explaining it as *заїзд* and *готель*.

The following example is similar:

*white muslin that obscured the lower panes* (Wells, 1897) – *до білої муслінової завіси на нижніх шибках* (Wells, 2006) – *затемнити нижню частину вікна* (Wells, 2013).

Thus, we see that the application of explication transformation provides the greatest adequacy, accuracy and brevity of translation.

#### 4. Conclusions

On the basis of comparative analysis, we came to the conclusion that M. Ivanov's translation decisions quite specifically and adequately reflect the versatility and complex intertwining that are characteristic of G. Wells' reproduction of the picture of what is happening. However, it is not always possible to prioritize the decision of M. Ivanov, as very often the translator deviates from the original and applies a paraphrase. O. Didyk's translation is dominated by a position with a focus on the recipient culture.

Based on the study, it can be stated that the need for explication depends on the level of interpenetration of interacting linguistic cultures, it may appear or disappear over time. In addition to the temporal factor, explication is made redundant by sufficient context, general background knowledge, including elements of world history, ideas about major world religions and cultures, general knowledge and general knowledge for specific linguistic cultures.

Summarizing current trends in the use of explicit methods of translation, we note that the variety of tools used indicates the coexistence of a number of translation norms, none of which is dominant. However, when choosing the methods of culturological and metalinguistic explications, the following pattern is observed – translators who use non-textual explication in translation also apply in-text explication as well.

Nationally biased units related to general background knowledge (biblical nationally biased units, nationally biased units of other cultures) are explained in translation, usually in the text by interpolation. The method of adding additional communication keys as one of the types of interpolation is used with proper names (names, place names). However, socio-cultural nationally biased units in the field of education, law, national cuisine are often explained by paraphrase. Explanations of situational nationally biased units, first of all, historical, but also socio-cultural, whose explanation in the text would take up too much space, are often made in the endnotes. Meta-

linguistic explication of foreign language inclusions and quotations is also carried out after the main text. In particular, foreign language inclusions to the original text in translations into Ukrainian are given in the original writing and are accompanied by a translation in a note.

In order to choose between explication in the text or after the text (culturological and metalinguistic explication), it is necessary to assess the importance of nationally biased unit in the text, its extraction from the context and the possibility of adding minimal communicative keys that can guide readers' interpretations. Translations that contain only in-text comments, as well as those that have both in-text and out-of-text comments, find their reader. Readers are usually willing to accept non-textual comments not only in translated texts, but also in the original texts, given the fact that the choice to read the notes or not is up to them.

The practical significance of the study is in the possibility of using the conclusions and recommendations in the practice of literary translation and editing of translated texts, as well as in assessing the quality of translation.

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