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SIMILE PECULIARITIES IN THE UKRAINIAN TRANSLATION OF THE NOVEL "THE DA VINCI CODE" BY DAN BROWN'S

Summary. One of the areas where literary translation is concerned is translation studies. There are many points of view on it, so which one should we rely on in practice? Some experts believe that linguistic aspects, such as grammar and specific expressions, are the most important. It is more likely to follow the established rules of the target language in literary works if one wishes to preserve the original meaning. At the same time, another group of people believes that such an argument is short-sighted. After all, by focusing only on the rules of the language, they forget that much more important aspects can be discussed. For example: The Da Vinci Code by Dan Brown. Translating this best-selling book from English into Ukrainian posed a difficulty in that the translator not only had to find the right words, but also made sure that everything that made up the essence of the story (the ideas themselves and how they interact with each other) were conveyed intact to Ukrainians. Readers. This article examines the issues involved in translating "The Da Vinci Code" into Ukrainian. We will see how differences in language, culture, and religion make translating a text difficult. By looking at some specific examples of translation choices and their impact, we can learn from the processes by which language and culture intersect to shape our story worlds. Ultimately, this investigation emphasizes the sacred vocation of translation: to make literature available to the public while protecting the entirety of the original work. Specifically, examining the translation of key passages reveals the typical strategies translators use to deal with cultural references, idiomatic expressions, and religious themes. For example, the specific cultural or visual meaning of the comparisons is often adjusted to resonate better with Ukrainian audiences, thus ensuring that the function of the comparisons and their impact for the reader is maintained, although sometimes at the expense of certain nuances. The literal translation is highly accurate but can be difficult to understand without additional explanation. On the other hand, descriptive translations often require more space in the text, which can change the rhythm and rhythm of the story. Overall, choosing a "Da Vinci Code" translation strategy requires balancing the original content with the linguistic and cultural characteristics of the target audience. Therefore, this study emphasizes the importance of taking into account cultural context and stylistic characteristics when translating literary works, especially as comparison plays a key role in creating images and works. emotional.

Key words: translation, linguistic and cultural differences, English to Ukrainian translation, Dan Brown's "The Da Vinci Code", understanding stories.

The general presentation of the problem and its connection with important scientific or practical tasks are important aspects. It is difficult to overestimate the role of literary translation in the exchange of ideas between different countries and cultures. Literary translation is an extremely important field of study, different from other types of translation in that it requires a unique method.

Analysis of recent research and publications. Significant contribution to the fundamentals of terminology study was made by M. Teresa Cabré (communicative theory of terminology), P. Faber (frame-based terminology), F. Gaudin (social terminology), Ye. Holovanova (cognitive terminology). There are numerous studies devoted to English-Ukrainian term translation in various domains carried out by V. Karaban (translation of scientific and technical terms), L. Verhun (translation of educational terms) and other researchers. Only a few studies address the issues concerning energy terms in the English and Ukrainian languages. O. Derpak investigates Ukrainian energy terminology and its representation in Ukrainian lexicographical sources. However, there are not any studies devoted to the investigation of English-Ukrainian term translation methods in the energy efficiency sphere [1].

Simile. The word simile is derived from the Latin word 'Simile', meaning 'resemblance and likenesses', technically it means the comparison of two objects with some similarities. In English, for this comparison some similarity markers such as, "like" and "as". *He eats like a horse.* In literary texts, simile is used with metaphors to enhance the effect and beauty of the text. As metaphor is a covert comparison, simile is an overt one that explicitly and precisely explains the object and it is the first and simplest method for conveying the beauty of a message which is used in poetry, prose, and also usual conversations. Even children talking about their desires use similes as a means of comparison. Unlike metaphors, similes require individuation of both source and target concepts and an evaluation of what they have in common, but unlike literal comparisons, they are figurative, comparing things normally felt to be incomparable, typically using vivid or startling images to suggest unexpected connections between source and target.

Similes have different types and classifications. Bredin (1998) remarked about a scale going from the most stereotyped to the most creative similes. At one extreme are situated the conventionalized and fixed similes, and at the other extreme are the creative similes. Ortony (1993) offered a semantic distinction between literal and non-literal similes. In non-literal similes, the topic and vehicle are not symmetrical and the similarity markers can be dropped, but

in literal similes, the terms can be reversed and the similarity markers can not be dropped. Most of the sentences with 'as...as' structures are of this kind: 'as light as feather', 'as hot as fire'. Implicit simile, however, is the one whose sense is not stated directly and leaves the onus of interpretation to the reader. Most words with 'like' are of these types: 'eat like a bird: Eat very little', 'swim like a fish: Swim very well' [2].

