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in Translation Studies

under the title: <u>Peculiarities of reproduction in the Ukrainian language of units of the lexical-semantic field "CRIME" in the American discourse of the detective genre (based on the material of Dan Brown's novels).</u>

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МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

Особливості відтворення українською мовою одиниць лексико семантичного поля "CRIME" у американському дискурсі детективного жанру (на матеріалі романів Дена Брауна)

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INTRODUCTION

The lexical-semantic field is a complex structure consisting of various words connected by common meanings and associations. It is recognized and understood by speakers of a certain language community. The lexical-semantic field is an independent subsystem with units that are connected to each other by semantic relations. Each field is connected to other areas of the language, forming a complete system. It includes keywords that are closely related semantically and peripheral words that are less central but still have connections to other fields.

The study is <u>focused on</u> the think about of the idiosyncrasies of the interpretation of the lexical-semantic field "wrongdoing". The issue of adjust interpretation of words indicating certain offenses has been of intrigued to philologists and interpreters for a long time. Since it isn't entirely conceivable to realize a culminate interpretation, the interpreter is constrained to create different compromises.

<u>The theoretical question</u> of the definition of lexical-semantic fields are devoted to the works of many linguists, such as: V. V. Dyatchuk, L. O. Pustovit, L. A. Lysychenko, V. V. Levitskyi, V. M. Rusanivskyi, O. O. Selivanova, H. Ibsen, J. Trier, V. Humboldt, H. Osthof and others.

<u>The relevance of the topic</u> is decided, to begin with of all, by the reality of the issue of creating a lexical finance to represent the criminal activities of a individual, the ought to improve the lawful capability of the terms of the lexical-semantic field "wrongdoing". "; besides, its significance of the subject to advanced headings of dialect inquire about; thirdly, its significance of advancements for the hypothetical understanding of a number of other issues of etymology, interpretation hypothesis and etymology.

<u>The aim</u> of the work is to portray the quirks of the interpretation of words of the lexical-semantic field "wrongdoing" within the works of Dan Brown.

Objectives of the study:

1) characterize what the lexical-semantic field is;

2) discover out the changes of the interpretation of the generation of the lexical-semantic field of "wrongdoing";

3) examine the issues of analyst talk in etymology;

4) to decide the lexical changes of the American detective discourse in Dan Brown's work;

5) to examine the syntactic changes of the American detective discourse within the work of Dan Brown;

6) characterize the lexical-grammatical highlights of the interpretation of the lexical-semantic field "crimes" within the works of Dan Brown.

The object of research is lexical-semantic "crime" field.

The subject of research is the specificity of interpretation of the lexical-semantic field of "crime" in a work of art.

The data sources include the Dan Brown's criminologist books

The aim, tasks and data sources decide the methods of the study, which include the examination of content elucidation to distinguish and classify units of the lexical-semantic field "crime", the strategy of clear investigation - to depict and classify interpretation changes. the strategy of comparative interpretation examination connected within the target content, pointed at comparing the units of the lexical-semantic field of "crime" within the source and target writings, as well as the strategy of quantitative examination to decide the most variations of generation in interpretation. of the lexical-semantic field "crime".

The theoretical significance of the study is that it can contribute both to the issue of hypothetical understanding of ways of orchestrating lexical-semantic units into the structure of the field, and to the translational issue of duplicating such a structure.

The practical value of the research is based on its practical contribution to ways of exchanging the lexical-semantic field "crime" from English to Ukrainian. The comes about of the investigate can be utilized as a commonsense fabric on classes on the viable course of interpretation and elective courses on the issues of interpretation of scholarly writings within the aspect of generation within the target content of their lexical-semantic and complex characteristics.

The research paper structure typically consists of the following sections: Introduction, two Chapters, Conclusions for each Chapter, overall Conclusions, Bibliography, List of References, List of Data Sources, Appendices, and an Abstract.

CHARTER 1

THE THEORETICAL FOUNDATION FOR EXAMINING THE DISTINCTIVENESS OF REPRODUCTION UNITS WITHIN THE LEXICOSEMANTIC FIELD OF "CRIME" IN TRANSLATION.

1.1 The issue of lexical-semantic fields in contemporary linguistics is the subject

The lexical-semantic field may be a hierarchical structure of numerous lexical units, joined together by a common meaning and reflecting a certain conceptual circle within the dialect. A field encompasses a few "focused" space of homogeneous units and has analogies within the antiquated sciences.

The think about of the history of the advancement of field hypothesis in household and remote phonetics leads to a broader understanding of the field, which incorporates not only semantically homogeneous unique units, but moreover units "pulled in" from adjoining areas, fundamental to actualize the primary in certain plans [4].

J. J. Trier was the first to use the terms "lexical field" and "semantic field" together, as popularized by E. Cosseliou and H. Heckler, although he did not make a clear contrast between the two kinds of scope, perhaps accumulating substantial aspects of the lexical field by means of the conceptual field It is likely that the lexical field is a kind of field in which the conceptual field is the real aspect. Thus, the lexical field is precisely one of the combinations of semantic fields.

The premise of Trier's conception is to think of the tongue as an autonomous closed system that selects the entities of all its component parts. The apple delimits the world that exists in the human mind within the contours of a certain conceptual system. This system is the material side of the tongue.

Each conceptual field corresponds to a lexical field, which consists of a group of certain words. Lexical fields include words with similar meanings and topics, setting their own boundaries [33: 55-57].

Unlike J. Trier's paradigmatic fields, V. Porzig's [30] semantic field examines the valence properties of words. It is a syntagmatic arrangement that showcases the key connections between word meanings in their combinations and derivative links.

In modern linguistics, the concept of "field" is described in different ways. According to L. Weisgerber [34], a field consists of linguistic units, mainly lexical ones, that share a common meaning and sometimes common formal features, reflecting similarities in the concepts, objects, or functions they represent. [34: 380-381] Ukrainian researcher I. A. Askerova defines a field as a specific type of system that organises and connects linguistic elements based on analytical approaches to language data.[1: 22-24]

Lexico-semantic fields are components of the linguistic picture of the world, they speak to "lexico-semantic groupings, structures of a certain dialect taking under consideration its social and national uniqueness"[17: 138].

Concurring to N.Ya. Klyuchka, the semantic field is characterized by the taking after highlights:

1) the nearness of semantic relations (relationships) between its component words; 2) The interconnected nature of these relationships; 3) Dependence of lexical units on each other; 4) The field's relative autonomy; 5) The consistency in assigning its semantic space. 6) the interconnection of semantic areas inside the complete lexical framework [10: 130]

Meyer R.N. singled out 3 types of semantic fields:

1) characteristic (names of trees, creatures, parts of the body, sentiments, etc.);

2) manufactured (names of military positions, component parts of instruments, etc.);

3) semi-artificial (phrasing of seekers and anglers, moral concepts, etc.) [28].

The lexical-semantic field contains a core and a periphery. The center contains the foremost vital words, they are associated with each other by solid semantic ties and frame synonymous, antonymous, and generic-species bunches. On the outskirts are practically less critical words, which, as a run the show, too have a place to another lexical-semantic field.

A separate linguistic unit can have a few implications and be alloted to diverse lexical-semantic areas. The lexical-semantic include, which is the premise of the lexical-semantic field, can moreover be considered as a certain conceptual category that relates with the surrounding human reality and its encounter.

The lexico-semantic field is structured on multiple levels, with smaller units known as lexical-semantic groups (LSG). Zh.P. Sokolovska describes a lexico-semantic group as a collection of word meanings that encompass concepts varying in the intensity of qualities, features, actions, and contrasting qualities of features, actions, objects, or phenomena. [19: 54].

To analyze the lexical-semantic field "crime" was chosen by the analyst accurately since it is filled with lexicon that indicates criminal human activities.

Semantically, it is conceivable to separate words and expressions into isolated bunches and disconnect the center of the field beneath examination. We recognized 6 bunches:

1) a person's crime or criminal activity (firebugger, assault, shoplifting, seizure, robbery, parricide, design, seizure); 2) assigning a guilty person (hooligan, robber, con artist, perpetrator, seditious pusher, murderer); 3) words and expressions specifically related to court proceedings (provide demonstration, closely to smb deal with, settle out of court, jury brought into options, secure smb in court); 4) police officers and court work (coroner, jury, probation officer, judge, counselor, professional, attorney, trial attorney); 5) describe teaching (death sentence, brutal and unusual sentence, real sentence, corporal punishment, light sentences, suspended sentences, life sentences), and 6) illegal human activity work (bribery, psychological warfare, drug trafficking, gambling).

According to this classification structure, the lexical units are separated into two-component, three-component, and multi-component.

The lexical field "cheating" is centered on the word cheating, which has eight subclasses:

A central outer field was created, comprising the units furthest from the centre. The outer boundary of the lexical semantic field "tort" includes the following units: physical attack, a person who violates the law, committing a crime, a judge, the jury, apprehend, prosecute, demonstrate.

