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THE USAGE OF STYLISTIC MEANS IN THE DISCOURSE OF HORROR (BASED ON EXAMPLES FROM THE NOVEL BY STEPHEN KING "THE OUTSIDER")

Summary. The article considers stylistic means and lexical and grammatical methods of their translation, which are used in the discourse of horror, as well as to convey the atmosphere of fear and tension in the novel by American writer Stephen King "The Outsider". More and more often in the works of authors who write in the genre of horror, there is an interest in the most secret, unusual, personal in the nature of human existence. Supernatural or fantastic, unreal events motivate the reader to their deeper understanding and solution. The images, objects and events created by the authors are mostly of a negative nature, as their purpose is to reflect the secrecy of the human spirit, its nature, uncontrollable desires. First of all, it is connected with man's desire to forget humility, the reality of life and to give own world to fantasies and illusions. The translation of such works of art requires the transfer of the atmosphere of the plot so as to preserve the style of the author, to make interesting the text and its style, to convey the idea and opinion of the author. It is significant to be able to translate the text so that for a foreign reader the picture of the author's world was accurately reflected and understood. The peculiarity of the literary text, which by genre specificity belongs to the literature of "horror", requires the achievement of a pragmatic task that will push the reader to an emotional state of tension, embarrassment and fear. The emotion of fear due to its psychological impact on a person is the most negative emotion, so it is necessary to ensure the creation and successful existence of special language resources that will allow them to reproduce. It is worth to remember that the translation of stylistic devices is not only the replacement of words from one language to another according to the translation options in the dictionary, but also the psychological, literary and ethnographic part of translation activities. Translation problems often involve the use of appropriate words and expressions in the dictionary, so it is essential to find the right approach to translating such vocabulary. The translator uses various lexical and grammatical transformations, which consist in the internal change of a word or phrase, in order to adequately convey the meaning of the utterance.

Key words: tension, genre, translation, stylistic features, epithet, gradation, transformation.

Formulation of the research problem. Horror literature is characterized by the desire to portray the mysterious, irrational, and horrible. As literature developed in this genre, it was supplemented not only by elements of something frightening and shocking, but also to some extent by humor and action. In order

to reproduce these components and create a unique atmosphere in the text, the author often uses a wide range of certain artistic methods. Among all other forms of speech, literary speech is distinguished by such a feature as the performance of an aesthetic function. Its realization is a representation of reality in a figurative, concrete-sensual form. Achieving the strengthening of the expressiveness of speech is carried out by various means, primarily through the use of tropes, i.e. lexical means of creating reality. With aim of creating an adequate translation of a work of art, to reveal clearly and intelligibly the images of the original work, it is necessary to fulfill the lexical and stylistic requirements.

Analysis of recent research and publications. The translation of stylistic means is a rather complex and multi-stage process. As a result, this topic is still the most discussed and interesting among scientists. T. Arbekova, I. Arnold, V. Vynogradov, I. Korunets, M. Kochergan, V. Koptilov, and A. Popovych covered not only the problem of translation of literary texts and also the problem of usage the stylistic means in them. In each case of text translation, the translator must not only choose from several ready-made options but also be creative in finding a way out of the speech situation so as to preserve the style and content of the original.

It depends on the translator of the literary text how the text will be received by the reader. Finding the appropriate equivalents and using different translation methods will solve this problem successfully and help to create an adequate translation. The main task of translating is not only in the transfer of information contained in the original text but also to achieve the intended effect of the author on the reader.

The purpose of this article is to identify and explore the stylistic means used in the discourse of horror on the material of Stephen King's novel «The Outsider» and to explore the methods used by translator A. Rogoza in translating these means from English into Ukrainian.

The solution of the suggested purpose is reached by the performance of a number of **objectives**:

- to identify the stylistic means used by the author in order to provide an atmosphere of «horror»;
- to analyze the methods of translation of these stylistic means;
- to investigate the impact of these stylistic devices on the reader, whose reactions can be expected;

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

The object of the study are the stylistic means used in the discourse of horror with an aim to create an atmosphere of tension and fear in the novel by Stephen King «The Outsider» in Ukrainian.

