VILNIAUS UNIVERSITETAS
ŠIAULIŲ AKADEMIJA

ENGLISH PHILOLOGY BACHELOR STUDY PROGRAMME

AMANDA JASOTYTĖ

BACHELOR THESIS

Explicitation Strategies in Translation of Fiction

Research advisor: Assist. Prof. Dr. Petrulionė Lolita

Šiauliai, 2023

Studijuojančiojo, teikiančio baigiamąjį darbą, GARANTIJA

WARRANTY of Final Thesis

Vardas, pavardė *Name, Surname*	**Amanda Jasotytė**
Padalinys *Faculty*	**Šiaulių akademija** ***Šiauliai Academy***
Studijų programa *Study Programme*	**Anglų filologija** ***English Philology***
Darbo pavadinimas *Thesis topic*	**Eksplikacinės strategijos verčiant grožinę literatūrą** ***Explicitation Strategies in Translation of Fiction***
Darbo tipas *Thesis type*	**Baigiamasis darbas** ***Final Thesis***

Garantuoju, kad mano baigiamasis darbas yra parengtas sąžiningai ir savarankiškai, kitų asmenų indėlio į parengtą darbą nėra. Jokių neteisėtų mokėjimų už šį darbą niekam nesu mokėjęs.
Šiame darbe tiesiogiai ar netiesiogiai panaudotos kitų šaltinių citatos yra pažymėtos literatūros nuorodose.

I guarantee that my thesis is prepared in good faith and independently, there is no contribution to this work from other individuals. I have not made any illegal payments related to this work.
Quotes from other sources directly or indirectly used in this thesis, are indicated in literature references.

Aš, Amanda Jasotytė, pateikdamas (-a) šį darbą, patvirtinu (*pažymėti*) ☒

Embargo laikotarpis
Embargo Period

Prašau nustatyti šiam baigiamajam darbui toliau nurodytos trukmės embargo laikotarpį:
I am requesting an embargo of this thesis for the period indicated below:

☐ _____ mėnesių / *months*
(embargo laikotarpis negali viršyti 60 mėn. / *an embargo period shall not exceed 60 months*).

☒ Embargo laikotarpis nereikalingas / *no embargo requested.*

Embargo laikotarpio nustatymo priežastis / *Reason for embargo period*:

SANTRAUKA

Vertimas yra būdas perduoti idėjas ir supaprastinti bendravimą tarp tautų. Vertimas – tai rašytinio teksto prasmės perteikimas iš vienos kalbos į kitą procedūra. Vertėjai turi rasti subtilią pusiausvyrą tarp originalo teksto reikšmės išlaikymo ir natūraliai skambančio vertimo teksto kūrimo, užtikrinant, kad galutinis tekstas perteiktų tą patį jausmą, žinutę ir toną kaip ir originalas. Vinay ir Darbelnet buvo pirmieji, kurie pristatė eksplikavimo sąvoką. Eksplikacija yra stilistinė vertimo technika, kai vertimo tekste pridedama tai, ko nėra ar nėra aiškiai, eksplicitiškai išreikšta originalo tekste.

Darbo **objektas** – eksplikacinės strategijos vartojamos Thomas Harris knygos „Avinėlių tylėjimas" vertime.

Tyrimo **tikslas** – išsiaiškinti kokios eksplikacinės strategijos vartojamos verčiant grožinę literatūrą iš anglų kalbos į lietuvių.

Tyrime naudoti **metodai**: mokslinės literatūros analizė bei kiekybinis ir kokybinis tyrimas, kurio apimtis 110 eksplikacijos pavyzdžių, surinktų iš Thomas Harris romano vertimo „Avinėlių tylėjimas".

Tikslui pasiekti buvo iškelti **uždaviniai**:

- apžvelgti eksplikaciją kaip vertimo strategiją ir kokiais tikslais vertėjai ją naudoja.
- išanalizuoti teorinę medžiagą apie eksplikaciją, jos apibrėžimą ir savybes.
- išnagrinėti ir suskirstyti į kategorijas eksplikacijos pavyzdžius, surinktus iš Thomas Harris knygos „Avinėlių tylėjimas" ir jos vertimo į lietuvių kalbą.

Išvadose atskleista, jog dažniausiai vartota eksplikacijos strategija buvo perfrazavimas, šio strategija vertime buvo rasta net 47 kartus. Kita dažniausiai naudojama eksplikacijos strategija vertime buvo įvardžių keitimas veikėjų vardais, šios strategijos pavyzdžių buvo 42. 18 kartų buvo pavartotas originalo tekste pasitaikančių realijų turinio nusakymas vadinamuoju aprašomuoju vertimu. Tris kartus vertime buvo pavartota amplifikacija, t. y. pabrėžtinai išplėtotas, detalizuotas daikto apibūdinimas. Deja, „Avinėlių tylėjimo" vertime nebuvo pavyzdžių, kuomet metaforos perdaromos į palyginimus.

CONTENTS

INTRODUCTION **4**

1. DEFINING EXPLICITATION **6**

2. THE DIFFERENCE BETWEEN THE EXPLICIT AND THE IMPLICIT **7**

2.1 THE ENCODED (EXPLICITNESS) AND INFERRED SYSTEM (IMPLICITNESS) 7

2.2 TEXTUAL EXPLICITNESS 7

2.3 THE COMBINED SYSTEM OF EXPLICITNESS 8

3. THE EXPLICITATION HYPOTHESIS **10**

4. TYPES OF EXPLICITATION **11**

4.1 OBLIGATORY EXPLICITATION 11

4.2 OPTIONAL EXPLICITATION 12

4.3 PRAGMATIC EXPLICITATION 12

4.4 TRANSLATION-INHERENT EXPLICITATION 13

4.5 EXPLICITATION IN LITERATURE 13

5. METHODOLOGY OF THE RESEARCH **15**

6. THE ANALYSIS OF THE NOVEL "THE SILENCE OF THE LAMBS" AND ITS TRANSLATION INTO LITHUANIAN REGARDING EXPLICITATION STRATEGIES **16**

6.1 REPLACING THE PRONOUNS USED IN THE SOURCE TEXT WITH REAL NAMES IN THE TARGET TEXT 16

6.2 DESCRIBING THE CONTENT OF REALITIES OCCURRING IN THE SOURCE TEXT IN DESCRIPTIVE TRANSLATION IN TARGET TEXT 19

6.3 SOURCE TEXT ELEMENTS TRANSLATION IN PARAPHRASE 23

6.4 SOURCE TEXT TRANSLATION AS AMPLIFICATION 28

6.5 TRANSFORMING SOURCE TEXT METAPHORS INTO SIMILES IN THE TARGET TEXT 29

6.6 STATISTICAL ANALYSIS 30

CONCLUSIONS **31**

REFERENCES **33**

SOURCES **35**

INTRODUCTION

The translation is a method of transferring ideas and simplifying communication among nations. Translators should be skilled in a broad spectrum of issues, relating to the source language and target language, and translation content as one element. Translation is the procedure of transforming the meaning of a written message from one language into another. Translators must strike a delicate balance between remaining faithful to the original meaning and constructing a text that sounds natural in the target language – to ensure that the final text conveys the same feeling, message, and tone as the original. Gouadec (2007:12) claims that "Languages are crucial but insufficient; what is needed beyond absolute linguistic proficiency is a perfect knowledge of the relevant cultural, technical, legal, commercial backgrounds and full understanding of the subject matter involved." The author also discusses that translation permits effective communication and is necessary for disseminating goods, products, services, concepts, ideas, and values (Gouadec 2007:13). Translators use many techniques and methods to convert the source text into the target language. Some are better fit to specific text types than others, and some may be more suitable given the client's needs or the translator's choice. One of the commonly used methods in translation is explicitation. In translation studies, explicitation refers to the disposition to spell things implicit in the source text.