The detective is characterized by the quick development of occasions, the quick pace of the story, the montage of brief energetic scenes, brief exchanges, different turns and turns in fathoming the riddle-game, which are most frequently related with the nonattendance of broad composition, nitty gritty physical and otherworldly representations of the characters, and meticulously composed scenes. These characteristics decide the peculiarities of the language of detective works.

When translating works in the detective genre, it is crucial to thoroughly understand the entire content, conduct a preliminary analysis, identify specific parts of the text that present significant challenges, and only then, considering all syntactic, lexical, and stylistic aspects, proceed with the translation.Translators of detective works, like writers, require multifaceted life encounter, information of the issues of creative interpretation, to be specific:

the relationship between the setting of the creator and the setting of the interpreter, issues of precision and devotion, conservation of national color, issues of passing on the authentic flavor of the work, issues of watching the person creativity of the initial, issues transmission of time remove, issues of transmission of highlights of the scholarly heading.

In summarizing approaches to characterizing a lexical-semantic field of linguistics, we define a structural-semantic unit in language as a remarkable concept. characterized by the semantic association between words and their implications, assigned by the idea of «archisema», various leveled core-peripherical organization, not compulsory categorical likeness of lexical units, relative independence of units, progression of semantic space and genus-species connections between field and its constituting lexical-semantic groups.

1.2 Classification of translation transformations relevant to the tasks of lexico-semantic field crime reproduction

Translating the units of the lexical-semantic field "crime" poses a complex challenge for translators. The selection of appropriate words and conveying the necessary meanings and nuances can be influenced by various factors. The semantic nuances of the nominative units related to the field of "crime" are crucial for the adequacy of the translation. In Ukrainian, there are diverse terms within the lexical-semantic field of "crime", each with its own nuances and significance. For instance, "злочин" [35: 605] may encompass aspects like violence, theft, fraud, while "правопорушення" [36: 508] could denote a less serious violation of the law. Translators need to carefully consider these nuances and select the most suitable term for translation. Additionally, variations in culture and history can influence how crime-related terms are understood and used in different languages. Certain words, especially legal terminology, may not have direct equivalents in other languages. Furthermore, disparities in legal systems can add complexity to the translation process.

When dealing with the vocabulary related to crime, the translator utilises the componential approach by conducting an investigation of the semantic field to which the words within the specific context belong. This investigation may be fractional at the start and can slowly be expanded agreeing to the wants of the interpretation handle. By undertaking such an investigation, the interpreter does not got to include all the expressive components of a semantic include but to incorporate the components that fit the setting within the translated content.

Newmark makes a distinction between translation methods and procedures, with methods being applied to entire texts and procedures used for sentences and smaller language units. He talks about two translation methods:

a) Word-for-word translation, which means preserving the source language word order and translating based on common meanings out of context.

b) Literal translation: Converts source language structures to closest target language counterparts, interpreting lexemes individually out of context.c) faithful

interpretation when the interpreter points to render the relevant meaning of the first inside the imperatives of the target dialect linguistic structures;

d) semantic translation that contrasts from "loyal interpretation" in that it considers the stylish implications of the source dialect content;

e) adaptation, in which the source dialect culture is changed over to the target dialect culture with revamping the input content;

f) free translation by which the target dialect is replicated without the style, form, or substance of the initial;

g) idiomatic interpretation, which duplicates the thought of the initial content whereas misshaping subtleties of meaning by leaning toward colloquialisms and figures of speech not existing within the unique.

In American and Western European translation studies, there are certain differences in the classification of interlanguage transformations can be referred to by various terms such as translation procedures, translation shifts, or translation techniques.

Newmark proposes the different translation producers [29: 82-114]:

- Transference, which includes transliteration and transcription.
- Naturalization involves adjusting the original language word first to the standard pronunciation and then to the standard morphology of the target language.
- Cultural equivalent means substituting a cultural term in the original language with a word in the target language.
- Functional equivalent involves using a term that is not culturally specific.
- Descriptive equivalent is when the meaning of a term in the target language is explained using multiple words.
- Componential analysis is the process of comparing a word in the source language with a word in the target language that has a similar meaning but is not a direct translation. This is achieved by identifying the shared and distinct meaning components of both languages.

- Synonymy refers to selecting a close equivalent in the target language.

- Through-translation can be a calque or loan translation.

- Modulation is the process where the translator adjusts the message of the original text to align with the linguistic conventions of the target language.

- Recognised translation occurs when the translator uses the established or commonly accepted translation of a term used in an institution.

- Compensation is when any loss of meaning in one part of a sentence is made up for in another part.

- Paraphrasing entails clarifying the meaning of a lexical unit from the translated text.

- Couplets – when the translator combines different transformations-procedures.

- Notes – by adding information in a translation.

In our research, according to S. Y. Maksimov's classification of translation transformations, who combines several classifications and categorizes transformations into grammatical and lexical-semantic [13: 112-117].

Among syntactic changes the researcher recognizes:

1) rearrangement; 2) substitution of parts of discourse or syntactic substitution; 3) addition; 4) omission.

Lexical-semantic changes:

1) differentiation; 2) specification; 3) generalization; 4) balance; 5) antonymous interpretation (such a transformation isn't recognized within the analyzed detective novel); 6) total / holistic transformation of the sentence; 7) compensation.

In expansion to the sorts of changes said, when translating components of the lexical-semantic field "crime", particularly its expressed designations, the interpreter may utilize such transformational procedures as transcoding subdivided into transliteration reproducing the realistic shape of the word within the source dialect by implies of the letter set of the target dialect and translation as the replicating the sound shape of the word of the source dialect utilizing phonemes of the target language.

1.3 The problems of studying detective discourse in linguistic studios

The bunch of directions of linguistic research of the detective story can be customarily called conventional:

the detective story as a sort of text and discourse, cognitive, down to business and semantic considers, stylistics of the criminologist story, dialect diversion, etc. Another gather rises in our investigate – phonetic synergistic thinks about, which are based on the past conventional ones, but have a diverse accentuation – the ponder of the self-organization of the analyst story as a complex discourse framework.

Traditional linguistic directions of the study of the English-language analyst story incorporate different ponders.

As an question of etymology, the English-language analyst story was considered within the taking after headings:

the consider of content typology [21; 22; 11; 20; 27; 32]; the rambling space was considered analyst content [8]; pragmalinguistic modeling instrument [24; 31] and others.

Researchers examined the pragmatic features of English-language criminologist talk, included a cognitive-communicative approach to the think about of dialect in terms of pragmatics, explored the modular angle within the content, which is given by the author and is epitomized within the interaction of the substance, setting and foundation information of the recipient, the plot point of view, which is considered as a structural-semantic unit of the text, which is capable for the course of action of the most semantic, worldview, and communicative-psychological highlights inside the content and which plays an critical part within the handle of compositional development of the plot, a recurrent center as a coded unit of the content, a structural-semantic unit of dialect, which capacities within the content and shows itself within the writings of the criminologist sort.

The English-language detective story was examined as a talk, the highlights of which isolated it from other sorts of creative talks. Detective discourse can be

characterized as a sort of talk centered on the person. The uniqueness of the creator of the analyst sort lies within the reality that he not as it were predicts his peruser, but too shapes him. The most highlights of criminologist talk are rationale and imaginativeness, which are reflected in its substance structure. The verbose space of the analyst content decides the proportion of unequivocal implications communicated by lexical signs and understood implications shaping subtext. The detective genre is an built up shape of discourse, a collection of certain epic works, the invariant structure of which can be spoken to within the shape of commonplace capacities of a criminologist content and performing artists in a anecdotal reality [7:79–86].

The works related to the ponder of the rambling analyst space raise and consider the issues of cognitivism, conceptology, and pragmatics. The analysts inspected the substance and structure of the criminologist talk, distinguished the specifics of the relationship between the analyst text and the criminologist talk, portrayed the elements or models that shape the digressive space of the criminologist content [7].

The detective discourse represented by the writings of the classic analyst story alludes to the type of discourse that's built concurring to a certain design [7: 81]. The premise of such a talk is the conspire of vital and adequate communicative activities, which are the characterizing components of such a structure.

The detective as a literary work is distinguished by a special type of plot construction, which depicts the disclosure of a complex, tangled mystery, which is connected with the detection of a crime, which is successfully carried out by the detective, and which ends with the disclosure and punishment of the criminal. In our work, the concepts MYSTERY, CRIME, DETECTIVE, and CRIMINAL are considered key, since, on the one hand, they correspond to the stages of development of the plot of a classic detective story, and on the other hand, they are typical, characteristic, predictable and "marked" according to their significance for the detective discourse [7: 82].

The iconic nature of the key concepts of the detective discourse indicates their attachment to certain verbal means of implementation, the totality of which constitutes the plan of expression of the corresponding lexical-semantic field, which is built

around the dominant (core), represented by the name of the concept. When determining the names of concepts, we rely on the following criteria: the name of the concept, stylistically neutral, word with the highest frequency is considered the most appropriate in terms of semantics. The semantic space of the key concepts of the detective discourse is characterized by the peculiarities of word usage and synonymous substitutions characteristic of the texts presenting the discourse [7: 82].

