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**PRESERVING AUTHOR'S STYLE IN RENDERING COMPARATIVE
CONSTRUCTIONS IN DAN BROWN'S NOVELS «INFERNO»
AND «THE LOST SYMBOL»**

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The article deals with the investigation of special features of translating figurative comparative constructions in the works by Dan Brown «Inferno» and «The Lost Symbol» in source and target languages. Simile as a means to express subjective and evaluative modality, to highlight personal attitude and emotions to the recipient and reality, to improve the aesthetic value of the text is considered. Comparative constructions, verbalizing the introspection of character's inner world, intensifying reader's attention and reflecting author's conception of the world are investigated. Idiomatic expressions that are extraordinary and easily understood in source and target texts are characterized. The expressive role of source stylistic figures of speech and the ways of their rendering through the means of target language, the functions of comparative constructions in selected works are also regarded.

Key words: *figurative simile, expressiveness, author's intentions, literary works, source and target texts, comparative constructions*

Introduction. Due to the dynamic nature of life in the modern world increased requirements for the education and culture of the population, globalization and development of information technologies there is a growing need for quality of intercultural communication in all spheres of human activity. All changes that happen in the world are reflected in the language, works of art. So culturally biased units, neologisms and figurative phraseology convey the modern view of the world fully. The relation and reflection of such lexical items always remain a pressing issue for linguistic study, and their interpretation with the means of another language paying special attention to emotions and expressiveness of the author is one of the key problems of modern translation.

The challenges of literary translation are among the key subjects of investigation to different sciences including linguistics and translation studies. Thus, literary translation is defined as a creative elaborative task by R. Mignard-Beloroutchev [1]. A. Fedorov considers such translator's mission as aesthetic rendering of peculiar author's personal manner of writing [2]. Investigating literary works, Ju. Solodub distinguishes the main function of belles-lettres as an aesthetic influence on readers or listeners. He also points out that such works have higher aesthetic status than other styles of writing, such as scientific, publicistic ones, etc. [3]. S. Tiulenev gives a definition of a belles-lettres style as the most vivid and creatively elaborated style of writing [4].

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Today literary works present a huge part of the human life and activity. Each of them has made a great contribution to both local and international level of people's intelligence and their inner world development. At this stage the scientific interest to Dan Brown's works is observed in some young researchers' papers as T. Krutko who has analyzed figurative simile [5], O. Kasianenko who has studied peculiar features presented in Brown's detective prose [6]. Inner represented speech in the novels has become a subject matter to Je. Doroshenko [7].

As we can see, **the relevance of the study** is modern literary works which appear a popular area of linguistic research, as they reflect the changes in the language and life. The target audience of belles-lettres is a massive reader, so this leads to the fact that the adequacy in translation of the source text realities is an urgent task for translators.

The objective of the article is to study peculiarities of figurative comparative constructions in the works by Dan Brown and their equivalents in the target texts.

This objective implies the following **tasks of the research**:

- 1) to analyze the linguistic structure of the texts according to semantic and stylistic characteristics;
- 2) to determine individual peculiarities of Dan Brown's works;
- 3) to find out explication and preserving in translation of the simile in the aspect of literary discourse;
- 4) to provide generalizations regarding the analyzed stylistic peculiarities in terms of translation.

The subject matter of the study is the stylistic figures in the works of Dan Brown.

The specific topic of the article is semantics and functioning of expressive means of the language in the novels and the ways of their translating into the target language.

Results of the research. The works by the modern writer Dan Brown are investigated by both literary critics and linguists, because his works have detailed descriptions of ethnographic and cultural aspects of society, along with the latest scientific developments and discoveries in the field of technology. Therefore, for qualitative interpretation and preserving the author's style, a translator should be knowledgeable in various fields of human activities that is to have sufficient background knowledge for rendering information content and at the same time preserving the author's narrative intentions.

The semantics of a literary text must be understood as the content that appears in author's thinking according to the concept which reflects the interpretation of a fact and reality characterized by author's communicative tasks.