Analysis. The plot of The Da Vinci Code is widely known. A famous symbolologist, Robert Langdon, is called to the Louvre museum one night because a curator has been murdered, leaving behind a mysterious trail of symbols and clues. With his own survival at stake, Langdon, accompanied by the police cryptologist Sophie Neveu, reveals a series of clues hidden in the works of Leonardo Da Vinci, all leading to a secret society committed to guarding and protecting an ancient secret – Jesus's bloodline – that has remained hidden for 2,000 years.

Purpose of the Article. The reason for writing this article is to discover and examine the diverse variations that stand up at some point in the interpretation procedure of literary texts from one language to another. Translation isn't simply a phrase-for-phrase substitution however includes a complicated interaction of linguistic, cultural, and contextual elements that may substantially adjust the means and reception of the textual content inside the goal language.

Research Focus. The studies make a speciality of the subsequent key aspects:

1. **Translation Strategies:** investigating the distinct techniques and methods translators use to deal with linguistic and cultural nuances, idioms, metaphors, and different language-precise expressions.

2. **Cultural Context:** reading how cultural variations among the supply language (SL) and the goal language affect the interpretation procedure and the choices made through translators.

3. **Linguistic Variations:** inspecting the syntactic, lexical, and grammatical variations that arise whilst translating from the supply language to the goal language.

4. **Impact on Meaning:** assessing how those variations have an effect on the general means, tone, and motive of the authentic textual content and the way they're perceived through the goal audience.

5. **Case Study Analysis:** the use of Dan Brown's novel "The Da Vinci Code" and its Ukrainian translations as a number one supply to demonstrate and help the study's findings. This novel serves as a concrete instance to illustrate the sensible demanding situations and answers in literary translation.

By investigating those aspects, they take a look at pursuits to offer complete information on the complexities worried in translation, spotlight the significance of cultural and linguistic awareness, and provide insights into the effect of translation picks on the translation of literary works.

Translation Methods for Address Cultural Differences. Domestication and Foreignization are two different methods of language translation. At present, domestication and foreignization are recognized translation strategies to deal with the cultural differences between Ukrainian and English translation. Alienation means that the translation should be based on the cultural background of the translated language, and the alienation method means directly applying the original words, or translating the original words phonetically or directly, to retain the cultural characteristics of the original word and sentence as far as possible. Nowadays, with the development of cognitive linguistics and translation, the combination of the two has attracted more and more attention

from scholars, and the process of treating translation as a category transformation has gradually been recognized by scholars. Cognitive linguistics provides a new perspective and also provides new strategies and methods for translation. Based on the perspective of cognitive linguistics, member replacement, and category-level transformation in the same category have also become an effective method for translation in the context of cultural differences.

Translation Challenges. The translator encounters a challenge when dealing with certain texts, namely, how to interpret words that have no equivalent in a particular culture or setting. Let us consider some examples:

англ. "His captivating presence is punctuated by unusually low, baritone speaking voice, which his female students describe as 'chocolate for the ears' [3].

укр. "Його заворожливі манери доповнює низький баритональний голос, про який студентки кажуть, що він «як бальзам для вух» [4].

The English phrase "chocolate for the ears" means finding pleasure in pleasant sounds, like we think of chocolate as sweet and rich, and extremely pleasant to eat. However, a direct translation of this phrase into Ukrainian might not convey the same meaning effectively due to cultural and linguistic differences. So, the Ukrainian translation "як бальзам для вух" (meaning "like balm for the ears") is used instead to capture the essence of the idiom while considering the cultural nuances of the target language. The literal translation of "chocolate for the ears" may not make sense to Ukrainian speakers without the cultural context needed to understand its metaphorical meaning [5].

англ. "Langdon was wide awake now" [3].

укр. "Сон як рукою зняло" [4].

The English phrase "Langdon was wide awake now" means he's fully awake. But translating it directly into Ukrainian might not convey the same meaning. So, the Ukrainian translation "Сон як рукою зняло" uses a metaphor. It says "sleep was lifted like with a hand." This metaphor implies Langdon suddenly woke up, emphasizing how quickly he became alert. It's a metaphor because it's not meant to be taken literally; it creates a vivid image of sleep being removed. This adds depth and clarity to the description, making it more engaging for Ukrainian readers [6].

англ. "So, my pupil, tell me what I must know" [3].

укр. "Що ж, сину, розкажи мені те, що я повинен знати" [4].