The subject of the research are lexical and grammatical transformations in the process of translation the stylistic means, their features and difficulties in the translation from English into Ukrainian.

Outlining the main findings of the research. The process of translating fiction involves the obligatory transfer of the national identity of the original. It is important not to lose the specificity of one of the styles of the target language, and at the same time, not to use too many exotic and incomprehensible words. This so-called «unity» is directly related to the author's worldview, his aesthetics. The best solution to this problem is the full transfer of the individual identity of the author in combination with all the features of his design and the requirements of the target language [1, p. 178-179].

The work of American writer Stephen King has become part of popular literature with its own specificity around the world. He is currently one of the most popular horror writers in the USA. Characteristic features of his work are the use of such intralinguistic components of idiosyncrasy as author's neologisms, paraphrases, repetitions, onomatopoeia, metaphor, epithets, hyperbole, rhetorical questions; the extralinguistic components of his idiosyncrasy include biblical motives, descriptions of unusual, in some cases crazy, situations, endowing characters with supernatural abilities, also the author in his works highlights the socio-psychological problems of modern society [2, p. 57].

In order to analyze the horror literature, it is necessary to provide a definition of the concept of «horror». According to the glossary, horror (in British English) is:

- 1) extreme fear; terror; dread;
- 2) intense loathing; hatred;
- 3) often plural a thing or person causing fear, loathing, etc.;
- 4) modifier having a frightening subject, especially a supernatural one → a horror film [3].

Another feature of horror literature is the mystery, which is actually the cause of the adventure of the main characters. They collide with incomprehensible, mysterious otherworldly phenomena, which also carry the mystery of personality and origin, which is usually revealed at the end of the story and often connects the protagonist and the antagonist. The author builds the plot of the work around the unsolved mystery, and postpones its disclosure until the finale of the story. In most cases, not just one theme is used, but combinations of several others that are secondary and incidental, which are also eventually revealed in the finale. The usage of mystery and its disclosure combines horror literature with detective [4, p. 203].

The novel «The Outsider» was chosen as the basis of our study because it is one of the most popular novels by Stephen King, which are relevant (published in the USA in 2018 [5]). It was first published in Ukraine by the Kharkiv publishing house KDS Publishing House, translated by Anastasia Rogoza. In the novel «The Outsider» the author uses many stylistic means to put the reader in a state of tension, anxiety and anticipation of further development of the plot.

An epithet is a linguistic and stylistic means of speech, generally a figurative definition that indicates the features

of an object as real and imaginary. The central characteristics of the epithet are emotionality and subjectivity: the suggested characteristic is chosen by the speaker [6, p. 53]. In horror works, epithets are used to emotionally diversify the story and accurately convey the atmosphere of tension and fear. Emotional meaning of the epithet may characterize the subject-logical sense or exist as a single meaning in the word. Many researchers view the epithet as the primary means of approving an individual, subjective and evaluative attitude to the described phenomenon [7].

*Then he thought of the crime scene pictures, **photos so ugly** you almost wished you were blind [8].*

*Потім він згадав фотографії з місця злочину, **такі огидні фото**, що хотілося осліпнути [9, p. 39].*

The author uses the words «ugly» to convey to the reader a sense of disgust so that he understands that something so terrible has happened that he does not want to look at it.

*It's eating into your eyes. Soon you'll be able to see it, **little gray knobs of malignant cancer cells** swimming around in your vision [8].*

*І скоро ти побачиш, ці **маленькі сірі кавалки злоякісного раку**, що застелятимуть тобі погляд [9, p. 343].*

In this case, the author describes the process of cancer as a long process that brings with it terrible suffering and kills a person step by step. The translation into Ukrainian also depicts the antithesis, the words «маленькі» as not large parts, and the next «кавалки», also denotes a part of something, but not a small part, but a large one, also has a more negative color.

