

*Baranovska L. M.,**Student at the Applied Linguistics Department
Lviv Polytechnic National University**Albota S. M.,**Candidate of Philological Sciences, Associate Professor,
Associate Professor at the Applied Linguistics Department
Lviv Polytechnic National University*

STYLISTIC MEANS OF EMBODYING THE TENSION ATMOSPHERE IN STEPHEN KING'S NOVEL "THE OUTSIDER"

Summary. The ways of reproducing stylistic means that allow to convey the atmosphere of tension in Stephen King's novel "The Outsider" have been considered. Their translation into Ukrainian was analyzed. It is regarded that one of the most important aspects of translation studies is stylistic one, as it serves as a means of achieving adequate translation of the text and expression of its features by the translator in the process of rendering. This process helps to establish the relationship and mutual understanding between people of different cultures, it serves as a tool for the exchange of cultural heritage and a factor in enriching the culture. Through the concept of content, the author brings the reader closer to understanding such areas of expression as material-logical and ideological-cognitive, helps to adopt the emotional coloration of the work, and proves that the text has the ability to influence the mind and feelings of the reader. This ability is connected with the stylistic intensity of the image. The greatest difficulty in this case is the search for practical equivalents, especially when it is impossible to find grammatical, lexical or stylistic forms that would convey the peculiarity of the source language and the material significance in the target language. Stephen King uses in his novels such stylistic means that perform the function of providing a psycho-emotional background of the work and allow to properly construct a story line that will keep the reader in an atmosphere of tension and will affect their consciousness. That is why each literary meaning of a particular image must be determined by its place in the language system of the work in the process of translation, so that the reader understands what the author is trying to convey to him with this statement. Achieving the result consists in the correct understanding of the translator's requirements for clear and concise disclosure of the image of the original. An important task for the translator is to establish similarities or differences in the semantic connections between words and phrases of the two languages or their incompatibility. Each case of rendering such concepts has many elements that are difficult to convey in the target language. One of the ways that will allow to receive an adequate translation of such works is to change the factual meaning of the word or the nature of its use. During the translation fiction, the issues of transmitting the national peculiarity of the original text are significant. The biggest risks in the process of rendering are the risk of either losing the specificity of one of the styles of the source language, or using too many exotic and incomprehensible words. In order to avoid these situations, it is necessary to thoroughly compare the imprint translation of the work with the original, to take into account the author's outlook, national and literary environment to ensure adequacy of translation.

Key words: translation, style, stylistic aspect, language stylistics, text, fiction, metaphor.

Formulation of the research problem. Translation of the fiction works faces the same tasks as other types of translation: it is focused on reproducing everything that is in the source language, by means of the language of translation. Translation in general and fiction in particular, is an extremely complex process that requires some translating effort and skill, the ability to correctly determine the type or variety of text and choose adequate translation tools [1, p. 262–263]. The peculiarities and specifics of the problems associated with translation are explained by the significant differences between fiction texts and other types of texts. The relevance of the topic is confirmed by the growing interest in the works of American writer Stephen King, the necessity for a comprehensive analysis of various types of information presented in his texts, including figurative and subtextual, in order to ensure quality translation interpretation of fictional works where such information is present. This work is particularly complex because it is characterized by language play, the use of a large number of epithets, symbolization and metaphORIZATION.

Analysis of recent research and publications. The problem of translatability of a fictional text has always been and remains one of the most relevant for various branches of humanities: theory and practice of translation, linguistics, literary studies. It was touched upon in one way or another in the works of such leading theorists of translation science as I. Korunets, R. Zorivchak, V. Koptilov, V. Karaban, V. Vinogradov, A. Popovych and others. The difficulties that arise in the process of translating fiction are determined by the very specifics of this style.

Accordingly, the form and plot of the fiction are in integral dialectical unity, the most significant task of literary translation is to keep this unity. In order for literary works to be considered perfectly translated, it is necessary to convey the ideological and figurative essence of the original work through the reflection of its semantic and stylistic structure [2]. All the important components of the original in their relationship between themselves and the literary integrity of the work must be translated.

The purpose of this article is to study in detail which stylistic means the author uses in order to convey the atmosphere of tension in the work and which grammatical and lexical transformations during the translation of stylistic means from English into Ukrainian by Anastasia Rogoza in Stephen King's novel "The Outsider" are available. The solution of the suggested purpose is reached by performance of a number of objectives:

– to identify the stylistic means that the author most often uses to convey the concept of horror and tension;

– to analyze the translation transformations used in the process of rendering these stylistic means;

– to highlight the difficulties that arise in the process of translating stylistic means from English into Ukrainian.