The English phrase "So, my pupil, tell me what I must know" pupil mean someone that is being taught, so it conveys an idea of a teacher or mentor addressing their student or protégé. In the Ukrainian translation "Що ж, сину, розкажи мені те, що я повинен знати," the term "сину" (son) is used instead of "учень" (pupil) as in the English phrase to express a feel of familial closeness. This preference of phrases can mean a deeper, greater private dating among the speaker and the listener, past that of a standard teacher-scholar dynamic. It also can replicate cultural nuances in which such phrases are used to deliver care and mentorship in a greater intimate way [6].

англ. "Langdon could not help but feel a deep sense of loss at the curator's death" [3].

укр. "Ленгтон не міг позбутись гострого відчуття втрати" [4].

The curator's death is referred to especially in the unique English line, expressing Langdon's emotions approximately the incident. But this unique component is ignored in the Ukrainian trans-

lation, which concentrates most effectively on Langdon's feeling of loss. The translation omits to specify what brought about Langdon's death, which can have an effect on how the reader translates the circumstances.

англ. "Langdon rolled his eyes" [3].

укр. "Нарешті Ленгтон збагнув" [4].

In English, "rolled his eyes" means to move eyes upwards to show that someone is bored or annoyed after someone has done or said something. But in the Ukrainian translation "Нарешті Ленгтон збагнув" (*Langdon finally realized*) tells us that Langdon came to an understanding, that's pretty distinctive. The English word indicates Langdon's feeling of annoyance or boredom, while the Ukrainian translation focuses on a moment of realization. Both bring Langdon's feelings, however they accomplish that in distinctive approaches and with distinctive meanings [6].

англ. "It's your circus" [3].

укр. "Умови тут диктую не я" [4].

In the English phrase "It's your circus," means that I am not the owner of whatever is going on, and the havoc being wrought in its execution is thus neither my problem nor my responsibility. In the Ukrainian translation "Умови тут диктую не я," which translates to "I'm not the one dictating the terms here," the emphasis shifts from the metaphorical "circus" to a more direct statement about not being in control or responsible for the situation. The Ukrainian translation does not carry the same connotation of chaos or disorder as the English phrase [7].

англ. "I had my calling in Spain" [3].

укр. "Постригся в Іспанії" [4].

In English, "I had my calling in Spain" is an idiomatic expression. The phrase "had my calling" typically refers to discovering one's purpose or vocation, often implying a profound life realization or the discovery of a personal mission. This idiom can be applied to various contexts, including but not limited to religious experiences. It is a flexible expression that conveys a broad and abstract meaning, allowing for multiple interpretations. On the other hand, the Ukrainian translation "Постригся в Іспанії" is much more specific. It means "was tonsured" or "took monastic vows", directly referring to the act of becoming a monk or entering monastic life, which often involves ritual haircutting. This difference between the English idiom and its Ukrainian translation highlights a few key points about linguistic and cultural interpretation. First, the English phrase is idiomatic and carries an abstract, broad meaning that can be secular or religious. It emphasizes the idea of finding one's calling or purpose, without specifying the nature of this calling. In contrast, the Ukrainian phrase is literal and specific, focusing solely on a religious practice familiar in Slavic traditions [6].

англ. "Fache's blood was boiling..." [3].

укр. "Фаш весь аж кипів від люті..." [4].

In English, "Fache's blood was boiling" is an idiom that uses a vivid metaphor to make someone extremely angry. This metaphor suggests that Fache's anger is so intense it feels like his blood is boiling, a clear and immediate image for English speakers. The Ukrainian translation "Фаш весь аж кипів від люті" is more elaborate. "Весь аж кипів" means "was boiling all over," emphasizing the totality and intensity of Fache's anger, while "від люті" specifies that the boiling is due to rage. The words "весь" and "аж" intensify the description, making the anger seem more overwhelming. The translation strategy involves adaptation and amplification, ensuring that the emotional impact is preserved [6].

англ. "Tonight, the cavernous nave of Saint-Sulpice was as silent as a tomb" [3].

укр. "Зараз у церкві було тихо, як у могилі" [4].

"As silent as a tomb" is an English idiom that means literary to be completely silent. In contrast, "було тихо, як у могилі" directly translates to "it was as silent as in a grave". While it conveys the same idea of deep silence, the Ukrainian phrase is more direct and literal. It lacks the idiomatic brevity of the English version but effectively communicates the same sense of profound stillness [8].

