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**PRACTICAL APPROACHES TO TRANSLATING CULTURAL-SPECIFIC LEXICON IN
THE NOVEL *THE INVISIBLE LIFE OF ADDIE LARUE* BY V.E. SCHWAB**

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The translation of a literary text is a complex and multifaceted process that requires not only an accurate reproduction of the content, but also consideration of the cultural peculiarities of both language spaces. In this paper, we will look at specific examples where a translator uses culturally specific adaptations to preserve the imagery of the original while maintaining comprehensibility and impact on the Ukrainian reader. The research object of the study is culturally specific aspects of lexicon in the novel *The Invisible Life of Addie LaRue* by V.E. Schwab written in the fantasy genre. The subject is the ways of expressing culturally specific aspects of lexicon in a novel and their adaptation in translation into Ukrainian based on the translation text by Iryna Vernyhora.

In the first part, we will focus on the analysis of culturally specific elements in the translation of *the novel* and their adaptation to the Ukrainian linguistic and cultural reality.

The Invisible Life of Addie LaRue contains many references to French customs, locations, and historical events that are not immediately relatable to a Ukrainian audience. Adapting these references to culturally similar concepts helps bridge the gap for readers, ensuring the text remains accessible while still conveying the intended meaning [3]. For example, **(1-s)** *Leans against the low brick wall and listens to them talk, about life, about getting old, about **bucket lists** and bad decisions, and then one of the girls says, “Shit, we’re gonna be late. [5]. – (1-t) *me, що треба встигнути зробити за життя* [7]. The expression **bucket list** comes from the English phrase “kick the bucket”, which means “to die”, and is used to refer to a list of things that a person wants to accomplish before they die. The translation of the term *bucket list* into Ukrainian retains the basic idea of the term, but it is stripped of the cultural context associated with the Western tradition of understanding death and life. This makes the term more accessible to Ukrainian readers, as in Ukrainian culture, a similar concept can be expressed through more general notion of accomplishing important things during life.*

The novel features many idiomatic expressions that may lose their intended effect or sound unnatural in Ukrainian if translated directly. Dynamic equivalence is particularly useful for translating these expressions in a way that resonates with the target audience while retaining the meaning of the source text. Evoking a similar response in the target language audience is crucial, even if the expression is not an exact match to the original [6]. For instance, a phrase **(2-s)** *This is the **grass between the nettles**. A safe place to step* [5]. – **(2-t)** *Це **трава серед кронуви*** [7]. In the context of a book, this term represents a place of calm or peace in the midst of chaos or discomfort. Nettles in Ukrainian culture are also associated with unpleasant sensations due to their ability to irritate the skin, so in general, this phrase can be understood in the Ukrainian context, while retaining its cultural connotations. Although not every Ukrainian can immediately grasp the full depth of the metaphor, the translation still retains the image, and such an expression can evoke a correct idea of the contrast between complex and simple moments in a situation. Thus, the translation is not devoid of an idiomatic nature, but rather can evoke other interpretations due to cultural differences.

Some researches consider that compensation helps preserve the author's intended experience without sacrificing accessibility, especially when working with texts that rely heavily on cultural imagery [6]. The translator may add or change part of the original meaning to better convey emotions, context, or stylistic nuances in the new culture, this approach allows translators to retain the "feel" of the original text, even if some elements are altered for accessibility. **(3-s)** *The boy is still asleep, and she watches the slow rise and fall of his shoulders, the place where his dark hair curls against the nape of his neck, the scar along his ribs. Details long memorized* [5]. – **(3-t)** *Давно закарбовані в пам'яті деталі* [7]. The term *details long memorized* in English and its Ukrainian equivalent *давно закарбовані в пам'яті деталі* is an example of cultural compensation in translation. In the Ukrainian context, the word *закарбовані* not only indicates the facts of memorization, but also emphasizes the deep emotional coloring of memory, which is typical for Ukrainian culture. Such compensation is necessary to preserve the conceptual integrity and emotional intensity of the original text.

In the second part, we will examine some techniques in translating cultural-specific lexicon as its translation requires a careful application of both theoretical principles and practical techniques to preserve cultural significance and maintain readability. Translators face the challenge of adapting culturally embedded terms and references, balancing the need for faithfulness to the source text with accessibility for the target audience. These specific strategies, including adaptation, omission, borrowing and cultural adaptation, not only enhance the translation's effectiveness but also ensure that readers can experience the cultural context as authentically as possible. Now let's consider how these techniques are adopted in the target text.