In the detective discourse in the classic detective genre, the MYSTERY concept is verbalized by lexemes mystery, secret, riddle, puzzle, enigma. A word that meets the necessary criteria for a concept name is a lexeme mystery. Lexemes, which are united by the common conceptual component "knowledge" or "information", which arouse interest due to inaccessibility, incomprehensibility, or are known to a limited number of people and require explanation [6: 37].

The concept of Crimes is verbalized by the lexeme wrongdoing and its equivalent words offense, breach, wrongdoing, trespass, off-base, shock, blunder, fiendish, sin. The common meaning that joins together these lexemes verbalizes the concept of Wrongdoings within the analyst talk, communicated by the necessarily express "infringement of rules/norms". Semantic features "violation of rules culpable by law" and "infringement of rules not culpable by law", which are included within the meaning of the lexeme wrongdoing, are moreover characterized as portion of the meaning of lexemes that share common content with the lexeme crime. They are included within the lexical-semantic field of Violations and are associated by generic-species relationships with words that title sorts of crime: kill, burglary, harming, burglary, kidnapping, burglary, blackmail, racket, snatching, fraud, crime, forgery, conspiracy, assault, corruption.

The main idea of the detective discourse is naturally expressed in the text and is conveyed through various words that highlight the cognitive aspects of the concept. The means of verbalizing the DETECTIVE concept include lexemes containing the conceptual component of the DETECTIVE concept and nominating as a private detective (private detective, crime solver, amateur detective, expert consultant, forensic expert, private detective, private investigation). detective firm) and official

investigative bodies (detective, investigator, expert, inspector, investigator, professional detective, service detective, service, police) [7].

The concept CRIMINAL is verbalized by the lexeme criminal and its equivalent words, which are united by the seme "one who breaks the law":

villain, offender, reprobate, offender.

Core lexemes that verbalize the concept CRIMINAL have equivalent words, joined together by a common substance and associated by generic-species relations with the title of the concept – lexeme criminal, as they show the specifics of the committed crime:

killer, burglar, cat burglar, cheat, burglar, pilferer, miscreant, mountebank, smasher, poisoner, assailant, forger, perpetrator.

In this way, within the detective discourse, we highlight a number of concepts, the presence of which within the content could be a obligatory condition for the content to be classified as a detective discourse. We consider the concepts of CRIME, MYSTERY, DETECTIVE, CRIMINAL to be key for the detective discourse, as they are of specific significance within the criminologist talk, frame a content-thematic center, and objectify the obligatory components of the plot. The keenness of the analyst talk is shaped on the premise of the interdependency of these concepts.

On a busy European street, the killer serpentined through a crowd. He was a powerful man. Dark and potent. Deceptively agile. His muscles still felt hard from the thrill of his meeting.

It went well, he told himself. Although his employer had never revealed his face, the killer felt honored to be in his presence. Had it really been only fifteen days since his employer had first made contact? The killer still remembered every word of that call . . .

"My name is Janus," the caller had said. "We are kinsmen of a sort. We share an enemy. I hear your skills are for hire."

"It depends whom you represent," the killer replied.

The caller told him.

"Is this your idea of a joke?"

"You have heard our name, I see," the caller replied.

"Of course. The brotherhood is legendary."

"And yet you find yourself doubting I am genuine."

"Everyone knows the brothers have faded to dust."

"A devious ploy. The most dangerous enemy is that which no one fears."

The killer was skeptical. "The brotherhood endures?"

"Deeper underground than ever before. Our roots infiltrate everything you see . . . even the sacred fortress of our most sworn enemy."

"Impossible. They are invulnerable."

"Our reach is far."

"No one's reach is that far."

"Very soon, you will believe. An irrefutable demonstration of the brotherhood's power has already transpired. A single act of treachery and proof."

"What have you done?"

The caller told him.

The killer's eyes went wide. "An impossible task.

The next day, newspapers around the globe carried the same headline. The killer became a believer. [55]

1. The text under analysis headlined "Angels & Demons" belongs to communicative text type. It is of detective discourse.

2. The text was taken from books "Angels and Demons" by Dan Brown. The aim is for the adventurous adolescent reader. The purpose of the textual information is about what the killer looked like and the phone conversation.

3. 1) The text's structural level is maintained through lexical and semantic cohesion.

A. Lexical cohesion is achieved through the use of repetition links, which include:

- complex lexical repetition: "reach is far" – "reach is that far"; "the caller told him";

- simple paraphrase: "the brothers have faded to dust";

- substitution: "And yet you find yourself doubting I am genuine".

B. Grammatical cohesion and syntactical structure is ensured by sequence of tenses.

C. The definite article in this case "The caller told him", shows that it is this the caller, not another. The use of the indefinite article here "an enemy" means that the enemy is not specified.

D. Compound and complex sentences, as well as the utilize of conjunctions and relational words, guarantee linguistic cohesion.

2) Semantic level builds up the macroproposition of the content: the speaker talks around what the executioner looked like and the phone discussion he recollected.

4. Stylistic characteristics of the text are:

1) Strong positions of the text:

"The killer still remembered every word of that call . . ." – This sentence shows an important phone conversation.

"We are kinsmen of a sort. We share an enemy. I hear your skills are for hire." – This sentence shows that the killers paid money for the murder.

"The killer was skeptical. "The brotherhood endures?" – This sentence shows that the killer does not trust the interlocutor.

"The killer became a believer." – This sentence shows that the killer has already believed the interlocutor.

2) Weak positions:

"The caller told him."– This phrase is only an addition, we can only guess what he said.

3) Tropes:

- epithets: a busy street, a powerful man, an impossible task;

- metaphors: "Our roots infiltrate everything you see . . . even the sacred fortress of our most sworn enemy"; ""No one's reach is that far";

- hyperbole: "A single act of treachery and proof".

4) The author used special vocabulary, that helps to establish the tone and mood of the character: the killer; the brotherhood; an enemy.

Conclusions to Chapter 1

In present day linguistics, special attention is paid to the pragmatic and dynamic aspects of language in their association with the marvels of awareness and culture. Cognitive phonetics too addresses the peculiarities of the presence of concepts in talk. The issues of the organization of the detective text, its content categories, the conceptual circle, and the pragmatics of the analyst talk are effectively considered.

In advanced phonetics, the lexical-semantic field could be a semantic-paradigmatic arrangement that contains a certain independence and particular highlights of organization:

a common non-trivial portion in interpretation, a core-peripheral structure, the presence of zones of semantic transition. Their structure rehashes the essential structure of polysemous words.

Translational transformation may be a method of consistent considering that's grounded on the identical semantic change of the first dialect construction, provided contrasts from lexicon shapes, but whereas protecting its utilitarian impact.

Thanks to transformations, it gets to be possible to carry out the move of units of the first content to units comparative to it within the content of the interpretation built up semantic stack.

One of the foremost prevalent classifications:

lexical changes; linguistic changes; lexical and syntactic changes.

We highlighted the taking after lexical transformations:

modulation, differentiation, specification, generalization; antonymous interpretation (such a transformation isn't distinguished within the analyzed detective novel); total / holistic transformation of the sentence; compensation; transliteration; transcription; transcoding; word-for-word translation.

Grammatical transformations:

transposition, replacement, substitution of parts of discourse or syntactic substitution, addition, omission.

CHAPTER 2

A DETAILED ANALYSIS OF THE SPECIFICS OF RENDERING THE LEXICAL-SEMANTIC FIELD "CRIME" IN THE UKRAINIAN TRANSLATION OF DAN BROWN'S DETECTIVE NOVELS.

2.1. Lexical transformations in reproducing the units of the lexical-semantic field "crime" in the Ukrainian translation of the American detective discourse

Comparative translation analysis of Dan Brown's detective novels "Angels and Demons", "The Da Vinci Code" and their Ukrainian translations made it possible to determine the most common types of translation transformations used to reproduce the specificity of the lexical-semantic components of the "crime field".

It was found that the most common type of translation transformations in the analyzed translations are lexical transformations, and primarily lexical-semantic methods of generalization, specification, and modulation. With this in mind, the first subsection of the chapter focuses on the identification and analysis of this type of transformation.Comparative and translational analysis revealed the predominance of lexico-semantic transformations of generalization, concretization and modulation among all the identified lexical transformations. Formal lexical transformations are significantly inferior to them in their frequency.

The most common type of lexical-semantic transformation in the translation of the analyzed detective novels are ***modulation*** or logical development, that is, the substitution in the target text of the lexical equivalent of the source text with a contextual one that is lexically related to it [13: 114], for example:

1) *The Hassassin padded the length of the hallway like a panther <u>anticipating a long overdue meal</u>* **(AD: 17).** *– Убивця крався коридором нечутно, наче пантера <u>на запах довгожданої здобичі</u>* **(ЯД: 19).**

The phrase *anticipating a long overdue meal* is literally translated as *передчуваючи запізнілу здобич*, but the translator using modulation translated it as *на запах довгожданої здобичі*.

