

DOMINANT FEATURES OF THE SHINING BY STEPHEN KING AND THEIR RENDERING INTO UKRAINIAN

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The problem of dominant features of King's individual style, realizing the atmosphere of horror and terror in literary works have become the basis for numerous studies in the field of linguostylistics and translation. **The purpose** of the article is to study the dominant feature of Stephen King's writing style and its reproduction into Ukrainian. The paper used **scientific methods**: the method of continuous sampling (to identify lexical elements), generalization and systematization (to systematize the samples and their further analysis) and comparative method. Stephen King uses different techniques, which make the speech of his characters individual, emotionally rich and expressive. *The Shining* is a narrative, in which many fears are expressed and consequently manipulated. Stephen King uses jargon, slang, tropes to make the speech of his characters close to everyday speech of people, differentiating them according to age, profession, social stratum and origin. In his novel, Stephen King describes in details what his characters feel. Using colloquial speech, incomplete sentences, he shows emotional and psychological atmosphere. Abrupt phrases, unsaid words provoke readers imagination. At the syntactic level, King used abrupt phrases, incomplete sentences and incorrect grammar constructions. **The analysis showed** that translator used adaptation, compensation and calque to reproduce psychological tension, description of the *Shining*. The translator used the strategy of domestication to render colloquial speech of King's characters. The translator used direct equivalents, adaptation, compensation and concretization. Sometimes the translator softened and neutralized the tonality of expressions, but all the dominant features of Stephen King's writing style have been preserved for the target reader. **To sum up**, the reproduction of dominant features of Stephen King's writing style requires special approach from the translator. Among the dominant features of King's style, we can point out: metaphors, epithets, comparisons, repetitions and colloquial speech. The translator's choice of intervention has direct consequences on the target's reception. The data collection process was based on the novel of Stephen King (*Shining*) and its translation into Ukrainian.

Key words: colloquial speech, writing style, domestication, specific features, individual style, metaphor.

ДОМІНАНТНІ РИСИ РОМАНУ «СЯЙВО» СТВЕНА КІНГА ТА ЇХ ВІДТВОРЕННЯ В ПЕРЕКЛАДІ УКРАЇНСЬКОЮ МОВОЮ

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Проблема домінантних рис індивідуального стилю Кінга, реалізація атмосфери страху і жаху в літературних творах стали об'єктом досліджень у галузі лінгвостилістики та перекладу. **Мета статті** – дослідити домінантні риси індивідуального стилю Стівена Кінга та їх відтворення

в перекладі українською мовою. У роботі використано такі **методи дослідження**: метод суцільної вибірки (для виокремлення лексичних елементів), методи генералізації та систематизації (для систематизації зібраної вибірки та її подальшого аналізу) та порівняльний метод. Стівен Кінг використовує різні техніки, щоб зробити мовлення своїх персонажів емоційно забарвленим та експресивним. Стівен Кінг використовує жаргон, сленг, тропи, щоб наблизити мовлення своїх персонажів ближче до повсякденного мовлення людей, диференціюючи їх за віком, професією, соціальним станом та походженням. У своєму романі Стівен Кінг детально описує те, що відчувають його персонажі. Використовуючи розмовну мову, незавершені речення, Кінг показує емоційну та психологічну атмосферу. Обірвані фрази, недосказані слова стимулюють уяву читача. На синтаксичному рівні Кінг використовує обірвані фрази, неправильні граматичні конструкції. Аналіз показав, що перекладач використовував адаптацію, компенсацію та кальку, щоб передати психологічну напругу та описи у романі. Перекладач використав стратегію одомашнення, щоб передати розмовну мову персонажів Стівена Кінга. Перекладач використав формальний відповідник, адаптацію, компенсацію та конкретизацію. Часом перекладач пом'якшував чи нейтралізував тональність висловлювань, але всі домінуючі риси індивідуального стилю Стівена Кінга були збережені для цільового читача. Отже, відтворення домінуючих рис індивідуального стилю Стівена Кінга вимагає особливого підходу від перекладача, щоб адекватно передати їх під час перекладу. Серед домінуючих рис стилю Кінга можна виділити: метафори, епітети, порівняння, повторення, розмовну мову. Вибір способу передачі домінуючих рис перекладачем безпосередньо впливає на реценцію читачем. Процес збору даних базувався на романі Стівена Кінга «Сяйво» та його українському перекладі.