*Ralph could, and knew they were standing at the entrance to a **different world**. He could smell **stale dampness**, and something else – **the high, sweet aroma of rotting flesh**. It was faint, but it was there [8].*

*Ралф чув і знав, що вони стоять біля дверей в **інший світ**. Він вловив запах **застоялої вологи** та ще децю – **зіпсутий, солодкий душок гниючої плоті**. Запах слабкий, але відчутний [9, p.536].*

All epithets used by the author have a negative connotation. With aim of creation an atmosphere of apprehension and tension, it is necessary to choose the proper adjectives that could impress the reader.

*It was coming from one of those cracks, producing a **hollow, almost glassy moan**, like the sound of breath blown over the top of a beer bottle. A **horrible place**, all right [8].*

*Вітерець дув з однієї з тих тріщин, видаючи при цьому **глухий, мало не скляний стогін**, наче хтось дмухав поверх горлечка пивної пляшки. Без сумніву **жахливе місце** [9, p. 540].*

The author describes the place where the children died as a place full of suffering and pain. «The glass moan» can be compared to «glass eyes», that is, those that have lost their lives and are forever petrified.

Gradation is a stylistic figure in which definitions are grouped by increasing or decreasing their emotional and semantic significance. This is a gradual strengthening or weakening of the images used to inject the effect, to create a certain mood.

*Which left cruising aimlessly around town like a self-absorbed teenager. **And thinking. About how** Terry had called Willow Rainwater ma'am. **About how** Terry had asked directions to the nearest doc-in-the-box, even though he'd lived in FC all his life. **About how** Terry had shared a room with Billy Quade, and wasn't that convenient. **About how** Terry had risen to his feet to ask Mr. Coben his question, which was even more convenient. **Thinking about** that drop of ink in the glass of water, turning it*

pale blue, of footprints that just ended, of maggots squirming inside a cantaloupe that had looked fine on the outside. **Thinking that** if a person did begin considering supernatural possibilities, that person would no longer be able to think of himself as a completely sane person, and thinking about one's sanity was maybe not a good thing. It was like **thinking** about your heartbeat: if you had to go there, you might already be in trouble [8].

Лишалося тільки безцінно колувати містом, наче поглинений власними проблемами підліток. **І думати. Про те, як Террі** назвав Віллов Рейнвотер «мем». **Про те, як Террі** спитався про найближчий травмпункт, хоч усе життя прожив у Флінт-Сіті. **Про те, як Террі** ділив готельний номер із Біллі Квейдом, а для слідства це було не зовсім вигідно. **Як Террі** підвісяв зі стільця щоб поставити запитання містеру Кобену, а це було тим паче невигідно. **Думати про** ту краплю чорнила в склянці води, що забарвила рідину в блакитний колір, про вервечку слідів, що просто обривалася серед пустелі, про черв'яків у канталупі, яка з вигляду здавалася неушкодженою. **Думати**, що як почнеш зважати на надприродні явища, то визнавати себе цілком здоровим психічно вже не можна, і що замислюватись про власне психічне здоров'я – теж недобрий знак... [9, p. 261]

The above example shows the reader the hero's doubts as to whether he is doing the right thing, each time he thinks of more things that accumulate, and he understands that all these thoughts lead to a bad conclusion. It is worth noting that in this example, the author also used such literary device as alliteration. It is used by the author to reproduce the actual effect of gradation or climax.

Metonymy is a stylistic device that aim is to individualize objects, highlight their characteristics and bring them to the foreground. Personification – a method of endowing human qualities with inanimate objects, often abstract concepts. S. King uses both of these tools to inflate the atmosphere and create a sense of danger.

*The Jamieson twins, just eleven years old, never did. Nor did those who tried to rescue them. **The Marysville Hole took them all*** [8].

*А от близнюки Джеймінсони, яким було всього по одинадцять, - ні. Не вибрались й ті, хто поліз їх рятувати. **Мерісвільська Діра забрала їх усіх*** [9, p. 480].

In the given examples, the author demonstrates a vivid example of personification, he uses a topographical name, an inanimate object, but the reader may think that *The Marysville Hole*, as a person, did something wrong with children. The author describes this place as something horrible, as entire evil.