Adaptation as a technique where translators replace culturally specific terms with equivalent concepts from the target language culture is the most effective when the cultural term or reference is likely to be unfamiliar to the target audience, or where the concept does not exist in the target culture. Adaptation ensures that the translation resonates with the readers' cultural understanding without distorting the essence of the original text [1]. In *The Invisible Life of Addie LaRue*, references to French historical customs or popular events are integral to setting the scene. The other researches argue that adaptation is particularly useful when translating texts meant for a broad audience, as it smoothens the reading experience and enhances relatability [2]. For example **(4-s)** *"Hello?" The laughter draws itself into a voice, somewhere behind her. "You need not kneel," it says. "Let us see you on your feet."* [5]. – **(4-t)** *Агов? Сміх змінюється на голос, який звучить десь у неї за спиною. Нема потреби колінкувати, — каже він* [7]. The application of an adaptive approach in translation practice is quite appropriate when a translator seeks to preserve not only the meaning but also the pragmatic load of the expression, making it understandable and natural for the target language audience. The use of the word *колінкувати* as a substitute for *kneel* is an unusual stylistic choice, as this verb is rarely used in Ukrainian, which adds a touch of originality to the text.

Omission is a technique where translators choose to exclude certain culturally specific terms or expressions that may be superfluous to the main narrative or difficult for the audience to comprehend without additional explanation. Omission should be used judiciously, ensuring it does not detract from the essential meaning of the text [4]. In literary works like *The Invisible Life of Addie LaRue*, omitting minor cultural references may simplify the text without significantly altering its meaning. For example **(5-s)** *latest pop-up gallery drama* [5]. – **(5-t)** *драматичні події, які несподіванно сплили в галереї* [7]. In the cultural context of English-speaking countries, the term *pop-up gallery* has a clear meaning: a temporary, spontaneous or mobile exhibition space. However, in Ukrainian culture, this concept is not as widespread and understandable. If we leave the literal translation *pop-up gallery*, it may create difficulties for the reader due to the lack of an associative base.

Borrowing is the strategy of using the original term in the target language text. Loanwords are the borrowed words that are adapted slightly for phonetic or grammatical norms—also fall under this strategy. Borrowing preserves the term's original cultural context, giving readers a sense of the source culture's authenticity [3]. This approach is considered to be ideal for terms that

represent unique cultural items, such as food or dress, where substitution may lead to cultural loss. Borrowing is commonly seen in literary texts, where cultural authenticity is prioritized. For instance, in *The Invisible Life of Addie LaRue*, retaining term like (6-s) *A Frisbee lands in the grass nearby* [5]. – (6-t) *Неподалік на траву приземляється тарілочка фризбі* [7], In Ukrainian, the term *Frisbee* retains its sound form and basic meaning, but is supplemented with the word *тарілочка* to give it a contextual adaptation for the Ukrainian language environment. This phenomenon can be characterized as *loan translation*, where a borrowed word or expression is adapted in the context of the native language without significant changes, but with the addition of local components (in this case, *тарілочка*).

Cultural adaptation involves replacing a culturally specific term from the source text with a similar, familiar term from the target culture [1]. It becomes clear that this strategy is often employed when the cultural term is too foreign or complex, potentially distracting readers. Baker suggests that cultural adaptation can enhance relatability by introducing familiar elements from the target culture, ensuring the translation is accessible [1]. In *The Invisible Life of Addie LaRue*, cultural adaptation technique (Appendix A) is used the most. For example (7-s) *Are you a stranger or a spirit?* [5]. – (7-t) *Ти мандрівниця чи мара?* [7]. There is warning that it may also reduce the authenticity of the original culture, as readers are exposed to a different cultural reference [2].

Based on the analysis of cultural realities from *the novel* and the calculations performed, the findings reveal that the most commonly used techniques were cultural adaptation (38 instances or 35,8%), borrowing (21 instances or 19,8%), compensation (13 instances or 12,3%) and omission (10 instances or 9,4%) These results highlight cultural adaptation as the most frequently employed approach, enabling the adjustment of cultural elements to align with the context of the target culture.

The translation of cultural-specific lexicon in *The Invisible Life of Addie LaRue* requires a strategic combination of methods tailored to each specific term or concept. By balancing the techniques explored above translators can maintain the authenticity of Schwab's cultural references while ensuring that the text is accessible and engaging for Ukrainian readers. These strategies underscore the translator's role in preserving cultural richness, creating a reading experience that respects both the source and target cultures, and ultimately helping readers connect with the text on a deeper level.