Explicitation research is a productive area in translation studies. Several linguists, such as Vinay and Darbelnet (1958), Nida (1964), Blum-Kulka (1986), Baker and Saldanha (1997), Klaudy (2005), Pažūsis (2014), El-Nashar (2016), Petrulionė (2017) have been writing about explicitation as a translation strategy. Due to its pervasiveness, explicitation has obtained much engagement in translation research. However, studies seem to have missed the basic underlying notions of 'explicit' and 'implicit.' Furthermore, there have been varying interpretations of these concepts, making the comparison of research findings regarding explicitation and the definition of phenomenon challenging. In the eyes of many translation researchers, the translator usually tends to expand the translated text and create a semantic surplus that is not present in the original text (Blum-Kulka, 1986).

The **object** of the present research is explicitation strategies used in translation of Thomas Harris's "The Silence of the Lambs" into Lithuanian.

The **aim** of this research is to find out which specific explicitation strategies are used in the translation of fiction from English into Lithuanian.

To achieve the aim the following **objectives** have been set:

- to review explicitation as a translation strategy and for what purposes translators use it.
- to overview the theoretical material about explicitation as a translation strategy, its definition, and properties.
- to examine and categorize examples of explicitation collected from the book “The Silence of the Lambs” by Thomas Harris and its translation into Lithuanian.

The following scientific research **methods** have been applied:

- the method of theoretical literary analysis made it possible to recognize the significance of the research done regarding the use of explicitation.
- the method of contrastive analysis has proved its usefulness in studying different explicitation strategies in English-Lithuanian translations.
- the method of statistical analysis has provided a possibility to describe the research results thoroughly.

The **structure** of the work. This thesis covers an introduction and theoretical data on explicitation and its strategies. The practical section involves analyzing examples from Thomas Harris’s book “The Silence of the Lambs”, and its translation into Lithuanian, and the explicitation strategies used during the translation process. Additionally, a graphical presentation of the results is included. Lastly, the thesis ends in conclusions, and lists of references and sources.

The **novelty** of the work. This bachelor thesis analyzes how explicitation strategies are used in the translation of Thomas Harris’s book “The Silence of the Lambs”, and its translation into Lithuanian.

The practical **value**. Future philology students who are interested in how various translators use explicitation strategies in English-Lithuanian translations may find this thesis highly valuable. Moreover, the theoretical data gathered and analyzed in this work will serve as a foundation for philology students who wish to learn about explicitation strategies in translations. The research results should thus be used to supply an impetus and focus for further investigation of explicitation.

1. DEFINING EXPLICITATION

Vinay and Darbelnet were the foremost to introduce the concept of explicitation. Explicitation is a stylistic translation technique consisting of creating explicit in the target text that stays implicit in the source text because it is evident from the context or the situation (Vinay & Darbelnet, 1995:342). The implicitation, alternatively, is defined as a stylistic translation method that consists of making what is explicit in the source text implicit in the target text, counting on the context or the situation to obtain the meaning. The concepts of explicitation and implicitation have also been elaborated by Nida (1964), though he does not use the terms 'explicitation' and 'implicitation'. Nida deals with the principal techniques of adjustment used in translating, namely additions, alterations, and subtractions (1964:227). Throughout the 1970s-1980s, most publications on the topic of partial translation strategies, mainly in the area of language-restricted, area-restricted, and culture-restricted theories, followed Nida's criterion: explicitation and implicitation were seen as only two among a variety of techniques for addition and omission in translation. According to Blum-Kulka (1986:21), the translator adds additional meaning to the target language text, which was missing in the original. Extra information creates semantic redundancy. According to Séguinot, Blum-Kulka's definition is too narrow because being explicit does not always mean being redundant. (Séguinot, 1988:106). Moreover, she explains three forms in which explicitation can occur:

- Additional meaning or information is represented in the translation, which was not in the original text.
- Something that is implied or understood through presupposition in the source language text is overtly expressed in the translation.
- An element in the source language text is given greater significance in the translation through emphasis or lexical choice.

Séguinot distinguishes between repeating information and adding, clarifying, or emphasizing information. Englund Dimitrova (2005: 40) states that "at the present time in studies of translation, a host of phenomena with certain aspects in common are grouped together under the term "explicitation", which tends to be used as a kind of umbrella term to label certain phenomena of differences between the ST and the TT which seem to be permissible in translation." The assumption is that the target text will be more informative than the source text, regardless of the circumstances. Olohan and Baker support this assumption, stating that explicitation is "the introduction of extra information" (Olohan & Baker, 2000:142). Regardless, defining what is implicit or explicit in terms of the meaning of a word would be contentious in any language, and even more so if we compare meanings across languages.

2. THE DIFFERENCE BETWEEN THE EXPLICIT AND THE IMPLICIT

According to dictionary definitions, in everyday use, 'explicit' refers to the accessibility, comprehensibility, or visibility of something already expressed (Murtisari, 2013:318). On the contrary, 'implicit' typically refers to indirect accessibility, whether by inference, being contained by something else, or implication (Murtisari, 2013). In linguistics, the terms 'explicit' and 'implicit' have become widely used but have distinct meanings. In explicitation research, the concepts of explicitness and implicitness fall into three categories: encoded/inferred, textual, and a combination.

2.1 THE ENCODED (EXPLICITNESS) AND INFERRED SYSTEM (IMPLICITNESS)

The encoded and inferred system relies on an exceptional degree of meaning. "Explicit" refers to something stated clearly, while "implicit" means that the meaning can only be understood through inference (Sperber & Wilson, 1986:179-180). There needs to be a more theoretical basis for this distinction commonly used in linguistics. Some scholars have criticized the encoded and inferred system for being too simple to convey explicit and implicit information accurately. This is because understanding any assumption communicated, even if encoded in language, requires some level of inference. According to Carston (2002:130) a skilled translator will strive to make it easy for their audience to understand by presenting information clearly and concisely. They will only provide the information required to achieve the intended outcome.

Explicit ⇒ Encoded
Implicit ⇒ Inferred

Figure 1. *Encoded and inferred meaning levels (Murtisari, 2013, p. 317)*

2.2 TEXTUAL EXPLICITNESS

Textual explicitness is different from the earlier mentioned classification of explicitness, as it is a matter of degree rather than a specific category. This term is frequently used in linguistic and textual research, particularly discourse analysis. The level of clarity in a language varies based on different factors, including how well the information is encoded, how informative and specific it is, its emphasis or focus, and how relevant it is to the topic being discussed. It needs to become more

detailed, informative, specific, and encoded to make something more explicit based on the text. Despite the topic being studied, scholars have varying theories on the factors contributing to textual explicitness. Some researchers consider typographical markers, like italics and boldface, to be explicit forms of communication. (Ädel, 2002).

Explicitness ⇒	**Degree of:** Encodedness Informativity Specificity Topicality Focus Emphasis

Figure 2. *Textual explicitness (Murtisari, 2013, p. 318)*

2.3 THE COMBINED SYSTEM OF EXPLICITNESS

In the study of discourse analysis, particularly in Schiffrin's work (1994), there is a concept of textual explicitness related to the difference between encoded and inferred meanings. Textual explicitness classifies under the encoded category in this distinction of meaning levels.

Explicit ⇒ Encoded ⇓ **Explicitness ⇒ Degree of:** Encodedness Informativity Specificity Topicality Focus Emphasis
Implicit ⇒ Inferred

Figure 3. *Textual explicitness and encoded and inferred distinction (Murtisari, 2013, p. 318)*

The figure above suggests that what is inferred is usually more implicit than any explicitly encoded meaning. Alternatively, the encoded information can be made explicit to varying degrees. While this combination system may be beneficial for analyzing discourse with a static meaning, it may not be suitable for handling the dynamic nature of translation. When describing changes from the source language to the target language, the two straightforward and specific methods are incompatible when used simultaneously. When using explicitation, the meaning conveyed may be broader than the original item it replaced, but it cannot be more precise within the overall system (Kamenická, 2008). According to Kamenická (2008:48), the combined type has limited validity in explicitation research.