2) *The killer's eyes glistened, black like oil* (**AD: 25**). – *Чорні як смола очі вбивці блиснули* (**ЯД: 17).**

In the original, the author compared the eyes to *oil*, and the translator compared them to resin, in order to convey the darkness of the killer's eyes.

3) *The killer was skeptical* (**AD: 31).** – *Убивця не дуже вірив* (**ЯД: 33).**

Here the translator used modulation in the word combination *не дуже вірив*, although he was literally *був скептично налаштований*.

Concretization this is one of the types of lexical-semantic transformations, which involves the replacement of lexical units of the source language with a broader meaning by a narrower one in the translated language.

1) *The woman's hands were tied, her wrists now purple and swollen from chafing. The mahogany-skinned Hassassin lay beside her, spent, admiring his naked prize* (**AD: 79).** – *Руки жінки були зв'язані. Зап'ястя, туго стягнуті мотузкою, посиніли й розпухли. Смаглявий убивця лежав поруч, спустошений, і милувався своєю оголеною винагородою* (**ЯД: 81).**

The translator used concretization translating *purple and swollen* not how *багряні та набряклі*, as well as *посиніли та розпухли*. Phrase *the mahogany-skinned Hassassin* what means *вбивця зі шкірою червоного дерева* the translator simplified to *смаглявий убивця*. Adjective *spent* in the original it sounds like *виснажений* but the translator used an adjective *спустошений*.

2) *The caller laughed coarsely* (**AD: 162).** – *Убивця знову розреготався* (**ЯД: 164).**

Instead of phrase *той, хто дзвонив, грубо засміявся*, the translator, applying concretization, used the phrase *убивця знову розреготався*.

In contrast to concretization, translation transformation of ***generalization*** consists in the replacement of the word or term of narrower semantics in the output text with the lexical units of the wider semantics in the input text.

1) *His reputation for secrecy was exceeded only by that of his* <u>*deadliness*</u> (**AD: 32**). *– Його вміння берегти таємниці поступалося хіба що вмінню* <u>*вбивати*</u> (**ЯД: 34**).

In this example, the phenomenon of generalization is traced in the translation of the word *deadliness*, which according to the context can be used in the meaning *смертоносність*, but the translator decided to expand the framework, translating it more globally – *вбивати*.

2) *As the killer walked, he imagined his ancestors smiling down on him. Today he was fighting their battle, he was fighting the same enemy they had fought for ages, as far back as the eleventh century . . . when the enemy's crusading armies had first pillaged his land, raping and killing his* <u>*people*</u>, *declaring them unclean, defiling their temples and gods* (**AD: 32**). *– Убивця йшов і уявляв, як із неба йому всміхаються предки. Адже сьогодні він продовжує їхню справу – бореться з тим самим ворогом, з яким вони воювали багато віків, починаючи з одинадцятого століття… коли орди хрестоносців уперше ринули на його землю; вони ґвалтували й убивали його* <u>*співвітчизників*</u>, *називаючи нечестивцями, оскверняли їхні храми й богів* (**ЯД: 34**).

Here, an example of generalization is the word *people*, which in the context could be translated as *народ*, but the translator used the word *співвітчизники*.

Compared to lexical-semantic transformations, formal lexical transformations are much less represented in the analyzed text of the Ukrainian translation, and include transcription, transliteration, and loan translation.

Loan or root-for-root or word-for-word translation is represented by:

1) *Deliver us from evil, he whispered* (**AD: 213**) *– Сохрани нас від злого, прошепотів він* (**ЯД: 215**).

2) *The agent stowed the device, turning now to Langdon. "You will meet the capitaine at the main entrance"* (**DV: 35**). *– Агент прибрав пристрій і обернувся до Ленґдона: – Ви зустрінетеся з капітаном біля головного входу* (**ДВ: 27**).

3) *"Serving the brotherhood is an honor," the killer said* (**AD: 27**). *– Служити братству для мене честь, – відказав убивця* (**ЯД: 29**).

Transliteration as a mechanical transfer of individual words recorded by the graphic system of the original language by means of the graphic system of the translated language is identified in:

1) *"Your four <u>cardinals</u> will die, one every hour starting at eight. By midnight the whole world will be enthralled"* (**AD: 30**). – <u>Кардиналів</u> *будуть публічно страчувати щогодини, починаючи з восьмої вечора* (**ЯД: 32**).

2) *"An item was stolen from <u>Vetra</u> by his murderer"* (**AD: 63**). – *Убивця викрав у <u>Ветри</u> одну річ* (**ЯД: 65**).

Transcription as the reproduction of the sound form (phonemic composition) of the word of the source language using phonemes of the target language is revealed in:

1) *"Or the killer drugs the cardinal,"* <u>Vittoria</u> *said, "brings him to the <u>Pantheon</u> in a wheelchair like some old tourist. He wheels him inside, quietly slits his throat, and then walks out"* (**AD: 225**). – *Або ж убивця накачує кардинала наркотиками, – продовжувала <u>Вітторія</u>, – привозить його до <u>Пантеону</u> в інвалідному візку, як якогось літнього туриста. Завозить досередини, тихо перерізає йому горло і йде геть* (**ЯД: 227**).

2) *"Perhaps you forget, Ms. Vetra, as soon as I report your father's murder, there will be an investigation of <u>CERN</u>"* (**AD: 67**). – *Ти, мабуть, забула, Вітторіє Ветра, що, як тільки я заявлю в поліцію про вбивство твого батька, у <u>ЦЕРНі</u> почнеться розслідування* (**ЯД: 69**).

Adaptive/practical transcoding, in which the word of the source language adapts to the structural features of the target language, is identified as the most frequent subtype of formal lexical transformations in the analyzed text. It is represented in:

1) *"The killer knows where <u>the antimatter</u> is . . . and the missing cardinals. If we could somehow find him . . ."* (**AD: 170**). – *Убивця знає, де <u>антиматерія</u>… і де кардинали. Якби ми змогли якось його знайти…* (**ЯД: 172**).

2) *"Incorrect. Death is only a byproduct of <u>terrorism</u>"* (**AD: 175**). – *Ні. Убивство – тільки побічний продукт <u>тероризму</u>* (**ЯД: 177**).

3) *He had made his kill and delivered the item <u>to Janus</u> as requested* (**AD: 32**). – *Убив, кого належало, й привіз <u>Янусові</u> потрібний предмет* (**ЯД: 35**).

19 analyzed units of the lexical-semantic field "crime" have been rendered into Ukrainian by means of lexical transformations. The main types of transformations and the percentage of their use in the process of translation are displayed by the Table 1.

Table 2.1

Lexical transformations in their percentage to total number of examples

Types of transformations	Percentage of the total number of examples in Annexes (50)
Lexical-semantic transformations	**14 %**
Modulation: 3 examples	6 %
Concretization: 2 examples	4 %
Generalization: 2 examples	4 %
Formal lexical transformations	**20 %**
Loan translation: 3 examples	6 %
Transliteration: 2 examples	4 %
Transcription: 2 examples	4 %
Adaptive/practical transcoding: 3 examples	6 %

On the premise of the Table 1, the adaptive/practical transcoding and loan translation with 6 % predominate quantitatively among formal lexical changes. The slightest spoken to are transliteration and transcription transformations with the same rate of 4 %.

The lexical-semantic changes are considered to be the foremost productive way of all lexical transformations since 14 % of units of the lexical-semantic field "crime" were rendered into Ukrainian by means of modulation, differentiation, specification and generalization. In turn, the foremost visit among lexical-semantic transformations are the transformations of balance that take the primary place on the scale of recurrence with the comparing 6 % of the entire number of chosen cases. The moment put in terms

of frequency of utilize are held by transformations of concretization and generalization with 4 %.

2.2. Grammatical transformations in rendering the units of the lexical-semantic field "crime" in the Ukrainian translation of the American detective discourse

The frequency of linguistic transformations distinguished within the Ukrainian target text compared to the original, can be clarified by contrasts within the grammatical structures of English and Ukrainian, which have a place to different grammatical groups agreeing to typological classification, specifically analytic and synthetic languages, respectively. This can be reflected in critical contrasts between syntactic highlights, such as the nearness of articles, gerunds, centralized structure of straightforward sentences in English, in the Ukrainian translation of a detective novel, different types of grammatical transformations have been identified, including transposition, syntactic substitution, expansion, and omission, which lead to the replacement of grammatical units at various levels, such as parts of speech, sentence elements, and so on.

Transposition. Transformations of transposition as the rearrangement of words in the translation language compared to their location in the original language are largely involved in the translation of the components of the "crime" field in the Ukrainian language. The change in word order in a sentence is caused by structural differences in the expression of theme/theme and rheme in the source and input languages. During the comparative translational analysis, the following types of transposition were identified: 1) transposition of words; 2) transposition of phrases; 3) transposition of the abbreviation; 4) transposition of parts of a complex sentence.