Conclusions. This study intended to examine the Ukrainian translation of the novel "The Da Vinci Code" to discover the techniques used for translating comparisons. In this book, the author reveals the customs of contemporary society, exposes its flaws and unmasks its pretenses. He pays significant attention to the psychology of the characters, their emotions, and the reasons behind their actions, thereby unveiling their personalities. The use of emotionally charged lexical devices and various literary gadgets allows the author to create a certain psychological backdrop and an intense atmosphere. The foundation of the author's style includes vibrant and colorful epithets, metaphors, and comparisons. These expressive means permit the depiction of emotional states and imply subtleties. For a comparative analysis, it is critical that all stylistic figures, as well as the mood and writing manner of the author, be conveyed in the translation, which may not entirely capture the author's style. However, in some cases, these were compensated by the translator using different literary techniques.

Another feature of Dan Brown's style is the usage of technical and specialized terminology. This is because the author convincingly tries to reveal the intricacies of symbology and art history, which adds depth to the narrative and conveys the specificities of the academic discourse within the dialogues, which is entirely natural.

Comparisons are normally reproduced through direct equivalents, preserving the imagery of the comparison. In addition, comparisons can be translated using transformations of semantic development, addition, and descriptive translation.

Thus, the effectiveness of rendering a comparison as an information-rich unit depends on the extent to which the translation retains the information embedded in the original text: 1) objective (reflecting some fragment of actual reality); 2) expressive, emotional, aesthetic (the ability of the comparison to evoke certain feelings and emotions in the reader through the vivid imagery underlying the comparison); 3) stylistic (correlating the comparison with a particular functional style or substyle).

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Нарепеха О., Альбота С. Порівняльні особливості в українському перекладі роману «Код да Вінчі» Дена Брауна

Анотація. У науковій статті розглянуто особливості перекладу порівнянь у романі «Код да Вінчі» Дена Брауна на українську мову. Метою дослідження є визначення різниць у підходах до перекладу порівняльних конструкцій та аналіз впливу цих підходів на сприйняття тексту. Було встановлено, що перекладачі використовують різні стратегії для передачі порівнянь, такі як: дослівний переклад, адаптація образу, описовий переклад, збереження образу з додаванням пояснення, заміна образу його інтерпретацією та вилучення. Вибір конкретної стратегії залежить від таких факторів, як контекст, культурні особливості, стилістичні вимоги та риторичний ефект. Дослівний переклад зазвичай використовується, коли образ зрозумілий в обох культурах, або коли збереження оригінальної структури є важливим для передачі стилю автора. Адаптація образу застосовується для забезпечення зрозумілості і впізнаваності для українського читача, враховуючи культурні відмінності. Описовий переклад використовують, коли порівняння є складним або не має прямого аналога в українській мові, що вимагає детальнішого пояснення. Збереження образу з додаванням пояснення використовується для передачі оригінального порівняння, одночасно забезпечуючи зрозумілість для читача. Заміна образу його інтерпретацією дозволяє передати зміст і функцію порівняння, навіть

якщо оригінальний образ не зберігається. Вилучення застосовується у випадках, коли порівняння не є важливим для змісту тексту або створює непотрібні труднощі для розуміння. Аналіз показав, що кожна зі стратегій має свої переваги та недоліки, і їх вибір значною мірою впливає на сприйняття перекладеного тексту. Успішний переклад порівнянь у романі вимагає глибокого розуміння як оригінального тексту, так і цільової культури, щоб забезпечити адекватну передачу сенсу та стилю твору Дена Брауна. Зокрема, було проаналізовано декілька конкретних прикладів порівнянь з оригіналу та їх перекладів, що дозволило ідентифікувати типові підходи до їх передачі. Наприклад, порівняння, що мають культурні конотації або містять специфічні образи, часто адаптуються для кращого сприйняття українським читачем. Це сприяє збереженню функціонального навантаження порівнянь і їх впливу на читача, хоча іноді призводить до втрати певних нюансів оригіналу. Дослівний переклад забезпечує високу точність, але може бути важким для розуміння без додаткових пояснень. Описовий переклад, з іншого боку, часто вимагає більше місця в тексті, що може змінювати ритм і темп оповіді. Загалом, вибір стратегії перекладу порівнянь у романі «Код да Вінчі» вимагає балансування між збереженням оригінального змісту і пристосуванням до мовних та культурних особливостей цільової аудиторії. Таким чином, дослідження підкреслює важливість врахування культурних контекстів та стилістичних особливостей при перекладі літературних творів, зокрема порівнянь, що відіграють ключову роль у створенні образності та емоційного впливу тексту.

Ключові слова: художній переклад, стилістичні прийоми, перекладацькі стратегії, інтерпретація тексту.