3. THE EXPLICITATION HYPOTHESIS

In 1986, Blum-Kulka proposed the explicitation hypothesis, regarded as the initial comprehensive study of explicitation: “It is essential to include Blum-Kulka’s explicitation hypothesis in discussions about the definition of explicitation. Some authors and scholars use it to avoid stringent definitions by referring to Blum-Kulka's statement on cohesive explicitation and then expanding their discussion to include explicitation in general.” (Blum-Kulka, 1986:19). According to the hypothesis, translators incorporate explicit information from the source text into the target text. The amplification process results in translated texts that are more explicit than the originals, regardless of the translated languages. Explicitation is a necessary aspect of translation, whether a professional or non-professional translator is doing it. Using discourse analysis concepts and descriptive terms, the author investigates explicitation at the discourse level in translation. The analysis involves making explicit connections with cohesion and coherence shifts, including overt and covert textual markers. The varying grammatical structures of different languages can explain the shift of cohesive markers. Changes in the use of cohesive markers can be attributed to stylistic preferences for specific types of cohesive markers in various languages. The explicitation hypothesis suggests that the translation process itself, rather than the differences between languages, is responsible for explicitation.

Vehmas-Lehto’s (1989) study provides support for a version of the explicitation hypothesis. This study compares the occurrence of connecting words in Finnish news articles translated from Russian to those written originally in Finnish. The goal is to analyze the frequency of connective elements in these two texts’. She observes that the Finnish translations are more detailed than the original Finnish texts. When translating a text, making it understandable in another language may make it more explicit than the original text in the same language. This could be due to the strategies used during the translation process.

According to Hewson and Martin’s (1991:104) research into drama translation, the use of implicitating and explicitating techniques can move certain elements from the language level to the situational level, and vice versa. When translating drama, significant elements are conveyed from the situation into the stage text or incorporated into the character’s dialogue.

It is essential to include Blum-Kulka’s explicitation hypothesis in discussions about the definition of explicitation. Some authors and scholars use it to avoid stringent definitions by referring to Blum-Kulka’s statement on cohesive explicitation and then expanding their discussion to include explicitation in general.

4. TYPES OF EXPLICITATION

Several researchers (Olohan & Baker, 2000; Klaudy & Károly, 2005) have confirmed Blum-Kulka's (1986) hypothesis that explicitation is a strategy unique to the translation process. According to Klaudy (2005), a category of explicitation is common in translation. Klaudy provides a classification of this explicitation as follows:

– obligatory;

– optional;

– pragmatic;

– translation-inherent.

Blum-Kulka and Klaudy's classification of translation-specific explanation pertains to the idea of whether translation universals exist or not, a concept that some researchers support (Olohan & Baker 2000; Klaudy, 2005). Others, on the other hand, decline it, and do not agree with using the term "universality" and recommend using the term "laws" instead (Toury, 1995). According to the aforementioned, explaining the meaning of words is vital in bridging gaps caused by language, culture, or other differences between the source language and the target one. The idea that explanation is a universal and inherent aspect of translation is debatable and vague. The term "universality" is too extreme and does not account for exceptions frequently arising in translation.

Scholars have identified multiple reasons for the use of explicitation in translation, including interference from the original language (Becher, 2011:211), cultural differences, and the need to avoid communicative risks (Pym, 2005). Many researchers believe that explicitation is a natural part of translation, but clarifying why a specific category is excluded can be challenging.

4.1 OBLIGATORY EXPLICITATION

Obligatory explicitation is defined by differences in the syntactic and semantic structure of language (Klaudy, 2005). It is necessary to provide both syntactic and semantic explicitation to ensure grammatically correct sentences in the target language. For instance, when translating from Lithuanian into English, the absence of a definite article in Lithuanian and its presence in English results in numerous differences. Another good example provided by Klaudy (2003) is that Hungarian does not have prepositions, unlike English. Therefore, translations from Hungarian to English will have many additional words. Another reason for obligatory additions is based on whether a language is analytical or synthetic. Semantic explicitation involves using more precise words in the target text, while syntactic explicitation adds more words to translation. The vocabulary for concepts like body

parts, colors, and kinship terms may vary across different languages due to differences in linguistic structures that reflect reality. Some languages have more detailed vocabularies for these concepts than others.

4.2 OPTIONAL EXPLICITATION

Optional explicitation refers to the varying text-building strategies and stylistic preferences observed across different languages. Although grammatically correct sentences can be formed without using such explanations in the target language, it is essential to note that the text may appear awkward and unnatural. Optional explicitation techniques can improve the clarity and cohesion of sentences. These techniques may include adding connective elements at the beginning of a sentence or clause, using relative clauses instead of long, left-branching nominal constructions, and adding emphasizers to clarify sentence perspective (Doherty in Baker & Saldanha, 2008).

4.3 PRAGMATIC EXPLICITATION

The translator's goal is to help achieve effective communication despite language barriers. This is often referred to as pragmatic explicitation in the literature (Klaudy, 1998:80-84). The process of explicitly stating implicit cultural information is called pragmatic explicitation, which occurs due to cultural differences. It is crucial to consider that people from different cultures may have different general knowledge when translating. Therefore, translators might need to provide explanations in their translations to ensure comprehension. For instance, names of villages, rivers, food, and drinks familiar to the source language community may hold little significance for the target-language audience. In situations like these, a translator might, for example, write: "*Cepelinai* is Lithuania's national dish, a fist-sized dumplings, made from potato dough, and typically stuffed with pork and drenched in sour cream sauce." The translation process involves transmission between languages and cultures, which can lead to functional changes. However, this does not influence the word count of the translation in a statistically noteworthy fashion. There are two reasons why a culturally bound lexeme may be bypassed from a text: firstly, because there are other ways to define things besides using addition, and secondly, because the lexeme may not be necessary to the overall message of the text.

4.4 TRANSLATION-INHERENT EXPLICITATION

Translation-inherent explicitation is a result of the process of translation itself. According to Séguinot (1988:18) – there are two types of choices in translation: those based on the language system and those occurring because of the translation process itself. One type of explicitation is when ideas conceived in the source language must be formulated in the target language. This type of explicitation is a common feature in all types of translation, regardless of the language (Klaudy, 2005).

4.5 EXPLICITATION IN LITERATURE

Pažūsis (2014:545) notes that explicitation has become a recognized strategy for translators in the late 1980s. This approach is often used unconsciously and can create noticeable differences between translated and non-translated texts in the same language. According to translation researchers, translators often add extra meaning and length to the translated text that was not present in the original. According to Pažūsis (2014:546), explicitation can be used in various ways. In the translation of literature, explicitation is considered:

1. Replacing the pronouns used in the original text with real ones in the translation text names (Pápai, 2004:150) because these have a higher degree of explicitness and the reader does not need a context to identify the referent, e.g.:
   He caught her wrist; she wrenched it away. (John Galsworthy)
   Somsas griebė jai už riešo; Irena išsprūdo.
2. Transformation of metaphors into similes (Weissbrod in Pažūsis, 1992) (thus revealing the hidden meaning), e.g.:
   She was a wonderful amazon... (Oscar Wilde)
   Ji buvo tartum nuostabi amazonė...
3. Describing the content of realities occurring in the original language text in descriptive translation, e.g.
   ...with Union Jacks in the windows. (Rachel Cusk)
   ... su Jungtinės Karalystės valstybės vėliavomis languose.
4. Translation in paraphrase, e.g.:
   "It is Selden, the Notting Hill murderer." (Arthur Conan Doyle)
   – Seldenas, tas, kuris nužudė žmogų Noting Hile.
5. Amplification (Fawcett, 1997) is an emphatically developed, detailed description of a thing, e.g.:

The boardroom was a glass-encased bowl at one end of the open-plan office. (Michael Ridpath).

Kabinetas, kuriame vykdavo valdybos posėdžiai, buvo dubens pavidalo patalpa stiklinėmis sienomis, esanti viename biuro, suprojektuoto taip, kad jo kabinetai iš visų pusių buvo atviri, gale.