The object of the study are stylistic means of the atmosphere of tension on the material of the novel "The Outsider" by the American writer Stephen King in Ukrainian. The subject of the research – peculiarities of stylistic means, lexical and grammatical transformations used in the process of translating from English into Ukrainian.

Outlining the main findings of the research. Horror literature is one of the strangest and most ambiguous phenomena in world literature. The specificity of the literary text, the genre of which in modern culture is determined by the concept of "horror" is to achieve a certain pragmatic task, which is to convey to the reader the emotional state of fear, fright, and nervous excitement. The notion of fear, as the most intense negative emotion in its psychological impact, is a versatile, universal emotional experience, in connection with which the language requires the existence of specialized language resources for its representation, which are available in most world languages, including the English language system. The fear is one of the oldest and strongest human feelings [3, p. 75], one cannot question the authenticity and dignity of the horrible and mysterious story as a literary genre. Obviously, this genre, being closely related to primary human instincts, is as ancient as thinking and speech [3, p. 76].

The author usually tries to convey feelings of fear through certain means and that is why stylistic semasiology plays a significant role in the belles-lettres, which explores various paths of imagery and emotional expressiveness. The imagery is the transfer of a general concept through a specific verbal image. By verbal image, we mean the use of words in such combinations, which make it possible to enhance the lexical meaning with additional emotionally expressive and evaluative nuances. In the belles-lettres and fictional style, tropes promote better understanding of the text, express and organize the recitation, and the main function of tropes in the language of works of art is pictorial aesthetics. The tropes in both English and Ukrainian include comparison, metaphor, epithet, metonymy, synecdoche, personification, allegory. Also, in the texts of fiction style quite often there is a phenomenon of synonymy, which is transformed in different ways in certain stylistic figures of language. Euphemisms and paraphrases can be components of a synonymous series. The phenomenon of antonymy (as well as synonymy) is associated with polysemy or ambiguity of words; a polysemous word can have several antonymous equivalents. Antonyms, which make it possible to create a contrasting description of images, are the basis of literary reception of the collision. Antonymy is the basis of such fiction methods as antithesis, oxymoron (epithet-oxymoron), iron (ironic comparison) [4, p. 177–178].

Metaphorization is one of the most common means of enriching literary work without formation of new units. According to N. Arutiunova, an essential component of the mechanism of metaphor is a comparison procedure. It comes down to finding common characteristics, metaphor can be deduced from a comparison based on parallelism of different-leveled phenomena [5].

The novel "The Outsider" was chosen to be a basis of the study because it is a modern work (published in the United States in 2018 [6]) and popular among fans of the work of S. King. KDS

Publishing House, translated by Anastasia Rogoza, firstly published the work in Ukrainian.

Stephen King introduces the concept of horror in this novel gradually, as if preparing the protagonists to meet the inevitable, the supernatural, to be acquainted in advance with its supernatural essence, but this method of narration is not typical of this author, as he prefers the sudden appearance of "terrible". In the novel "The Outsider", the author uses a lot of stylistic means to make the reader feel awkward, tense, anxious and expect future developments in the plot.

Using personification the author aims to convey an atmosphere of oppression and create a sense of danger. The essence of personification is to endow human qualities with inanimate objects – mostly abstract concepts, such as thoughts, actions, intentions and emotions:

She came on the run, and I just pointed at the cantaloupe, laying there on the counter, split in two. It was full of maggots and flies... Since that day I can't bear to look at a slice of cantaloupe, let alone eat one. That's my Terry Maitland metaphor, Bill. The cantaloupe looked fine. It wasn't spongy. The skin was whole... [7].

Вона примчала на кухню, а я просто вказав на канталупу, що лежала на стільниці, розрізана навпіл. У ній було повно личинок і мух... Відтоді я дивитися на канталупи не можу, не те що їсти. Отака моя метафора на Террі Мейтленда, Білле. На вигляд із канталупою все було гаразд. Не м'яка, не прогнила, шкірка ціла... [8, p. 213].

The quote shows that the main suspect in the murder of Terry Maitland, a good man whom everyone knew, is equated with cantaloupe, which seemed to look perfectly normal on the outside, but inside, was spoiled. The same goes for Terry, a completely good person on the outside, but it is unknown what he was like inside.