Transposition of words:

1) *As he drew closer to his enemy, the Hassassin wondered if what awaited him inside would be as easy as Janus had promised* (**AD: 87).** *– Наближаючись до*

цитаделі ворога, убивця застановлявся, чи завдання, що чекає на нього там, буде й справді таким простим, як обіцяв Янус (**ЯД: 90**).

2) *The Hassassin waited <u>patiently</u>, five minutes, exactly as he had been told* (**AD: 106**). – *Убивця <u>терпляче</u> вичекав п'ять хвилин, як йому й наказали* (**ЯД: 108**).

Transposition of word combinations:

3) *Fighting a wave of nausea, Langdon let his eyes fall to <u>the victim's chest</u>* (**AD: 47**). – *Стримуючи раптову нудоту, Ленґдон перевів погляд на <u>груди покійного</u>* (**ЯД: 49**).

4) *Phase two, <u>the Hassassin thought</u>, striding into the darkened tunnel* (**AD: 87**). –*Другий етап розпочався, <u>думав убивця</u>, крокуючи темним тунелем* (**ЯД: 90**).

Transposition of the abbreviation:

5) *"The Judicial Police? The <u>DCPJ</u> was the rough equivalent of the <u>U.S.</u> FBI"* (**DV: 25**). – *«Судова поліція? <u>Центральне управління судової поліції</u> – це приблизно те саме, що у <u>Сполучених Штатах</u> ФБР»* (**ДВ: 16**).

Transposition of parts of a complex sentence:

6) *On a busy European street, the killer serpentined through a crowd* (**AD: 31**). – *Убивця маневрував поміж натовпом на людній вулиці європейського міста* (**ЯД: 33**).

7) *<u>Vittoria spoke suddenly</u>. "But if we caught the killer, couldn't you make him talk?"* (**AD: 170**). – *Але якби ми спіймали вбивцю, – <u>раптом заговорила Вітторія</u>, –хіба б ви не розв'язали йому язика?* (**ЯД: 172**).

Replacement. In such varieties, transformations of transposition are revealed as a grammatical replacement of a syntactic structure in the original text that is absent or atypical in the translated language.

Sentence partitioning (fragmentation):

1) *He had killed last night, killed and mutilated, and for him killing was like heroin . . . each encounter satisfying only temporarily before increasing his longing for more* (**AD: 79**). – *Минулої ночі він убив. Убив і скалічив жертву, а вбивство діяло на нього, як наркотик… Кожна нова сутичка задовольняла лише ненадовго, а потім з'являлася ще більша потреба вбивати* (**ЯД: 81**).

In this example, one sentence is divided into 3 sentences and the emphasis is on the word killed.

2) *Vittoria could hear her own heart racing. Why couldn't the Swiss Guard trace that damn caller? The Illuminati assassin is the key! He knows where the antimatter is . . . hell, he knows where the cardinals are! Catch the killer, and everything is solved* (**AD: 175**). *– Вітторія відчувала, як у неї калатає серце. Чому швейцарські гвардійці не можуть вистежити клятого вбивцю? Цей покидьок – ключ до всього! Він знає, де антиматерія... Чорт забирай, він знає, де кардинали! Достатньо його спіймати – і всі проблеми вирішаться* (**ЯД: 177**).

In this example, the translator emphasizes the middle of the sentence by dividing one sentence into two.

3) *Vittoria held the gun out in front of her with both hands. Langdon checked his watch: 8:04 P.M. We're crazy to be in here, he thought. It's too dangerous. Still he knew if the killer were inside, the man could leave through any door he wanted, making a one-gun outside stakeout totally fruitless. Catching him inside was the only way . . . that was, if he was even still here* (**AD: 256**). *– Вітторія тримала пістолет перед собою обома руками. Ленґдон подивився на годинник. 20:04. Тільки божевільний стояв би зараз тут, думав він. Це надто небезпечно. Проте він розумів: якщо убивця досі всередині, то він може вийти через будь-які двері, тому засідка назовні з одним-єдиним пістолетом абсолютно без сенсу. Спіймати його можна хіба що в церкві... Звичайно, за умови, що він іще тут* (**ЯД: 258**).

Addition is used to compensate for semantic or grammatical losses in the translation process and often accompanies rearrangement and syntactic replacement. This transformation involves the introduction of words or phrases in the translation that are not in the original, in order to adequately convey the content and comply with language norms. We have highlighted the options for complement transformation, such as adding a word, adding a phrase, and adding a part of a sentence or sentence.

Addition of a word:

1) *The killer still remembered every word of that call . . .* (**AD: 31**). *– Убивця досі пам'ятав кожне слово з тієї телефонної розмови...* (**ЯД: 33**).

2) *That explains some of the secrecy* (**AD: 109**). – *Це <u>частково</u> пояснює всю цю таємничість* (**ЯД: 111).**

Addition of a word combination:

3) *It was now pronounced <u>assassin</u>* (**AD: 33**). – *Сьогодні воно звучить як <u>асасин – найманий убивця</u>* (**ЯД: 35).**

4) *"Vittoria, we believe your father was killed <u>by a satanic cult</u>"* (**AD: 109**). – *Вітторіє, ми думаємо, що твого батька вбили <u>прибічники одного сатанинського культу</u>* (**ЯД: 111).**

5) *I will make your cardinals media luminaries, Langdon thought, recalling the killer's words. The first cardinal's body appears at eight o'clock. <u>Then one every hour.</u> The press will love it* (**AD: 171**). – *Я їх прославлю на весь світ, думав Ленґдон, згадуючи слова вбивці. Тіло першого кардинала з'явиться о восьмій вечора. <u>Наступного – через годину, і так далі.</u> Преса тішитиметься неймовірно* (**ЯД: 173**).

Addition of a part of a sentence or a sentence:

6) *Vittoria scanned the rest of the room. "I don't see anyone who looks like an assassin about to kill a cardinal. <u>Shall we look around?</u>"* (**AD: 236**). – *Вітторія ще раз уважно оглянула приміщення. – Я не бачу нікого, схожого на вбивцю. <u>Може, варто походити і все обдивитися?</u>* (**ЯД: 238).**

Omission. Omission is the opposite of adding and helps prevent information overload. The omission occurs at the level of words, phrases, parts of a complex sentence.

Omission of the word:

1) *<u>Her</u> father was dead. Murdered for his genius* (**AD: 101**). – *Батька вбили. Знищили за його геніальність* (**ЯД: 103).**

2) *"They are virgin sacrifices." The caller laughed. "Tell <u>me</u>, do you think they are really virgins? Will the little lambs squeal when they die?"* (**AD: 162**). – *Це будуть незаймані жертви. – Незнайомець засміявся. – Скажи, ти справді віриш, що вони незаймані? Чи замекають маленькі ягнята, коли вони вмиратимуть?* (**ЯД: 165).**

Omission of phrases, and parts of a complex sentence:

3) *"Yeah, I saw that! They almost killed us!"* **(AD: 264).** *– Аякже! Вони нас мало не вбили!* **(ЯД: 267).**

Substitution A common kind of grammatical transformations are substitutions, which apply to almost all types of linguistic units. The replacement of word forms, parts of speech, subordinate clauses, types of sentences, types of syntactic connection were determined.

Substitution of passive by active and vice versa:

1) *Whoever killed Leonardo wanted one thing – the antimatter specimen* **(AD: 102).** *– Убивця Леонардо хотів одного – добути антиматерію* **(ЯД: 105).**

Substitution a narrative sentence with an interrogative sentence:

2) *Langdon wondered if the reporter had scared the killer off. Doubtful, he decided, recalling the killer's promise* **(AD: 292).** *– Невже репортерка сполохала вбивцю? подумав Ленґдон. Навряд чи, вирішив він, згадавши, що той обіцяв* **(ЯД: 295).**

3) *Macri was still aghast from the images she had just recorded. She wondered if the dead man was really who she feared he was. Glick's mysterious phone contact suddenly seemed a little less crazy* **(AD: 295).** *– Вона досі не могла отямитися від сцени, яку щойно відзняла на камеру. Невже убитий – це справді той, на кого вона думає? Загадковий телефонний дзвінок до Ґліка уже не здавався їй таким сміховинним* **(ЯД: 297).**

22 analyzed statements representing the functioning of the units of the lexical-semantic field of "crime" were translated into Ukrainian using lexical transformations. The main types of transformations and the percentage of their use in the translation process are shown in Table 2.

Table 2.2

Grammatical transformations in their percentage to total number of examples

Types of transformations	Percentage of the total number of examples in Annexes (50)

Transposition: 7 examples	14 %
Replacement: 3 examples	6 %
Addition: 6 examples	8 %
Omission: 3 examples	6 %
Substitution: 3 examples	6 %

The Table 2 shows that grammatical transformations are the most productive way of translation, as they occur in almost all of the 50 selected examples. The most frequent among grammatical transformations are transformations of transposition with 14%. The second place in terms of frequency of use is occupied by transformations of addition with 8%. The third place is occupied by the transformations of replacement, omission and replacement with 6%, respectively.