It is clear that there are many explicitation strategies, such as alternating the source text unit with a more broad meaning by a target text unit with a more thorough meaning, conveying the meaning of a source text unit with several target text units, splitting a sentence of the source text in the translation text into two or more sentences, developing or transforming a combination of source text words into a single sentence or a fragment of a compound sentence in the target text (Klaudy, Károly, 2005:15).

5. METHODOLOGY OF THE RESEARCH

The research is based on 110 examples from Thomas Harris's novel "The Silence of the Lambs" and its Lithuanian translation "Avinėlių tylėjimas," done by Jūratė Juškienė. This particular story was chosen for a variety of reasons. Firstly, the book lacks sufficient research on the explicitation strategies employed during translation. Furthermore, the book clearly illustrates the choices made by translators when conveying the original message in Lithuanian translation. The book contains culture-specific items, dialogues, and vivid descriptions of people and places. As a result, the translation process becomes more exciting and challenging.

The examples of explicitation strategies used in the translation have been collected manually while reading both the original novel in English and its translation into Lithuanian. 110 different examples of explicitation have been found and collected.

The research has been conducted as follows: firstly, each example of explicitation has been manually selected from the novel and its translation. Secondly, the examples have been categorized according to the type of explicitation strategy and other properties. The examples are analyzed according to the explicitation strategies distinguished by L. Pažūsis. Finally, the second part contains statistical charts that systemize and evaluate the chosen explicitation strategies used in translating the novel and demonstrate it graphically. The research focuses on the explicitation strategies used by the translator and whether the translator could adequately convey the original message.

6. THE ANALYSIS OF THE NOVEL "THE SILENCE OF THE LAMBS" AND ITS TRANSLATION INTO LITHUANIAN REGARDING EXPLICITATION STRATEGIES

One hundred ten examples from Thomas Harris's book "The Silence of the Lambs" and its translation into Lithuanian, containing explicitation strategies have been selected and analyzed in this part of the paper. Examples containing explicitation that will be examined from the extracts will be highlighted in both original and translated sentences. The novel follows FBI agent Clarice Starling as she joins forces with Hannibal Lecter, a brilliant psychopath and cannibal, to hunt down another serial killer, Buffalo Bill. At first, it may seem like an unlikely collaboration, but the two join forces to solve the case and prevent Buffalo Bill from committing further murders. Clarice Starling is drawn into Lecter's world of manipulation and deceit as they near finding him. Despite his attempts to escape prison, he continues to aid her in their pursuit of justice.

6.1 REPLACING THE PRONOUNS USED IN THE SOURCE TEXT WITH REAL NAMES IN THE TARGET TEXT

When translating "The Silence of the Lambs" by Harris, the explicitation strategy of replacing the pronouns in the source text with a proper name, surname, degree, or military rank is frequently employed. Forty-two examples have been found, but not all of them will be mentioned and examined in this section due to the large number of examples. The examples of this explicitation strategy have been distributed according to how the translator changed the pronoun in the target text.

the ST pronoun replaced by the name in TT

1. **'She** was in the heart of Entomology, on a rotunda gallery high above the great stuffed elephant.'

   „**Klarisė** stovėjo pačioje Entomologijos skyriaus širdyje, apvalioje galerijoje aukštai virš dramblio iškamšos".
2. 'He looked at her too, and **she** was sensitive to that.'

   „Jis irgi nužvelgė **Kateriną**, ir jinai tą pajuto."
3. '**He** got her in the parking lot, I think.'

   „Manau, kad **Bilas** ją pasigavo mašinų parkavimo aikštelėje".
4. '**She** turned it off when Clarice Starling trudged in.'

   „Kai į kambarį įslinko Klarisė Starling, **Adelija** išjungė radiją."
5. 'You just saw 'em through the window when **he** was lifting weights.'

„Tu pamatei jas per langą, kai **Bobis** kilnojo svarmenis.“

6. ‘Crawford put his face close before hers, but he didn't think **she** could see him.’
   „Krafordas prikišo veidą prie josios, nors nesitikėjo, kad **Bella** jį mato.“
7. ‘Then **he** got hold of it.’
   „Tuomet **Džekas** ją sutramdė.“
8. ‘**He** had composed his program from two pieces of videotape copied onto one cassette.’
   „Šią laidą **Džeimas** pats sumontavo iš dviejų vaizdajuosčių ir surašė į vieną.“
9. ‘**His** pulse never got over eighty-five, even when he swallowed it.’
   „**Hanibalo** pulsas nepakilo aukščiau aštuoniasdešimt penkių net tada, kai jis prarijo liežuvį.“

Most often, the translator changed the pronouns of the main characters to their real names in the target text. Since the source text's author used many pronouns while writing, the Lithuanian translation would sound dull if all the pronouns were left in the target text. The change of pronouns with proper names can also be influenced by the fact that Lithuanians generally tend to avoid too many pronouns in writing. In most cases, when writing literary texts, writers tend to use names or synonymous words. For example, in a story about a girl, you can use not only the pronoun *she*, but also the girl's name, generally mention that *the girl* is doing some action, use the color of her eyes or hair, for instance, *the blue-eyed girl* (liet. *mėlynaakė*) *took my hand*, as well as use other adjectives - a beauty, a brat, a blonde, according to the fact how the main character looks or acts as a person.

The next set of examples is where the last name replaces the source text pronoun in the target text. Another commonly used process during translation. Surnames have been mentioned fewer times than names but are still used numerous times in translating “The Silence of the Lambs.”

the ST pronoun replaced by the last name in TT

10. ‘At ten minutes to class time, with no word, **she** hurried down to Behavioral Science with her equipment’
    „Kai iki užsiėmimo pradžios liko dešimt minučių, o ji nesulaukė jokio skambučio, su visa savo manta **Starling** nuskubėjo į Elgsenos tyrimų skyrių.“
11. ‘**He** has to believe he should hurry because the offer ends if Catherine dies.’
    „**Lekteris** turi patikėti, kad būtina skubėti, nes pasiūlymai liks tik pasiūlymai, jei Katerina mirs.“
12. ‘**He** turned back to the log he was completing for the eleven-to-seven shift.’
    „**Teitas** vėl sugrįžo prie budėjimo žurnalo, kurį pildė pamainai, turėjusiai perimti postą nuo vienuoliktos iki septintos.“

13. ‘**He** stopped at a mesh cage.’
    „**Pilčeris** sustojo prie vielinio narvo.“
14. ‘**His** empty hands hanging palms forward at his sides, he stood at the window looking to the empty east.’
    „Tuščios **Krofordo** rankos karojo prie šonų delnais į išorę, jis stovėjo prie lango ir žvelgė į tuščius rytus.“
15. ‘**He** had hoped it would be quiet and asleep.’
    „**Gambas** tikėjosi, kad ji bus nurimusi ir miegos.“

Another reason why translators chose to change the source text pronoun in the target text is to emphasize the person doing the action. To use the surname in the target text is also used to avoid monotonous and bland translation, the same as with the usage of name in the translation. Using the last name of a person not only puts emphasis on the character but gives a stronger impression of them and, again, avoids repetition.

The translator also used military ranks and degrees with surnames when translating the original text. Only two examples have been found this time.

the ST pronoun replaced by the degree or military rank added to the last name in TT

16. ‘**He** stood at his windows in the dark, watching the car lights move across the MacArthur Bridge and savoring his drink.’
    „**Daktaras Lekteris** stovėjo tamsoje, stebėdamas, kaip automobilių šviesos juda Makarturo tiltu, ir mėgavosi vynu.“
17. ‘“No press,” **he** said when he saw Starling.
    „– Žurnalistų neįleidžiame, – tarė **Seržantas Teitas**, pamatęs Starling.”