The mention of worm cantaloupe is mentioned more than once in the work. However, the best embodiment of this concept, as something bad, all-encompassing evil, the author demonstrates only at the end of the work:

Its face split down the middle like a rotted gourd. There was no brain in the cavity thus revealed, only a writhing nest of those worms, inescapably reminding Ralph of the maggots he had discovered in that long-ago cantaloupe [7].

Обличчя тріснуло навпіл, мов гнилий гарбуз. Виявилось, що в порожнині немає ніякого мозку, лиш закомашніле гніздо хробаків, які відразу ж нагадали Ралфу про черв'яків, який він давним-давно знайшов у канталупі [8, p. 552].

Also, in this example, we can see a stylistic means of comparison. In horror novels, comparison is used to assess situations and characters, explain the emotional state of the characters, individual description, create associations based on the reader's experience, and create a humorous or ironic effect. Thus, the author makes it clear that the Outsider is unnecessary, meaningless thing that has no meaning and right to exist.

No fewer effective means of creating an atmosphere of fear is parceling, which Rosenthal D.E. and Holub I. B. [9] interpreted as a special way of sentence division, in which the realization of the utterance is carried out in two or more intonation-semantic language units, which are placed one after the other after the separation pause [10]. An important component of this linguistic and stylistic means of speech is intonation. A pause made by a speaker means moving from a less significant part of the utterance to a more significant one. Parcellation focuses the reader's attention on the intensity of a particular emotion experienced. For King, parceling is one of the most permanent stylistic device:

I think it was someone else. I think it was an outsider [7].

Гадаю, це зробив чужинець. Аутсайдер [8, р. 339].

Worse even than the Man with the Sack. Farnicoco is the Hooded Man. He's Mr. Death [7].

Farnicoco – це Чоловік у каптурі. Містер Смерть [8, р. 462].

Something else poisoned him first. Something worse than any snake. He called it Tat-Man, we call it the outsider. El Cuso. We need to finish this [7].

Та спершу його отруїло дещо інше. Щось страшніше за будь-яку змію. Він називав його Чоловіком з Татухами, ми називаємо його чужинцем. *El Cuso*. Треба з цим покінчити [8, р. 533].

Stephen King repeatedly uses allusion in his novel, an indication or analogy to author's previous works. This is best seen when the Outsider explains why he lives in a cave where children once died, using the word "glow" or 'shining' the author refers to his previous works "The Shining" [11] and "Dr. Sleep" [12], in which the concept of "shining" means something special, an extraordinary force that is unique to children. This is the reason why some supernatural beings kill and feed on children in order to live longer.

But their remains give off a glow. A kind of...I don't know, these are not things I ordinarily talk about...a kind of emanation. Even those foolish boys give off that glow, although it's faint. They're very far down [7].

Але їхні рештки випромінюють сяйво. Щось на кшталт... не знаю, зазвичай я про такі речі не говорю... щось на кшталт еманцій. Навіть ці дурноголові хлопці випромінюють сяйво, хоч яке слабке. Вони дуже глибоко [8, р. 546].

One of the features of King's style is the use of oxymoron, it is a combination of incompatible. In this example, such a contrast is justified by the fact that the adjective "normal" could be replaced only by "human race". In translation, the oxymoron is stored by tracing, respectively, uses a stylistic equivalent.

That's the case with a good many normal serial killers [7].

Так само, як і більшість звичайних серійних убивць [8, р. 448].

A kind of literary metaphor is metonymy. This phenomenon helps the author to emphasize more clearly a certain concept, in some cases to give it more tragedy, significance.

Claude will end up dragging my meat and bones to Austin [7].

Клод таки потягне мої кістки до Остіна... [8, р. 478].

In the process of describing supernatural beings, the author uses a large number of epithets and metaphors. In translation, such metaphors, as a rule, retain their semantic and stylistic components with minor adaptations.

He had straws for eyes [7].

І соломинки замість очей [8, р. 216].

The hood flew back, revealing a face that was not a face at all, but a lumpy blank. Carlotta screamed as two glowing prongs emerged from where the eyes should have been. They must have had some kind of mystic repelling power, because Carlotta staggered against the wall and held one hand up in front of her luchadora mask, trying to shield herself [7].