Ключові слова: розмовна мова, індивідуальний стиль, одомашнення, специфічні риси, метафора, доместикація.

1. Introduction

The novel *Shining* was published in 1977 and became popular among the readers. The *Shining* is an example of Gothic novel, which is based on the fear of unknown and supernatural. The novel is known for its narrative style and psychological tension. It's important to note that the topic of horror is actual nowadays. This feeling is one of the strongest human emotions, which is expressed with the help of verbal, non-verbal and stylistic means. This article aims to study the dominant features of Stephen King's writing style and its reproduction into Ukrainian. The aim of the article is achieved with the help of scientific methods: the method of continuous sampling (to identify lexical elements), generalization and systematization (to systematize the samples and their further analysis) and comparative method.

2. Theoretical basis of research

The general theoretical paradigm includes works of such scholars as M. Atanasova, A. Bilohur, O. Golovnova-Koppa, C. Landais, J. Morris, O. Zhupanyk. These works are dedicated to study the patterns of creating suspense, lexical means of creating fear, challenges and strategies of analyzing the translation of fear, stylistically marked vocabulary. But, despite the amount of works related to the topic in modern linguistics and translation, the problem of dominant features of Stephen King's writing style hasn't been sufficiently researched. Thus, our goal is to study dominant features of the novel *The Shining* and their reproduction in Ukrainian translation.

In modern literature stylistically marked vocabulary is represented by vernacular and taboo. However, the writers of American prose use words from different functional styles: slang, colloquialisms, jargon, vulgarisms (Bilohur, 2021).

According to C. Landais (Landais, 2016), horror fiction aims at generating specific feelings in reader's mind. The reality effect is a key feature for creating specific effect. It happens in dialogs. Moreover, vocabulary and syntax must be in harmony with the situation. Stephen King pointed out that the key elements of a successful reality are description and dialog. Stephen King uses different techniques, which make the speech of his characters individual, emotionally rich and expressive. O. Zhupanyk points out that the main emotion used by S. King in the novel *Shining* is fear, which

is realized by different linguistic means (Zhupanyk, 2019). The author creates the atmosphere of horror by choosing the place for actions in the novel, numerous descriptions of weather. The writer uses lively and detailed description to create bright atmosphere of the Overlook hotel via appealing to the reader's senses. Narrative elements of the novel are combined with supernatural ones. Therefore, flashbacks and time shifts reflect the history of the hotel and characters' past traumas. Whereas, the border between real and paranormal becomes vague. The type of narration in the *Shining* is heterodiegetic. The narrator is covert, undetermined, placed outside the action and uses the third person singular form. It's important to note that Stephen King uses micro questions, which change rapidly to create the atmosphere of suspense. Their basic function is to keep the reader in tension (Anastasova, 2016: 43–58). Moreover, King uses internal monologues to show thoughts, fears, inner struggle and emotions of his characters. Various symbols and motifs help to create tension and suspense, attention to details is the background of horror. According to J. Morris, three levels of horror can be pointed out in King's novels: terror (what the mind suggests, emotions of fear and revulsion). Each level appeals to something different to the experience of the reader. Terror is achieved when the reader imagines the monster without seeing it. Horror is rendered via smell of death (Morris, 2022).

In addition, the *Shining* is a narrative in which many fears are expressed and consequently manipulated. Stephen King uses jargon, slang, tropes to make the speech of his characters close to everyday speech of people, differentiating them according to age, profession, social stratum and origin. Natural and realistic dialogues contain colloquialisms, descriptive language and symbolism create the sense of authenticity. The writer focuses on another horror tradition – the house with ghosts. The place with ghosts fascinates Jack and incites him to the edge of madness (Massaron, 1991). Primary element of creating horror is subtlety in describing Jack's gradual madness. The symbol of shine is the background, around which horror is growing. Golovnova-Koppa (Golovnova-Koppa, Liubchuk, 2018) notes that lexis of horror literature is one of the main elements to evoke the reader's reaction. Pragmatic meaning of the work is emphasized by the choice of lexical means, which create especial atmosphere.

