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Імпліцитність в оригіналі й перекладі: способи відтворення

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Course Paper

Implicitness in the original text and in its translation: Ways of reproduction

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CONTENTS

INTRODUCTION

In modern science of language, much attention is paid to the study of meanings that do not receive direct expression in a statement, but are read "between the lines." The range of these meanings is wide and heterogeneous, as are the terms that are used to designate them in linguistics – implicitness, implication, implicature, subtext. Scientists have not yet come to a common interpretation (Ерліхман, 2010, с. 105).

Implicitness and implicit meanings are understood broadly and narrowly, as a process, result and property, and are conceptualized as intentional or unintentional. Thus, it can be stated that the study of the features and functions of implicitness, as well as the types and methods of their translation, is **relevant** in the context of elaborating on the terminological system of implicitness.

The following scholars studied the issue of implicitness, its features and means of rendering: Грек Л. (Грек, 2006), Ерліхман А. М. (Ерліхман, 2010), Іванишин Н. Я. (Іванишин, 2011), Приходько Г. І. (Приходько, 2001), Яровенко, Л. С. (Яровенко, 2021), Alan, D. C. (Alan, 2004), Allen G. (Allen, 2000), Bullow-Moller A. (Bullow-Moller, 1994), Carston R. (Carston, 2009), Croft W. (Croft, 2004), HoeymM. (Hoey, 2001), Homer B. D. (Homer, 1999), Ramsay J. T. (Ramsay, 1999), Irwing W. (Irwing, 2004), Kinga, K. (Kinga, 2005), Károly K. (Karoly, 2005).

The object of the research is implicitness as a phenomenon in literary discourse.

The subject of the study is a range of means of the implicitness reproduction in the English and Ukrainian languages.

The aim of this course paper is to reveal various ways of rendering implicitness in the English and Ukrainian languages.

The aim of the research involves solving the following **tasks**:

- to define the term "implicitness" in linguistics;
- to investigate the peculiarities of implicitness in literary discourse;
- to analyze the types of implicitness in the Ukrainian language;

- to analyze the types of implicitness in the English language;
- to make a comparative analysis of the types and means of implicitness in the English and Ukrainian languages.

Structure of work. The course paper consists of an introduction, two chapters conclusions to each of them, general conclusions, a resume, a summary, a list of used literature and a list of illustrative sources.

CHAPTER 1

THEORETICAL ASPECTS OF IMPLICITNESS STUDY IN LINGUISTICS

1.1. Definition of implicitness in linguistics

The term "implicitness" in linguistics refers to a hidden or unexpressed meaning in a text that can be understood from the context or general knowledge of the listener or reader (Carston, 2009, p. 35). Implicitness plays a key role in understanding what is not stated directly, but which can be inferred or reproduced based on available information.

This concept is often found in theories about pragmatics, where it is used to analyze how language users move from literal meanings of utterances to their implied meanings in certain contexts. For example, the phrase "Can you open the window?" literally asks for an action, but in a certain context can carry an implicit request to open a window (Homer, Ramsay, 1999, p. 101).

A broad interpretation of implicitness is accepted in the stylistics and linguistics of the text – this is the additional semantic or emotional content of language units, realized through non-linear connections in the text. At the same time, along with the term implicitness, such terms as subtext, implication, and implicit information are used (Croft, Alan, 2004, p. 44).

In any case, this refers to the additional, contextual content of words, statements, situations, plot motifs, and so on (mainly in fiction).

Implicitness in the narrow sense refers to semantics and means the lack of development of the plan of expression of the elements of the linguistic structure in comparison with the plan of content, which implies conjugation with the oppositional concept of explicitness (Kinga, Karoly, 2005, p. 15).

To clearly understand the difference, let's look at the definition of both concepts (Kinga, Karoly, 2005, p. 17):

- explicit – (lat. *explicitus*) – something expressed directly;

- implicit – (lat. *implicitus*) – something expressed indirectly.

At the same time, it is often emphasized that if any content is not expressed in any way, then it is simply absent. Therefore, implicit content is expressed content, but in a special way – indirectly, hidden.

Implicitness is intuitively perceived as an indicator of the implicit use of language, a discrepancy between the utterance itself and the conveyed meaning.

Prykhodko (Приходько, 2001, с. 204) notes that the existence of a wide range of interpretations of the concept of implicitness indicates that many aspects of this phenomenon have not been fully explored, and also remain incompletely understood. Disagreements in the initial positions of linguists, as well as a wide range of research methods of this phenomenon, indicate the absence of a single concept of implicitness. However, the existing concepts do not have clear differences in the understanding of implicitness, they only differ in a narrower or broader approach to it.