Belles-lettres study suggests the profound stylistic analysis of the material which allows you to see what its individuality is. Characteristic features of the individual artistic style of the writer are specified by his worldview influenced by aesthetics of the era and literary schools, thereby they promote to use lexical and grammatical (including syntactical) means of the language in their various relationships with each other, combining literary-written and oral language in the mixed literary stylistic variety.

R. Mignard-Beloroutchev argues that literary translation stands in the very contrast with the other translation types by its inability to rely mainly on the language of the print. It requires not only to use the old, memorized one, it involves linguistic creativity [1, p. 176]. Translations should be carried out not only with lexical and syntactic adequacy, but creative research of artistic relationships for which the language corresponding units play a subordinate role.

A. Fedorov believes that rendering national colouring is closely based on the usefulness of translation in general:

- a) on the degree of faithfulness in rendering artistic images associated with the real meaning of words and their grammatical design, and
- b) on the nature of the national language means used in the translation [2, p. 382].

Also, translating a literary work one must take into account the problem of regarding the individual identity of the source text. The individual creative peculiarity is largely

connected with the philosophy and aesthetics of the author. So the translation should be investigated as a work in both linguistic and literature terms.

A. Fedorov highlights several key cases of the relation between the source text and a peculiar form of its translation:

1. Depersonalization or neutralization according to the requirements of literary language norms or the views of some literary movement.

2. Attempts to formalistic literal reproduction of certain elements of the source text in contrast with the target language norms – a phenomenon as the result of language abuse, linguistic stylistic inferiority.

3. Distortion of individual identity of the source text due to voluntary interpretation, replacement of some peculiarities into others.

4. Complete rendering of the source individual identity with a full account of all its essential features and language requirements [2, p. 400].

A belles-lettres translator as well as a writer needs a multilateral experience, knowledge of the problems of translation, namely the correlation of the author's and translator's context, the problem of accuracy, the national and historical colouring, individual identity of the source text, temporal distance and literary movement features, and exploring the literary work for the stylistic figures and possible ways of their translation. Thus, for example, the emphasis is given to literary simile which under the artistic style power gets the new bright colouring.

In the literary discourse a figurative comparative construction is a way of expressing the subjective and evaluative modality and personal attitude to the recipient; it is a means to improve the aesthetic value of the text [5].

In the novels «Inferno» and «The Lost Symbol» a comparative construction is a means of vivid evaluation which clearly and expressively describes the characters of the books. Dan Brown manages to use a figurative simile describing the appearance and physical state of characters:

(1) *She was ... like a timeless statue* [8]; – *Вона виявилася ... наче статуя, не підвладна часу* [9].

(2) *He tried to sit up, but his body felt like cement* [8]. – ... *спробував сісти в ліжку, але його тіло було наче чавуном налиме* [9].

To create an image of Professor Langdon who has lost his memory in the novel «Inferno» the writer resorted to the simile which is related to the topic of *dream*. The first translator's task is to render this special character's mood so to preserve the whole idea of the given situation:

(3) *Langdon walked slowly, feeling strangely disembodied, as if he were moving through a particularly vivid nightmare* [8]; – *Ленгдон ступав повільно, з химерним відчуттям, наче його позбавили тілесної оболонки й він пливе крізь якийсь надзвичайно чіткий і реалістичний кошмар* [9].

(4) *This strange day had left Langdon feeling as if he were moving through a landscape composed of nothing but vague shapes with no particular details. Like a dream* [8]. – *Цей химерний день залишив у професора відчуття, ніби він рухається ландшафтом, складеним із якихось нечітких форм, позбавлених конкретних деталей. Як уві сні* [9].

Preserving the individual style of writing requires a translator to feel the same emotions as a character since the comparative construction is a mechanism of character's emotional state verbalization associated with emotional and evaluative perception of certain phenomena and events:

(5) *The deeper they went, the tighter it seemed to get. Just as Langdon felt as if the walls were moving in to crush him, thankfully, they could go no farther* [8]. – *І що далі вони заглиблювалися, то більші тісними й моторошними здавалися сходи. Але коли Ленгдон уже був жахнувся від думки, що стіни от-от розчавлять його, їхній шлях, на щастя, добіг кінця. Далі йти було нікуди* [9].