Каптур злетів, і під ним показалося зовсім не обличчя, а грудкувате ніщо. Карлотта закричала – дві світні паростки з'явилися там, де мали б бути очі. Вони мали мати якусь містичну невідворотну силу, бо Карлотта похитнулася

і притулилася до стіни, здійнявши руку перед маскою *luchadora*, наче намагалася відгородитись [8, р. 410].

With regard to these stylistic means, the author manages to immerse the reader in an atmosphere of tension and get the desired emotional state.

Conclusions and prospects for further development.

Creating an emotional atmosphere in a fiction work is provided by specially selected by the author methods of transmission, which can awaken the reader's deep feelings and emotions, adjust the reader to a certain way of perception and create an emotional assessment of the text. There are many linguistic and stylistic units in the works of the horror genre, which most often serve to create a mystical effect and describe the images of the work. In his novel, Stephen King uses many metaphors, personifications, epithets, allusions, gradations, symbolizations, and other means of conveying feelings of fear and horror.

The translator Anastasia Rogoza most often uses tracing during the process of rendering stylistic means in the work. Much of the vocabulary in the work is Spanish, but this vocabulary remains untranslated in the main text, the translator explains the meaning of certain words in footnotes, thus giving the reader the opportunity to understand that a mysterious stranger is a creature whose origins lie in the depths of Spanish folklore.

With regard to this research, it was possible to better understand and evaluate how the translator used particular methods of translating stylistic means in the process of translation of the novel by Stephen King «The Outsider», to analyze translations of his other works and understand what stylistic means the author uses to convey an atmosphere of tension to the reader.

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Барановська Л. М., Альбота С. М. Стилiстичнi засоби втiлення атмосфери напруженостi в романi Стiвена Кiнга «Аутсайдер»

Анотацiя. У статтi розглянуто способи вiдтворення стилiстичних засобiв, що дають змогу передати атмосферу напруженостi в романi Стiвена Кiнга «Аутсайдер», i проведено аналіз їх перекладу українською мовою. Одним із найважливиших аспектiв перекладознавства вважається стилiстичний, оскiльки він слугує засобом досягнення адекватного перекладу тексту й вираження його особливостей перекладачем у процесi перекладу. Цей процес допомагає встановити взаємозв'язок i взаєморозуміння між людьми рiзних культур, він слугує знаряддям обмiну культурними надбаннями та фактором збагачення культури. Через сюжет автор наближує читача до розуміння логiчної та iдейної сфери пізнання, допомагає перейняти емоцiйне забарвлення твору, доводить, що текст має здатність впливати на розум i почуття читача. Ця здатність пов'язана зi стилiстичною насиченiстю образу. Найбiльш складним у цьому випадку є пошук практичних вiдповiдників, особливо коли неможливо пiдбрати граматичнi чи лексико-стилiстичнi форми, якi б передавали своєрiдність оригiналу та матерiальну значимість у вихiдному перекладi. Стiвен Кiнг використовує в романах такi стилiстичнi засоби, якi виконують функцiю забезпечення психоемоцiйного фону твору та дають змогу правильно побудувати

сюжетну лiнiю, що триматиме читача в атмосферi напруженостi й матиме вплив на його свiдомість. Саме тому кожне художнє значення конкретного образу має вiдзначитися його мiсцем у мовнiй системi твору пiд час перекладу, щоб читачевi було зрозумiло, що саме намагається донести до нього автор цим висловленням. Досягнення результату полягає в правильному розумiннi перекладачем вимог зрозумiлого й чiткого розкриття образу оригiналу. Важливим завданням для перекладача є встановлення схожостi чи вiдмiнностi смислових зв'язкiв мiж словами та словосполученнями двох мов або їх невiдповiдностi. Кожний випадок перекладу таких понять має багато елементiв, якi важко передати мовою перекладу. Один зi шляхiв, що дасть змогу отримати адекватний переклад таких творiв, – змiна предметного значення слова або характеру його вживання. Пiд час перекладу художньої лiтератури значущими є питання передачі нацiональної особливостi оригiналу. Найбiльшими ризиками в процесi перекладу є ризик або втратити специфіку одного зi стилiв мови перекладу, або використати надто багато екзотичних i незрозумiлих слiв. Щоб уникнути цих ситуацiй, необхідно ретельно порiвняти переклад з оригiналом, урахувати свiтогляд автора, нацiональне та лiтературне середовище, щоб переконатися в адекватностi перекладу.

Ключові слова: переклад, стиль, стилiстичний аспект, стилiстика мови, текст, метафора.