2.3. Lexical and grammatical transformations in reproducing the lexical-semantic field "crime" in the Ukrainian translation of the American detective discourse

Transformations can be divided into complex lexical-grammatical, where transformations deal at the same time with both lexical and grammatical units of the source text, and on interlevel, where there's a full-fledged move from lexical to grammatical units of dialect and bad habit versa. The application of interpretation changes is based on the truth that the interpreted content from as total as conceivable beneath strict conditions transmitted all data in agreement with the norms, encased within the introductory content.

To lexical-grammatical translation transformations utilized during the generation of American criminologist talk within the Ukrainian dialect, have a place antonymic interpretation, fundamentally change and compensation. Let's consider in more detail the specifics of their utilize within the writings of the inquired about talk.

The essence of taking an ***antonymic translation*** is to utilize in translation of a word or phrase that incorporates a meaning inverse to the meaning the comparing English word or state utilized within the unique.

Sorts of antonymic translation, cases which are watched in our research material:

Negation. This method assumes that a word or phrase in the positive meaning is translated with the help of the Ukrainian negative particles не, for example:

1) *"A formal investigation," Kohler said, his voice firm, "will take place. However, it will most certainly involve a search of Vetra's lab, <u>a space he and his daughter hold most private</u>. Therefore, it will wait until Ms. Vetra has arrived. I feel I owe her at least that modicum of discretion"* (**AD: 46).** – *Формальне розслідування, – сказав Колер твердим голосом, – буде проведено. Однак воно, найімовірніше, розпочнеться з обшуку лабораторії Леонардо Ветри, <u>а вони з дочкою не пускали туди сторонніх</u>. Тому з розслідуванням доведеться зачекати до приїзду міс Ветри. Думаю, це найменше, що я можу зробити зі свого боку на знак поваги до неї* (**ЯД: 49).**

Positivization. This technique is the opposite of negation. Example:

2) *"Not at all," Langdon replied. Branded corpses are a problem for me. Flying I can handle* (**AD: 28).** – *У жодному разі, – відказав Ленґдон. Трупи з тавром на грудях – оце для мене проблема. А літати – це дурниця* (**ЯД: 30).**

Cancellation of negative semantics present in the text or sentence components:

3) *"Impossible. They are invulnerable"* (**AD: 31).** – *Це неможливо. Вони недосяжні* (**ЯД: 33).**

Like many other transformations, antonymic translation can be due to both linguistic and contextual reasons. The use of antonymic translation can sometimes be the result of regular inconsistencies between two cultures, or its use can be dictated by the context or norms of the target language.

Therefore, antonymic translation is usually one of the most convenient methods of conveying the semantic and stylistic meaning of many sentences. This lexicogrammatical transformation can help the translator emphasize individual

semantic accents and achieve the communicative identity of the texts in both languages.

In case of loss during translation of one or more stylistic techniques used in the speech of the characters, the translator can compensate them by some other means. One of these methods is *compensation*.

It is worth distinguishing between full and partial compensation, where full compensation conveys the equivalence of the translation as accurately as possible, and partial compensation, or compensation with other techniques only partially conveys the content of the speech text the original.

Full compensation:

1) *"He's <u>dead all right</u>. I just saw the <u>cause of death</u>"* (**AD: 266**). – *Він <u>мертвий, мертвий</u>. Просто я побачив, <u>від чого він помер</u>* (**ЯД: 268**).

2) *The killer's <u>eyes went wide</u>. "<u>An impossible task</u>"* (**AD: 32**). – *Убивця <u>був вражений</u>. – <u>Не може бути</u>!* (**ЯД: 35**).

Partial compensation:

3) *As he made his way through the streets, <u>his black eyes gleamed with foreboding</u>* (**AD: 32**). – *<u>Із зловісним блиском у чорних очах</u> убивця протискався крізь натовп по вулицях* (**ЯД: 35**).

4) *They were renowned not only for their brutal killings, but also for celebrating their slayings by plunging themselves into <u>drug-induced stupors</u>. Their drug of choice was a potent intoxicant they called hashish* (**AD: 32**). – *Вони прославилися не лише жорстокими вбивствами, а ще й тим, що святкували свої перемоги, поринаючи в <u>наркотичний дурман</u>. Перевагу вони надавали одному потужному засобу, який називали гашишем* (**ЯД: 35**).

Such thus, we apply for compensation in the case impossibility of transferring spoken vocabulary at translate it by the respondent.

A *complete transformation* is a translation a transformation that involves expression the meaning of what is said in one language by the means of another, which are neither lexical nor contextual equivalents of individual words. To translators

succeed in a holistic transformation mostly when conveying slang or slang vocabulary that is specific to each cultures.

During the translation of the components of the lexical-semantic field of "crimes", transformations of total reorganization (holistic transformation) were revealed, which involve the restructuring of the internal form of the elements of the original text, for example:

1) *The Hassassin strode quickly now, his black eyes <u>filling with anticipation</u>* (**AD: 16**). – *Убивця йшов швидким кроком, чорні очі <u>горіли нетерпінням</u>* (**ЯД: 19**).

Application of complete transformation as well involves the replacement of a colloquial phrase descriptive word:

2) *"I am <u>Commander Olivetti</u> – Comandante Principale of the <u>Swiss Guard</u>"* (**AD: 20**). – <u>*Ернесто Оліветті*</u>. *Інспектор <u>Ватиканської поліції</u>* (**ЯД: 22**).

3) *As their notoriety spread, these lethal men became known by a single word – Hassassin – literally "the followers of hashish"* (**AD: 32**). – *Слава про них множилась, і незабаром цих нещадних убивць почали називати одним-єдиним словом – гашишин – дослівно «шанувальник гашишу»* (**ЯД: 35**).

We can observe that the translator took the name of the hero rather than his position, conjointly utilized the descriptive translation of the Vatican Police when transferring the Swiss Guard organization.

So, holistic transformation is utilized when duplicating colloquial vocabulary within the Ukrainian language American detective discourse generally amid translation of slang, jargon, phrasal verbs and slurs, when theirs is missing within the Ukrainian language the respondent or the interpretation by the respondent is improper from the point of see of the pragmatics of the content.

10 analyzed utterances representing the functioning of the units of the lexical-semantic field "crime" have been rendered into Ukrainian by implies of lexical and grammatical transformations. The most sorts of changes and the rate of their utilize within the process of translation are shown by the Table 3.
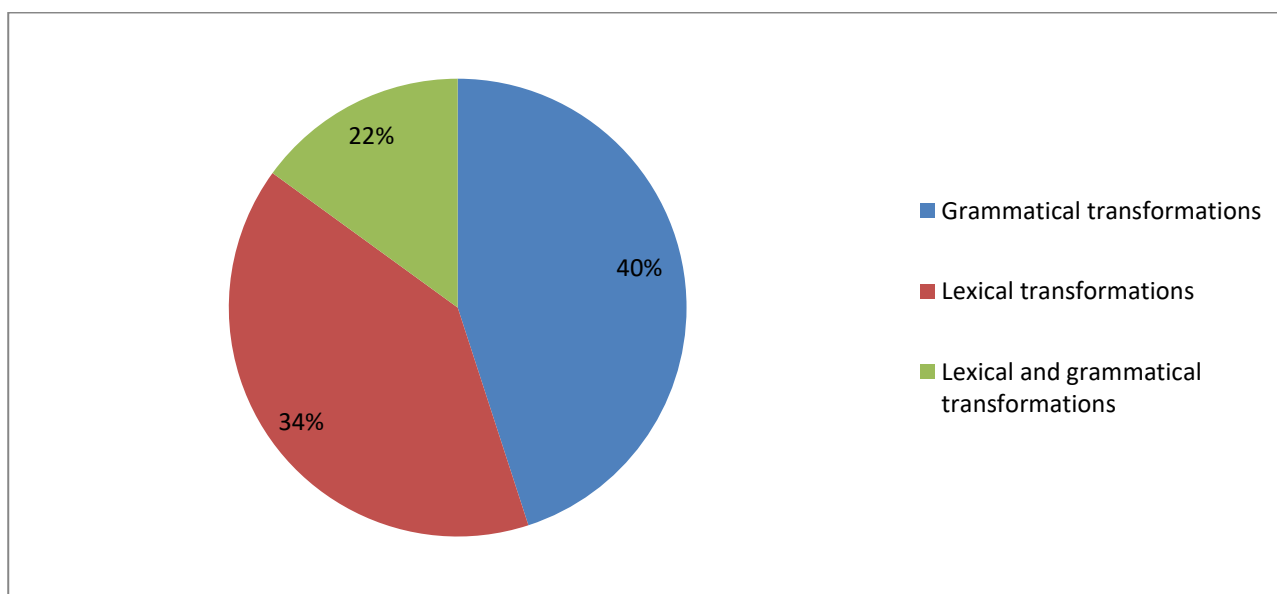
Lexical and grammatical transformations in their percentage to total number of examples

Types of transformations	Percentage of the total number of examples in Annexes (50)
Antonymic translation: 3 examples	6 %
Compensation: 4 examples	10 %
Complete transformation: 3 examples	6 %

Table 3 shows that the most productive of lexical-grammatical transformations is compensation, which accounts for 10% of the total number of examples. The second place in terms of frequency of use (6%) is occupied by antonymic translation and complete transformation.