Another example shows that the author compares people with *ants* highlighting their amount. The comparative construction was fully preserved in the target language. It nominates the same emotions and is understood by the reader audience:

(6) *Behind him, a stream of humanity was flowing up out of the earth like ants escaping from a poisoned anthill* [8]. – *А позаду, вирвавшись із-під землі, вихлюпнув потік людей. Вони нагадували мурах, що тікали з отруєного мурашника* [9].

Resorting to the lexical-semantic group *insects* in the novel «Inferno» helps to emphasize important semantic information, to enhance the expressiveness of the text. Thus, the sound of radio-controlled helicopter-spy is compared with mosquito pinging, so that a reader can brightly feel the situation:

(7) *...he watched the three-foot-long, radio-controlled chopper banking in the distance. It sounded like a giant, angry mosquito* [8]. – *... він дивився, як радіокерований пристрій три фути в довжину закладає вдалині крутий віраж. Він дзижчав, наче великий розлючений комар* [9].

(8) *The drone ... hovered at a standstill, only ten feet of the ground, facing the grotto, buzzing intensely like some kind of infuriated insect...awaiting its prey* [8]. – *безпілотник... зависнувши на висоті десяти футів над землею – він обстежував грот і дзижчав, наче якась розлючена комаха, що видивляється свою жертву* [9].

The freshness of comparative constructions contributes to the creation of imagery, even poetic expressiveness of literary material which is accurately reflected in the target language:

(9) *Hundreds of feet below, the cobblestone piazza beckons like a tranquil oasis* [8]. – *А внизу, на відстані ста футів, брукований майдан манить мене, мов прекрасна дрімотна оаза* [9].

Dan Brown compares people and objects drawing parallels to both living and non-living beings. To preserve the author's intentions a translator uses the syntactic transformation – division emphasizing the figurative simile of the object in the novel «The Lost Symbol»:

(10) *High atop her roof, almost three hundred feet in the air, the Statue of Freedom peered out into the misty darkness like a ghostly sentinel* [10]. – *На самісінькому її вершечку, на висоті майже триста футів, стояла статуя Свободи. Вона вдивлялася в туманну темряву, наче примарний вартовий* [11].

(11) *The massive room looked as if a mad scientist had taken over a Walmart and packed every aisle and shelf with specimen jars of all shapes and sizes* [10]. – *Гігантська кімната мала такий вигляд, наче якийсь схилений науковець захопив супермаркет «Волмарт» і напхав кожен його ряд і кожену полицю банками з препаратами всіляких форм та розмірів* [11].

Source comparative constructions can be hidden but still preserved in the process of translation:

(12) *Obviously extremely dense, the object glowed like a dazzling jewel in a murky jumble of other items* [10]. – *Вочевидь, надзвичайно цільний, цей об'єкт виблискував яскравим діамантом у темній мішанині решти професорових манаток* [11].

At the same time a set idiomatic simile fixed in the novel is not translated elaborately, keeping and highlighting ordinariness of the compared objects:

(13) *The sound ... was as clear as day* [8]; – *Звук ... був чітким і ясним, як день* [9].

(14) *...Langdon could see Sienna as plain as day* [8]. – *Ленгдон побачив Сіенну чітко і ясно, як удень* [9].

(15) *If money was the only thing separating a prisoner from freedom, then Inmate 37 was as good as free* [10]. – *Якщо гроші були єдиним, що відділяло в'язня від свободи, то можна сказати, що в'язень номер тридцять сім уже вільний* [11].

There is also an author's intention to strengthen the level of simile expressiveness using an idiomatic expression which is characterized by anthropocentrism, that is simplicity and accessibility, thereby giving the statements hyperbolic features:

(16) *The prospect of searching its entirety in hopes of finding Zobrist's one specific alteration would be like looking for a needle in a haystack ... without even knowing on*

what planet that particular haystack was located [8]. – *І намагатися знайти в цій нескінченності якусь конкретну зміну, яку ввів туди Цобріст, це наче шукати голку в копиці сіна... навіть не знаючи, на якій саме планеті та копиця є* [9].