Metaphor is a stylistic device of language that aim is to rename two objects based on associative similarity. However, it must be understood that this is only a similarity. There is no real connection between the objects [10, p. 112].

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 [8].

Кантур 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 [9, p. 410].

Extracts from work clearly show the reader how terrible the antagonist is, he does not even have his own face, only it is something unknown to human consciousness. In the process of describing a supernatural being the author uses metaphor, and as a rule, such metaphors are translated with minor adaptations.

A crucial role in the work of art is played by stylistic semasiology, which explores various paths of imagery and emotional expression. The above examples from the text demonstrate the impact on the reader may have certain concepts, events, which are expressed by correctly and accurately selected stylistic means.

Conclusions and prospects for further development. By verbal image we mean the use of words in such combinations, which make it possible to enhance the lexical meaning of additional emotionally expressive and evaluative nuances. In the fiction style, tropes promote a greater understanding of the text, express and organize the presentation, 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.

Each writer has a set of unique techniques that shape his individual style, which later helps readers to identify a particular author. In order to create an emotional atmosphere in a work of art, the author uses a number of tools that 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.

Translator Anastasia Rogoza usually uses tracing to translate stylistic devices from English into Ukrainian. This work is characterized by the use of numerous vocabulary derived from Spanish folklore, in such cases the translator leaves them in the original language, but in the footnotes she explains the meaning of these words.

This study allows a broader understanding of the intentions of the author of the work in the use of certain stylistic means, their possible impact on the reader, his reaction. We also are capable of exploring methods the translator used to convey an atmosphere of tension to the Ukrainian-speaking reader. This study made it possible to compare other works in the horror genre with each other to better understand what lexical and grammatical means the authors use in their creation.

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Барановська Л., Альбота С. Використання стилістичних засобів у дискурсі жаків (на основі роману С. Кінга «Аутсайдер»)

Анотація. У статті розглянуто стилістичні засоби та лексико-граматичні методи їх перекладу, які використовуються в дискурсі жаків, а також дозволяють передати атмосферу страху та напруженості в романі американського письменника Стівена Кінга «Аутсайдер». Дедалі частіше у творах авторів, які пишуть у жанрі жаків, з'являється зацікавленість до найпотемнішого, незвичайного, особистого в природі людського буття. Надприродні або фантастичні, нереальні події спонукають читача до їх глибшого осмислення та вирішення. Створені авторами образи, об'єкти та події, здебільшого мають негативний характер, оскільки їх мета – це відображення потемності людського духу, його натури, непідвладних розуму бажань та потягів. Насамперед це пов'язано із бажанням людини

забути смиренність, реальність життя та віддати всю себе світу фантазій та ілюзій. Переклад таких художніх творів вимагає передання атмосфери сюжету так, щоб зберегти стиль автора, зробити цікавим текст та його стилістику, передати задум та думку автора. Важливо такого зуміти перекласти твір так, щоб для іноземного читача картина світу автора була точно відображена та зрозуміла. Особливість художнього тексту, який за жанровою специфікою належить до літератури «жаків», вимагає досягнення прагматичного завдання, яке дозволить підштовхнути читача до емоційного стану напруги, збентеження та переляку. Емоція страху за своїм психологічним впливом на людину виступає найбільш негативною емоцією, тому необхідно забезпечити створення та успішне існування спеціальних мовних ресурсів, які дадуть змогу їх відтворити. Варто пам'ятати, що переклад стилістичних засобів це не лише заміна слів однієї мови на іншу згідно з варіантами перекладу у словнику, а також психологічна, літературознавча та етнографічна частина перекладацької діяльності. Найчастіше в процесі перекладу виникають труднощі пов'язані з використанням відповідних слів та виразів, поданих у словнику, тому необхідно знайти правильний підхід для перекладу такої лексики. Перекладач використовує різноманітні лексико-граматичні трансформації, що полягають у внутрішній зміні слова чи словосполучення, щоб адекватно передати зміст висловлювання.

Ключові слова: напруга, жанр, переклад, стилістичні особливості, епітет, метафора, трансформації.