3. Dominant features of the *Shining* and their reproduction in translation

In his novel, Stephen King describes in details what his characters feel. Using colloquial speech, incomplete sentences he shows emotional and psychological atmosphere. Abrupt phrases, unsaid words provoke readers imagination. The translator's choice of intervention has direct consequences on the target's reception. Translators of horror must find the right balance between foreignization and naturalization (Landais, 2016). If the reader doesn't feel what the author intended, the translation fails.

Jack's **hands were clenched tightly in his lap**, working against each other, sweating. **Officious little prick, officious** “I don't believe you care much for me, Mr. Torrance. **I little prick, officious** –” (King, 2001: 6).

Джек стиснув пітні руки на колінах, ламаючи пальці. **Настирний цей курдупель, настирний цей...**

– Не думаю, що вас аж так цікавить моя думка, містере Торренсе. Мені... **...курдупель, настирний цей...** (Кінг, 2010: 11).

In this example, the translator used adaptation. The phrase “hands were clenched tightly in his lap” was reproduced as “в пітні руки на колінах”. The repetition “officious little prick” was rendered with adapted “настирний цей курдупель”. Rude lexeme “prick” was replaced with the neutral “курдупель”. Incomplete sentence was preserved by the translator. The description “working against each other, sweating” was translated with concretized “ламаючи пальці”.

Stephen King uses different linguistic means to describe his characters and create the necessary atmosphere. The reader feels emotions together with the character at the beginning of description.

He was a **beefy man with fluffy popcorn hair**, white shirt, and dark green chinos. He swung open a **small square grating** in the furnace's belly and he and Jack peered in together (King, 2001: 13).

Це був **повнуватий чоловік із пухнастим солом'яним волоссям**, одягнений у білу сорочку й темно-зелені китайські штани. Він відчинив **маленьке загразоване віконце** на корпусі топки і разом із Джеком заглянув усередину (Кінг, 2010: 26).

In this example, the translator used adaptation as well. The description “beefy man with fluffy popcorn hair” he reproduced as “повнуватий чоловік із пухнастим солом'яним волоссям”, thus the tonality has been softened. The phrase “a small square grating” is translated with the help of diminutive “маленьке загразоване віконце”.

The author describes horror with the help of repetitions, metaphors and exaggerations. These linguistic means help him to make the reader feel the atmosphere of tension and be scared together with his characters.

He had whirled Danny around **to spank him**, his big adult fingers **digging into the scant meat of the boy's forearm**, meeting around it in a closed fist, and the snap of the breaking bone **had not been loud, not loud but it had been very loud, HUGE, but not loud** (King, 2001: 14).

Він ривком розвернув Денні, **щоб надавати йому по попi**, його пальці – великі пальці дорослої людини – **упилися в тендітну плоть маленької ручки**, замикаючись навколо неї в стиснутій кулак, а тріск кісточки, що зламалася, **був неголосним, неголосним, та ні, він був дуже голосним, ОГЛУШЛИВИМ, але не голосним** (Кінг, 2010: 27).

The phrase “to spank him” was rendered with the descriptive “надавати по попi”. The translator softened the tonality of the expression. The metaphor “digging into the scant meat of the boy's forearm” was reproduced as “упилися в тендітну плоть маленької ручки”. The tonality was intensified. The repetition “had not been loud, not loud but it had been very loud, HUGE, but not loud” was translated with the direct equivalent “був неголосним, неголосним, та ні, він був дуже голосним, ОГЛУШЛИВИМ, але не голосним”. The translator replaced lexeme huge with more intensified оглушливий. The author used the lexeme HUGE in capital letters to emphasize the feeling of his character, which was preserved in the translation.

While describing the emotional state of his characters, King uses colloquial speech and incorrect grammar constructions.

“I got me a fuckin cold”, Watson said conversationally. “I get one every September. I **be tinkering down here with this old whore**, then I be out cuttin the grass or rakin that rogue court” (King, 2001: 16).