According to Ivanyshyn (Іванишин, 2011, с. 13), the understanding of implicitness is based on identifying the conditions of its existence. Determining factors of the hidden value (latency) are the optionality of its detection, which means optional explanation in the process of encoding/decoding the message by communicators. In the process of communication, there may be an excess or loss of hidden information.

The second important condition for the existence of a hidden meaning is the secondary nature of implicit information, that is, its derivability from the explicit meaning of linguistic units. Secondary is one of the dominant features of the category of implicitness and acts as an important means of image creation in an literary text.

The third sign of implicitness is a special way of expression, which consists in the presence of the absence of a material manifest. In linguistics, this condition is the most controversial, because even in the studies of the same linguists, it is characterized by inconsistency of coverage. Another sign of implicitness is the presence of basic forms of detection (sources). Sources of implicit meaning include subtext, implication, presupposition, discourse implicature.

Ehrlichman (Ерліхман, 2010, с. 79) presents implicitness as a phenomenon of the existence of knowledge in a learned form, without necessarily transforming it into a conscious form. In language, implicitness manifests itself as implicit meanings of linguistic units, in speech as implicit meanings, that is, meanings that are formed when implicit knowledge is activated by the situational-pragmatic context.

Analysis of this far from complete list of basic concepts shows that currently there is no generally accepted classification of types of implicit information. At the same time, it should be taken into account that it is very difficult to define a complete list of typologies of implicitness.

1.2. Implicitness as a textual category of literary discourse

Implicitness plays an important role in literary discourse because it allows writers to convey deep, multi-layered meanings through their texts. In this subchapter, we will examine implicitness in literary discourse. First, let's define what discourse is.

Batsevych (Бацевич, 2004, с. 115) defines discourse as a type of communicative activity, an interactive phenomenon, a speech stream that has various forms of expression (oral, written), takes place within a specific communication channel, and is regulated by the strategies and tactics of the participants; synthesis of cognitive, linguistic and non-linguistic (social, mental, psychological, etc.) factors, which are determined by a specific circle of "forms of life"; depending on the topic of communication, has as a result the formation of various speech genres.

T. van Dijk (van Dijk, 2008, p. 83) considers literary discourse as a communicative act, the main characteristic of which is the author's attempt to influence the inner spiritual space of the reader, the system of his values, beliefs, convictions and aspirations with the help of his work in order to change them. The aim of literary discourse, according to the linguist, is the influence of the writer on the system of values, knowledge and beliefs of the reader with the help of his work.

In understanding the text, it is necessary to take into account extralinguistic factors: the system of knowledge, cognitive operations, social, psychological, psycholinguistic, ethno-cultural, speech relationships that form the discursive context and, together with the text, form the discourse as a complex communicative phenomenon (Hatim, Mason, 1990, p. 155).

J. Searle (Searle, 1989, p. 26) notes that any work of art contains a certain "message" that is conveyed through the text, but which is not directly present in this text. One of the most characteristic features of literary discourse is that it reproduces some specific culture at a certain stage of its development.

This is clearly reflected in the language of literary discourse, which contains sociolinguistic assessments, templates and emotionally colored vocabulary of different social groups and eras to which the characters belong. This is related to the function of creating sensory perception of reality. The author manages to capture the reader's attention thanks to the use of socially expressive speech markers characteristic of the environment he depicts (Hoey, 2001, p. 56).

Literary texts (fictions) are usually organized in such a way that their meanings are realized in a double way: explicitly, through the connections of chains of micro-contexts, and also implicitly, through distant connections of the general text (Семенюк, 2019, с. 41).

Explicit meanings are information that is expressed explicitly. The main attention of the recipient is directed to it during the perception of the discourse (Семенюк, 2019, с. 43).

Implicit meanings are the information that the recipient has to "guess" when perceiving what he heard or read. Implicit meanings are often perceived as secondary, due to which they represent a convenient material for influencing the consciousness of the recipient (Семенюк, 2019, с. 47).

In this way, the connection of hidden information with the category of connectedness/coherence is manifested, which covers the deep meaning of the text and its formal expression, or the deep and surface structure in their interaction, while the mechanism of revealing implicit meanings with the help of various associations

contributes to the interaction of linguistic meanings with the world experience and reflected reality in our consciousness (Яровенко, 2021, с. 66).