The analyzed examples of translation show that explicitation does not necessarily have to be associated with the expansion of the text. Regarding this matter, translation does not always result in a longer text or section than the original. To avoid a dull and robotic translation, the translator substitutes the pronouns in the original text with names or surnames. In many cases, the source text uses a pronoun several times in a row, so the translator chooses to make the translation more visual by replacing the pronouns with real names. Usually, the translator decided to change the pronoun into the character's name, less time into the last name, and only a few times where the pronoun was altered into a degree or military rank added to the surname. As mentioned, Lithuanians tend to avoid using too many pronouns. They instead use synonymous words or nouns that are associated with characters'

looks or emotions. It would be hard to use the same technique for this particular translation since the original text provides little information about how the main characters look or what kind of people they are. This is probably the reason why the translator chose to opt for the pronouns with just names or surnames in the target text. On the other hand, an opposite phenomenon has been observed during the analysis of the source and target texts. In other words, in certain instances, the translator opts to replace real names mentioned in the original text with pronouns in the translation. This type of change was done only several times, once again, to avoid the repetition of the same information and to make the reading experience more exciting.

6.2 DESCRIBING THE CONTENT OF REALITIES OCCURRING IN THE SOURCE TEXT IN DESCRIPTIVE TRANSLATION IN TARGET TEXT

This part of the research contains 18 sentences where the realities of the United States are translated in a descriptive method in the target text. Examples have been distinguished into abbreviations, general culture-specific items, and things associated with law enforcement.

abbreviations

18. ‘Tate had been to the excellent Tennessee **SWAT** school and he knew how to do it.’
    „Teitas aukščiausiais balais baigė Tenesio **Ypatingos paskirties būrių** mokyklą ir žinojo, kaip turi veikti.“

The book “The Silence of the Lambs” by Thomas Harris is about law and criminal life; it involves a lot of specific names of the justice system, which for Americans are very clear but does not particularly ring the same bell for target text readers. For example, SWAT stands for *Special Weapons And Tactics*. This unit is highly-trained and provides 24/7 response to barricaded persons, active shooting scenes, high-risk search warrants, and crowd control during large-scale disturbances or riots, sniper incidents, and terrorism threats. We have a similar squad in Lithuania called *ARAS*, but using this term would not be accurate since the action is not located in Lithuania. For this reason, a more descriptive translation was chosen. It still serves the same purpose and delivers the same message as the original.

19. ‘Behavioral Science, the **FBI** section that deals with serial murder, is on the bottom floor of the Academy at Quantico, half-buried in the earth.’
    „**Federalinio tyrimų biuro** Nusikaltėlių elgsenos tyrimų skyrius, nagrinėjantis žmogžudžių recidyvistų bylas, buvo įsikūręs žemutiniame FTB akademijos Kvantike aukšte, pusrūsyje.”

Another term only known to Americans has been used. This time Lithuanians do not have the same or similar department, so just the literal translation of abbreviations has been used. Abbreviations are not as straightforward as we would like, especially for those with no interest in the United States justice system. The translator delivers the same message as the book's author by simply explaining the abbreviated term.

20. ‘There's a new task force of FBI, **DEA**; and 'additional elements' from the Attorney General's office--- meaning Krendler.’
„**Kovos su narkotikais skyrius**, specialiosios paskirties FTB būrys ir „papildomi elementai“ iš Generalinės prokuratūros. Aš kalbu apie Krendlerį.“

Another term of the United States justice system, Lithuanians have a similar department, but it does not serve the same purpose. The mission of the *DEA* is to ensure the safety and health of American communities by combating criminal drug networks bringing harm, violence, overdoses, and poisonings to the United States. The Lithuanian equivalent for DEA could be the *Drug, tobacco, and alcohol control department*, but its central area is alcohol, tobacco, drug control, consumption monitoring, and prevention. So once again, it would not be accurate to use this Lithuanian term since the action is in the United States, and these two departments serve similar but not the same purposes. The translator chose to translate the abbreviation to make the translation more transparent.

21. ‘You asked me a couple of interesting questions when I was at **UVA.’**
„Jūs pateikėte kelis įdomius klausimus per seminarą **Virdžinijos universitete.“**

This particular abbreviation is not as known as FBI or SWAT, so it has to be translated and explained in the target text. The same strategy would be used for Lithuanian universities' translations because abbreviations such as VU or KTU do not mean anything to the target text readers, and these terms are only widely used among Lithuanians.

22. ‘...**MMPI** of course, and a couple of others--- the Jenkins, I think, that **NYU** developed.’
„...**Minesotos daugiaprofilinės asmenybės klausimynas** ir dar keletas kitų – man regis, Dženkinso, kurį sudarė **Niujorko universitetas**.“

The Minnesota Multiphasic Personality Inventory (MMPI) is the most widely used and researched clinical assessment tool mental health professionals utilize to help diagnose mental health disorders. It is commonly used in the United States but not very well-known in Lithuania. For this

reason, the translator, once again, is obliged to explain this abbreviation. The translation of NYU is the same as UVA; the translator has to explain the university's abbreviation because the target text reader might not understand what it means.

23. ‘Here's our transmission to **ID section and NCIC.’**
    „Čia pranešimas, kurį nusiuntėme **Tapatybės nustatymo skyriui ir Nacionaliniam nusikaltimų informacijos centrui.**“

Like the terms before, it is widely known in American society but does not mean anything to Lithuanians. The translator is obliged to translate these abbreviations, and since we do not have any equivalents that would serve the same purpose, no other type of translation strategy could be used.

24. ‘...get jobs teaching **PE** because it's not any work for them.’
    „...ima dėstyti **fizinį pasirengimą**, nes jiems tai nebe darbas.“

The next set of examples is culture-specific items translated using explicitation. Seven sentences in this part have been analyzed.

culture-specific items

25. ‘Crawford took a **jar of Vicks VapoRub** out of his pocket and offered it around.’
    „Krafordas išsitraukė iš kišenės ***Vicks VapoRub*** **tepalo dėžutę** ir pasiūlė visiems.“
26. ‘**Bell Atlantic** estimated the mean trace time at seventy seconds on any ransom call placed from a domestic digital switching system.’
    „***Bell Atlantic*** **telefonų ryšio kompanija** vidutiniškai per septyniasdešimt sekundžių nustatydavo pagrobėjo buvimo vietą, jeigu jis skambindavo iš stacionaraus skaitmeninio telefono aparato.“
27. ‘Now there was only the big impressive orderly and the soundless clock behind him and his wire mesh cabinet with the **Mace** and restraints, mouthpiece and tranquilizer gun.’
    „Liko tik didžiulis visiškai abejingas sanitaras, be garso tiksintis laikrodis už jo nugaros spinta, kur už vielinio tinklo buvo laikomi tramdomieji marškiniai, ***Mace*** **firmos dujinis aerozolis**, antsnukis ir raminamaisiais užtaisytas šautuvas.“
28. ‘**American Express’**
    „–***American Express*** **kortele.**“
29. ‘Dr. Hannibal Lecter himself reclined on his bunk, perusing the Italian edition of **Vogue.’**

„Pats daktaras Hanibalas Lekteris gulėjo pusiausėda ant savo gulto ir atidžiai skaitė itališką ***Vogue* žurnalo** leidimą.“

30. ‘After his first rinse, Gumb applied **Friction des Bains.’**

    „Perliejęs kūną vandeniu jis išsimuilino ***Friction des Bains* skystu muilu.“**

31. ‘**the TransAms and IROC-Z Camaros**.’

    „***Trans-Arms pontiakų ir IROC-Z Camaros ševroletų***.“

Translation is a challenging phenomenon because it is concerned with the cultural aspects that languages are related to. One of these elements consists of culture-specific items (CSIs) – material or spiritual concepts present in one culture and missing in another. An important thing about this type of translation is understanding the idea of CSIs and their effect, along with the misinterpretations and issues they may cause. One of the most complicated problems in translating literary texts is cultural differences. People of a given culture look at things from their viewpoints. Therefore, a translator who uses a cultural approach acknowledges that each language contains elements derived from its culture and that text production conventions differ from culture to culture. Understanding such matters can sometimes make it more suitable to think of translation as a process between cultures rather than simply between languages. Most cultural words are easy to notice since they are associated with a particular language and cannot be translated literally. For this reason, translators commonly use explicitation, leaving the unknown name of a thing with additional information about what that product, item, or company does to clarify the information for the target text readers.