After analyzing the examples, we were convinced that sentences in the original language are subject to reconstruction more from the grammatical side, since the number of grammatical transformations used by the translator is somewhat greater than lexical and lexical-grammatical ones. The diagram below demonstrates the results obtained during our process study (table. 2.1.).

Utilizing the continuous sampling strategy, 50 examples were chosen works of art to analyze the recurrence of utilize of transformations in translation from English to Ukrainian. After conducting a comparative analysis of the original and the interpretation into Ukrainian, 51 transformations were found, of which the entire sum of grammatical transformations is 22 units, lexical – 19 units, and lexical-grammatical – 10.

Picture 2.1. Diagram of the general frequency of use of translational transformations

As a result of the experiment, it was established that transposition is the most frequently used grammatical transformation; the second place is occupied by additions. Of the lexical ones, the first place is occupied by modulation, transformation of loanwords and adaptive transcoding. The following translations turned out to be the least common transformations: clarification and generalization, transliteration and transcription.

Among lexical-grammatical transformations, compensatory transformation is the most common, antonymic translation and complete transformations are the least common.

Conclusions to Chapter 2

The material of the section made it possible to reach the following main conclusions.

The most productive way of translation is grammatical transformations, which account for 40% of 100% of the total number of examples. Among these transformations, we have identified substitutions, substitutions, additions, omissions, and transpositions. The most common is the transposition transformation. The least productive are replacement, omission, and replacement. A significant percentage of grammatical transformations can be explained by differences in the grammatical structures of English and Ukrainian languages, which belong to the analytical and synthetic typological subtypes of languages with free and fixed word order, respectively.

Among lexical transformations, formal lexical transformations predominate. The most frequently used are adaptive/practical transcoding and loan translations, which make up 6 %. The most unproductive are transliteration and transcription transformations.

The least representative when reproducing the units of the lexical-semantic field of "crimes" in the Ukrainian translation are lexical-grammatical transformations, among which the most frequent is compensation (10%). The transformations of antonymic translation and complete transformation are the least common - 6%. . The method of their transmission contributes to the strengthening of sems related to the lexical-semantic field of "crimes" in the target text.

CONCLUSIONS

In the process of our research, we have analyzed the main option of translating the lexical-semantic field "crime" based on Dan Brown`s detective novels "The Da Vinci Code" and "Angels & Demons" its Ukrainian translation.

Within the theoretical part we considered the issue of lexical-semantic areas in modern linguistics, which is characterized within the work as a structural-semantic solidarity.

Whereas studying the existing classifications of translation changes, we separated between the interpretation methods as relating to entire writings, and interpretation changes as strategies utilized for utterances and the parts of writings as well as clarified the sorts of changes important to the errands of literary translation.

The study of the characteristics of the detective discourse made it conceivable to distinguish such its highlights as congruity to the rule, a propensity towards standardization, typification, plot consistency and basic judgment, as well as to decide the work of lexical and semantic implies in giving account excitement. The text discusses engaging the reader and conveying cultural, historical, and emotional context. It also identifies the elements of the core, central, and peripheral parts that form the lexical-semantic field "crime", highlighting 4 lexical-semantic clusters.

Among the identified translation modifications, grammatical transformations have been identified as the most productive, accounting for 40% of all cases. These transformations include transpositions (14%), additions (8%), omissions (6%), replacements (6%), and substitutions (6%).

Regarding lexical transformations, formal lexical transformations are the most productive at 20%. This category includes adaptive-practical transcoding (6%), borrowed translation (6%), as well as transliteration and transcription (4% each) as the most productive methods. Unproductive techniques of translation in the target text. To a lesser extent, the input text contains lexical-semantic transformations (14%), which involve modulation, which is the most frequent type (6%), concretization and generalization (4% each).

Lexico-grammatical transformations are few compared to the other two considered types and are represented by compensation (10%), antonymic translation and complete transformation (6%).

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ANNEX

1	The Hassassin padded the length of the hallway like a panther anticipating a long overdue meal.	Убивця крався коридором нечутно, наче пантера на запах довгожданої здобичі.
2	The killer's eyes glistened, black like oil.	Чорні як смола очі вбивці блиснули.
3	The woman's hands were tied, her wrists now purple and swollen from chafing. The mahogany-skinned Hassassin lay beside her, spent, admiring his naked prize.	Руки жінки були зв'язані. Зап'ястя, туго стягнуті мотузкою, посиніли й розпухли. Смаглявий убивця лежав поруч, спустошений, і милувався своєю оголеною винагородою.
4	The caller laughed coarsel.	Убивця знову розреготався.
5	"Vittoria," Kohler urged, "your father was brutally murdered. You would be better to remember him as he was".	Вітторіє, твого батька вбили… вбили по-звірячому. Хіба не краще тобі запам'ятати його таким, яким він був за життя? – спробував переконати її Колер.
6	The Hassassin lay his unconscious trophy in the rear of the van and took a moment to admire her sprawled body .	Убивця поклав свій непритомний трофей у задній частині мікроавтобуса і на мить затримався, щоб помилуватися тілом жертви.
7	His reputation for secrecy was exceeded only by that of his deadliness.	Його вміння берегти таємниці поступалося хіба що вмінню вбивати.
8	As the killer walked, he imagined his ancestors smiling down on him. Today he was fighting their battle, he was fighting the same enemy	Убивця йшов і уявляв, як із неба йому всміхаються предки. Адже сьогодні він продовжує їхню справу – бореться з тим самим ворогом, з яким вони

	they had fought for ages, as far back as the eleventh century . . . when the enemy's crusading armies had first pillaged his land, raping and killing his people, declaring them unclean, defiling their temples and gods.	воювали багато віків, починаючи з одинадцятого століття… коли орди хрестоносців уперше ринули на його землю; вони ґвалтували й убивали його співвітчизників, називаючи нечестивцями, оскверняли їхні храми й богів.
9	Deliver us from evil, he whispered.	Сохрани нас від злого, прошепотів він.
10	The agent stowed the device, turning now to Langdon. "You will meet the capitaine at the main entrance".	Агент прибрав пристрій і обернувся до Ленгдона: – Ви зустрінетеся з капітаном біля головного входу.
11	"Serving the brotherhood is an honor," the killer said.	Служити братству для мене честь, – відказав убивця.
12	"Your four cardinals will die, one every hour starting at eight. By midnight the whole world will be enthralled".	Кардиналів будуть публічно страчувати щогодини, починаючи з восьмої вечора.
13	"An item was stolen from Vetra by his murderer".	Убивця викрав у Ветри одну річ.
14	"Or the killer drugs the cardinal," Vittoria said, "brings him to the Pantheon in a wheelchair like some old tourist. He wheels him inside, quietly slits his throat, and then walks out".	Або ж убивця накачує кардинала наркотиками, – продовжувала Вітторія, – привозить його до Пантеону в інвалідному візку, як якогось літнього туриста. Завозить досередини, тихо перерізає йому горло і йде геть.
15	"Perhaps you forget, Ms. Vetra, as soon as I report your father's	Ти, мабуть, забула, Вітторіє Ветра, що, як тільки я заявлю в поліцію про

	murder, there will be an investigation of CERN".	вбивство твого батька, у ЦЕРНі почнеться розслідування.
16	"The killer knows where the antimatter is . . . and the missing cardinals. If we could somehow find him . . ."	Убивця знає, де антиматерія… і де кардинали. Якби ми змогли якось його знайти…
17	"Incorrect. Death is only a byproduct of terrorism".	Ні. Убивство – тільки побічний продукт тероризму.
18	He had made his kill and delivered the item to Janus as requested.	Убив, кого належало, й привіз Янусові потрібний предмет.
19	As he drew closer to his enemy, the Hassassin wondered if what awaited him inside would be as easy as Janus had promised.	Наближаючись до цитаделі ворога, убивця застановлявся, чи завдання, що чекає на нього там, буде й справді таким простим, як обіцяв Янус.
20	The Hassassin waited patiently, five minutes, exactly as he had been told.	Убивця терпляче вичекав п'ять хвилин, як йому й наказали.
21	Fighting a wave of nausea, Langdon let his eyes fall to the victim's chest.	Стримуючи раптову нудоту, Ленгдон перевів погляд на груди покійного.
22	Phase two, the Hassassin thought, striding into the darkened tunnel.	Другий етап розпочався, думав убивця, крокуючи темним тунелем.
23	"The Judicial Police? The DCPJ was the rough equivalent of the U.S. FBI".	«Судова поліція? Центральне управління судової поліції – це приблизно те саме, що у Сполучених Штатах ФБР».
24	On a busy European street, the killer serpentined through a crowd.	Убивця маневрував поміж натовпом на людній вулиці європейського міста.