Comparing and contrasting various phenomena in the explicit semantic line of the text contributes to the awareness of the existence of another, hidden, implicit meaning of the message, therefore, the systematicity and connection of all components of the text is very clearly manifested in the implicit (Семенюк, 2019, с. 51).

One of the most important roles in revealing implicit meaning is played by the discursive context. In the linguistic literature, during the development of contextual studies, the term "context" was defined in different ways. At first, the context meant the linguistic, that is, the verbal context (Irwing, 2004, p. 228).

Then the scientists managed not only to take into account the peculiarities of the linguistic context as the immediate environment of the word, which is the basis of the linguistic actualization of the meaning of the word, but also to go beyond it, because in the process of studying the functioning of the word in the language in general and in the text in particular, the limitation of the analysis is only the consideration of the linguistic context, the micro-context, does not provide answers to questions that arise during the study of the text.

Conclusions to Chapter 1

Having studied the theoretical foundations of the concept of implicitness, its features, as well as considering implicitness in literary discourse, we reached the following conclusions:

1. The term "implicitness" in linguistics refers to a hidden or unexpressed meaning in a text that can be understood from the context or general knowledge of the listener or reader.

2. Implicitness is a universal category of language and speech, covers all sections of linguistics and is manifested both at the word level and at the level of language and speech.

3. Discourse is a type of communicative activity, an interactive phenomenon that has various forms of expression (oral, written), is regulated by the strategies and tactics of the participants and depends on the topic of communication.

4. Literary discourse is not only a process of speech activity, but also its result and has a complex multi-level structure. The complexity of the organization of literary discourse is also connected with the fact that it combines the category of the real and imaginary, creative world, which is caused by the actualization of subjective psycho-emotional processes and opens up prospects for the deployment of research on the material of various genres of fictional texts.

CHAPTER 2
TRANSLATIONAL ASPECT OF IMPLICIT MEANING TRANSLATION IN LITERARY DISCOURSE
2.1. Types of implicitness in Ukrainian literary discourse

Recognizing implicit meanings is the initial stage in their understanding, which is an integral part of creating an adequate translation. The process of identifying text fragments that contain unexpressed information consists of two stages – primary processing of the text and analysis with the involvement of various types of knowledge, which are a tool in understanding presuppositions (Грек, 2006, с. 184).

In fictional texts, implicitness is reproduced with the help of rhetorical figures, which include the following: metaphorical comparisons, allusions, figures of repetition (anaphora, repetition of consonant morphemes), catchphrases, synesthesia, euphemisms and appellative figures (Копильна, 2007, с. 14).

When we talk about presupposition (this is a premise that must be accepted by the listener or reader as a given for understanding the statement), we have an example in the novel "Tyhrolovy" by Ivan Bahryanyi, when the author mentions the visit of the main character Hryhoriy Mnohohrishnyi to the "camp", he means that he was a prisoner of the camp, although this is not directly implied. The reader must know the context of Hryhoriy's story to fully understand the situation.

When we talk about implicature (it conveys a meaning that is not expressed openly, but which the listener or reader can deduce from the context or general knowledge), we have an example in the work of Lesya Ukrainka "Lisova Pisnya", when Mavka addresses Lukash: "*Ти мене любиш?*" (Українка, 1918). This simple question carries with it a deeper meaning about their relationship and the bond that forms between them.

When we talk about irony (used to express the meaning opposite to the literal meaning of words, often for ridicule or criticism), we have an example from the work "The Kaidash Family" by Ivan Nechuy-Levytskyi, where ironic statements

about the actions of the characters that are mocking are often found their excessive aspirations or limited thinking.

When we talk about allusion (creating deeper connections with other texts, cultural or historical contexts), we have an example from the novel "Malva" by Lina Kostenko, where there are many allusions to historical events, literary works that expand the meaning and connect modernity with the past.

When we talk about ellipsis (used to omit details that can be recovered from the context), we have an example from Taras Shevchenko's poetry, in which ellipsis can often be found, such as in "Zapovit", where details about one's own death are omitted, but the reader understands the depth and meaning of his words through the general context and emotional load.

These types of implicitness allow Ukrainian writers to create multidimensional, deep texts that require the active participation of the reader for full understanding.

2.2. Types of implicitness in English literary discourse

Implicitness in English is somewhat similar to implicitness in Ukrainian, since the same means are used for its expression: presuppositions, implicatures, indirect statements, irony, ellipsis and allusion (Грек, 2006, с. 198).

So, for example, when we talk about presupposition, in the work "The Great Gatsby" by F. Scott Fitzgerald, when Gatsby talks about his rich past, he often uses understatement that leads the reader to assume that his wealth may have dubious sources. Also, when he talks about his education at Oxford, the reader assumes that he was a student there, when in fact it was only for a few months.