(17) *Langdon felt like he had just emerged from some kind of subterranean birth canal. Born again* [10]. – *Ленгдон почувався так, наче щойно вийшов із якогось підземного дітородного каналу. «Наче заново на світ народився»* [11].

Conclusions. In the literary discourse, comparative constructions may be focused on the reader's own comprehension and act as a means of intensifying the intellectual and emotional effect. Figurative similes in the novels are closely interwoven with the plot; they are presented as tools for rendering basic ideas and figurative content of the novels; they are instruments for characterization and introspection into the character's inner world, mechanisms for representation of the author's worldview and activation of the reader's attention.

The main functions that figurative comparative constructions perform in the novels are creative, evaluative and figurative. Significant features which highlight these functions are certain words, phrases, sentences that create the effective influence on the reader and trigger his imagination, make him / her visualize the situation and feel the atmosphere. This expressive means reinforces artistic and graphic properties of the novels, serves as a means of contextual statement organization.

Due to these stylistic figures the novelist verbalizes his own belles-lettres style which is revealed in a special manner of the sentence building. The usage of the only one phrase gives the story a vivid description of the external situation and character's own internal state; it determines the tempo of the pattern. The literary integrity of the text is successfully achieved with novelistic comparative constructions.

In the process of translation, a special emphasis is given to author's and translator's context correlation, the problem of accuracy, national colouring and culturally biased units preservation, literary movement and individual identity of the source text rendering.

Preserving author's style in rendering comparative constructions in Dan Brown's novels «Inferno» and «The Lost Symbol» is a great task for the translator who needs to have the rich experience and background knowledge, the deep insight into the source text author's vision of the world and his / her literary heritage and individual style.

ЗБЕРЕЖЕННЯ АВТОРСЬКОГО СТИЛЮ У ПЕРЕКЛАДІ КОМПАРАТИВНИХ КОНСТРУКЦІЙ У РОМАНАХ ДЕНА БРАУНА «ІНФЕРНО» ТА «ВТРАЧЕНИЙ СИМВОЛЬ»

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Стаття присвячена дослідженню особливостей перекладу образних компаративних конструкцій у творах Дена Брауна «Інферно» та «Втрачений символ» у текстах оригіналу та перекладу. Розглядається порівняння як спосіб вираження суб'єктивно-оцінної модальності, що підкреслює особисте ставлення та емотивність до реципієнта та дійсності, підвищує естетичну цінність тексту. Досліджуються компаративні конструкції, що вербалізують інтроспекції внутрішнього світу героя, підвищують увагу читача, відображають авторське світосприйняття. Розглядається експресивна роль стилістичних художніх прийомів вихідної мови та способи передачі їх засобами мови перекладу, а також функціонування компаративних конструкцій у вибраних творах.

Ключові слова: образні порівняння, експресивність, авторська інтенція, художній дискурс, текст оригіналу та текст перекладу, компаративні конструкції

**СОХРАНЕНИЕ АВТОРСКОГО СТИЛЯ В ПЕРЕВОДЕ
КОМПАРАТИВНЫХ КОНСТРУКЦИЙ В РОМАНАХ ДЕНА БРАУНА
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Статья посвящена изучению особенностей перевода образных компаративных конструкций в произведениях Дена Брауна «Инферно» и «Утраченный символ» в текстах оригинала и перевода. Рассматриваются сравнения как средство субъективно-оценочной модальности, которое подчеркивает личное отношение и эмотивность к реципиенту и реальности, повышает эстетическую ценность текста. Исследуются компаративные конструкции, вербализирующие интроспекции внутреннего мира героя, повышающие внимание читателя, отображающие авторское мировосприятие. Рассматривается экспрессивная роль стилистических художественных приемов исходного языка и способы передачи их средствами языка перевода, а также функционирование компаративных конструкций в выбранных произведениях.

Ключевые слова: образные сравнения, экспрессивность, авторская интенция, художественный дискурс, текст оригинала и текст перевода, компаративные конструкции

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