25	Vittoria spoke suddenly. "But if we caught the killer, couldn't you make him talk?"	Але якби ми спіймали вбивцю, – раптом заговорила Вітторія, – хіба б ви не розв'язали йому язика?
26	He had killed last night, killed and mutilated, and for him killing was like heroin . . . each encounter satisfying only temporarily before increasing his longing for more.	Минулої ночі він убив. Убив і скалічив жертву, а вбивство діяло на нього, як наркотик… Кожна нова сутичка задовольняла лише ненадовго, а потім з'являлася ще більша потреба вбивати.
27	Vittoria could hear her own heart racing. Why couldn't the Swiss Guard trace that damn caller? The Illuminati assassin is the key! He knows where the antimatter is . . . hell, he knows where the cardinals are! Catch the killer, and everything is solved.	Вітторія відчувала, як у неї калатає серце. Чому швейцарські гвардійці не можуть вистежити клятого вбивцю? Цей покидьок – ключ до всього! Він знає, де антиматерія… Чорт забирай, він знає, де кардинали! Достатньо його спіймати – і всі проблеми вирішаться.
28	Vittoria held the gun out in front of her with both hands. Langdon checked his watch: 8:04 P.M. We're crazy to be in here, he thought. It's too dangerous. Still he knew if the killer were inside, the man could leave through any door he wanted, making a one-gun outside stakeout totally fruitless. Catching him inside was the only way . . . that was, if he was even still here.	Вітторія тримала пістолет перед собою обома руками. Ленгдон подивився на годинник. 20:04. Тільки божевільний стояв би зараз тут, думав він. Це надто небезпечно. Проте він розумів: якщо убивця досі всередині, то він може вийти через будь-які двері, тому засідка назовні з одним-єдиним пістолетом абсолютно без сенсу. Спіймати його можна хіба що в церкві… Звичайно, за умови, що він іще тут.

29	The killer still remembered every word of that call . . .	Убивця досі пам'ятав кожне слово з тієї телефонної розмови…
30	That explains some of the secrecy.	Це частково пояснює всю цю таємничість.
31	It was now pronounced assassin.	Сьогодні воно звучить як асасин – найманий убивця.
32	"Vittoria, we believe your father was killed by a satanic cult".	Вітторіє, ми думаємо, що твого батька вбили прибічники одного сатанинського культу.
33	I will make your cardinals media luminaries, Langdon thought, recalling the killer's words. The first cardinal's body appears at eight o'clock. Then one every hour. The press will love it.	Я їх прославлю на весь світ, думав Ленгдон, згадуючи слова вбивці. Тіло першого кардинала з'явиться о восьмій вечора. Наступного – через годину, і так далі. Преса тішитиметься неймовірно.
34	Vittoria scanned the rest of the room. "I don't see anyone who looks like an assassin about to kill a cardinal. Shall we look around?"	Вітторія ще раз уважно оглянула приміщення. – Я не бачу нікого, схожого на вбивцю. Може, варто походити і все обдивитися?
35	Her father was dead. Murdered for his genius.	Батька вбили. Знищили за його геніальність.
36	"They are virgin sacrifices." The caller laughed. "Tell me, do you think they are really virgins? Will the little lambs squeal when they die?"	Це будуть незаймані жертви. – Незнайомець засміявся. – Скажи, ти справді віриш, що вони незаймані? Чи замекають маленькі ягнята, коли вони вмиратимуть?
37	"Yeah, I saw that! They almost killed us!"	– Аякже! Вони нас мало не вбили!

38	Whoever killed Leonardo wanted one thing – the antimatter specimen.	Убивця Леонардо хотів одного – добути антиматерію.
39	Langdon wondered if the reporter had scared the killer off. Doubtful, he decided, recalling the killer's promise.	Невже репортерка сполохала вбивцю? подумав Ленгдон. Навряд чи, вирішив він, згадавши, що той обіцяв.
40	Macri was still aghast from the images she had just recorded. She wondered if the dead man was really who she feared he was. Glick's mysterious phone contact suddenly seemed a little less crazy.	Вона досі не могла отямитися від сцени, яку щойно відзняла на камеру. Невже убитий – це справді той, на кого вона думає? Загадковий телефонний дзвінок до Ґліка уже не здавався їй таким сміховинним.
41	"A formal investigation," Kohler said, his voice firm, "will take place. However, it will most certainly involve a search of Vetra's lab, a space he and his daughter hold most private. Therefore, it will wait until Ms. Vetra has arrived. I feel I owe her at least that modicum of discretion".	Формальне розслідування, – сказав Колер твердим голосом, – буде проведено. Однак воно, найімовірніше, розпочнеться з обшуку лабораторії Леонардо Ветри, а вони з дочкою не пускали туди сторонніх. Тому з розслідуванням доведеться зачекати до приїзду міс Ветри. Думаю, це найменше, що я можу зробити зі свого боку на знак поваги до неї.
42	"Not at all," Langdon replied. Branded corpses are a problem for me. Flying I can handle.	У жодному разі, – відказав Ленгдон. Трупи з тавром на грудях – оце для мене проблема. А літати – це дурниця.
43	"Impossible. They are invulnerable".	«Це неможливо. Вони недосяжні».

44	"He's dead all right. I just saw the cause of death".	Він мертвий, мертвий. Просто я побачив, від чого він помер.
45	The killer's eyes went wide. "An impossible task".	Убивця був вражений. – Не може бути!
46	As he made his way through the streets, his black eyes gleamed with foreboding.	Із зловісним блиском у чорних очах убивця протискався крізь натовп по вулицях.
47	They were renowned not only for their brutal killings, but also for celebrating their slayings by plunging themselves into drug-induced stupors. Their drug of choice was a potent intoxicant they called hashish.	Вони прославилися не лише жорстокими вбивствами, а ще й тим, що святкували свої перемоги, поринаючи в наркотичний дурман. Перевагу вони надавали одному потужному засобу, який називали гашишем.
48	The Hassassin strode quickly now, his black eyes filling with anticipation.	Убивця йшов швидким кроком, чорні очі горіли нетерпінням.
49	"I am Commander Olivetti – Comandante Principale of the Swiss Guard".	– Ернесто Оліветті. Інспектор Ватиканської поліції.
50	As their notoriety spread, these lethal men became known by a single word – Hassassin – literally "the followers of hashish".	Слава про них множилась, і незабаром цих нещадних убивць почали називати одним-єдиним словом – гашишин – дослівно «шанувальник гашишу».

A fragment of the text from "Angels and Demons"

On a busy European street, the killer serpentined through a crowd. He was a powerful man. Dark and potent. Deceptively agile. His muscles still felt hard from the thrill of his meeting.

It went well, he told himself. Although his employer had never revealed his face, the killer felt honored to be in his presence. Had it really been only fifteen days since his employer had first made contact? The killer still remembered every word of that call . . .

"My name is Janus," the caller had said. "We are kinsmen of a sort. We share an enemy. I hear your skills are for hire."

"It depends whom you represent," the killer replied.

The caller told him.

"Is this your idea of a joke?"

"You have heard our name, I see," the caller replied.

"Of course. The brotherhood is legendary."

"And yet you find yourself doubting I am genuine."

"Everyone knows the brothers have faded to dust."

"A devious ploy. The most dangerous enemy is that which no one fears."

The killer was skeptical. "The brotherhood endures?"

"Deeper underground than ever before. Our roots infiltrate everything you see . . . even the sacred fortress of our most sworn enemy."

"Impossible. They are invulnerable."

"Our reach is far."

"No one's reach is that far."

"Very soon, you will believe. An irrefutable demonstration of the brotherhood's power has already transpired. A single act of treachery and proof."

"What have you done?"

The caller told him.

The killer's eyes went wide. "An impossible task.

The next day, newspapers around the globe carried the same headline. The killer became a believer.

РЕЗЮМЕ

Курсову роботу присвячено дослідженню способів перекладу одиниць лексико-семантичного поля «злочин» у детективних романах Дена Брауна «Код да Вінчі» та «Янголи та демони». У ході роботи висвітлено проблему лексико-семантичних полів у сучасній лінгвістиці, класифікації перекладацьких трансформацій, а також особливості детективного дискурсу та здійснено перекладацький аналіз фактичного матеріалу дослідження (50 речень з детективних романів). Крім того, у курсовій роботі результати дослідження представлені у формі таблиць та діаграми, що представляють найчастотніші перекладацькі трансформації.

Ключові слова: переклад, лексико-семантичне поле, детективний дискурс.