Talking about implicature, in "Pride and Prejudice" by Jane Austen, when Mr. Bennet tells his daughter Lizzie that she is not like other women because she "cannot keep her thoughts secret," it indicates her openness and independence, although this is not expressed directly.

Indirect speech we can see in "Hamlet" by William Shakespeare, when Hamlet speaks to the skull, he asks rhetorical questions and ponders life and death.

This statement, although wrapped in a monologue, carries deep philosophical and existential questions that go far beyond the scope of the text.

Talking about irony, in the work "1984" by George Orwell, the use of terms like "Ministry of Truth" for an institution that deals with propaganda and censorship is an expression of deep irony, because the actual actions of the institution are the exact opposite of their name.

When we talk about ellipsis, in "To the Lighthouse" by Virginia Woolf, throughout the novel, Virginia Woolf uses ellipsis to create the stream of consciousness of her characters. Often phrases are cut off, and the reader is left to guess the thoughts and feelings of the characters on their own.

Speaking of allusion, in "The Waste Land" by T.S. Eliot, we see that the poem is full of allusions to various cultural, religious and literary works. Eliot uses these allusions to create a multi-layered and profound text that requires the reader to have extensive knowledge to fully understand.

These types of implicitness are actively used in communication to enrich speech, give it more depth and content.

2.3. Comparative analysis of types and means of implicitness in English and Ukrainian fiction

In translation, implicitness is reproduced thanks to the strategies of preservation, verbalization and elimination, which are implemented with the help of various translation techniques (transformations). We will take as a basis the generalized classification of translation transformations: addition, removal, permutation and replacement. The latter, in turn, can be divided into lexical (transcoding, tracing), lexical-semantic (concretization, generalization, and modulation), and grammatical (explication, antonymic translation, and compensation) (Bullow-Moller, 1994, p. 71).

The source of implicit information embedded in the lexeme can be an ellipsis, which is reproduced with the help of a descriptive translation. When translating, the

implicitness of the source language is not always respected. Often there is a need to explain both the subject and other semantic elements of the sentence.

Explication of the implicit subject is characteristic when transforming monosyllabic noun clauses into verbs. For example: «*Her downward eyes met David, a curious dravity, as if she were frightened, she might see contempt in his for this role she had to play. – Дівчина терпляче чекала, опустивши очі. Потім якимось дивним збентеженим поглядом глянула на Девіда, немов боялася прочитати в його очах зневагу за ту роль, яку їй доводилось грати*» (Fowles, 1974).

The noun structure "curious dravity" — "then she looked at David with a strange confused look" — conveys the meaning of a whole subject-predicate complex of elements — "She looked at him with a curious dravity" — of which only the element has the role of a mode of action , appears in the English language explicitly. As we can see, when translating, the following are explained: subject, action, object (Fowles, 1974).

When a text is translated, there are cases of implicit object explication. For example: «*This time the Mouse did not bother to correct him; or, David, to answer. – Цього разу Миша не вважала за потрібне виправляти Бреслі, а Девід відповідати йому.*» In Ukrainian, there is an object explication: "to answer" — «відповідати йому» (Fowles, 1974).

«*Ahead, the two girls turned off on a diagonal and narrower ride, more shady. Breadsley and David followed some forty yards behind. The old man waved his stick. – Дівчата звернули на вужчу й затишнішу доріжку. Бреслі й Девід ішли кроків сорок позаду. Старий показав на них ціпком*» (Fowles, 1974).

The locative implicit in the English language is often explicitly reflected in the Ukrainian language. The construction with the interjection "there is/there are" includes an obligatory locative, which can be reflected and implicit. In the Ukrainian version, there is a mandatory explication of the locative — "на її обличчі, у неї".

The locative explication can be mandatory when translating existential sentences: «*At times there was even a convincing honesty. – Часом навіть у його відповідях була переконлива щирість*» (Fowles, 1974).

Explication of the main links of successive actions and implication of intermediate ones, which have an explicit form in English, are often observed. So, for example, in the following sentence, the final action meant by the speaker ("to send her home") is reflected by the preceding link ("send her packing"). When translating the final action, it is transmitted explicitly, and the intermediate one is implicitly transmitted: "*Ought to send her packing. Haven't the gut. – Слід було б їх відіслати додому. Ніяк не наважуся*" (Fowles, 1974).

Summarizing the above, we can say that when translating an English text, a complex process of identifying its implicit elements and finding means of conveying this implicit information using the existing means of the Ukrainian language takes place.