Протягло, чорт забирай, – пояснив говіркий Ватсон. – **Щовересня застуджуюся. Як не пораюся тут коло цього мотлоху**, то траву підкошую або граблями махаю на майданчику для року (Кінг, 2010: 30).

Colloquial phrase “I got me a fuckin cold” was reproduced as “Протягло, чорт забирай”. The translator softened the tonality, incorrect grammar construction he replaced with passive voice. The phrase “be tinkering down here with this old whore,” was reproduced with the help of domestication “не пораюся тут коло цього мотлоху”. The tonality of expression was softened. The translator used domestication. The colloquial lexeme rakin was replaced with domesticated граблями махаю.

Idioms, comparisons, descriptions based on contrast are integral parts of Stephen King's writing style in the novel. The following example illustrates the use of different linguistic means to express emotional atmosphere:

“you can bet your ass he did. That's what they pay him twenty-two thousand bucks a season for, and **as much as I dislike the little prick, he earns it**. It's like some people just **come here to throw up and they hire a guy like Ullman to clean up the messes**” (King, 2001: 18).

“будьте певні, він упорався. За це йому й платять двадцять дві штуки в сезон, і, хоч я **терпіти не можу цього поганця, слід визнати, він своє відпрацює**. Дехто **приїжджає просто проблюватися і наймає хлопця на кшталт Уллмана прибирати за собою**” (Кінг, 2010: 35).

In this example, the translator reproduced the idiom “you can bet your ass he did” with the compensated expression “будьте певні, він упорався”, thus, the tonality of expression was neutralized. The comparison “as much as I dislike the little prick, he earns it” was rendered with the help of adaptation as “я терпіти не можу цього поганця, слід визнати, він своє відпрацьовує”. The vulgar lexeme “little prick” was replaced with more neutral one “поганець”, which softens the tonality. The colloquial phrase “come here to throw up and they hire a guy like Ullman to clean up the messes” the translator rendered with direct equivalent “приїжджає просто проблюватися і наймає хлопця на кшталт Уллмана прибирати за собою”.

The effect of horror is created with the help of linguistic and stylistic means and shows the emotional atmosphere of the novel. The shapes, smells and sounds are already the signs of terrifying and dangerous creature:

The Shape advancing on him, **reeking of that sweet-sour odor**, gigantic, the mallet head cutting across the air **with a wicked hissing whisper**, then **the great hollow boom** as it crashed into the wall, sending the dust out in a puff you could smell, dry and itchy (King, 2001: 27).

Силует наближається, від нього **різко пахне чимось кисло-солодким**, він величезний; молоток **зі злісним свистом** розсікає повітря, а потім урізається в стіну, так, що вилітає хмара пилу – при вдиху виявляється, яка вона суха й колюча, – і лунає глухе голосне «бумм!» (Кінг, 2010: 51).

Stephen King describes the monster with the lexeme “Shape”, which translator reproduced with direct equivalent “силует”, whereas “the monster” was translated as adapted “чудовисько”. The phrase “reeking of that sweet-sour odor” was rendered with adapted “різко пахне чимось кисло-солодким”. The description of a sound “with a wicked hissing whisper” was reproduced with compensated “зі злісним свистом”, which intensified the tonality. The expression “tiny red eyes” was translated with the help of compensation “малюсінькі червоні вічка”, which softened the tonality. The phrase “it had discovered him” the translator reproduced as adapted “воно виявило його”.

The following example illustrates how Stephen King appeals to the characters and readers’ senses. At the moment of hearing and feeling disgusting things, the characters are overwhelmed with fear:

He could see that **limp hand** dangling over the edge of the tub with **blood running down one finger**, the third, and that inexplicable word so much more horrible than any of the others: **REDRUM** (King, 2001: 27).

Перед очима стояла **безвладна рука**, що звисилася з ванни; **кров, що збігає долілиць по середньому пальцю**, і те незрозуміле слово, значно страшніше від будь-якого іншого: **ТРЕМС** (Кінг, 2010: 51).