The following subcategory is terms associated with law enforcement. Four sentences have been found and analyzed.

terms associated with law enforcement

32. ‘...his desk set included a telephone, two riot batons, and **Chemical Mace.**’

    „...ant jo stalo gulėjo telefonas, dvi guminės lazdos ir ***Chemical Mace* dujų balionėlis**.“

33. ‘Once she stopped beside an old **Phantom F-4**.’

    „Kartą stabtelėjo prie seno ***Phantom F-4* naikintuvo**.“

34. ‘In addition he had **a Strycker autopsy saw.’**

    „Be to, Gambas dar turėjo **firmos *Strycker* pjūklą skrodimams daryti**.“

35. ‘My father was a **marshal**, I know life.’

    „Mano tėvas dirbo **policijos skyriaus viršininku**, turiu šiokį tokį supratimą.”

This book is about an FBI agent and includes many criminal and law-related abbreviations that American readers easily understand. The target text reader needs more explanation in this case, so these abbreviations are expanded in a descriptive method. Not all terms have equivalents in Lithuanian, and those terms that have similar words in Lithuanian still can not be used since they serve different purposes in our culture. The translator is obliged to translate these abbreviations to clarify the source text information in the target text. The same applies to the terms associated with law enforcement and culture-specific items. This type of explicitation strategy is used because of cultural differences, because target text readers may need to help understand original terms if they are left as they are. CSIs are one of the most challenging terms to translate, so the translator has to put a lot of effort into translation to convey the same meaning and message as the source text author. According to Petrulionė (2017) additional information during the process of translating is usually supplied when a certain lexical element that is familiar to the source reader but obscure to the target reader is considered significant and necessary to be conveyed. Most of the time, in this particular translation of "The Silence of the Lambs," the translator chose to leave the original name of a product, company, or item and add a description of what that thing is used for. To ensure clarity and understanding in the translation, the translator may need to add information to the sentences in the target text. Another technique noticed while analyzing the translation of "The Silence of the Lambs" was that company names were italicized to emphasize and show that the words are not commonly known to target text readers.

6.3 SOURCE TEXT ELEMENTS TRANSLATION IN PARAPHRASE

In this research section, forty-seven examples have been found, but not all of them will be mentioned and examined in this section due to the large number of examples. These examples were chosen because the translator conveyed the meaning by paraphrasing the source text. The group is not only numerous, but also very heterogeneous; therefore, it is impossible to divide it into smaller subcategories as it has been done in the previous sections. As a result, some of the most interesting and peculiar examples have been chosen and described below.

36. 'Starling hoped Crawford wasn't **on the juice**.'
    „Starling vylėsi, kad Krofordas **nepradėjo gerti**."

In slang, "on the juice" means drinking alcohol, especially heavily and frequently. Said especially of alcoholics. Of course, the translator could have used more heavy terms, for example,

lakti - which also means to drink heavily in Lithuanian. This translation has the same meaning as the original text but is not as visual as the original text.

37. ‘You have **exhausted the lead?**’
„Jūs viską **iki galo išsiaiškinote**?”

The phrase “exhausted the lead” typically means that all possible sources of information or imaginable solutions have been investigated, and no further progress can be made. Basically, we have run out of options or avenues to explore. This is a clear and straightforward message; a similar idiom would not fit a law and criminal text like the translation of “The Silence of the Lambs.”

38. ‘Actually… that’s rather **slippery of you.**’
„Tiesą sakant… **elgiatės gan neapdairiai.**”

According to the Cambridge Dictionary, a person who is acting slippery is someone who cannot be trusted. It is an intriguing way of paraphrasing, but after comparing the source and the target texts, there could not be another possible translation. The main character is still a trainee, and the person she is talking to says that it might be a bad idea to speak with a psychopath without having too much experience in such things. But probably what the doctor wanted to say is that it was reckless to send a trainee to do an important job.

39. ‘Go **feel the fruit**, if there is any.’
„**Eikit ir bandykit**, gal ir pavyks.”

According to the MacMillian dictionary definition, *the fruit* of something is the good results you get from something, such as hard work. The translation of this sentence is telling you - you can try, and you may succeed, but it is not inevitable. And if you succeed in something, you *feel the fruit*, meaning you get good results.

40. ‘**Cut to the chase**.’
„**Beletristika.**“

Here the translator chose an intriguing word for translation, “*beletristika*,” which could mean something like nonsense in Lithuanian. In my opinion, a phrase like “*eik prie reikalo*” could

have been chosen to clarify what the character wants to hear from the person to whom he/she is talking.

41. ‘Now they were sisters **under the skin.**’
„Dabar jos buvo **odos seserys**“.

The idiom “*under the skin*” means obsessing or affecting someone's deep feelings. The translator chose a very literal translation, in my opinion, which loses the effect and meaning of the original text since the book author was saying that another person's death was stuck in Clarice's mind making her obsessed with the idea of death.

42. ‘Jeff, in the driver's compartment, clearly had orders to **step on it**.’
„Furgoną vairuojantis Džefas akivaizdžiai buvo gavęs nurodymą **spausti akseleratorių**.

Even though the translator conveyed the same message as the author of the source text, many other words and phrases could have been used. According to the Cambridge Dictionary, to step on it is used to tell someone to drive faster or to hurry. The translator could use such Lithuanian words as *paspausti gazą, skuosti, lėkti*, and other similar words. In this particular translation, the phrase feels a bit bland and literal.

43. ‘**Confidence?**’
„**Ar galiu jumis pasitikėti?**“

This perfectly translates what the source text author wanted to say. One of the dictionary definitions of *confidence* is the belief that someone or something is good and that you can trust them. If the translator translated this literally, it would not have the same effect on the reader. Using explicitation, the translator perfectly delivers the original message to the target text.

44. ‘I'm asking for your **confidence** because…’
„Prašyčiau tą **laikyti paslaptyje**, nes...“

Another perfect example of the exact word translation as before while using another meaning of this word. According to the MacMillan dictionary, confidence can also mean a secret you tell someone. The translator has once again done an excellent job of conveying the message from the source text to the target text.

45. ‘I don't know," she said again, **to take the edge off it.’**
„–Nežinau, – pakartojo dar kartą, kad **kiek sušvelnintų toną**.“

According to dictionaries, “*to take the edge of something*” means to make a strong feeling less intense. The translator did a good job translating this phrase, the word tone is not necessary for translation; it could be only “*kiek švelniau*” and would still mean the same thing.

46. At ten minutes to class time, **with no word**, she hurried down to Behavioral Science with her equipment.’
„Kai iki užsiėmimo pradžios liko dešimt minučių, **o ji nesulaukė jokio skambučio**, su visa savo manta Starling nuskubėjo į Elgsenos tyrimų skyrių.“

The phrase “*no word*” could be translated as “*be jokios žinios*” or “*nesulaukusi jokios informacijos*” as well. But the translator chose to add information about a call, since the main character in the source text was checking her phone constantly waiting for someone. This is probably more suitable in this context, so the meaning of the source text is conveyed perfectly in the target text.

47. ‘- Dr. Bloom thinks it **eggs** him on.’
„Daktaras Blumas mano, kad jį tas **gali paskatinti veikti**.“

Egging someone off means encouraging someone to do something foolish or daring. This is such a fantastic idiom, and sadly the translator chose a very ordinary translation for it. Of course, it is hard to find the same or at least similar expressions in the target text, but after doing research, it could be possible to think of a better translation than this one. Still, the translator delivered the same message as the source text author.

48. ‘**That cleans him out**.’
„**Todėl juo galima pasitikėti**“

After reading both the original book and the translation in Lithuanian, I can’t entirely agree with this sentence translation because the author tried to say there is no evidence of guilt for this person. Still, it does not particularly mean you can trust someone because there is no evidence of a crime.