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Content

Aluvihara S., Pestano-Gupta F. DISEASE-CAUSING MICROORGANISMS FOUND IN DIFFERENT TYPES OF WATER AND INDUSTRIAL WASTEWATER: A REVIEW	4
Aluvihara S., Pestano-Gupta F. ESSENTIAL MICROORGANISMS IN THE TREATMENTS OF WATER AND INDUSTRIAL WASTEWATER: A REVIEW	11
Aluvihara S., Pestano-Gupta F. PATHOGENIC POLLUTION OF DIFFERENT TYPES OF INDUSTRIAL WASTEWATER: A REVIEW	17
Amrahova L.Q. DYNAMIC STUDY OF SODIUM ION CONCENTRATION IN PATIENTS WITH UNCOMPLICATED BRONCHIAL ASTHMA	23
Chernionkov Y. PRACTICAL IMPLEMENTATION OF FOREIGN LANGUAGE TRAINING FOR BUSINESS-ORIENTED EDUCATION	25
Knysh L., Kushnir V. THE IMPACT OF BIG DATA ON MODERN INDUSTRIES	27
Kobelnyk A.O., Kirsanova O.V. PRACTICAL APPROACHES TO TRANSLATING CULTURAL-SPECIFIC LEXICON IN THE NOVEL <i>THE INVISIBLE LIFE OF ADDIE LARUE</i> BY V.E. SCHWAB	30
Merzиеvska N.Yu., Vasilenko O.B. CLASSIFICATION OF SYNAGOGUES IN UKRAINE	33
Naghiyeva G. INTEGRATION OF PEDAGOGY WITH OTHER DISCIPLINES IN THE PROCESS OF DEVELOPING STUDENTS' CIVIC VALUES	35
Tatarenko V. INTEGRATION OF THE UKRAINIAN EDUCATION SYSTEM INTO THE EUROPEAN EDUCATION AREA: CHALLENGES AND OPPORTUNITIES	37
Voitiuk L., Dodryk O. TOOLS: AI AND DIGITAL RESOURCES FOR CREATING A BARRIER-FREE ENVIRONMENT	40
Агарков М.В. ДОМІНАНТНІ ЧИННИКИ ТРАНСФОРМАЦІЇ ВИЩОЇ ОСВІТИ В ІНФОРМАЦІЙНО-МЕРЕЖЕВОМУ СУСПІЛЬСТВІ	43
Агєєв М.С., Дзигар А.К., Устінцев С.М. МЕТОДОЛОГІЯ МОДЕЛЮВАННЯ В ХОДІ ПРОЦЕСУ РЕАЛІЗАЦІЇ СИСТЕМНОГО ПІДХОДУ ДО ВІДНОВЛЕННЯ ЗНОШЕНИХ ПОВЕРХОНЬ СУДНОВИХ ВЕЛИКОГАБАРИТНИХ ВАЛІВ	46
Аністратенко О.І. «ТРИКУТНИК ПАРТНЕРСТВА» І РОЗВИТОК ПО СПІРАЛІ Б'янка Г. ПСИХОЛОГІЧНІ ОСОБЛИВОСТІ ВИГОРАННЯ В РОБОТІ ФАХІВЦІВ СОЦІАЛЬНОЇ СФЕРИ	49
Береза Р.П., Тицький І.А. ПЕДАГОГІЧНИЙ СУПРОВІД ЯК ДІЯ У ВИХОВАННІ МАЙБУТНЬОГО ОФІЦЕРА	56
Блажівська Я.О. СТРАТЕГІЧНІ НАПРЯМИ ПІДВИЩЕННЯ ЕФЕКТИВНОСТІ ВИКОРИСТАННЯ ПРИБУТКУ СУБ'ЄКТА ГОСПОДАРЮВАННЯ	59
Боднарчук Ю. РЕГІОНАЛЬНИЙ ВИМІР ТА КЛАСИФІКАЦІЯ ІСТОРІОГРАФІЇ ДО ПИТАННЯ ДЕПОРТАЦІЇ УКРАЇНЦІВ З ПОЛЬЩІ ДО УРСР (1944–1946)	62
Бондаренко А.І., Курган В.О. СУЧАСНІ АСПЕКТИ ПРАКТИЧНОЇ ПІДГОТОВКИ ФАХОВИХ МОЛОДШИХ БАКАЛАВРІВ ЗІ СПЕЦІАЛЬНОСТІ G11 МАШИНОБУДУВАННЯ	66
Борисов В.Л., Демчук Т.П. СУЧАСНІ ПОГЛЯДИ НА ЗМІСТ ПОНЯТТЯ «СТРЕСОСТІЙКІСТЬ РОБІТНИКІВ МВС»	69
Бугай В.С., Коломійцев О.В. АНАЛІТИЧНІ СИСТЕМИ В РОЗРОБЦІ КОРИСТУВАЛЬНИЦЬКИХ ІНТЕРФЕЙСІВ	72
Буркацький О.А., Ляска С.Г., Попова О.І. ОСВІТНІ ІННОВАЦІЇ ЯК ЧИННИК ФОРМУВАННЯ ПРОФЕСІЙНОЇ КОМПЕТЕНТНОСТІ МАЙБУТНІХ ЕЛЕКТРОГАЗОЗВАРНИКІВ	74