The translator rendered the phrase “hear that huge, contrapuntal booming sound” with the help of compensation as “стояв глухий стукіт”, thus neutralizing the tonality. The expression “smell his own urine” he concretized as “пахло сечею”. The translator used passive voice. The lexeme “limp hand” was reproduced with adapted “безвладна рука”. The metaphor “blood running down one finger” was rendered with the help of adaptation “кров, що збігає долілиць по середньому пальцю”. The translator used the strategy of domestication. The lexeme “REDRUM” was translated as compensated “ТРЕМС”.

While describing the situations, the author uses epithets and metaphors, which are integral parts of his individual writing style:

The two of them **went on from many faculty parties**, hitting the bars until they closed, then stopping at some **mom ’n’ pot) store** for a case of beer they would drink parked at the end of some **back road** (King, 2001: 30).

Багато разів **після викладацької вечірки вони «водили козу»**, перебираючись із бару в бар, поки ті не закривались, а потім зупинялися біля якої-небудь **сімейної крамнички**, щоб купити ящик пива, а тоді випити його, зупинивши авто наприкінці якої-небудь **об’їзної дороги** (Кінг, 2010: 57).

The translator rendered the phrase “went on from many faculty parties” was reproduced with the phraseological expression “після викладацької вечірки вони «водили козу»” (which means look for adventures having drunk a lot), thus the tonality was intensified. The lexeme “mom ’n’ pot) store” was translated with direct equivalent “сімейної крамнички”, whereas “back road” was replaced with adapted “об’їзної дороги”.

“I really **bitched things up** for myself”, he said evenly. “**Oh, hell.** I’ll have the Board around by spring. Effinger’s already saying they might have been too hasty. **And if that play comes to something** – (King, 2001: 35)

Що поробиш, **сам собі нашкодив.**

– **А, чорт.** До весни я зберу Раду. Еффінджер уже каже, що, може, вони занадто поквапилися. **А якщо з п’єси що-небудь вийде...** (Кінг, 2010: 66)

The colloquial phrase “really bitched things up” was translated with the help of compensated “сам собі нашкодив”, thus the tonality of expression became neutral. The lexeme “Oh, hell” was rendered with direct equivalent “А, чорт”. The expression “And if that play comes to something –” was reproduced with direct equivalent “А якщо з п’єси що-небудь вийде...”. The translator also used incomplete sentence.

Stephen King describes the Overlook hotel using different linguistic and stylistic means making the reader imagine the full picture and atmosphere of this terrifying place:

It was the place he had seen in the midst of the blizzard, the dark and booming place where some **hideously familiar figure sought him** down long **corridors carpeted with jungle**. The place Tony had warned him against. **It was here. It was here. Whatever Redrum was, it was here** (King, 2001: 48).

У сніжному бурані йому привидівся саме цей будинок, темний, сповнений глухого стукоту, **і якась жахлива, огидна, але знайома фігура** розшукувала його в довгих **коридорах, вистелених килимоджунглями**. Саме щодо цього місця його застерігав Тоні. **Тут. Отут. Чим би це Тремс не було – воно жило тут** (Кінг, 2010: 92).

The metaphor “hideously familiar figure sought him” was translated with direct equivalent “якась жахлива, огидна, але знайома фігура”. The phrase “corridors carpeted with jungle” was replaced with compensated “коридорах, вистелених килимоджунглями”. The translator used the strategy of domestication to render the meaning of this expression. The repetition “It was here. It was here” was replaced with concretized “Тут. Отут”. The phrase “Whatever Redrum was, it was here” the translator was rendered as compensated “Чим би це Тремс не було – воно жило тут”.

4. Conclusion

The analysis of the novel and its Ukrainian translation has shown that Stephen King used various linguistic and stylistic means to introduce the atmosphere of horror, make the reader feel the same emotions as his characters and deepen into tension. Among dominant features of his unique style, we can point out: metaphors, epithets, comparisons, repetitions, colloquial speech. At the syntactic level King used abrupt phrases, incomplete sentences and incorrect grammar constructions. All these features require a special approach from the translator to render these dominant features into target language. It’s important to note that the main strategy, used in Ukrainian translation, was domestication. The translator used direct equivalents, adaptation, compensation, concretization. Sometimes the translator softened and neutralized the tonality of expressions but all the dominant features of Stephen King’s writing style have been preserved for the target reader.

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