49. ‘Dr. Hannibal Lecter was catnip to **the media**.’
„Daktaras Hanibalas lekteris buvo tikras masalas **masinėms informacijos priemonėms.**“

The translator could have used the term žiniasklaida in this case, but the phrase they used emphasizes the media. The translation says the media is massive, meaning it has much power.

50. ‘**Who's boss**?’
„**Ir kas dabar vadovauja**?“

If the translator would have used the literal translation of the phrase “*Kas čia bosas?*” the meaning and message would sound better and stronger. Of course, the source text message is still conveyed in the target text, but the impression could be better.

51. ‘I think Chilton **tried to fuck** Starling.’
„Manau, kad Čiltonas **bandė nusitempti** Starling **į lovą**.“

In this particular translation, a lexical softening was used as well. The translator could have simply used “*bandė išdulkinti*,” but for some unknown reason, the translator chose a simple translation for this phrase. The message in the target text is the same as in the source text, so the translation still serves the purpose.

52. ‘...intense frustration tastes very much like the patent **medicine called Fleet's** that she'd had to take as a child.’
„didžiulio nusivylimo skonis labai primena skonį tų **vidurius laisvinančių vaistų**, kuriuos turėdavo gerti vaikystėje.“

Interestingly, the translator completely transformed the phrase because no specific information about the medicine was mentioned besides its name. The translator conducted research on the medication and rephrased it without using the title. The title doesn't provide any specific information to the reader of the target text, but its purpose does.

The paraphrase was the mainly used explicitation strategy in translating “The Silence of the Lambs.” Not all the sentences were paraphrased perfectly, but they still conveyed the same message as the target text. The use of explicative paraphrases is common in the translation process. This

analysis method is intriguing because it reveals how the translator interprets expressions and strives to convey them in the target language. However, the phrases may become too repetitive, which can compromise the natural flow of the language. While paraphrasing, the translator must be careful not to introduce the mistranslation. Even though paraphrasing was preferred, some of these sentences were too literal, and some examples have shown that the translator occasionally lost the text's original meaning.

6.4 SOURCE TEXT TRANSLATION AS AMPLIFICATION

In this portion of the research, three sentences of amplification are analyzed. The main reason why the translation of the book consists of only a few examples of this explicitation strategy is that the author of the source text already writes very descriptive, vivid, and detailed descriptions of people and places.

53. ‘A big bathroom, **all white tile** and skylights and sleek Italian fixtures **standing against exposed old brick.**’
    „Didžiulė vonia, **tvaskanti baltomis plytelėmis**, su stoglangiais ir elegantiška itališka įranga, **puikiai atrodančia atidengtų senų plytų fone**.”

The process of amplification is essential when it comes to adding information. In cases where the source text does not provide sufficient detail, the translator must be aware and include all necessary information in the target language. Most of the time, the translator wants to emphasize some kind of detail in the target text mentioned in the source text. This particular example of amplification shows that the tiles were so white that they looked like they were shining, and the fixtures were ideally suited for the old brick wall. As readers, we get this image that the person who designed it had excellent taste in furniture and home decor.

54. ‘Jame had the **most atrocious room** imaginable in this San Francisco **flophouse**, sort of aubergine walls with smears of **psychedelic Day-Glo** here and there from the hippie years, terribly battered everything.’
    „Džeimas gyveno **pigiuose** San Francisko **nakvynės namuose**, jo **kambarys turbūt buvo klaikiausias visame pasaulyje**: baklažano spalvos sienos, šen bei ten nuterliotos **psichodeliškais fluorescuojančiais Day-Glo dažais** ir menančios hipių laikus, viskas klaikiai išklerę.“

By explicitly describing the room, the translator paints an image where the readers can feel how bad the living conditions are. Also, additional information was needed since the phrase psychedelic Day-Glo does not mean anything to the target text readers. In this case, the word paint is necessary. Once again, the emphasis is put on the atrociousness of the room while translating the original text.

55. '**Waste and stupidity get you the worst.**'
    „**Šaudymas į lankas ir kvailumas duoda blogiausius rezultatus**."

This is a more interesting example of amplification since paraphrasing is also used in translating this phrase. Waste can be understood as doing something for nothing, with no purpose, so the translator chose a perfect way of transforming this word into an expression in Lithuanian. Also, adding the information about results gives a more precise image of what the source text author wanted to say.

The examples of amplification were few, but as already mentioned, the author himself is very explicit and descriptive in his writings. Amplification was not necessary for translation, but it made the target text even more vivid and thrilling to read. When using amplification, it's important for the translator to avoid introducing any mistranslations. However, it can be helpful for the reader to create a more detailed and vivid understanding of the people and places being described. It's also important for the translator to avoid repeating the same information in different words, as it does not provide any additional value to the reader.

6.5 TRANSFORMING SOURCE TEXT METAPHORS INTO SIMILES IN THE TARGET TEXT

After reading and analyzing both the original text of "The Silence of the Lambs" and its translation in Lithuanian, no examples of metaphor transformation into similes were found. The lack of this explicitation strategy is probably because Thomas Harris generally did not use many metaphors in his book. The metaphors that were mentioned in the original text were translated into another metaphor in Lithuanian or were translated literally.

6.6 STATISTICAL ANALYSIS

This section of the paper presents a pie chart that shows the results of analyzing 110 examples of explicitation strategies from the novel “The Silence of the Lambs.” Upon conducting a thorough analysis of both the source and target texts, it is evident that the primary strategy employed in translation was paraphrasing, with a total of forty-seven instances. Additionally, the explicitation strategy that was most frequently utilized involved changing pronouns to real names, with forty-two examples. In the translation of the book, only three examples of amplification were used as an explicitation strategy. In contrast, eighteen examples of describing the content of realities in the original language text through descriptive translation were found. Unfortunately, the translation of “The Silence of the Lambs” did not include any instances of metaphors being transformed into similes.

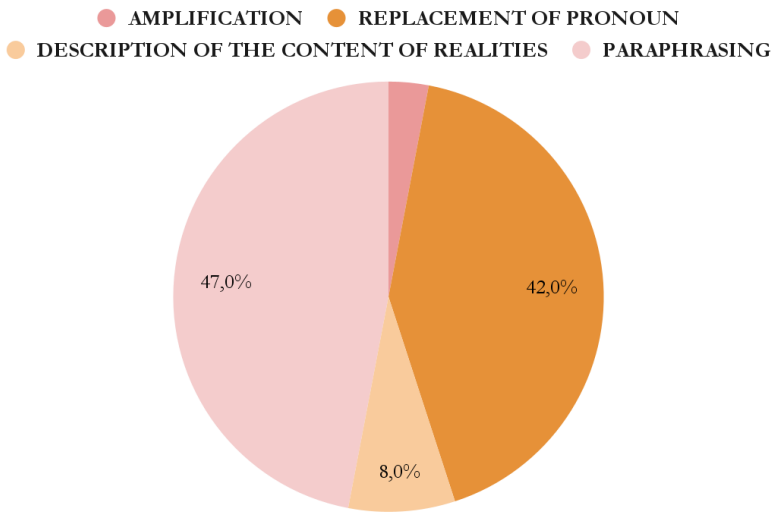


Figure 4. E*xplicitation strategies used in translating of “The Silence of the Lambs”*

CONCLUSIONS

The aim of this research was to find out which specific explicitation strategies were used in the translation of fiction, the understanding of which might be helpful and valuable for those translating various texts from English into Lithuanian, and vice versa, or any other pair of languages. For this research, Thomas Harris's book "The Silence of the Lambs" was chosen, the Lithuanian translation "Avinėlių tylėjimas," done by Jūratė Juškienė. After conducting the research, the following conclusions can be drawn:

1. The concept of explicitation firstly was introduced by Vinay and Darbelnet in 1995. Explicitation is a stylistic translation technique consisting of creating explicit in the target text that stays implicit in the source text because it is evident from the context or the situation. According to Blum-Kulka's explicitation hypothesis, translators incorporate explicit information from the source text into the target text. The amplification process results in translated texts that are more explicit than the originals, regardless of the translated languages. Explicitation is a necessary aspect of translation, whether a professional or non-professional translator is doing it. The explicitation hypothesis suggests that the translation process, rather than the differences between languages, is responsible for explicitation. Explicitation is used to make the source text translation understandable in another language, making it more explicit than the original text in the same language. Due to its pervasiveness, explicitation has obtained much engagement in translation research.
2. After thorough research of Thomas Harris's novel "The Silence of the Lambs" and its Lithuanian translation "Avinėlių tylėjimas," done by Jūratė Juškienė, a hundred ten examples of explicitation have been collected. In each translation example, the translator has chosen a specific strategy to clarify things. The examples of explicitation strategies used in the translation have been collected manually while reading both the original novel in English and its translation into Lithuanian. After carefully analyzing the original and translated texts, it is clear that paraphrasing was the primary explicitation technique used. Paraphrasing as a strategy has been used a total of forty-seven times. Although not all sentences were paraphrased perfectly, they still conveyed the same message as the original text. Explicative paraphrasing is commonly used in translation, and it is intriguing because it shows how the translator interprets and transmits expressions in the target language. However, repetitive phrases can compromise the natural flow of the language. The translator must be careful not to introduce mistranslation while paraphrasing. Another commonly used explicitation strategy in translation involved replacing pronouns with real names, which was done forty-two times. Translators may replace pronouns with names or surnames from the original text to make

translations sound more natural and less robotic. This is especially common when the same pronoun is used repeatedly, and using names helps to create a more visual representation. The character's full name is typically used, with the last name used less frequently and military ranks only used occasionally. In Lithuanian texts, pronouns are often avoided in favor of synonymous words or nouns that describe a character's appearance or emotions. However, in some cases, the translator chose to replace real names with pronouns in the target text. The book’s translation used only three instances of amplification as a strategy for explicitation. That could be because Thomas Harris wrote very vividly, and the descriptions were long and colorful. On the other hand, there were eighteen instances of descriptive translation, which involved describing the content of realities in the original language text. The translation is challenging as it involves dealing with the cultural aspects of different languages. Cultural differences are among the most complex issues encountered while translating literary works. Culturally specific words are easily identifiable as they are linked to a particular language and cannot be translated accurately. The translator often uses explicitation to provide additional information about a product, item, or company to clarify the meaning for the target language readers. Unfortunately, the translation of “The Silence of the Lambs” did not include examples of metaphors transforming into similes.

The aim of this research was to provide evidence that explicitation is a universal translation technique. The research showed that explicitation is commonly used when translating fiction from English into Lithuanian. Explicitation is significant in clarifying the information stated in the source text when translating. According to the analysis of the examples, the case of explicitation often occurs in the translation of fiction texts, making the text more vivid, descriptive, and clear for the target text readers. Explicitation is a technique translators use to convey optional interpersonal, conceptual, or textual meanings in the target text. This is a conscious strategy based on the translator's assumptions about their readers' cognitive context and environment. Explicitation can vary depending on how individual translators see their role as intercultural and literary mediators. It can affect the target text's readability and ease of comprehension.

REFERENCES

1. Ädel, A, (2006), *Metadiscourse in L1 and L2 English*. Amsterdam & Philadelphia: John Benjamins.
2. Baker, M., & Saldanha, G. (Ed.) (2009), *Routledge Encyclopedia of Translation Studies*. (3rd ed.) Routledge. Retrieved 2023 04 27 at: <http://www.routledge.com/books/details/9780415369305/>
3. Becher, V. (2011), *Explicitation and Implicitation in Translation. A Corpus-based Study of English-German and German-English Translations of Business Texts*.
4. Blum-Kulka, S. (1986) 'Shifts of Cohesion and Coherence in Translation'. In J. House and S. Blum-Kulka (eds.), *Interlingual and Intercultural Communication. Discourse and cognition in translation and second language acquisition*. Tübingen: Gűnter Narr. p. 21
5. Cambridge Dictionary (2020). Cambridge: Cambridge University Press. Retrieved 2023 05 17 at <https://dictionary.cambridge.org/>
6. Carston, R. (2002), *Thoughts and utterances: The pragmatics of explicit communication* (2nd ed.). Oxford & Malden: Wiley-Blackwell. p.130
7. Englund Dimitrova, B, (2005), *Expertise and Explicitation in the Translation Process*. Amsterdam and Philadelphia: John Benjamins. p. 40
8. Fawcett, P, (1997), *Translation and Language. Linguistic Theories Explained*. Manchester, UK: St. Jerome Publishing.
9. Gouadec, D. (2007), *Translation as a profession*. Amsterdam/Philadelphia: John Benjamins Publishing.
10. Hewson, L. & Martin, J, (1991), *Redefining Translation.* London, Routledge: Taylor & Francis. p. 104
11. Klaudy, K, (1998), *Explicitation*. Mona Baker (ed.): Routledge Encyclopedia of Translation Studies. London/New York: Routledge. p. 80-84
12. Klaudy, K, (2003), *Languages in Translation. Lectures on the Theory, Teaching and Practice of Translation. With Illustrations in English, French, German, Russian and Hungarian.* Budapest: Scholastic.
13. Klaudy, K., & Károly, K. (2005). Implicitation in translation: Empirical evidence for operational asymmetry in translation. *Across Languages and Cultures*.
14. MacMillan Dictionary (2009-2023). Macmillan Education Limited. Retrieved 2023 05 19 at <https://www.macmillandictionary.com/>

15. Murtisari, E. T, (2013). A relevance-based framework for explicitation and implicitation: An alternative typology. *Trans-kom*. p. 315-344
16. Nida, E.A. (1964), *Toward a science of translating*. Leiden: Brill. p. 227
17. Olohan, M. & Baker, M. (2000), Reporting that in translated English: Evidence for subconscious processes of explicitation? *Across Languages and Cultures*. p. 142.
18. Pápai, V, (2004), Explicitation: A Universal of Translated Text? – *Translation Universals: Do they Exist?* Edited by Anna Mauranen, Pekka Kujamäki. John Benjamins Publishing, 143–165.
19. Pažūsis, L, (2014), *Kalba ir vertimas*. Vilnius: Vilniaus universitetas.
20. Petrulionė, L, (2017), *Explicitation in translation of culture-specific items: the case of footnotes* // Aktuālas problēmas literatūras un kultūras pētniecībā = Current issues in literary and cultural research : conference proceedings volume /Atb. red. Edgars Lāms. Liepāja : LiePA. ISSN 2500-9508. Vol. 22, p. 336-346.
21. Pym, A, (2005). On Toury's laws of how translators translate. In Anthony Pym, Miriam Shlesinger & Daniel Simeoni (eds.), *Beyond descriptive translation studies*. Amsterdam/Philadelphia: John Benjamins.
22. Schiffrin, D, (1994), *Approaches to discourse*. Cambridge, Massachusetts: Blackwell Publishers.
23. Séguinot, C, (1988), *Pragmatics and explicitation hypothesis*. TTR: Traduction, Terminologie, Rédaction. p. 106
24. Sperber, D., & Wilson, D. (1986), *Relevance: communication and cognition*. Oxford: Blackwell. p. 179-180
25. Toury, G, (1995), *Descriptive translation studies and beyond*. Amsterdam/Philadelphia: John Benjamins.
26. Vinay, J.P. & Darbelnet, J. (1995), *Comparative stylistics of French and English: A methodology for translation*. Amsterdam/Philadelphia: John Benjamins. p. 342
27. Weissbroad, R, (1992), Explicitation in Translations of Prose-fiction from English to Hebrew as a Function of Norms. – *Multilingua – Journal of Cross-cultural and Interlanguage Communication*, vol. 11, issue 12. p. 153–172.

SOURCES

1. Harris, T, (1990), *The Silence of the Lambs*. United Kingdom: Arrow Books Ltd.
2. Harris, T, (2007), *Avinėlių tylėjimas*. Kaunas: Obuolys. Translated by Jūratė Juškienė.