Conclusions to Chapter 2

Implicitness in English is somewhat similar to implicitness in Ukrainian, since the same means are used for its expression: presuppositions, implicatures, indirect statements, irony, ellipsis and allusion.

The analysis of the linguistic material gives grounds for asserting that when translating implicit information into Ukrainian, there is a tendency to explicate role components, especially in those cases where we are talking about transformations of monosyllabic noun structures in the verb.

In translation, implicitness is reproduced thanks to the strategies of preservation, verbalization and elimination, which are implemented with the help of various translation techniques (transformations): addition, removal, permutation and replacement, transcoding, tracing, concretization, generalization, and modulation, explication, antonymic translation, and compensation.

GENERAL CONCLUSIONS

We conducted research on the topic of implicitness its rendering in English and Ukrainian literary texts. We studied the theoretical studies, did a practical analysis in the second chapter and came to the following conclusions:

1. Implicitness is a universal category of language and speech, covers all sections of linguistics and is manifested both at the word level and at the level of language and speech. Despite the fact that the problem of implicitness attracts the attention of many researchers, the interpretation of this concept is still in the process of its formation, combining many views and concepts.

2. The types of implicitness that we can find in English are very similar to those in Ukrainian: presuppositions, implicatures, indirect statements, irony, ellipsis, allusion.

3. The lack of a unified classification of implicitness, as well as the insufficiently studied structure and content of its various types, indicates the novelty of a wide range of questions and a great perspective of scientific development.

4. When translating implicit words or phrases, techniques of concretization, generalization, explication and addition are used, which implement the strategy of verbalization of implicit information in the translation. Encoding implicitness refers to the associative semantics of words, which is reproduced using modulation and addition techniques. Context is decisive in the process of reproduction of coding implicitness.

5. The process of reproduction of implicit information can be imagined in the form of a three-level model, which takes into account the combination of strategies, methods and techniques of translation. The translational choice relies on two correlated strategies of reproduction/non-reproduction of implicitness, which are related to the modes of preservation, verbalization and elimination.

6. At the lexical level, implicitness is preserved thanks to the techniques of transcription, transliteration, and tracing. Reproduction of implicitness at the lexical-semantic level is related to the use of modulation. At the grammatical level, it is represented by morphological and syntactic substitutions, permutations, as well as transformations of antonymic translation and compensation. Verbalization of implicitness at the lexical-semantic level occurs due to the adoption of concretization, at the grammatical level – with the help of syntactic substitutions and additions.

7. Implicity is a fundamental aspect of linguistic interaction and textual coherence. It allows authors to convey deeper meanings, emotions and cultural nuances without the need to directly present all the information, involving readers in the active interpretation of the text.

SUMMARY

The course paper "**Implicitness in the original and translation: ways of reproduction**" is devoted to the study of the concept of implicitness, its features, functions, as well as types and means of reproduction of implicitness in translation. The research consists of an introduction, two chapters, conclusions to each of the chapters, general conclusions, a summary, a summary and a list of references.

The first chapter "**Theoretical aspects of implicitness**" is theoretical. It examines the basic tenets of implicitness in linguistics, examines implicitness as a phenomenon, and examines the features of implicitness in literary discourse.

The second chapter "**Translational aspects in the context of implicitness**" is practical. It presents an analysis of the types of implicitness in the Ukrainian and English languages, as well as their comparative analysis.

Keywords: *implicitness, literary discourse, context, translation transformations, comparative analysis*.

РЕЗЮМЕ

Дослідження на тему «**Імпліцитність в оригіналі й перекладі: способи відтворення**» присвячене вивченню поняття імпліцитності, його особливостей, функцій, а також типів і засобів відтворення імпліцитності при перекладі. Курсова робота складається зі вступу, двох розділів, висновків до кожного з розділів, загальних висновків, резюме, summary та списку літератури.

Перший розділ «**Теоретичні аспекти вивчення імпліцитності в лінгвістиці**» – теоретичний. У ньому розглядаються основні положення теорії імпліцитності у лінгвістиці, вивчається імпліцитність як феномен, а також розглядаються особливості імпліцитності в художньому дискурсі.

Другий розділ «**Перекладний аспект перекладу імпліцитного значення в літературному дискурсі**» – практичний. У ньому представлено аналіз типів імпліцитності в українській та англійській мові, а також здійснено їх компаративний аналіз.

Ключові слова: *імпліцитність, літературний дискурс, контекст, перекладацькі трансформації, компаративний аналіз.*

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